

# LIMEX

## USER MANUAL



*exclusive 200*  
**Tradition**  
SOUND BOARD

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## WELCOME

Thank you for choosing a LIMEX sound product. This user reference manual explains the features of the LIMEX sound board *TRADITION exclusive 200*.

## TRADITION exclusive 200

The solo instruments on the TRADITION sound board were recorded by the best German folk music musicians around. Janez Per and Sepp Mattlschweiger play baritone, Renato Verlic and Gerhard Kometer are on rhythm guitars, Sebastian Fuchsberger plays the trombone – and is backed up with original Global Kryner sound – Vito Muzenic is on clarinet, trumpet is played by Ivan Presern, Tadej Mihelic is on contrabass, Jon Sass plays the tuba, and Hubert Klausner delivers the accordion sounds.

## TRADITION SERIE 1 (2006-2008)

### USING PATCHES FROM TRADITION Exclusive 128

TRADITION Exclusive 200 was designed to be as compatible as possible with the previous version, but the trumpet programs of Ivan and the Helikon bass in BANK 33 did have to be moved.

This means you must re-select the bank and program numbers for any of your own patches that you want to continue using.

There are over 100 new patches for all LIMEX sound products ready for you. Just plug in and play.

## INTEGRATION

Here's how the sound boards can be integrated into your system:

- ✿ Installation in the instrument (accordion or diatonic harmonica) that is equipped with a LIMEX MIDI system.



- ✿ Installation in a LIMEX rack unit, making four audio outputs available that can be sent separately to a mixer.



- ✿ Installation in a LIMEX W3 wireless receiver.



## TECHNICAL DETAILS

Sound board memory: Flash RAM  
Polyphony: 116 voices  
Effects: digital reverb and chorus  
Output: 4 audio outputs  
48kHz sampling

## SAFETY PRECAUTIONS

### SAFETY INSTRUCTIONS

- Read the user manual before using the device
- Do not allow any liquid to come in contact with the device
- Do not place anything on top of the device
- Do not handle the power supply with wet hands
- Turn off all connected devices before you connect any new devices

Do not use or store the device where it is exposed to

- dampness or wetness
- extreme temperature changes (i.e. do not store in a vehicle in winter)
- strong vibrations or jolts



### HANDLING

- Use only the original cables and power supply
- Remove the cable only by pulling on the plug, not on the cable
- Do not expose the power adapter to any mechanical stress

### CUSTOMER SERVICE — TROUBLESHOOTING

Do not carry out any repairs at home, as this may result in permanent damage to the electronics. Any guarantee claims are no longer valid in this case.

### INCLUDED WITH SOUND BOARD 128MB

User reference manual

### POWER SUPPLY

9VDC / 600mA

### OPERATING TEMPERATURE

10 to 40 degrees Celsius

### HUMIDITY

max. 80%, non-condensing

### INSTALLATION

Only qualified professionals may install the 128MB sound board in an external LIMEX unit or a LIMEX MIDI-equipped instrument.

The CE certification is available at [www.limexmusic.com](http://www.limexmusic.com)



LIMEX MUSIC HANDELS GMBH  
A-6114 Kolsass Austria

## COPYRIGHT

The recordings used in this device are protected by copyright. LIMEX Music Handels GmbH alone has been given the right by all musicians involved to use this material. Any duplication, editing or any other copy by or given to a third party in any form (audio sampling CD, data storage device, download of any file, etc.) is strictly forbidden.

Copyright © 2009 by limex music handels gmbh  
[www.limexmusic.com](http://www.limexmusic.com)

Four out-of-court decisions in our favor and a copyright case against pseudo sound designers who tried to use our recordings all speak to the originality of our sounds.

The fact that only we have exploitation rights to the recordings of these musicians is often overlooked. As unpleasant as the legal cases are for us, the compensation received for the decisions in our favor do in fact contribute to our future legal defense of any other unauthorized use of these recordings.

### WATERMARK

Due to the value and demand for our samples, LIMEX product sounds are tagged with an invisible audio watermark. Even if the file has been edited or distorted, we will be able to determine if our recording has been used.

### USER FORUM

Access our User Forum on our homepage at [www.limexmusic.com](http://www.limexmusic.com)

## FOREWORD

### CAN'T CHANGE LAWS OF PHYSICS

One fact of life cannot be changed: Every musician has to start making a sound a few milliseconds before it is supposed to be heard. Because players learn with practice that a slow sound in piano has to be produced earlier, it becomes an automatic, unconscious action for the musician. The material the instrument is made of (i.e. the metal of a trumpet) needs time to oscillate – 10 to 200 milliseconds to be specific. This phase is very important in producing an authentic sound. Which brings up the question of whether the sound should begin directly when a key is pressed, or, as on the original instrument, there should be some milliseconds as the oscillation builds up before the sound is heard. TRADITION Exclusive gives you the choice between the two variations for some instruments, for example, Bank 31, Program 2, Clarinet.

If the clarinet is started softly, there is a long “air phase” before the “first” sound is heard. After that, the instrument is oscillating and subsequent sounds are produced faster. Program 1 has an edited starting point. The sound is heard sooner than it is when played on the original instrument, allowing fluid play on the keyboard. Program 2 has original, slightly delayed sounds.

### POLYPHONY

The sound board has 116-voice polyphony. By layering sounds, even this huge polyphony can be exceeded, which is noticeable in a short clicking sound while playing.

When you mix more than one program (i.e. accordion, dulcimer and zither in treble), you might exceed the limits.

In this case, mix sounds from programs whose polyphony use is smaller.

Example of large polyphony – 11 voices

Prg. 40 = 5 voices per key – accordion

Prg. 94 = 4 voices per key – dulcimer

Prg. 92 = 2 voices per key – zither

This means that 11 voices are being used with every single key played in treble. With five fingers that would be 55 voices. The dulcimer resonates a little longer, so it requires the voices until the strings have stopped resonating. If the same key is pressed again immediately, 20 extra voices are required. There is no need to use multilayered sounds for these kinds of mixed sounds.

The following setup is recommended:

Example of recommended polyphony – 5 voices

Prg. 39 = 2 voices per key – accordion

Prg. 96 = 2 voices per key – dulcimer

Prg. 91 = 1 voice per key – zither

Shift these three instruments somewhat in panorama and you will get a perfect sound mix with a smaller polyphony.

## TROUBLESHOOTING

### DISTORTED SOUND:

- \* Turn down the master volume on the MC10.
- \* Turn down the volume of the parts.

### NO SOUND:

- \* Check the master volume control.
- \* Check the audio connection to the amplifier.

### MAJOR AND MINOR ON BASS

If major and minor chords are playing on the bass of a MIDI accordion (this doesn't affect diatonic instruments), then the patch on the MIDI system is NOT set to the lowest C. Set the lowest note to C.

### CHORD GUITAR IN WRONG KEY

If the WRONG chords are playing on a Styrian accordion, the instrument has not been programmed to the specified octaves.

For all notes: Accompanying chords, small octave – bass, great octave

In addition, the part that is playing the accompanying chord must be set to +3 on the octave parameter. All LIMEX patches are pre-set to the correct octave.

### HIGHEST NOTE DOESN'T ALWAYS PLAY

Playing the high voice on one instrument (i.e. clarinet) and the lower voice on a second instrument (i.e. trumpet) takes practice. When you play downward, you must let go of one key before you play a lower note.

## INTERVIEW - EBERHARD SENGPIEL

Interview with Eberhard Sengpiel, recording technician for the Original Oberkrainer productions, 1968-1987.

*K. Dzida: Mr. Sengpiel, what was a recording session like with the Original Oberkrainer group in the 1970s?*

**E. Sengpiel:** We used an 8-track recorder. The five instruments were always recorded together. During mixing, the use of limiters kept increasing because we wanted the average volume to be louder.

*K.Dzida: How were the instruments recorded?*

**E. Sengpiel:** I can say that during the „Telefunken recordings, the guitars were never played with amplifiers. There was a U 67 live microphone set up about 40 cm from the guitar, directed at the sound hole.

For the accordion as well there was just one U67 microphone on the melody side. It was set up from above (about at the musician's chin) about 50 cm away and pointed at the middle of the sound box.

*K.Dzida: How were the equalizers used back then?*

**E. Sengpiel:** The natural guitars and also the accordion needed little, if any, accentuation at 2.8 or 4 kHz. The guitar should be able to replace percussion in sound and effect.

One trick was to put the clarinet and trumpet in the same "group" for vocal numbers. The arrangements were usually such that the solo parts of the clarinet and trumpet played through during the vocal parts. When there was a limiter in one of these groups, the level of the clarinet and trumpet would be diminished with the limiter. When the vocals were over, the winds automatically came back to the forefront.

