

The background of the cover is a gradient of red and purple. A large, glowing red sphere with a dotted texture is centered behind the text. A horizontal purple oval with a white outline is positioned behind the 'RMX' text. The word 'STYLUS' is written in a large, metallic, silver font with a black outline and a slight 3D effect. The word 'RMX' is written in a smaller, metallic, silver font with a black outline and a slight 3D effect, positioned directly below 'STYLUS'.

STYLUS

RMX

REFERENCE GUIDE



Stylus RMX

1.9 — Last update: May 11, 2021

Spectrasonics

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1. Getting Started

The background of the cover is a vibrant gradient of red and blue. In the center, there is a large, glowing red sphere with a textured, dotted surface. Overlaid on this sphere is the word "STYLUS" in a large, metallic, silver-colored font with a 3D effect. Below "STYLUS" is the word "RMX" in a similar metallic font, but smaller and positioned within a horizontal purple oval that has a glowing effect. At the bottom of the central graphic, the words "REFERENCE GUIDE" are written in a smaller, metallic, silver-colored font.

STYLUS

RMX

REFERENCE GUIDE

Welcome to the Stylus RMX Reference Guide!

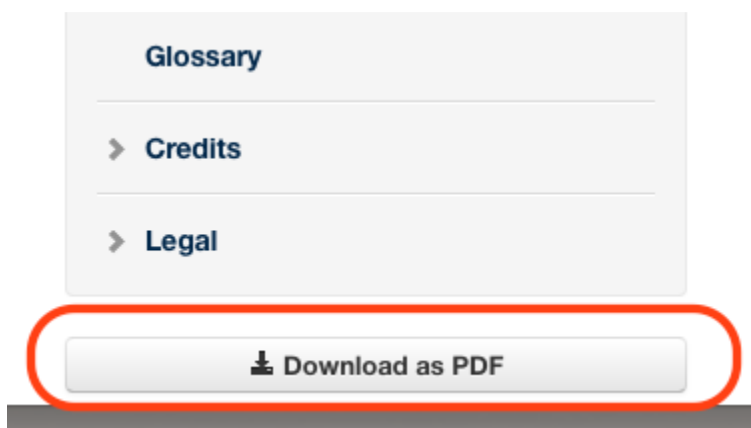
Software Version	Data Version
1.9.9c	1.7.1c

Stylus RMX is based on our S.A.G.E.™ Technology, which allows unprecedented real-time control over grooves.

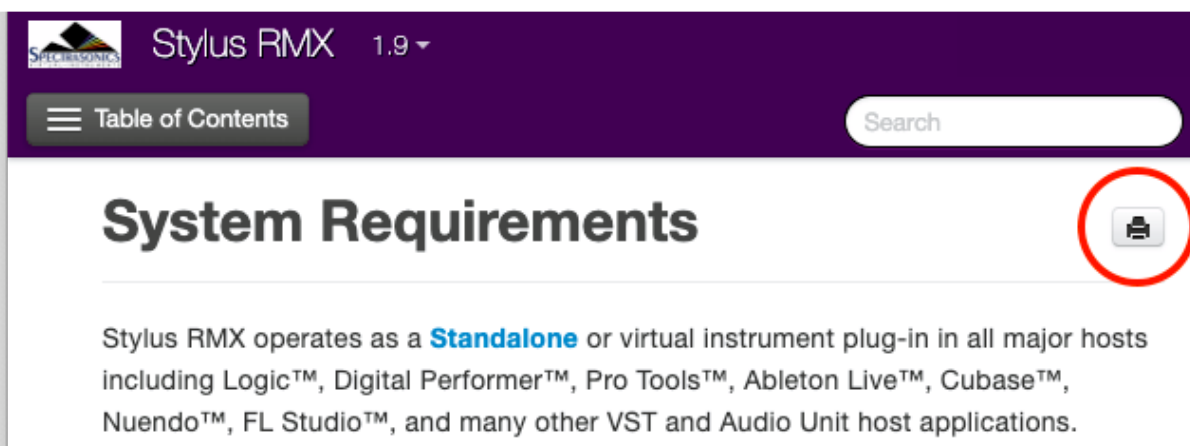
This Reference Guide is your source for comprehensive information about the functions and features of the Stylus RMX system and all its components.

Selecting “Reference Guide” from the Utility Menu will open the online Stylus RMX Reference Guide — it will be displayed using your default web browser, and is viewable on mobile devices.

The Reference Guide is indexed and searchable. The complete Stylus RMX Reference Guide is also available as a PDF by selecting the “Download as PDF” button at the bottom of the Directory:



You can also print just the page you are reading by clicking the small printer icon in the upper right of each page.



If you'd like to hide the Table of Contents sidebar in order to display any of the images in a larger format, click on the "collapse" arrow located on the top right of the sidebar.



NOTE: Be sure to check out the [Tutorial Videos](#) on our website for visual and practical learning examples.

1.1. QuickStart



This **QuickStart** provides an overview of the essential things you'll need to know to get started using Stylus RMX.

- Stylus RMX can be hosted in any DAW or run as a standalone application.

1. Install Stylus RMX

- Depending on the method and your internet or drive speed, installing can take up to an hour and will require 16 GB of free hard drive space (twice that for the download installation process).

2. Authorize the Plug-in

- Authorization can be done immediately from any computer connected to the Internet.

3. Get Everything Updated

- Make sure you have the latest updates.
- It's important to download and install the latest version of [Stylus RMX](#).
- After installing the updates, Stylus RMX is ready to go!

NOTE: *Be sure to quit your host software before installing the downloaded updates.*

4. Use Stylus RMX Multi-timbrally

- Stylus RMX is a multi-timbral rhythm instrument, so you can use a single instance to load and play up to eight different parts on different MIDI channels.
- You can use the internal Stylus RMX mixer or set up your host software for multi-timbral operation.

5. Watch essential Video Tutorials

- We encourage you to view and/or download the Stylus RMX [tutorial and product demonstration](#) videos. These videos will provide important information every user needs to start working with Stylus RMX.

6. Explore and Learn

- For more in-depth information, watch additional tutorials and explore this Reference Guide (the primary manual for Stylus RMX). This guide can be viewed on any computer or mobile device and can be printed and searched to easily find the information you need.

7. Support Resources

- Online resources are available that can answer most technical questions. Please log in and visit our [Knowledge Base](#).

8. Have Fun!

- Enjoy using Stylus RMX and we hope you make some great music with it!

– *The Spectrasonics Team*

1.2. System Requirements

System Requirements for All Users:

- 2.0 GHz or higher processor
- 2 GB RAM minimum, 4 GB or higher recommended
- USB 2 Port, Broadband internet connection or Dual Layer compatible DVD-ROM drive
- 16 GB of free hard drive space (twice that for the download installation process).

Mac Users:

- OS X 10.10 Yosemite or higher
- Intel Processor
- AU, VST 2.4 or higher, RTAS or AAX capable host software
- Native 64-bit and 32-bit on OSX

Windows Users:

- Microsoft Windows 7 or higher
- VST 2.4 or higher, RTAS or AAX capable host software
- Native 64-bit and 32-bit on Windows

1.3. Installation

Stylus RMX Xpanded installation is available on a USB drive, as a download, or from the older legacy DVDs.

Here you will find instructions for performing default and custom installations for both Mac and Windows.

After installing Stylus RMX, you'll need to authorize the plug-in.

Please refer to the [Authorization](#) section of this guide for further information.

1.3.1. USB Drive (Mac)



Follow this set of instructions to install Stylus RMX Xpanded from your USB installation drive onto your Mac system. You'll need over 16GB of free space available on your hard drive in order to install the instrument.

NOTE: These screen shots are taken in OS X El Capitan (10.11). Installation on other versions of Mac OS X may look somewhat different.

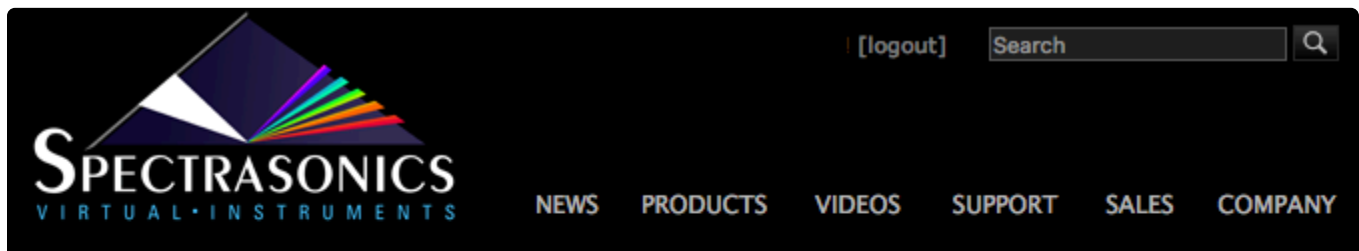
Stylus RMX Xpanded Installation

1. Connect the Stylus RMX Xpanded installation drive into a USB port. Open the drive "Spectrasonics Stylus RMX" and double-click the file "Stylus RMX Xpanded Installation.url"





2. Log in to your Spectrasonics user account and select the DOWNLOAD button to download the current installers to your Mac.

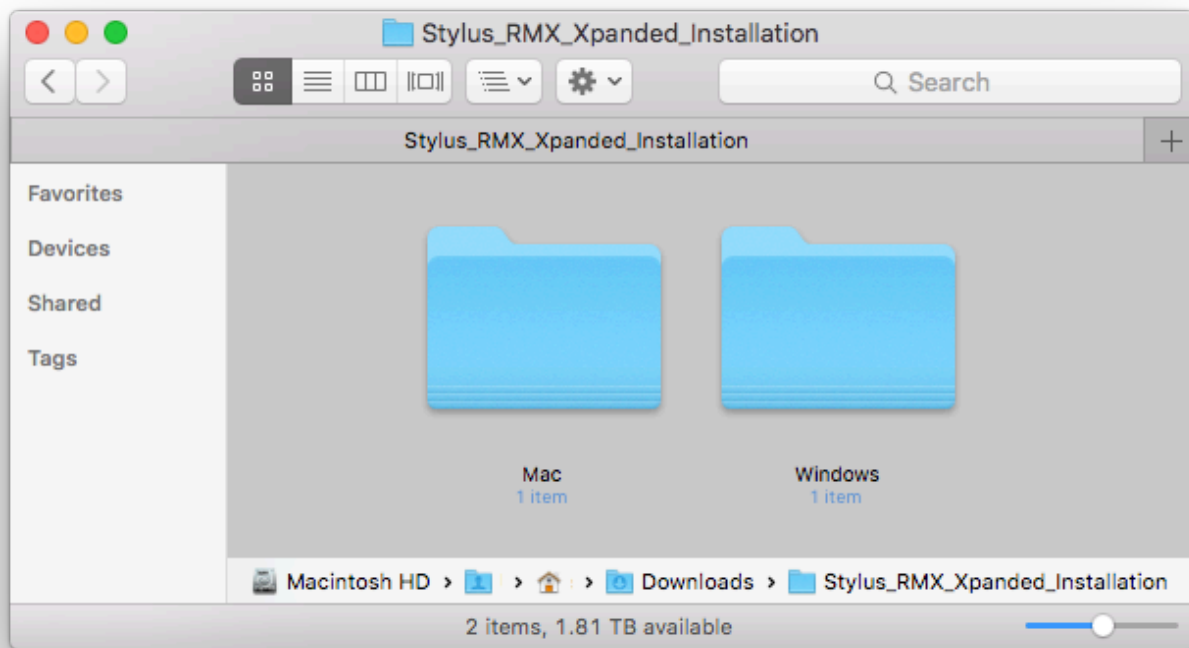


Download the Installers

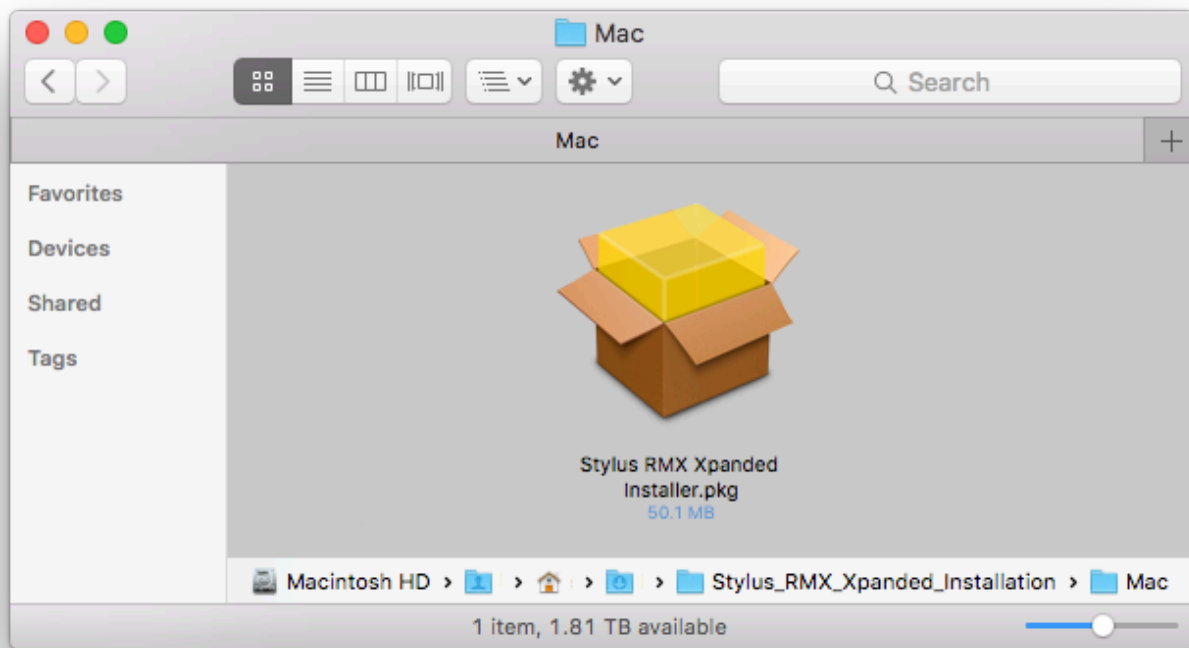
Stylus RMX Xpanded Installers (70.8 MB)

[Download](#)

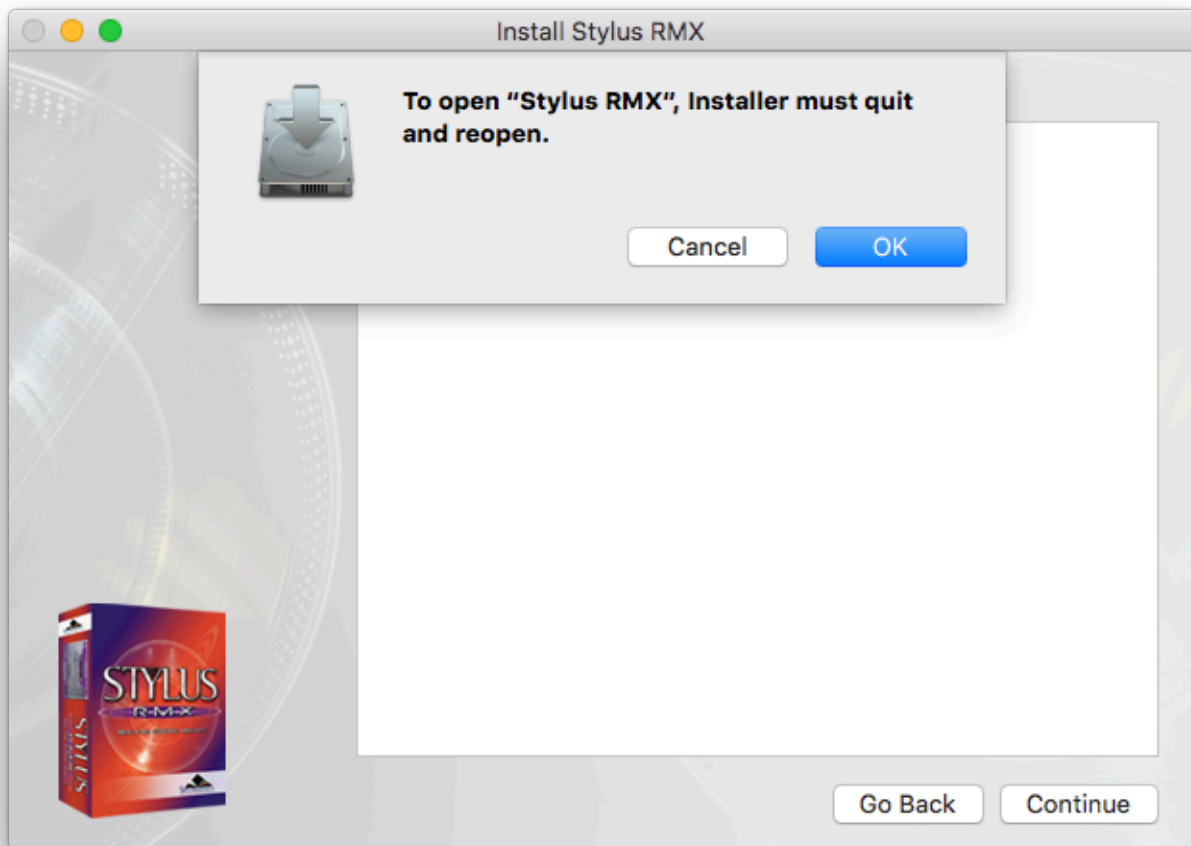
3. From your Mac's Downloads folder open the "Stylus_RMX_Xpanded_Installation" folder.



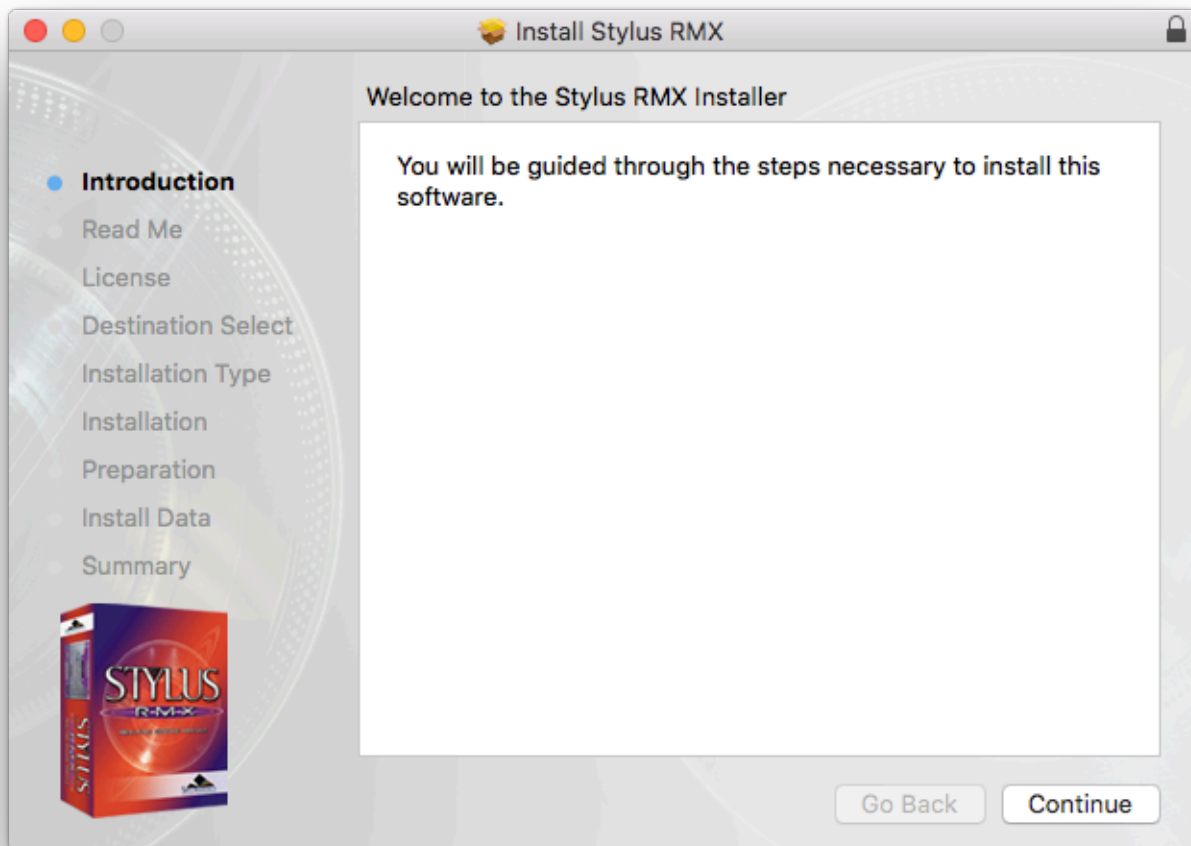
4. Open the “Mac” folder and double-click “Stylus RMX Xpanded Installer.pkg” to begin the installation of Stylus RMX Xpanded.



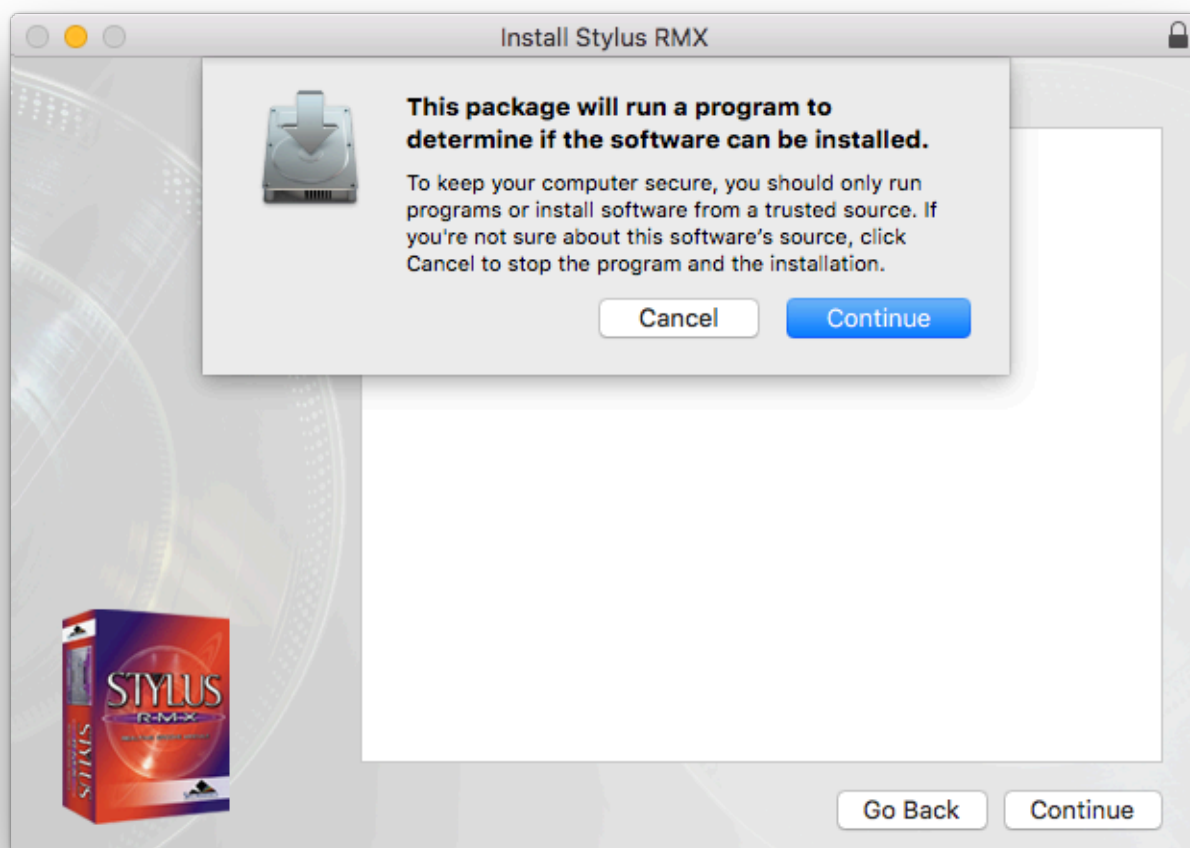
5. The installer might need to quit and reopen to ensure support for older versions of OS X, so just click "OK."



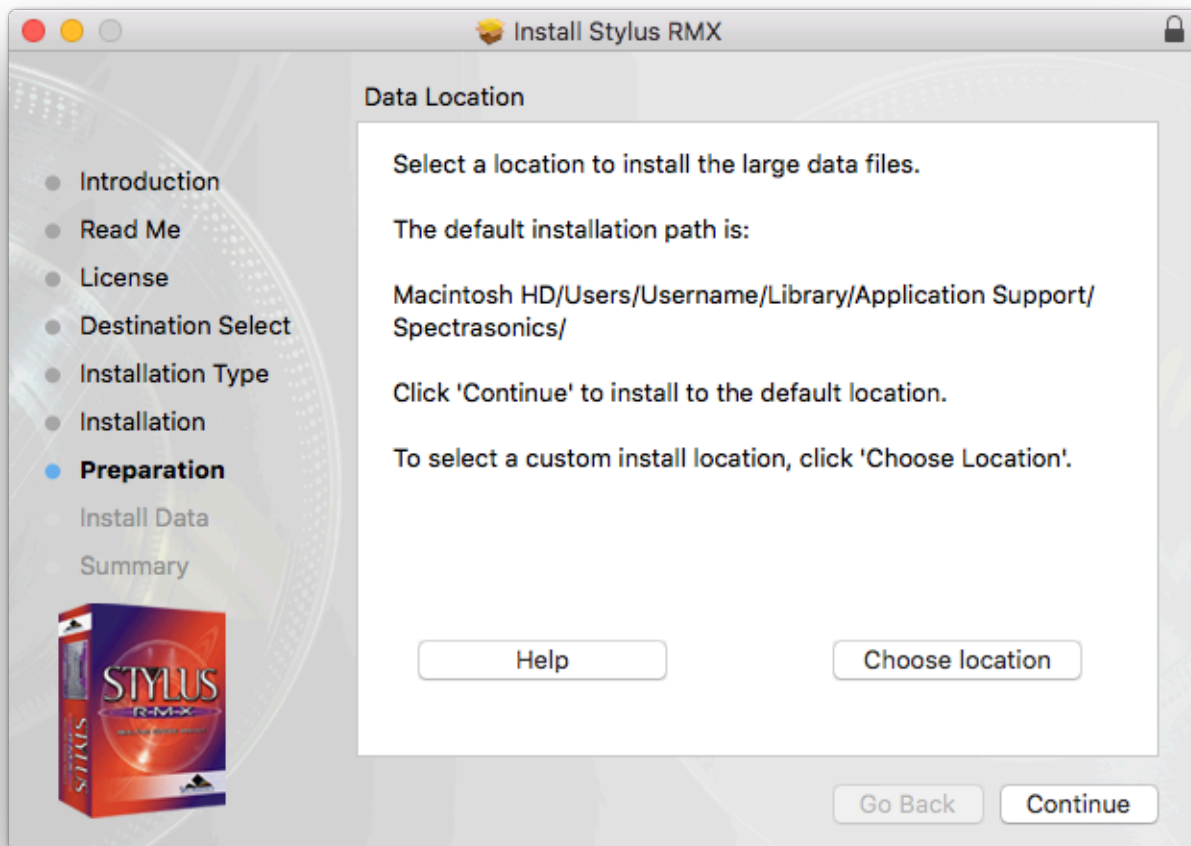
6. Follow the steps as you're guided through the installation process. Make sure to review the Installation Info and Licensing FAQ. Then at the "Destination Select" step, choose the option "Install for all Users of this computer." After the Installation Type information you'll enter your system password to start the installation process.



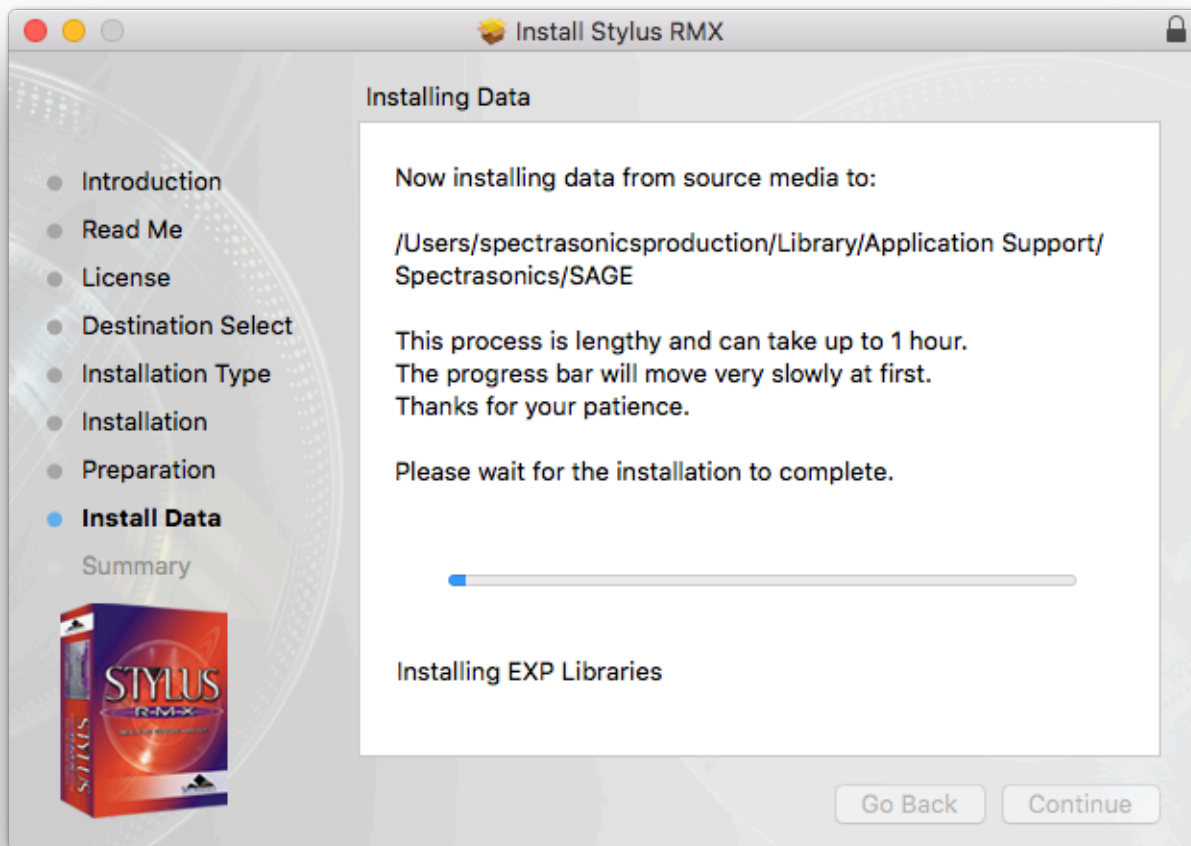
7. The plug-in files will then be installed on your Mac's system drive.



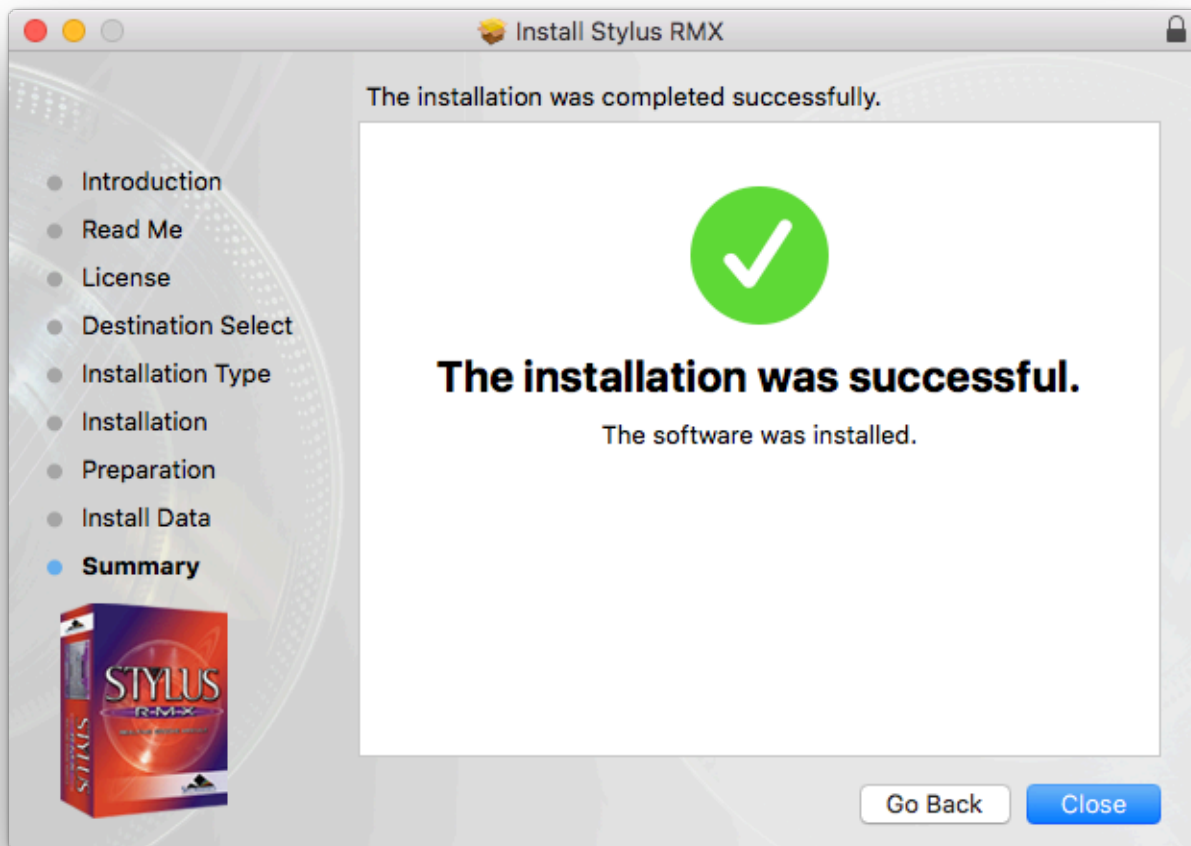
8. Then at the Preparation step, you'll select where to install the large core library files. By default they will be installed to your system drive or you may choose a secondary drive by selecting the button "Choose Location."



9. The large data files will now be copied to your selected drive. Allow for 20-30 minutes to install all of the data.



10. After the installation is complete, select "Close." Now it's time to open Stylus RMX Xpanded in your host and authorize it.



Please consult the [Authorization](#) section for assistance with authorizing Stylus RMX.

1.3.2. USB Drive (Win)

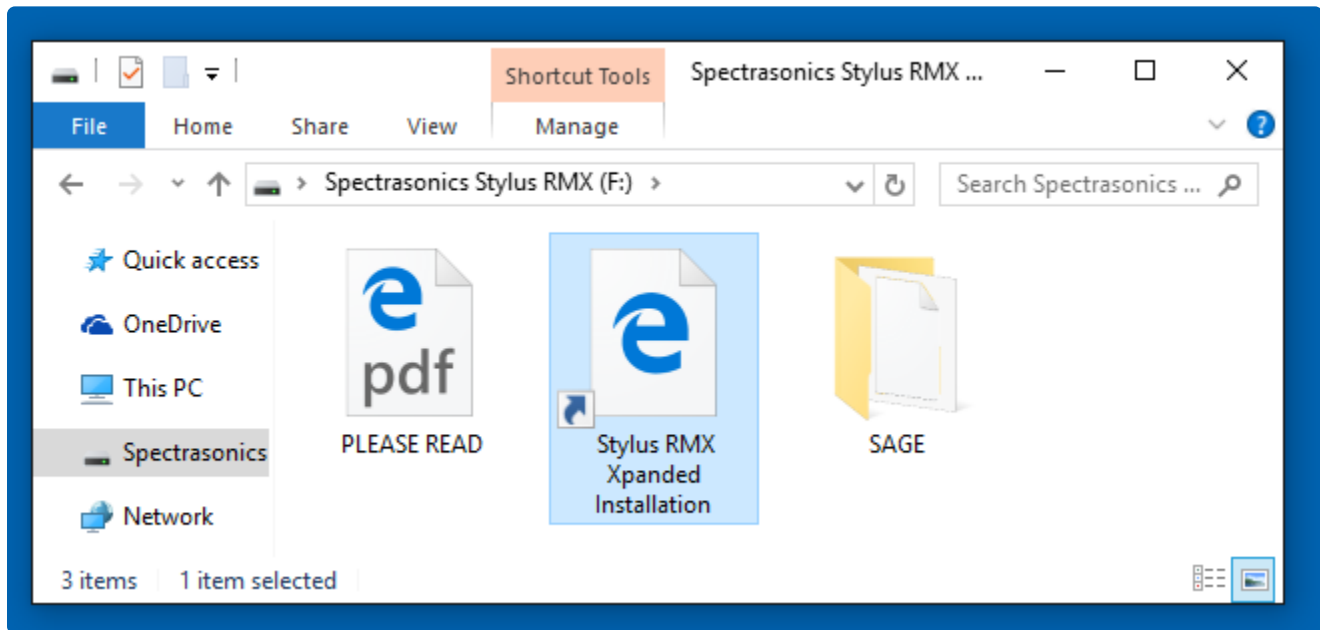


Follow this set of instructions to install Stylus RMX Xpanded from your USB installation drive onto your Windows system. You'll need over 16GB of free space available on your hard drive in order to install the instrument.

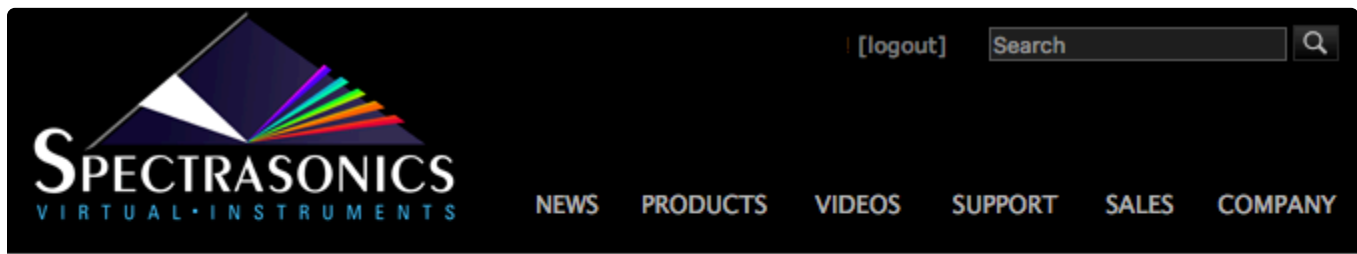
NOTE: *These screen shots are taken in Windows 10. Installation on other versions of Windows may look somewhat different.*

Stylus RMX Xpanded Installation

1. Connect the Stylus RMX Xpanded installation drive to a USB port. Open the drive "Spectrasonics Stylus RMX Xpanded" and double-click the file "Stylus RMX Xpanded Installation.url."



2. Log in to your Spectrasonics user account and select the DOWNLOAD button to download the current installers to your PC.

