

Owners Manual

MINIMAX ASB



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Siegburg, Germany.

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Introduction

What's inside the MINIMAX ASB?



Welcome

Thank you for choosing MINIMAX ASB. You will have just as much fun with your MINIMAX ASB as we had when developing this unique and characteristic Synthesizer. Please read the manual thoroughly in order to fully take advantage of the many features the MINIMAX ASB has to offer.

Introduction

One may not consider a synthesizer with three Oscillators and noise, a mixer as well as a filter followed by amplifiers and two envelopes, as being spectacular in sound. But we are not just talking about any kind of synthesizer but about "the" synthesizer that started it all.

MINIMAX ASB is a perfect emulation of one of the most popular synthesizers ever. Its ease of use and easy to learn sound technique made this instrument a role model for many other synthesizers. Its sound is famous. The oscillators and filters are extremely powerful and the envelopes extremely quick.

Many soft and hardware companies have tried to copy its features but have shattered by doing so. Its hardware duplicate had different built-in components taking away from its original sounding character. Most software programs emulated only parts of the hardware such as the filter. Significant elements like Oscillators and envelopes were for the most part forgotten.

MINIMAX ASB is different from anything available before. MINIMAX ASB not only emulates parts of the instrument. We consider it as being "the" synthesizer. Today, where most hardware components are difficult to get and software reached the limits, MINIMAX ASB has managed to go beyond.

Within the MINIMAX ASB, we have remodelled all significant sound elements after the original's circuitry. In addition, a steady cross-check with the Original was made and now offers even identical knob positions as within the original. No reproduction has yet been that precise. Measurements and adjustments were only a part of the work. Beforehand there was another problem to tackle. The original analog model produces frequencies which when copied or emulated would produce aliasing. Those who are familiar with aliasing know how awful it sounds. The MINIMAX ASB's sound generation is based on newly developed algorithms that are free of any aliasing. The MINIMAX ASB handles even the most complex Modulations, filter FM or Oscillator-Modulation. Moreover, the nice thing about this, the MINIMAX ASB will always sound like the original. Thus MINIMAX ASB tops today's digital synthesis technique.

Setup and Layout

Just as the original, the MINIMAX ASB has one oscillator section with three oscillators. Oscillator 3 can also be used as an LFO or better said FO (Frequency Oscillator). Oscillators can be mixed with noise and an external signal within the mixer section. This is followed by the filter and an amplifier each using an envelope with attack, decay and sustain pro voice. In addition to the original model, equipped the MINIMAX ASB with an additional effects section featuring chorus/flanger and delay.

The quality of the synthesis algorithms in this instrument is remarkable. Because the oscillators use the frequency spectrum's full bandwidth, more overtones are produced than in earlier algorithms. Even the saturation level in the mixer section for internal and external signals were taken into consideration. Saturation gives the sound more presence. Especially the filter profits greatly from the new algorithms.

Existing filter-algorithms may have had resonance, but in general they weren't that exciting like the analog archetype. Using digital filters caused high attention to avoid Aliasing when using filter sweeps. Many filters therefore reduce the amount of resonance or don't open wide enough to not cross the borderline to Aliasing (half sample frequency). Filter sweeps with such filters have been so so, but normally were lacking kind of vitality. The filter implemented in your MINIMAX ASB now provides all the resonances and distortions, you desire. Filter resonance can be fully tuned on and sweeps can be performed without Aliasing, even when exceeding the half sample frequency border. This way also a Filter FM with all the possible side chains occurring is easily possible.

Besides that the envelopes of the MINIMAX ASB don't need hideaway from the analog paragons. They're not only fast, but also exactly modeled like the Original's behavior.

Although our major goal for the development of the MINIMAX ASB has been to reach out for getting as close as possible, we decided to also implement some of the never fulfilled dreams of the Original. The envelopes now have an adjustable velocity and the trigger behavior can be easily switched. Moreover the Low-Note-Priority can be changed to Last-Note-Priority. You will note, that there's an extended effects section included now, which can be switched off to receive the Original Sound. And additionally – the Original had only one, but beautiful voice, desperately waiting for others to join. Now it's all in your hands – you can choose between playing monophonic or polyphonic – it's up to you.

You will also find our adoration for the Original within the surface. All elements have been adjusted to fit the Original's behavior. If you may have one of the rare sound sheets, you can even port them now one on one – and then: save them. And after all, you should take some time to touch the wooden parts, this is pure nature handcrafted for this fine instrument and using only natural materials and oil, to get that exiting surface.