Bass horns, guitar and accordions were never limited, but we often manipulated the bass horn sound to get more tuba sound. To do that, the sound of a bass horn played in a big room was mixed into the recording in stereo. Sometimes we added an "octave-maker" downward to the mix. The difficult thing was to not let the sound of the contrabass in the slow waltz to get too thick, because it was too different from the titles with bass horns in them.

*K.Dzida: Vielen Dank für die Informationen im Namen aller Oberkrainer Fans.*

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## MIDI SYSTEMS 1995-2009

When the first MIDI systems for accordions came on the market in 1990, the customers' demands on the MIDI system for German folk music sound were pretty simple.

### 1995 - 2 MIDI sounds

On bass ❶ E-bass, on chord ❷ Gitarre, guitar, and the natural sound of the instrument in treble ❸.

Today, selecting a register number of a musician playing German folk music looks more like this:

### 2009 - 11 MIDI sounds

**Treble:** ❶ Trumpet (low note) & ❷ clarinet (high note) & ❸ MIDI accordion sound (all notes)

**Bass:** ❹ Baritone & ❺ e-bass & ❻ guitar strumming (sampled chord) & ❼ percussion (bass drum and hi hat)

**Chord:** ❽ guitar strumming (sampled chord) & ❾ percussion (small drum and hi hat)

### MOD – the parameter that makes a difference – the personal touch

To give the instruments that final touch, to blend them better or simply to get more bass, there needed to be one more parameter that could make this happen. With MOD, you can customize the sounds to suit your own tastes. That's why the chord guitars were recorded in a dual-mono version where the right channel has the microphone recording and the left channel the DI-box pickup recording.

Now with MOD you can control the signals together in 128 different ranges, giving you lots of variations of chord guitars so you can add that personal touch. Using the standard devices of other manufacturers, you will get a guitar bass that sounds the same after the third piece. But it should make a difference whether you are playing an early waltz by the Oberkrainer, an Alpski polka or a modern piece in Global Kryner Sound.

## MOD – SOUND PARAMETER

### MOD – REAL TIME SOUND PARAMETER – TECHNICAL DETAILS

The new generation of CPUs from LIMEX offers you direct control of individual samples through a MIDI controller. In relation to the other samples, it's a phase-locked change. RPC can be used on any MIDI channel. The parameters that you are changing vary from instrument to instrument and are preset by LIMEX. A detailed description of what you can do with this parameter can be found in the sound list. Its application has been popular since the first sound board of this generation was produced, the TRADITION Exclusive with 128MB Flash memory (1,730 samples).

### REAL TIME SOUND PARAMETER – DETAILS FOR LIMEX MIDI

Try out the MOD parameter on a LIMEX MPR3 MIDI system:

Set the value to "0" and play one single tone;

Set the value to "127" and play one single tone.

Now set the value to whatever level you prefer.

Play all the instruments together that you wish. The instrument will behave somewhat differently in combination with the others. Adjust the value again as needed.

#### APPLICATION 1 Microphone and DI signal

The contrabass and rhythm guitars were recorded separately with a microphone and with a DI signal pickup. You can control the volumes between microphone and pickup to balance the mix with other instruments perfectly.

#### APPLICATION 2 Multi-microphone A

The rhythm-chord guitar is available as a 2-channel, dual-mono microphone recording (KM84i and U67). You can control the volumes between the two microphones to create very different results with your sound.

#### APPLICATION 3 Multi-microphone B

The accordion programs 9 and 15 are available in a phase-locked, dual-mono recording. For the first time, you can now simulate the movement of the bellows (especially slow bellows) in spectrum as well as in volume.

#### APPLICATION 4 Spectral plus

Most sounds also have a second overtone signal that adds brightness to the sound, bringing the instrument to the front.

RPC function = LIMEX MPR3 MOD parameter = MIDI Controller 57

## LEGEND

MS	This column denotes whether the program is mono (M) or stereo (S).			
P	The number in this column represents the required number of voices (OSC) per note.			
HPF	High Pass Filter: Use the cutoff parameter to set the low frequency limit. When you do this, the sound will naturally be brighter and thinner. A cutoff value over 64 usually needs to be selected just so you notice the change.			
MOD	A special parameter of the LIMEX MIDI systems MPR3 M/P (not model L). Push up the value on any instrument and listen to what this does for your sound. Sometimes there is only a small change in overtones; sometimes it creates a really fat bass, as in program 101, for example.			
Adz.	Velocity zones: ranges in which various samples may be played.			
ghost note	A "ghost note" is created by muffling the bass strings as they are played so much that no clear tone is heard. Use these samples to add a groove to your MIDI files.			
*	Without velocity in the usual sense. These programs will not be louder or softer when played on an instrument with velocity. The value of velocity, represented as VEL in the LIMEX patch editor, is used to select a zone of the program. If the trumpet or baritone should be played softly, choose a VEL value in that range. For example:			
	64	Sepp - vibrato	M	2 velocity zones: 1-73mp / 74-97mf / 98-127 forte
	The VEL value of 70 will play the mezzopiano sample; at value 74 the mezzoforte. Remember, all sounds are at the same volume.			

## MIDI SYSTEMS



**LIMEX patches can be used with the following LIMEX MIDI systems:**

Complete MIDI – MPR3/M – MPR3/P – MPR3/Plus – Bass MIDI–P

The LIMEX MIDI systems L and 2001 require a CPU update in order to use LIMEX patches.

**! UPGRADE TO MIDI OPERATION SYSTEM 2.96 - FREE DOWNLOAD !**

**The parameter “AM” must be OFF in order to use the sound board with an MPR3 MIDI system.**

AM is a special parameter for ALPINE MASTER 32 that led to complications with the new boards. The error occurs when a sound is heard only briefly and then gets stuck when a key is pressed shortly after the instrument is turned on. There are two ways to set the parameter AM to OFF:

**1. MC10 controller**

*Press and hold down SELECT key + SAVE (purple) key + FILE (white) at the same time*

*Release SELECT key*

*Press SEL+ key more than once until [AM A ON] appears in the display*

*Press “P” (gray) key one time*

*Press SAVE (purple) key two times. Finished.*

**2. PC Editor**

Save all of your data on your instrument is first, then:

Under the MIDI menu, go to Load data.

Select the following:

Set 0 ☒

Set 1 ☒

Patch ☒ 0 - 199

Under the File menu, select Save As, name the file and click OK.

Switch to a different sound board “Other”

Under the Unit menu, select Sound Board

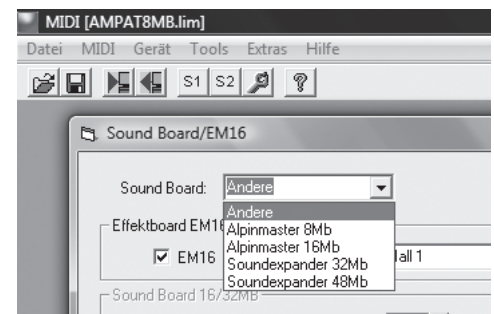
At the top near Sound Board ALPINE MASTER 32 or AM16, etc., select “Other.”

Under the MIDI menu, select Write File

Set 0 ☒

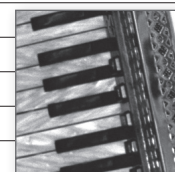
OK

Save the data back to the instrument.

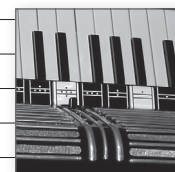
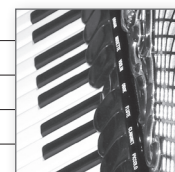


**Alpina Accordion**

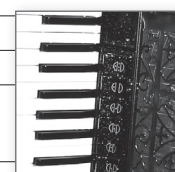
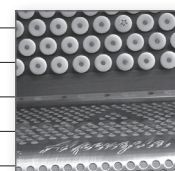
Prg.		MS	P	Description
1	Alpina 8'8'8'	S	4	3-chorus tremolo – faster attack with great velocity
2	Alpina 8'8'8'	S	4	greater tremolo than program 1
3	Alpina 8'8'8'	S	2	
4	Alpina 8'8'8' staccato	S	2	staccato
5	Alpina 8'8'8'	S	2	brighter in tone (overtones shifted)
6	Alpina 8'8'8'	M	1	microphone position 1
7	Alpina 8'8'8'	M	1	microphone position 2
8	Alpina 8'8'8'	S	2	very wide stereo imaging
9	Alpina 8'8'8'	M	2	bellows movement changes the overtones continuously
10	Alpina 8'8'8' HP	S	2	HPF sound – only the instrument's high overtones

**Various accordions**

11	Accordion 16'	M	2	MOD parameter emphasizes the overtones
12	Accordion 16' staccato	M	2	“-
13	Accordion 4'	M	2	“-
14	Accordion 4'16'	M	4	“-
15	Accordion 8'8'	M	3	bellows movement changes the overtones continuously
16	Accordion 8'8'	M	2	
17	Accordion 8'8'	M	1	
18	Accordion 8'8' staccato	M	1	
19	Accordion 8'	M	2	MOD parameter emphasizes the overtones
20	Accordion 4'8'8'	S	3	
21	Accordion 8'8'16'	M	4	MOD parameter emphasizes the overtones
22	Accordion 8'16'	M	4	“-
23	Accordion 8'8'8'16'	S	4	“-
24	Accordion 8'16'	M	2	“-
25	Alp. 8'8'8' & Diat. Acc.	S	3	MOD param. emphasizes the overtones – Alp. 8'8'8' and diat. button acc.