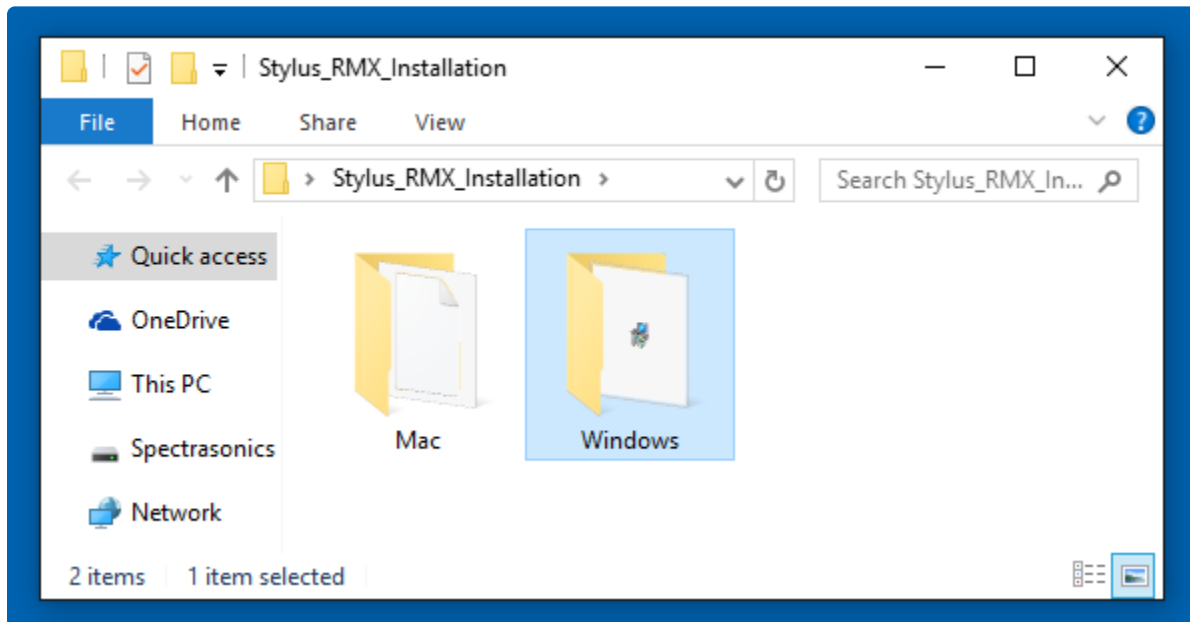


Download the Installers

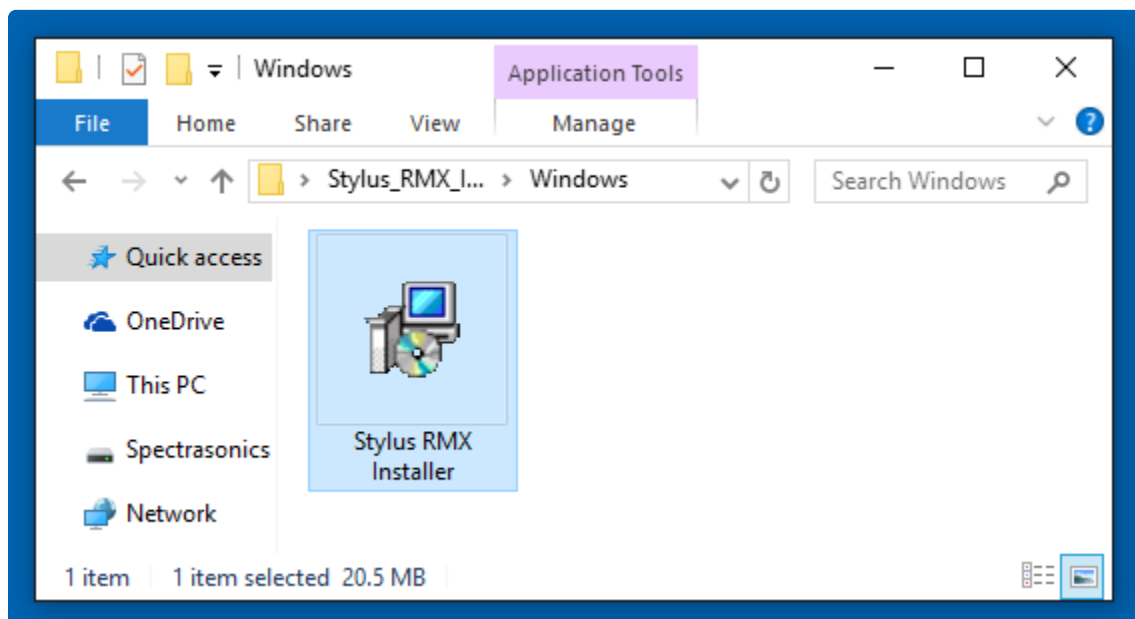
Stylus RMX Xpanded Installers (70.8 MB)

[Download](#)

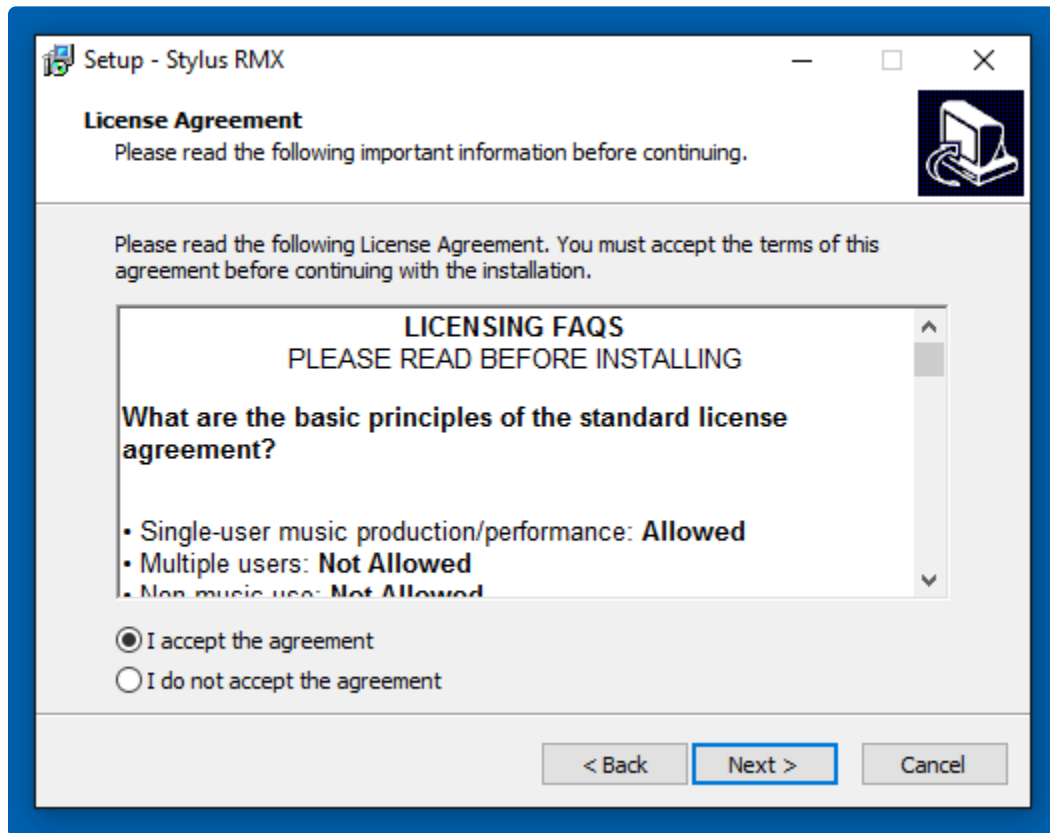
3. From your Downloads folder, open the "Stylus_RMX_Installation" folder.



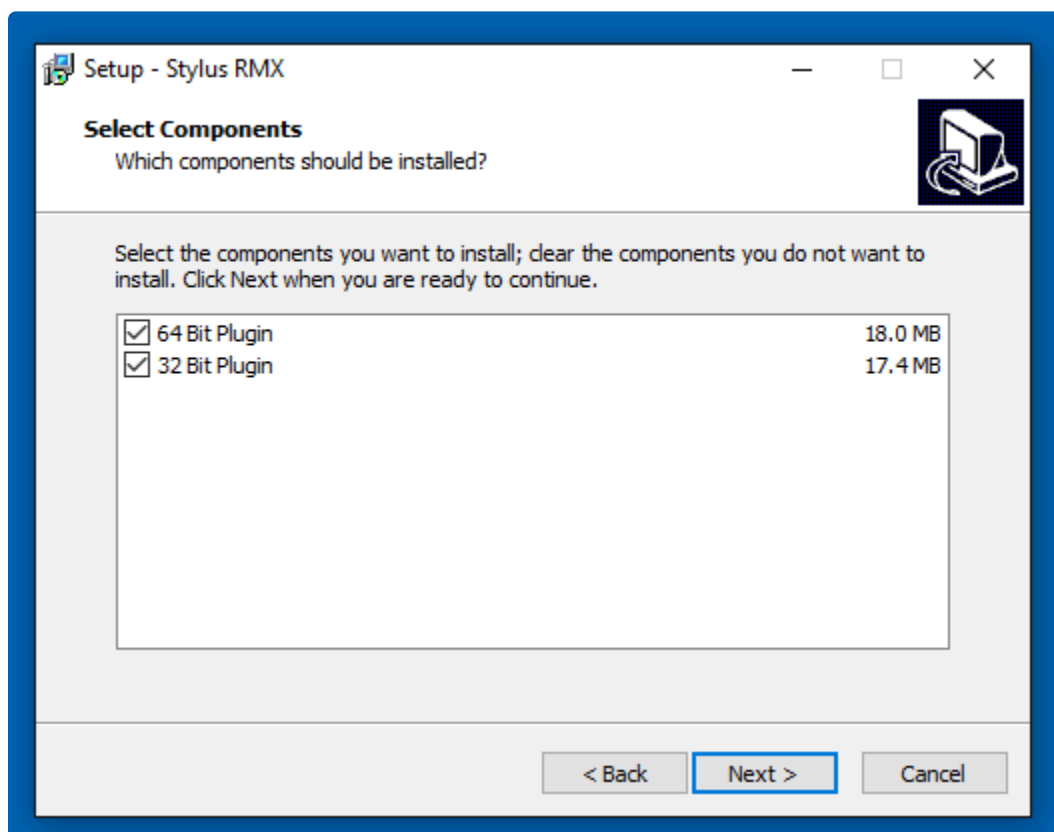
4. Open the "Windows" folder and double-click "Stylus RMX Installer.exe" to begin the installation of Stylus RMX.



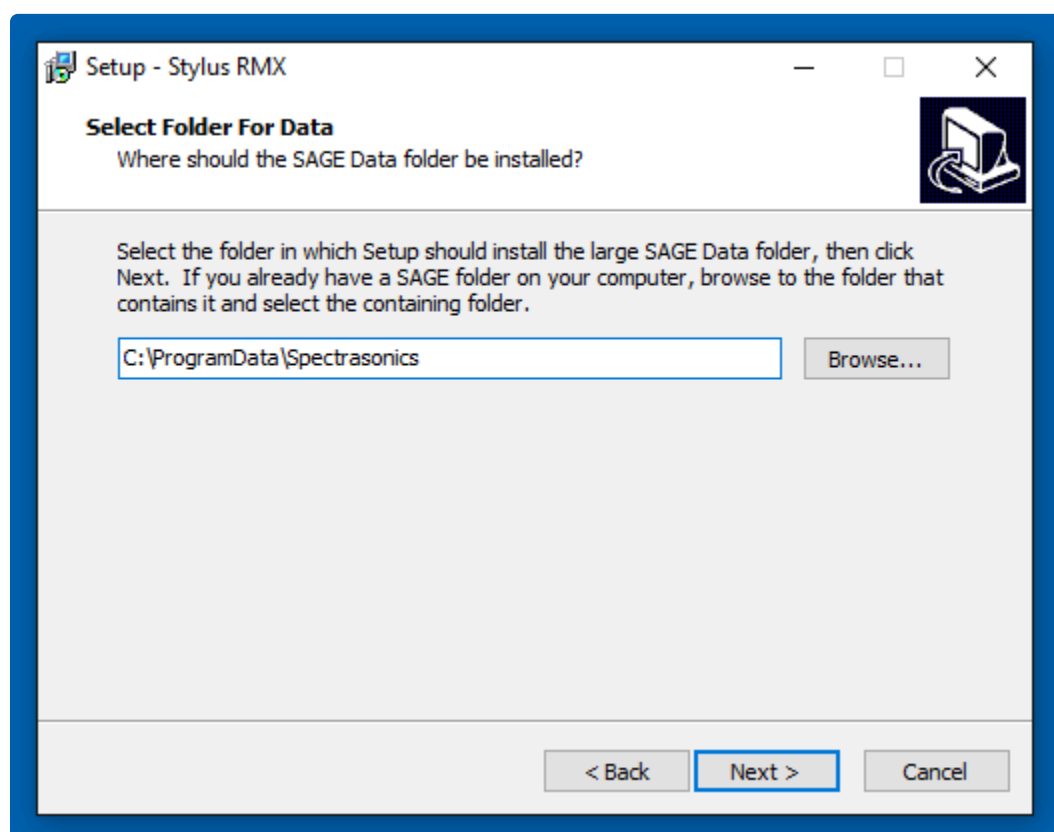
5. Follow the steps as you're guided through the installation process. Make sure to review the Installation Info and Licensing FAQs and accept the license agreement.



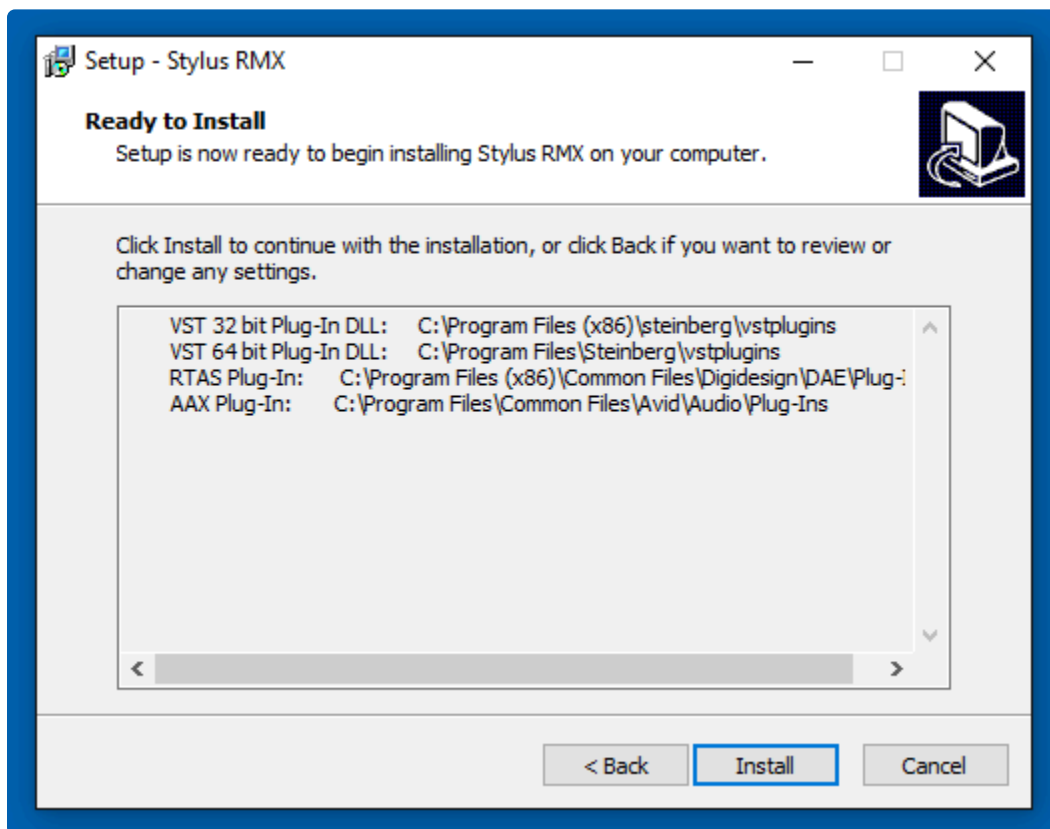
6. At the “Select Components” step you’ll choose to install the 32bit and/or 64bit versions of Stylus RMX. If you are uncertain which one to choose, select them both. The following steps will show you the default location for both versions of the VST.



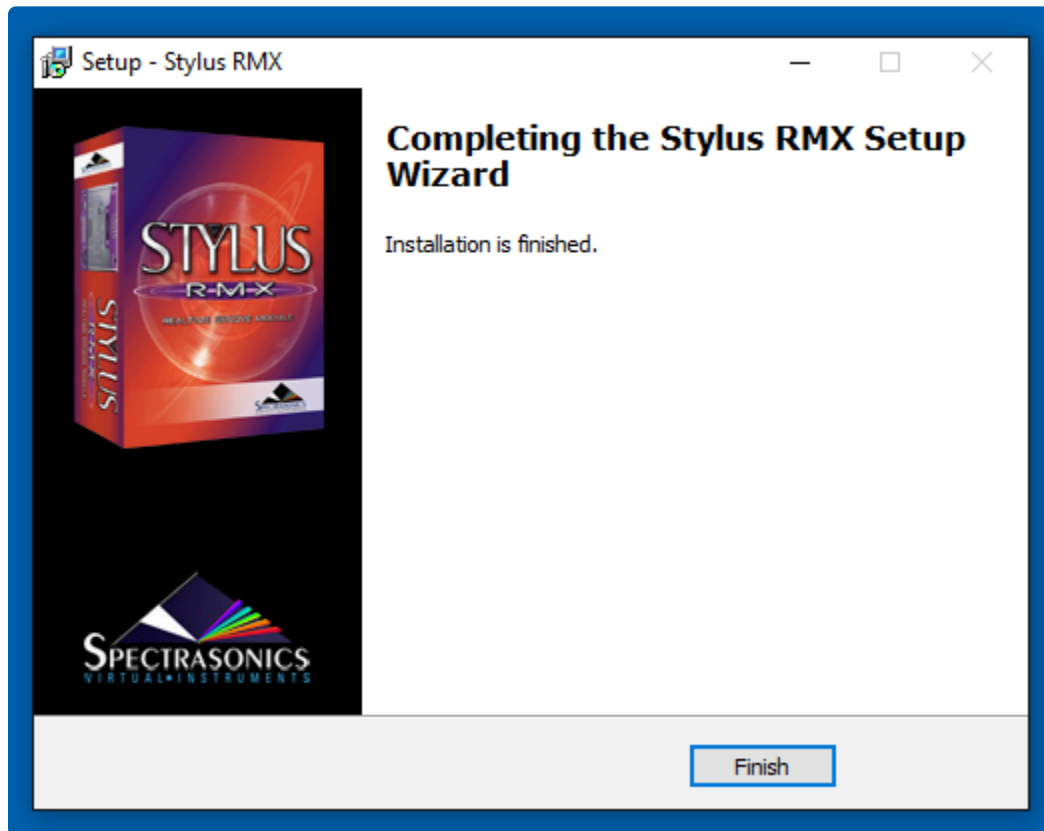
7. The default location of the large Stylus RMX data files will be displayed next. If you wish to install the core library to a secondary drive, click the “Browse” button to choose a different location.



8. Once the installation paths have been confirmed, the installation will begin. The large data files will now be copied to your selected drive. Allow for 20-30 minutes to install all of the data.



9. After the installation is complete, select "Finish." Now it's time to open Stylus RMX in your host and authorize it.



Please consult the [Authorization](#) section for assistance with authorizing Stylus RMX.

1.3.3. Download (Mac)

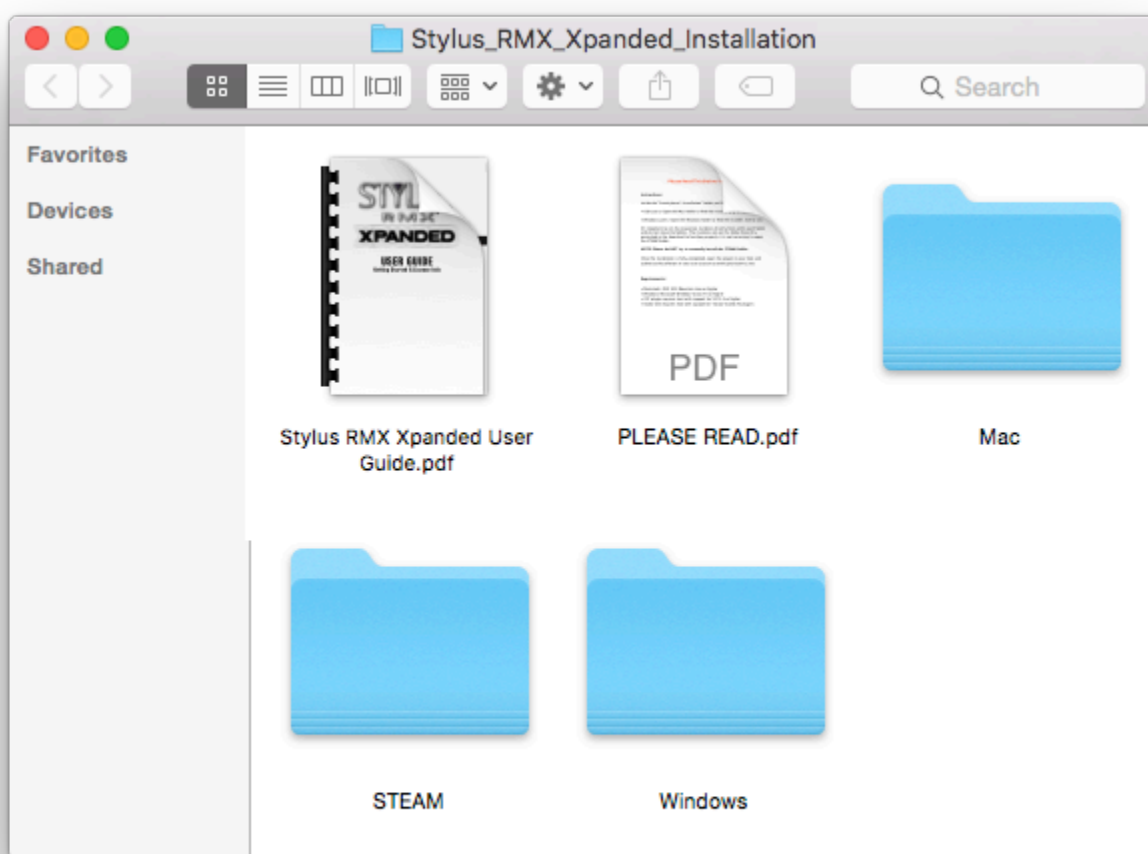
Stylus RMX Xpanded is available as a download for registered users through our [Webstore/Techshop](#)

Once you've downloaded Stylus RMX Xpanded via the Download Manager, follow this set of instructions to install it on your Mac system. You'll need 32 GB of free space available on your hard drive in order to continue.

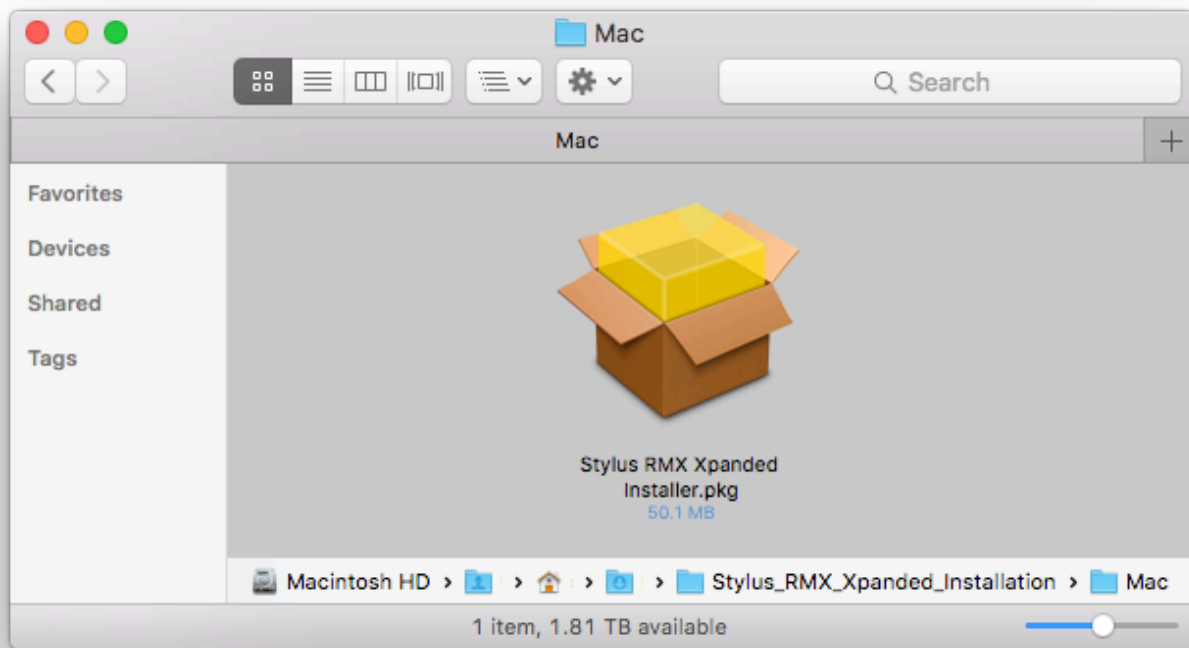
NOTE: These screen shots are taken in OS X El Capitan (10.11). Installation on other versions of Mac OS X may look somewhat different.

Stylus RMX Xpanded Installation

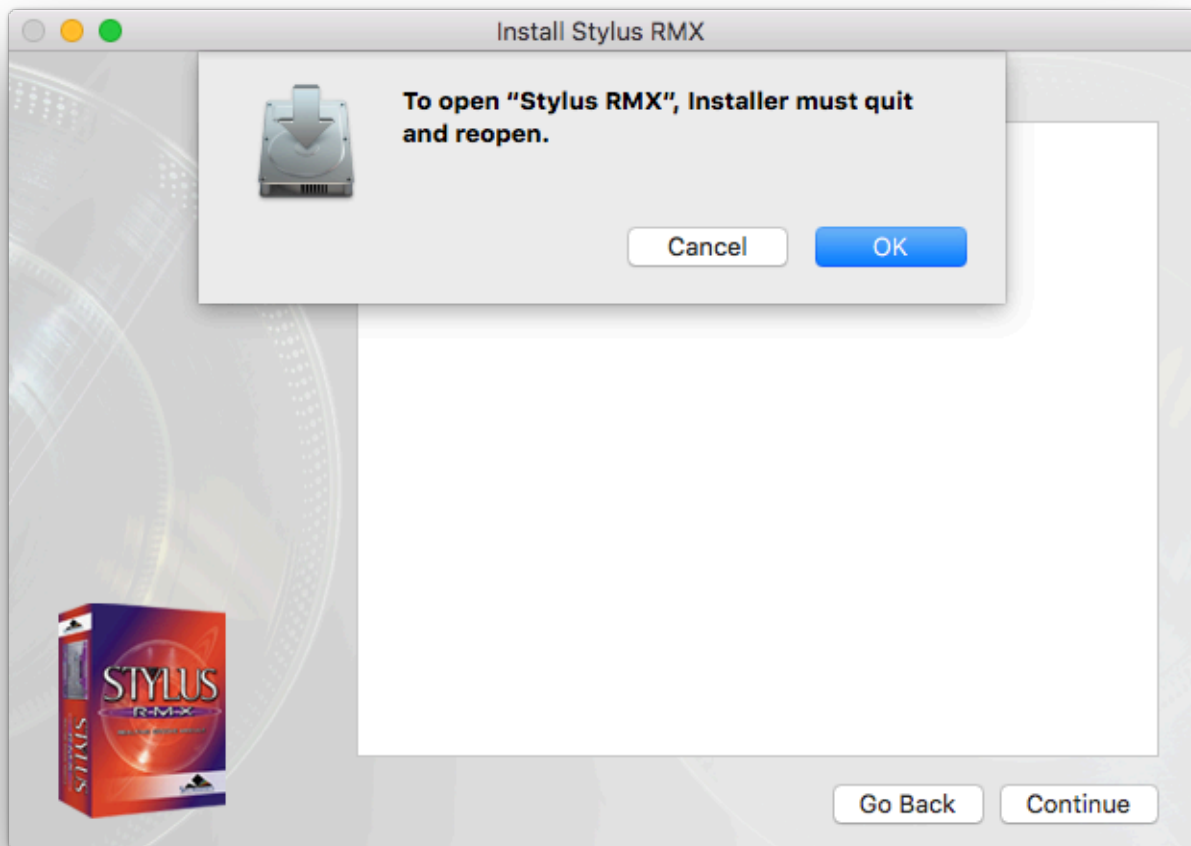
1. Open the "Stylus_RMX_Xpanded_Installation" folder and then the "Mac" folder.



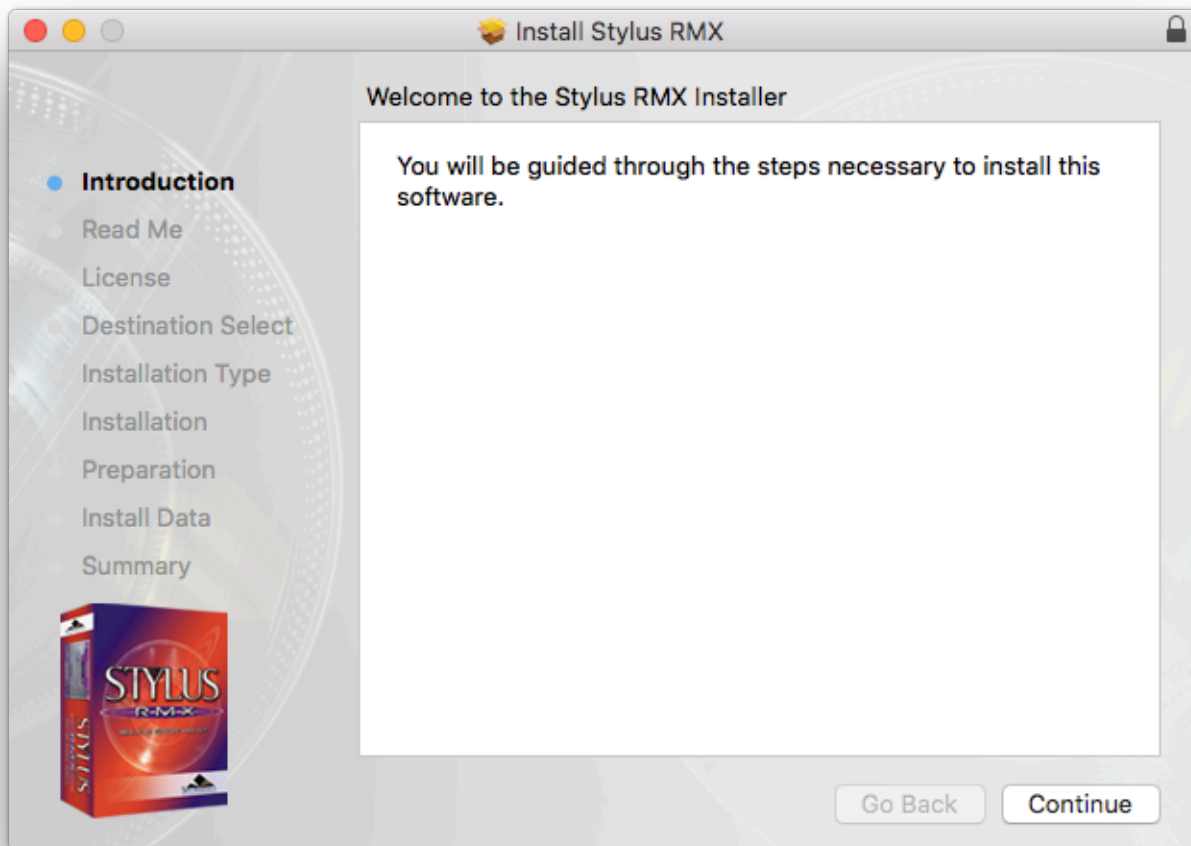
2. Double-click "Stylus RMX Xpanded Installer.pkg" to begin the installation of Stylus RMX.



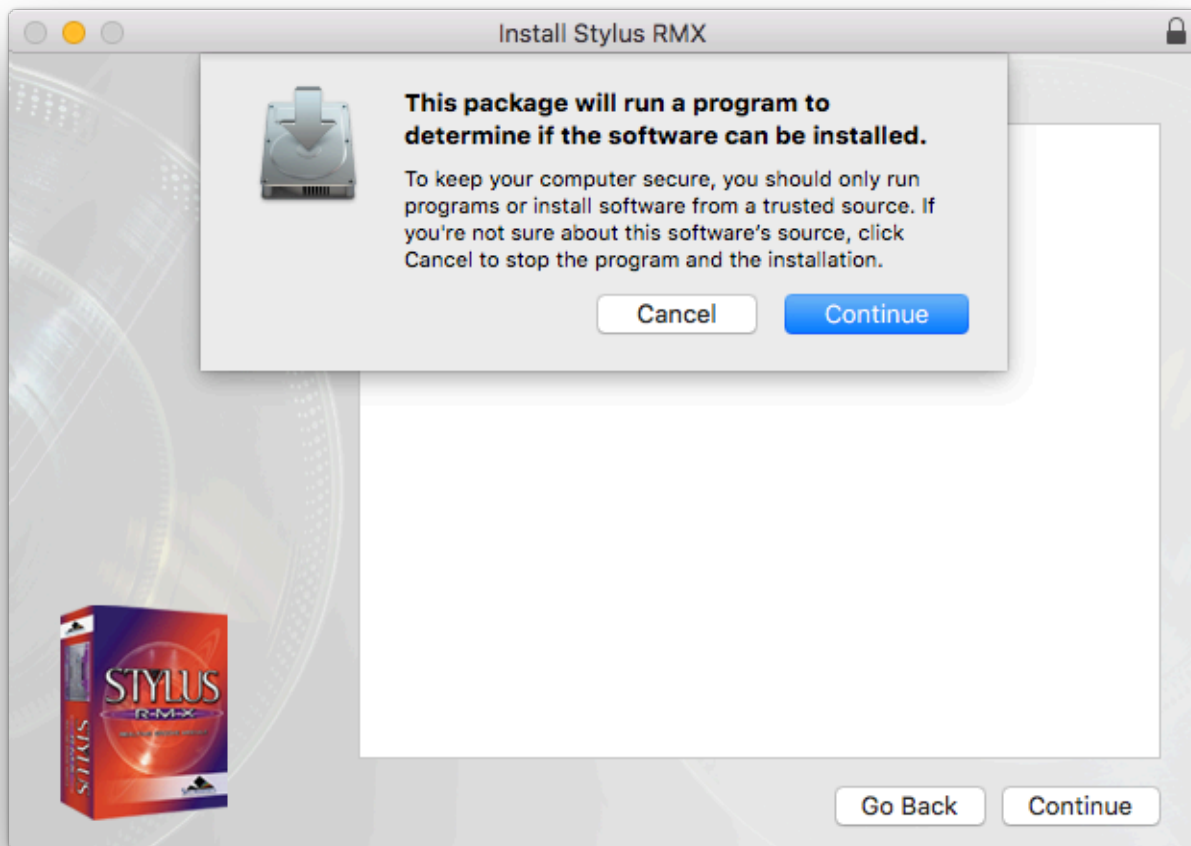
3. The installer might need to quit and reopen to ensure support for older versions of OS X, so just click "OK."



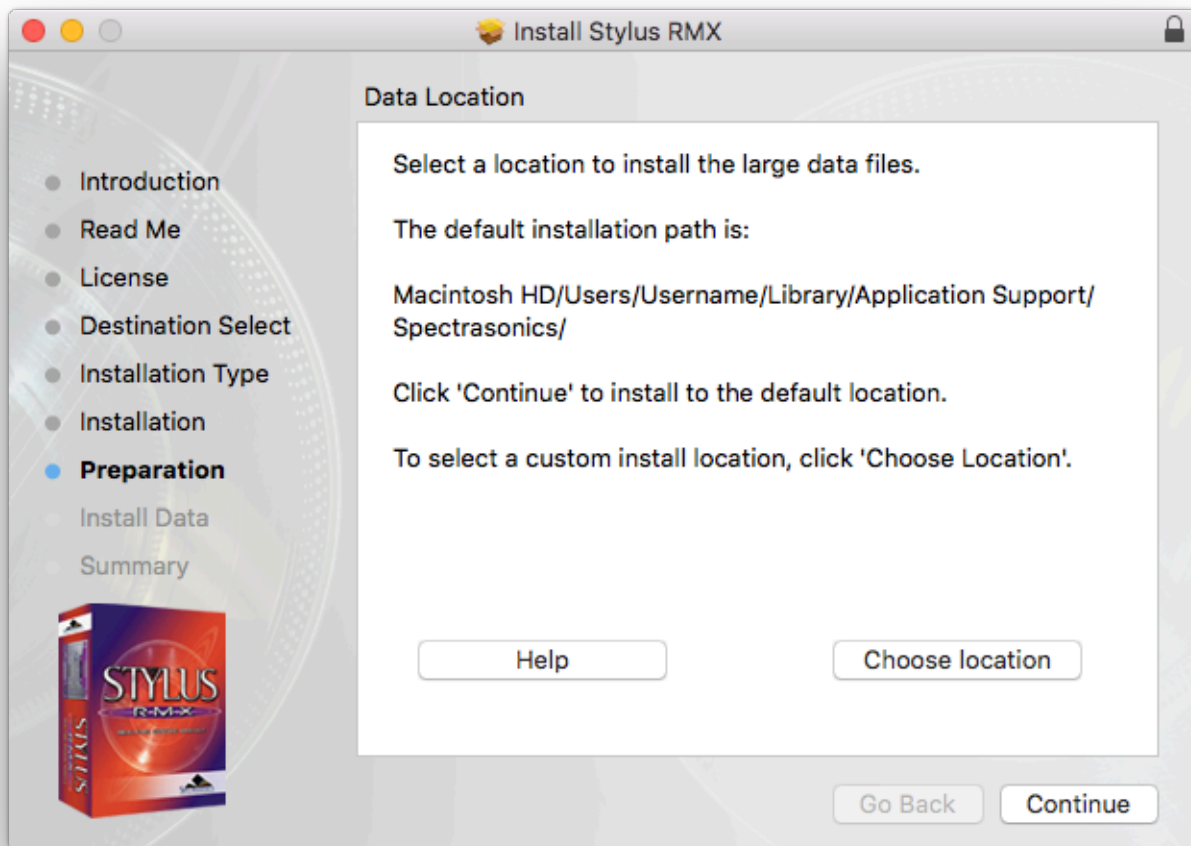
4. Follow the steps as you're guided through the installation process. Make sure to review the ReadMe and Licensing FAQ. Then at the "Destination Select" step, choose the option "Install for all Users of this computer." After completing the Installation Type step, you'll enter your system password to start the install process.



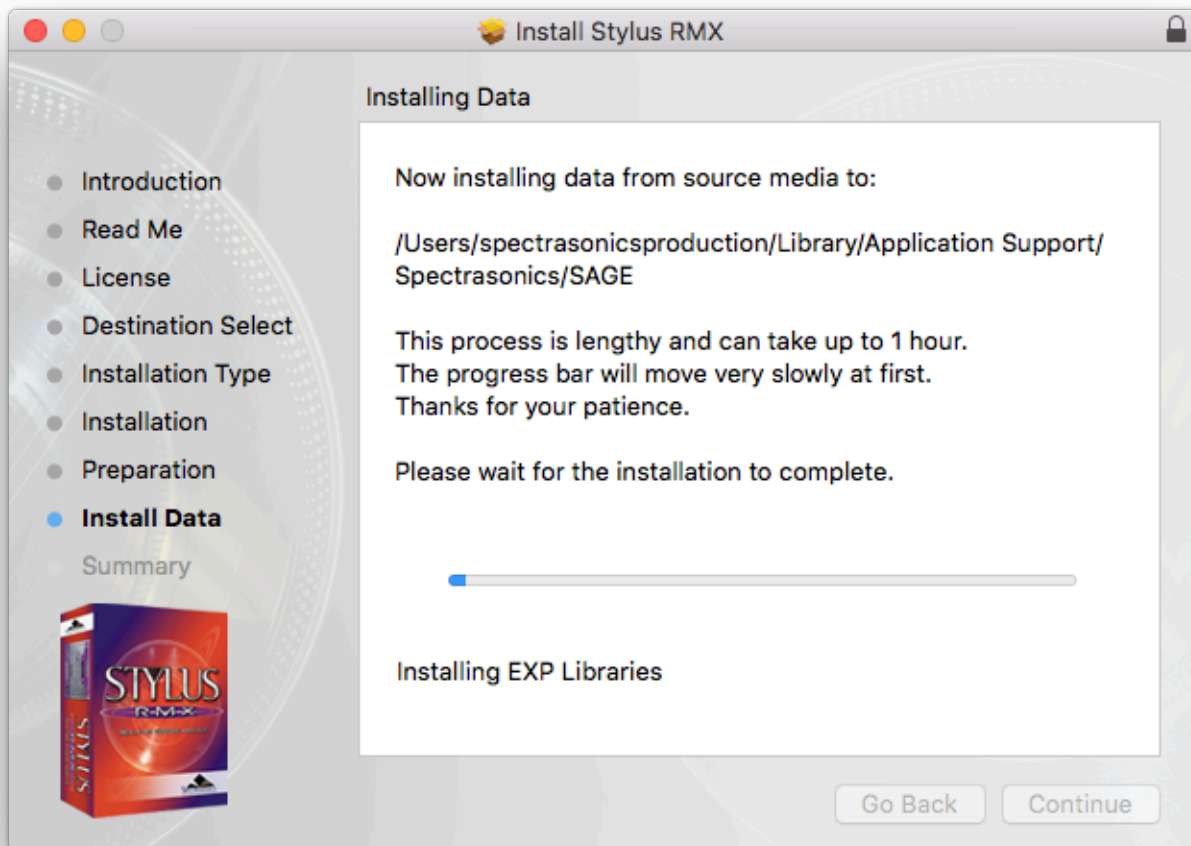
5. The plugin files will then be installed on your Mac's system drive.