Well – as mentioned before: we made this because we loved our work and we really hope you enjoy your MINIMAX ASB with the same intensity, we used to create it – for you.

Getting started

Making Connections



Connecting the power adaptor

To connect your MINIMAX ASB with the power supply, please use the power adaptor coming with the MINIMAX ASB.

Connect the power adaptor to your MINIMAX ASB. Before connecting the power adaptor to the socket, make sure it is compatible to the power supply system. Upon loss of the power supply, a standard AC or DC 12V / 1.5 A power supply can be used as a replacement. The connection to the MINIMAX ASB is made with a hollow plug (5.5 mm x 2.1mm x 11.5 mm, center positive).

MIDI connections

There are two ways to play your MINIMAX ASB using MIDI:

1. Connect your MINIMAX ASB directly to a master keyboard.
2. Connect your MINIMAX to the MIDI port found on your computer in order to use it with a sequencer or the MINIMAX Remote-Software.

Connect the MIDI in and out of your MINIMAX ASB with the MIDI in and out of your keyboard or computer. The MIDI input of the MINIMAX ASB has to be connected to the MIDI output of your keyboard or computer and MIDI output of the MINIMAX ASB with the MIDI input of your keyboard or computer.

The incoming MIDI signal can also control another instrument via MIDI thru. If your computer does not have a MIDI port, you can use the USB connection as an alternative.

Audio Connections

In order to obtain sound output, you may either connect the MINIMAX ASB stereo outputs to a mixer's inputs, computer's inputs or HiFi stereo input.

You can also process an external signal by connecting an external source to your MINIMAX ASB input.



Power Switch

In order to operate the MINIMAX ASB please turn the power switch on.

USB Connections and driver installation (Windows XP)

Rather than using MIDI to connect your MINIMAX ASB to a computer, you can use the implemented USB interface. To utilize this function, you need Windows Service Pack 2.

After connecting to a computer, windows will automatically recognize your MINIMAX ASB as an audio USB instrument. No extra drivers are required for this device . You can start playing right away!

After starting your sequencer program (here: CubaseSX), you can use the USB audio instrument

driver as a MIDI port. In very few cases, you may encounter that under older versions of Windows XP (before Service Pack 2), the USB port will not show availability after disconnecting the MINIMAX ASB. In this case, please reboot XP. After rebooting, your USB port will show availability again.



Installation of the Remote-Software

To install the Remote-Software coming with the MINIMAX ASB on your PC, please put the CD-ROM with print MINIMAX ASB into the CD-R drive of your Computer. The Install Dialog should then appear on your screen automatically. In case you have deactivated the automatic Start-function of your CD-R drive, please start the installation by double clicking the file „setup.exe“ on the CD.

Within the first dialogue please choose the language used within the install procedure and then, confirm your choice by pressing the „Next“ button.



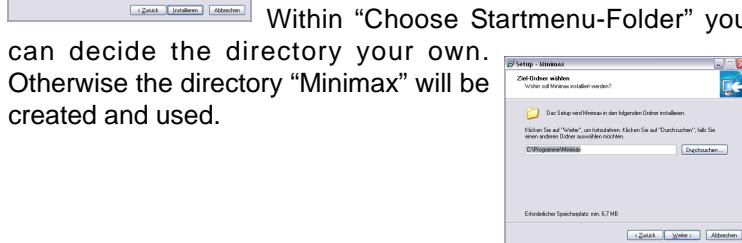
You will next see the „Welcome to the Installation“ Dialog – please confirm by pressing „Next“.

In the following you will find the license agreement. Please read carefully and choose „I accept the license terms“ if you agree and go the next dialog by pressing „Next“ button then.



You can now choose the installation path by defining it within the drop down menu „Installation path“. If you don't choose a dedicated path here, the Remote-Software will be installed to “C:\Programs\Minimax”. The required empty space on your hard-disk is 6.7 MB.

Within “Choose Startmenu-Folder” you can decide the directory your own. Otherwise the directory “Minimax” will be created and used.



In the following dialog you have the opportunity to check your setting once again. If all settings are correct, please choose install to start the installation process.

The final dialog offers the opportunity to open the Readme-File with actual information about the MINIMAX ASB and to start the Remote-Software after installation.



Presets



The Preset administration will be handled within the sound section of the Configuration-strip. There are 128 user and 128 factory presets. Actuate the preset button. Use the DOWN/UP button or data wheel to scroll through the presets. A preset holds all parameter and effect adjustments as well as the remote software's "Add Page".