**Button Box**

26	Styrian model SL	M	1	velocity split, mezzo 83 / 84 forte samples
27	Styrian model SL	M	1	staccato
28	Styrian model SL	M	1	forte Samples
29	Styrian model SL	M	1	mezzo Samples
30	Styrian model SL	M	1	mezzo variation – brighter in tone (overtones shifted)
31	Styrian model SL	M	1	mezzo variation – softer in tone (overtones shifted)
32	Styrian model SL	S	2	mezzo stereo – very wide stereo image
33	Styrian modellSL	M	2	bellows movement changes the overtones continuously

**Musette**

34	French Musette 8'8'8'	S	3	orig. French Musette 8'8'8'
35	French Musette 8'8'8'16'	S	4	orig. French Musette 8'8'8'16'
36	Musette IIIa	S	2	
37	Musette IIIb	S	2	

**Alpengold Krainer VM**

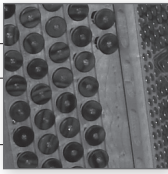
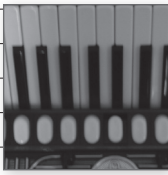
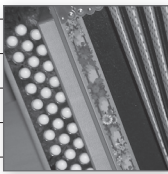
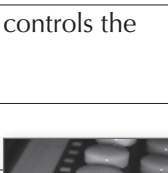


38	Krainer VM 8'8'8'	S	4	bellows movement changes the overtones continuously
39	Krainer VM 8'8'8'	S	2	
40	Krainer VM 8'8'8'	S	5	MOD controls the overtone spectrum (HPF)
41	Krainer VM 888/16'	S	5	bellows movement with CC11 simulates overtones
42	Krainer VM 4' HPF	M	1	HPF
43	Krainer VM 4/4' HPF	S	2	2-chorus tremolo / bellows movement changes the overtones continuously
44	Krainer VM 8'	M	2	bellows movement changes the overtones continuously
45	Krainer VM 16'	M	1	
46	Krainer VM 16'	M	2	bellows movement changes the overtones continuously



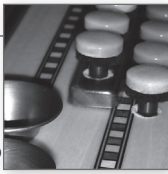


## Accordion Spectrum Musette

47	French Musette 8'8'8' HPF	S	3	Cutoff makes the sound brighter
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## Button Box & Accordion special

48	Special Button Box 1	S	5		
49	Special Button Box 1 HPF	S	5	MOD parameter emphasizes overtones Cutoff makes the sound brighter	
50	Alpina 8'8'8' RPC	S	4	bellows movement changes the overtones continuously	
51	Special Button Box 2	S	4	-"-	
52	Special Button Box - wide	S	4	-"-	
53	Special Button Box 3	S	4	-"-	
54	Special Button Box 4	S	4	-"-	
55	Special Button Box 4b	S	4	bellows movement changes the overtones continuously	
56	Special Button Box 4	S	2	bellows dynamic for loud/soft; no change to overtones	
57	Alpina & Alpengold 888'	S	4	bellows movement changes the overtones continuously	
58	Alpina & Alpengold 888'	S	5	bellows movement changes the overtones continuously MOD controls the overtone spectrum (HPF)	
59	Alpina & Alpengold 888'	S	5	bellows movement changes the overtones continuously - version 2	
60	Button Box 2-chorus	M	3	bellows movement changes the overtones continuously	
61	Accordion 88' HPF	M	2	-"-	
62	Acc. 888' Tuning 2 HPF	S	5	-"-	
63	Krainer VM HPF	M	1	bellows dynamic for loud/soft; no change to overtones	
64	Button Box 2 6	M	2	velocity split 96/97, "air key" effect on note 24	
65	Button Box 2 6	M	1		
66	Schwyzer Örgeli 2-chorus	M	1		
67	Schwyzer Örgeli 3-chorus	M	2		
68	Accordion-Go 88	M	1	flat tuning	
69	Accordion-Go 8/16	M	2	flat tuning	
70	Krainer VM 8/16' HPF	M	3	MOD controls the overtone spectrum (HPF) ideal for use as bass or chord	

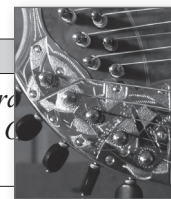
## Chord & Bass

77	Button Box chord Major chord 55-78 Minor notes 31-54	M	3	bellows movement changes the overtones continuously; MOD controls the overtone spectrum (HPF)	
78	Button Box bass 1 notes 24-63	M	4	-"-	
79	Button Box 1 HPF Note 31-54	M	5	MOD parameter controls: 1. an additional overtone spectrum (HPF) 2. an artificial sub-bass Only use the sub-bass if you are using the Helikon bass and not (e-bass, baritone).	
80	Button Box bass2	M	2	Notes 32-50 are staccato; notes 56-74 are marcato; MOD controls the overtone spectrum (HPF)	
81	Accordion Silberbach notes 24 bis 48	M	1	5-chorus bass with reverse octave	
82	Akkordeon Silberbach notes 31 bis 54	M	4	5-chorus bass; MOD adds an additional sub-bass voice	
83	Akkordeon Silberbach notes 36 bis 60	M	3	2-chorus for chord, with reverse octave	
84	Akkordeon Silberbach	M	3	2-chorus for chord, with reverse octave and beats	
85	Schwyzer Örgeli bass	M	1		

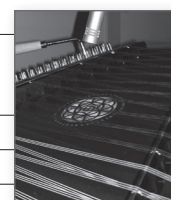
Hubert Klausner, accordion specialist par excellence, is pictured with Klaus Dzida at a recording session. The instruments were even played with gloves on to avoid all unwanted sounds.

**Zither**

Prg.		MS	P	Description
<p><i>We were equipped with two KM84i and a U67 from Neumann, Avalon and Manley Tube Preamps for the recording. The LIMEX MOD parameter (CC57), you can adjust the sound between the KM84I and the U67. Musician Harald C. is a zither teacher at the Innsbruck conservatory, played the zither.</i></p>				
86	Zither staccato	S	2	
88	Zither staccato	S	2	velocity zones: 1-109 / 110-127
90	Zither	S	2	notes 1-12, audible resonance
91	Zither	M	1	
92	Zither	M	2	MOD = the KM84i recordings can be adjusted in volume from 0 to 127 to balance with the U67
93	Zither	M	2	MOD = the U67 recordings can be adjusted in volume from 0 to 127 to balance with the KM84i

**Dulcimer**

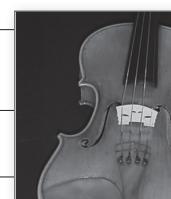
<p><i>We were equipped with two KM84i and a U67 from Neumann, Avalon and Manley Tube Preamps for the recording. The velocity creates a smooth, continuous sound dynamic.</i></p>				
94	Dulcimer	S	4	smooth, continuous dynamic
95	Dulcimer	S	4	brighter sound – repetition 1
96	Dulcimer	S	2	brighter sound – repetition 2
97	Dulcimer	S	3	
98	Dulcimer	S	2	wooden mallet
99	Dulcimer	S	2	felt mallet

**Harp**

<p><i>Using a typical German folk music harp from Tyrol, we recorded with an AKG 414 and SHURE SM81i.</i></p>				
100	Harp	M	3	smooth, continuous velocity

**Zillertaler Fiddle**

<p><i>Two KM84i and the Avalon Tube Preamps were used for the recording. The fiddle's initial stroke was played in typical Zillertaler style.</i></p>				
101	Zillertaler Fiddle	M	4	MOD parameter controls the initial stroke sound (HPF); also, the higher the velocity, the stronger the initial stroke will be
102	Zillertaler Fiddle	M	4	softer sound for repetition and duplication
103	Zillertaler Fiddle	M	1	

**Concert Guitar**

104	Concert Guitar	M	1	
105	Concert Guitar	M	2	softer sound for repetition

**Jaw Harp & Ocarina**

107	Jaw Harp	M	1	recommended range C1-C2 velocity zones: 1-31 / 32-63 / 64-95 / 96-127
108	Ocarina	M	1	

## Concert band

The following concert band sounds have been taken from the SOLI-MUSIC CONCERT BAND series. The sound of the clarinet ensemble was recorded by four clarinet players simultaneously; it is a totally unique. Only in this form does it sound like an ensemble with the right beat.

