

# ***Maestro – Grande - Sinfonia***

**Manuale operativo  
Operating manual**

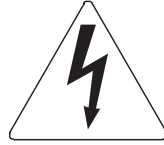
**WARNING: READ THIS FIRST!**

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**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 symbole sert pour avertir l'utilisateur qu'à l'intérieur 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 symbole sert pour avertir l'utilisateur qu'à l'intérieur de la documentation de l'appareil sont présentes importantes instructions pour l'utilisation correcte et la manutention de l'appareil.

**CAUTION**  
TO REDUCE THE DANGER OF ELECTRIC SHOCK  
DO NOT REMOVE COVER (OR BACK)  
NO USER-SERVICEABLE PARTS INSIDE  
REFER SERVICING TO QUALIFIED SERVICE PERSONNEL

**ATTENTION**  
AFIN D'ÉVITER LES RISQUES DE CHOC ÉLECTRIQUE:  
NE PAS OUVRIR LE COUVERCLE (OU PANNEAU ARRIÈRE)  
L'UTILISATEUR NE PEUT EFFECTUER AUCUNE RÉPARATION  
POUR TOUTE RÉPARATION ÉVENTUELLE, FAIRE APPEL À  
UN PERSONNEL QUALIFIÉ

## “INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS” IMPORTANT SAFETY INSTRUCTIONS

### 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 in to your outlet, consult an electrician for replacement of the obsolete outlet.
- 10) Protect the power cord from being walked on on pinhead, 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.



**SAVE THESE INSTRUCTIONS**

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**INSTRUCTIONS À CONSERVER**



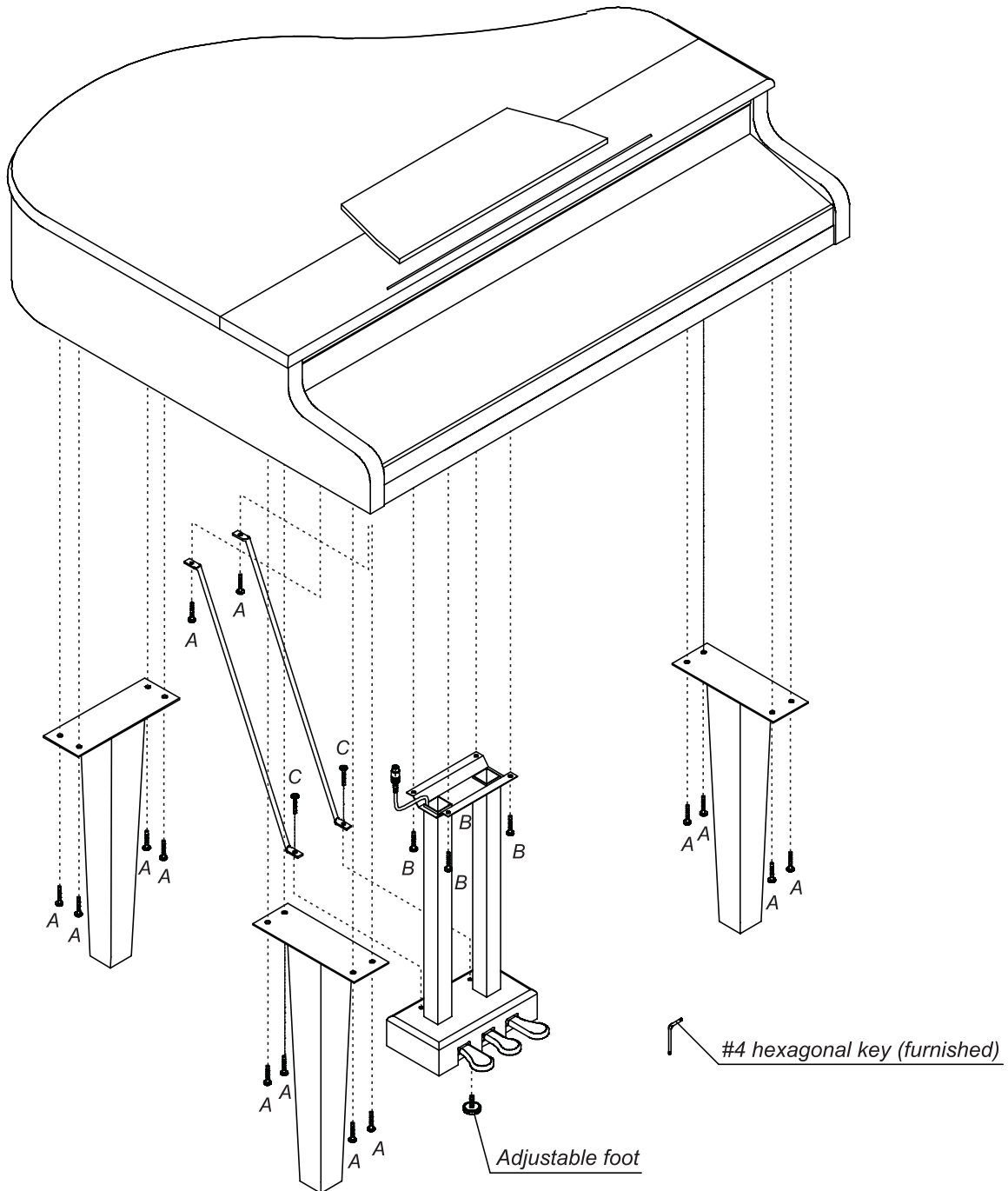
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## TECHNICAL DRAWINGS

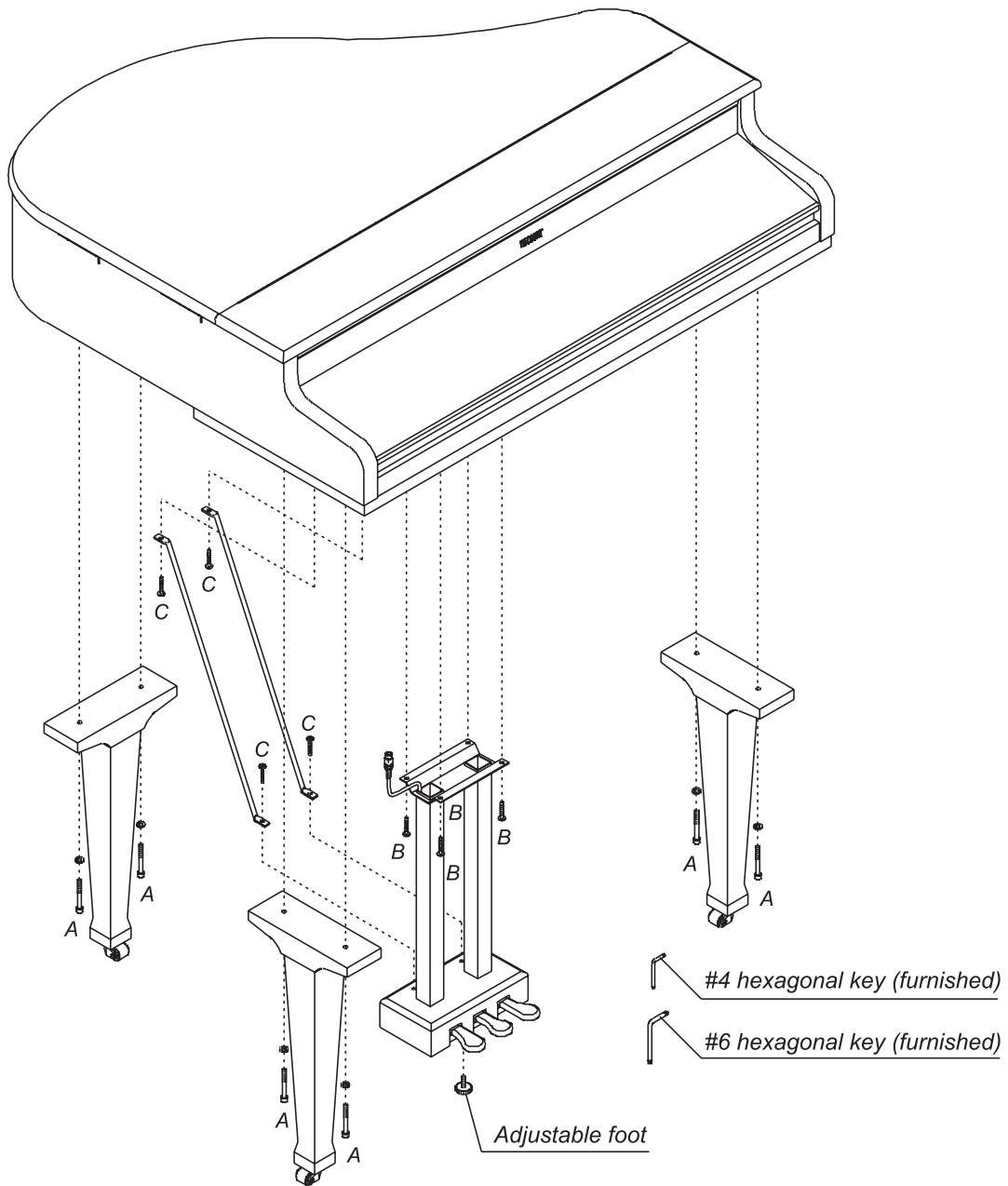
### ASSEMBLY SCHEME OF MAESTRO



- A Screws (14x) - #4 hexagon socket flat head cap M6x40 (burnished)
- B Screws (4x) - #4 hexagon socket flat head cap M6x25 (burnished)
- C Screws (2x) - #4 hexagon socket flat head cap M6x40 (brass)



**ASSEMBLY SCHEME OF GRANDE**



- A Screws (6x) - #6 hexagon socket head cap M8x70 (with washers)
- B Screws (4x) - #4 hexagon socket flat head cap M6x20 (burnished)
- C Screws (4x) - #4 hexagon socket flat head cap M6x40 (brass)



# 1.GETTING TO KNOW VISCOUNT MAESTRO, GRANDE AND SINFONIA

## 1.1. MAIN FEATURES

VISCOUNT MAESTRO, GRANDE and SINFONIA are powerful and versatile instruments, which has the best qualitative features you can find in their range of products. Among them, it's worth underlining the following:

- ✓ **WEIGHTED KEYBOARD.** With a 88-keys extension and state-of-the-art mechanics, it reproduces accurately the touch of a real piano keyboard; you can also adjust the keyboard dynamic response choosing among 8 different settings.
- ✓ **VISCOUNT IS<sup>2</sup> (Interpolative Spectral Segmentation) SYNTHESIS.** This synthesis technology, offered only by VISCOUNT trademark, is among the world's most appreciated thanks to the incredibly faithful reproduction of timbres, especially those of the acoustic and electric piano; you can choose among 25 VISCOUNT IS<sup>2</sup> timbres.
- ✓ **YAMAHA XG<sup>®</sup> SYNTHESIS.** It adds to the instrument the wide range of XG sounds (480 timbres and 11 drum sets), making possible the sound reproduction of virtually every musical instrument in the world.
- ✓ **AUTOMATIC ACCOMPANIMENT.** If you just press a button, VISCOUNT MAESTRO, GRANDE e SINFONIA can turn into a real orchestra; you can choose among 48 accompaniment styles, each one complete of variations, and divided into 12 families covering a complete spectrum of musical genres, both classical and modern. A complex chord recognition technique allows the style to follow the harmonic evolution of the song played on the keyboard.
- ✓ **DIGITAL EFFECTS (DSP).** They enrich the sound with faithful ambience simulations, and with effects commonly used by musicians, as chorus, tremolo, etc.; you can set out an effect for each part (1ST and 2ND), and an overall effect for the instrument, with the faculty of intervention on the main parameters, as well as on the level.
- ✓ **RECORDER.** The floppy disk driver allows to have access to the huge archive of pre-recorded MIDI bases; in this way you can play the latest hit, while the instrument produces a complete accompaniment, reading it on the floppy. Furthermore, you can record the performances played on the keyboard, if you want to create your own MIDI tracks.
- ✓ **KARAOKE.** The text information enclosed in a MIDI track, when this is read from the floppy, is displayed on the screen in a clear and legible way, pointing out the current syllable; thus the instrument allows you to enrich your performance by singing, just following the MIDI track development.