You can only save presets in the User-Bank. This is the reason why "User" will automatically be selected when saving a preset.



Editing

The Control Panel

CONTROLLERS

In this section, we will take into account common operations concerning this instrument and its modulation matrix.



Tune

This switch changes the entire instrument's tune by +/- 2.5 half steps.

Glide On

This button activates the Glide function. A played note will then glide into the next.

Glide

When Glide is activated, you can adjust the glide time between the notes with the Glide knob.

Modulation Mix

Here, you can adjust the mix between Oscillator 3 and noise. The resulted signal serves as a modulation source for the oscillator bank and filter. In order to hear the results, all modulations need to be adjusted in equivalence on the modulation's wheel intensity .

Decay On

This switches the envelopes decay time to release. The release time will be also modulated with the Decay knobs. If Decay is turned off, release will be at minimum.

OSCILLATOR BANK

The oscillator bank has three oscillators. It is possible with each oscillator, to adjust its octave range as well as waveform.

Oscillator 2 and 3 can further more be detuned with the Frequency knob.

Because oscillator 3 can also be used as a modulation source, it is possible to separate it from the keyboard's frequency input. The oscillator then acts as an LFO (Low Frequency Oscillator).

You can adjust its speed with Range and Frequency. A button activates the oscillators pitch modulation. An LFO is used as a modulation source and can control parameters such as cutoff for example. Because oscillator 3 modulates much faster than an LFO, it is almost incorrect to call it an LFO.



Range

You can choose the oscillator octave's range. The adjustments are Lo, 32, 16, 8, 4 and 2 where as the values 32' and 16' are best for basses and values 8' and 4' best for lead sounds. If you would like to use oscillator 3 as an LFO, then choose the value Lo.

Waveform

You can choose the oscillator's waveform. For each oscillator, there is a choice of six waveforms, which are triangle, a mix between Saw Wave and Triangle, an Ascending Saw Wave, Square, Wide Pulse and Narrow Pulse. As a special feature, Oscillator 3 uses a Seceding Saw Wave instead of a mix between Triangle and Saw Wave.

Frequency

You can detune oscillator 2 and 3 with oscillator 1. The scale shows the amount of detune in half tone steps with a maximum of 9 half tone steps.

OSC 3 Control

It is possible here to separate oscillator 3 from the keyboard ('s frequency input). Oscillator 3 acts then as sound element with a fixed frequency, for example, as an LFO. When oscillator 3 is used as an LFO, you can adjust its speed with Range for coarse alterations and with Frequency for finer alterations.

Oscillator Modulation

Here, you can activate pitch modulation for all three oscillators. The signal, adjusted within the Modulation Mix works as a modulation source. This can be either oscillator 3, noise or a mixer of both. The modulation wheel and its parameters can adjust the intensity. (Shown in the Modulation Wheel Settings under the Remote Software)



MIXER

In this section, all signals are mixed before they go through the Filter. The signals are oscillator 1 through, the noise generator and an external signal. That is altogether six sound sources including filter oscillation, directly produced by the filter. Every sound source has a specified knob to adjust the volume and an on/off switch. It is in addition possible if wanted or needed, to distort external signals.

Volume

Here you can adjust the volume of each oscillator.

External Input Volume

This controls the volume for external signals. In order to hear a signal, you need to connect the MINIMAX ASB Audio-Input with an external sound source. The view control is above the volume slider. The louder the signal, the brighter is the light.

Feedback on

This function connects the synthesizer's output to the external input. You can use the external input amplifier to distort incoming signals. External Input Volume controls the amount of feedback or distortion.

Bear in Mind that an external signal source cannot be used in this modus.



Noise Volume

Here, you can adjust the noise's volume. If noise acts as a modulation source, volume adjustment will not affect the intensity of the modulation. In this case the modulation signal will be taken as is before going through this section.

Noise White/Pink

You can choose the type of noise. Your choice will affect modulation if noise is used as a modulation source. White noise is constant noise throughout the whole frequency spectrum where as Pink noise is noise only using frequencies the human ear can perceive.

MODIFIERS

In this section, filters and amplifiers modify the signal. Both filter and amplifier each have an envelope with attack, decay and sustain. A switch in the controllers section sets Release to the Decay Time.

Filter

The filter together with the envelopes define the way the sound progresses. The filter is a 24db/Octave Low pass filter. Frequencies under the cutoff frequency remain unchanged, reason for the term Low pass. There is a 24db/Octave reduction for frequencies over the cutoff frequency. With use of DSP-oversampling the filter remains free of aliasing.