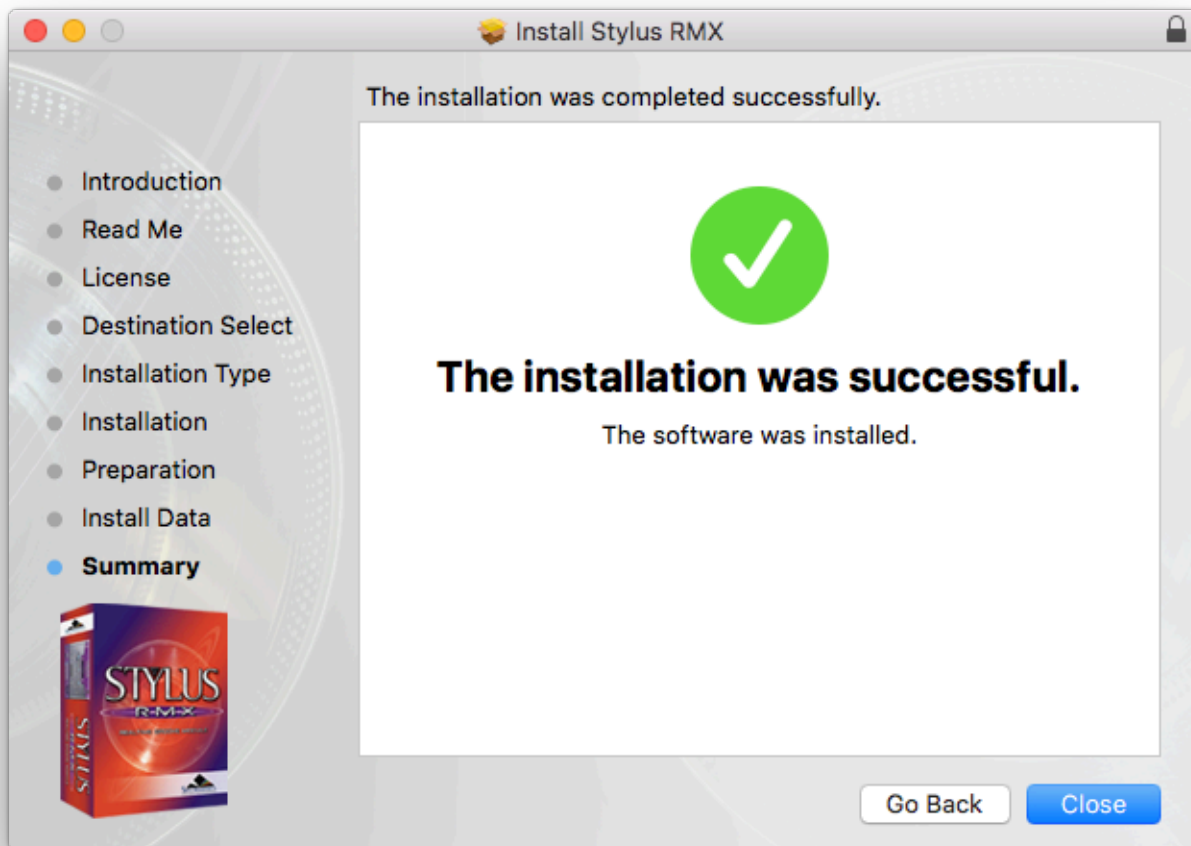
6. Then at the Preparation step, you'll select where to install the large core library files. By default they will be installed to your system drive or you may choose a secondary drive by selecting the button "Choose Location."



7. The large data files will now be copied to your selected drive. Allow for 20-30 minutes to install all of the data.



8. After the installation is complete, select "Close." Now it's time to open Stylus RMX in your host and authorize it.



Please consult the [Authorization](#) section for assistance with authorizing Stylus RMX.

1.3.4. Download (Win)

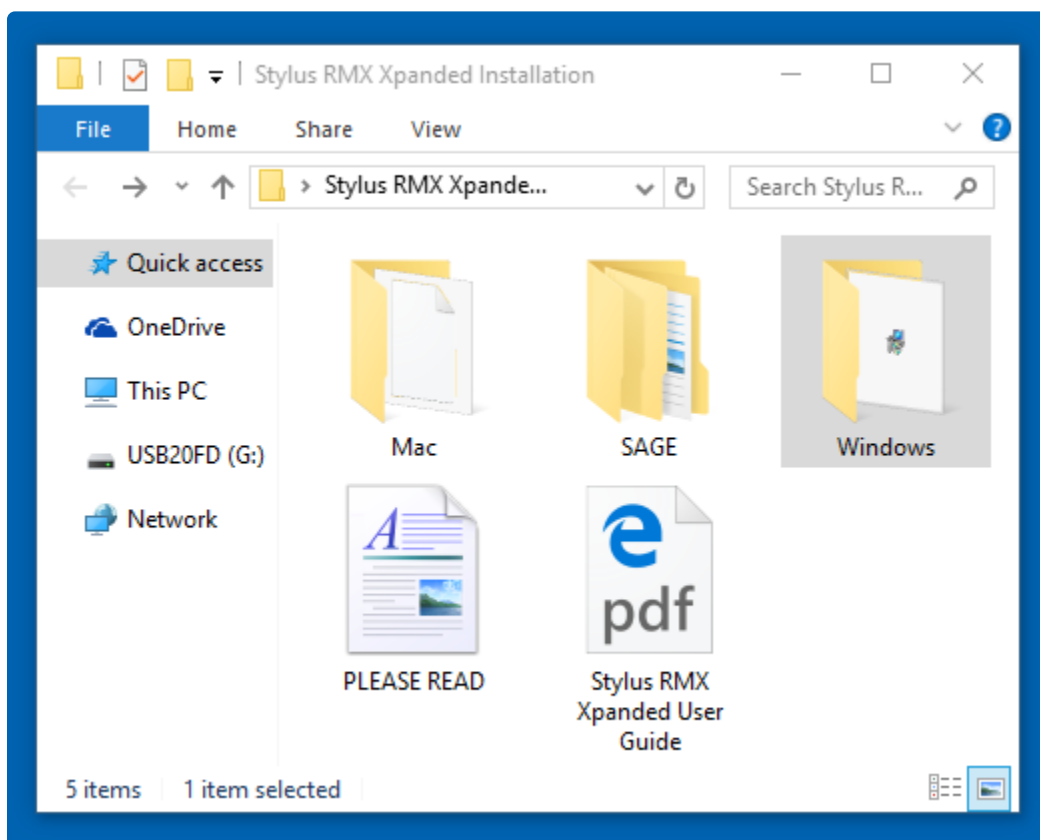
Stylus RMX Xpanded is available as a download for registered users through our [Webstore/Techshop](#)

Once you've downloaded Stylus RMX Xpanded via the Download Manager, follow this set of instructions to install it on your Windows system. You'll need 32 GB of free space available on your hard drive in order to continue.

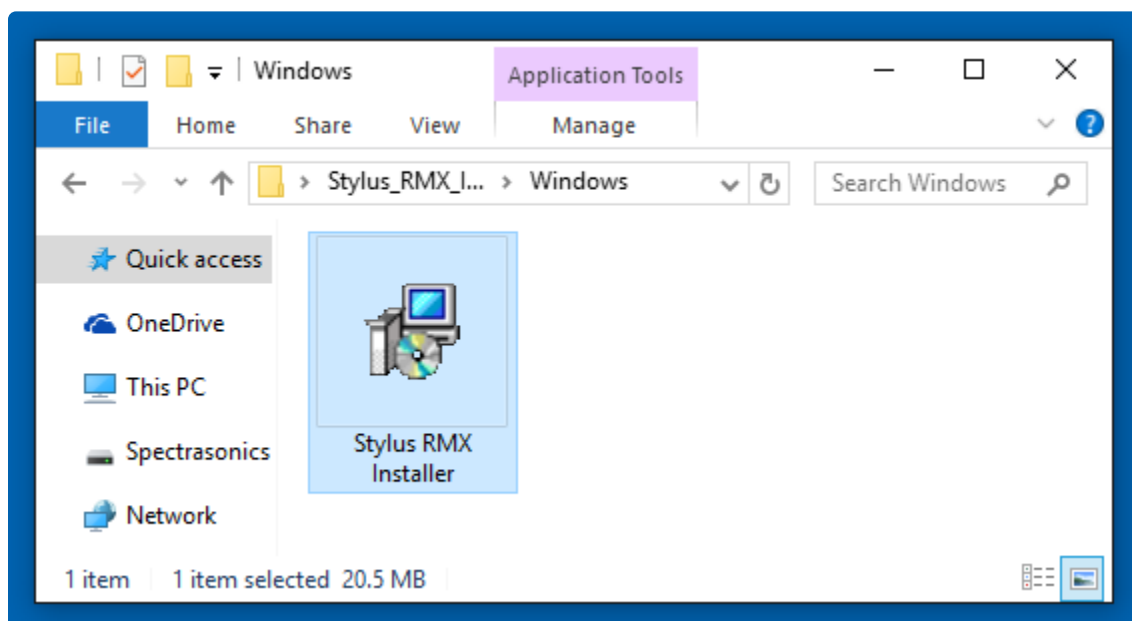
NOTE: These screen shots are taken in Windows 10. Installation on other versions of Windows may look somewhat different.

Stylus RMX Xpanded Installation

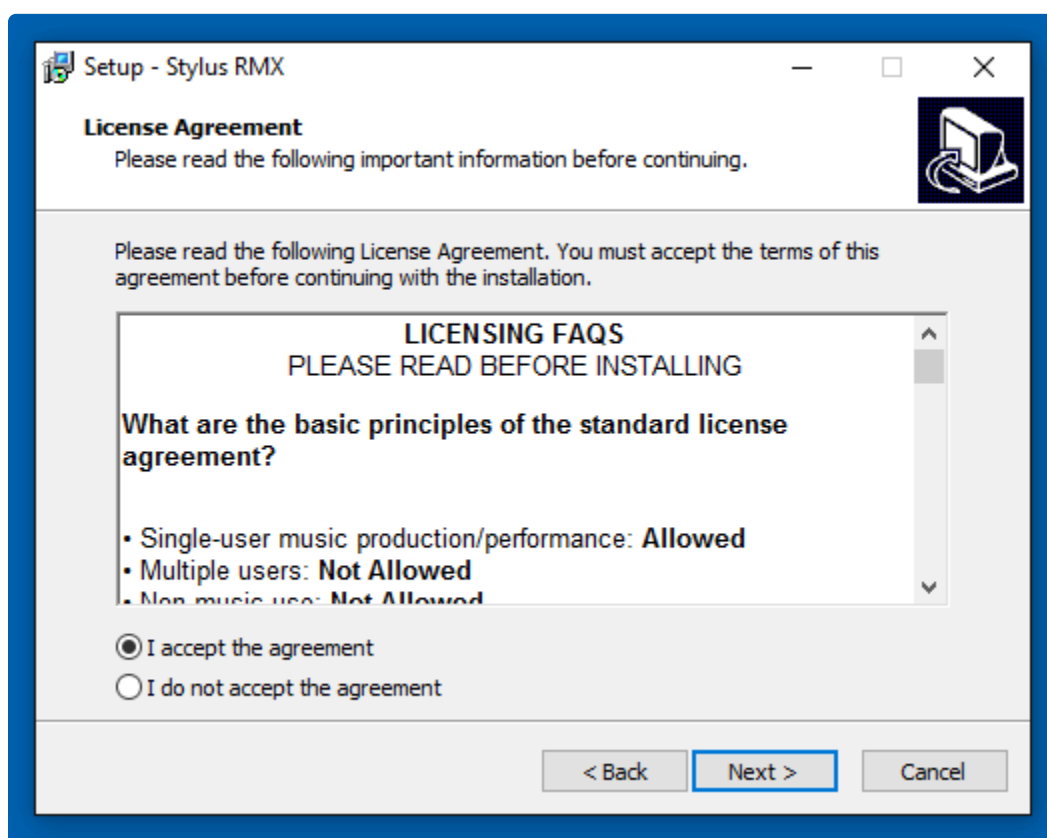
1. From your Downloads folder, open the “Stylus_RMX_Xpanded_Installation” folder and then the “Windows” folder.



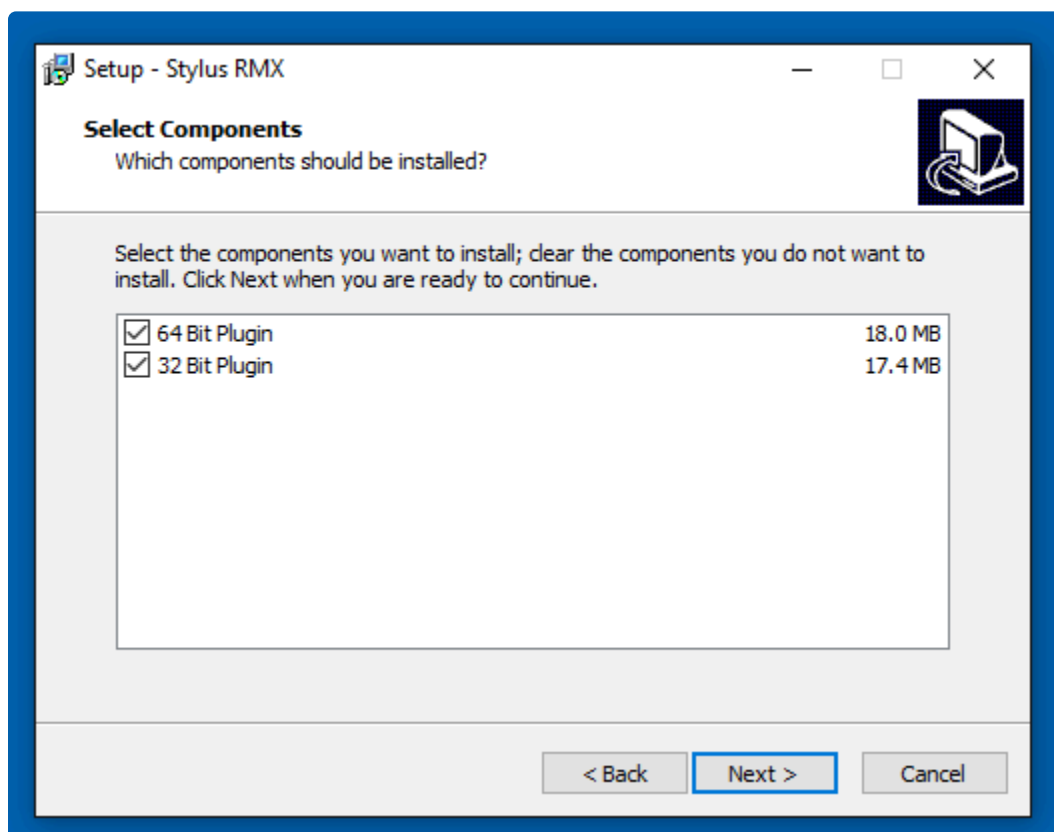
2. Double-click “Stylus RMX Installer.exe” to begin the installation of Stylus RMX.



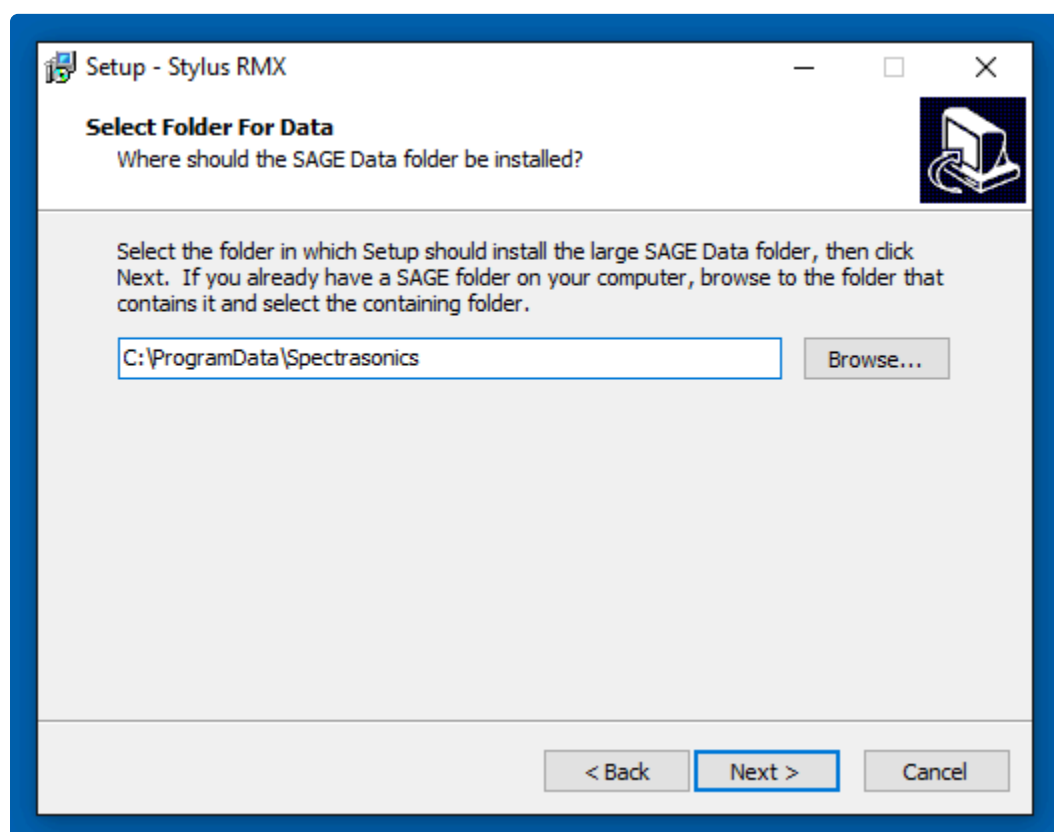
3. Make sure to review the Installation Info and Licensing FAQs and accept the license agreement.



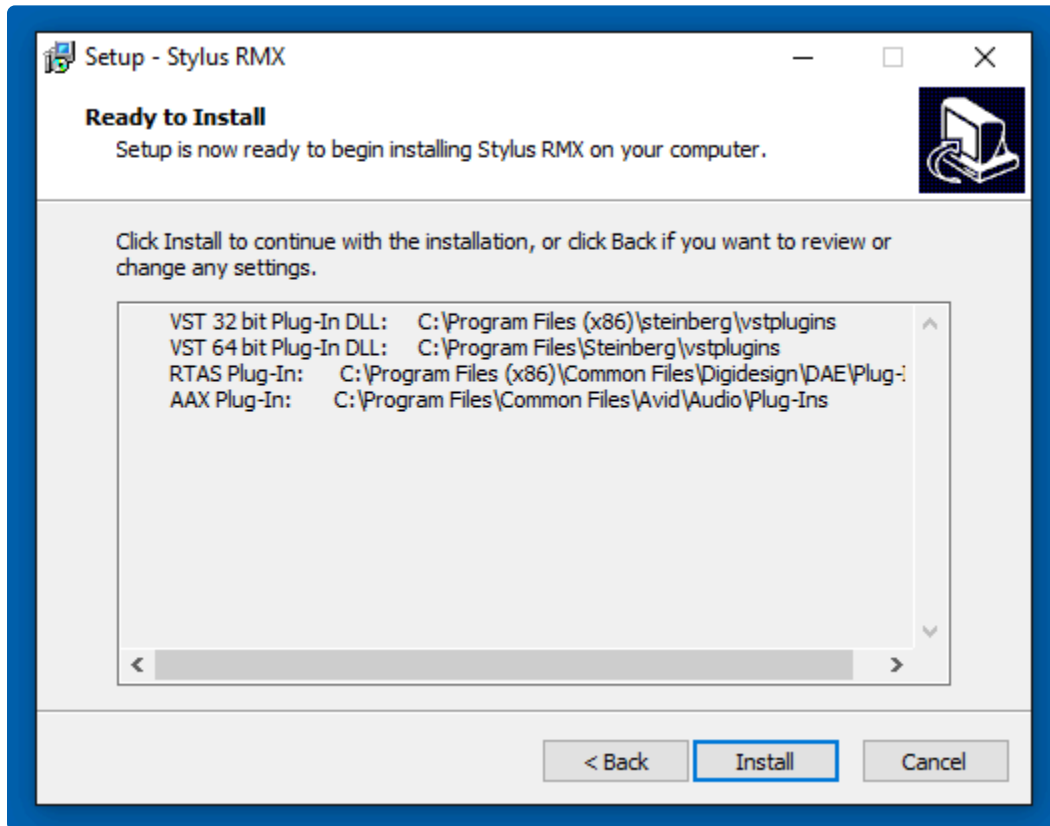
4. At the “Select Components” step you’ll choose to install the 32bit and/or 64bit versions of Stylus RMX. If you are uncertain which one to choose, select them both. The following steps will show you the default location for both versions of the VST.



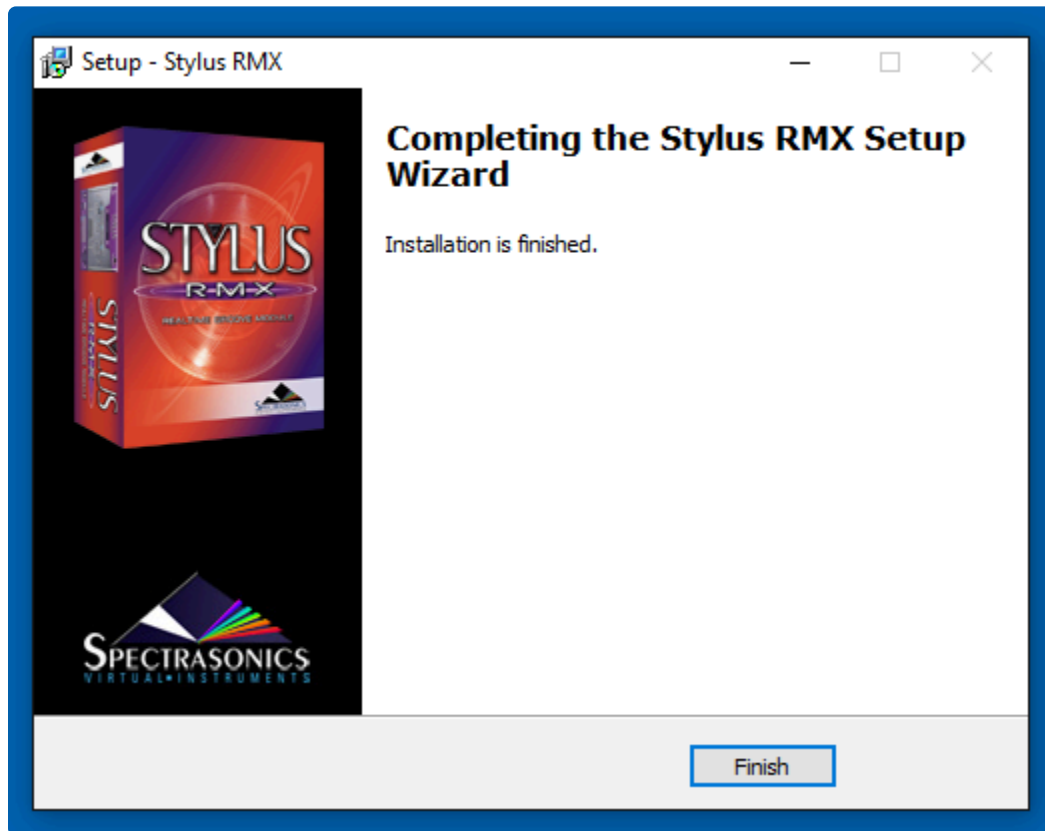
5. The default location of the large Stylus RMX data files will be displayed next. If you wish to install the core library to a secondary drive, click the “Browse” button to choose a different location.



6. Once the installation paths have been confirmed, the installation will begin.



7. After the installation is complete, select "Finish." Now it's time to open Stylus RMX in your host and authorize it.



Please consult the [Authorization](#) section for assistance with authorizing Stylus RMX.

1.3.5. Re-installing Stylus RMX

If ever you need to re-install Stylus RMX and don't have access to your original installation media, we've provided a simple and easy solution.

Every Stylus RMX user receives credit for a limited number of additional full product downloads.

Simply log in to your [User Account](#), select the "REINSTALL" tab, then click on "Download Available."

AUTHORIZE	UPDATE	REINSTALL
You've received credit for a limited number of free additional full product downloads, useful for those times when you urgently need to reinstall, but you don't have access to your original installation media. If you run out of credit, you can easily purchase more for a nominal fee.		
Instruments	Downloads	
Omnisphere 2	Download Available	
Keyscape	Download Available	
Trilian	Download Available	
Stylus RMX Xpanded	Download Available	
Benefit Libraries	Downloads	
Bob Moog Tribute Library	Download Available	

Click on "AGREE" to signify you understand the terms of our our license.

User Accounts

Get Stylus RMX Additional Download

I am the original registered user and understand that this courtesy download is not an additional license. I will not allow my single user license to be used by another person.

[AGREE](#)[CANCEL](#)

Select the DLM for your computer's OS and follow the prompts—that's it!

User Accounts

Stylus RMX Additional Download

Below are the links for your additional download:

Stylus RMX Xpanded Download Manager for WIN

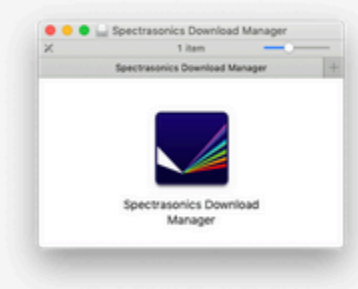
Stylus RMX Xpanded Download Manager for MAC

INSTRUCTIONS:

1. Click the link above for the Download Manager (DLM) you need
2. Locate and run the DLM application
3. When prompted, select the location to download the 15GB Stylus RMX installer
4. When download is complete, unzip and run the installer with your host closed
5. Please backup the download to external media for future installations/additional computers

IMPORTANT NOTE: This additional download allows for ONE (1) complete download. Please be sure to backup your download on external media for additional installations.

MAC USERS: Please be sure to double-click the DLM app from WITHIN THE DMG file you downloaded from the link above. Do not remove the icon from the window below.



For technical assistance, please contact Spectrasonics Support by sending an email to info@spectrasonics.net

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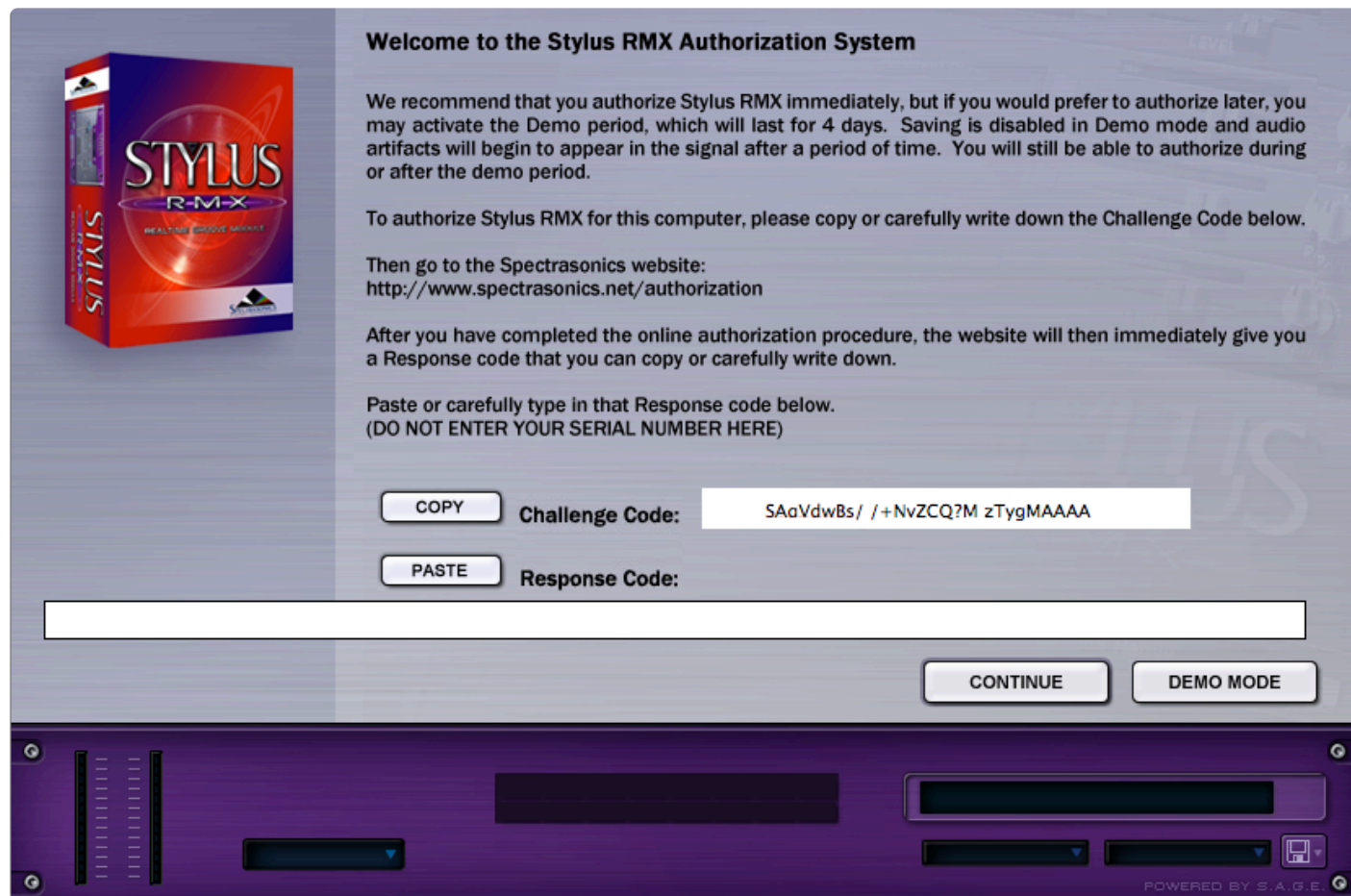
NOTE: If you run out of download credits, you can easily purchase more for a nominal fee.

1.4. Authorization

After instantiating Stylus RMX in your DAW (or the [Standalone](#)), click the Stylus RMX splash screen.



- You will now see the Stylus RMX Authorization System window:



- Click the COPY button to copy the challenge code then log in to your [User Account](#).

User Account: Spectra User
You are logged in as *spectrauser*

Your Profile:

Username: spectrauser

Name: Spectra User

Email: spectrauser@email.com

Address: 123 Happy St.
Funkytown FL, 00001 USA

Phone: 8888704223

Current Products Registered:

Instrument	Serial No.	License Type	Get Updates	Get Authorization
Omnisphere	00000443	Beta	Omnisphere Updates	<input type="button" value="Omnisphere Authorization"/>
Stylus RMX	0000032	Standard	Stylus RMX Updates	<input type="button" value="Stylus RMX Authorization"/>
Trilogy	0000058	Standard	Trilogy Updates	<input type="button" value="Trilogy Authorization"/>

NOTE: Be sure to register your complete collection of Spectrasonics Instruments in order to take advantage of special upgrade offers in the future!

NOTE: If this is your first authorization of Stylus RMX, you'll need to add it to your account by pressing the "Add a product to your account."

Enter Serial #

- Paste your Challenge code in the field on the Authorization page and enter the details about your computer.

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AUTHORIZATION

User Account: Spectra User

Serial number: 0000000 – Stylus RMX

Paste the Challenge Code:

Computer:

Operating System:

Sequencer/Host:

What kind of new sounds would you be interested in?

- You'll receive a Response Code which you'll select with your cursor and copy (Control-C on Windows or Command-C on Mac):

User Accounts

[User Accounts](#) > Authorization

NOTE – Make sure to install the latest Stylus RMX [UPDATES](#) before authorizing!

User Account: Spectra User

Authorization Successful!

Here is the Response code to authorize Stylus RMX:

zRcVKVJ7fbHN uJF23K6AkPQi 0c3iNk29Nou NNUxdZZoUJPFw PbWecUavKA6J EP3s99izq%oX pkRq6YBaKCW xO

Copy and paste this code into the response field in the plugin authorization window by pressing the PASTE button in the Stylus RMX plugin. You may also type in the response code, but please be careful to enter it exactly as it appears here. Stylus RMX will then instruct you to reopen the plugin. If the authorization was successful, you will now be able to use the plugin.

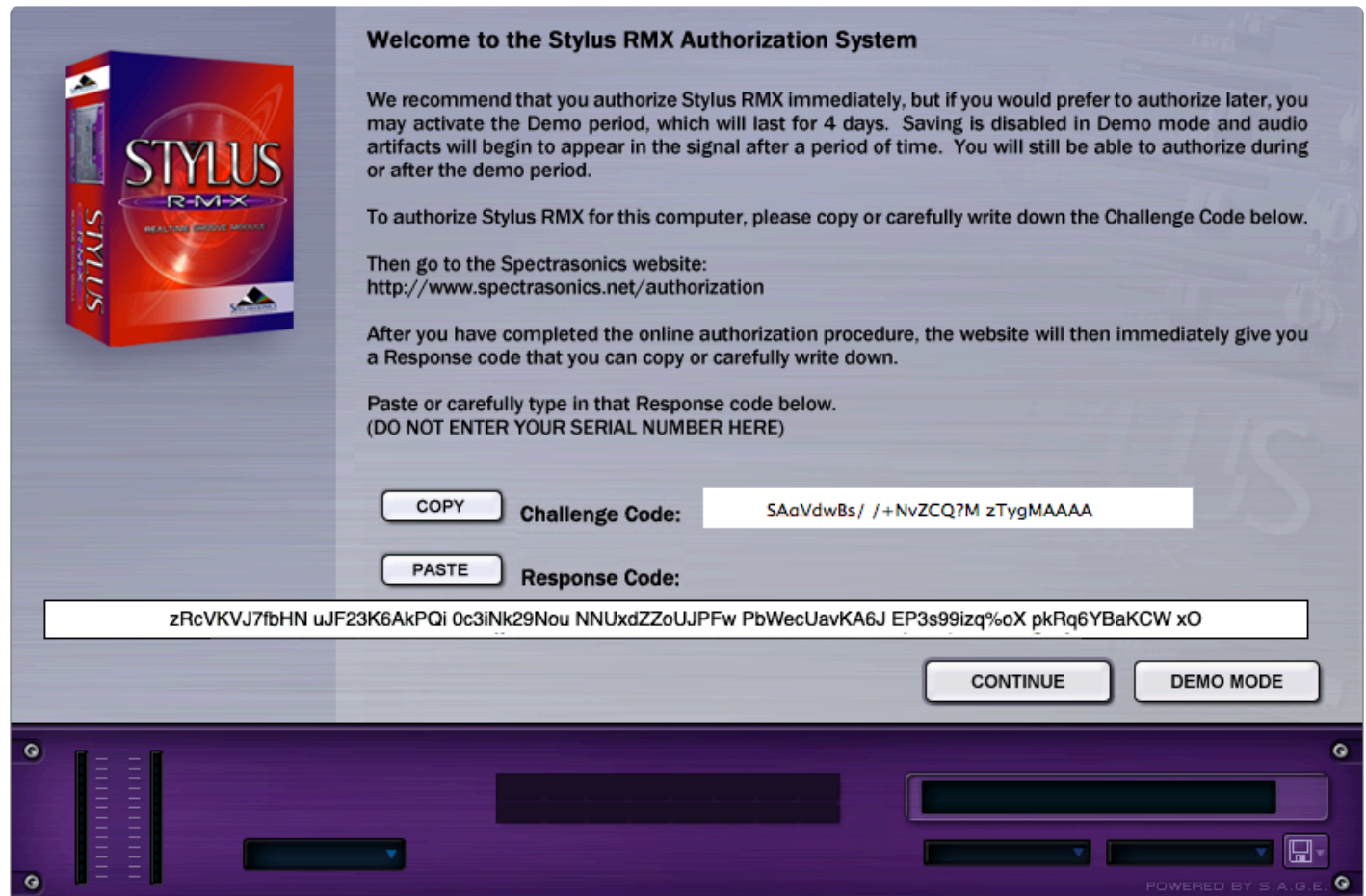
That's it!

If you have any problems with the authorization, please email us at:

info@spectrasonics.net

Thanks for your purchase and please now go to the [Updates](#) page to verify that you have the latest version of the plugin...have fun and let us know what you think!

- Return to Stylus RMX. Click PASTE and the Response Code will now be displayed in Stylus RMX.



- Click the CONTINUE button.
- Remove and re-instantiate Stylus RMX — it will now be authorized and fully functional.

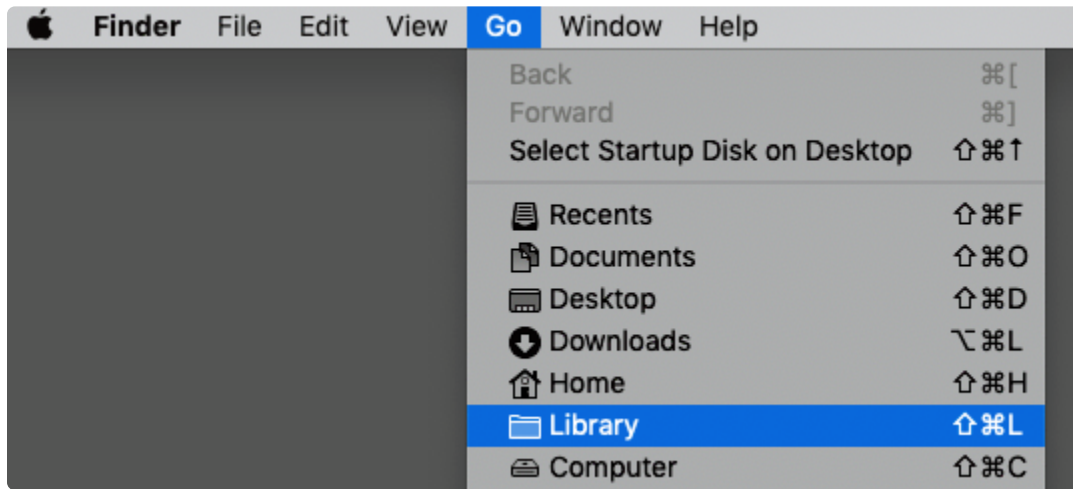
1.5. Moving the SAGE Directory

After installation, you might want to move the large SAGE folder directory (containing all the sound files) to a secondary drive in order to free up space on your internal drive.

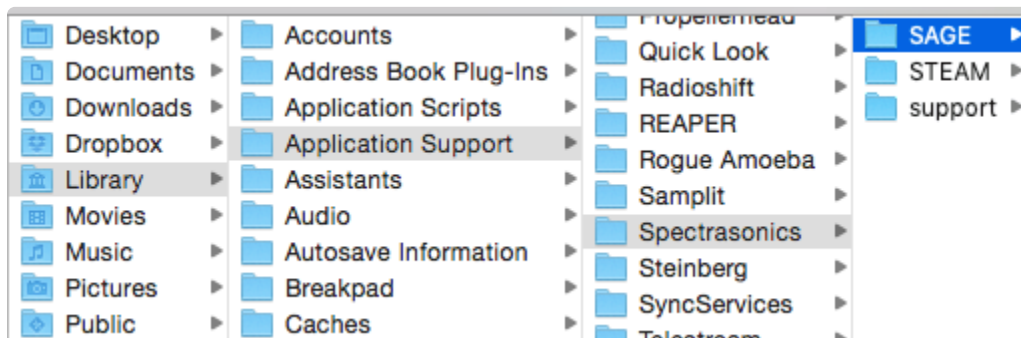
Locating SAGE

macOS 10.12 (or later)

Select the **Go** menu at the top of your screen while using the Finder and chose “Library” from the menu.