Prg.		MS	P	Description
109	Piccolo	M	1	
110	Flute	S	3	HP-Filter
111	Clarinet ensemble	M	2	HP-Filter
112	Cornet	M	1	
113	Soprano saxophon	M	2	
114	Alto saxophon	M	2	
115	Tenor saxophon	M	2	
116	Cornet	M	2	MOD = spectral modulation / artificial overtones
117	F-horns	S	2	
118	F-horn	M	1	
119	Trombone	M	1	
120	Trombone	M	2	MOD = spectral modulation / artificial overtones
121	Trumpet damper	M	1	HP-Filter
122	F tuba	M	1	staccato
123	F tuba	M	2	
124	Tubas	M	2	Tuba mix



## Yodelers & Criers

125	Yodelers & Criers	M	1	Notes 80-84 crier / notes 24-79 yodeler YODEL EFFECT The yodeling was cut into syllables. If you want a yodel in C, press C3 and C4 in rapid succession. You control the tempo of the yodeler.
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## Alpin bells

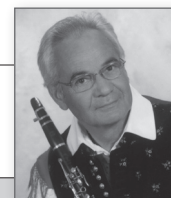
126	Alpin bells	M	1	Notes 24-67 single rings Notes 68-99 tremolo
127	Alpin bells	M	1	simple tremolo

## Silence

128	Silence	M	0	Select program 128 for complete silence. This selection allows you to turn a MIDI channel on or off without the risk of a stuck note.
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**Vito Muženič**  **Clarinet**

Slovenian Professor Vito Muzenic played his very lyrical style for the recording of our original Oberkrainer clarinet; it is one of the highlights of the TRADITION sound board. Two U87i and a Manley SLAM Preamp were used for the recording.



Prg.		MS	P	Description
1	<b>Clarinet V. Muzenic</b>	M	1	<i>Standard Version</i> 1-63 piano / 64-83 mp / 84-110 mf / 111-127 forte
2	<b>Clarinet V. Muzenic</b>	M	1	velocity zones as in program 1, but with a long natural oscillation delay
3	<b>Clarinet V. M. soft solo</b>	M	1	velocity zones: 1-83 piano / 84-127 mp created especially for slow titles (i.e. Sheperd's Song)
4	<b>Clarinet V. Muzenic</b>	M	1	velocity zones as in program 1 – brighter sound
5	<b>Clarinet V. M. legato</b>	M	1	velocity zones as in program 1 – without initial oscillation; legato
6	<b>* Clarinet V. Muzenic</b> <i>spez. für MIDI-Akkordeon</i>	M	1	velocity zones: 1-63 piano / 64-83 mp / 84-110 mf / 111-127 forte special for MIDI accordions AUTO TRANSPOSE: When you play a note higher than C3, the clarinet sound is automatically transposed one octave lower.
7	<b>Clarinet V. M staccato</b>	M	1	velocity zones: 1-96 piano / 97-127 mp

**\*NOTE**

This program does not react to velocity in the normal sense for MIDI accordions specifically. The sound will not be louder or softer when you play with velocity by pressing the key faster or slower. Use the VEL value to select the samples in exactly the dynamic range that you want. Use the bellows dynamic to play louder or softer. In other words, you can play "piano" samples loudly if you so choose.

**Ivan Prešern**  **Trumpet**

A longtime member of the Alpenoberkrainer from Slovenia, Ivan Presern is famous to connoisseurs of Oberkrainer music. His virtuoso play ("Ivan spielt auf") and his ingenious compositions are what makes the Alpski sound so distinct. Using a U67 microphone, Preamp SSL, the recording was done in X-Art Studio in Pinkafeld, Austria.



Prg.		MS	P	Description
32	<b>* Ivan trumpet vibrato</b> <i>spez. für MIDI-Akkordeon</i>	M	2	Velocity zones: 1-69 piano / 70-89 mp / 90-109 mf / 110-127 forte special for MIDI accordions AUTO TRANSPOSE: When you play notes higher than Bb2, the trumpet sound is automatically transposed one octave lower.
33	<b>Ivan trumpet vibrato 1</b>	M	2	<i>Standard Version</i> Velocity zones: 1-69 piano / 70-89 mp / 90-109 mf / 110-127 forte MOD parameter emphasizes the high overtones
34	<b>Ivan trumpet vib. Legato</b>	M	2	as in program 33, but without initial oscillation; legato
35	<b>Ivan trumpet vibrato 2</b>	M	2	Velocity zones: 1-69 piano / 70-89 mp / 90-109 mf / 110-127 forte
36	<b>Two trumpets mix</b>	M	2	---
37	<b>* Ivan trumpet 1/4 Note</b>	M	2	Velocity zones: 1-69 piano / 70-89 mp / 90-109 mf / 110-127 forte MOD parameter emphasizes the high overtones
38	<b>Ivan trumpet 1/4 Note</b>	M	2	Velocity zones: 1-69 piano / 70-89 mp / 90-109 mf / 110-127 forte MOD parameter emphasizes the high overtones
39	<b>Ivan trp. portamento up</b>	M	2	Velocity zones: 1-70 piano / 71-106 mf / 107-127 forte MOD parameter emphasizes the high overtones – for MIDI files
40	<b>Ivan trp portam. down</b>	M	2	---
41	<b>*Ivan trumpet stacc. 1</b>	M	2	Velocity zones: 1-63 piano / 64-101 mf / 102-127 forte
42	<b>Ivan trumpet staccato 1</b>	M	2	Velocity zones: 1-63 piano / 64-101 mf / 102-127 forte
43	<b>Ivan trumpet staccato 2</b>	M	2	Velocity zones: 1-63 piano / 64-101 mf / 102-127 forte
44	<b>Ivan trumpet fall</b>	M	2	
45	<b>Ivan trumpet go up</b>	M	2	

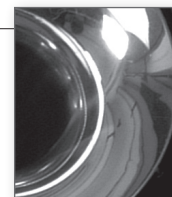
**Ivan Prešern**  **Flugelhorn**

Prg.		MS	P	Description
47	<b>Ivan flugelhorn vibrato</b> <i>Standard version</i>	M	2	Velocity zones: 1-95 mp / 98-127 mf MOD parameter emphasizes the overtones
48	<b>* Ivan flugelhorn vibrato</b>	M	2	Velocity zones: 1-95 mp / 98-127 mf MOD parameter emphasizes the overtones special for MIDI accordion - AUTO TRANSPOSE: When you play notes higher than Bb2, the flugelhorn sound is automatically transposed one octave lower, which always keeps you in the right range.

**NOTE: Solo**

The following solo instruments are programmed an octave higher than the versions found in Bank 32. Use these programs on the treble side of MIDI accordions, in MIDI files and when playing on a standard keyboard.

When playing in bass on MIDI accordions and diatonic button accordions, use the programs in Bank 32. They are specially designed bass programs that are one octave lower with reverse octave.