Cutoff Frequency

This is the frequency above which the spectrum is cut. Overtones are reduced this way. You can change the Cutoff Frequency manually.

Emphasis

Emphasis describes the Resonance parameters. The Resonance is created by routing the feedback of the Filter Output to the Filter Input. The frequencies around the cutoff frequency will be strengthened this way. On full Emphasis the Filter sweeps in its own resonance and creates a sinus tone at the chosen cutoff frequency. Therefore the Filter can be looked upon as the sixth sound source.

Amount of Contour

Adjust the intensity of the envelope on the Filter here. Cutoff will follow the envelope course with the adjusted intensity – this way you can create a sound flow. Starting and End point of the envelope course is the adjusted cutoff frequency.

Attack

This controls the attack time of the envelope, the envelopes first segment. When setting Attack to a maximum, the envelope increases in time. The increase ratio is defined by amount of contour. Both Cutoff Frequency and Amount of Contour determine the maximum level.



Decay

This controls the envelopes second segment. Within the Decay-Phase the envelope falls down within the given time to the Sustain value adjusted. *When activating the decay button in the Controllers Section, the envelope takes charge of the release time.*



Sustain

This is the third segment of the envelope. Values here sustain the envelope after the Decay. The Sustain's effect is independent from Cutoff Frequency and Amount of Contour adjustments.

Release

Finally yet importantly, Release is the fourth segment of the envelope. It is only active when the Decay button is on. There are no controllers for the release phase. The envelope goes back to its minimum in the Release-Phase. The value of the envelope is defined by cutoff. The time for the envelope falling to its minimum is defined by Decay.

Filter Modulation



Here you can activate additional Filter-Modulation. The source will be the signal defined within the Modulation-Mix section. This can be Oscillator 3, Noise or a mix of both. Intensity can be adjusted by using the Modulation-Wheel and its additional parameters.

Keyboard Control

This activates the Cutoff Keyfollow function with two steps possible. By

activating the upper push button (1) the cutoff frequency follows with 1/3 octave per octave on the keyboard. By activating lower push button (2) the cutoff frequency follows with 2/3 octave per octave on the keyboard. Activating both push buttons will result in a full octave – cutoff then follows the frequency plaid on the keyboard.

Loudness Contour

Together with the envelope the Amplifier defines the volume-curve of the sound.



Attack

Attack defines the duration of the first envelope segment. Within the Attack Phase the envelope curve increases within the adjusted time to the maximum adjusted volume.

Decay

Decay describes the duration of the second envelope segment. Within the Decay-Phase the envelope curve falls within the adjusted time to the volume adjusted under Sustain. If you activated the push button Decay within the Controllers Section, the time chosen there will be taken for release of the envelope.

Sustain

Sustain is the third segment of the envelope curve and describes the volume, on which the envelope curve remains after Decay.

Release

Release is the fourth element in influencing the envelope curve. It is only active, if the Decay push button is switched to "On" position. The Release-Phase can not be adjusted by a dedicated button or knob. Within the Release-Phase the envelope falls down to its minimum and the sound disappears. The duration of this process can be adjusted with the Decay knob.

OUTPUT

Velocity

The keyboard's velocity modulates every level of the envelope. The Envelope varies increasingly or decreasingly in modulation depending on how intense or less intense the keyboard is played. The upper knob controls the Amplifier's Envelope and the lower knob, the Filter Envelop.

Volume

With the Volume setting you define the volume of the complete instrument. Please turn down the volume, if distortion in polyphonic sounds should occur.

Please note: the volume is placed before the effects section, thus you can use the volume knob also to measure the effects. If you have a heavy feedback from the flanger you can herewith avoid distortion. And most important: the volume settings will be stored separately for every preset.



The Configuration-Strip



The Configuration-Strip is used for System-Adjustments, Preset Configurations and various Display features.

Match



This display shows you all adjustable values for every parameter of the chosen preset . Turn a knob long enough so the LED (PRESET) in the middle blinks. If the changed value is smaller than the one in the Preset, then one of the three LEDs (left) will light up. Should the value be greater, then one the first LEDs (right) will light up. In this respect, you can easily make out the Preset's value.

Value

With the Data-Reel (on the left) and the DOWN/UP buttons you can set the parameters of the Configuration Strip, like i.e. MIDI-Channel or Volume.