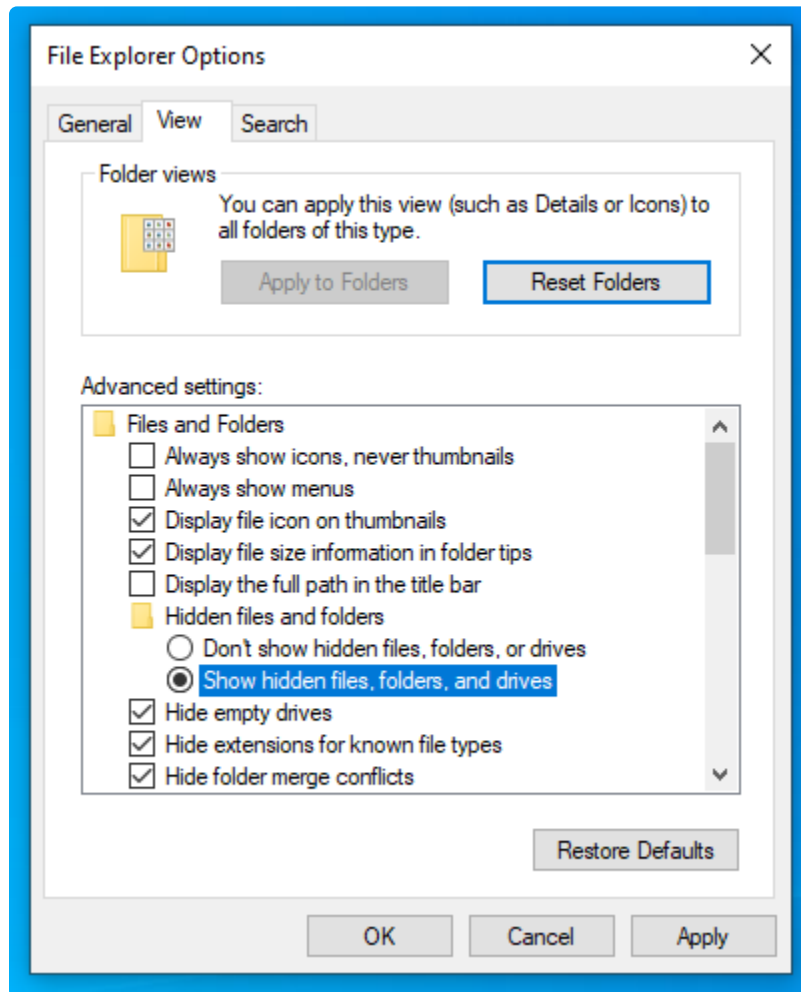


The **macOS** default location is here: *Macintosh HD/ Users/ Username/ Library/ Application Support/ Spectrasonics/*

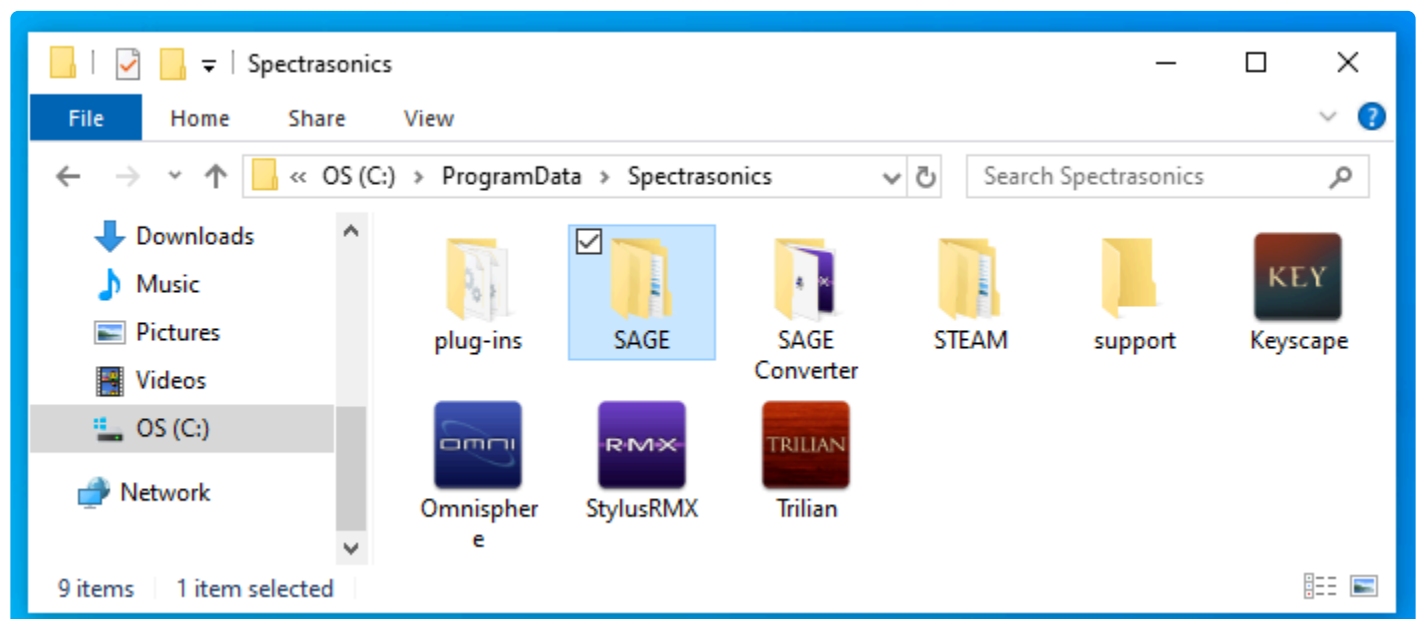


Windows 7 (or later)

The *ProgramData* folder is a hidden folder by default on Windows, so you'll need to “Show Hidden Files and Folders” in your Control Panel / Folder Options.



The **Windows** default location is here: *C:\ProgramData\Spectrasonics*



Moving SAGE

1. Copy your SAGE folder from its current location to the hard drive location of your choice (this can be another drive partition, a secondary internal drive or an external hard drive such as an SSD, Thunderbolt, or USB hard drive, etc.).
2. Once the copy is complete, confirm that both SAGE folders (original and copy) are the same size, then delete the original SAGE folder from the default location.
3. Open Stylus RMX and you will be prompted to locate the SAGE folder.
4. Browse and select the new SAGE folder (you might see some error messages, but close these messages and continue to the final step). The link to the new location has now been created.
5. Close and re-open Stylus RMX for the changes to take effect.

NOTE: You can also see the Knowledgebase article [HERE](#) for some nifty animations that further explain the process.

1.6. Stylus RMX Standalone



There are times when you want to play Stylus RMX but you don't need all the tools included with a full-featured DAW. It can be time-consuming to open a DAW and set up a session just to access your favorite keyboards. You just want to sit down and play!

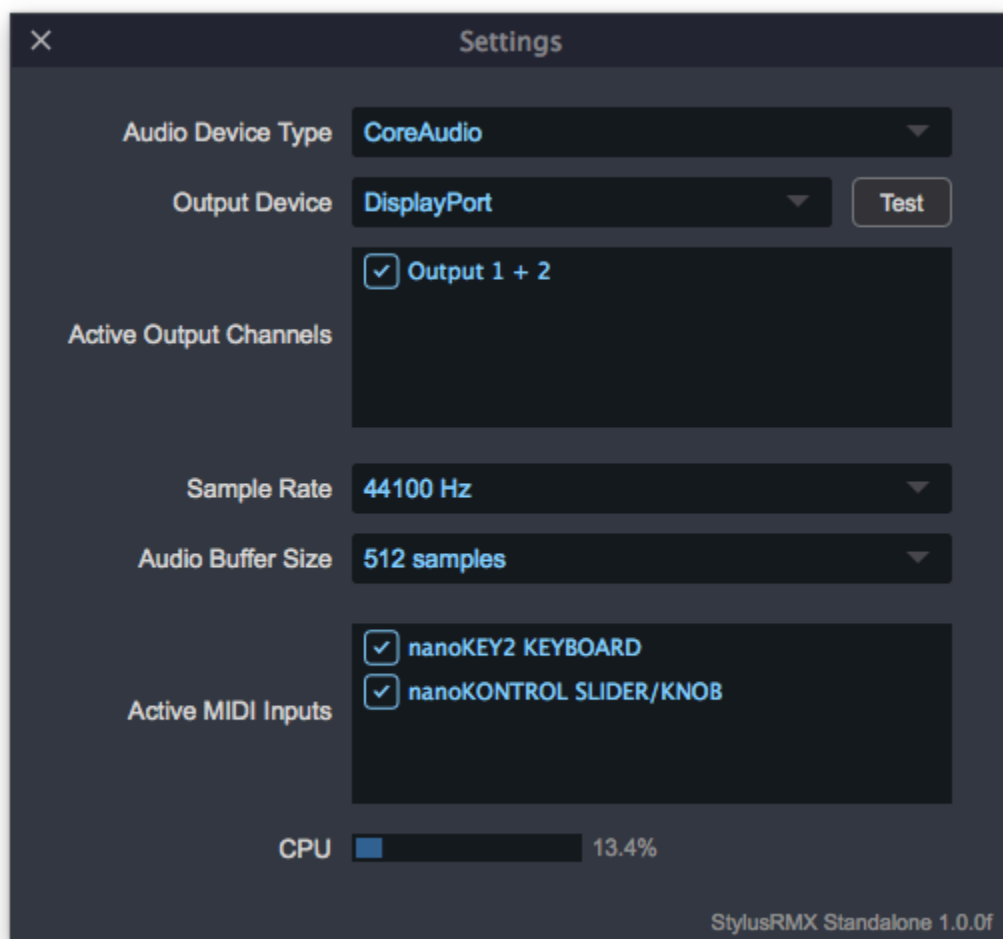
With that in mind, we created the Stylus RMX standalone.

Ideal for live and studio situations, you can edit and save your Patches just like you do when using Stylus RMX in your DAW.

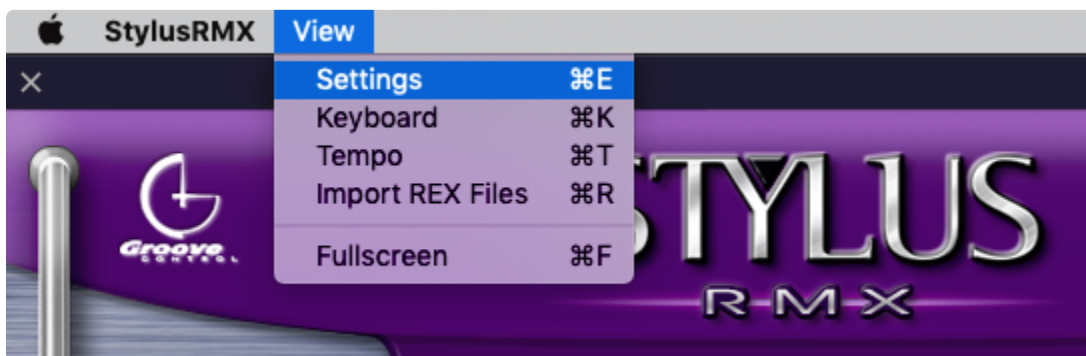
The Stylus RMX standalone is installed in the Mac Applications folder and the Windows ProgramData folder.

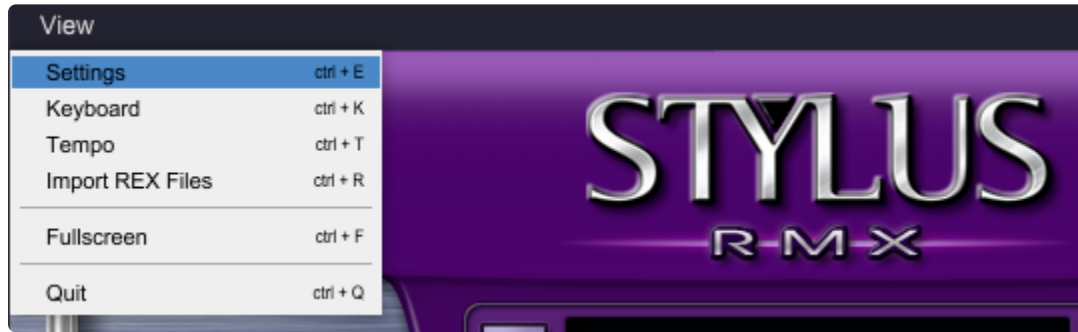
TIP: For quick access on a Mac, you might want to place the Stylus RMX standalone in the Dock. A Windows shortcut is automatically placed on the desktop.

1.6.1. Settings



Click on the View Menu to select “Settings” or simply hit “Command-E / Control-E” to bring up the Settings window.





When you open the Settings window, it reflects your current settings and allows you to view and set your audio / MIDI preferences for the Stylus RMX Standalone.

Audio Device Type – Sets which audio driver is used by Stylus RMX. Mac systems typically use CoreAudio and Windows systems typically use some variant of the ASIO drivers (we recommend [ASIO4ALL](#).)

Output Device – Determines which audio device is used by Stylus RMX. This can be an internal speaker, an audio card, or a dedicated audio interface.

Active Output Channels – Determines which audio output on your interface is used by Stylus RMX.

Sample Rate – Stylus RMX's sample rate can be set to either 44.1k, 48k, 88.2k, or 96k.

Audio Buffer Size – Determines the amount of latency in the Stylus RMX Standalone. Lower buffer settings have less latency, but tax your system resources to a greater degree (you might experience audio glitches or pops at lower buffer settings.) We recommend experimenting to find a good balance between latency and performance. Stylus RMX's Audio Buffer Size can be set from 32 to 1024 samples.

Active MIDI Inputs – Lists the active MIDI devices connected to your computer. You can select which MIDI input you want to trigger Omnisphere.

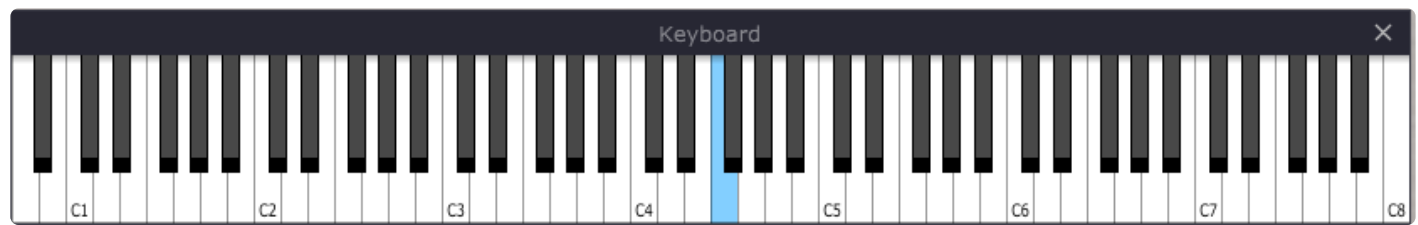
CPU – Measures the percentage of the computer's processing power being used by Stylus RMX.

Hitting "Command-E / Control-E" again or clicking on the "X" in the upper left corner closes the Settings window.

NOTE: "Command-W / Control-W" also closes the Settings window when it is in-focus.

NOTE: Settings made to the Stylus RMX Standalone do not affect how Stylus RMX works as a plug-in within any host.

1.6.2. Keyboard



The Stylus RMX Standalone comes with an optional on-screen keyboard. From the View Menu, select “Keyboard” or hit “Command–K / Control–K.”

The Keyboard opens along the bottom edge of the interface, but it can be moved anywhere on your desktop. Its position will be recalled the next time you open the standalone.

In addition to triggering Stylus RMX from your MIDI controller, you can play the keyboard with your mouse as well as your computer’s QWERTY keyboard. The range defaults to a starting note of Middle C / C4. You can change the octave with the number keys (1–7) along the top of the keyboard.

The MIDI velocity is set to 90 and the Spacebar works as a sustain pedal.

Hitting “Command–K / Control–K” again or clicking on the “X” in the upper left corner closes the Keyboard window.

NOTE: “Command–W / Control–W” also closes the Keyboard window when it is in-focus.

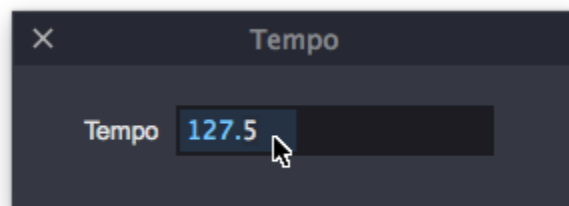
1.6.3. Tempo

The Stylus RMX Standalone has the ability to set the instrument's internal clock **Tempo**. This controls time-based operations such as the Arpeggiator, LFOs, and Mod Envelopes.

Click on the View Menu to select “Tempo” or simply hit “Command-T / Control-T” to bring up the Tempo window.



You can manually enter any tempo value to one decimal place (from 20 bpm up to 300 bpm) by double-clicking in the Tempo Rate field:



Hitting “Command-T / Control-T” again or clicking on the “X” in the upper left corner closes the Tempo window.

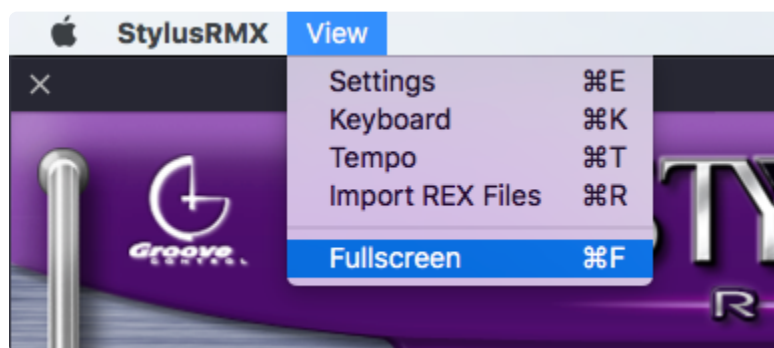
NOTE: “Command-W / Control-W” also closes the Tempo window when it is in-focus.

1.6.4. Fullscreen



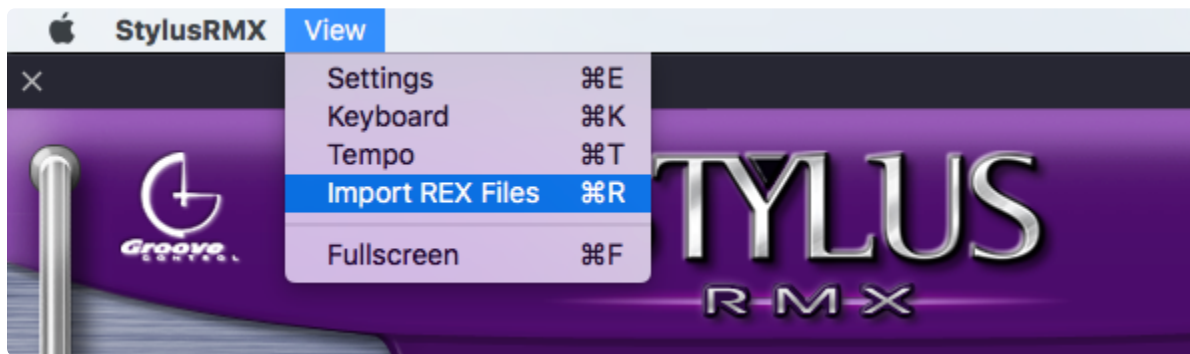
Sometimes you might want the Stylus RMX standalone to be the only thing on your screen. Fullscreen mode hides your desktop and places Stylus RMX on a simple black background for a clean look with no distractions.

Select “Fullscreen” from the View menu or simply hit “Command-F / Control-F” to enter Fullscreen mode.



Hitting “Command-F / Control-F” again or pressing the ESC (Escape) key exits Fullscreen.

1.6.5. Import REX Files



Please see the [REX File Import](#) chapter for detailed instructions on how to import your own REX files.

2. Concepts



Stylus RMX is way deeper than many realize.

This chapter covers key concepts about the Stylus RMX Realtime Groove Module—ones that might not be obvious by simply viewing the plug-in interface pages or investigating specific features one at a time. These reference sections demonstrate advanced methods of using the instrument in your host and even ways to integrate Stylus RMX with Omnisphere that will greatly enhance its capabilities.

Mastering the concepts in this chapter will give you a far richer musical experience with Stylus RMX.

2.1. S.A.G.E. Technology



S.A.G.E.™ is an acronym for Spectrasonics Advanced Groove Engine

When we created our own in-house software development team at Spectrasonics, S.A.G.E. was the resulting technology that became the basis for Stylus RMX.

S.A.G.E. is an underlying core technology that allows extensive real-time control, creation, and manipulation of grooves while retaining state-of-the-art sound quality. This technology allows us to do things that were previously impossible with other audio engines. S.A.G.E. does all the hard work of synchronization and complex organization behind the scenes, allowing the user to focus on new musical possibilities.

S.A.G.E. STRUCTURE AND HIERARCHY

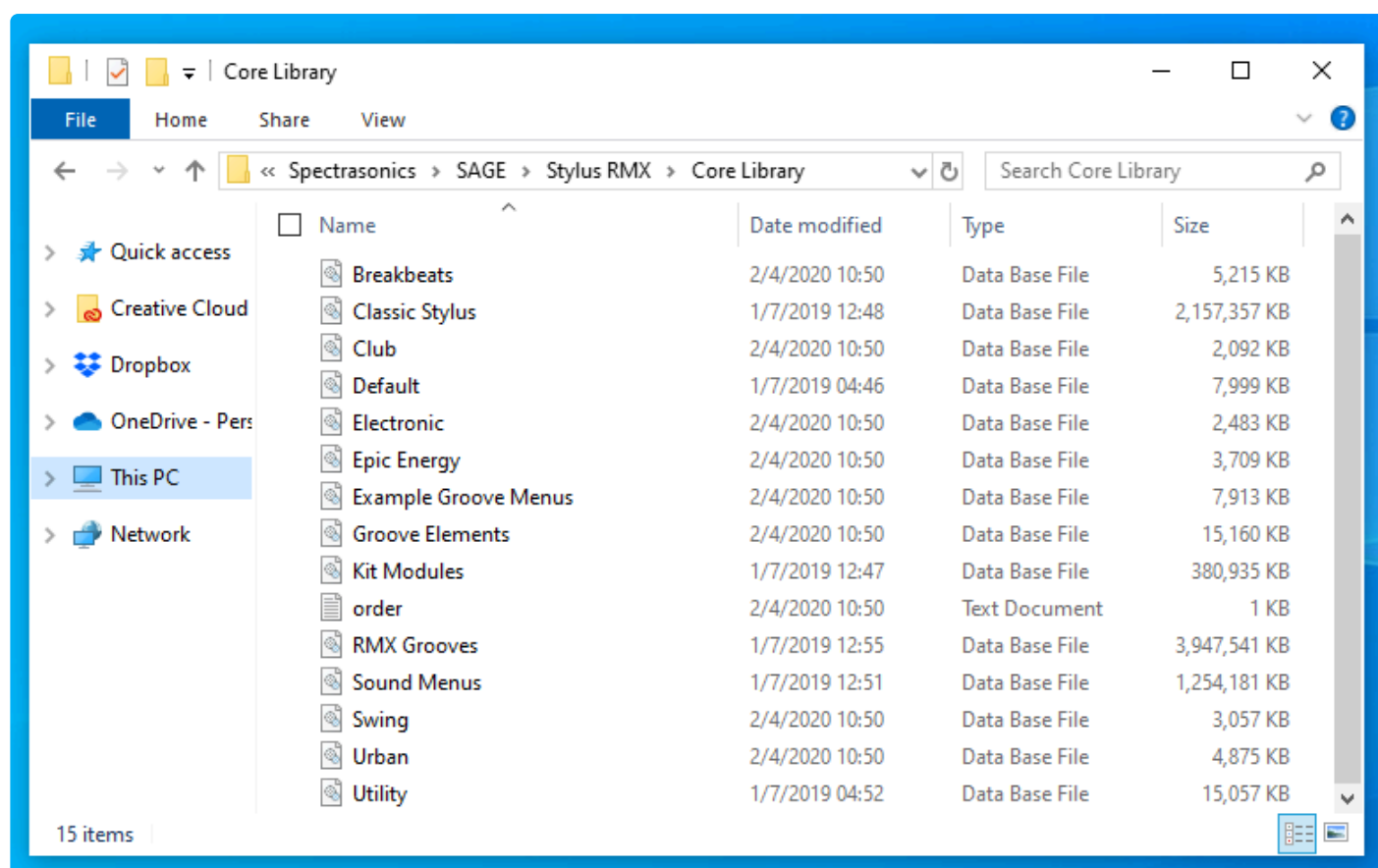
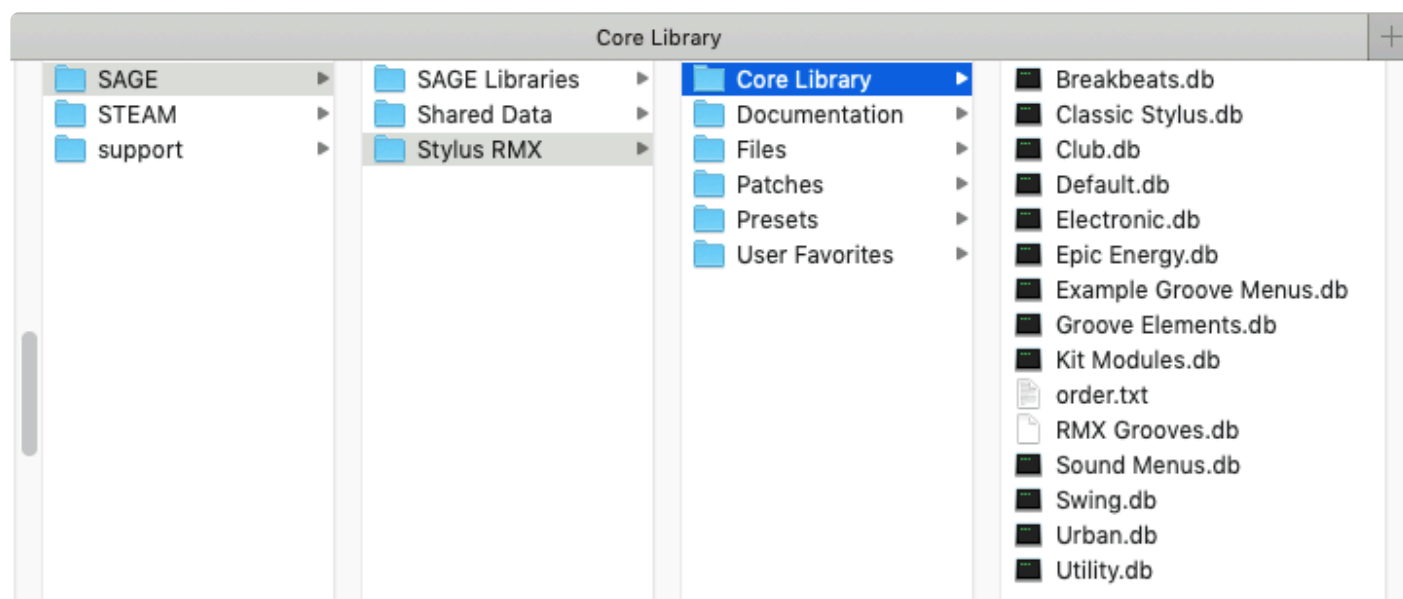
Here is the simplified structural flow of Stylus RMX:

- Multi (or Kit)
- Part
- Master Directory
- Sound Directory
- Suite
- Element
- Groove Menus
- Slices -> Edit Groups

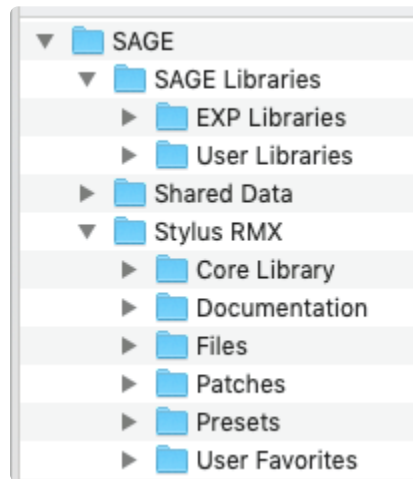
REFERENCE: See the [Directory Structure](#) chapter for more info about the S.A.G.E. file format and how it is stored on your drive.

2.2. Directory Structure

Please familiarize yourself with the simple organization of each of the directories explained in the following chapters.



2.2.1. The SAGE Directory

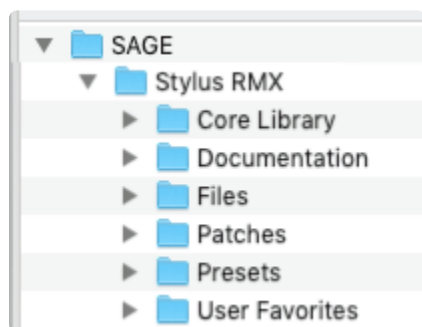


The SAGE directory contains everything that the Stylus RMX software plug-in needs to function. All the sound libraries including the Core Library, SAGE Xpanders, imported REX files, User Libraries, Patches, Defaults, Effects settings, Documentation, and Favorites are stored in the SAGE directory.

There are two main directories inside the SAGE folder: [SAGE LIBRARIES](#) and [STYLUS RMX](#).

REFERENCE: See the [Installation](#) chapter for info about how to move the SAGE directory to another drive on your system.

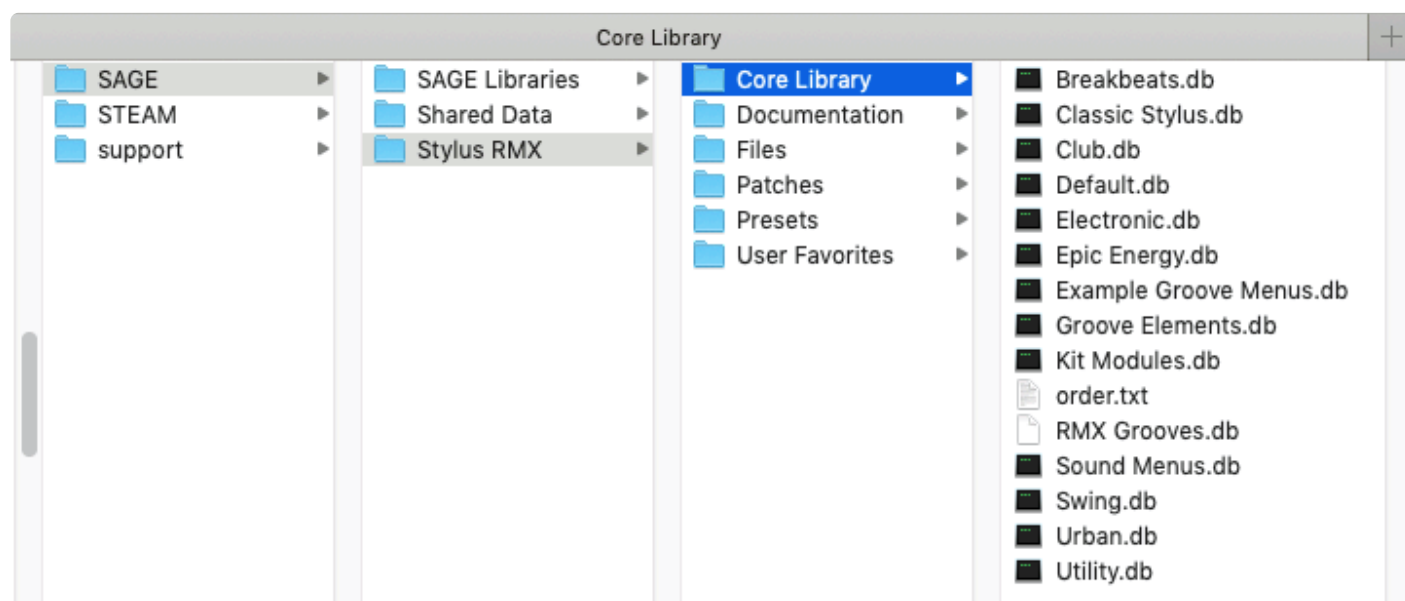
2.2.2. The Stylus RMX Directory



The Stylus RMX directory contains five sub-directories and a Documentation folder:

CORE LIBRARY

This directory contains all the Core Library .db files. There are no User-serviceable files in here. Do not delete or move any of these files or RMX will not work correctly. The contents of this directory should look like this:



DOCUMENTATION

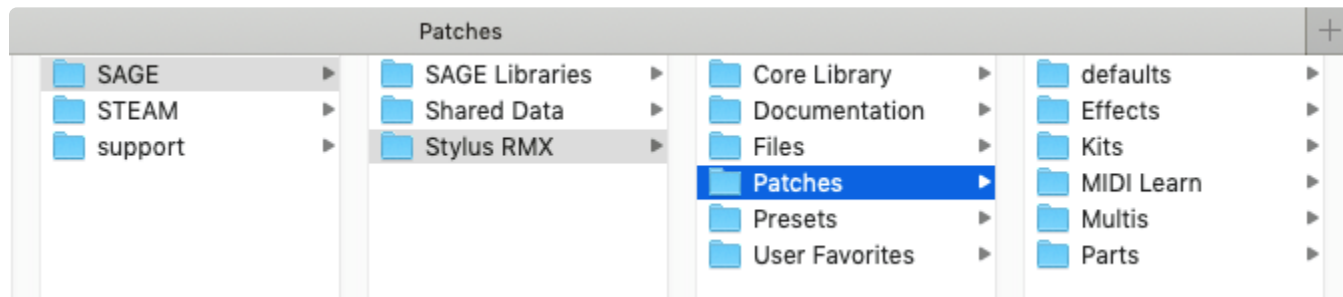
When the HELP function in the Utility Menu is selected, this Reference Guide is opened in your computer's browser. The Reference Guide is always current with the plug-in.

FILES

This directory is the area that RMX uses for preference and support files.

PATCHES

This directory contains all the defaults, Multis, Parts, Kits, and FX Patches for Stylus RMX.



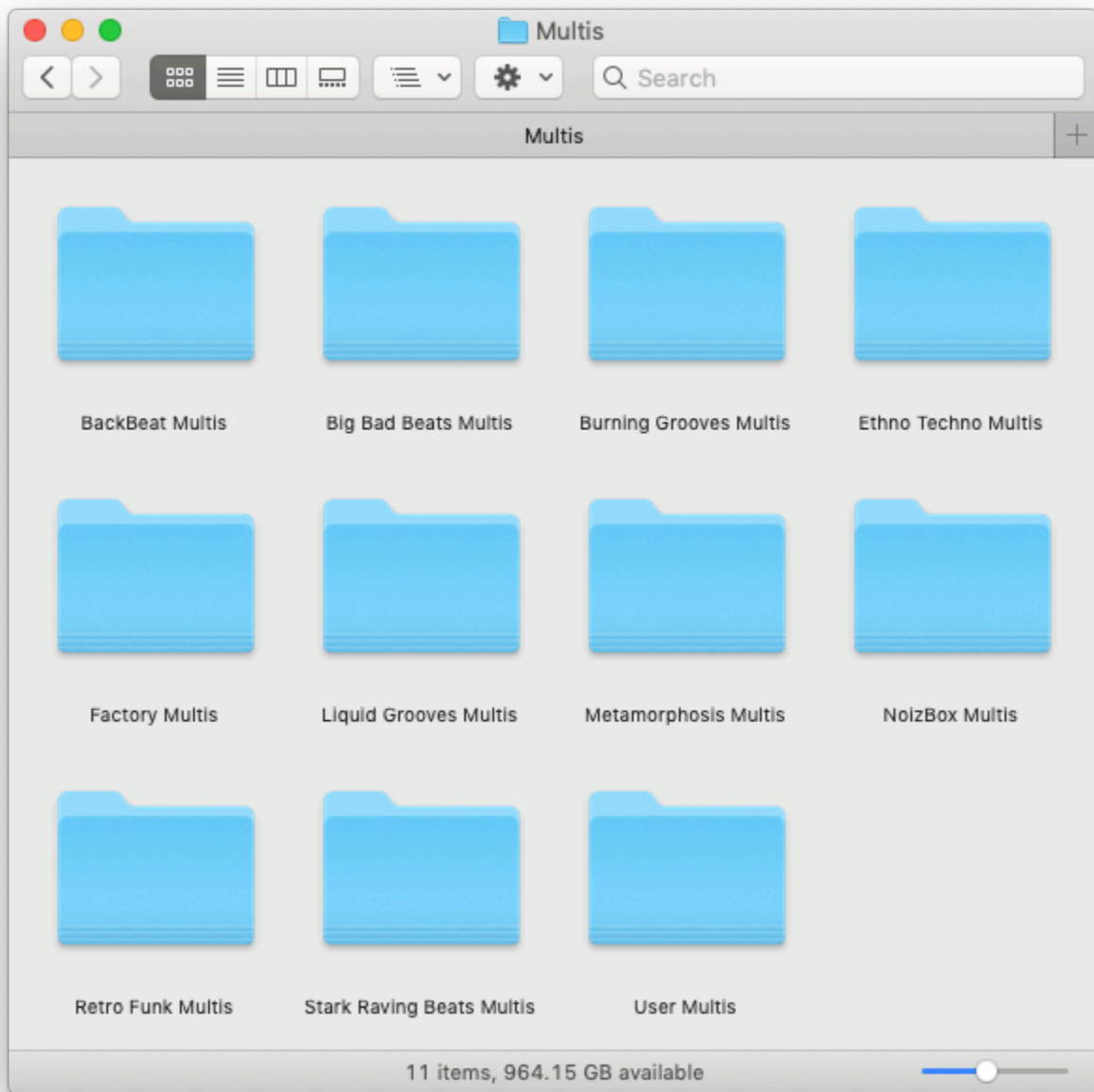
There are six sub-directories: DEFAULTS, KITS, MULTIS, PARTS, EFFECTS, and MIDI LEARN.

DEFAULTS

This directory contains the default patch files for Multis, Parts, and Kits. When creating custom default files, this is where they must be saved.

MULTIS

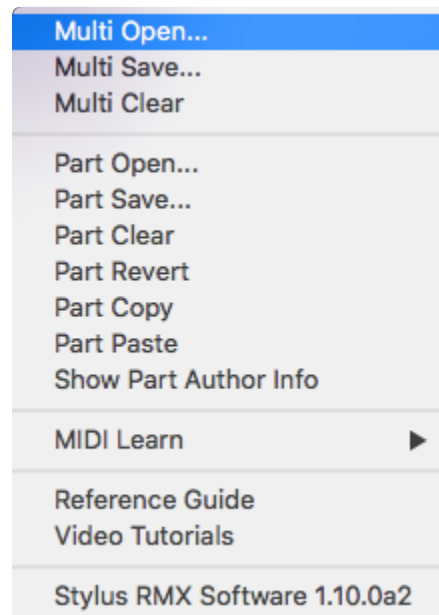
The Multis directory contains all factory and User Multi patches. These Multi patches can be organized however you like by adding directories and giving them custom names.



Each directory that is created will result in a sub-heading of the same name in the Multi Name Display drop-down menu.

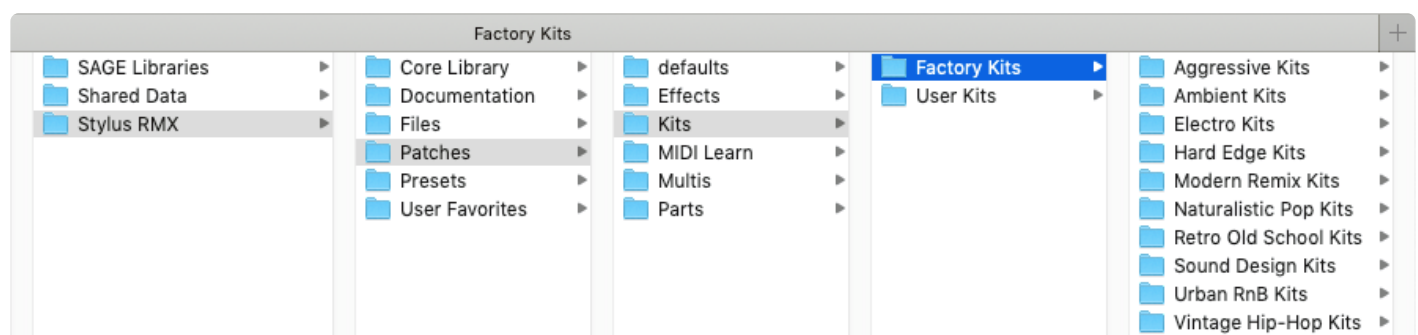


Multis can also be accessed and managed via the Utility Menu.