**Sepp Mattlschweiger**  **Solo**

109	<b>Sepp, baritone, staccato</b>	M	2	VZ: 1-73 mp / 74-109 mf / 110-127 f; MOD emphasizes overtones
110	<b>Sepp, baritone, accent</b>	M	2	VZ: 1-96 mz / 97-127 f; MOD emphasizes overtones
111	<b>Sepp, baritone, vibrato</b>	M	2	VZ: 1-73 mp / 74-109 mf / 110-127 f; MOD emphasizes overtones

**Janez Per**  **Solo**

112	<b>Janez, baritone, staccato</b>	M	1	VZ: 1-97 mf / 98-127 f
113	<b>Janez, baritone, accent</b>	M	1	VZ: 1-97 mf / 98-127 f

**S. Fuchsberger**  **Solo**

114	<b>Sebast., trombone, stac.</b>	M	2	MOD = original multi-microphone mix and edited version 1
115	<b>Sebast., trombone, stac.</b>	M	3	MOD = original multi-microphone mix and edited version 2
118	<b>Sebast., trombone, marc.</b>	M	2	MOD = original multi-microphone mix and edited version 1
119	<b>Sebast., trombone, marc.</b>	M	3	MOD = original multi-microphone mix and edited version 2
120	<b>Sebast., trombone, marc.</b>	M	2	fast attack; MOD = orig. multi-microphone mix & edited version 1
121	<b>Sebast., trombone, marc.</b>	M	3	fast attack; MOD = orig. multi-microphone mix & edited version 2

**Jon Sass**  **Solo**

122	<b>Jon Sass, tuba, staccato</b>	M	2	VZ: 1-99 mp / 100-127 mf Notes 94 / 107 are "mouth perc.," Jon's specialty MOD emphasizes overtones
123	<b>Jon Sass, tuba, marcato</b>	M	2	MOD emphasizes overtones
124	<b>Jon Sass, tuba, soft</b>	M	2	MOD emphasizes overtones

**Tschugg Hans**  **Solo**

125	<b>Tenor horn</b>	M	1	Velocity zones: 1-120 mp / 121-127 mf special for MIDI accordion AUTO TRANSPOSE: When you play notes higher than Bb2, the tenor horn sound is automatically transposed one octave lower.
126	<b>Tenor horn</b>	M	1	Velocity zones: 1-120 mp / 121-127 mf
127	<b>Two tenor horns</b>	M	2	Beat

**Silence**

128	<b>Silence</b>	M	0	Select program 128 for complete silence. This selection allows you to turn a MIDI channel on or off without the risk of a stuck note.
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**INFO: Bass Bank 32**

The bass programs on BANK 32 are special versions specifically for accordion players. The program symbol C/Cis means that the lowest note C36 (36 is the key number) will automatically play one octave higher. Es/E means that all notes lower than E will play one octave higher. By simply selecting a program number, you can set how low the bass should be. The setting is purely a matter of personal taste, key and your own playing style.

Accordion and diatonic harmonica mechanics allow play within one octave. The range between low C and B sharp (notes 36-47) has become the standard range for MIDI. However, the C-B sharp range is rarely playable on natural bass instruments. The lowest note on four-string e-bass guitars and contrabass is E.

There is also a musical reason for Bank 32. If you play a bass in C-major down the scale (C-B sharp-A-G), a program without set octaves would play the C low and the B high (an entire septime higher), which doesn't sound good. The program with the C/Cis symbol keeps the C-B sharp-A-G run together.

Only the Sepp Mattlschweiger baritone was recorded up to low C. Generally, the Janez Per baritone programs should all be used in the C/Cis version.

SLZ = SLIDE ZONES: Special effects for use in MIDI files that simulate action on the strings.

Slide effect: Notes 96-107 / velocity 1-63 and 64-127; Slide tone effect: Notes 108-119 / 1-63 and 64-127

\* NOTE: This program does not react to velocity in the normal sense for MIDI accordions specifically. The sound will not be louder or softer when you play with velocity by pressing the key faster or slower. Use the VEL value to select the samples in exactly the dynamic range that you want. Use the bellows dynamic to play louder or softer. In other words, you can play "piano" samples loudly if you so choose.

**E-bass**

Prg.		MS	P	Description
1	E-bass 1	M	2	Ideal in combination with a baritone as a double-bass foundation
2	E-bass 1 C/Cis spec. for MIDI accordions	M	2	-"
3	E-bass 1 Es/E spec. for MIDI accordions	M	2	-"
4	E-bass 2	M	2	Velocity zones: 1-31 "ghost note" / 32-96 mp / 97-126 mf / 127 forte MOD emphasizes attack sound and SLZ
5	* E-bass 2 C/Cis spec. for MIDI accordions	M	2	Velocity zones: *1-96 mp / 97-126 mf / 127 forte MOD emphasizes attack sound and SLZ
6	* E-bass 2 Es/E spec. for MIDI accordions	M	2	-"
7	E-bass 3 Bridge	M	2	E-bass played on the rear pickup Velocity zones: 1-31 "ghost note" / 32-96 mp / 97-126 mf / 127 forte MOD emphasizes attack sound and SLZ
8	* E-bass 3 C/Cis spec. for MIDI accordions	M	2	Parameters same as Prg. 5, except: Velocity zones: *1-63 mp / 64-95 mf / 96-127 forte
9	* E-bass 3 Es/E spec. for MIDI accordions	M	2	-"
10	E-bass 4 Pick	M	2	Velocity zones: 1-31 "ghost note" / 32-95 mf / 96-127 forte MOD controls sub-bass and SLZ
11	* E-bass 4 Pick C/Cis spec. for MIDI accordions	M	2	Parameters same as Prg. 10, except: Velocity zones: *1-95 mf / 96-127 forte
12	* E-bass 4 Pick Es/E spec. for MIDI accordions	M	2	-"
13	E-bass 5 Pick Mute	M	2	Velocity zones: 1-31 "ghost note" / 32-96 mf / 97-127 forte MOD controls sub-bass and SLZ
14	* E-bass 5 P. M. C/Cis spec. for MIDI accordions	M	2	Parameters same as Prg. 13, except: Velocity zones: *1-96 mf / 97-127 forte
15	* E-bass 5 P. M. Es/E spec. for MIDI accordions	M	2	-"

**E-bass**

Prg.		MS	P	Description
16	<b>E-Bass 6 - pick mute open</b>	M	2	Velocity zones: 1-31 "ghost note" / 32-95 mz / 96-127 forte MOD controls sub-bass and SLZ
17	* <b>E-Bass 6</b> C/Cis <i>spec. for MIDI accordions</i>	M	2	same parameters as Prg. 5 Velocity zones: *1-95 mz / 96-127 forte
18	* <b>E-Bass 6</b> Es/E <i>spec. for MIDI accordions</i>	M	2	---
19	<b>E-Bass SUB</b>	M	1	Sub sinus bass
20	<b>E-Bass SUB</b> C/Cis <i>spec. for MIDI accordions</i>	M	1	Sub sinus bass
21	<b>E-Bass SUB</b> Es/E <i>spec. for MIDI accordions</i>	M	1	Sub sinus bass

**Tadej Mihelic**  **Contrabass**

Tadej Mihelic played the contrabass for the TRADITION Exclusive sound board, using a U67 for the strings signal and an Avalon DI-box for the pickup. The MOD parameter allows you to mix and adjust the balance between the microphone and DI. When mixing the sound with a baritone for double bass, the DI signal without the microphone signal is your best option; but when using the contrabass without an extra baritone, the microphone signal is key. For that setup, set the program at 100% microphone and lower the DI signal according to your own taste.



Prg.		MS	P	Description
23	<b>Tadej, contrabass, soft</b>	M	2	Velocity zones: 1-79/80-127 Mix 40% DI and 100% microphone
24	<b>Tadej, contrabass, soft</b>	M	2	VZ: 1-79/80-127 MOD controls DI signal percentage
25	<b>Tadej, contrabass, soft</b>	M	2	VZ: 1-79/80-127 MOD controls microphone signal percentage
26	--- C/Cis	M	3	VZ: 1-79/80-127 MOD controls DI signal percentage
27	--- C/Cis	M	2	VZ: 1-79/80-127 MOD controls microphone signal percentage
28	--- Es/E	M	3	VZ: 1-79/80-127 MOD controls DI signal percentage
29	--- Es/E	M	2	VZ: 1-79/80-127 MOD controls microphone signal percentage
30	--- F/Fis	M	3	VZ: 1-79/80-127 MOD controls DI signal percentage
31	--- F/Fis	M	2	VZ: 1-79/80-127 MOD controls microphone signal percentage
32	<b>Contrabass, waltz</b>	M	2	Velocity zones: 1-79/80-127 Mix 40% DI and 100% microphone
33	<b>Contrabass, waltz</b>	M	2	VZ: 1-79/80-127 MOD controls DI signal percentage
34	<b>Contrabass, waltz</b>	M	2	VZ: 1-79/80-127 MOD controls microphone signal percentage
35	--- C/Cis	M	3	VZ: 1-79/80-127 MOD controls DI signal percentage
36	--- C/Cis	M	2	VZ: 1-79/80-127 MOD controls microphone signal percentage
37	--- Es/E	M	3	VZ: 1-79/80-127 MOD controls DI signal percentage
38	--- Es/E	M	2	VZ: 1-79/80-127 MOD controls microphone signal percentage
39	--- F/Fis	M	3	VZ: 1-79/80-127 MOD controls DI signal percentage
40	--- F/Fis	M	2	VZ: 1-79/80-127 MOD controls microphone signal percentage
41	<b>Tadej, contrabs, staccato</b>	M	2	Velocity zones: 1-79/80-127 Mix 40% DI and 100% microphone
42	<b>Tadej, contrabs, staccato</b>	M	2	VZ: 1-79/80-127 MOD controls DI signal percentage
43	<b>Tadej, contrabs, staccato</b>	M	2	VZ: 1-79/80-127 MOD controls microphone signal percentage
44	--- C/Cis	M	3	VZ: 1-79/80-127 MOD controls DI signal percentage
45	--- C/Cis	M	2	VZ: 1-79/80-127 MOD controls microphone signal percentage