Choose between the monophonic / polyphonic mode by pressing DOWN and UP button at the same time (MONO/POLY). The display will show "of" for monophonic and "on" for polyphonic mode.

Midi

Actuate the CHANNEL button in order to select the desired MIDI channel with the DOWN/UP buttons or Data Wheel. If a



small vertical line appears under the channel number, this means the instrument receives MIDI data on all channels (Omni-Mode). Midi data will be sent though, on the selected channel. Without the line, the instrument receives and sends MIDI data on the selected channel.

Midi Values:

MIDI Channel 1 ... 16 Omni Off

MIDI Cannel I1 ... I16 Omni On (Vertical Lines)

Activate the CONTROL button in order to select the desired MIDI-Local-Modus with the DOWN/UP buttons or Data Wheel. “Local Off” is on when the display shows “of” and “Local On” on when showed “on”. In Local Off Modus all local controllers are set to off.

Sound

Activate the VOLUME button to change the volume with the



DOWN/UP buttons or Data Wheel. This is the main volume for the complete hardware will not be saved within a preset.

Preset

Activate the PRESET button in order to select the desired Preset with the DOWN/UP buttons or Data Wheel. A Preset withholds all adjustments, “Add Page” parameters of the Remote Software and Effect adjustments. Presets can only be saved in the User Bank, reason why “USER” will automatically be selected when saving a preset.

Activate the USER button in order to switch between Factory and User-Bank. Please note, that you can only switch, when PRESET has been activated.

The second function of the USER button will be activated by pressing for longer time. In this case all visible parameters of the hardware will be stored as they are. Invisible parameters will be set to their basic value.

Activate the STORE button to save a preset. The LED starts blinking. Now choose a preset number either by turning the Data-Reel or by using the UP/DOWN buttons and then press STORE again. On this the LED start flickering – please press STORE button until the LED turns off. The preset is now stored under the chosen preset number.

Effects



Activate the BYPASS button to bypass any effects. Depending on your adjustments made the signal without effects might be a little bit louder than with effects turned on.

On activated BYPASS the LED will be

lightened and no effects are being heard. Pushing the button again will deactivate the bypass function again.

Activate the PROGRAM button to choose the desired effect algorithm by using the Data-Wheel or with the UP/DOWN buttons. In total you can choose between 5 modes for the two effects (Chorus & Delay). The parameters for the effects (PARAM 1 to 3) are different for every program.

Effect programs:

	PARAMETER 1	PARAMETER 2	PARAMETER 3
Chorus	Chorus Depth	Chorus Rate	Chorus Feedback
Delay Time	Delay Damping	Delay Time Left	Delay Time Right
Delay BPM	Delay BPM	Delay Note Left	Delay Note Right
Chorus Delay Time	Chorus Depth	Delay Time Left	Delay Time Right
Chorus Delay BPM	Delay BPM	Delay Note Left	Delay Note Right

Parameter:

Control Range

Chorus Depth	0 - 10
Chrus Rate	0.01 Hz - 2000 Hz
Chorus Feedpack	-5 bis +5
Delay Time	0.03ms - 1.4860s
Delay BPM	72 - 192
Delay Note	1/1 1/2P 1/2 1/4P 1/4 1/4T 1/8P 1/8 1/8T 1/16P 1/16 1/16T 1/32P 1/32 1/32T 1/64P 1/64 1/64T

MINIMAX ASB Remote Software



General Information

In order to operate the MINIMAX ASB with the Remote-Software, you need to connect your MINIMAX ASB to a computer via USB or MIDI.



The Panel's Layout

*The Remote-Software offers you different pages for operation. The **Main-Page** shows the surface of the MINIMAX ASB and you will find all parameters which you already know from the hardware. On the **Add-Page** you will find parameters which*

are not easy to control via the MINIMAX ASB hardware or even not accessible at all. This includes Aftertouch behavior, effect settings and

the settings for the Modulation Wheel. The Prefs-Page offers system settings of the Remote-Software and also a function to update your MINIMAX ASB operation system at given time. On the bottom of the Remote-Software you can access all



elements to administrate Presets, the integrated virtual MIDI-Keyboard and also a MIDI-Monitor, which enables you to screen and control incoming MIDI-messages.

More details

As the functions you can access on the [Main Page](#) are identical to the hardware behavior and have been described within the first chapters of this manual, the focus of this chapter lies on the additional functions of the Remote-Software.



ADD PAGE



The [Controllers Section](#) offers elements to adjust modulation and pitch band.