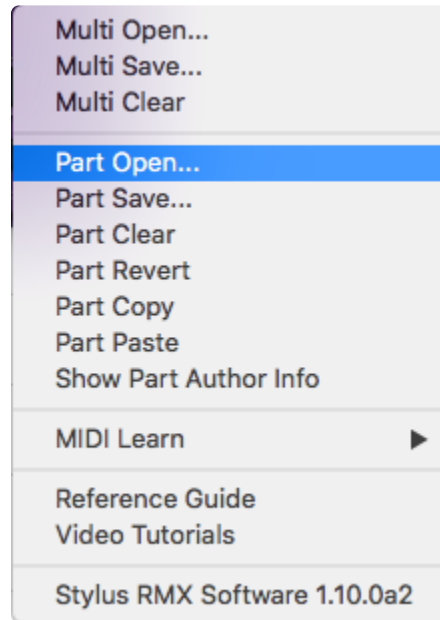
KITS

This directory stores all Kit Patches inside RMX and displays them in a drop-down menu in the Kit Name Display. Managing Kit Patches is the same as for Multi Patches.



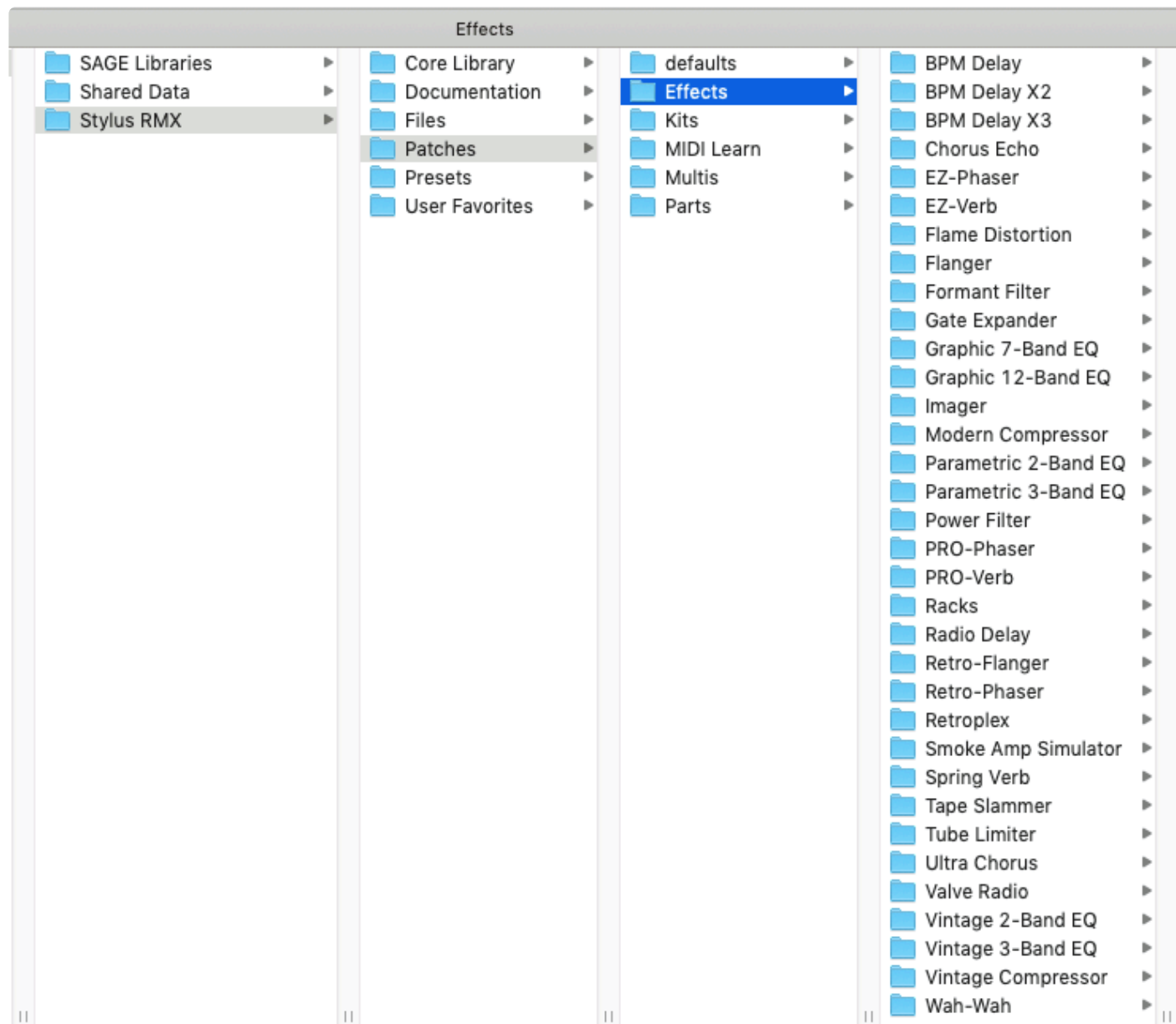
PARTS

This directory contains all User-created Part Patches. They may be accessed via the [Utility Menu](#).



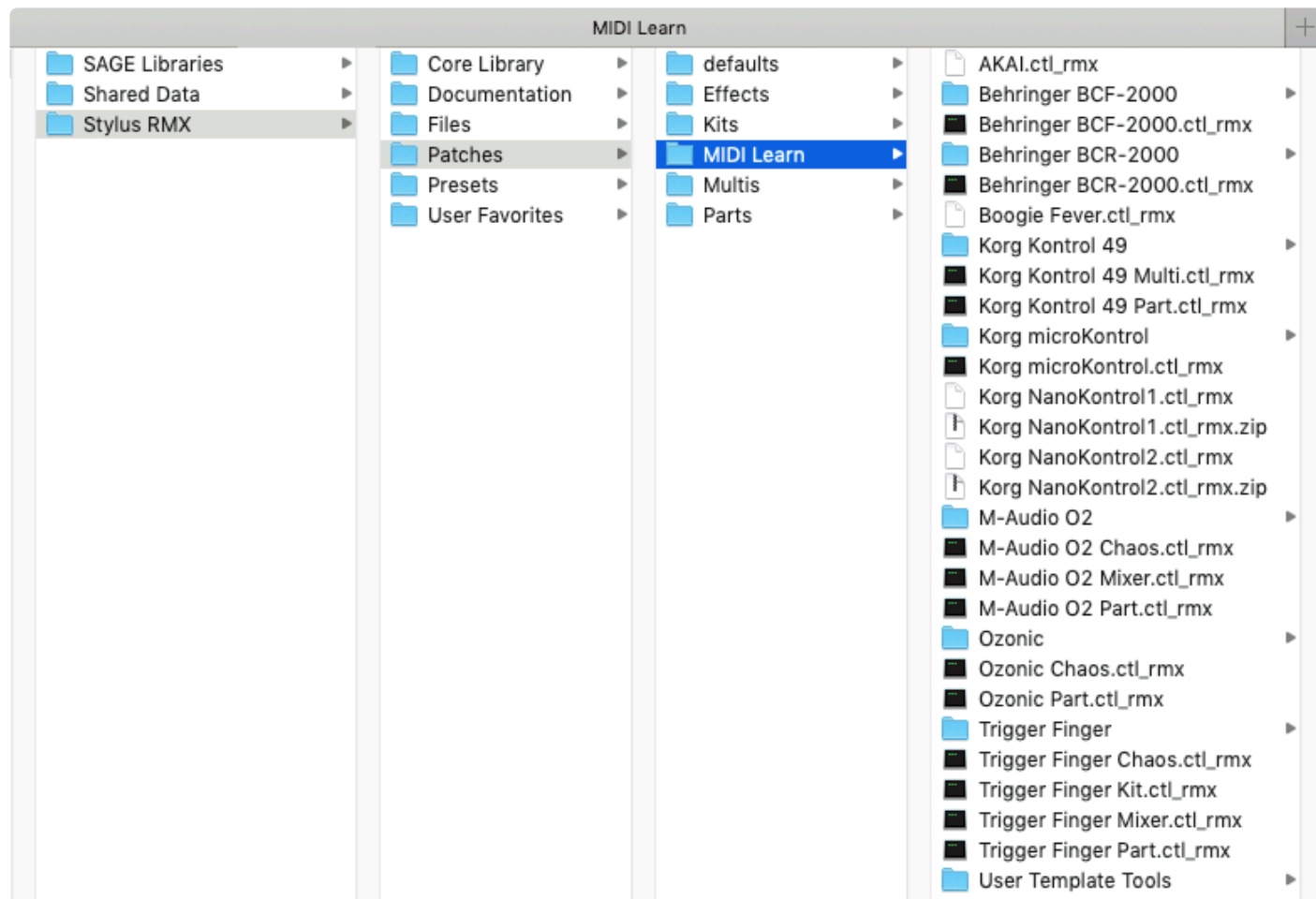
EFFECTS

This directory contains the complete library of FX Patches for all the individual FX and Racks. You can add directories and organize FX Patches the same way you can with Multi Patches.



MIDI LEARN

The MIDI Learn directory contains all saved [MIDI Learn Templates](#).



USER FAVORITES

This directory contains any Favorite Menus or Kit Modules that have been saved inside RMX.

There are two sub-directories:

FAVORITE GROOVES

This directory stores all User Favorite Groove Menus that have been saved. If a Multi Patch was created using a Favorite Groove Menu and you want to share that Patch with someone, this is where you would find the Favorites Menu Suite to include with the Multi Patch.

FAVORITE KIT MODULES

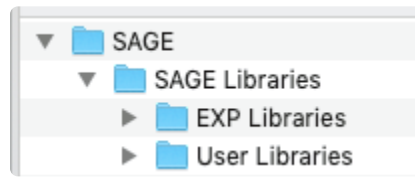
This directory stores all the Favorite Kit Modules that have been saved. If a Kit Patch was created using a Favorite Kit Module and you wanted to share that Kit Patch with someone, this is where you would find the Favorite Kit Module Suite to include with the Kit Patch.

REFERENCE: See the [Favorites](#) chapter for more information.

VIDEO: Please watch [Suite Editing](#) tutorial video for a complete demonstration of how the Favorites system works in Stylus RMX.

CAUTION: It is important that you only move, rename, or delete entire Suite directories. You cannot manually move, rename, or delete single Elements within Suites. This will break the links to those Suites and Elements in Stylus RMX.

2.2.3. The SAGE Libraries Directory

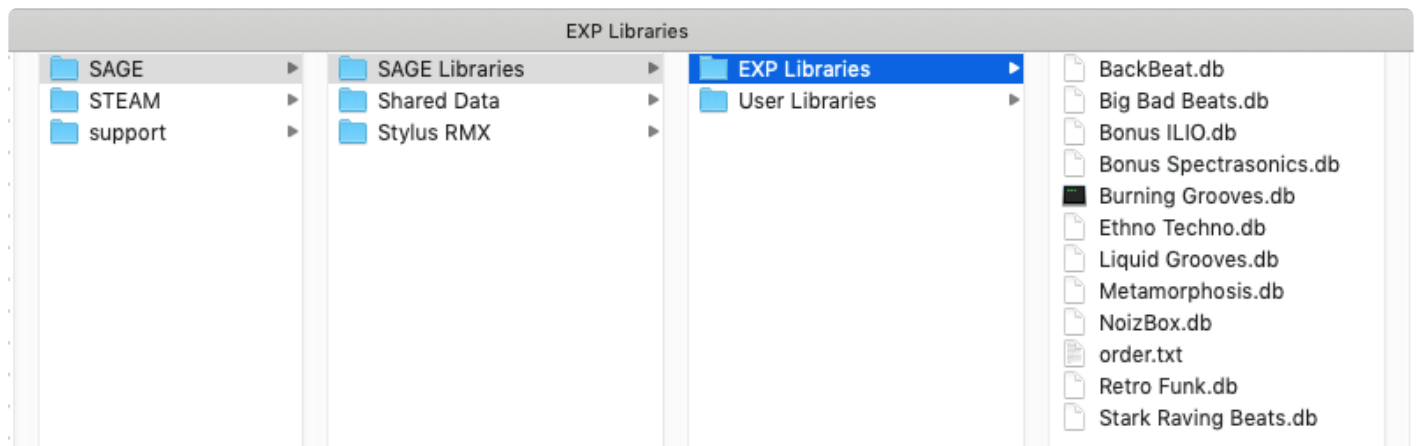


The SAGE folder contains all sound libraries except the Core Library.

All SAGE Xpanders, converted Groove Control libraries and Imported REX files reside here.

There are two sub-directories which appear in the Browser: [EXP Libraries](#) and [User Libraries](#).

2.2.4. The EXP Libraries Directory



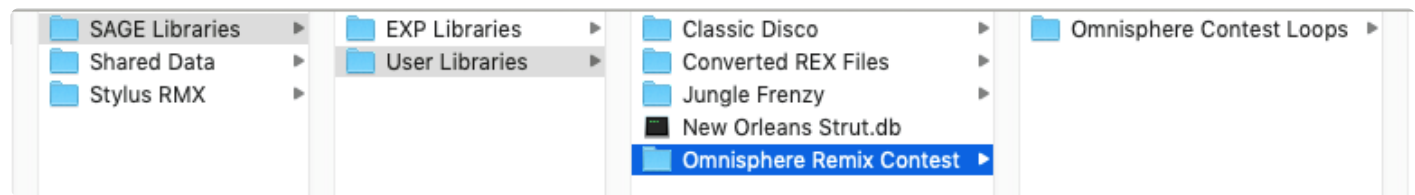
The EXP Libraries directory contains the data for all installed official Groove Control® products, including any S.A.G.E. Xpanders™ (.db files).

There are no user-serviceable files in EXP Libraries. Any other files placed in this directory will not appear in the Stylus RMX browser. Please do not move or rename anything in this directory. If you wish to de-install an expansion library to save hard disk space, you may move or delete any of the .db files here.

REFERENCE: See the [Importing REX Files](#) and [SAGE Xpanders](#) chapters for more info.

CAUTION: Remember that all files in the EXP Libraries directory are copyrighted files, which cannot be distributed to other users.

2.2.5. The User Libraries Directory



The User Libraries directory contains all of the converted “non-Groove Control” audio loops imported with the REX File Import feature in the Standalone.

NOTE: REFERENCE: See the [REX File Import](#) chapter for more info.

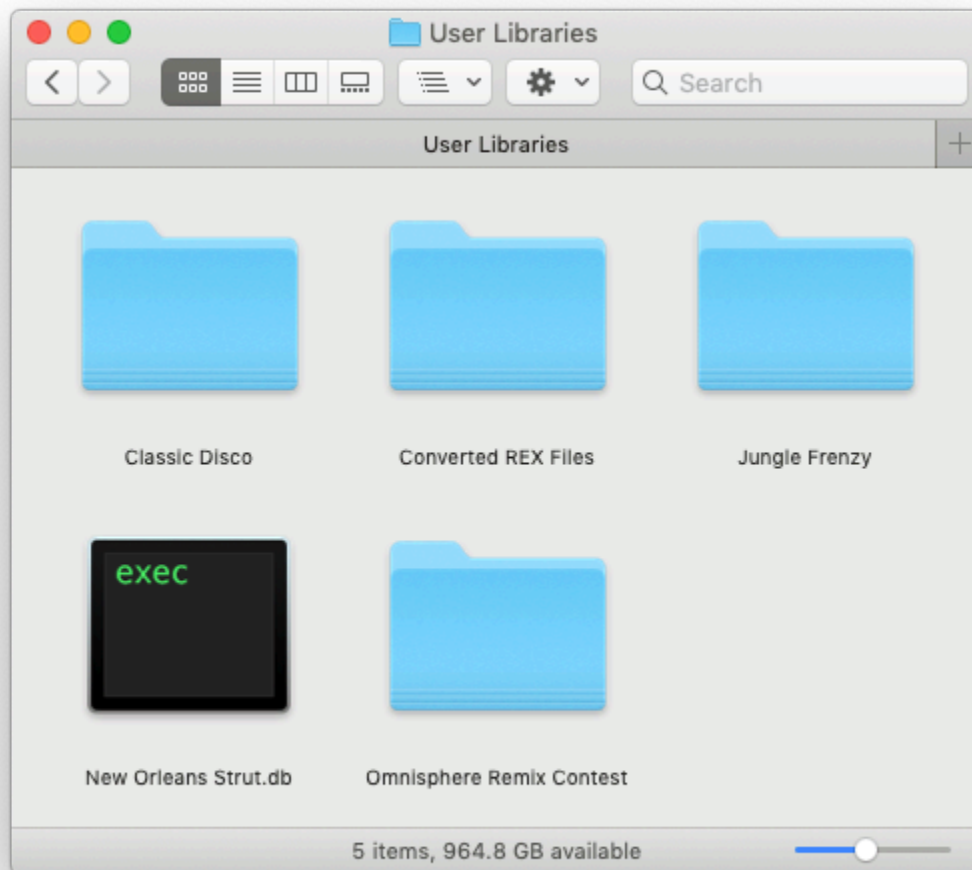
If you batch convert an entire REX library by using drag and drop in REX File Import, a new library directory with corresponding Suites will be created automatically.

If you convert Suites of REX files, they are first placed in the Converted REX Files library directory.

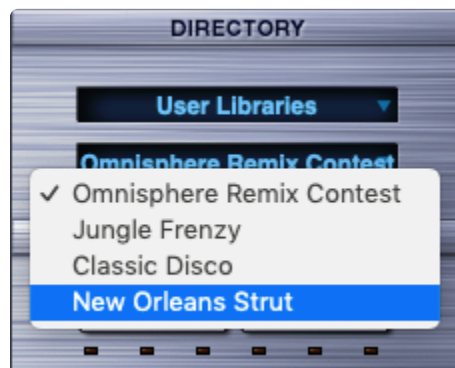
RE-ORGANIZING USER LIBRARIES

Since the list of Converted REX Suites can get very long over time, you can manually reorganize the suites directory on your drive.

Simply create your own Library directory folders inside the SAGE/SAGE Libraries/User Libraries folder, and move the desired Suite directories into them.



This helps keep all your imported sounds organized. In the picture below, the “Converted REX Files” directory does not appear in the list of User Libraries. This is because the “Converted REX Files” directory is empty and all of the imported Suites have been moved to the four custom named directories.



REFERENCE: See the [Organizing User Libraries](#) chapter for more info.

CAUTION: It is important that you only move, rename, or delete entire Suite directories. Do not

attempt to manually move, rename, or delete single Elements within Suites. This will cause those Suites and Elements to break and not work correctly in Stylus RMX. If you wish to reorganize or rename at the Element level of your user libraries, you must do so in the original REX files and then re-import again with [REX File Import](#) option.

2.3. Automation

Automation and external MIDI Control let you remotely control the parameters of RMX and to record and edit these adjustments in your host. This can be achieved by either of two means: **Parameter Automation** and **MIDI Automation**. Deciding which type of Automation to use depends on a number of factors including which host you use, which parameters you want to automate, and what type of physical controller (if any) you wish to use to adjust the parameters.

Each host's automation handles Parameter Automation differently.

PARAMETER AUTOMATION “PROS”

Parameter Automation has two primary advantages:

- It permits the use of the GUI as a control surface. It's a simple matter of enabling automation in your host on the RMX Instrument channel strip and then mouse-clicking parameters directly on the RMX interface while the host is playing. As you manipulate the GUI controls, you can record those movements for playback or editing.
- If Parameter Automation is supported by your host and control surface), Stylus RMX is capable of two-way communication. This means your control surface can display the names of the parameters controlled by each knob or fader, and each control will be automatically updated to show the current value of a parameter. For example, knob or motorized fader displays can show the current values of parameters. This is helpful when opening a song which contains plug-ins controlled by the surface.

PARAMETER AUTOMATION “CONS”

Support for Parameter Automation varies from host to host, but there are always some limitations—especially in the case of RMX due to the large number of parameters it contains.

Most hosts have features for creating and saving control surface configurations, but a few have no support for Parameter Automation at all. Most hosts have a limit on the number of parameters which are available for automation. For example, some only permit the first 128 parameters of a plug-in to be automated. In others, the limit is 1024 parameters. By comparison, RMX has nearly 20,000 parameters.

Other hosts have no such limit on the number of parameters, but that can be a double-edged sword. This means that any parameter can be recorded from the GUI, but, when setting up a control surface, the menu to select a parameter could so many entries in the case of Stylus RMX that it can take up to several minutes to populate the menu. Also, due to the large number of parameters in RMX, relatively few actually have names.

If you're working in a host that limits the number of automation parameters, remember that the MIDI Learn feature of Stylus RMX can also be used to automate RMX's parameters as well. The combination of

Automation and MIDI Learn gives you powerful, real-time control of virtually all aspects of Stylus RMX.

MIDI LEARN AUTOMATION

While MIDI Automation lacks the ability to use the GUI as a control surface and lacks 2-way communication, you can link controls such as knobs or faders on your MIDI controller to adjust most of the parameters in Stylus RMX and record those movements as MIDI data in your DAW.

MIDI Automation also has two distinct advantages over Parameter Automation:

- Universal Support

While Parameter Automation support varies widely among hosts, most have the ability to record and edit MIDI data.

- Ease of Configuration

The MIDI Learn feature in Stylus RMX makes it simple to attach any MIDI controller (physical or virtual) to almost any RMX parameter.

NOTE: Spectrasonics has included templates for several dedicated MIDI controller devices in this directory as a starting point for your own creativity. Inside the sub-folder for each controller template, you will find documentation and files specific to that controller and how to set it up.

REFERENCE: Please read the section about [MIDI Learn](#) for more information about MIDI Automation.

2.4. Power Conservation

CPU usage is dependent on your computer's speed and memory. SAGE is a flexible and open system which allows you to freely add FX and more editing power based on the needs of what you want to create.

Switching from one Multi or Kit to another can require radically different amounts of your computer's resources. Standard use of RMX runs fine on even modest computer systems, but fully maxing out Stylus RMX's potential to use up to 39 high-powered FX units, 128 Power Filters and multiple Sound Menus simultaneously can be tough for even the most powerful, currently-available computers to handle.

Conserving computer power and learning how to keep RMX running efficiently is essential info for all Users.

There are several ways to conserve power in Stylus RMX. The following tips and techniques are especially useful in busy sessions when trying to make the most of CPU power and RAM usage:

CPU USAGE

- **Aux Sends**

If you are not using the AUX Sends on the Mixer Page, make sure ALL of them are OFF (fully counter-clockwise) so the AUX system is disengaged to save CPU power. If even one Aux knob is turned up, the Aux system on all Racks and Parts is engaged—even if no audio is passing through it.

- **Bypass Unused FX**

Bypassing FX Units saves CPU power. When Bypassed, the FX Unit does not consume CPU power.

- **Power Filter vs. Master Filter**

On the Edit Page, the Power Filter is a great sounding filter, but consumes significant power (that's why it sounds so good!). The Master Filter is also a very good sounding filter, but requires MUCH less power to run. If you are performing simple filtering tasks, try the Master Filter; it has a good sound and is much lighter on the CPU.

- **Power Filter FX vs. Valve Radio FX**

If you are in need of a basic Filtering effect as part of an FX Rack, it's much more efficient to use the Valve Radio as a filter, than to use the Power Filter.

- **Aux FX vs. Insert FX**

When using FX like reverbs, it's usually better to place the reverb in an Aux Rack, instead of using it as an Insert. Often there are several sounds that need reverb, so instead of placing multiple reverbs on individual Inserts, you can place one reverb in an Aux Rack and use the Aux Sends to send them all to a single Aux Rack for reverb. This is far more efficient on the CPU.

- **Remember that Creating New Edit Groups Copies All FX/Filters too!**

When creating a new Edit Group, it's essential to keep in mind that the newly created Edit Group copies all the FX Inserts from the "Main" Edit Group. So, if you have Wah-Wah and PRO-Verb FX

Units on “Main,” the new Edit Group will also have another Wah-Wah and PRO-Verb rack inserted along with any other Edit Groups created for that Part. If you create a lot of Edit Groups, this FX copying can lead to a massive amount of CPU usage. The same principle is true for the Power Filter on the Edit Page.

- **EZ-Verb vs. PRO-Verb**

Contrary to what you might think, EZ-Verb doesn’t necessarily use less CPU power than PRO-Verb. This is because PRO-Verb has a variable CPU Power parameter, where EZ-Verb’s CPU Power is fixed. This parameter changes the number of reflections in the reverb signal, and a higher setting is not always a “better” sound and more reflections require a higher amount of power. Sometimes lower CPU settings can produce a more desirable result. If PRO-verb is set to maximum CPU, it takes much more power than EZ-Verb, while lower PRO Verb CPU settings (like the default settings) can actually require less power than EZ-Verb.

NOTE: When using PRO-Verb, remember that the CPU usage changes with every patch you load, and the results can be quite different from patch to patch.

MEMORY USAGE

Stylus RMX loads all Elements into your computer’s memory for playback. As with all applications that use RAM, we recommend getting as much as you can.

Since memory is shared with your host application, operating system, and other open applications and plug-ins, it’s good to know how Stylus RMX handles memory, so you can optimize your use of it.

- **Slice Menu MIDI Mode vs. Groove Menu MIDI Mode**

Stay in Slice Menu MIDI Mode if you’re not using an entire Suite of Grooves. In Slice Menu Mode, Stylus RMX only loads the selected Element and the Element below it in the menu. In Groove Menu Mode, Stylus RMX loads ALL the Elements of a Suite into RAM. This can be very demanding on RAM if several Parts are in Groove Menu Mode and the Suites are large.

- **Multiple Sound Menus**

Remember that even if you are using a sound menu only for a single hit, the whole Sound Menu element is still loaded into RAM. Some sound menus like the Cymbals and Cinematic categories take a lot of RAM, because they contain many long stereo files in a single element. If you are running out of RAM, you can render/bounce some sound menu elements to audio to free up your RAM again.

- **Multiple Groove Menus**

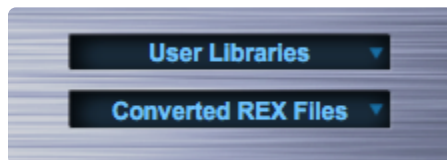
It’s possible to have core library Groove Menus that include up to 60 Groove elements per part. In Groove Menu MIDI Mode, each of these Groove Menus loads all of the Groove Elements into memory for instantaneous access and simultaneous playing. So it’s possible to load up to 480 Grooves into a single RMX instance for simultaneous playback. Obviously, this will use a huge amount of RAM, so be aware that Groove Menus are very memory hungry.

HINT: You can use the Memory Display mode of the Value display window in the Footer to view how much RAM you are currently using.

2.5. Interface Conventions

These interface features are standard in Stylus RMX:

Down Arrows Open Option Menus



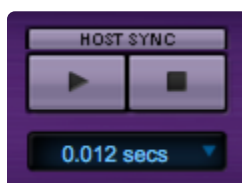
Whenever you see a single downward facing arrow, this means that you can click directly on the window to reveal a drop-down option menu specific to that function.

Up / Down Steppers



These UP / DOWN arrows let you move incrementally through a list of options. In the picture above, you can use these arrows to step through the different available LFO waveforms.

Viewing a Parameter Value



You can view a current parameter value by clicking on the parameter and not moving it. The value appears in the Value Display in the Footer.

THREE DIFFERENT WAYS TO OPEN THE BROWSER:

Opening the Browser from the FOOTER

Click on the Element Name Display or its adjacent Folder icon.



Opening the Browser from the EDIT PAGE

Click on the Element Name field at the top of the EDIT page or its adjacent Folder icon. This is true for both the Standard Edit Page and the Easy Edit Page.



Opening the Browser from the MIXER PAGE

Click on any of the eight Element Name fields on the Mixer Page or their adjacent Folder buttons.



2.5.1. Key Commands

There are several keyboard/mouse click combinations that control Stylus RMX features:

Command / Control-Click Sliders or Knobs

Returns any slider or knob to its default position.

Shift-Click Sliders

Allows for precise adjustment of sliders.

Shift-Click Part Play Buttons

This combination allows you to control the All Play and All Stop functions while keeping the mouse over the Part Play buttons.

Right / Control-Click FX Slots

This reveals a drop-down menu that lets you use the FX Patch features.

Right / Control-Click on the FX Page outside the FX Rack

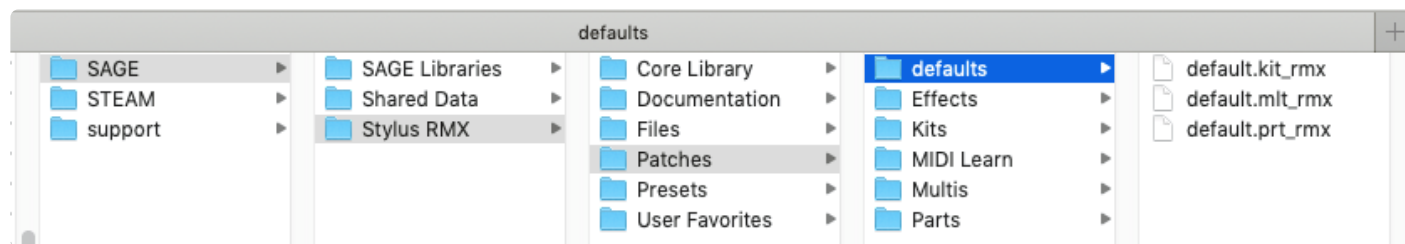
This reveals a drop-down menu that allows you to load and manage FX Rack presets.

Option-Click Knobs

Temporarily switches modes between linear mode and circular mode. In circular mode, you move the mouse in a circle around the knob after clicking on it. Moving the mouse to the 7:00 position of the circle sets the knob to its minimum value. Moving the mouse to the 5:00 position sets the knob to its maximum value. In linear mode, move the mouse up and down after clicking on the knob. All the way down sets the knob to its minimum value, and all the way up sets the knob to its maximum value. Circular mode allows for more precise adjustments, but linear mode is sometimes easier to use. The default mode is set by your host, but you can temporarily switch to the other mode by holding down the Option key when clicking on the knob.

2.6. Default Settings

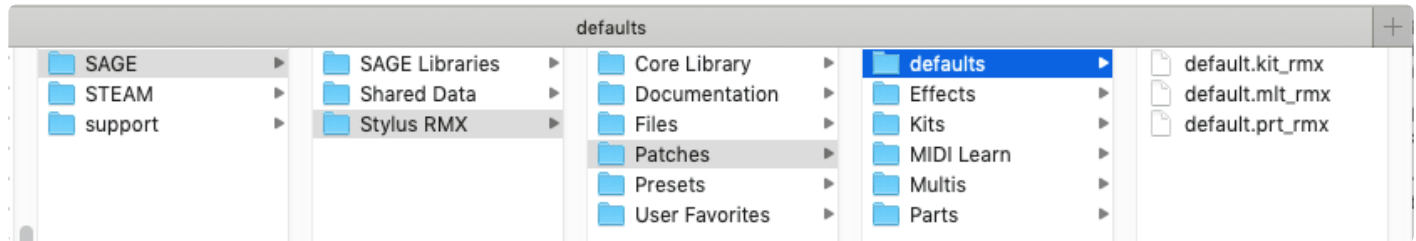
There is an extensive Default settings system in Stylus RMX that allows you to customize RMX's behavior when loading, clearing, and reverting to Defaults. This feature does not appear on the RMX interface, but you can take advantage of it by saving your default settings in a special directory dedicated for this purpose.



Please see the following chapters for details.

2.6.1. Default Multi Mode

When Stylus RMX is first loaded, RMX searches and loads a **Default Multi**. RMX looks inside the SAGE/Stylus RMX/Patches/defaults directory for a file called “default.mlt_rmx” and loads it as the Default state for the entire plug-in.



Stylus RMX comes with a Default setup, but you can create your own and replace the factory Default settings with a custom template.

Here's how to create your own custom Default Multi Template:

- Before opening the RMX plug-in, go to the **SAGE/Stylus RMX/Patches/defaults** directory and make a safety copy of the “default.mlt_rmx” file and archive it by moving it out of the folder. This will allow you to return to the factory default settings in the future if necessary by replacing any new Default Multis you have created.
- Open Stylus RMX in your DAW or the Standalone.
- Make any settings changes that you'd like to automatically load each time you open Stylus RMX.

You can choose to customize any settings that you wish for any Part. This includes the status of the **Chaos Designer**“: #chaos-designer, the **“MIDI Mode”**: #midi-modes each for Part, the **“Trigger Mode”**: #trigger-modes settings on each Part, and even which FX are loaded in any of the **“FX Racks”**: #fx-rack-patches.

HINT: Store your MIDI Learn settings for your specific hardware controller in the Default Multi.

- Save the Multi and call it “default.mlt_rmx” inside the SAGE/Stylus RMX/Patches/defaults directory. You will be asked if you want to overwrite the existing Default.

Now Stylus RMX will open with these settings each time. Whenever you perform a Multi Clear operation, Stylus RMX will return to your new Default settings.

2.6.2. Default Kit Mode

When switching to **Kit Mode**, Stylus RMX searches for a Default file to load. RMX looks inside the **SAGE/Stylus RMX/Patches/defaults** directory for a file called “default.kit_rmx”. This is the file RMX loads as its default settings for Kit mode. Spectrasonics has provided a Default Kit setup for Stylus RMX, but you can create your own and replace the factory Default settings with a custom template.

***HINT:** This is useful if you have a favorite Kit that you wish to start with every time.*

Here’s how to create your own custom default Kit settings template:

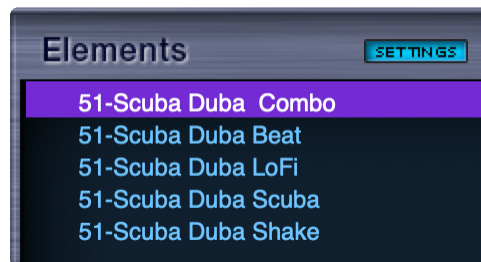
- Before opening the RMX plug-in, go to the SAGE/Stylus RMX/Patches/defaults directory and make a safety copy of the “default.kit_rmx” file and archive it in another folder. This will allow you to return to the factory Default Part settings in the future by replacing any new Default Kits you have created.
- Open an instance of Stylus RMX in your host.
- Switch from Multi Mode to Kit Mode on the [MIXER](#) page.
- Make any settings changes that you’d like to see load when entering Kit Mode.
- Save the Kit and call it “default.kit_rmx” inside the SAGE/Stylus RMX/Patches/defaults directory. You will be asked if you want to overwrite the existing Default.

Now when you switch to Kit Mode, it will open with these settings each time. Whenever you perform a Kit Clear, Stylus RMX will return to your new settings.

2.6.3. Default Patch System

Stylus RMX has a cascading search system for **Default Patches** for all sound types within the libraries. It starts at the Element level. If no Default [Element] Patch is found, RMX looks at the Suite level. If there is no Default [Suite] Patch, RMX searches at the Sound Directory level. If there is no Default [Sound Directory] Patch, then RMX uses the [Master] Default Patch located in the “Defaults” folder.

REFERENCE: The [Settings Button](#) in the Browser plays an important role in how Default Patches are loaded. Read more about the Settings in the [Browser](#) section of this reference guide.

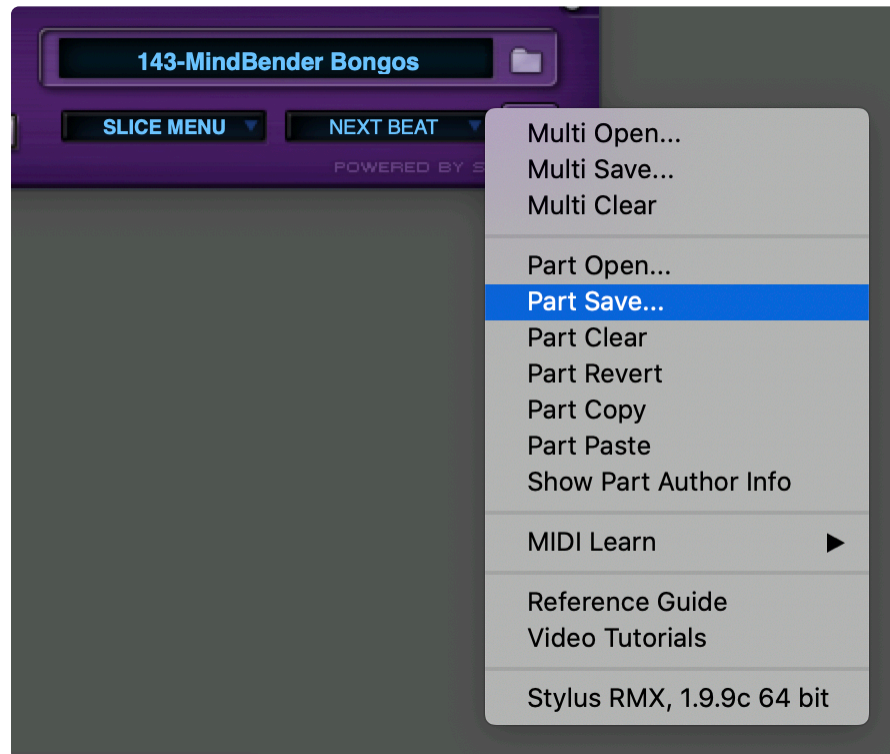


When a Part is cleared, RMX searches for a Default Patch file to load. RMX looks inside the **SAGE/Stylus RMX/Patches/defaults** directory for a file called “default.prt_rmx” file. If you would like certain settings to be in place each time a Part is Cleared, you can save a Part file called “default.prt_rmx”.

***IMPORTANT NOTE:** Changing this default.prt_rmx Patch may also affect the settings of other Patches in your library, so it's not recommended unless you have a specific reason to do so.*

Here's how to create your own custom Default [Part] Patch:

- Before opening the Stylus RMX plug-in, go to the SAGE/Stylus RMX/Patches/Defaults directory (folder) and make a safety copy of the “default.prt_rmx” file and archive it in another folder. This will allow you to return to the factory Default Part settings in the future by replacing any new Default [Part] Patches you have created.
- Open an instance of Stylus RMX in your host.
- Make any settings changes to a Part.
- From the Utility Menu, save the Part and call it “default.prt_rmx” inside the SAGE/Stylus RMX/Patches/defaults directory. You will be asked if you want to overwrite the existing Default.



Now when you Clear a Part using **Part Clear**, RMX will load this Part as the Default.

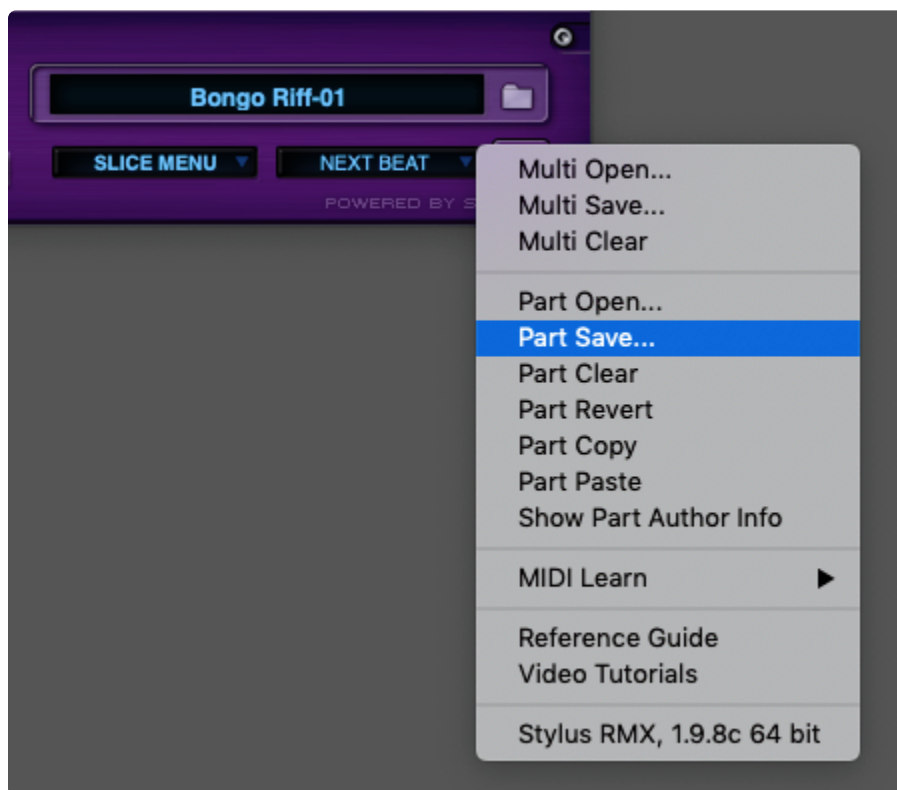
2.6.4. User Libraries

You can also use the Defaults settings system for User Converted REX Libraries. This allows imported REX files to automatically load with previously saved Default settings.