**Contrabass jazz**

46	<b>Contrabass jazz</b>	M	2	Velocity zones: 1-31 "ghost note" / 32-89 mp / 90-109 mf / 110-127 forte SLZ: Two slide effects on notes 96-107 with velocities of 1-63 and 64-127 SLZ: Two sliding tone effects on notes 108-119 with velo. of 1-63 and 64-127
47	* <b>Contrabass jazz</b> Es/E <i>spec. for MIDI accordions</i>	M	2	Velocity zones: *1-89 mp / 90-109 mf / 110-127 forte SLZ: Two slide effects on notes 96-107 with velocities of 1-63 and 64-127 SLZ: Two sliding tone effects on notes 108-119 with velo. of 1-63 and 64-127

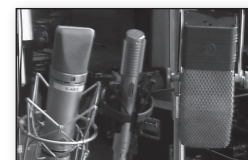
**Sepp Mattlschweiger**  **Baritone***Sepp Mattlschweiger Baritone*

Sepp Mattlschweiger is the number one baritone player in Austria, and he proves his talent live with his group "Juchee." His enormous range (over four octaves) allowed LIMEX to create a program up to low C for the first time. Even at low C, Sepp's baritone sparkles with the same power as in higher ranges. The higher octaves (beginning at note 84) do have natural playing noise in them.



Our RCA 44BX was chosen for the recording. This ribbon microphone has a very good bass range and it "tames" the peak frequencies of fortissimo samples, making it ideal for the bass sound of Sepp Mattlschweiger.

Recording equipment pictured, from left: U67, R122, RCA44BX.



\* NOTE: This program does not react to velocity in the normal sense for MIDI accordions specifically. The sound will not be louder or softer when you play with velocity by pressing the key faster or slower.

Use the VEL value to select the samples in exactly the dynamic range that you want. Use the bellows dynamic to play louder or softer. In other words, you can play "piano" samples loudly if you so choose.

MOD: The MOD parameter emphasizes the high overtones in all Sepp Mattlschweiger programs.

EFFECTS: Effects for all Sepp Mattlschweiger programs are on keys 84-108.

Prg.		MS	P	Description
50	<b>Sepp</b> - staccato	M	2	Velocity zones: 1-73 mp / 74-109 mf / 110-127 forte
51	* <b>Sepp</b> - staccato	M	2	-"
52	<b>Sepp</b> - staccato - C/Cis	M	2	-"
53	* <b>Sepp</b> - staccato - C/Cis	M	2	-"
54	<b>Sepp</b> - stacc. - fast attack	M	2	Velocity zones: 1-73 mp / 74-109 mf / 110-127 forte - fast attack
55	* <b>Sepp</b> - stacc. - fast attack	M	2	-"
56	<b>Sepp</b> - stacc. - C/Cis f.a.	M	2	-"
57	* <b>Sepp</b> - stacc. - C/Cis f.a.	M	2	-"
58	<b>Sepp</b> - accent loop	M	2	Velocity zones: 1-96 mf / 97-127 f
59	* <b>Sepp</b> - accent loop	M	2	-"
60	<b>Sepp</b> - accent loop - C/Cis	M	2	-"
61	* <b>Sepp</b> - accent loop- C/Cis	M	2	-"
62	<b>Sepp</b> - accent loop - C/Cis	M	2	-"
63	* <b>Sepp</b> - accent loop- C/Cis	M	2	-"
64	<b>Sepp</b> - vibrato	M	2	Velocity zones: 1-73 mp / 74-97mf / 98-127 forte
65	* <b>Sepp</b> - vibrato C/Cis	M	2	-"
66	<b>Sepp</b> - vib. fast	M	2	forte samples - fast attack
67	<b>Sepp</b> - vib. fast C/Cis	M	2	forte samples - fast attack
68	<b>Sepp</b> - vibrato	M	2	Velocity zones: 1-73 mp / 74-97mf / 98-127 forte
69	* <b>Sepp</b> - vibrato - C/Cis	M	2	Velocity zones: * 1-73 mp / 74-97mf / 98-127 forte
70	<b>Effekte Baritone</b>	M	2	effects

**Janez Per**  **Baritone**

LIMEX is delighted to have Janez Per of the "Alpenoberkrainer" play the second baritone for our product.

Janez Per is a class of his own, the talent behind the unique sound of the Alpenoberkrainer. Recordings of the baritone sounds are strongly influenced by the famous ALPSKI sounds of the '80s and '90s, and have been edited with equalizers and an exiter.



**EFFECTS:** Effects for all Janez Per programs are on keys 84-108.

Prg.		MS	P	Description
72	<b>Janez</b> - staccato	M	1	Velocity zones: 1-73 mf / 74-127 forte
73	<b>Janez</b> - staccato	M	1	forte
74	<b>Janez</b> - staccato	M	1	mezzoforte
75	<b>Janez</b> - staccato C/Cis	M	1	Velocity zones: 1-73 mf / 74-127 forte
76	<b>Janez</b> - staccato C/Cis	M	1	forte
77	<b>Janez</b> - staccato C/Cis	M	1	mezzoforte
78	<b>Janez</b> - marcato	M	1	Velocity zones: 1-73 mf / 74-127 forte
79	<b>Janez</b> - marcato	M	1	forte
80	<b>Janez</b> - marcato	M	1	mezzoforte
81	<b>Janez</b> - marcato C/Cis	M	1	Velocity zones: 1-73 mf / 74-127 forte
82	<b>Janez</b> - marcato C/Cis	M	1	forte
83	<b>Janez</b> - marcato C/Cis	M	1	mezzoforte
84	<b>Janez</b> - Pedaltöne	M	1	only notes 24-36 are pedal tones

**Soli Music** **Baritone**

This sound, played by multi-talented Tyrolean musician Guenther Sponring, has been used in most recent German folk music productions. Its neutral tone blends well and is very "flexible" material for sound technicians. The baritone sound in the winning title for the Grand Prix of German Folk Music 2008 is a good example of the sound's quality.

85	<b>Baritone</b> - staccato	M	2	MOD parameter emphasizes the overtones
86	<b>Baritone</b> - staccato fast	M	2	fast attack - MOD parameter emphasizes the overtones
87	<b>Baritone</b> - staccato C/Cis	M	2	MOD parameter emphasizes the overtones
88	<b>Baritone</b> - stac. fast C/Cis	M	2	fast attack - MOD parameter emphasizes the overtones
89	<b>Baritone</b> - staccato C/Cis	M	2	MOD = Spectral modulation and bass frequency modulation
90	<b>Bariton</b> - marcato	M	2	MOD parameter emphasizes the overtones
91	<b>Bariton</b> - marcato fast	M	2	fast attack - MOD parameter emphasizes the overtones
92	<b>Bariton</b> - marcato C/Cis	M	2	MOD parameter emphasizes the overtones
93	<b>Bariton</b> - marc. fast C/Cis	M	2	fast attack - MOD parameter emphasizes the overtones
94	<b>Bariton</b> - marcato C/Cis	M	2	MOD = Spectral modulation and bass frequency modulation

**Global Kryner**  **Bs. trombone**

The bass trombone sound of Austria's "Global Kryner" is played by Sebastian Fuchsberger (former trombone player of the group) and recorded in Tonstudio Baumann, which also records for Global Kryner. The recordings were set up so that one track has the original and a second track has the special, edited Global sound. Using MOD, you can mix and adjust the balance between the two signals according to your own tastes.



The recording was made with a Brauner Phantom C and the editing spanned a long chain of signals. Sound engineer Baumann set it up just as he had for the group's other productions. Compressor, SPL vitalizer, equalizer.