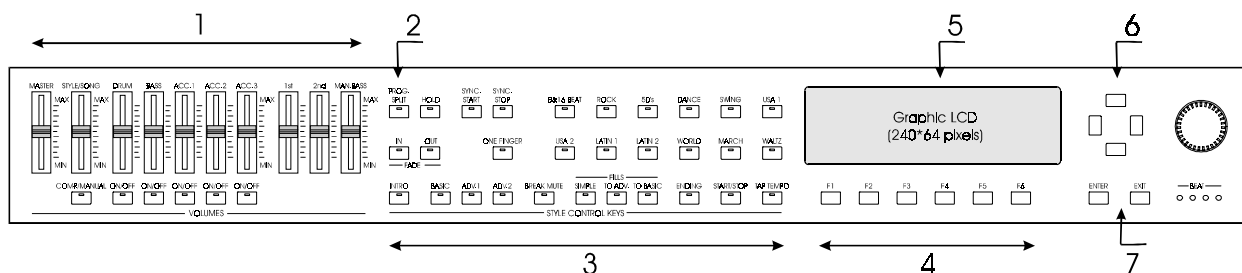


- ✓ **GRAPHIC USER INTERFACE.** The dot matrix (240\*64) graphic LCD screen, together with a rotative encoder to insert data, and cursor and function buttons, make the instrument very simple to use; the complex front panel, divided into sections, allows to reach the most sophisticated programming functions by just pressing a key.
  
- ✓ **CARE IN THE DESIGN.** The elegant and refined wood chassis makes VISCOUNT MAESTRO, GRANDE and SINFONIA enjoyable from an aesthetic point of view: this aspect, too, contributes to the realistic emulation of the acoustic piano.

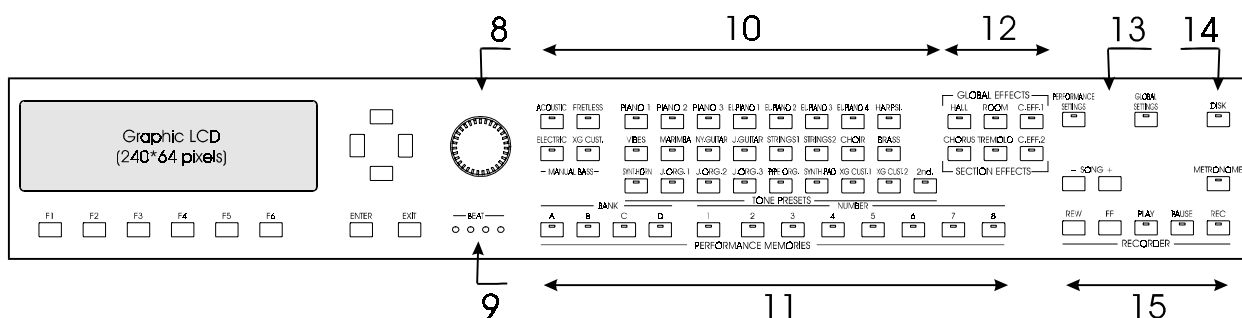


## 1.2. LET'S TAKE A LOOK AT THE INSTRUMENT

Here below you can find the front panel of the instrument, split in two parts for sake of clarity. On the panel you can recognize different zones associated to the instrument functions; the explanations refer to the chapters of the guide, illustrating all the functions associated to each zone.



1. Volumes Section (Chapter 5)
2. PROG. SPLIT button: keyboard mode selection (Chapter 3)
3. Automatic accompaniment (Chapter 4)
4. Function buttons (Paragraph 1.4)
5. Graphic LCD screen (Paragraph 1.4)
6. Cursor buttons (Paragraph 1.4)
7. ENTER/EXIT buttons (Paragraph 1.4)



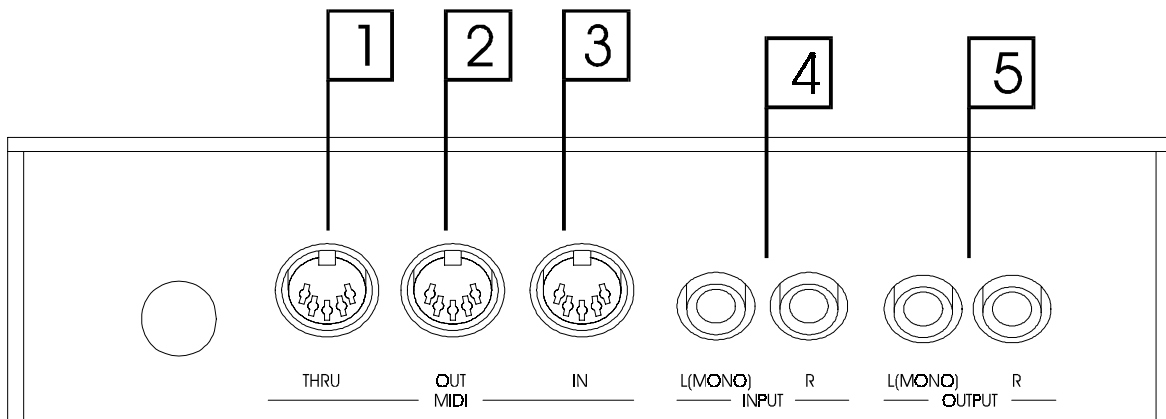
8. Rotational encoder (Paragraph 1.4)
9. Beat LEDs (Paragraph 7.3)
10. Timbre selection (Chapter 4)
11. Performance buttons (Chapter 8)
12. Effects Section (Chapter 5)
13. Global and performance settings (Chapter 8)
14. Floppy commands (Paragraph 7.4)
15. Recorder (Chapter 7)





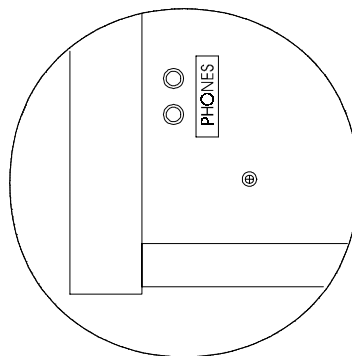
### 1.3. CONNECTIONS

The figure below shows the connection box placed under the keyboard, in front of the player, on the left side. The following list explains the functions of each connector.



1. **MIDI THRU connector:** 5-pin DIN socket that repeats the MIDI messages sent to the instrument.
2. **MIDI OUT connector:** 5-pin DIN socket for transmitting MIDI messages. Plug here the output MIDI cable, when needed.
3. **MIDI IN connector:** 5-pin DIN socket for receiving MIDI messages coming from an external source. Plug here the input MIDI cable, when needed.
4. **INPUT connectors L(MONO)/R:** TS Jack sockets for connecting audio sources to the internal amplification. Use the L(MONO) connector for a monophonic source.
5. **OUTPUT connectors L(MONO)/R:** TS Jack sockets carrying the instrument audio output, with the standard LINE OUT level. Use the L(MONO) connector to get a monophonic output.

The figure below is a detail of the instrument bottom, showing the right front corner, with respect to the player. Here you can find the two headphone connectors (PHONES). When plugging a headphone, the internal amplification is automatically disabled.





## 1.4. THE USER INTERFACE: HOW TO INTERACT WITH THE INSTRUMENT

VISCOUNT MAESTRO, GRANDE and SINFONIA have a great number of user-defined features, concerning all aspects of their functionment. Therefore, the interaction between the user and the instrument has been made as simple as possible, dividing to the front panel into sections separated in their functions. Moreover, there is a graphic screen where you can check out and change the parameters.

The graphic screen you can find in the instrument is shown here below:

STYLE Bossa 2	<b>Piano 1</b>	CHORD TYPE C min
= 135		SONG DEBBIE
KEYB. MODE WHOLE		MEASURE 4:3
	1st VOL: 127 SEND: 64	

On the screen you can see the following information, running from left to right:

- the selected accompaniment style (STYLE);
- the current metronome value;
- the keyboard programming mode (KEYB.MODE);
- the timbre selected for 1ST and 2ND parts, together with the volume (VOL) and effect send (SEND) values;
- the currently recognized chord (CHORD TYPE);
- the current MIDI track name (SONG);
- the current position on the MIDI track (MEASURE).

In this mode, you can modify only the metronome value, acting on the rotative encoder on the right of the screen. For what concerns programming the other parameters, you have to press the related button and a *pop-up* window will appear on the screen. A *pop-up* window is a frame laying on the normal functionment screen for a while, covering only a part or all the screen.

All *pop-up* windows, except the ones related to the PERFORMANCE SETTINGS, GLOBAL SETTINGS and DISK keys, will disappear pressing the EXIT button; besides, as we will see on Paragraph 8.4, they can close automatically after a stated idle time.

The *pop-up* windows can overlap on one other, allowing you to open more than one programming session: you have to finish modifying the data on the open window, before going back to the one below.



## 1.5. HOW TO MODIFY THE INSTRUMENT PARAMETERS

The front panel section concerning the parameters editing is displayed below:



You can move on the edit fields of each window using the cursor buttons, on the right of the screen, and activate them using the ENTER button; the EXIT button allows you to finish the edit phase, or to close the *pop-up* window.

You can use the rotative encoder to change the parameters: it allows you to increase or decrease the selected value, just turning the encoder clockwise or counter-clockwise, more or less quickly, according to how far is the desired value.

Using the instrument, you will see some fields on the screen displayed in a button-shaped box, starting with a number ranging from 1 to 6. In this case you can activate them using the six function keys labeled F1, F2, ..., F6, lined up below the graphic screen. This is the same as to select the voice and press the ENTER key, but the operation is simpler and quicker.



## 2. THE TIMBRE SECTION

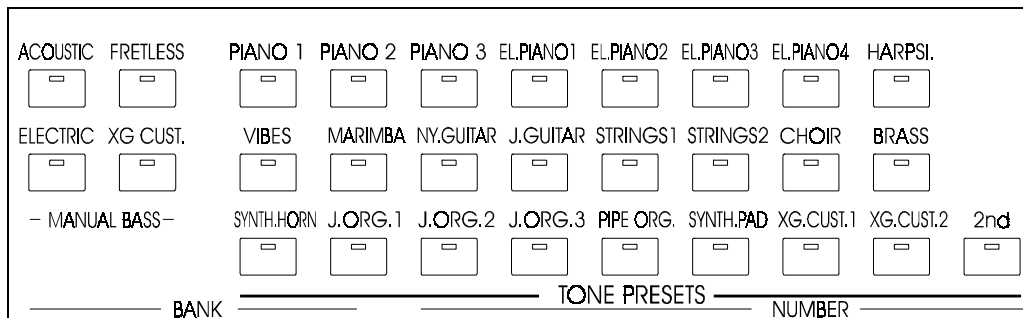
### 2.1. DESCRIPTION

The instrument allows you to play up to three different parts, named 1ST, 2ND and MANUAL BASS; they can be associated to the keyboard extension in several ways, as shown in Chapter 3. Each part has a related timbre, that means the sound of a given instrument.