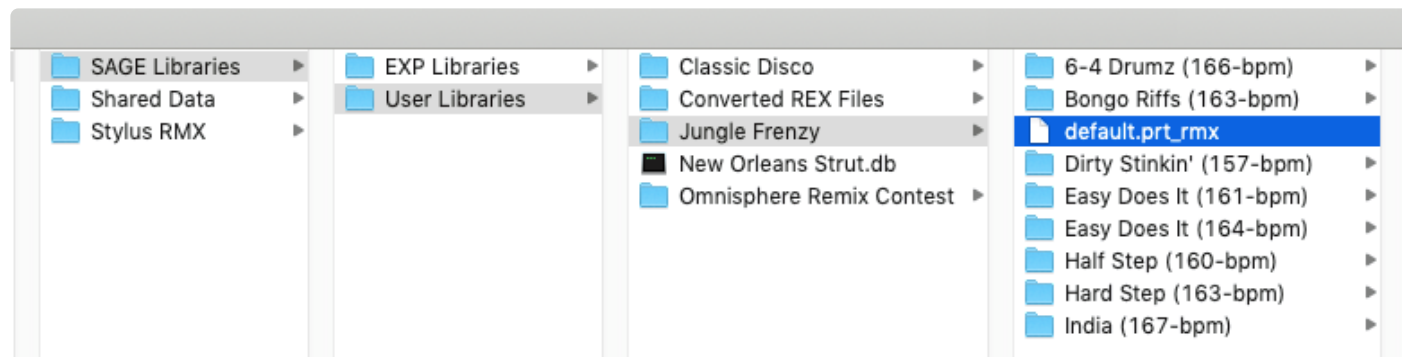
APPLYING DEFAULT PATCH SETTINGS TO A SOUND DIRECTORY

To create a default patch setting that applies to all Elements in an entire Sound Directory:

- Load an Imported REX Groove from User Libraries.
- Change any parameters, add FX, etc.
- Choose the Part Save option in the Utility Menu



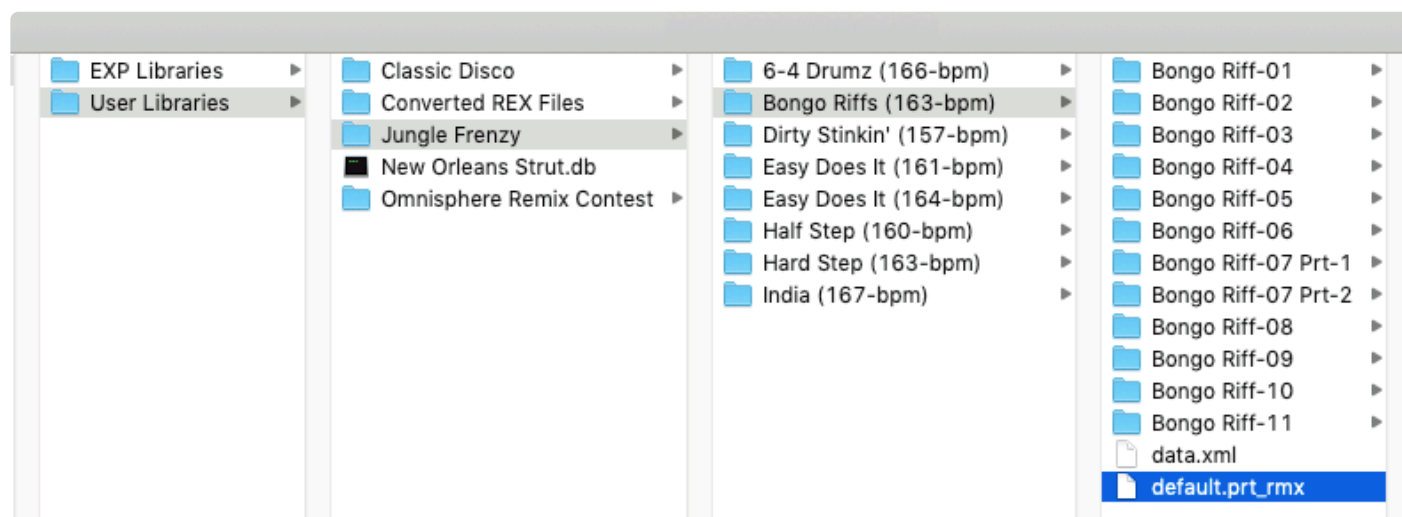
- Name the Part “default.prt_rmx” and save the file inside any Sound Directory within the User Libraries Master Directory.



The next time any Imported REX Element is loaded from this Sound Directory, it will load with these settings (as long as the [Settings Button](#) in the Browser is active).

APPLYING DEFAULT PATCH SETTINGS TO ALL ELEMENTS IN A SUITE

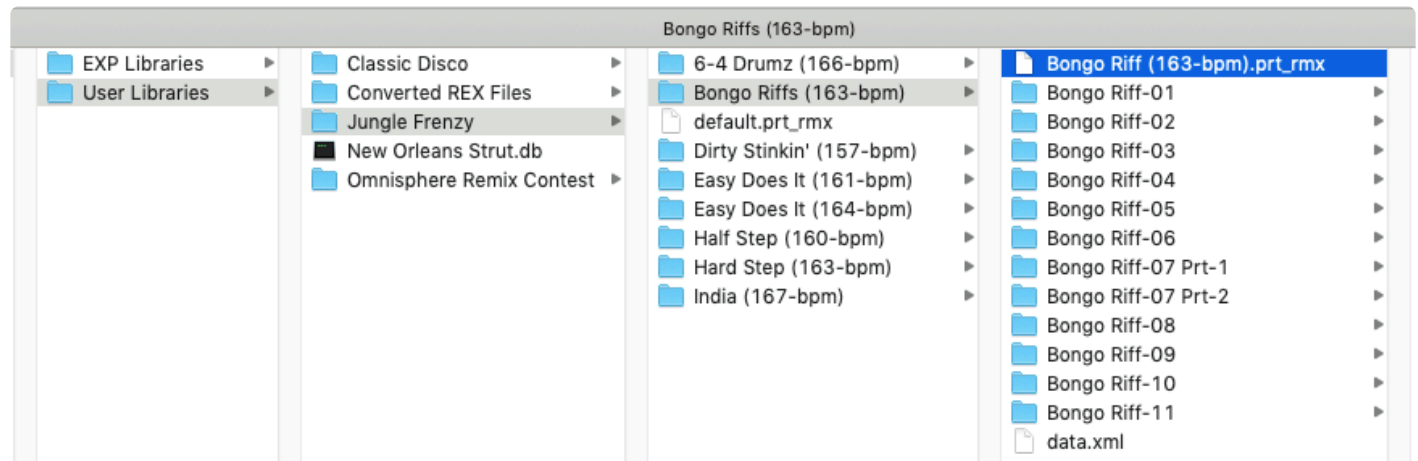
- Load an Imported REX Groove from User Libraries.
- Change any parameters, add FX, etc.
- Choose the Part Save option in the Utility Menu
- Name the Part “default” and save the file inside the desired Suite folder.



The next time any Element inside that Suite is selected (and the Settings Button is engaged), the Element will load with these Default settings in place.

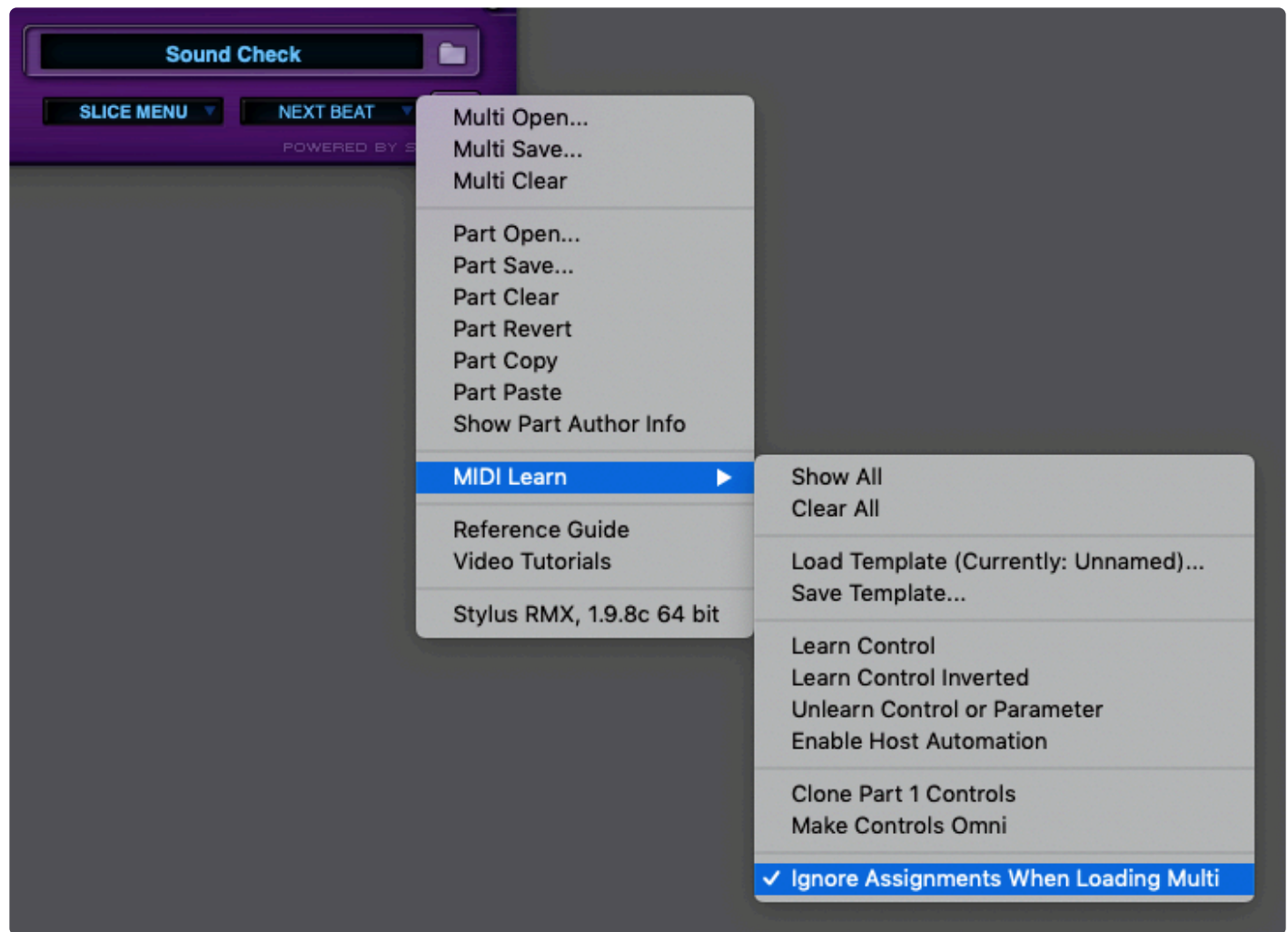
APPLYING DEFAULT PATCH SETTINGS TO AN IMPORTED GROOVE ELEMENT

- Load an Imported REX Groove from User Libraries.
- Change any parameters, add FX, etc.
- Choose the Part Save option in the Utility Menu
- Name the Part EXACTLY the same as the Groove Element name with the extension .prt_rmx and save the file inside the Suite folder of that Element.



The next time that Element is selected (and the Settings Button is engaged), it will automatically load with the changes you saved.

2.7. MIDI Learn



MIDI Learn is an immensely powerful feature that allows you to control virtually any on-screen parameter on any RMX page with an external MIDI controller. It's a flexible system that can adapt to the hardware MIDI controller you use and also allows any RMX parameter to be recorded into your DAW.

The process of Basic MIDI Learning a hardware control to an RMX parameter is simple:

- Select “Learn Control” in the MIDI Learn sub-menu, in the Utility Menu.
- Move the parameter on the RMX GUI you wish to control.
- Move the hardware control on the MIDI device that is connected to RMX.

That's it!

***NOTE:** You can reverse the above steps to achieve the same result.*

If you want to do basic MIDI Automation of some of RMX's parameters, that's all you really need to know. You can record your movements on the same track as the MIDI note data, or on a separate track you have dedicated to that control.

Your MIDI Learn assignments will be saved with your song.

VIDEO: Watch the [MIDI Learn](#) video tutorial for a demo of this process.

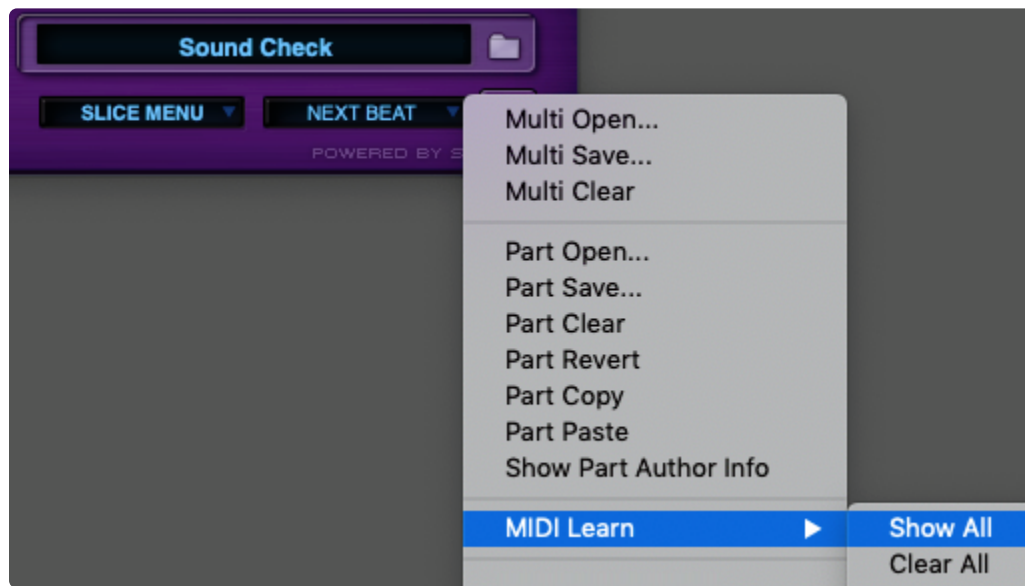
Select [Unlearn Control](#) and move both the GUI parameter and the hardware controller to de-assign a MIDI controller.

2.7.1. Key Concepts

Here are some key points about the flexibility of MIDI Learn:

- Edit Group parameters are all independently controllable from MIDI.
This is why RMX has no default MIDI controller template—there are nearly 20,000 parameters!
- The same MIDI Controller can be MIDI-Learned to control multiple parameters simultaneously.
- Any parameter in RMX can be assigned to multiple MIDI controllers using any combination of MIDI channels.
- A MIDI Controller from any MIDI channel can control any parameter on any of RMX's Parts/MIDI Channels. This means that you can use a hardware controller with all of its controls assigned to a single channel and still control any parameter on any of the eight parts.
- Assignments can be made to receive in “Omni mode” so that when a sequencer's track is changed, all of the controls are still active regardless of the incoming MIDI channel.
- All MIDI CC messages (except Pitch Bend and Aftertouch) are supported.

2.7.2. Show All / Clear All



SHOW ALL

This menu item opens a page in your web browser to display a list of the current MIDI Learn Assignments. This is an invaluable aid in setting up your own custom hardware controller [templates](#).

Stylus RMX MIDI Learn Assignments

Parameter: Gain Host Automation Id: 0

Parameter: AllPlay Host Automation Id: 1

Parameter: AllPlay CC: 51 Channel: 0

Part 1

Parameter: AuxSend0 Host Automation Id: 35

Parameter: AuxSend0 CC: 58 Channel: 1

Parameter: AuxSend1 Host Automation Id: 36

Parameter: AuxSend1 CC: 59 Channel: 1

Parameter: AuxSend2 Host Automation Id: 37

Parameter: AuxSend3 Host Automation Id: 38

Parameter: Play Host Automation Id: 34

Parameter: Play CC: 43 Channel: 0

Edit Group: Main

Parameter: Reverse CC: 55 Channel: 1

Parameter: Tone CC: 74 Channel: 0

Parameter: ReorderRand CC: 3 Channel: 1

Parameter: ChaosOnOff CC: 3 Channel: 1

Parameter: Mute Host Automation Id: 18

Parameter: Solo Host Automation Id: 26

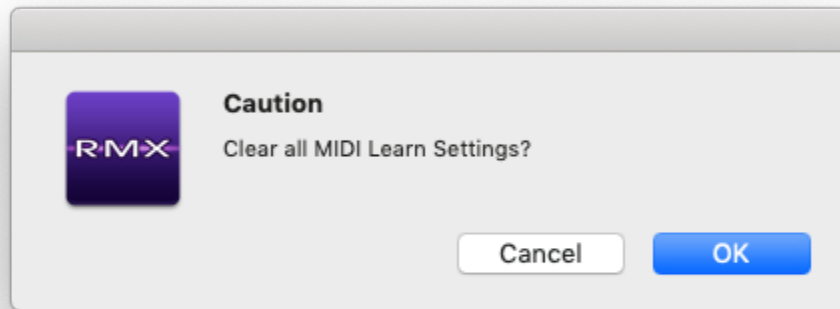
Parameter: Solo CC: 35 Channel: 0

Parameter: Level Host Automation Id: 2

The window displaying the MIDI Learn assignments contains separate sections for each RMX part. Each Parameter is listed alongside the MIDI Controller numbers and target MIDI Channels. Each Edit Group appears as its own sub-group. An Edit Group only appears if it includes a MIDI-Learned parameter.

CLEAR ALL

A global command that removes all MIDI Learn assignments in the plug-in. A warning dialog box confirms that you wish to do this.



2.7.3. Template Patches

Stylus RMX now includes a powerful feature called **Template Patches** for easily controlling the plug-in in real-time using different hardware MIDI controllers and setups.

A Template Patch consists of all the MIDI Learn settings in RMX.

You can use this feature to make a customized Template Patch for your own hardware controller and take advantage of pre-configured controller setups that Spectrasonics and end-users have created for a variety of hardware controllers.

Template Patches allow you to instantly change which hardware controller you are using, without disturbing the rest of the settings in RMX.

EXAMPLE: Switch between a mixer-style controller setup for studio use and a keyboard-style controller setup for live performance.

You can also use it to alter which RMX parameters your hardware is controlling without having to reassign the knobs on the hardware.

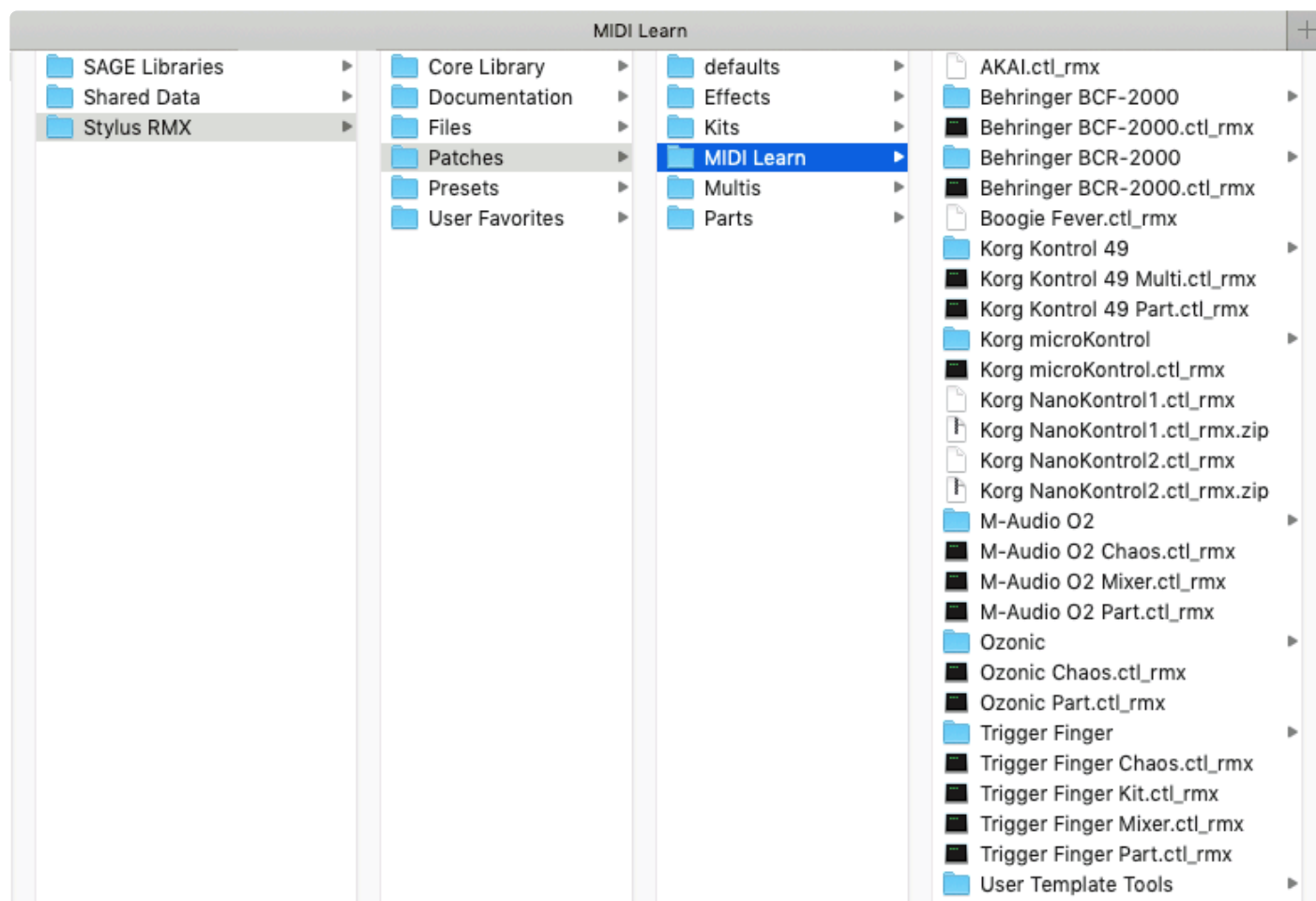
EXAMPLE: Use the same MIDI sliders for different functions in each Template Patch.

FACTORY TEMPLATES

You will find several Controller Templates and supporting files already installed for you. They can be located here:

Spectrasonics/SAGE/Stylus RMX/Patches/MIDI Learn/

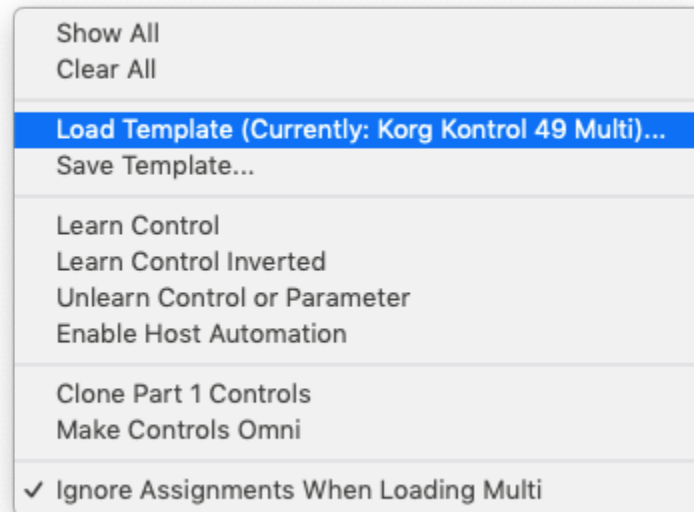
As a starting point, we've provided a variety of MIDI Learn Template Patches for hardware controllers from Korg, M-Audio, and Behringer.



REFERENCE: To learn how to set up and use a specific controller template, please open the sub-folder for the template you wish to use. You'll find a PDF document with information for that particular controller and additional files to configure it for the template.

NOTE: If you are adding Controller Templates that you have downloaded separately, then you will need to manually place the files in the Spectrasonics/SAGE/Stylus RMX/Patches/MIDI Learn/ directory. This allows RMX to load the template from the MIDI Learn menu.

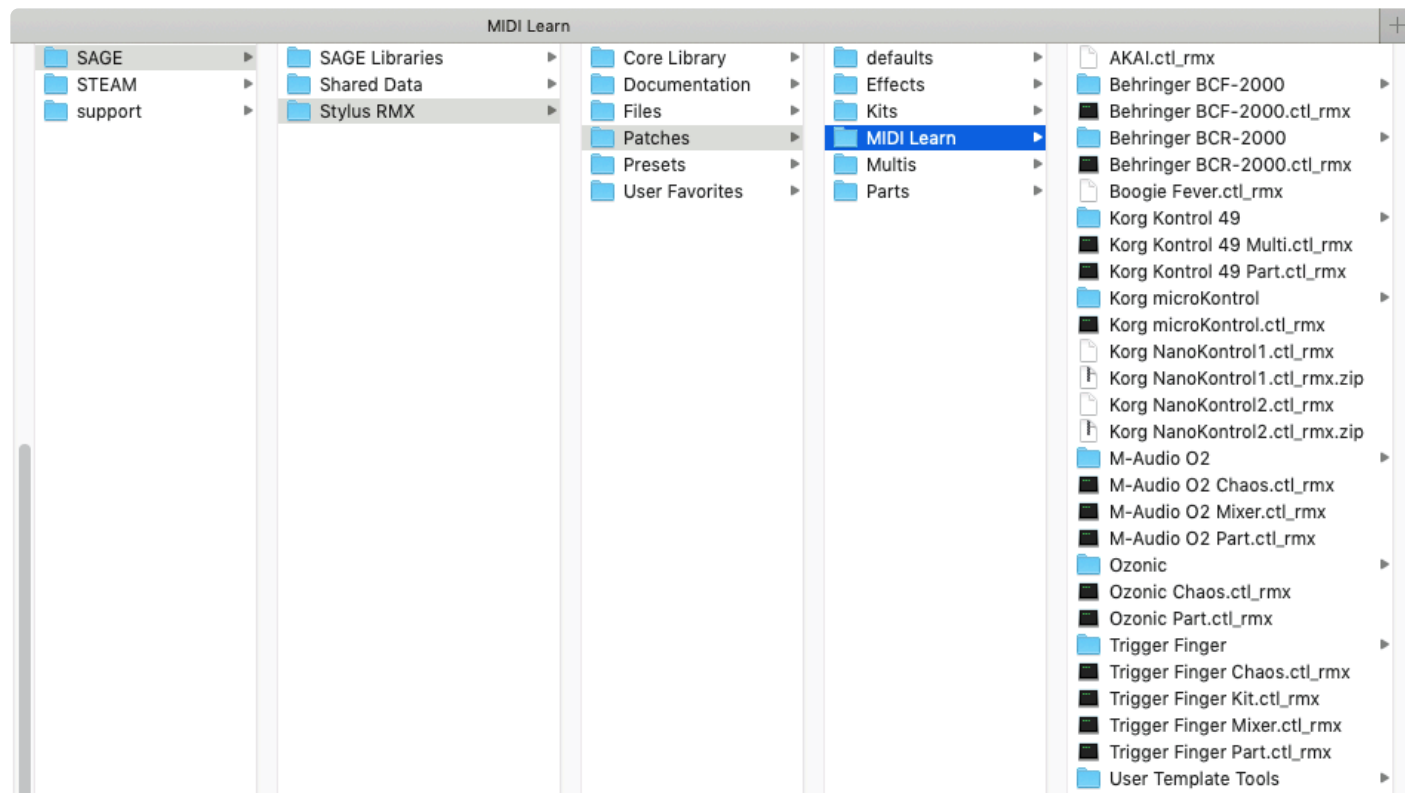
2.7.4. Load / Save Template



LOAD TEMPLATE

This menu item opens a dialog box that allows you to recall MIDI Learn setup patches. Loading a MIDI Learn Template Patch overwrites all existing Assignments. The current MIDI template patch is displayed in the parentheses. This feature makes it possible to quickly switch from one external controller to another without disturbing any of the currently loaded Elements.

Template Patches are stored in the **Spectrasonics/SAGE/Stylus RMX/Patches/MIDI Learn** directory. A MIDI Learn Template has the file extension “ctl_rmx.”

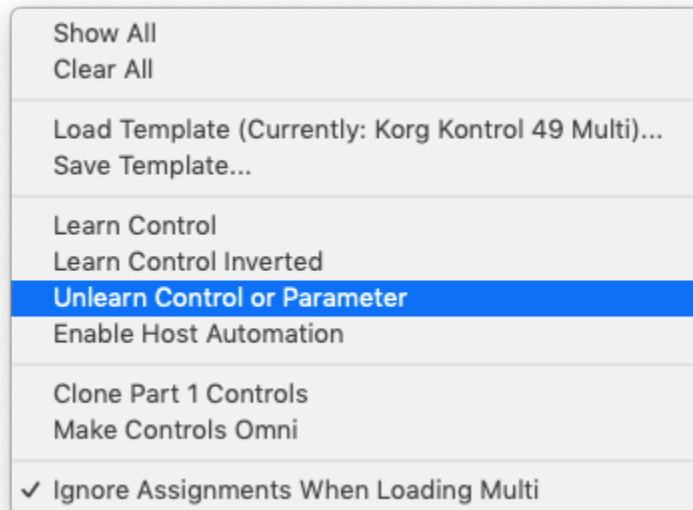


SAVE TEMPLATE

This menu item allows you to save the current MIDI Learn Assignments as a controller Template Patch.

VIDEO: Watch these [video tutorials](#) that show how to use each of the factory templates.

2.7.5. Learning / Unlearning Controllers



LEARN CONTROL

This menu item activates the MIDI Learn function. Once this item is chosen, RMX waits to see which knob, slider or button is activated on the controller and which RMX parameter is selected. Once the RMX parameter and MIDI controller have been moved, they are learned.

VIDEO: Watch these tutorials for examples and applications.

[MIDI Learn](#)

[Chaos Maximus Trick](#)

[Group Soloing-Muting Trick](#)

[Half-Double Fill Trick](#)

[Remote FX Bypass Trick](#)

[Setting Up a Hardware Controller](#)

LEARN CONTROL INVERTED

This menu item results in an inversely proportional MIDI Learn. This means that moving a controller knob or slider toward 0 moves the RMX parameter towards it's maximum and moving the MIDI controller to 127 moves the RMX parameter toward it's minimum.

The Inverted option is useful when you wish to assign two RMX parameters to the same controller, but want them to move in opposite directions.

You can turn one knob to have one RMX parameter opening and the other closing at the same time for a

cross-fade.

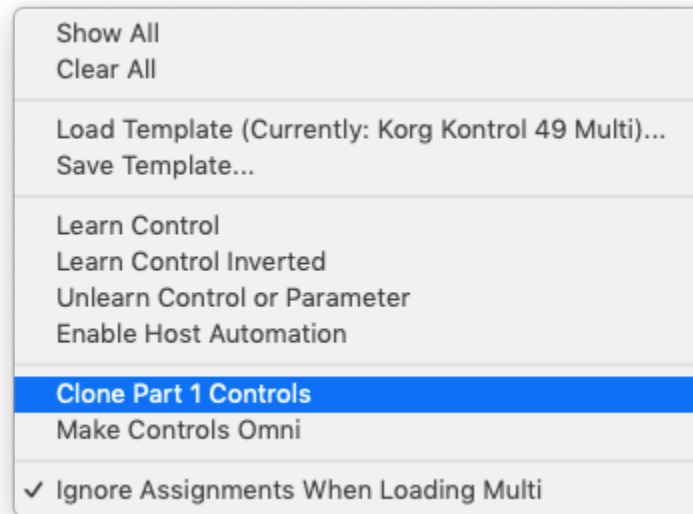
VIDEO: Watch the [Super Crossfader Trick](#) tutorial for an example.

UNLEARN CONTROL OR PARAMETER

This menu item deletes the MIDI Learn assignments for a MIDI control or RMX parameter—whichever is moved after selecting this item. For example, if you choose this item, then move an RMX slider, any MIDI learn assignments for the parameter controlled by that slider will be deleted. If you move a MIDI controller after selecting this item, any MIDI learn assignments for that controller will be deleted.

VIDEO: Watch the [Setting Up a Hardware Controller](#) tutorial for an example.

2.7.6. Cloning Controls / Omni Mode



There are two main philosophies on setting up a controller with RMX:

SINGLE PART STYLE

Controlling a single Part with your controllers assigned to different Part parameters (Cutoff, Resonance, LFO rate, FX sends, etc).

MULTI PART STYLE

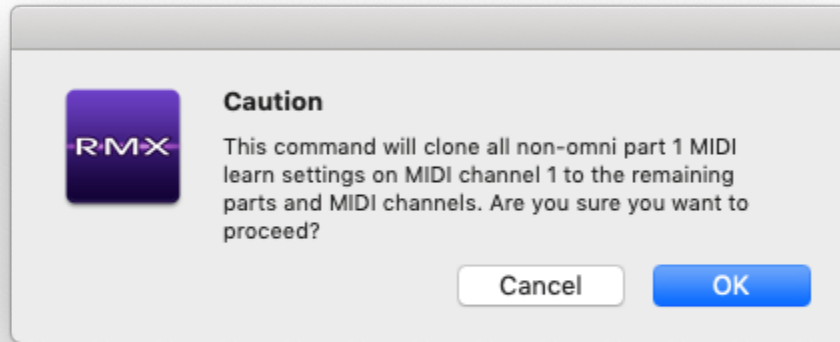
Controlling multiple Parts with your controllers assigned to the same parameter on each Part (Mixer level 1-8, Pan 1-8, Solo/Mute 1-8, Cutoff 1-8, Resonance 1-8, etc.).

Since RMX's Part / Channel / CC assignment is so flexible (see [Key Concepts](#)), it's important to have tools to manage the behavior when the incoming MIDI channel of the controller is changed, so that you don't have to duplicate every assignment for every Part and Channel. Cloning and Omni mode are useful for these purposes.

VIDEO: Please watch the video tutorial [Setting up a Hardware Controller](#)

CLONE PART 1 CONTROLS

This menu item copies all the non-omni mode MIDI Learn assignments from Part 1 and applies them to Parts 2-8. This is a huge time saver as it saves having to manually assign 7 more identical Parts if you want the same assignments for every Part. A warning dialog box appears to confirm that you wish to do this.



NOTE: Notice in the below picture that CC 4 is controlling two different RMX parameters at the same time—the Power Filter Drive and Power Filter Width. You can assign several RMX parameters to a single external controller for dramatic changes with a single slider. This is true for buttons as well. For example, you can assign 5 Part Play buttons to a single external controller button.

Stylus RMX MIDI Learn Assignments

Parameter: Gain Host Automation Id: 0

Parameter: AllPlay Host Automation Id: 1

Parameter: AllPlay CC: 51 Channel: 0

Part 1

Parameter: AuxSend0 Host Automation Id: 35

Parameter: AuxSend0 CC: 58 Channel: 1

Parameter: AuxSend1 Host Automation Id: 36

Parameter: AuxSend1 CC: 59 Channel: 1

Parameter: AuxSend2 Host Automation Id: 37

Parameter: AuxSend3 Host Automation Id: 38

Parameter: Play Host Automation Id: 34

Parameter: Play CC: 43 Channel: 0

Edit Group: Main

Parameter: Reverse CC: 55 Channel: 1

Parameter: Tone CC: 74 Channel: 0

Parameter: ReorderRand CC: 3 Channel: 1

Parameter: ChaosOnOff CC: 3 Channel: 1

Parameter: Mute Host Automation Id: 18

Parameter: Solo Host Automation Id: 26

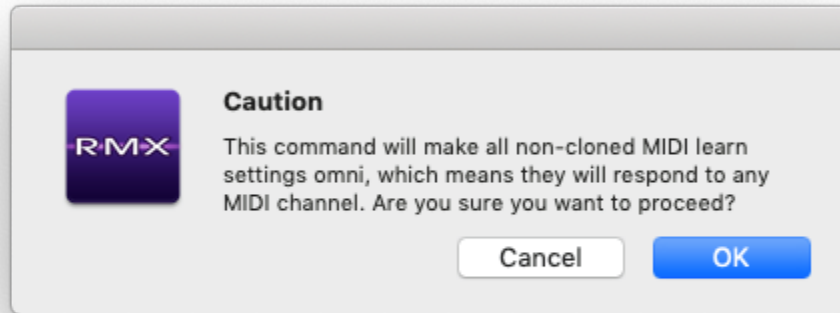
Parameter: Solo CC: 35 Channel: 0

Parameter: Level Host Automation Id: 2

MAKE CONTROLS OMNI

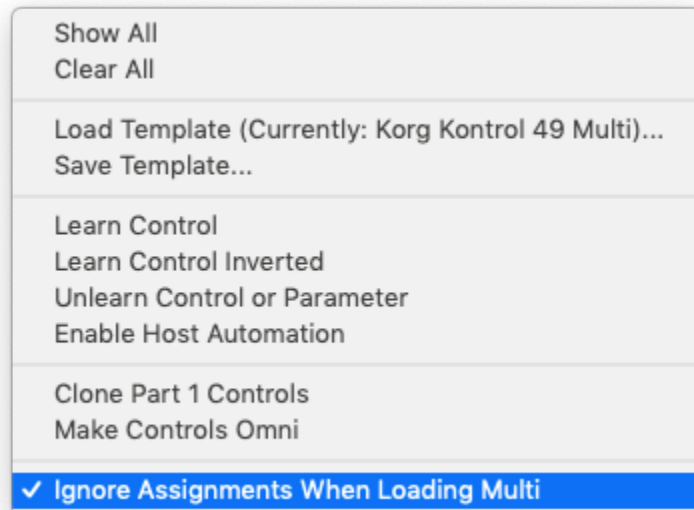
RMX is MIDI input-channel-sensitive when MIDI Learning—it can distinguish between a button transmitting Ch 1 and the same button transmitting Ch 2. Selecting this menu item allows all non-cloned MIDI Learn settings to respond to any incoming MIDI channel (i.e. MIDI Omni mode reception). This is useful when you want RMX to respond to an external control regardless of the current incoming MIDI channel.

HINT: This OMNI function is ideal for the typical hardware controller system that gets “channelized” when changing RMX tracks in a host.



NOTE: There is no “UNDO” for this feature. We recommend saving your Controller Template before selecting the OMNI or CLONE options.

2.7.7. Ignore Assignments



This is a User-assignable preference that remains when RMX is opened the next time.

Multi Patches are capable of saving MIDI Learn Assignments. Most of the time, you will likely wish to keep the current active MIDI Learn Assignments when loading a Multi Patch. In certain circumstances—e.g. special live performance requirements—you may want the MIDI Learn assignments to be loaded with the Multi patch and replace the current MIDI Learn assignments.

Checked

When this menu item is checked, RMX leaves the current active MIDI Learn Assignments in place and does not use the ones saved in the Multi. This is the default behavior.

Unchecked

When this menu item is unchecked, RMX overwrites all the current MIDI Learn Assignments with the MIDI Learn settings saved in the Multi. If the Multi had no saved MIDI Learn Assignments, then all the current MIDI Learns are erased. In other words, ALL of the sounds and settings of the plug-in can be loaded by switching to a new Multi Patch.

2.7.8. Setting up a Hardware Controller

VIDEO: Please watch the video tutorial [Setting up a Hardware Controller](#) for examples.