95	<b>Sebastian</b> trombone	M	2	staccato / MOD = Microphone mix 1
96	<b>Sebastian</b> trombone	M	2	staccato / MOD = Microphone mix 2
97	<b>Sebastian</b> trombone	M	2	marcato / MOD = Microphone mix 1
98	<b>Sebastian</b> trombone	M	2	marcato / MOD = Microphone mix 2
99	<b>Sebast.</b> trombone fast A.	M	2	marcato / MOD = Microphone mix 1
100	<b>Sebast.</b> trombone fast A.	M	2	marcato / MOD = Microphone mix 2
101	<b>Sebastian</b> Posaune & Sub	M	2	marcato / MOD = Sub bass

**Jon Sass** 🎺 *Jazz tuba*

Internationally renowned tuba soloist Jon Sass played the jazz tuba for LIMEX. Because the jazz baritone and jazz guitar in Oberkrainer style are both integral parts of the sound board, we decided that a real jazz tuba program would be the perfect addition. A Royer SP122 with was used for the recording.



Prg.		MS	P	Description
103	<b>Jon Sass tuba - staccato</b>	M	2	Velocity zones: 1-99 mp / 100-127 mf MOD emphasizes overtones
104	<b>Jon Sass tuba - marcato</b>	M	2	MOD emphasizes overtones
105	<b>Jon Sass tuba - soft</b>	M	2	MOD emphasizes overtones

**Kurt Ott** 🎺 *Alphorn*

The alphorn specialist from Switzerland with unbelievable range.



106	<b>Alphorn - Ges</b>	M	1	
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**Tubas**

107	<b>Bb tuba</b>	M	2	
108	<b>2 tubas mix</b>	M	2	Velocity zones: 1-109 / 110-127

**NOTE: Synth tuba**

Synthetic tuba sounds are and always have been in high demand with Tyrolean music groups.  
Here you will find the originals.

**Z. Schürzenjäger** 🎺 *CE25*

109	<b>CE25 staccato</b>	M	3	MOD = Sub bass Cutoff value higher than 64 shifts the percentage of overtones
110	<b>CE25 marcato</b>	M	3	MOD = Sub bass Cutoff value higher than 64 shifts the percentage of overtones

**4 Tiroler Buam** 🎺 *CS01*

111	<b>CS01</b>	M	1	4 Tiroler Buam Sound
112	<b>CS01</b> Es/E	M	1	4 Tiroler Buam Sound

**Zellberg Buam** 🎺 *DX100*

113	<b>DX100</b>	M	1	Zellberg Sound
114	<b>DX100</b> Es/E	M	1	Zellberg Sound

**Double bass**

These programs already include a baritone and a contra- or e-bass, so you can use both with just one MIDI channel. Velocity is not active. To select which baritone sound should be heard, use the velocity value.

115	<b>* Double bass 1</b> C/Cis	M	3	Sepp staccato & Tadej staccato / MOD = Contrabass volume Velocity zones: 1-73 mp / 74-109 mf / 110-127 forte
116	<b>* Double bass 2</b> C/Cis	M	3	Sepp staccato & E-Bass 1 / MOD = E-bass volume Velocity zones: 1-73 mp / 74-109 mf / 110-127 forte
117	<b>* Double bass 3</b> C/Cis	M	3	Sepp accent & E-Bass 1 / MOD = E-bass volume Velocity zones: 1-96 mf / 97-127 forte
118	<b>* Double bass 4</b> C/Cis	M	3	Sepp vibrato & E-Bass 1 / MOD = E-bass volume Velocity zones: 1-73 mp / 74-97 mf / 98-127 forte

**Contrabass bowed***Bowed contrabass by Kurt Leiser for Switzerland folk music sound.*

120	Contrabass	M	1	short bow stroke
121	Contrabass C/Cis	M	1	short bow stroke
122	Contrabass Es/E	M	1	short bow stroke
123	Contrabass F/Fis	M	1	short bow stroke
124	Contrabass	M	1	long bow stroke
125	Contrabass C/Cis	M	1	long bow stroke
126	Contrabass Es/E	M	1	long bow stroke
127	Contrabass F/Fis	M	1	long bow stroke

**Silence**

128	Silence	M	0	Selecting program 128 ensures that nothing will be played, allowing you to turn a MIDI channel on or off without the danger of a stuck note.
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*TRADITION Exclusive contains three rhythm guitars in Oberkrainer style. Major, minor, septime and diminished chords are available in short and long strummed variations. See page 22 for a diagram of how the chords are assigned to the keys. When you press a key, a complete chord is played. This means that your MIDI system must be able to play just the base note on the accompaniment bass. Normally in the C-major chord, three notes are played: C, E and G. When a chord guitar program is selected, C-major, E-major and G-major play simultaneously.*



In addition, the LIMEX MIDI System MPR3 plays this base tone in the pre-programmed octave (see page 22) on the chord keys major, minor, 7th and diminished.

This formula was first introduced by SOLI-MUSIC 1994 and has been a part of LIMEX MIDI systems since 2001.

LIMEX MIDI System MPR3 patches are already perfectly adjusted for this system, so you don't have to lift a finger. When you want to create MIDI files that also need to be transposed, simply select programs 27-33.

## Playing techniques

There are many ways to apply the TRADITION Exclusive rhythm guitars.

### 1. Standard version

Programs 21-23 are regular rhythm guitars, meaning that if you press 3 keys, 3 strings will be played; 5 keys pressed, 5 strings are played. Program 24 simulates a disharmonious guitar strumming sound. No matter which key you press, the sound always fits, but it isn't as resonant as the 3 special chord guitar programs, 1, 7 and 13.

### 2. Chord guitar programs 1-16

Every key pressed plays a chord. The accompaniment bass keys play these programs perfectly. A compact, recorded chord always sounds more authentic than three individual strings played at the same time.

The only problem is its use on bass keys. The chord guitar sounds perfect and powerful when played on the ground bass, but when you play alternating bass, there are problems with the chord.

### 3. Chord conflict, programs 1-16 on bass

When you play a major chord of the bass on every ground bass, the following occurs:

C bass and C-major guitar / C chord bass and C-major guitar / ~~G alternating bassline and G-major guitar~~ / C chord bass and C-major guitar

This means that the guitar chord on the third bass tone in C-major plays incorrectly. A G alternating bassline is played when it should play a C-major chord.

At present, we have no way of telling the bass G note that it is sometimes a G-major alternating bassline but should be a C chord; and another time it should be a G-major base tone and play a G-major chord.

### 4. Resolving the chord conflict

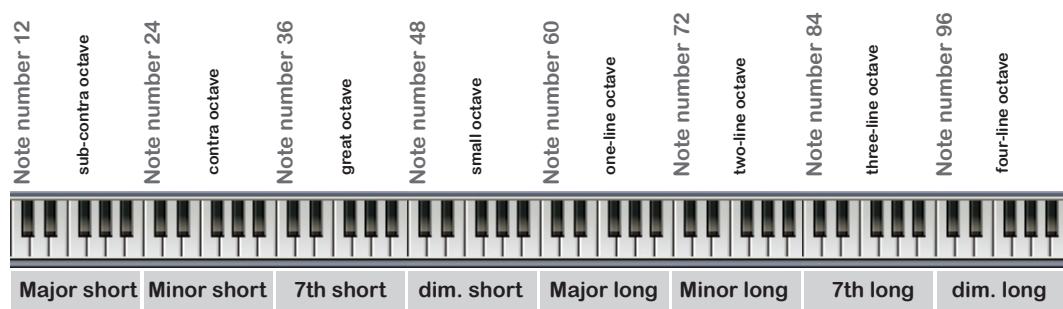
The only solution to the chord conflict is to avoid playing any guitar sound on the bass, but rather learn how to play the chord key at the same time as the bass is played. The only question is, who can do that and who wants to create a whole new style just to do it?

### 5. Masking effect of our ears

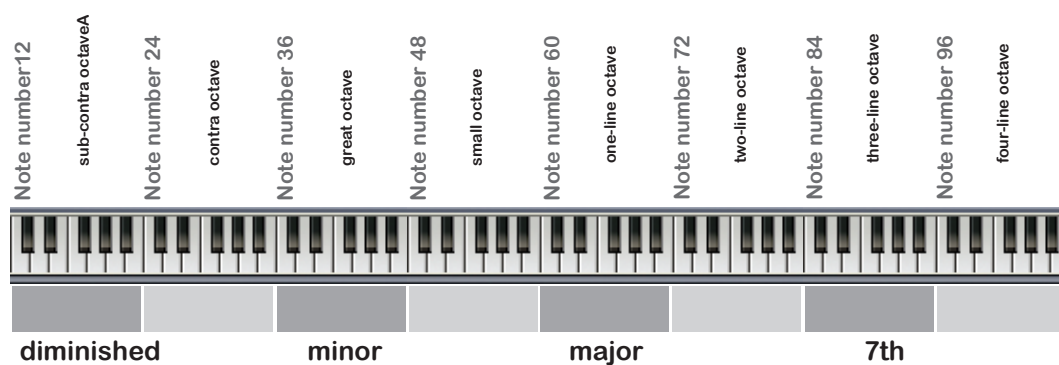
When you are also playing on the treble side of the instrument, the incorrect chord – if it's not pressed too long – will be drowned out. If you play bass and chord only on the left side of your instrument, you will always hear the wrong chord. LIMEX MIDI system patches include a chord guitar on bass. Simply turn off the volume for this sound to avoid the problem.