If we consider timbres, the instrument is two machines in one. First of all, you can choose among a set of 25 VISCOUNT timbres, 22 for 1ST and 2ND parts, and 3 for MANUAL BASS. VISCOUNT timbres have been created with the IS<sup>2</sup> proprietary technology, well known and appreciated all over the world market of musical instruments; to VISCOUNT timbres we add the very wide timbre set (nearly 500) provided by YAMAHA XG<sup>®</sup> synthesis board, which is hosted inside the instrument and represents a qualitative standard in the field of WaveTable synthesis.

### 2.2. HOW TO SELECT AND SET THE TIMBRES

The timbre selection for 1ST and 2ND parts is performed using the buttons on the front panel zone called TONE PRESETS, displayed in the figure below.



As already said, the 1ST and 2ND parts are able to play one of the 22 timbres, each one associated to a button, or a YAMAHA XG timbre, which you can activate with XG1 or XG2 buttons. The button LED will light up showing which is the selected timbre. The 2ND button allows to toggle between the 1ST and 2ND part selection; in the second case, the button LED will be on.

You have to press and hold one of the two related keys (XG1 or XG2) to select an XG timbre, among the 480 available in the instrument; as a consequence, you can see a *pop-up* window selection screen, with the available timbres divided into families, according to the classification found in Appendix A of this book. When you have selected the family on the left list, you can activate the desired timbre by looking over the list on the right.

The XG timbres selection has been doubled in order to have always two different timbres on line, thus having the possibility of passing from one to another just pressing the related button, XG1 or XG2.

When a timbre is selected for one of the parts, you can disable the part pressing the associated key again: if the keyboard is in the split mode and no timbre is selected, the keyboard zone associated to that part won't make any sound; in the same way, if



the keyboard is in the layer mode, one of the two voices overlaid on each key will disappear. Please refer to Chapter 3 for explanations on the keyboard modes.

Pressing and holding the buttons associated to the VISCOUNT timbres, you will have access to a *pop-up* window, allowing to set the output level (*Level*) and the effect send level (*Send*). The values of these two parameters, ranging from 0 to 127, are stored separately from timbre to timbre, allowing you to set up a level equalization of your own; the level that you set here, obviously, is completely independent from the volume section settings (see Chapter 5). Moreover, these values are stored in the performances (see chapter 8), and so it is possible to recall in a very fast way different volume settings for the same timbre. For XG timbres, the level and effects send settings are found in the timbre *pop-up* selection window.

For the MANUAL BASS part you can choose among 3 VISCOUNT timbres and an XG timbre. You can follow the same procedure shown for the 1ST and 2ND parts to select these timbres. The selection buttons are grouped under the name MANUAL BASS, immediately on the left of the TONE PRESETS section. In this situation, too, you can set the output and effects send level of each timbre, in the same way as the 1ST and 2ND parts case.

### 2.3. A LIST AND A DESCRIPTION OF VISCOUNT IS<sup>2</sup> TIMBRES

- **Piano1.** Classic piano timbre, coming from the sampling of a concert grand piano.
- **Piano2.** Classic piano timbre, rich in medium tones, which make it softer.
- **Piano3.** A piano timbre with enhanced high frequencies, suitable to play Rock and Pop songs.
- **EI.Piano 1.** Typical electro-acoustic piano timbre.
- **EI.Piano 2.** Typical synthesized electric piano timbre.
- **EI.Piano 3.** Variation of **EI.Piano 2** timbre.
- **EI.Piano 4.** Electric piano timbre.
- **Harpsichord.** A classic harpsichord timbre.
- **Vibes.** A warm vibraphone sound, suitable for jazz music.
- **Marimba.** A timbre simulating the typical exotic percussive instrument.
- **Nylon Guitar.** A Nylon strings classic guitar timbre.
- **Jazz Guitar.** Electric guitar sound, jazz style.
- **Strings 1.** A pad of bowed instruments, with a natural attack.



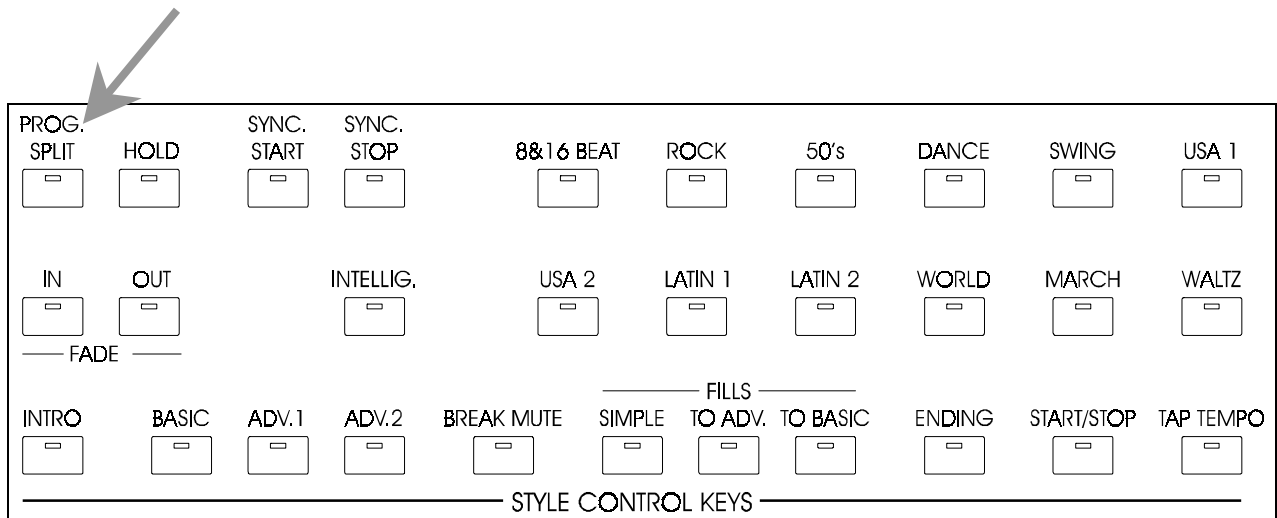
- **Strings 2.** Same as before, but with a faster attack.
- **Choir.** Human choir simulation.
- **Brass.** A typical brass timbre.
- **Synth Horn.** Typical synthesized sound of brass instruments.
- **Jazz Organ 1.** Drawbar organ, with standard settings.
- **Jazz Organ 2.** Variation of **Jazz Organ 1** timbre.
- **Jazz Organ 3.** Variation of **Jazz Organ 1** timbre.
- **Pipe Organ.** Church organ, set to the *TUTTI* register.
- **Synth Pad.** A pad of synthesized bowed instruments.



### 3. THE KEYBOARD MODES

#### 3.1. DESCRIPTION

You can associate the 1ST, 2ND and MANUAL BASS parts to the keyboard range in different ways. You can divide it into zones (split mode) or you can overlay the parts on the same keys (layer mode); the PROG.SPLIT button, placed on the left of the accompaniment control section (STYLE CONTROL KEYS), makes this possible.



The PROG.SPLIT key allows to switch between these two modes: the LED key will light up when the SPLIT mode is activated, while it will be off when the LAYER mode is selected. Pressing and holding this key allows to have access to the keyboard modes programming *pop-up* window.

#### 3.2. PROGRAMMING THE KEYBOARD MODES

The *pop-up* window you can see pressing and holding the PROG.SPLIT button allows you to set all the keyboard modes programming features. The first voice (*Split Sections*) sets the split point between the 1ST and 2ND parts, the former associated to the right zone, the latter to the left zone of the keyboard. The second voice (*Split Bass*) sets the MANUAL BASS part split point, which is obviously associated to the left zone. Through the *Read Keyboard* option it is possible to perform this setting, directly pressing the key defining the keyboard split, after having activated the option with the related function button (F1 or F6).

The MANUAL BASS split may overlap with the 2ND part split, or even the with the 1ST; in this case, acting on the *Bass Mode* field, you can decide whether the bass has to be played overlaid to the other parts (OVERLAP), or if the other parts have to be canceled and replaced (REPLACE). The bass part, moreover, is monophonic and then you can specify the bass notes priority: setting *Priority* to LAST, the instrument will always take the latest note played on the bass split; setting *Priority* to LEFT, the instrument will play in any case the lowest note.



For instance, if you set *Bass Mode* to OVERLAP and *Priority* to LEFT, making some chords with your left hand, these will be played by the 1ST and/or 2ND parts, whereas the MANUAL BASS will play the lowest note of the chord.

The *1st and 2nd Play Mode* field, finally, allows to set the two parts in layer mode only on a zone of the keyboard: when the Split Mode is selected (PROG.SPLIT button lighted up), setting *1st and 2nd Play Mode* to LAYER, the 1ST and 2ND parts will play overlaid in the highest part of the keyboard, down to the point defined by the *Split Sections* voice; on the contrary, if you set the *1st and 2nd Play Mode* to Split, the 1ST and 2ND part will be normally associated to the two splits. This setting, obviously, has no effect if the keyboard is in LAYER Mode: in this case, the two parts will play overlaid even below the split point.

As the keyboard mode is stored in the performances, it is possible to recall a setting, even a complex one, by just pressing a button. For further information on that, please refer to Chapter 8.

### 3.3. HOW TO RECOGNIZE THE PROGRAMMED MODE

The current keyboard programming mode is displayed in the box KEYB.MODE, on the lower left side of the graphic screen. In the table below you can see the different writings associated to the programming modes.

WRITING (KEYB.MODE)	RELATED KEYBOARD MODE
WHOLE	layer mode (PROG.SPLIT button LED off)
SPLIT ###	split mode: 1ST/2ND split set to ###; 1ST and 2ND Play Mode set to SPLIT MODE
LAYER ###	split mode: 1ST/2ND split set to ###; 1ST and 2ND Play Mode set to LAYER MODE





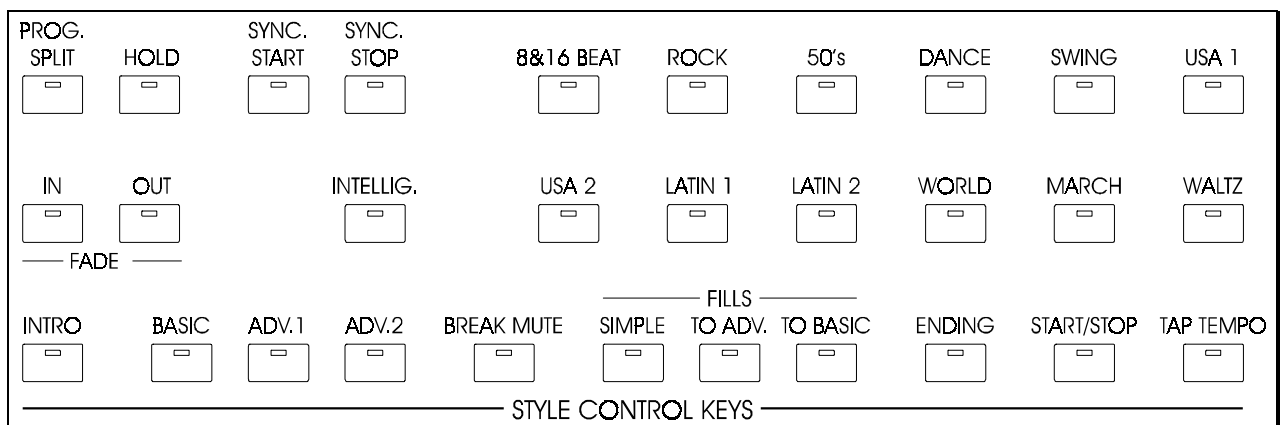
## 4. THE AUTOMATIC ACCOMPANIMENT SECTION

### 4.1. DESCRIPTION

VISCOUNT MAESTRO, GRANDE and SINFONIA are able to generate in real time, while you are playing, a complete and enjoyable accompaniment, featuring high quality arrangements, made of five sections: drums / percussions, bass and up to three instruments, changing after the accompaniment style you have chosen. The accompaniment is able to follow the harmonic progression you are playing, through a complex technique of chords recognition. This may work even on all the keyboard, or, if the keyboard is in the split mode, it can be forced to recognize only the notes below the split point.