2.8. Groove Control



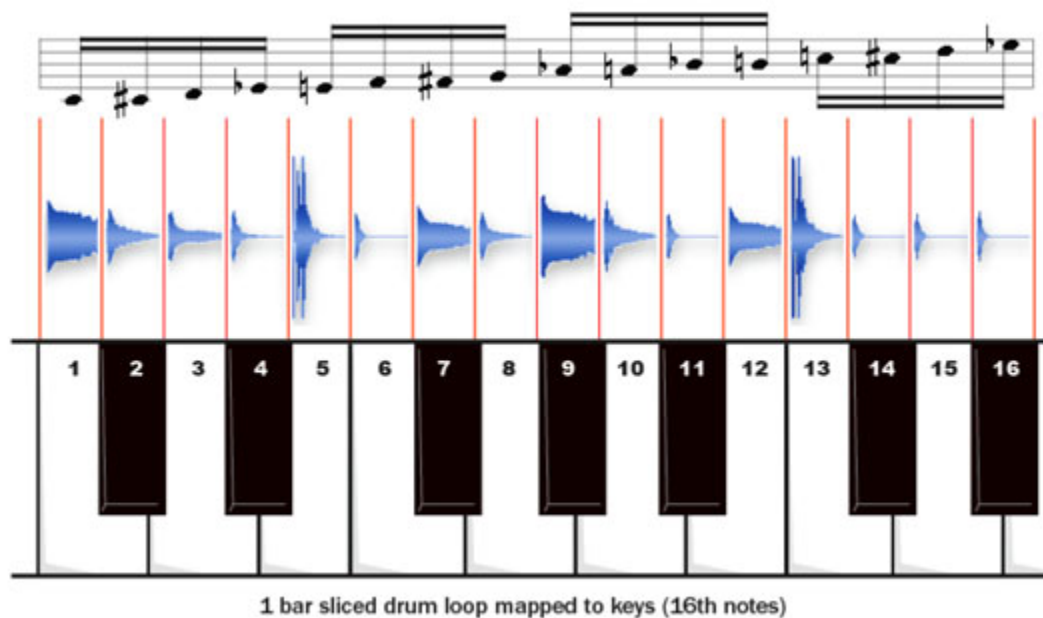
Groove Control® is a proprietary system of sound development created by Spectrasonics & ILIO that enables powerful, independent control over tempo, pitch, feel, and pattern—achieving the best possible sound quality for every loop. The sliced audio approach of Groove Control allows you to change tempo over a wide range without affecting pitch, and most importantly, without introducing artifacts or undesirable sonic results. Groove Control even allows you to change the time signature and adjust feel of a groove by using the innovative features in Time Designer.

VIDEO: Watch the [Time Designer](#) tutorial for examples!

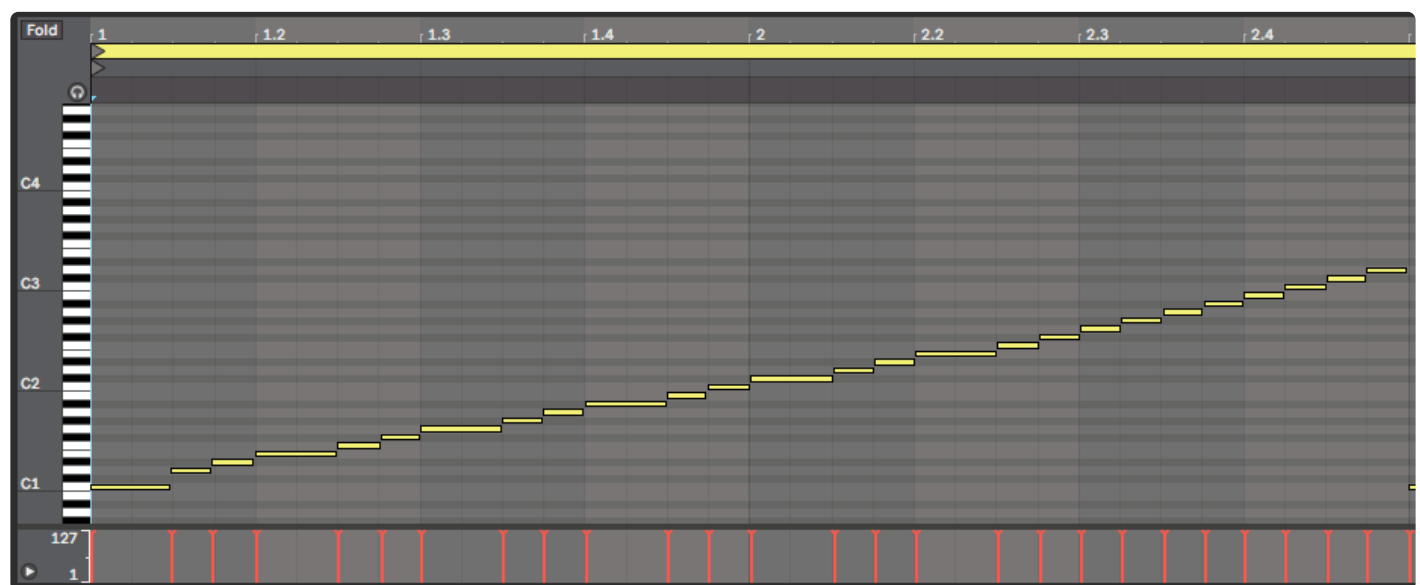
The results of Groove Control are heard in real-time, but achieved without using DSP playback algorithms. Real-time DSP time-stretching algorithms are convenient, but often affect the sound quality of a groove in a negative way—transients can be lost, the stereo field can be compromised, the feel can become sloppy, and unwanted noise artifacts can be introduced into the sound. This is especially true when a groove is significantly slowed down from its original tempo. Groove Control avoids these problems and delivers consistently great sound quality.

HOW DOES IT WORK?

The most basic concept of Groove Control involves cutting a loop into smaller “slices” of audio based on the rhythmic content and then triggering those slices in real-time on playback with a corresponding sequence. The sequence contains the rhythm of the groove and triggers the slices exactly as they were originally performed. In MIDI, each audio slice corresponds with a note:



Each Groove Control groove is accompanied by a special sequence that triggers the slices in the proper rhythm. After working with Groove Control MIDI files for a while, the sequence will become a familiar sight—a rising chromatic line of MIDI notes.



NOTE: Groove Control MIDI Files are intended to be played with their matching Groove Elements. They will not work correctly with other groove elements and the note mapping is not GM compatible for playing MIDI drum kits or visa-versa.

HOW IS GROOVE CONTROL SLICING UNIQUE?

What makes the Groove Control sound development process superior to other generic/automatic audio

slicing applications is in the special methods, tools and techniques that Spectrasonics uses to create the Groove Control slices for each groove. This proprietary process used by the members of our Groove Control sound development team is something like a gourmet recipe: It takes a great deal of training, skill, and time—but the superior end results are well worth the effort.

All Groove Control products have to be approved by a review panel that judges the quality and versatility of the slicing methods for each and every groove on the product before the product can receive the official Groove Control® logo. So when you see that logo, it's a always guarantee of a certain level of quality and flexibility you can expect.

The ultimate goal of the Groove Control slice audio method is to allow the end user the most flexibility to manipulate a groove while maintaining the highest audio quality possible.

2.8.1. History

Starting in 1999, Spectrasonics and ILIO introduced the first **Groove Control-activated products**. These consisted of special CD-ROM sample libraries that were loaded into a hardware sampler and contained matching MIDI files that the user loaded into a MIDI sequencer for playback. Significantly, this was the first time that sliced audio methods had been presented in true stereo and with such high quality results. Although it was a somewhat cumbersome process to use by today's standards, Groove Control libraries changed how many professional users approached rhythm based audio material, since it allowed the loop to adapt to the music, instead of the other way around.

In 2002, Spectrasonics introduced the original [Stylus Vinyl Groove Module](#) — the world's first Groove Control-activated Virtual Instrument plug-in. Stylus made using Groove Control much easier, since it eliminated the need for a separate sampler by integrating its massive core library with a custom playback engine and simple interface. Because of its ease of use, the original Stylus Vinyl Groove Module (aka "Classic Stylus") was extremely popular and successfully introduced a whole new generation of musicians, composers, songwriters, producers, and remixers to the musical advantages of Groove Control.

With the introduction of the **Stylus RMX Realtime Groove Module**, the major breakthrough is the innovative Spectrasonics Advanced Groove Engine (S.A.G.E.), which integrates all the components of the Groove Control system into a powerful software engine that offers many new capabilities and advantages that standard sample playback engines cannot provide.

When combined with S.A.G.E. technology, Groove Control-activated libraries now reach new levels of creativity, flexibility, and ease of use—all in real-time. Innovative new features like the [Chaos Designer™](#), [Edit Groups](#) and the integrated [FX Racks](#) allow the user to customize grooves in ways that were previously thought to be impossible.

In Stylus RMX, Groove Control is always active. There are no longer traditional reference audio loops, as were provided in previous Groove Control products. Anytime you hear a groove playing in RMX, S.A.G.E. is playing the slices internally. As a result, RMX always plays grooves synchronized with the host's tempo — S.A.G.E. takes care of all the behind-the-scenes tasks to keep the grooves in sync with the host. Most importantly, this new technology frees the musician to be creative, instead of trying to keep track of technical details.

REFERENCE: Here's a link to an excellent [Groove Control Masterclass](#) (published by SOS in 2002).

2.8.2. MIDI Modes

When working with Groove Control in RMX, there are two main MIDI modes.

Slice Menu MIDI Mode

In Slice Menu Mode, Stylus RMX presents each slice of a groove on its own MIDI note—exactly how Groove Control has always been presented. Pressing a single note plays a single Slice. The corresponding MIDI file on the Browser Page is a chromatic set of MIDI notes that trigger each slice in the proper rhythm. This MIDI file can either be dragged-and-dropped to the host (if the host supports this feature) or to the desktop for importing into the host. Slice Menu Mode allows any type of pattern, feel, or timing changes in the host, since all the slices are presented with a corresponding MIDI note.

Groove Menu MIDI Mode

In Groove Menu Mode, RMX presents an entire groove on each MIDI note instead of individual slices. Playing a single MIDI note plays the groove at the current host tempo. However, the groove is still Groove Control activated; S.A.G.E. simply handles the responsibility of triggering the timing of the slice playback internally.

Groove Menu MIDI Mode is useful if you'd like to have multiple grooves available on the keyboard at one time for performance layering or linear song construction. The corresponding MIDI files on the Browser Page in Groove Menu MIDI Mode are simply long, single-note MIDI Files that are the exact duration of the groove.

NOTE: Keep in mind that Groove Menu MIDI Mode does NOT allow the same degree of pattern, feel, or timing changes in the host, since the corresponding MIDI files on the Browser Page are simply long, single-note MIDI Files. It's not possible to represent all the individual slices of a Groove Menu MIDI Mode RMX part, since one MIDI channel doesn't not have enough notes to represent all the slices of every groove element of the suite simultaneously.

REFERENCE: Read the [Groove Menus](#) chapters for more info.

VIDEO: Watch the [MIDI Modes video tutorial](#) for a full demo.

HINT: Make your own Groove Menus with the [Favorites](#) feature!

2.8.3. Musical Applications

There are many different ways to utilize Groove Control in various situations. All of these techniques involve ways of interacting with features from your host application and features in Stylus RMX. Sometimes the majority of the work will be done in the host, and other times the majority is done using features in RMX. The more you know about your host's capabilities, the more you'll be able to use the features of Stylus RMX to their fullest potential.

LAYERING

In Stylus RMX, the concept of layering grooves has been maximized and vastly improved over traditional samplers. RMX is eight Part multitimbral and each Part is capable of playing many grooves simultaneously using [Groove Menu MIDI Mode](#). The layering possibilities are practically endless when you consider the massive core library included with RMX, the sonic-shaping potential of the [Edit Page](#), all the [FX](#), the [Chaos Designer](#), the [SAGE Xpanders](#) and the fact that you can import your own audio files.

REFERENCE: Read the [Mixer](#) and [Groove Menus](#) chapters for more info.

USING TIME DESIGNER

The **Time Designer** feature in RMX allows you to change the time signature, pattern, and feel of a groove in real-time, and lets you lock the feel of a groove to any other groove in your RMX Library. You can add swing, apply pattern variations, and even simplify the overall complexity of the groove. Use Time Designer together with the Chaos Designer to add more variety to the feel of the groove.

Once you have manipulated a groove using Time Designer, it can be exported as a MIDI file into a host MIDI track for further editing and arranging.

REFERENCE: For more info, read the [Time Designer](#) and [Chaos Designer](#) chapters.

VIDEO: Watch the [Time Designer tutorial video](#) to learn more about this powerful feature.

USING THE CHAOS DESIGNER

The unique **Chaos Designer** feature in RMX allows you to quickly change many aspects of a groove. You can randomize the pattern, timing, pitch, dynamics, and more. Using Edit Groups, you can isolate individual or groups of slices for Chaos. This is where the power of S.A.G.E. technology really comes to life.

Once you have altered a groove with Chaos Designer, you can capture these changes into a new MIDI file and then drag-and-drop this new file into a host MIDI track for further editing and arranging.

REFERENCE: For more info, read the [Chaos Designer](#), and [Edit Groups](#) chapters.

VIDEO: To see Chaos Designer in action, check out all the [Chaos tutorial](#) videos.

EDITING MIDI FILES

If you've used Groove Control products in the past, you'll already know how this basically works. Now, the MIDI files are available from within RMX on the Browser Page and you can drag-and-drop them directly into your host (if your host supports this feature). If your host doesn't support drag-and-drop directly to tracks, then you can drag the MIDI files to the desktop and then Import the MIDI files into your host from there.

REFERENCE: Read the [Browser](#) chapter for more information.

While Stylus RMX has many new features that speed up working with Groove Control files, the original method of host manipulation of the MIDI files still has many uses:

- **Modifying the Pattern** – It's easy to customize the rhythm pattern of the original groove element by reassigning the MIDI notes of the MIDI file using your host's MIDI editor. This allows you to match the rhythm pattern to an existing musical piece or change it into a totally new pattern.

VIDEO: Watch the [Pattern Variations](#) video tutorial for a demo!

- **Changing the Feel** – By using the MIDI quantize and swing features of your host, you can either tighten up a groove's rhythmic feel to be perfectly quantized or completely change it to a different feel by increasing the shuffle or swing amounts.
- **Groove Templates** – You can match the feel of existing MIDI tracks or favorite feels by using your host's Groove Template feature to use the timings of other elements in your track as a MIDI-quantizing template.

NOTE: See the [MIDI Files](#) chapter for information on creating and saving your own Time Designer Presets and Groove Lock Grids.

- **Sound Replacement** – You can replace certain sounds in the groove with other sounds. If you don't want a particular sound like a snare, you can use your host's MIDI editing functions to find the snare slices and replace them with other slices from the groove such as a hi-hat or a different snare sound on another MIDI channel.

VIDEO: Check out the [Sound Replacement](#) tutorial video for a demo!

- **Changing Time Signatures** – Using your host's MIDI editing capabilities, you can move beats to alter the time signature of a groove to any new time signature.

REFERENCE: Read the [Time Signatures](#) chapter.

- **Creating New Patterns from Scratch** – Using your MIDI controller with RMX in Slice Menu MIDI Mode, you can sequence a brand new pattern of your own from scratch by simply playing the slices of an existing Groove Element. In this type of musical application, you are ignoring the MIDI file for a

particular groove and performing/programming your own groove using the original groove's slices.

2.8.4. Groove Control vs. REX Files

REX files are often confused with Groove Control® because both share the basic concepts of sliced audio and MIDI files. A REX file is something anyone can create from a standard audio file loop by using Reason Studios's ReCycle™ application since it is an open format, while a Groove Control native SAGE file is a closed format and only something that Spectrasonics can create.

Stylus RMX supports the REX file format by allowing you to import REX files via the Stylus RMX Standalone. The standalone makes the process of using REX files in RMX very convenient. However, REX files may not work as well at different tempos compared to the Groove Control files in the Core Library and Expansion libraries.

So what's missing from a REX File that a Groove Control file has? Here are some facts that will help explain the difference:

REX Files are inherently limited by three factors:

Limited Tool Set

The only application that can create a REX file is ReCycle, so the limitations of the tools available in ReCycle for manipulating the audio slices determine the level of quality that can be achieved in a REX file. ReCycle is an older application and no other plug-ins or audio editing applications can be utilized in the creation of REX files. For certain types of simpler percussive loop material, ReCycle has an adequate set of tools for a skilled user to potentially create a quality sliced audio file. For more complex mixes or tonal loops, ReCycle's tools are not adequately suited to produce a usable sliced audio file.

The Experience Level of the “Slicer”

The skill level of the person who is doing the slicing work is another very important factor in achieving the best results from a REX file. While high-quality audio slicing may not be an artform, it is certainly a skilled craft that requires a lot of patience to learn and is far more difficult than most people realize. If the preparation of a REX file is rushed, not sliced properly, or carefully tested, the results will likely be disappointing and nowhere near the desired end result.

No Guaranteed Review Process

REX is simply an audio file format, without any guarantee of musical results that Reason Studios checks, tests, or reviews. Anyone can create a REX file and the end musical results can range from fantastic to terrible depending on the source material and the skill and experience of the person doing the slicing work in ReCycle. Unfortunately, many commercial REX libraries are poorly sliced, while others are sliced very well. REX files are a case of “Garbage IN, Garbage OUT”, so your results can vary a great deal.

Groove Control® is not limited in these three important factors:

Unlimited Tools

With our proprietary Groove Control development method, we are able to use a huge variety of tools and any combination of commercial applications to achieve the best results for each type of source material. This allows us to try many things until the end result is exactly what we want with no artifacts and the best possible sound quality. Many different processing methods are used on the audio, along with a lot of “hand-tweaking” and some custom software. This ensures that every slice of every groove sounds great and can stand on its own. As a result, Groove Control grooves can be played at a much wider range of tempos while still keeping the highest standard of audio quality. Even complex Groove Control grooves with ambient elements sound great when undergoing dramatic speed changes.

Highly Experienced “Slicers”

Groove Control files can only be created by a special, highly trained, and experienced Groove Control audio development group at Spectrasonics where we work together to push the boundaries of what is possible with sliced audio. The group spends a great deal of time-sharing techniques to create the best quality results for every loop. Only Spectrasonics and ILIO Entertainments are currently authorized to produce Groove Control products.

Guaranteed Review Process

When you see the Groove Control logo on a Spectrasonics or ILIO product, you can be sure that every groove has been carefully scrutinized with an official review process to make sure that it adheres to the highest standard of quality.

REFERENCE: Read the [Importing REX Files](#) chapter for more info.

2.8.5. Multi-Component Grooves

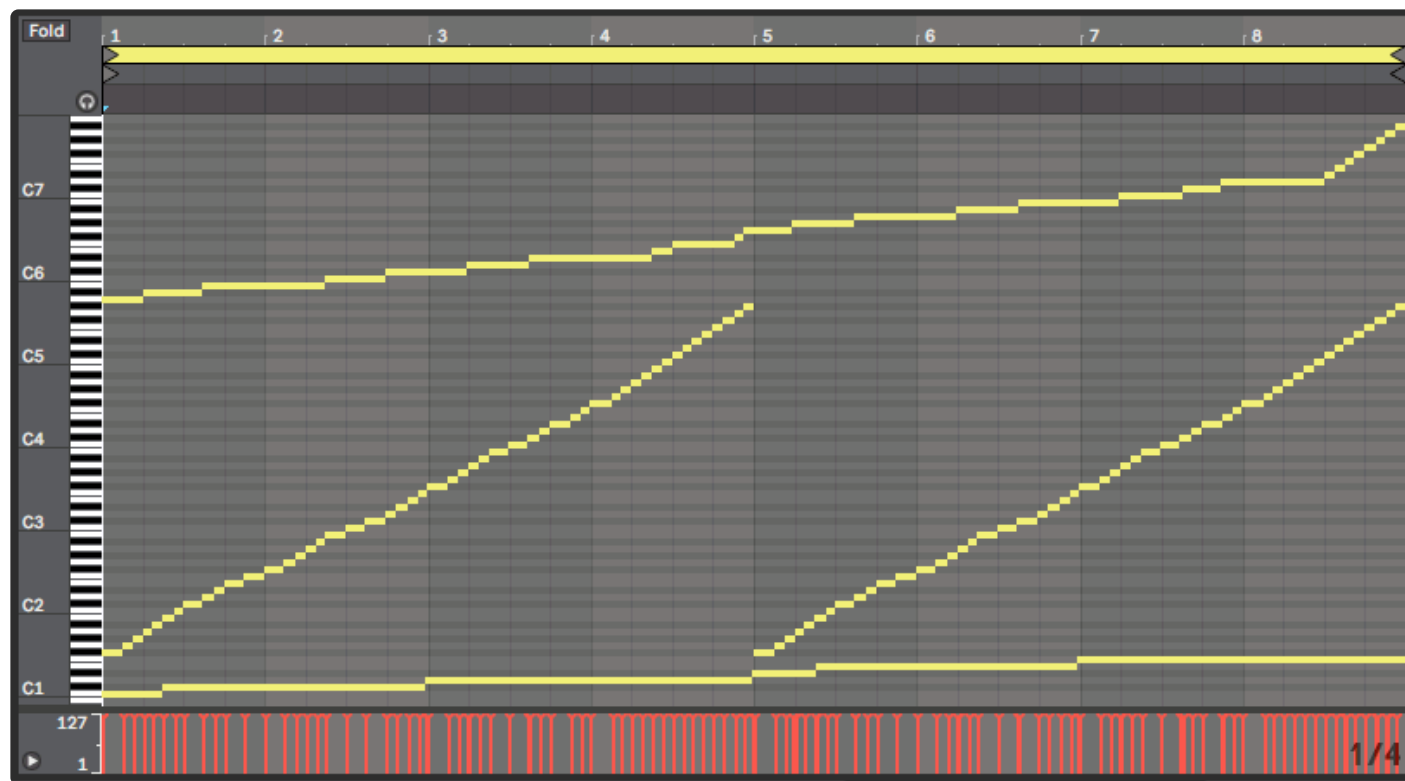
Over the years, Groove Control has evolved. In the past, Groove Control files only triggered a single note (slice) at a time. Now with SAGE technology, Groove Control files have the ability to be multi-tiered, playing several notes at once—several grooves at once.

This “multitrack-style” method of playing the groove’s individual component tracks back simultaneously in real-time allows an even wider tempo range than ever, and with more sonic complexity while still maintaining the highest audio quality. We call these types of grooves “**Multi-component Grooves**”.

Multi-component Grooves have a different type of note-mapping in their MIDI file than you’ll find with standard groove elements.

You will likely find these unique looking MIDI files in various grooves with complex mixes in the core library or SAGE Xpanders. Multi-component groove MIDI files often use the full range of 127 notes and slices! We only use this approach when it’s necessary or when it provides a superior sonic result.

Here’s an example of a Multi-component groove in the core library. Check out this representation of the MIDI file for **174-World Hunt Combo**:



The lowest line of notes are the big hits, the middle set of notes that repeat are the small percussion, and the high tier of notes are the snares. You can slow this groove down quite a bit and it still maintains a great sound.

2.9. Groove Menu

Groove Menus have been around for quite awhile and have appeared on many Spectrasonics products, even in our sample libraries before we released Stylus RMX.

A Groove Menu is essentially a single Patch or Part containing a collection of related grooves at the same tempo, with one groove assigned to a different MIDI note of the keyboard. There are a couple of advantages to this approach of working:

- It's easy to layer and mix grooves together by playing multiple keys.
- You can also play different grooves at different times in the song, making the process of constructing a linear groove track on a single channel much easier than doing the same thing multitimbrally with several parts.

What's different about the way SAGE handles Groove Menus is that we use a special [Groove Menu MIDI mode](#), which makes every Groove element in a Suite play in a Groove Menu style layout.

There are a number of significant advantages of the “Groove Menu MIDI Mode” style approach.

- EVERY Suite works automatically as a Groove Menu just by switching the [MIDI mode](#).
- Users can easily create their own Groove Menus by using the [Favorites](#) system.
- With SAGE technology, all the Grooves are always in sync with the host's tempo.

***HINT:** Check out the [Example Groove Menus](#) sound directory in the Core Library, while you're in Groove Menu MIDI Mode. It's full of interesting examples of how to use Groove Menus that will make a lot of sense once you try them!*

***REFERENCE:** Read the [MIDI Modes](#) chapter for more information.*

***NOTE:** Watch the [Introduction](#) video tutorial for musical demonstrations of using Groove Menus.*

***NOTE:** Make sure to check out [Time Designer in Groove Menu Mode](#), too.*

2.10. Time Signatures

With [Time Designer](#), you can change the time signature of any groove in the RMX library in real-time, using the [Meter](#) function on the Time Designer page.

VIDEO: View the [Time Designer](#) tutorial.

There may still be times and applications where you might want to manually edit grooves into new time signatures, and although Time Designer offers a faster way to do it, it can be done in other ways. What follows are a few ways that you can create alternative time signatures manually, using grooves from the RMX library.

GROOVE MODIFICATION

- Edit MIDI Files in your host

While this is not an instant or real-time process, it is quite easy in Slice Menu mode to edit a groove's MIDI notes in your host application. This allows you to change the time signature and pattern of the original groove to match the music you are working on.

REFERENCE: Read the [Groove Control](#) chapter for more information.

GROOVE CREATION

- Play or build parts in Slice Menu mode

You can think of every Groove Element not only as a pre-made audio loop, but also as a set of sounds that can be played or triggered manually to build your own custom patterns from scratch in any time signature. The slices you manually trigger in each groove element can easily combine together in a musical way, since they come from the same audio loop.

The idea is that instead of “deconstructing” a groove, you are “reconstructing” a brand new one from the slices. This can be done by simply playing the slices manually from your MIDI controller, or by programming a new MIDI file using the sequencing capabilities of your host. In this technique, the groove element is acting simply as a sound source for your own rhythm performance or programming.

- Play or build parts with the Sound Menus

Something many users overlook is that the RMX Core Library contains a truly massive library of over 10,000 unique single shot sounds in the Sound Menus part of the library. Check them out with your MIDI Controller and have fun sequencing any patterns in any time signatures you want!

REFERENCE: Read the [Sound Menus](#) chapter for more info!

- Play or build parts in Kit mode

In Kit Mode, RMX is a very powerful drum module and adheres to the General-MIDI specification. Building and performing your own grooves in RMX allows you to fully customize every aspect of a groove, including the time signature.

REFERENCE: Read the [Kit Mode](#) chapter for more info!

- Play or build parts in Groove Menu mode

Using a combination of [Trigger Modes](#) and [Groove Menu MIDI Mode](#) lets you start and stop the playback of groove elements from MIDI notes. Many interesting time signature variations can be created in real-time using this simple method of shortening or lengthening a groove. This method of “groove performance” works especially well with percussion grooves.

GROOVE EXPANSION

- Import audio files of other time signature loops via the REX File Import feature of the Standalone.

This allows you to import other non-4/4 ReCycle REX files or any of your own custom audio loop material you may have created outside of RMX.

REFERENCE: Read the [Importing Audio](#) and [REX File Import](#) chapter for more info!

- SAGE Xpanders

Several of the SAGE Xpanders from Spectrasonics and ILIO contain some non-4/4 grooves, including: [Liquid Grooves](#), [Burning Grooves](#), [Metamorphosis](#), and [Ethno Techno](#).

REFERENCE: Read the [SAGE Xpanders](#) chapter for more info.

2.11. Variations and Transitions

With Time Designer, you can apply pattern variations to any groove in the RMX library in real-time, using the Pattern Variation function on the Time Designer page.

It's also easy to create Fills, Intros, Endings, and Breakdowns with your host's features.

VIDEO: Watch the [Time Designer](#) video for more information.

VIDEO: Watch the [Pattern Variations](#), [Half-Double Fill Trick](#), and [Fills and Transitions](#) tutorials for demos of many different techniques!

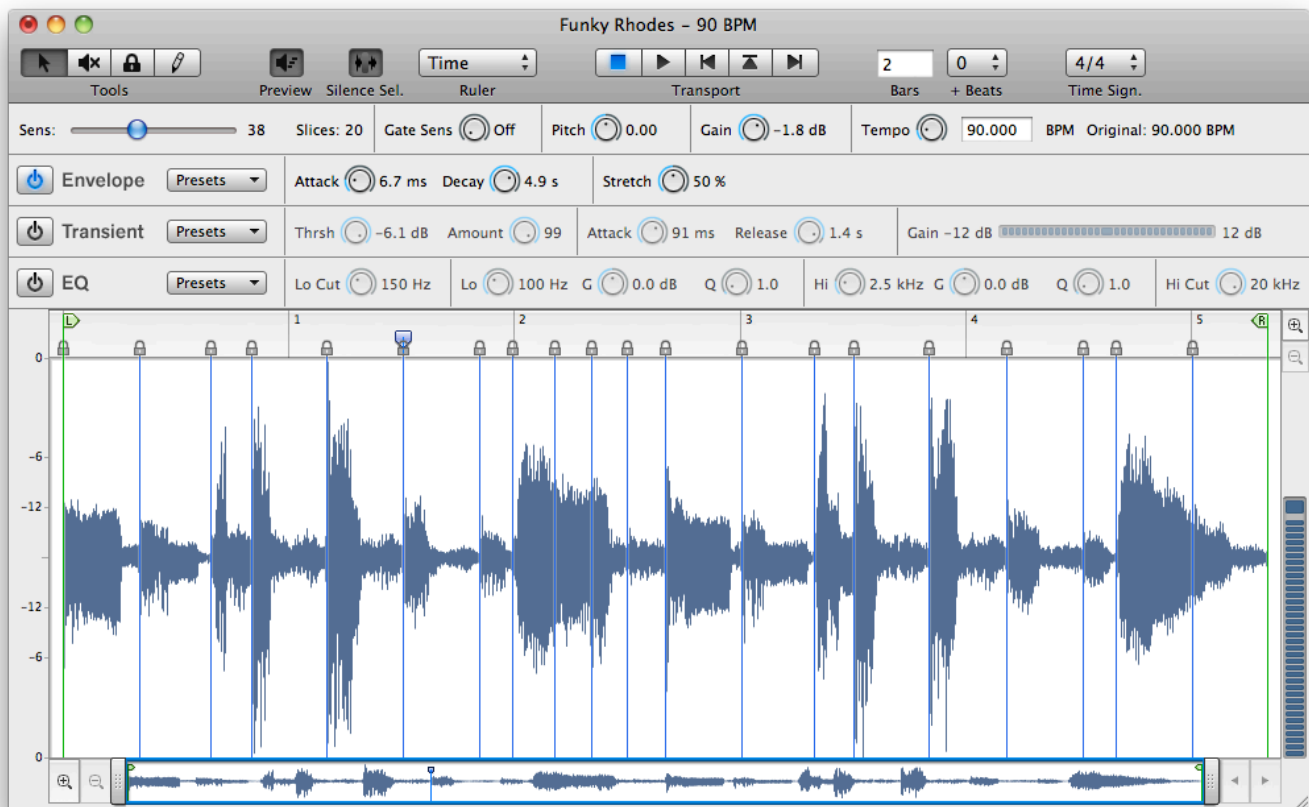
REFERENCE: The [Groove Control®](#) chapter has useful information on this topic.

2.12. Importing Audio

One of the most exciting aspects of Stylus RMX is that in addition to the massive Groove Control-activated core library and SAGE Xpanders that can be used with Stylus RMX, you can import your own audio loops for use in the Stylus RMX engine. This means unlimited possibilities for remixing your own loops by turning them into S.A.G.E. format Groove Elements that can be used in Stylus RMX.

You'll need the following tools to import your own audio loops into RMX:

- The [Import REX files](#) utility that's included in the Stylus RMX Standalone app.
- [Reason Studio's ReCycle™](#) application.



ReCycle is a popular software program that can cut up an audio loop WAV or AIFF file into a sliced REX file that can be converted into Stylus RMX via the REX File Import feature of the RMX Standalone. REX files are useful because they are compatible with many other audio applications and hosts as well, including Reason, Logic, Cubase, Digital Performer, and many other DAWs.

Can I import my own Kit Modules or make Sound Menus?

It is currently only possible to convert user audio loops into RMX Groove Elements. Sound Menu elements and Kit Module elements may only be created by Spectrasonics.

However, there is a little trick to make your own single hit menus that will play in RMX by making a “fake” groove element with the samples you need. Here’s the process for this trick:

- Place all your samples in a track and spread them out to make sure they don’t overlap at all.
- Bounce all these sounds into a single audio file.
- Then create a REX file with a slice in front of each hit.
- Import using the REX File Import feature in the Standalone.

In Slice Menu MIDI mode, each hit will appear on its own key. This is a useful trick if you have a few samples that you’d like to import into RMX.

NOTE: Although many applications can import REX files, ReCycle is the only application that can actually create a REX file.

REFERENCES: Read the [Import REX Files](#) chapter for more information about converting your REX Files and REX Libraries into Stylus RMX.

2.13. Tempo Handling

Stylus RMX always follows the tempo information of the host, so you set the tempo from the host application's tempo controls.

Stylus RMX is able to play back grooves at a wide range of tempos without sacrificing sound quality due to the marriage of our [Groove Control®](#) development method and the powerful advance of our [SAGE Technology](#).

TEMPO CHANGES

If you want to achieve tempo changes within a piece of music (as is common with film-scoring), different hosts handle the issue of clock transmission to plug-ins in different ways—with the musical results varying a great deal. You may notice jerkiness or gaps in Groove Menu MIDI mode or when triggering grooves playing within RMX in sync with your song with tempo changes.

For this reason, we would recommend using Slice Menu MIDI Mode and the MIDI Files for any music that requires tempo changes. The results in Groove Menu MIDI Mode may work, but it depends on many other factors from the host side. Slice Menu MIDI mode will likely always give a sample accurate timing result that will be consistent on every playback.

3. The Sounds

In addition to the numerous ways to add sounds to RMX, there are a wealth of sound options that are included with Stylus RMX for you to use as a starting point for your own creativity.

Here's what's available at a glance—click the links to find out more:

INCLUDED SOUND LIBRARIES:

The Core Library

- [Groove Element Library](#) – Thousands of Groove Control audio loops, organized by tempo.
- [Sound Menus](#) – Over 10,000 unique one-shot samples, organized by type.
- [Kit Modules](#) – Over 3,000 Cutting-edge Drums and Cymbals, organized by type.

Categorized Directories

- [Example Groove Menus Library](#) – Classic Stylus and new genre-based Groove Menu Suites.
- [Groove Elements Directory](#) – Suites of individual instrument grooves.
- [Genre Suites Directories](#) – Epic Energy, Urban, Swing, Club, Breakbeats, Electro directories.

The Factory Patch Library

- [Multi Patch Library](#) – Hundreds of new Multitrack grooves organized by type and tempo.
- [Kit Patch Library](#) – Hundreds of new Kits organized by type.
- [FX Patch Library](#) – Creative library of settings for each effect in the rack.
- [FX Rack Library](#) – Hundreds of cool effects rack combinations organized by type.
- [Spectrasonics S.A.G.E. Xpander Libraries](#) – All five Spectrasonics SAGE Xpanders are part of the Stylus RMX Xpanded library.

Optional Sounds:

S.A.G.E. Xpanders™

- Four additional SAGE Xpander titles available from [ILIO](#).

Imported Audio

- [User REX Files](#) – Audio Loops sliced by Reason Studios' ReCycle™ application.
- Commercial REX Libraries – Hundreds of REX file audio loop collections in various styles

3.1. Creation Tools

If you're curious how the Spectrasonics sound design team created the cool sounds in the RMX core library, here are a few of the tools we used and abused to create the sounds in the Core Library:

SOFTWARE APPS

Apple Logic Pro
Bias Peak
Digidesign Pro Tools HD
IK Multimedia T-Racks
Native Instruments Reaktor
Propellerheads Reason
Propellerheads Rebirth w/ custom mods
Propellerheads ReCycle
Reloop
Soundforge
Steinberg Cubase SX
Steinberg Cubase VST
TC Spark XL
U&I Metasynth
Custom proprietary sound development software

PLUG-INS

Anarchy Rhythms
AudioEase Altiverb
Beatmodel Plugins
Cycling '74 Pluggo Degrader
Cycling '74 Pluggo Feedback Network
Cycling '74 Pluggo Filter Taps
Cycling '74 Pluggo Fragulator
Cycling '74 Pluggo Frequency Shift
Cycling '74 Pluggo Monstercrunch
Cycling '74 Pluggo Noyzckippr
Cycling '74 Pluggo PluggoFuzz
Cycling '74 Pluggo Space Echo
Digidesign Lo-Fi
Digidesign Recti-Fi
Digidesign Sci-Fi
Digidesign Vari-Fi
Emagic EXS24 mkII

Emagic Space Designer
Gleetchplug Cosmo
Gleetchplug D-Rive
Gleetchplug Malestrom
GRM Tools Band Pass
GRM Tools Comb Filter
GRM Tools Contrast
GRM Tools Delays
GRM Tools Freezing
GRM Tools FreqWarp
GRM Tools Pitch Accum
GRM Tools Reson
GRM Tools Shoft
GRM Tools Shuffling
IK Multimedia Amplitube
iZotope Trash
Line 6 Amp Farm
Line 6 Echo Farm
Microtonic
Moogerfooger™ 12 Stage Phaser
Moogerfooger™ Lowpass Filter
Moogerfooger™ Ring Modulator
MOTU Mach Five sampler
MOTU Pure DSP Spectral Effects
MultiLens
Native Instruments FM-7
Native Instruments Spektral Delay
Native Instruments Vokator
Omhforce Frohmage
Omhforce Hematohm
Omhforce Mobilohm
Omhforce OmhBoyZ
Omhforce Predatohm
Omhforce QuadFrohmage
PeRColate QuadraComb
PeRColate Rounder
Prosoniq Morph
Prosoniq Orange Vocoder
Prosoniq PiWarp
Serato Scratch
SFX machine
Smart Electronix Ambience

Smart Electronix Crazy Ivan
Smart Electronix Cyanide
Smart Electronix One Ping Only
Smart Electronix Supaphaser
Smart Electronix Supatrigga
Smartelectronix Ambience
SoundToys™ Crystallizer™
SoundToys™ FilterFreak™
SoundToys™ PhaseMistress™
SoundToys™ Tremolator™
Steinberg HALion sampler
Voce™ Spin
Waves +L1
Waves C4
Waves Diamond Bundle
Waves Doppler
Waves Enigma
Waves MaxBass
Waves MetaFlanger
Waves MondoMod
Waves Q10

HARDWARE DEVICES AND INSTRUMENTS

Accesss Virus A/B/C/Indigo
Bontempi HitOrgan
Boss GL-100 Guitar Processor
Boss GT-6 Guitar Processor
Boss SE-70 Multi-FX
Custom Guitars
Custom Piano
Custom Vinyl Pressings
DATs full of noises!
Elektron Machinedrum SPS-1
Galanti DuoVox
Good Drummers ;-)
Hundreds of Acoustic Drum Kits
Korg Electribe ER-1
Korg Wavedrum
Korg Z1 EVL
Line 6 HD 147
Line6 Basspod
Metal Pots

Nokia cellular phone
Nord Micro Modular
Oscilloscope
Rode Microphones
Roland CR-78 analog drum machine
Roland CR-8000
Roland JP-8080
Roland Jupiter 8
Roland MC-307
Roland MC-909
Roland RSS-10 dimensional space processor
Roland S-10 sampler
Roland S-50 sampler
Roland S-760 sampler
Roland S-770 sampler
Roland SRV-330 Digital Reverb
Roland System 100m analog modular system
Roland System 700m analog modular system
Roland TR-808 analog drum machine
Roland TR-909 analog drum machine
Roland VariOS
Roland V-Guitar
Roland VM-7200 digital mixer
Roland VS-880/VF-1
Roland V-Synth
Roland XV-5080
Sherman Filterbank
Stratocaster and Telecaster guitars
Urban & Natural recordings
Yamaha MIDI'ed CS-80 analog synthesizer

...and lots of other stuff, too!

4. Global Modes



There are two completely different global operation modes available in the Stylus RMX interface:

[Multi Mode](#) and [Kit Mode](#)

These two Global Modes can be accessed on the Mixer Page Header via the MULTI / KIT switch:

NOTE: All 8 Parts will be in the same global mode. For instance, it is not possible to have Parts 1-4 in Multi Mode and 5-8 in Kit Mode.

Multi Mode

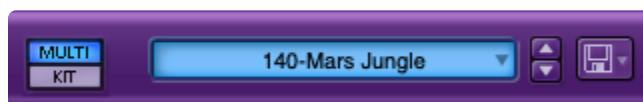
Multi Mode is where you will find all of the Grooves (Core Library, Xpanders, and imported user audio files) and Sound Menus. When RMX is launched, it defaults to Multi Mode. If you want to work with loops, Multi Mode is where you'll do it. It's also a great place to build your own tracks from scratch with the over 10,000 unique sounds presented in the Sound Menus. While there are a lot of drum hits available in Multi Mode via the Sound Menus, individual drum hits are addressed very differently in Kit Mode.