Band Range

Here you can adjust the number of half tone steps, by which the tone shall be pitched upon maximum movement of the Pitch-Wheel.

MWint

MWint adjusts the intensity of the Modulation Reel.

MWOffs

Here you can adjust the offset or in other words the start value of the Modulation Wheel.

Lo Note

Lo Note starts the Low-Note-Priority function. Deep notes will have priority over high notes and a high note can not cut a deep note. If Low-Note is not active, the instrument will switch to Last-Note-Priority , so always the last note played will be active.

Retrig

Here you can adjust the Retrigger behavior. When activated, RETRIG will restart the envelope curves with every new note received.

Single

The single mode reduces the voices of the instrument to one voice, no matter how many voices had been loaded before. Herewith correct playback of Solo-Sounds with Portamento is possible.



Within the **CV SECTION** you can adjust the aftertouch behavior.

Osc

Here you adjust the aftertouch intensity for Oscillator 3.

Filter

Choose here, how much effect aftertouch shall have on the Filter.

Loudness

This one adjusts the aftertouch intensity of the volume.

CHORUS/FLANGER



The Chorus/Flanger Section offers access to the parameters of the implemented Chorus and Flanger effect of your MINIMAX ASB. By switching between Chorus and Flanger, you decide on which algorithm you want to work.

Rate

This is the value of the modulation velocity.

Depth

This adjusts the intensity of the modulation.

Phase

Please set the phase of chosen modulation here.

Feedback

Here you adjust the intensity of the feedback

Dry / Wet

You decide how much the effect becomes part of the signal.

Dry = low percentage, Wet = high percentage.

DELAY SECTION

The Delay Section offers you all elements which are necessary for adjusting the Delay effect.

Left Channel

You assign your adjustments to the left channel.



Right Channel

You assign your adjustments to the right channel.

Time

Here you adjust the time of the delay. If BPM is activated, you can take the length of a plaid note as your value. Default setting is entering the length in milliseconds.

Feedback

Adjust the percentage of feedback on the delay chain. In reality this parameter adjusts the number of echoes.

Damp

Here you adjust the intensity of the high note damping.

Too much high notes within a delay are often recognized as being irritating within the mix.



Level

You can adjust the volume for the left and the right channel independently.

Tempo

Enter the value for Delay Tempo in BPM.

Dry / Wet

You decide how much the effect becomes part of the signal.

The Prefs Page

On this page you find all system settings for the Remote-Software.

MIDI IN

Device

Please choose the input port, to which the MINIMAX ASB is connected. To establish such connection, you can use the Midi port of your computer or the USB connection.

Channel

Here you can choose the Midi Channel, which you want to control via the MINIMAX ASB. Please note: you can use these settings with Midi In and Midi Out, but not when using the Midi Thru port.

MIDI OUT

You can configure the settings for your Midi Output.

Additionally you can choose between MIDI interfaces connected to your Computer or USB connection to MINIMAX ASB. Please take care, that Input and Output are connected to avoid failures.

Upload of Preset files

To exchange presets between the MINIMAX ASB Hardware and Remote-Software you will find four options under the menu "box":

Upload Use Bank to Box

This function ports the data within the User-Bank from Remote-Software to MINIMAX ASB

Upload Factory Bank to Box

This function ports the data within the Factory-Bank from Remote-Software to MINIMAX ASB

Upload Use Bank from Box

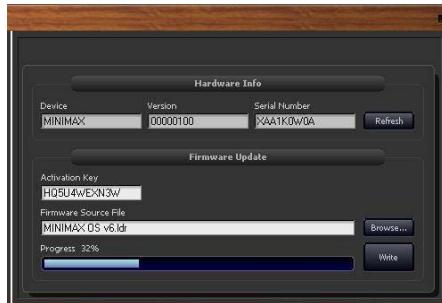
This function ports data of the User-Bank within your MINIMAX ASB to the Remote-Software

Upload Faktory Bank from Box

This function ports the data of the Factory-Bank within your MINIMAX ASB to the Remote-Software

Hardware Info

In this section you will find hardware related information about your MINIMAX ASB



Device

Name of the connected unit

Version

Version number of the Firmware

Serial Number

Serial number of your MINIMAX ASB

Refresh

will update the information on the connected unit

Firmware Update

This feature enables you to equip your MINIMAX ASB with the latest software.

Activation Key

Please enter the activation key of your MINIMAX ASB here.

Firmware Source File

shows the Update-File you have chosen.