The level of the five accompaniment parts can be regulated separately (see Chapter 5), or you can even cut them off one by one, pressing the button underneath the related volume slider.

You can set and control the accompaniment using the buttons group called STYLE CONTROL KEYS, displayed below.



### 4.2. THE ACCOMPANIMENT STYLES

The instrument has 48 different accompaniment styles, divided into 12 families; you can find a table at the end of this chapter, with the complete list of the styles. You can select the style pressing the button of the desired family, and then using the cursor buttons to highlight the style: pressing the ENTER key you will finish the procedure. Otherwise, you can use the F1 to F4 function buttons.

Each style has three playing variations: BASIC, ADVANCED 1 and ADVANCED 2, and you can switch from one to another with a fill measure, using the TO BASIC and TO ADVANCED fills; the SIMPLE fill performs a fill measure, and then goes back to the current selected variation. The BREAK MUTE button mutes the accompaniment up to the end of the current musical measure.



The START / STOP button runs and stops the accompaniment; alternatively, the SYNC START and SYNC STOP buttons allow to run or stop the accompaniment, respectively when you press and release the notes played on the keyboard; this can be useful, for instance, to start the accompaniment simultaneously with the first chord of a song.

The song beginning and ending can be enriched by some introduction and conclusion measures, activating the INTRO and ENDING options respectively, by pressing the related button; if you prefer, you can choose the IN and OUT fading modes to begin and end up the accompaniment with a volume progression.

### 4.3. THE METRONOME

The central frame on the left part of the screen, reproducing a traditional mechanical metronome, displays the current metronome value, ranging from 30 to 240 beats per minute; this value affects the execution of the automatic accompaniment, as well as the play back of the MIDI tracks read from the floppy disk.

The metronome setting, in terms of beats per minute (BPM), can be done by using the rotative encoder to change the value shown on the screen, or by pressing four consecutive times, with the desired speed, the TAP TEMPO button; the button LED will light up showing you the acquisition phase, then it will turn off when the instrument has computed and displayed the new value for the metronome.

Each accompaniment style has a related metronome speed, which is set automatically when selecting the style; however, if the automatic accompaniment is enabled and you are switching from one style to another, the current metronome speed is maintained. Finally, when playing a song with the recorder (see Chapter 7), the metronome will follow the settings read from the MIDI track.

### 4.4. THE CHORDS RECOGNITION

The chords recognition may work on all the keyboard, or only on the 2ND split, depending on the current PROG.SPLIT status; the recognition technique used is a complete one, as it is able to recognize every chord of three or four notes, in any turn-up. The recognized chord is shown on the upper right corner of the screen (CHORD TYPE), using the standard abbreviations of the musical notation. The automatic accompaniment is able to follow the recognized harmony, even after having released the chord: the HOLD button activates this function (button LED on).

Instead of using the automatic recognition, you may set the harmony by an alternative technique commonly used by musicians, especially in the USA. This is possible using the ONE FINGER key, through which the chords recognition works in the following way: the lowest note in the recognition zone is chosen as the fundamental tone, and the chord type depends on the number of pressed keys, as shown below.




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**AUTOMATIC ACCOMPANIMENT – ONE FINGER MODE**

NUMER OF PRESSED KEYS	CHORD
1	Major ( <b>Maj</b> )
2	Minor ( <b>Min</b> )
3	Seventh ( <b>7</b> )
4	Diminished ( <b>dim</b> )
5 or more	4th Sustain ( <b>sus4</b> )

**4.5. LIST OF THE AUTOMATIC ACCOMPANIMENT STYLES**

In the current and next page you will find the complete list of the automatic accompaniment styles, divided into families.

FAMILY	No.	STYLE	FULL NAME
8&16 BEAT	1	16 Beat	
	2	8 Beat1	
	3	8 Beat2	
	4	Pop Bld	Pop Ballad
ROCK	1	SoftRock	
	2	ShflRock	Shuffle Rock
	3	HardRock	
	4	Funk	
50's	1	Rock'n R	Rock and Roll
	2	Shuffle	
	3	Twist	
	4	SlowRock	
DANCE	1	Dance	
	2	Disco 70	
	3	Techno	
	4	Rap	
SWING	1	Swing 1	
	2	Swing 2	
	3	Big Band	
	4	SwngRock	Swing Rock
USA 1	1	Fox Trot	
	2	Dixie	Dixieland
	3	QuickStp	Quick Step
	4	Charlest	Charleston

(continued ↗)



(↩ continued from previous page)

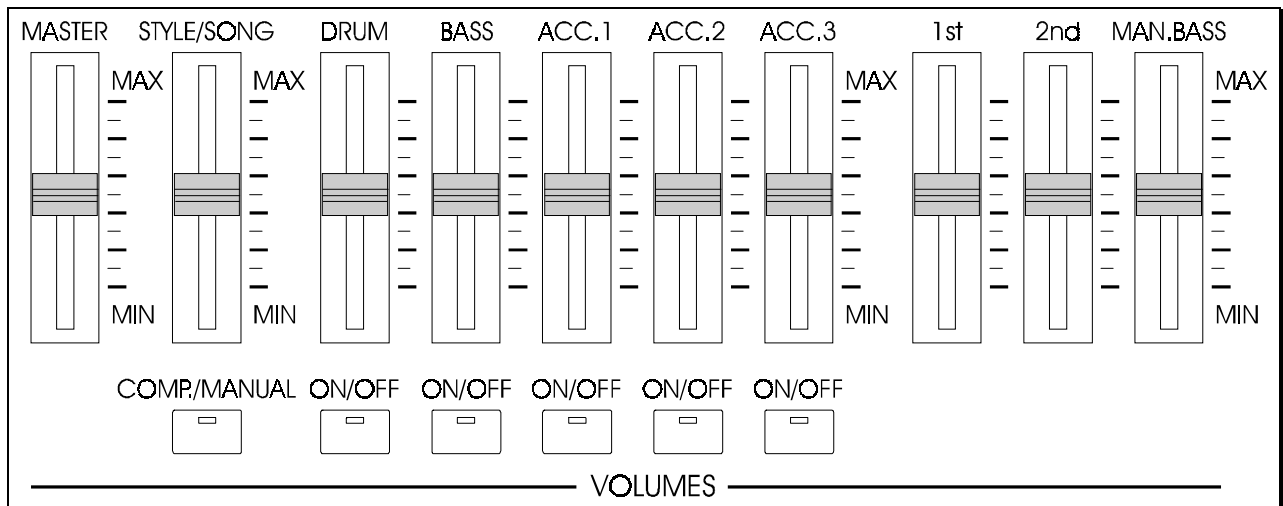
FAMILY	No.	STYLE	FULL NAME
USA 2	1	Blues	
	2	Gospel	
	3	Bluegr.	BlueGrass
	4	CntrWltz	Country Waltz
LATIN 1	1	Samba	
	2	Bossa 1	Bossa Nova 1
	3	Bossa 2	Bossa Nova 2
	4	Beguine	
LATIN 2	1	Cha-Cha	
	2	Mambo	
	3	Salsa	
	4	Merengue	
WORLD	1	Tango	
	2	Hawaiian	
	3	Reggae	
	4	Caribbean	Caribbean
MARCH	1	6/8March	
	2	Tarantel	Tarantella
	3	Polka 1	
	4	Polka 2	
WALTZ	1	Waltz	
	2	Musette	
	3	W.Waltz	Wiener Waltz
	4	JazzWltz	Jazz Waltz



## 5. THE VOLUMES SECTION

### 5.1. DESCRIPTION

At the farthest left of front panel, you can find the volumes section (VOLUMES), shown in the figure below.



As already seen in the previous chapters, the instrument allows you to play up to three parts on the keyboard at the same time: they are called 1ST, 2ND and MANUAL BASS, and they can be associated to the extension of the keyboard in different ways, as you can see more widely on Chapter 3. At the same time, you can start up one of the automatic accompaniment styles, or alternatively, you can play a MIDI song that the recorder reads from the floppy disk in real time.

The volumes section allows to check the level of the parts associated to the keyboard and of these played by the recorder; actually, shifting the sliders of the volumes section you set the instrument audio outputs mix.

### 5.2. HOW DOES THE VOLUMES SECTION WORK

The first slider on the left (MASTER) sets the instrument master volume: if this is on the lowest position you won't hear any output sound, neither on the line outputs (LINE OUT), nor on the headphones outputs (PHONES).

The slider nearby (STYLE/SONG) sets the level of the whole accompaniment, or of the song played by the recorder. The COMP./MANUAL key, placed just below, allows to specify if the accompaniment is to be played with a pre-defined style level (COMPUTED), or with the one set on the associated sliders (MANUAL). Using the MANUAL mode (button LED off) you may change the level of each section of the accompaniment (DRUM, BASS, ACC.1, ACC.2, ACC.3), using the related slider. On the contrary, moving the slider with the button LED on, i.e., in the COMPUTED mode, there won't be any immediate effect.



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Pressing the ON/OFF key below the accompaniment sliders, you can disable the related section, and it will disappear immediately. The LED on the button will turn off when the section is disabled; if you press again the same key, the section will be on again immediately. For instance, if you use the automatic accompaniment leaving only the DRUM voice enabled, the accompaniment will be limited only to the drum/percussions rhythmic section.

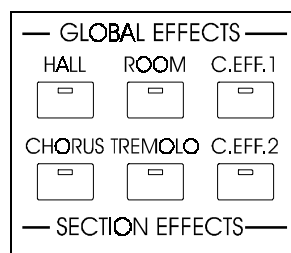
The last three sliders on the right, called 1st, 2nd and MAN.BASS, concern the parts played on the keyboard: each of these parts has an associated volume slider, allowing to mix them as you like, both among them and with the other voices generated by the instrument. For instance, playing the 1ST and 2ND parts in layer mode (see Chapter 3) you may bring a piano sound to the foreground, setting the volume of its part to the highest level, and place a violins "pad" on the background.



## 6. THE EFFECTS SECTION

### 6.1. DESCRIPTION

The parts played by the user can be enriched and made more realistic and enjoyable by having them elaborated by the digital effect processors (DSP) inside the instrument; you can select an effect for each 1ST and 2ND parts, and an overall ambience simulation effect (reverberation), acting on all the three user parts. It is possible to insert and adjust the effects acting on the buttons pointed out in the figure below, which are found on the right of the timbres selection buttons.