*Chord assignments*

The accordion has major, minor, 7th and diminished chords available. Diatonic Button box instrument each have their own arrangement of minor chords. Using the LIMEX MIDI system, it's even possible to play the minor chords of a chord guitar with a Styrian accordion.

*Chord assignments, guitar 2*

Use the chord guitar programs 27-33 for MIDI files that you want to transpose. Use only the note range marked in green below.



Gerhard Kometer is the guitar player of the famous "Tiroler Echos." The rhythm guitar recordings were done in more than one session. His Castello guitar with its resonating sound was recorded with an Avalon DI-box and a Neumann U67 microphone. Use MOD to adjust the balance between these two recordings.



### Gerhard Kometer Guitar

Prg.		MS	P	Description
1	Castello	M	2	Velocity zones: 1-95 mp / 96-127 mf MOD = volume of the microphone
2	# Castello - major short	M	2	Velocity zones: 1-95 mp / 96-127 mf MOD = volume of the microphone
3	Castello	M	2	Velocity zones: 1-95 mp / 96-127 mf MOD = volume of the DI signal
4	# Castello - major short	M	2	Velocity zones: 1-95 mp / 96-127 mf MOD = volume of the DI signal
5	Castello	M	3	Vz.: 1-95 mp / 96-127 mf MOD = volume of the microphone - brighter sound
6	# Castello	M	3	Vz.: 1-95 mp / 96-127 mf MOD = volume of the microphone - brighter sound
17	Castello - long decay	M	2	MOD = volume of the microphone
18	Castello - long decay	M	2	MOD = volume of the DI signal

### Gerhard & Renato Guitar

The following programs are a mixture of programs 1-6 and 13-16. The guitar has been doubled – a LIMEX creation for fatter, powerful and more balanced sound.

7	Castello & AZ10	M	3	Vz.: 1-95 mp / 96-127 mf MOD = volumen AZ10
8	# Cast. & AZ10 major short	M	3	Vz.: 1-95 mp / 96-127 mf MOD = volumen AZ10
9	Castello & AZ10	M	3	Vz.: 1-95 mp / 96-127 mf MOD = volume of the DI signal
10	# Cast. & AZ10 major short	M	3	Vz.: 1-95 mp / 96-127 mf MOD = volume of the DI signal
11	Castello & AZ10	M	3	Vz.: 1-95 mp / 96-127 mf MOD = different mix
12	# Cast. & AZ10 major short	M	3	Vz.: 1-95 mp / 96-127 mf MOD = different mix
19	C. & AZ10 long decay	M	4	Vz.: 1-95 mp / 96-127 mf MOD = different mix

### Renato Verlič Guitar

In his career, Renato Verlic has played with many famous music groups from Slovenia. His strumming technique is typical of the "Oberkrainer guitar rhythm." The recording was made with two microphones: U47 and KM84. Use MOD to adjust the balance between the two recordings.



13	Renato	M	2	Vz.: 1-95 mp / 96-127 mf MOD = volume of the microphone 1
14	# Renato - major short	M	2	Vz.: 1-95 mp / 96-127 mf MOD = volume of the microphone 1
15	Renato	M	2	Vz.: 1-95 mp / 96-127 mf MOD = volume of the microphone 2
16	# Renato - major short	M	2	Vz.: 1-95 mp / 96-127 mf MOD = volume of the microphone 2

The programs below are from the popular SOLI MUSIC Tradition XL series.

These guitar programs are not made of complete chords; they are combined recordings of single strings.

While recording, the individual guitar strings were also strummed in order to mimic the sound of the Oberkrainer rhythm guitars. The harder you press the key, the harder the sound will be – with smooth, continuous transitions between notes.

### SOLI rhythm guitar

Prg.		MS	P	Description
21	Rhythm guitar	M	3	continuous velocity
22	Rhythm guitar	M	4	continuous velocity - MOD = Spectrum
23	Rhythm guitar	M	3	continuous velocity - EQ
24	Rhythm guitar FX	M	2	only strumming sound effect - MOD = Spectrum

### Gerhard Kometer Guitar 2

The following versions of Gerhard Kometer's rhythm guitar were edited so that you can transpose the MIDI files. Do not use these programs on a MIDI accordion.

27	Rhythm guitar chord	M	3	based on program 1 Velocity zones: 1-95 mp / 96-127 mf	MOD = Microphone volume
29	Rhythm guitar chord long decay	M	3	Samples with long decay;	MOD = Microphone volume
30	Rhythm guitar chord long decay	M	5	Samples with long decay; HPF	
31	Rhythm guitar chord	M	3	based on program 11 Vz.: 1-95 mp / 96-127 mf	MOD = different mix
32	Rhythm guitar chord	M	3	short strum, as in prg. 8	
33	Rhythm guitar chord long decay	M	5	MOD = different mix	

In Drumkit 30 you will find 95 percussion instruments for German folk music and brass bands

Note		Note		Note	
20	Snare 3	53	Ride cup	86	Concert bass drum 3
21	Snare 4	54	Tamburine	87	Concert bass drum open
22	Snare 5	55	Splash	88	Concert cymbals
23	Snare 6	56	Cowbell	89	Concert cymbals 1
24	Snare 7	57	Crash	90	Concert cymbals stop
25	Snare 8	58	Vibraslap	91	Concert cymbals open
26	Snare 9	59	Ride	92	Concert cymbals 1/2a
27	Snare brush 1	60	Timpani C	93	Concert cymbals 1/2b
28	Snare brush 2	61	Timpani Cis	94	Concert Snare
29	Snare brush 3	62	Timpani D	95	Concert Snare
30	Bass drum	63	Timpani Es	96	Snare 1st beat
31	Bass drum	64	Timpani E	97	Snare 2nd beat
32	Bass drum	65	Timpani F	98	Snare 3rd beat
33	Bass drum	66	Timpani Fis	99	Snare 4th beat
34	Bass drum	67	Timpani G	100	1st beat rim
35	Bass drum	68	Timpani As	101	2nd beat rim
36	Bass drum	69	Timpani A	102	3rd beat rim
37	Rim	70	Timpani Bb	103	3rd beat rim
38	Snare 1 - velosp.	71	Timpani B	104	Rim
39	Claps	72	Timpani C	105	Flam
40	Snare 2 - velosp.	73	Timpani Cis	106	Flam
41	Tom LL	74	Concert bass drum, very low	107	Flam
42	Hi hat closed	75	Concert bass drum, very low	108	roll 1
43	Tom L	76	Concert bass drum, very low	109	roll 2 accent
44	Hi hat pedal	77	Concert bass drum, very low	110	roll 3 no stocke
45	Tom M	78	Concert bass drum, very low	111	Key noise 1
46	Hi hat open	79	Concert bass drum, very low	112	Key noise 2
47	Tom MH	80	Concert bass drum	113	Key Noise 3
48	Tom H	81	Concert bass drum open	114	Key noise 4
49	Crash	82	Concert bass drum 2	115	air
50	Tom H	83	Concert bass drum stop	116	German folk music percussion
51	Ride	84	Concert bass drum 2		
52	Crash	85	Concert bass drum & cymbals		

## MIDI IMPLEMENTATION

### FUNCTION

MIDI MODE

NOTE NUMBER

AFTERTOUCH

PITCHBEND

CONTROL CHANGE

RPN

NRPN

### RECEPTION

3 MULTI-MODE

1 - 127

-

2 HALF-TONES

00 Bank select

01 Modulation

07 Volume

10 Panorama

11 Expression

64 Sustain

100, 101

99,98

8 Vib. Rate / 9 Vib. Depht / 10 Vib. Delay / 32 Cutoff

33 Resonance / 99 Attack / 100 Decay / 101 Release

57 MOD Limex sound control

91 Reverb

93 Chorus

121 Reset

126 Mono-mode

127 Poly-mode



The CE certification is available at [www.limexmusic.com](http://www.limexmusic.com) under Support.