Browse

Please select the directory, where the Update-File is located.

Write

Confirm by activating "Write" to install the Update to your MINIMAX ASB.

The MIDI MONITOR

You will find the Midi Monitor at the bottom of the Remote-Software. With this feature you can view incoming and outgoing Midi messages.

Clear

When activated, the actual view of the Midi Monitor will be cleared.

Pause

Pressing this button interrupts the steady Midi messaging.

Hex

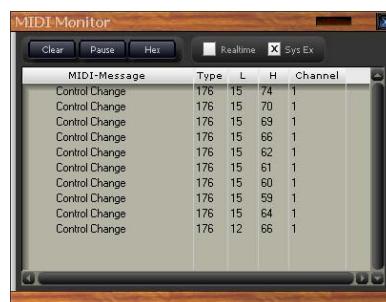
When activated, values will be shown in hexadecimal code.

Realtime

This function additionally shows realtime values like i.e. Midi Timecode.

SysEx

When activated also SysEx (System Exclusive) data will be shown within the Midi Monitor. Please note, that SysEx data may vary, as these are manufacturer specific data, which allow data transfer besides the Midi standard protocol.



The MIDI KEYBOARD

By using the Midi keyboard integrated in the Remote-Software you can play MINIMAX ASB without using any external keyboard or Sequencer software – with computer mouse or your PC keyboard only. You activate the Midi Keyboard by actuating the referring buttons on the bottom of the Remote-Software.



Channel

Here you adjust the Midi channel, on which signals are transferred.

Octave

This function allows you to adjust the note region in octave steps.

Playing with a Computer Keyboard

For using the computer keyboard as Midi Keyboard, please note the following default settings.

C [a]	C# [w]	D [s]	D# [e]	E [d]	F [f]	F# [t]	G [g]	G# [y]	A [h]	A# [u]	B [j]
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PRESET ADMINISTRATION

The integrated Preset Administration within the Remote-Software allows an easy and comfortable way of storing, exchanging and editing of your preset lists.

Open Preset list

You can open a preset list.



Open File

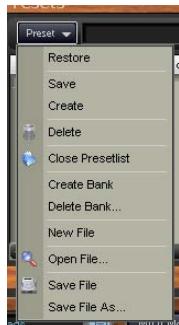
You can open a preset list file. Either you can save any Preset list as a file for possible exchange with other users of the MINIMAX ASB or to create backup copies. The File extension for Preset lists is *.pre. By using the arrows beneath the Preset button you can step through your presets.

The PRESET BANK

To save a preset to your computer, you have to create a bank. If no bank is existent or you want to create additional banks, please choose "create bank" from the dropdown menu. For changing the name of an existing bank please press "F2" while having selected the bank of your choice. Now you can enter the desired name.

When finished, press enter. The new bank name is stored now.





Storing, deletion and changing of Presets

To store a preset, please create a new entry by using "create" from the dropdown menu. After having created a new entry, you can store the preset by choosing "save". Obviously already existing presets can be replaced this way also. By choosing "Restore" you can load an existing preset and use it again. With "New File", "Open File", "Save File" and "Save File as" you can edit any file from the list of presets. Additionally you can store any preset data to your hard-disk and thus exchange it with other users. The used file extension is *.pre

Upload of Preset files

To exchange presets between the MINIMAX ASB Hardware and Remote-Software you will find four options under the menu "box":

Upload of Preset files

To exchange presets between the MINIMAX ASB Hardware and Remote-Software you will find four options under the menu "box":

Upload Use Bank to Box

This function ports the data within the User-Bank from Remote-Software to MINIMAX ASB

Upload Factory Bank to Box

This function ports the data within the Factory-Bank from Remote-Software to MINIMAX ASB

Upload Use Bank from Box

This function ports data of the User-Bank within your MINIMAX ASB to the Remote-Software