Using the three buttons in the lower row (SECTION EFFECTS), you can set a CHORUS or TREMOLO effect, or another effect of your choice, separately for the 1ST and 2ND parts; pressing and holding the C.EFF2 button, in fact, you can see a *pop-up* selection window on which you can choose the desired effect, setting its main parameters. In the same way, pressing and holding the CHORUS or TREMOLO buttons, you can adjust the related effect as you like, increasing or decreasing the parameters values. Please look at the table on Paragraph 6.2, where you will find a list of the available effects and the related parameters.

In the upper row (GLOBAL EFFECTS) you can set the whole reverberation effect. This one may be configured to simulate an auditorium (HALL), a smaller area as a room (ROOM), or even an ambience of your choice, pressing the C.EFF1 button. As we have seen in the previous case, pressing and holding the selected effect button, you can have access to the parameters programming: in this way you can set, for instance, the reverberation time, in order to simulate a room with lower or higher acoustic absorption. The table displayed on Paragraph 6.3 lists the choices available for the reverberation ambiances.

The effects send, finally, may be set separately for the 1ST, 2ND and MANUAL BASS parts, just pressing and holding the selection key of the related timbre: the higher is the *Send* value, the higher sound level will be sent to the effect.



## 6.2. USER EFFECTS FOR 1ST AND 2ND PARTS

In the following table you will find a list of the effects that you can set separately on the 1ST and 2ND parts, using the C.EFF.2 button.

N o.	EFFECTS	DESCRIPTION	PARAM.1	PARAM.2
1	Mono Phaser	cyclically changes the signal phase, modulating the sound	Rate	Emphasis
2	Stereo Phaser	same as above, with stereo input	Rate	Emphasis
3	Chorus (*)	typical modulation that conveys a natural spatiality	Rate	Depth
4	Flanger	chorus with an added resonance that modulate the timbre	Rate	Resonance
5	Tremolo (**)	cyclic level modulation	Speed	Depth
6	Vibrato	cyclic phase modulation that shifts the sound pitch	Speed	Depth
7	Vibrato Scanner	vibrato effect typical in drawbar organs	Mix	Depth
8	AutoPanPot	cyclically moves the sound image in the stereo field (L-R-L-R-L-...)	Speed	Depth
9	Cross Panner	like AutoPanPot, with stereo input, so that L and R channels cyclically swap	Speed	Depth
10	Rotary Speaker	rotating loudspeaker simulation, mostly used with drawbar organs	Hi Speed	Lo Speed

(\*) same effect as the one related to the CHORUS button on the panel

(\*\*) same effect as the one related to the TREMOLO button on the panel

**NOTA BENE:** you can have a section effect for the 2ND part only, when playing XG timbres: this means that the selected section effect for 1ST part will be enabled only if a Viscount timbre plays on that part. Moreover, the 'Rotary Speaker' effect is available only on 1ST part, whatever timbre is selected.





### 6.3. USER AMBIENCE CHOICES FOR THE REVERBERATION GLOBAL EFFECT

In the following table you can find all the choices of ambience you may wish to set for the reverberation global effect, selecting the C.EFF.1 key.

No.	NAME	DESCRIPTION
1	Small Room	<see name>
2	Large Room 1	<see name>
3	Large Room 2 (*)	<see name>
4	Medium Hall 1	<see name>
5	Medium Hall 2	<see name>
6	Large Hall 1 (**)	<see name>
7	Large Hall 2	<see name>
8	Chamber 1	<see name>
9	Chamber 2	<see name>
10	Plate	plate reverb simulation
11	Spring	spring reverb simulation

(\*) same ambience as the one related to the ROOM button on the panel

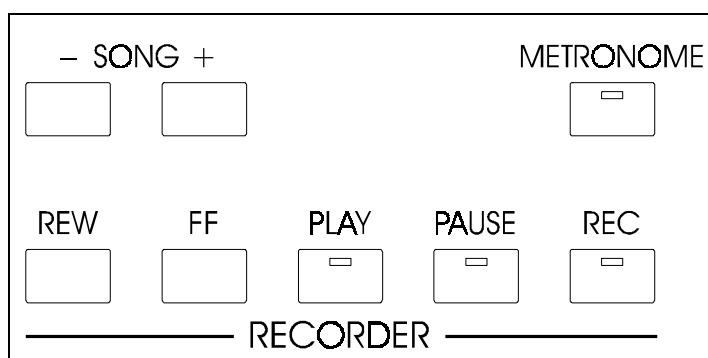
(\*\*) same ambience as the one related to the HALL button on the panel



## 7. THE RECORDER

### 7.1. DESCRIPTION

VISCOUNT MAESTRO, GRANDE and SINFONIA feature a recorder, i.e., a device that is able to record and play back the musical events performed on the keyboard. The recorder is controlled from the panel through the RECORDER section buttons, and it has the usual controls found in playback and recording devices: Play, Fast Forward, Rewind, Pause and Record, as shown in the figure below:



The recorder uses the MIDI standard code for musical events, and the floppy disk driver for storing data permanently. This allows you to exchange the musical tracks recorded on VISCOUNT piano with any other instrument having a floppy disk driver. In this way the huge data bank of pre-recorded MIDI bases you can find on the market is available to you. Moreover, you can also use the karaoke function to display the song text on the screen during playback (see Paragraph 8.4).

### 7.2. HOW TO USE THE RECORDER

If you want to use a pre-recorded track, you have first of all to select the desired song, using the SONG+ and SONG- buttons; when you see the desired song name on the SONG NAME box, press the PLAY button and you can listen to the song. When the song is playing, you can see the progress indication in the lower right corner of the screen. The progression indication is given in the M:B format, where M indicates the current measure, and B the current beat.

If you want to stop playing back the song, you have to press again the PLAY key, or you can use the PAUSE key, which allows you to restart the MIDI sequence from the same point. The FF and REW keys allow, even while the MIDI sequence is playing, to jump forward or back for an arbitrary number of beats. You just have to press and hold the key, releasing it when you have reached the number of beats to skip.

When you want to record a sequence played on the keyboard, you have to press the REC key once to start recording: the LED on the key will light up, and at the same time the instrument will start storing the notes pressed on the keyboard, together with the accompaniment, if it is enabled. At the end of the song performance you just have to press again the REC key; as a consequence, the recording will stop, and you will see a



*pop-up* window on the screen asking for the file name to be associated to the sequence on the floppy disk. The recorded sequence will become the active one, and its name will be displayed on the SONG NAME box on the screen: now you can listen to it, using the PLAY, FF, REW and PAUSE buttons as shown before. Other information on the floppy disk file management is found in Paragraph 7.4.

### 7.3. THE “METRONOME” OPTION

The METRONOME option, when used, generates a "beep" pattern that you can set in musical terms, specifying its speed, expressed in Beats Per Minute (BPM) and the musical measure divisions as shown later. You can activate the BPM using the rotative encoder, or pressing the TAP TEMPO button four consecutive times with the desired speed, as already shown in Paragraph 4.3. The current value is clearly displayed on the screen.

The measure is to be set pressing and holding the METRONOME button; you can set some typical measures as 4/4, 3/4, 6/8, but also less common ones as 5/4, 7/8: you can specify both the number of beats and the temporal length of each one, ranging from 1/2 to 1/16. As a consequence of this setting, when the metronome is enabled (LED of the metronome button on) the BEAT LEDs on the panel, placed below the encoder, will light up following the desired time pattern. The STANDALONE option, that can be activated through the *pop-up* screen window where you program the measure, allows you to listen to the metronome even out of the recording phase.

### 7.4. THE “MIXER” OPTION

Pressing and holding the PLAY button, the LCD screen will display a set of 16 sliders, split in two rows; by way of the cursor buttons and of the encoder, you can set up the levels for each of the 16 MIDI channels. As you can read on the screen, the first three MIDI channels are reserved for the user parts (1ST, 2ND and MANUAL BASS, respectively); this means that you can control the user parts levels and the song instruments levels at the same time.

### 7.5. THE “CONTINUOUS PLAYBACK” FEATURE

With this feature you can continuously play back the songs from your floppy disks, starting from the one you have selected, and ending up with the last song found on the media, i.e., the song found at the bottom of the directory shown in the **Disk** pop-up window.

This option can be enabled/disabled acting on the '**All Songs Play**' option in the **Global Settings / 3 - Song Settings** pop-up window, and comes disabled as the default factory setting.

When the 'continuous playback' option is enabled, you cannot use the fast-forward/reverse controls to move along the song, while it is still possible to skip songs forward and backward using the SONG+/SONG- keys.



## 7.6. HOW TO USE THE FLOPPY DISK

The disk option, activated with the DISK key above the RECORDER section of the panel, allows to have access to the functions of the floppy disk. Above all, the floppy disk is considered as a permanent memory unit for MIDI tracks, but you can use it also to save and recall the instrument presets, called *performances*. You can refer to Chapter 8 for a complete explanation concerning the performances.

The floppy disk file management system allows to store on a single magnetic storage medium up to 512 files, or anyway a number of files limited only by its capacity, which is 720 KBytes, if you have a DS/DD floppy disk, or 1440 KBytes if you have a DS/HD floppy. The format is MS/DOS system compatible, the same used on PC systems, and on virtually every musical instrument having a floppy disk driver. Each file has a name made of up to 8 characters, defined by the user, and a 3-characters extension which reminds the file contents, as shown in the following table.

EXTENSION	MEANING	NOTES
MID	MIDI file	world-wide standard file format for storing music events (songs)
PRF	Single Preset File	Viscount proprietary file format for storing a single preset
PRB	Preset Bulk	Viscount proprietary file format for storing all the machine presets
SET	Global Settings	Viscount proprietary file format for storing global settings (see Paragraph 8.4)

For what concerns the songs management, pressing the DISK button a number of commands displayed on the screen will be available to you. You can find here below the description of each command.

**1-Del:** delete a file. The selected file is canceled, and its contents are lost forever. You have to confirm this operation through a related *pop-up* window, as you can't undo this command.

**2-Ren:** rename a file. This command allows you to give to the selected file a name different from the current one, provided that the new name isn't the same of another file. If you select the 2-Ren option, a *pop-up* window will appear, where you can insert the new name: you just have to point out the *New File Name* field and press the ENTER button. Now you can change the eight characters of the name using the cursor buttons and the encoder. Pressing the F6 button you confirm the rename operation, while F1 allows you to abort the command.

**3-Copy:** duplicate a file. The 3-Copy command allows you to duplicate an existing file, changing its name, if the copy is done on the same floppy disk. Otherwise you can copy the file on another magnetic storage medium (using the *Disk-Disk* option). You can rename the file pointing out the *New Name* field and then following the procedure shown for the 2-Ren command. The F6 button starts the copy operation, whereas the F1 button cancels it; when the *Disk-Disk* option is activated, you can see a



sequence of *pop-up* windows where you are asked to insert or remove, each time, either the source disk or the destination disk. **NOTA BENE:** you cannot copy a file between two disk having different capacity (DS/DD – DS/HD)

**4-Ld Perf:** load a memory. This command allows you to recall the settings saved before in the instrument memory; the machine will recognize the selected file type, going on loading only the PRF, PRB and SET files (see the previous table).

**5-Quantiz:** quantize a MIDI track. This command allows you to create a new MIDI track, starting from the selected one, where all the notes played are placed on a time grid having a resolution of your choice. In this way the MIDI sequence will have a sharper time setting. The new MIDI track can be named using the *New Name* field, following the procedure already seen for the 2-Ren and 3-Copy commands; the quantization value is indicated in beat fractions, ranging from 1/4 to 1/64, or with the ternary fractions 1/8t, whose value is a third of a beat, and 1/64t, whose value is a twenty-fourth of a beat. You can activate this command using the F6 button, and cancel it using the F1 button.

**6-More...:** transition to the second command screen. This control allows you to pass to the second group of commands related to the floppy disk, listed here below.

**1-SvP Sgl:** save the current performance. This command stores the current performance (see Paragraph 8.1) on a floppy, in a PRF-type file, named by the user. You have to use the F6 button to start the operation, or the F1 button to cancel it.

**2-SvP Blk:** save all the performances. All the performances, that means the 32 locations of the four memory banks (see Paragraph 8.1), in addition to the current performance, are stored on the floppy disk. They are saved in a PRB-type file, named by the user. This operation is started with the F6 button, while the F1 button is used to cancel it.

**3-Sv Set:** save all the global settings. The global settings of the instrument, listed in Paragraph 8.5, are saved on the floppy disk, in a SET-type file, named by the user. You have to use the F6 button to start the operation, or the F1 button to cancel it.

**4-Format:** format the magnetic storage medium. This command is able to prepare a blank floppy disk for its use with the instrument. You have to use this command only for new supports, but you may execute it again even on used floppy disks. In this case all the information on the disk will be lost; therefore, a *pop-up* window will ask you to confirm the operation before going on. The applied format depends on the type of magnetic storage medium used: DS/DD floppy disks are automatically formatted to 720 KBytes, while DS/HD floppy disks are automatically formatted to 1.44 MBytes.

**6-Back:** transition to the first command screen. If you use this option you will go back to the first group of commands related to the floppy disk.

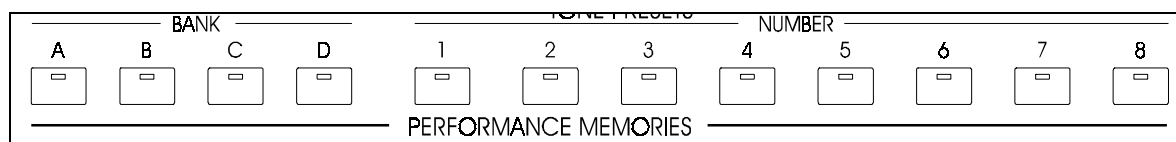


## 8. HOW TO STORE THE INSTRUMENT SETTINGS

### 8.1. INTRODUCTION

The user is able to change all the parameters concerning VISCOUNT MAESTRO, GRANDE and SINFONIA functionment; the instrument has a buffer memory, so the values set are stored up to the next machine power-on, even if it is switched off and disconnected from mains.

Among the settings available, we can find the global ones, that means stored once for all, and the settings you can save and recall in more than one copy; the latter make up the *performance*. You can store and recall separately up to 32 different performances, identified by a letter and a number, ranging from A1 to D8; this is possible using the PERFORMANCE MEMORIES section buttons, placed just below the timbre selection zone (TONE PRESETS).



Whenever you like, you can recall a performance pressing the desired NUMBER button, after having selected the bank pressing the related BANK button; the two BANK+NUMBER LEDs lighted up remind you the latest recalled performance. When you turn on the instrument, no NUMBER LED is lighted up: the current active configuration, the same as it was before the latest switch off, is stored in a volatile location, not associated to any letter-and-number pair. Pressing and holding a NUMBER key, you can save the current configuration on the location shown by the BANK+NUMBER pair; a *pop-up* window will ask you to confirm before going on saving.

The performances can be saved and recalled from the floppy disk, as shown in paragraph 7.4; in this way, the number of configurations you can create and store is virtually endless, although you can have a maximum of 32 configurations on line at the same time.

### 8.2. WHAT'S INSIDE A PERFORMANCE

The information stored in the performance concerns the musical aspect of the instrument, that is the keyboard modes settings, the timbres selection with the volume and effect send parameters, the selection of the accompaniment style and the effects section settings. To all these parameters we have to add the ones set using the PERFORMANCE SETTINGS button.

Pressing the PERFORMANCE SETTINGS button you can see a *pop-up* screen, which can be removed only pressing again the same button; while this screen is active, the key LED will be lighted up. Using the function button or a combination of cursor buttons followed by ENTER, you can set a number of instrument parameters, which are part of the performance, and are described in the next paragraph.



### 8.3. THE PERFORMANCE SETTINGS

**1-TranSect:** keyboard transposition. You can set, separately for the 1ST and 2ND parts, a pitch transposition value for the notes, both in semitones (*coarse*) and in semitone fractions (*fine*). The transposition ranges from -12 to +12 semitones, corresponding to an octave below and above; for the semitones fractions you can set a value ranging from -128 to +127, corresponding to the range of a semitone below and above.

You can add a global transposition (*ALL sections*) to the part-specific transposition (*Section:*), setting it in the same way; in the bottom line the instrument displays the overall value sent to the synthesis module for the selected part (Sent value). The global transposition, as the name suggests, acts on the MANUAL BASS part and on the automatic accompaniment, too.

**2-TranSong:** transposition of the song played by the recorder. To fit a musical base to the preferred tone, you can transpose the MIDI sequences while playing them, up to an octave, both below and above; you do so setting a value ranging from -12 to +12 semitones in the *Transpose* field. The transposition doesn't affect the MIDI channel commonly related to drums/percussions, that is channel number 10; anyway, you can choose the channel to exclude by using the *Exclude Chan* field: the values allowed are OFF,1,2,...16.

**3-Dynam crv:** dynamic curve for the keyboard. You can choose among 8 different dynamic curves, which determine the relationship between the pressing speed of the keys, as measured by the instrument, and the corresponding transmitted MIDI value.

**4-Tone EqLz:** tones equalization. Only for the VISCOUNT IS<sup>2</sup> timbres, you can set up a two-band tone control, separately for 1ST and 2ND parts: the parameters to be changed are named *1st bass*, *1st trbl*, *2nd bass* and *2nd trbl*, and their value is displayed graphically on the screen. If you enter values from 63 to 0, the related band will be attenuated; the values ranging from 65 to 127 give a progressive enhancement, while the neutral position corresponds to the value 64. For instance, if you are playing in an ambience where the Harpsichord timbre, associated to the 1ST part, sounds poorly bright and sharp, try to enhance the high frequencies giving a value higher than 64 to the *1st trbl* parameter.



**5-Pdl Func:** pedal functions. The VISCOUNT MAESTRO, GRANDE and SINFONIA pedal board, working as that of a real tail piano, is fully configurable: you can associate a different function to each of the three pedals, which allows the pedal to work on both 1ST and 2ND parts, or only on one part. In addition, the pedal can control the automatic accompaniment or the metronome speed. The table below displays all the settings available.

LEFT PEDAL	CENTER PEDAL	RIGHT PEDAL	DESCRIPTION
All Soft	All Sost	All Damper	default pedal functions: left pedal=soft center pedal= <i>sostenuto</i> right pedal=damper
1st Soft	1st Sost	1st Damper	same as above, only for 1ST part
2nd Soft	2nd Sost	2nd Damper	same as above, only for 2ND part
Start/Stop			doubles the START/STOP button in the STYLE CONTROL KEYS section
Simple			doubles the SIMPLE button in the STYLE CONTROL KEYS section
To Adv.			doubles the TO ADV. button in the STYLE CONTROL KEYS section
To Basic			doubles the TO BASIC button in the STYLE CONTROL KEYS section
Break			doubles the BREAK MUTE button in the STYLE CONTROL KEYS section
Basic			doubles the BASIC button in the STYLE CONTROL KEYS section
Adv.1			doubles the ADV.1 button in the STYLE CONTROL KEYS section
Adv.2			doubles the ADV.2 button in the STYLE CONTROL KEYS section
Ending			doubles the ENDING button in the STYLE CONTROL KEYS section
Tap Tempo			doubles the TAP TEMPO button in the STYLE CONTROL KEYS section
Rotary Spd			toggles the speed in the rotary effect
None			no function for that pedal





**6-Temperament:** keyboard temperament. You can set the temperament type to be associated to the keyboard, choosing among the options shown in the table; this affects the tuning of the twelve tones of the chromatic scale.

TEMPERAMENT	DESCRIPTION
Equal	uniform temperament: every interval is a whole multiple of the 2nd minor interval (1 semitone, frequency ratio=1.059)
Pythagorean	pythagorean temperament: the 5th interval is related to a frequency ratio of 1.5
Vallotti	for a full description, please refer to a music technique book
Mean Tone	<see above>
Werkmeister	<see above>
Kirnberger	<see above>

## 8.4. GLOBAL SETTINGS

Some settings of the instrument have an overall meaning; you don't need to change them very often, or to recall different parameters configurations; so the instrument is only able to keep these settings stored from the latest power-off. Anyway, you can change these parameters whenever you like, using the GLOBAL SETTINGS button, placed to the farthest right on the front panel. You can also save and recall the global settings using the floppy disk, as shown in Paragraph 7.4.

When you press the GLOBAL SETTINGS button, the related LED will light up and a three-fields *pop-up* screen will appear; by selecting each of these fields, you will set the parameters listed here below.

**1-MIDI:** MIDI interface settings. For a full explanation, please contact Viscount.

**2-Display:** setting of the LCD screen contrast. If you select this option, a *pop-up* window will appear, where it is possible to set the LCD screen contrast, turning the encoder when the cursor is on the *Contrast* field.

The *Hold Windows* field allows to specify if the *pop-up* windows, used to set the instrument parameters, are to stay open on the screen until you activate the EXIT button (*Hold Windows* enabled), or if these windows have to disappear after an idle time of about 15 seconds (*Hold Windows* disabled).

**3-Karaoke:** karaoke settings. As already seen Chapter 1, if you play back a MIDI track with lyrics, you can see them on the graphic screen. The 3-Karaoke field allows to enable or disable this option (*Karaoke enable*), and to select the font size of the text displayed on the graphic screen, using the *Big Fonts* field.



## 8.5. MIDI SETTINGS

Enabling the GLOBAL SETTINGS option, then pressing the F1 button, or the ENTER button if the **1-MIDI** field is selected, you have access to the MIDI settings screen. The following options are available:

<b>1-IN</b>	MIDI input configuration;
<b>2-OUT</b>	MIDI output configuration;
<b>3-TEMPLATE</b>	recall of presets for the overall MIDI configuration

The **Loc.KeyBrd**, **Loc.Style** and **Loc.Songs** fields, which can be edited by toggling the check mark in the related boxes, enable or disable the internal synthesis (Viscount and XG), allowing the instrument to act as a mere MIDI event generator. When the **Loc.KeyBrd** box is unchecked, the notes played on the keyboard will only be sent to the MIDI output, while the internal synthesis will stay idle, whatever timbre or mode is selected. The same applies for **Loc.Style** and **Loc.Songs** fields, relating to the automatic accompaniment and to the recorder, respectively.

By pressing the F1 button you enter the MIDI input settings screen. Here you find the following fields: **R.Time**, enabling System Realtime input commands for the automatic accompaniment, **EX**, enabling System Exclusive input messages; **Style EX**, enabling style-related System Exclusive input messages; **Clk ext**, enabling synchronization with an input MIDI Realtime Clock.