C##	Parameter	C##	Parameter	C##	Parameter	C##	Parameter
0	Bank Select	32	Bank Select	64	Sustain Pedal	96	BPM Right
1	Modulation	33	Noise Volume	65	Glide Switch	97	
2		34	Noise Switch	66	Sostenuto	98	Bypass
3		35	Noise Type	67	Soft Pedal	99	Program
4		36	External Volume	68	Single Mode	100	Chorus/Flanger
5	Glide Time	37	External Switch	69		101	Overload
6	Data Entry	38	Feedback	70	Dry/Wet	102	
7	Volume	39		71	Rate	103	
8		40	Cutoff	72	Phase	104	
9		41	Emphasis	73	Depth	105	
10		42	Amount of Contour	74	Feedback	106	
11	Volume	43	Vcf Env Attack	75		107	BPM
12	Osc1 Range	44	Vcf Env Decay	76		108	
13	Osc1 Waveform	45	Vcf Env Sustain	77		109	
14	Osc2 Range	46	Vcf Env Velocity	78		110	
15	Osc2 Frequency	47	Vcf Modulation	79		111	
16	Osc2 Waveform	48	Vcf Kybd Ctrl1	80	Dry/Wet	112	Channel
17	Osc3 Range	49	Vcf Kybd Ctrl2	81	Time Left	113	
18	Osc3 Frequency	50	Vcf AT	82	Note Left	114	
19	Osc3 Waveform	51	Amp AT	83	Feedback Left	115	
20	Osc3 Control	52	Amp Env Attack	84	Damp Left	116	
21	Tune	53	Amp Env Decay	85	Level Left	117	
22	Osc Modulation	54	Amp Env Sustain	86	BPM Left	118	
23	Pitch AT	55	Amp Env Velocity	87		119	
24	Bend Range	56	MW Intensity	88		120	
25	Osc1 Volume	57	MW Offset	89		121	
26	Osc2 Volume	58	Modulation Mix	90	Cross	122	Local Control Off
27	Osc3 Volume	59	Env Decay	91	Time Right	123	All Notes Off
28	Osc1 Switch	60	Env Retrig	92	Note Right	124	Omni Off
29	Osc2 Switch	61	Low Note Priority	93	Feedback Right	125	Omni On
30	Osc3 Switch	62		94	Damp Right	126	Mono On
31		63		95	Level Right	127	Poly On

Specifications

Analog Outputs	
Asymmetric	2 x jack 6,3mm
Analog Inputs	
Asymmetric	2 x jack 6,3mm
Connections	
MIDI	DIN-5-Pol, In, Out, Through
USB-Port	Full Speed Rev. 1.1
General	
Power Input	>20 W
Dimensions	4 x 21 x 5 (front) / 8 (back)
Weight	3.4 kg
Number of Voices	6
Sampling Rate	44.1 kHz (internal oversampling)
Resoluion	32 bit

Warranty Regulations

The hardware described within this documentation and the warranty regulations are governed by and granted according to German Law.

CreamWare Audio GmbH ("CreamWare") warrants, that the described product has been free of failures within parts or components of the hardware and was found to be fully functional. Any single units has been checked by Quality Assurance Department several times and with various measures, before this product has been delivered to you. Therefore please carefully read the following information, which are important in the case of probable damages or misfunctions:

If goods are being found defective, missing features and characteristics or becoming defective due to eventual fabrication deficiency or material defects within the first six months after purchase, then CreamWare shall at its sole discretion and evaluation replace or repair the defective parts or goods. Multiple repairs shall be permissible. In case the malfunction or physical failure can not be fixed, customer receives the right to refrain from the purchase with refund of the amount originally paid for the defective product.

Within the time frame of 6 to 24 months customer has to provide proof, that the claimed malfunction or defective part or component has already been defective upon first delivery. In this case CreamWare will execute required repair or replacement at no cost upon acceptance of customer's proof by CreamWare.

Any deficiencies caused by transportation have to be declared within a 14 days period after receipt of goods by written notice. Please note, that any warranty repair at no cost ruled by the above regulations requires registration of name and address either online at the "My Page" area on the CreamWare website (www.creamware.com) or by sending the proof of purchase together with the defective product.

To return defective goods, please contact the retailer where you purchased the product. As an alternative you can also contact CreamWare directly to receive the RMA number for the defective product.
PLEASE NOTE: It is mandatory to return the product with the referring RMA number to avoid delays in repair. If possible, please also add a description of the failure occurred to enable us executing the repair as soon as possible.

Non-compliance with the operation and maintenance instructions, any alterations or modifications to the goods delivered, changing or utilizing any parts or materials not conforming to Sellers specifications will immediately render any warranties null and void.

For a warranty claim, customer has to prove to CreamWare beyond a reasonable doubt that none of these aforesaid actions caused the goods to be defective or deficient.

CreamWare Audio GmbH

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	info@creamware.com

The hardware described within this documentation is herewith certified to conform to the requirements set forth in the guidelines for electromagnetic acceptability (89/336/EWG)



CreamWare Audio GmbH, July 2005
Wolf Roth