Finally, pressing the F6 button, the user can access the pair of screens showing the channel options. Each MIDI input channel has a selectable internal destination (Sez1, Sez2, Bass, one of the 16 XG channels, OFF), the possibility of filtering Program Change and Control Change messages, and a programmable pitch transposition of up to +/-32 halftones.

The MIDI output settings screen is entered by pressing the F2 button. It shows the following fields: **Out KeyB**, enabling the transmission of MIDI messages coming from the keyboard; **Out Sty.**, enabling the transmission of MIDI messages coming from the recorder; **R.Time**, enabling System Realtime output commands from the automatic accompaniment, **EX** and **Style EX**, enabling System Exclusive output, generic and style-related, respectively.

Pressing the F1 button enables the MIDI DUMP options: it is possible to dump any number of performance memories (see Paragraph 8.2), by selecting the first and the last one to be dumped, and then pressing the F1 button to perform the dump; moreover, all the MIDI settings can be dumped via MIDI using the F6 key.

Finally, pressing the F6 button, the user can access the pair of screens showing the channel options. Each MIDI output channel has a selectable internal source (Sez1, Sez2, Bass, one of the 16 XG channels, OFF), the possibility of filtering Program Change and Control Change messages, and a programmable pitch transposition of up to +/-32 halftones.



Since the whole MIDI settings are quite many, and programming all of them it's a rather lengthy task, you can always recall a MIDI configuration template, suitable for a given operating environment: this can be done by pressing the F3 button, which enables the **3-TEMPLATE** option. The built-in templates are the following:

TEMPLATE	DESCRIPTION
1st.2nd.M.Bass	the typical configuration (default)
1.2.Bass&Style	same as above, plus automatic accompaniment
1.2.Bass&Style Control	same as above, with external control
1.2.Bass&Style Remote	user parts play a remote instrument
Playback mode1	the MIDI input controls the VISCOUNT piano
Playback mode2	another choice of previous configuration
XG remote1	XG internal synthesis with external control
XG remote2	another choice of previous configuration

THE 'PANIC' OPTION: During normal operation, the MIDI chain downstream the instrument may cease to work properly, due to a transmission failure or whatever else; in this case, the user can gain back control, sending the usual 'All notes off' and 'Reset all controllers' messages. This is made possible by pressing and holding the EXIT key (just below the rotative encoder); a self-explicative *pop-up* screen will appear, to confirm that the requested MIDI 'panic-solving' messages were sent.

## 8.5. FACTORY SETTINGS RECALL

The VISCOUNT MAESTRO, GRANDE and SINFONIA buffer memory is originally set in the factory for a standard functionment of the instrument, both for the performances and for the global settings. If you want to bring back all the programmable values to the factory preset, you have to follow this procedure:

1. switch off the instrument and wait for some seconds;
2. press the three keys on the farther left of the panel, that is COMP./MANUAL, DRUM ON/OFF, BASS ON/OFF;
3. switch on the instrument again, holding the three keys pressed.

If the operation is successful you will see a different startup screen, where you can read "FACTORY SETTINGS OK!"; soon afterwards, the instrument goes back to the usual working conditions.



<b>Piano</b>			
<b>Name</b>	<b>CC32</b>	<b>CC0</b>	<b>PC</b>
GrandPno	0	0	1
GrndPnoK	1	0	1
MelloGrP	18	0	1
PianoStr	40	0	1
Dream	41	0	1
BritePno	0	0	2
BritPnoK	1	0	2
E.Grand	0	0	3
EIGrPnoK	1	0	3
Det.CP80	32	0	3
EIGrPno1	40	0	3
EIGrPno2	41	0	3
HnkyTonk	0	0	4
HnkyTnkK	1	0	4
E.Piano1	0	0	5
El.Pno1K	1	0	5
MelloEP1	18	0	5
Chor.EP1	32	0	5
HardEl.P	40	0	5
VX El.P1	45	0	5
60s El.P	64	0	5
E.Piano2	0	0	6
El.Pno2K	1	0	6
Chor.EP2	32	0	6
DX Hard	33	0	6
DXLegend	34	0	6
DX Phase	40	0	6
DX+Analg	41	0	6
DXKotoEP	42	0	6
VX El.P2	45	0	6
Harpsi.	0	0	7
Harpsi.K	1	0	7
Harpsi.2	25	0	7
Harpsi.3	35	0	7
Clavi.	0	0	8
Clavi.K	1	0	8
ClaviWah	27	0	8
PulseClv	64	0	8
PierceCl	65	0	8

**Chromatic Percussion**

<b>Name</b>	<b>CC32</b>	<b>CC0</b>	<b>PC</b>
Celesta	0	0	9
Glocken	0	0	10
MusicBox	0	0	11
Orgel	64	0	11
Vibes	0	0	12
VibesK	1	0	12
HardVibe	45	0	12
Marimba	0	0	13
MarimbaK	1	0	13
SineMrmb	64	0	13
Balafon2	97	0	13
LogDrum	98	0	13
Xylophon	0	0	14
TubulBel	0	0	15
ChrchBel	96	0	15
Carillon	97	0	15

Dulcimer	0	0	16
Dulcimr2	35	0	16
Cimbalom	96	0	16
Santur	97	0	16

**Organ**

<b>Name</b>	<b>CC32</b>	<b>CC0</b>	<b>PC</b>
DrawOrgn	0	0	17
DetDrwOr	32	0	17
60sDrOr1	33	0	17
60sDrOr2	34	0	17
70sDrOr1	35	0	17
DrawOrg2	36	0	17
60sDrOr3	37	0	17
EvenBar	38	0	17
16+2\ 2	40	0	17
Organ Ba	64	0	17
70sDrOr2	65	0	17
CheezOrg	66	0	17
DrawOrg3	67	0	17
PercOrgn	0	0	18
70sPcOr1	24	0	18
DetPrcOr	32	0	18
LiteOrg	33	0	18
PercOrg2	37	0	18
RockOrgn	0	0	19
RotaryOr	64	0	19
SloRotar	65	0	19
FstRotar	66	0	19
ChrchOrg	0	0	20
ChurOrg3	32	0	20
ChurOrg2	35	0	20
NotreDam	40	0	20
OrgFlute	64	0	20
TrmOrgFl	65	0	20
ReedOrgn	0	0	21
Puff Org	40	0	21
Acordion	0	0	22
Accordlt	32	0	22
Harmnica	0	0	23
Harmo 2	32	0	23
TangoAcd	0	0	24
TngoAcd2	64	0	24

**Guitar**

<b>Name</b>	<b>CC32</b>	<b>CC0</b>	<b>PC</b>
NylonGtr	0	0	25
NylonGt2	16	0	25
NylonGt3	25	0	25
VelGtHrm	43	0	25
Ukulele	96	0	25
SteelGtr	0	0	26
SteelGt2	16	0	26
12StrGtr	35	0	26
Nyln&Stl	40	0	26
Stl&Body	41	0	26
Mandolin	96	0	26
Jazz Gtr	0	0	27
MelloGtr	18	0	27
Jazz Amp	32	0	27
CleanGtr	0	0	28

ChorusGt	32	0	28
Mute Gtr	0	0	29
FunkGtr1	40	0	29
MuteStlG	41	0	29
FunkGtr2	43	0	29
Jazz Man	45	0	29
Ovrdrive	0	0	30
Gt.Pinch	43	0	30
Dist.Gtr	0	0	31
FeedbkGt	40	0	31
FeedbGt2	41	0	31
GtrHarmo	0	0	32
GtFeedbk	65	0	32
GtrHrmo2	66	0	32

**Bass**

<b>Name</b>	<b>CC32</b>	<b>CC0</b>	<b>PC</b>
Aco.Bass	0	0	33
JazzRhtm	40	0	33
VXUprght	45	0	33
FngrBass	0	0	34
FingrDrk	18	0	34
FlangeBa	27	0	34
Ba&DstEG	40	0	34
FngrSlap	43	0	34
FngBass2	45	0	34
Mod Alem	65	0	34
PickBass	0	0	35
MutePkBa	28	0	35
Fretless	0	0	36
Fretles2	32	0	36
Fretles3	33	0	36
Fretles4	34	0	36
SynFretl	96	0	36
Smooth	97	0	36
SlapBas1	0	0	37
ResoSlap	27	0	37
PunchThm	32	0	37
SlapBas2	0	0	38
VeloSlap	43	0	38
SynBass1	0	0	39
SynBa1Dk	18	0	39
FastResB	20	0	39
AcidBass	24	0	39
Clv Bass	35	0	39
Tekno Ba	40	0	39
Oscar	64	0	39
Sqr Bass	65	0	39
RubberBa	66	0	39
Hammer	96	0	39
SynBass2	0	0	40
MelloSB1	6	0	40
Seq Bass	12	0	40
ClkSynBa	18	0	40
SynBa2Dk	19	0	40
SmthBa 2	32	0	40
ModulrBa	40	0	40
DX Bass	41	0	40
X WireBa	64	0	40

**Strings**

Name	CC32	CC0	PC
Violin	0	0	41
SlowVln	8	0	41
Viola	0	0	42
Cello	0	0	43
Contrabs	0	0	44
Trem.Str	0	0	45
SlowTrSt	8	0	45
Susp Str	40	0	45
Pizz.Str	0	0	46
Harp	0	0	47
YangChin	40	0	47
Timpani	0	0	48

**Ensemble**

Name	CC32	CC0	PC
Strings1	0	0	49
S.Strngs	3	0	49
Slow Str	8	0	49
Arco Str	24	0	49
60sStrng	35	0	49
Orchestr	40	0	49
Orchstr2	41	0	49
TremOrch	42	0	49
Velo Str	45	0	49
Strings2	0	0	50
S.SlwStr	3	0	50
LegatoSt	8	0	50
Warm Str	40	0	50
Kingdom	41	0	50
70s Str	64	0	50
Str Ens3	65	0	50
Syn.Str1	0	0	51
ResoStr1	27	0	51
Syn.Str4	64	0	51
SS Str	65	0	51
Syn.Str2	0	0	52
ChoirAah	0	0	53
S. Choir	3	0	53
Ch.AAhs2	16	0	53
MelChoir	32	0	53
ChoirStr	40	0	53
VoiceOoh	0	0	54
SynVoice	0	0	55
Syn Vox2	40	0	55
Choral	41	0	55
AnaVoice	64	0	55
Orch.Hit	0	0	56
OrchHit2	35	0	56
Impact	64	0	56

**Brass**

Name	CC32	CC0	PC
Trumpet	0	0	57
Trumpet2	16	0	57
BriteTrp	17	0	57
Warm Trp	32	0	57
Trombone	0	0	58
Trmbone2	18	0	58
Tuba	0	0	59

Tuba2	16	0	59
Mute.Trp	0	0	60
Fr.Horn	0	0	61
FrHrSolo	6	0	61
FrHorn2	32	0	61
HornOrch	37	0	61
BrasSect	0	0	62
Tp&TbSec	35	0	62
BrssSec2	40	0	62
HiBrass	41	0	62
MelloBrs	42	0	62
SynBras1	0	0	63
QuackBr	12	0	63
RezSynBr	20	0	63
PolyBrss	24	0	63
SynBras3	27	0	63
JumpBras	32	0	63
AnaVelBr	45	0	63
AnaBrss1	64	0	63
SynBras2	0	0	64
Soft Brs	18	0	64
SynBras4	40	0	64
ChorBrss	41	0	64
VelBras2	45	0	64
AnaBras2	64	0	64

**Reed**

Name	CC32	CC0	PC
SprnoSax	0	0	65
Alto Sax	0	0	66
Sax Sect	40	0	66
HyprAlto	43	0	66
TenorSax	0	0	67
BrthTnSx	40	0	67
SoftTenr	41	0	67
TnrSax 2	64	0	67
Bari.Sax	0	0	68
Oboe	0	0	69
Eng.Horn	0	0	70
Bassoon	0	0	71
Clarinet	0	0	72

**Pipe**

Name	CC32	CC0	PC
Piccolo	0	0	73
Flute	0	0	74
Recorder	0	0	75
PanFlute	0	0	76
Bottle	0	0	77
Shakhchi	0	0	78
Whistle	0	0	79
Ocarina	0	0	80

**Synth Lead**

Name	CC32	CC0	PC
SquareLd	0	0	81
LMSquare	8	0	81
Hollow	18	0	81
Shmoog	19	0	81
Mellow	64	0	81
SoloSine	65	0	81
SineLead	66	0	81

Saw.Lead	0	0	82
Saw 2	6	0	82
ThickSaw	8	0	82
DynaSaw	18	0	82
DigiSaw	19	0	82
Big Lead	20	0	82
HeavySyn	24	0	82
WaspySyn	25	0	82
PulseSaw	40	0	82
Dr. Lead	41	0	82
VeloLead	45	0	82
Seq Ana	96	0	82
CaliopLd	0	0	83
Pure Pad	65	0	83
Chiff Ld	0	0	84
Rubby	64	0	84
CharanLd	0	0	85
DistLead	64	0	85
WireLead	65	0	85
Voice Ld	0	0	86
SynthAah	24	0	86
Vox Lead	64	0	86
Fifth Ld	0	0	87
Big Five	35	0	87
Bass&Ld	0	0	88
Big&Low	16	0	88
Fat&Prky	64	0	88
SoftWurl	65	0	88

**Synth Pad**

Name	CC32	CC0	PC
NewAgePd	0	0	89
Fantasy2	64	0	89
Warm Pad	0	0	90
ThinkPad	16	0	90
Soft Pad	17	0	90
Sine Pad	18	0	90
Horn Pad	64	0	90
RotarStr	65	0	90
PolySyPd	0	0	91
PolyPd80	64	0	91
ClickPad	65	0	91
Ana Pad	66	0	91
SquarPad	67	0	91
ChoirPad	0	0	92
Heaven 2	64	0	92
Itopia	66	0	92
CC Pad	67	0	92
BowedPad	0	0	93
Glacier	64	0	93
GlassPad	65	0	93
MetalPad	0	0	94
Tine Pad	64	0	94
Pan Pad	65	0	94
Halo Pad	0	0	95
SweepPad	0	0	96
Shwimmer	20	0	96
Converge	27	0	96
PolarPad	64	0	96
Celstial	66	0	96

**Synth Effects**

Name	CC32	CC0	PC
Rain	0	0	97
ClaviPad	45	0	97
HrmoRain	64	0	97
AfrcnWnd	65	0	97
Caribbean	66	0	97
SoundTrk	0	0	98
Prologue	27	0	98
Ancestrl	64	0	98
Crystal	0	0	99
SynDrCmp	12	0	99
Popcorn	14	0	99
TinyBell	18	0	99
RndGlock	35	0	99
GlockChi	40	0	99
ClearBel	41	0	99
ChorBell	42	0	99
SynMalet	64	0	99
SftCryst	65	0	99
LoudGlok	66	0	99
XmasBell	67	0	99
VibeBell	68	0	99
DigiBell	69	0	99
AirBells	70	0	99
BellHarp	71	0	99
Gamelmba	72	0	99
Atmosphr	0	0	100
WarmAtms	18	0	100
HollwRls	19	0	100
NylonEP	40	0	100
NylnHarp	64	0	100
HarpWox	65	0	100
AtmosPad	66	0	100
Planet	67	0	100
Bright	0	0	101
FantaBel	64	0	101
Smokey	96	0	101
Goblins	0	0	102
GobSyn	64	0	102
50sSciFi	65	0	102
RingPad	66	0	102
Ritual	67	0	102
ToHeaven	68	0	102
Night	70	0	102
Glisten	71	0	102
BelChoir	96	0	102
Echoes	0	0	103
EchoPad2	8	0	103
EchoPan	14	0	103
EchoBell	64	0	103
Big Pan	65	0	103
SynPiano	66	0	103
Creation	67	0	103
StarDust	68	0	103
Reso Pan	69	0	103
Sci-Fi	3	0	104
Starz	64	0	104

**Ethnic**

Name	CC32	CC0	PC
Sitar	0	0	105
DetSitar	32	0	105
Sitar 2	35	0	105
Tambra	96	0	105
Tamboura	97	0	105
Banjo	0	0	106
MuteBnjo	28	0	106
Rabab	96	0	106
Gopichnt	97	0	106
Oud	98	0	106
Shamisen	0	0	107
Koto	0	0	108
T. Koto	96	0	108
Kanoon	97	0	108
Kalimba	0	0	109
Bagpipe	0	0	110
Fiddle	0	0	111
Shanai	0	0	112
Shanai 2	64	0	112
Pungi	96	0	112
Hichriki	97	0	112

**Percussive**

Name	CC32	CC0	PC
TnklBell	0	0	113
Bonang	96	0	113
Gender	97	0	113
Gamelan	98	0	113
S.Gamlan	99	0	113
Rama Cym	10	0	113
AsianBel	10	0	113
Agogo	0	0	114
SteelDrm	0	0	115
GlasPerc	97	0	115
ThaiBell	98	0	115
WoodBlok	0	0	116
Castanet	96	0	116
TaikoDrm	0	0	117
Gr.Cassa	96	0	117
MelodTom	0	0	118
Mel Tom2	64	0	118
Real Tom	65	0	118
Rock Tom	66	0	118
Syn.Drum	0	0	119
Ana Tom	64	0	119
ElecPerc	65	0	119
RevCymb1	0	0	120

**Sound FX**

Name	CC32	CC0	PC
FretNoiz	0	0	121
BrthNoiz	0	0	122
Seashore	0	0	123
Tweet	0	0	124
TelPhone	0	0	125
Helicptr	0	0	126
Applause	0	0	127
Gunshot	0	0	128

**SFX Voice**

Name	CC32	CC0	PC
CuttngNz	0	64	1
CttngNz2	0	64	2
Str Slap	0	64	4
Fl.KClik	0	64	17
Rain	0	64	33
Thunder	0	64	34
Wind	0	64	35
Stream	0	64	36
Bubble	0	64	37
Feed	0	64	38
Dog	0	64	49
Horse	0	64	50
Bird2	0	64	51
Ghost	0	64	55
Maou	0	64	56
Tel.Dial	0	64	65
DoorSqek	0	64	66
DoorSlam	0	64	67
Scratch	0	64	68
WindChm	0	64	70
Telphon2	0	64	71
CarEngin	0	64	81
Car Stop	0	64	82
Car Pass	0	64	83
CarCrash	0	64	84
Siren	0	64	85
Train	0	64	86
JetPlane	0	64	87
Starship	0	64	88
Burst	0	64	89
Coaster	0	64	90
SbMarine	0	64	91
Laughing	0	64	97
Scream	0	64	98
Punch	0	64	99
Heart	0	64	100
FootStep	0	64	101
MchinGun	0	64	113
LaserGun	0	64	114
Xplosion	0	64	115
FireWork	0	64	116

**Drum Kits**

Name	CC32	CC0	PC
StandKit	0	127	1
Std2 Kit	0	127	2
Room Kit	0	127	9
Rock Kit	0	127	17
ElectKit	0	127	25
AnalgKit	0	127	26
Jazz Kit	0	127	33
BrushKit	0	127	41
ClassKit	0	127	49
SFX 1	0	127	126
SFX 2	0	127	127

**MIDI IMPLEMENTATION CHART**

Viscount MAESTRO – GRANDE – SINFONIA  
Digital Pianos with Styles

Date: 11/06/2001  
Ver.: 1.666

FUNCTION		TRANSMITTED	RECOGNIZED	REMARKS
<b>BASIC CHANNEL</b>	Default Changed	1-16 1-16	1-16 1-16	see manual for internal mapping
<b>MODE</b>	Default Messages Altered	Mode 3 X *****	Mode 3 X	
<b>NOTE NUMBER</b>	True Voice	0-127 21-108	0-127 21-108	some timbre limits to narrower range
<b>VELOCITY</b>	Note ON Note OFF	O X	O X	
<b>AFTER TOUCH</b>	Key's Ch's	X X	X O	only XG module
<b>PITCH BENDER</b>		X	O	
<b>CONTROL CHANGE</b>		7 O 11 O 64 O 66 O 67 O 91 O 93 O 120 O 123 O	O O O O O O O O	Main Volume Expression Contr. Damper Pedal Sustain Pedal Soft Pedal Reverb Chorus All Sound Off All Note Off (*1) (*2)
<b>PROGRAM CHANGE</b>	True #	0-127 0-127	0-127 0-127	(*1)
<b>SYSTEM EXCLUSIVE</b>		O	O	
<b>SYSTEM COMMON</b>	Song Pos Song Sel Tune	X X X	X X X	
<b>SYSTEM REAL TIME</b>	Clock Commands	O O	O O	
<b>AUX MESSAGES</b>	Local On-Off All Note Off Active Sense Reset	X O O X	X O O X	
<b>NOTES:</b> *1 Message can be filtered *2 The internal XG module can handle any CC ranging from 0 to 127				

Mode 1: Omni On, Poly  
Mode 3: Omni Off, Poly

Mode 2: Omni On, Mono  
Mode 4: Omni Off, Mono

O = YES  
X = NO



## LITHIUM BATTERY WARNING

**CAUTION!** This product contains a lithium battery. There is danger of explosion if battery is incorrectly replaced. Replace only with a Maxell CR2032.

Replace only with the correct polarity. Discard used battery according to manufacturer's instructions.

**ADVARSEL!** Lithiumbatteri – Eksplosjonsfare. Vade utskifting benyttes kun batteri som anbefalt av apparatfabrikanten. Brukt batteri returneres apparatleverandøren.

**ADVARSEL!** Lithiumbatteri - Eksplosjonsfare ved feilagtig håndtering. Udsiftingning må kun ske med batteri av samme fabrikat og type. Levér det brugte batteri tilbage til leverandøren.

**VAROITUS!** Paristo voi räjähtää, jos se on virheellisesti asennettu. Vaihda paristo ainoastaan laitevalmistajan suosittelemaan tyyppiin. Hävitä käytetty paristovalmistajan ohjeiden mukaisesti.

**WARNING!** Explosionsfar vid felaktigt batteribyte. Använd samma batterityp eller en ekvivalent typ som rekommendars av apparatillverkaren. Kassera använt batteri enligt fabrikantens instructions.

The information contained in this manual is subject to change at any time without notification. Some information contained in this manual may also be inaccurate due to undocumented changes in the product or operating system since this version of the manual was completed. The information contained in this version of the owner's manual supercedes all previous version.

## FCC RULES

**NOTE:** This equipment has been tested and found to comply with the limits for a **Class B** digital Device, pursuant to Part 15 of 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 communications. 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 determined by turning the equipment off and on, the user is encouraged 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 responsible for compliance could void the user's authority to operate the equipment.



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