Kit Mode

In Kit Mode, Stylus RMX is optimized for quick building of Kits and acts like a classic drum machine-style sound module. Kit Mode exclusively uses special drum hit elements called "Kit Modules" that can be organized into General MIDI-compatible drum kits. There are over 3,000 kit modules to choose from in the Core Library and all of them automatically place themselves on the proper General MIDI notes when selected. The combination of all these drum sounds along with RMX's built-in FX processing results in some powerful modern-sounding sample kits.

VIDEO: Watch the [Mixer, Multis, and Kits](#) tutorial for a demo of using both global modes.

4.1. Multi-Mode



MULTI MODE is where you will find all of the Groove Elements (Core Library, Xpanders and imported REX files) and Sound Menus. When the Stylus RMX plug-in is opened, it defaults to Multi Mode. If you want to work with loops, Multi Mode is where you'll do it.

***NOTE:** While there are a lot of single drum hits available in Multi Mode via the Sound Menus, individual drum hits are addressed in [Kit Mode](#) very differently.*

***VIDEO:** Watch the [Mixer, Multis, and Kits](#) tutorial video for a demo of using Multi Mode.*

4.1.1. Working with Parts

A Part consists of a sound Element, plus all the parameters from the EDIT Page, CHAOS Page, FX Page, and a MIXER Strip. There are eight Parts in Stylus RMX. Parts may be Saved, Loaded, Copied, Pasted, Cleared, and Reverted.

THE CURRENT ACTIVE PART

You can tell which Part is active by looking in two places:

- THE PART SELECTION BUTTONS IN THE FOOTER

Whichever numbered Button is lit up is the current active Part. To make a different Part active, click another Part Selection Button.



- MIXER STRIP CHANNEL NUMBER INDICATOR SWITCH

Whichever Mixer Strip Number is lit up is the current active Part. To make a different Part active, click on another Channel's Number.



NOTE: Only one Part may be active for editing at a time.

LOADING ELEMENTS INTO PARTS

Groove Elements, Groove Menus, and Sound Menus are loaded into Parts from the Browser Page.



You can open the Browser page by clicking element name displays and the folder icon buttons wherever they appear on the RMX interface.

REFERENCE: Please see the [Browser Page](#) chapter for detailed information.

Once loaded, Elements can be manipulated via the different Editing Pages belonging to that Part.

PART PLAY BUTTONS

Each Part has its own Play Button. Once a Groove Element is loaded, you may play just that Groove by pressing the corresponding Part Play Button. To stop playback of the Groove on that Part, you can press the Part Play Button again.



PART MIDI RESPONSE

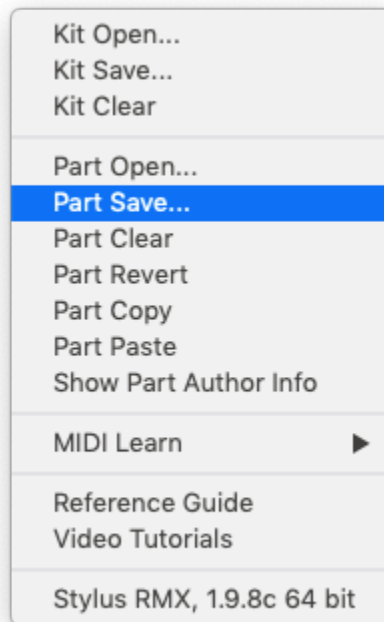
Each Part always responds to a different MIDI channel:

- Part 1 = MIDI Channel 1
- Part 2 = MIDI Channel 2
- Part 3 = MIDI Channel 3
- Part 4 = MIDI Channel 4

- Part 5 = MIDI Channel 5
- Part 6 = MIDI Channel 6
- Part 7 = MIDI Channel 7
- Part 8 = MIDI Channel 8

MANAGING PARTS

The Utility Menu contains several options that allow you to manage Parts. You can Open, Save, Clear, Revert, Copy, and Paste Parts. You can also find out who created a Groove Element with the “Show Part Author Info” feature.



REFERENCE: For more info, please see the Utility Menu – [Part Management](#) chapter.

4.1.2. Multi Patches



Since RMX is a multi-timbral instrument, it can simultaneously play Grooves on all eight Parts with multiple Groove Elements playing in each Part. The possibilities of combinations are virtually endless once you consider the size of RMX's Core Library, the availability of the SAGE Xpander libraries and importing your own REX Files. Loading and Editing Elements into several Parts leads to the creation of Multi Patches.

A Multi Patch saves the current state of the ENTIRE plug-in, including all changes that have been made. Multi Patches can be shared across platforms, since they are not host dependent.

NOTE: Spectrasonics has included hundreds of amazing Factory Multi Groove Patches, organized by style and tempo. These can be accessed on the Mixer Page by clicking the Multi Name Display in the header.

REFERENCE: For more info, please see the [Utility Menu – Multi/Kit Management](#) chapter.

4.2. Kit Mode



In **KIT MODE**, Stylus RMX is optimized for quick building of Kits and acts like a classic drum machine-style sound module. Kit Mode exclusively uses individual drum hit elements called “Kit Modules” that can be organized into General MIDI-compatible drum kits. There are over 3,000 kit modules to choose from and all of them automatically place themselves on the proper General MIDI notes when selected. The combination of all these sounds along with RMX’s built-in FX processing results in some powerful modern-sounding sample kits.

VIDEO: Watch the [Mixer, Multis, and Kits](#) tutorial video for a demo of using Kit Mode.

4.2.1. Kit Suites and Modules



Building a Kit from scratch begins with the Browser Page.

Kit Suites are directories that contain different categories of sounds which are called Kit Modules. There are 8 categories of Kit Suites and Modules:

- CLAPS
- CYMBALS
- HI HATS
- KICKS
- RIDES
- SNARES
- STICKS
- TOMS

In most cases, there are multiple Suites designated to a category of drum sound. Sounds with similar qualities are grouped together in these Suites for quick access. For instance, there are 21 Suites of Kick Drums. Each Kick Drum Suite contains a set of Kick sounds that share some similarities; for example KICKS-Aggressive or KICKS-Deep.

Kit Suites contain Kit Modules that are found in the Elements portion of the Browser Page. A Kit Module contains the drum hit samples. Selecting a Kit Module loads it into the active Part.

REFERENCE: Please read the Browser – [Kit Modules](#) chapter for additional information about Kit Modules and how they work in Kit mode.

4.2.2. Sample Mapping

Each Kit Suite category and all the Kit Modules inside it are pre-assigned to a fixed range of MIDI notes that conform to the General MIDI specification. There is no user-mapping of Sounds. This allows you to switch a complete snare module in any Kit for another snare module without disturbing the rest of the Kit. The new snare module replaces the old one on the same MIDI notes.

LAYERING SAMPLES

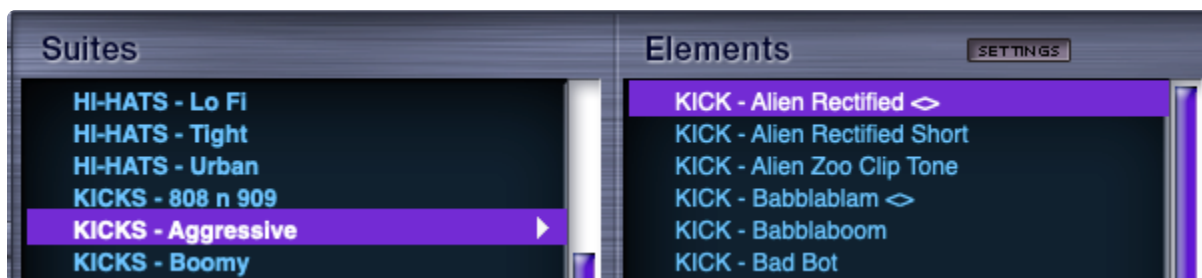
If you load two Snare Modules on two different Parts, the two Snare modules will be layered on the same keys. You can make some very fat sounding drums this way.

SAMPLE MAPPING ASSIGNMENTS

This is the mapping of MIDI notes:

KICKS	B0, C1 (notes #35/36)
STICKS	C#1 (note #37)
SNARES	D1, E1 (notes #38/40)
CLAPS	D#1 (note #39)
TOMS	F1, G1, A1, B1. C1, D1 (notes #41/43/45/47/48/50)
HI HATS	F#1, G#1, A#1 (notes #42/44/46)
CYMBALS	C#2, E2, G2,A2, B2 (notes #49/52/55/57/59)
RIDES	D#2, F2 (notes #51/53)

MULTIPLE HITS



The symbol next to Kit Module names "<>" indicates that the Kit Module contains multiple samples. Kit Modules without this symbol map duplicate samples. In either case, you can create Edit Groups for the different samples and treat them with custom FX. (see the [Parts and Edit Groups](#) section of this chapter).

4.2.3. Parts and Edit Groups

A Part in Kit Mode consists of an EDIT Page, FX Page, and a MIXER Strip (the Chaos Page is not used in Kit Mode). There are 8 Parts in Stylus RMX. Parts may be Saved, Loaded, Copied, Pasted, Cleared, and Reverted. Since each Kit Module resides on its own Part, there is a wealth of FX processing available for each Kit Module.

THE CURRENT ACTIVE PART

You can tell which Part is active by looking in two places:

- **THE PART SELECTION BUTTONS IN THE FOOTER**

Whichever numbered Button is lit up is the current active Part. To make a different Part active, click another Part Selection Button.



- **MIXER STRIP CHANNEL NUMBERS**

Whichever Mixer Strip Number is lit up is the current active Part. To make a different Part active, click on another Channel's Number.



LOADING KIT MODULES INTO PARTS

Kit Modules are loaded into Parts from the Browser Page.



There are three ways to access the Browser Page:

- **Opening the Browser from the FOOTER**

Click on the Element Name Display or the adjacent Folder Icon.

- **Opening the Browser from the EDIT PAGE**

Click on the Element Name field at the top-center of the EDIT page or the adjacent Folder Icon. This is true for both the Standard Edit Page and the Easy Edit Page.

- **Opening the Browser from the MIXER PAGE**

Click on any of the eight Element Name fields on the Mixer Page or the adjacent Folder buttons.

REFERENCE: Please see the [Browser Page](#) chapter for detailed information.

Once loaded, Kit Modules can be manipulated via the different Editing Pages belonging to that Part.

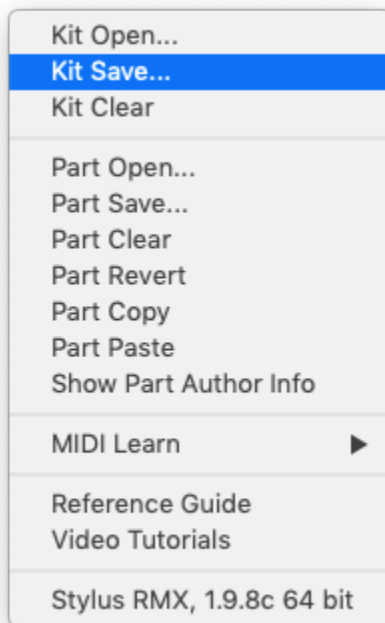
NOTE: You can load two or more Kit Modules of the same type into the same Kit Patch. In this case all the Kit Modules of the same type will be layered on the same keys. For example, if you select three Snare Kit Modules on three different Parts, all three Snare Kit Modules will be layered on the D1 and E1 keys. This can make for interesting layered drum sounds.

PART PLAY BUTTONS

The Part Play Buttons are not active in Kit Mode.

MANAGING PARTS

The Utility Menu contains several options that allow you to manage Parts. You can Open, Save, Clear, Revert, Copy, and Paste Parts.



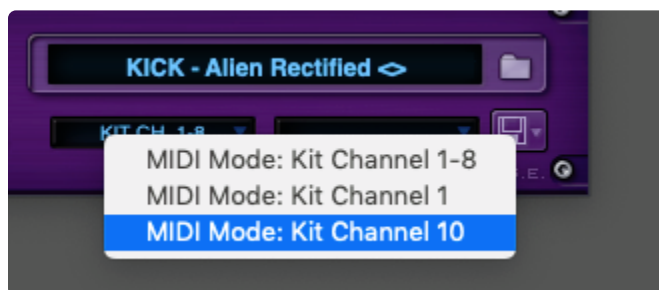
REFERENCE: For more information on using items in the Utility Menu, please see the [Utility Menu chapter](#).

EDIT GROUPS

Edit Groups work with Kit Modules, so different hits in one Kit Module may be assigned to different Edit Groups and processed separately.

REFERENCE: For more information, please see the [Edit Groups chapter](#).

4.2.4. Global MIDI Modes



Kit Mode has three different MIDI Modes. This allows for maximum flexibility when working with incoming MIDI. They are:

KIT CHANNEL 1-8

Each Part responds to a different MIDI Channel.

- Part 1 = MIDI channel 1
- Part 2 = MIDI channel 2
- Part 3 = MIDI channel 3
- Part 4 = MIDI channel 4
- Part 5 = MIDI channel 5
- Part 6 = MIDI channel 6
- Part 7 = MIDI channel 7
- Part 8 = MIDI channel 8

KIT CHANNEL 1

All 8 Parts respond to incoming MIDI Channel 1.

KIT CHANNEL 10

All 8 Parts respond to incoming MIDI CH10. This accommodates General MIDI sequences that default to transmitting percussion on CH10.

MIDI INDICATOR LEDS

The part MIDI indicators in the footer will light up when a module is receiving MIDI notes.

NOTE: *There are no Trigger Mode options in Kit Mode because RMX always responds immediately to any note commands.*

4.2.5. Kit Patches



A Kit Patch saves the current state of the ENTIRE plug-in—meaning any changes made to RMX are saved in the Kit Patch. Kits can be shared across platforms, since they aren't host-dependent.

HINT: Spectrasonics has included hundreds of Factory Kits as a starting point for you. These can be accessed by clicking the Mixer Page Name Display or via the Utility Menu.

Kit Patches can be saved via the Utility Menu, which changes to address Kit Patches in Kit Mode.

REFERENCE: For more info about Patches, please see the [Utility Menu](#) chapter.

5. Part Modes



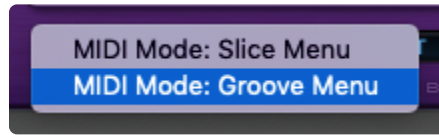
Stylus RMX has two primary modes of operation that can be set independently for each part:

[MIDI Mode](#) and [Trigger Mode](#)

- MIDI Mode determines how each part responds to incoming MIDI note data and what type of playback result occurs when the note is received.
- Trigger Mode controls the timing synchronization of all the Elements on a particular part.

VIDEO: Be sure to watch the [MIDI and Trigger Mode](#) tutorial video!

5.1. MIDI Modes



The MIDI Mode is selected by the drop-down menu display in the lower right corner of the Footer.

MIDI Mode is an important function of Stylus RMX—it determines how each part responds to incoming MIDI note data and what type of playback result occurs when the MIDI note is received. The MIDI Mode affects how grooves are presented on the keyboard, what kind of MIDI files are available for drag-and-drop, and how Edit Groups work. Choosing between MIDI Modes also controls how much of a Suite gets loaded into memory when a Suite is selected.

There are three possible MIDI Modes for each part:

[Slice Menu](#), [Groove Menu](#) and [Sound Menu](#).

Slice Menu and Groove Menu modes work exclusively with Groove Elements. Sound Menu mode is only available when working with Sound Menu Elements and is selected automatically.

VIDEO: One of the key tutorials is the [MIDI Mode](#) video—be sure to check it out!

GROOVE ELEMENTS

MIDI Mode is most commonly changed when working with Groove elements. The two different ways of working with Grooves are selected by changing the MIDI Mode.

Here are the basic differences:

- Slice Menu Mode is ideal when you want to have a single groove with all of its slices presented across the keyboard, with each slice triggered by an independent note.
- Groove Menu Mode allows you to perform or arrange with dozens of entire grooves spread across a single MIDI keyboard, using each note on the keyboard to play a different groove.

MORE GENERAL CONCEPTS

- It is not possible to have more than one MIDI mode selected on the same Part.
- When using drag-and-drop MIDI Files, you must be in the same MIDI Mode during sequencer playback as you were when the file was dragged-and-dropped. For example, if a MIDI file was dragged-and-dropped with Groove Menu mode active, the file would contain only a single MIDI note.

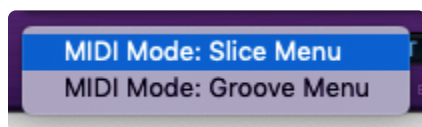
If you switched to Slice Menu Mode and tried to play the Groove from the sequencer, only one slice of the Groove would play. This is also true for MIDI that you record on a MIDI track. If you recorded your own performance in Groove Menu Mode, you would have to make sure the Part was in Groove Menu Mode during playback. This is rarely an issue you need to think about, since all of the Stylus RMX plug-in settings are saved with the song file. When you open the song later, it will be in the same state as when you saved it.

- You can switch between MIDI Modes in the same Suite and not lose settings like Edit Groups. This is because the MIDI Mode changes the presentation of Grooves for different editing tasks within the same Suite, without resetting the parameters for that suite.

REFERENCE: *Kit Mode has its own types of MIDI Modes, which are discussed [HERE](#) in this chapter.*

NOTE: *MIDI Modes and Trigger Modes can both be set independently on each RMX Part.*

5.1.1. Slice Menu Mode



Slice Menu Mode works with the current Groove Element that appears in the Element Name Display.

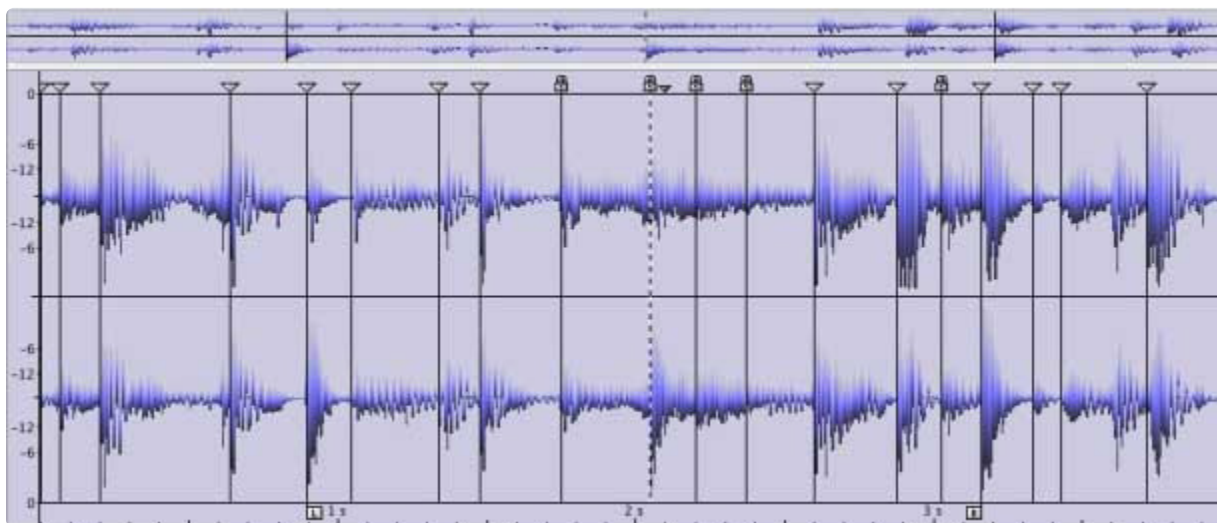
This MIDI mode is ideal when you want to have a single groove with all of its slices presented across the keyboard, with each slice triggered by an independent note. This approach allows the maximum flexibility to edit the pattern and feel of the groove in your host application.

VIDEO: One of the key tutorials is the [MIDI And Trigger Mode](#) video—be sure to check it out!

REFERENCE: Be sure to read the [Groove Control®](#) chapter for more techniques and ideas about using Groove Control/Slice Menu editing methods.

SLICES AND GROOVE CONTROL®

All of the Groove Elements within Stylus RMX appear to the software plug-in as sliced audio files.



The timing information stored in the sliced audio file determines how the slices are triggered upon playback by the SAGE engine—according to the current tempo in your host application. Since there is no real-time DSP time-stretching applied to groove elements during playback, and the proprietary Groove Control® sound development method we employ produces extremely musical results with no artifacts, Stylus RMX is able to play grooves back at a remarkably wide range of tempos, without sacrificing sound quality or changing the pitch.

***NOTE:** Sound quality results will vary significantly with imported audio and REX libraries, since they*

were not created using the proprietary Groove Control® system that Spectrasonics uses. Core Library and official SAGE Xpanders™ will always produce the most consistent and highest quality results.

TRIGGER MODES IN SLICE MENU MODE

In Slice Menu mode, Stylus RMX always responds immediately to MIDI Notes, regardless of the Trigger Mode setting. Using the different Trigger Mode options affects only how grooves are auditioned when using the RMX Play buttons or mouse selection of Groove Elements in the Browser.

MIDI FILES

In Slice Menu Mode, a MIDI file is available to drag from the Browser page to the corresponding track in your host. In the MIDI file sequence, there is a MIDI note which corresponds to correctly trigger each audio slice of the groove.

If your host has the ability to display the MIDI file's name once it's been dragged-and-dropped onto a MIDI track, you'll notice that the name of the file exactly matches the name of the Groove Element. Seeing a chromatic set of MIDI notes and the exact name of the file indicates that a Groove was dragged-and-dropped in Slice Menu mode.

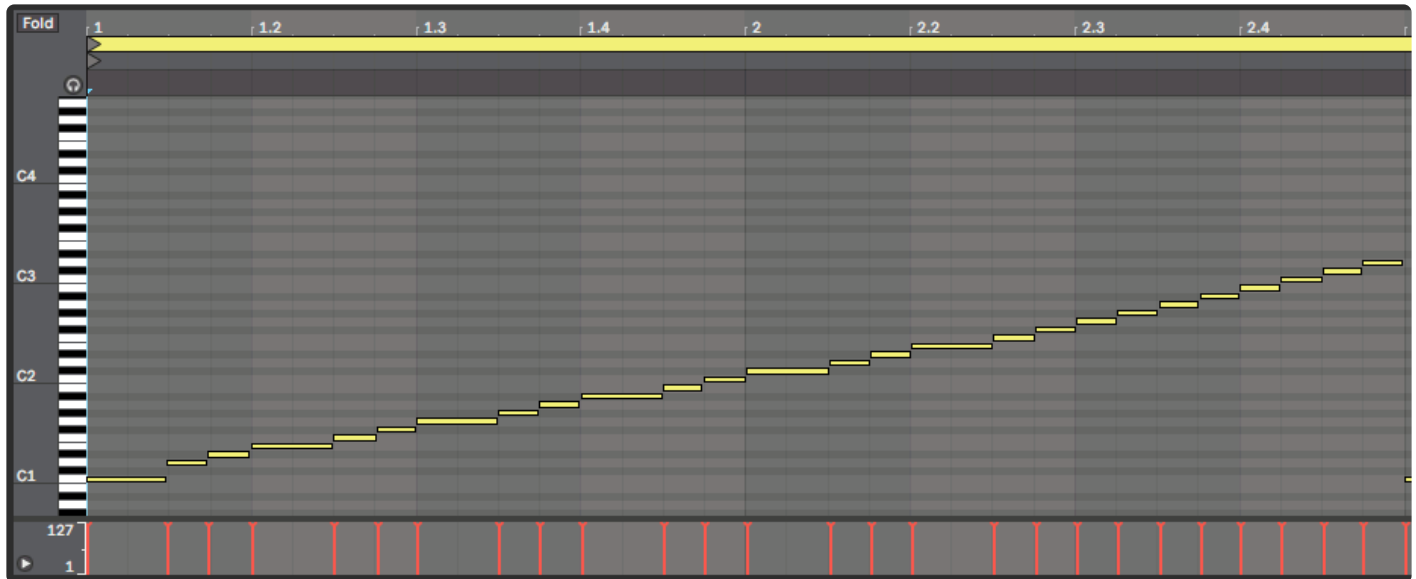
SLICE MAPPING

In Slice Menu Mode, RMX plays a single slice of a groove when a single MIDI note is triggered.

All the Slices of the Groove are usually played back chromatically starting at MIDI note 36/C1.

A Slice Menu MIDI file is essentially the same type of MIDI file as a Groove Control® MIDI file. However, this type of "Sliced audio-style" MIDI file is quite different than a "GM-style" MIDI file, that would have traditional drum kit programming and mapping. The sliced audio MIDI file will only correspond to its original Groove Element. Using this MIDI file to trigger other Elements or Kits will not produce predictable results or be compatible with GM MIDI drum tracks.

Typically, a piano-roll/matrix style MIDI editor view would look something like this:



EDIT GROUPS

Creating Edit Groups in Slice Menu Mode results in Edit Groups that can contain:

- Slices of a predetermined rhythmic value using the Auto-Assign feature
- Any combination of Slices from a single groove element by creating a custom Edit Group
- Any combination of Slices from multiple groove elements in the same Suite, by creating a custom Edit Group

Edit Groups give you incredibly powerful control over the sonic character of Grooves.

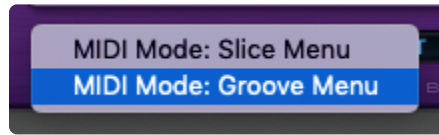
REFERENCE: Please see the [Edit Groups](#) chapter for more info.

MEMORY USAGE

In Slice Menu Mode, only the selected Groove Element and the one below it in the Element column of the Browser are loaded into RAM. Slice Menu mode is much less demanding on RAM than Groove Menu mode. This is one of the reasons Slice Menu Mode is the default setting.

REFERENCE: Please see the [Groove Control®](#) chapter from more info about sliced audio musical techniques and working methods.

5.1.2. Groove Menu Mode



In **Groove Menu Mode**, all the Groove Elements in a Suite are mapped as MIDI notes across the keyboard, with each key triggering a different groove in the Suite. This MIDI mode allows you to perform or arrange with dozens of entire grooves spread across a single MIDI keyboard—using each note on the keyboard to play a different groove. This affords you two major advantages:

- Groove Menu Mode makes it easy to layer and mix grooves together in an intuitive and real-time way with a hardware controller such as a MIDI keyboard. Since the tempo is always synchronized, it's fun and easy to remix or add grooves to an existing piece of music. Combined with the Trigger Mode options, Groove Menu Mode can be a powerful mode for live performance as well.
- Groove Menu Mode is also useful for arranging a single linear track on one RMX Part of related groove variations that are intended for different parts of a song (verse, chorus, bridge, fills, fill bars, etc). This is especially true with the live SAGE Xpanders like Backbeat, Retro Funk, etc.

REFERENCE: See the [Groove Menus](#) chapter for more background on the history and musical application of Groove Menus!

VIDEO: One of the key tutorials is the [MIDI and Trigger Modes](#) video—be sure to check it out!

VIDEO: Make sure you check out [Time Designer & Groove Menu Mode](#) too!

HINT: Check out the really cool [Example Groove Menus](#) sound directory in the Core Library, while you're in Groove Menu MIDI mode. It's full of interesting examples of how to use Groove Menus that will make a lot of sense to you once you try them!

GROOVE PLAYBACK / NOTE ASSIGNMENT

In Groove Menu Mode, RMX plays complete Groove elements when triggering single MIDI notes. Each Groove Element in a Suite is assigned it's own MIDI note in chromatic/alphabetical order.

HINT: This means *EVERY* suite can be a Groove Menu!

If there are fewer than 24 grooves in a Suite, they will be mapped in Groove Menu mode beginning in order from middle C (MIDI note#60).

If there are more than 24 grooves in a Suite, they will be mapped in Groove Menu mode beginning in order

from low C (MIDI note#36).



In the example above, 85-BeLow is the current Suite on the selected part.

There are nine Groove Elements in this Suite. The top Element, 85-BeLow Combo a is mapped to Middle-C4 (Note#60). 85-BeLow Combo b is mapped to C#4/61, and so forth until the last Element, 85-BeLow Vinyl GTR, which is mapped to G#4/68.

A keyboard is displayed along the left side of the Elements column. This provides visual feedback on which keys of your keyboard controller will trigger each Element. When an Element is triggered, a small speaker icon will appear on that note.

SYNC

Using the different Trigger Modes affects how Grooves are performed both when playing Grooves from MIDI and when playing parts from the mouse or RMX Play buttons.

REFERENCE: See the [Trigger Modes](#) chapter for more info.

MIDI FILES

Drag-and-Drop MIDI Files found on the Browser Page are single MIDI notes in Groove Menu mode. The note is exactly the length of the entire Groove and corresponds to the Groove's assigned MIDI note in that Suite.

If your host displays the MIDI file's name once it's been dropped onto a MIDI track, the word "MENU" appears at the beginning of the name. This indicates that the MIDI file was dragged-and-dropped while in Groove Menu Mode.

FAVORITES

The Favorites system is useful for creating custom Groove Menus, allowing you to arrange different Grooves from different Suites for live-playing on a single RMX Part.

*REFERENCE: See the **Browser** – [Favorites](#) chapter for more info!*

EDIT GROUPS

Creating a custom Edit Group in Groove Menu Mode results in an Edit Group that contains an Entire Groove Element, not just a single slice. The Edit Group is automatically named with the Groove Element name. All Groove Elements in a Suite can be automatically assigned to unique Edit Groups with a special command in the Edit Groups Menu. You can also now quickly create/add/remove entire Grooves from Edit Groups, simply by touching the key on your MIDI keyboard.

REFERENCE: Find out more in the [Edit Groups](#) chapter.

MEMORY USAGE

In Groove Menu Mode, selecting a Suite pre-loads all the Elements of the Suite into RAM memory. RAM usage can become high if several Parts are in Groove Menu Mode and the Suites are large.

5.1.3. Sound Menu Mode



Sound Menu Mode is a special MIDI Mode for use solely with Sound Menu Elements.

RMX automatically switches to Sound Menu Mode when the Sound Menu Sound Directory is loaded and is the only choice available. Sound Menu Mode always plays notes immediately when triggered and operates in the same way that you would expect from a sound module or sampler.

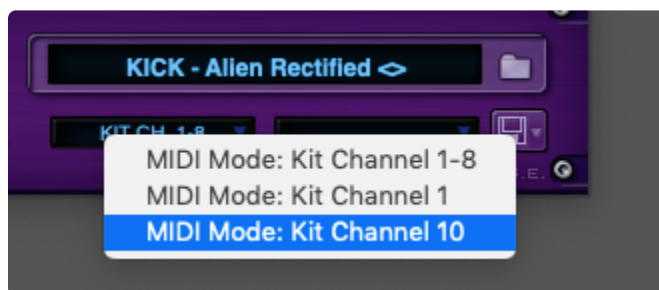
REFERENCE: Read the Browser – [Sound Menus](#) chapter for more info.

EDIT GROUPS

Creating Edit Groups for different Sound Menu Elements is a great way to customize certain samples and hits in the Menus.

REFERENCE: Please see the [Edit Groups](#) chapter for more information.

5.1.4. Kit Mode Settings



Kit Mode has three different MIDI Modes. These Mode options are different than the ones available in Multi Mode. This allows for maximum flexibility when working with incoming MIDI. They are:

KIT CHANNEL 1-8

Each Part responds to a different MIDI Channel.

- Part 1 = MIDI channel 1
- Part 2 = MIDI channel 2
- Part 3 = MIDI channel 3
- Part 4 = MIDI channel 4
- Part 5 = MIDI channel 5
- Part 6 = MIDI channel 6
- Part 7 = MIDI channel 7
- Part 8 = MIDI channel 8

KIT CHANNEL 1

All 8 Parts respond to incoming MIDI Channel 1.

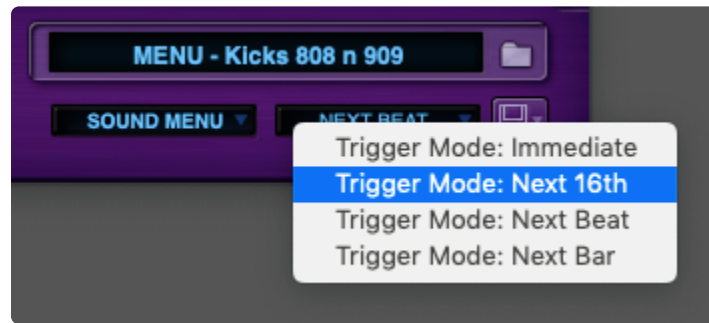
KIT CHANNEL 10

All 8 Parts respond to incoming MIDI Ch10. This accommodates General MIDI sequences that default to transmitting percussion on Ch10.

NOTE: *There are no Trigger Mode options in Kit Mode because RMX always responds immediately to any note commands.*

REFERENCE: See the [Kit Mode](#) chapter for more info!

5.2. Trigger Modes



Trigger Mode controls the playback synchronization of all the Elements on a particular part. This feature is extremely useful in Groove Menu MIDI Mode.

When you select a Trigger Mode from the Trigger Mode Menu, it changes the Mode for all Parts.

If you only want to change the Trigger Mode for the currently selected Part, hold the Option/Alt key while selecting the desired Mode.

VIDEO: Watch the [MIDI And Trigger Mode](#) tutorial for a demonstration of this useful feature.

When Groove Menu MIDI mode is active, the Trigger Mode feature makes it possible to trigger all the Groove Elements of a Suite in real-time with MIDI notes and yet keep them all synchronized with each other, as well as the rest of a sequence.

In the past, playing any looped audio material live in-sync with other musical elements was challenging because precise timing was required. This was difficult to do for a variety of reasons—latencies, inaccurate performances, etc. Trigger Mode solves these problems by input-quantizing live MIDI input when in Groove Menu MIDI Mode. With Trigger Mode, RMX is able to delay the beginning of audio playback of the Grooves from each incoming MIDI note, until the sequencer reaches the next point on the bar/beat grid. This makes it easy to play multiple loops in a live performance with complete synchronization.

HINT: [SAGE Xpanders](#) like *Backbeat* and *Retrofunk* include a lot of drum fill Elements. It's easy to play fills live when using the Trigger Mode feature.

Trigger Mode controls the playback start time of:

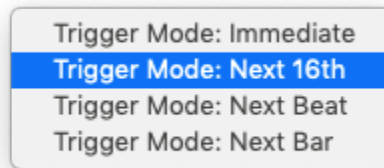
- MIDI notes played live via a keyboard in Groove Menu Mode
- MIDI notes played from a sequencer track in Groove Menu Mode
- Groove Elements selected via the mouse in the Elements window on the Browser Page in both Groove Menu and Slice Menu MIDI Modes.

- The Part Play buttons in both Groove Menu and Slice Menu MIDI Modes.
- The All Play button in both Groove Menu and Slice Menu MIDI Modes.

NOTE: Trigger Modes can be set independently on each of the eight RMX parts.

REFERENCE: Read about [Groove Menu Mode](#) in the MIDI Modes chapter.

5.2.1. The Modes



There are four Trigger Modes:

IMMEDIATE

As soon as a note/play command is received, RMX plays the Groove. There is no delay. Immediate Trigger Mode works well when playing notes from sequencer tracks or for instantaneous triggering from a MIDI controller. RMX starts the Grooves exactly as they are placed on the MIDI tracks. Playing Grooves in this mode does not provide any assistance in beat synchronization.

NEXT 16th

This Trigger Mode waits until the next sixteenth note to play whatever note/play command was sent. In other words, there will be a lag time between when RMX receives a note command and when it actually plays it. This delay is a maximum of a 16th note at the current tempo. This makes it easy to synchronize multiple grooves by playing the note or pressing play just before the desired beat. Next 16th Mode allows odd offsets for interesting syncopated results when performing live.

NEXT BEAT

This Trigger Mode waits until the next beat to play whatever note/play command was sent. The delay is a maximum of one beat. Next Beat mode also makes it simple to synchronize multiple grooves by playing a note or pressing Play before the next beat.

NEXT BAR

This Trigger Mode waits until the next bar to play whatever note/play command was sent. This delay is a maximum of one bar. Next Bar Mode is the perfect choice if you simply want to synchronize Grooves on downbeat of a measure. You can press a note anytime in the previous bar and it will wait until the next bar to play.

NOTE: At the moment Play is activated in the host, [Host Synced](#) Parts will respond as if they were in Immediate Mode. While the host is playing, Parts will respond to the Trigger Mode to which they are set.

5.2.2. Internal / External Timing

The Trigger Mode feature works even if a host is not playing because RMX has it's own internally running bar/beat clock. RMX switches between it's own internal time system and the host's time system depending on the "Play" status of the host's transport.

With [Host Sync](#), at the moment Play is activated in the host, Host Synced Parts will respond as if they were in Immediate Mode. While the host is playing, Parts will respond to the Trigger Mode to which they are set.

- While the host's transport is in Play, RMX's time system is disengaged and RMX follows the bars and beats of the host's playback.
- When the host stops playback, RMX continues the host's time system, but does so with it's own internal time system. Generally, this results in RMX continuing to play seamlessly.
- Once the host transport Plays again, RMX allows the host to take over again. Starting Playback may not be in sync with RMX's internal time system, so there may be a slight hesitation in playback of Part Playing grooves while RMX resynchronizes with the host's time system.

RMX's internal time system is also useful for older hosts that do not support delivering clock information to plug-ins.

VIDEO: Please see the video [MIDI and Trigger Modes](#) to view these modes in action.

NOTE: Trigger Modes are not available in Kit Mode because Kit Mode always responds immediately to note commands.

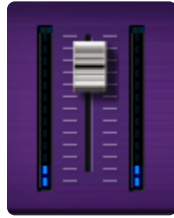
6. The Footer



The **Footer** is the one area of the Stylus RMX interface that remains constant across all pages and modes. This area is central to navigation and contains many important features:

- Master Volume and Master Meters
- All Play/All Stop Buttons
- Host Sync Button
- Value Display
- Part Play Buttons
- Part Selection Buttons
- MIDI Indicator Lights
- Page Selection Buttons
- Element Name Display
- MIDI Mode Display
- Trigger Mode Display
- Utility Menu

6.1. Master Volume and Master Meters



At the left of the Footer is the **Master Volume** fader along with the **Master Meters**. This fader is the final output volume control for Stylus RMX's main output, OUT A. RMX can get quite loud when several Parts play together. This is an easy way to quickly lower the volume of the entire plug-in.

Unity Gain is when the Master Volume fader is set at 0dB. The Master Volume fader has a range of “-infinity” (silent) to +2.5dB. Anticipating potentially loud volumes, the factory default Multi Patch Master Volume is set at -3.5dB.

6.2. All Play and All Stop Buttons



The large Play button is the **All Play** button. When pressed, all active Parts inside RMX that have Grooves loaded will begin playing.

If Play was initiated with the **All Play** button, then pressing the button again a second time will also stop all parts.

If playback was initiated by a Part Play button, then pressing the **All Play** button will activate Play on any remaining active Part that isn't currently playing.

The Stop button is the **All Stop** button. Pressing this button while any RMX parts are playing will stop all playback.

NOTE: The Play/Stop buttons do not synchronize with your host's transport unless the [Host Sync Button](#) is enabled.

HINT: You can apply automation or MIDI messages at the points you want RMX to Play and Stop. This allows you to start and stop RMX's transport anytime during a song. See the [MIDI Learn](#) and [*Automation*](#) chapters for details.

6.3. Host Sync



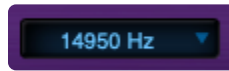
The Host Sync Button enables RMX to sync with the transport in the host software. When the Play button is activated in the host, all Host-Synced Parts in RMX will begin playing.

Host Sync locks to the Host Song Position, so if the transport is started mid-measure, RMX will begin playing at the correct position in the loop.

At the moment Play is activated in the host, Host-Synced Parts will respond as if they were in Immediate Mode. While the host is playing, Parts will respond to the Trigger Mode to which they are set.

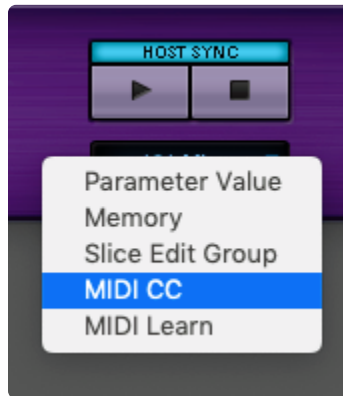
When the Host Sync Button is enabled, all Parts are Host-Synced by default. By holding the Option/Alt key and clicking on the Host Sync button, you can enable or disable Host Sync for the current Part.

6.4. Value Display



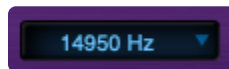
The **VALUE DISPLAY** is a multi-purpose data display that offers several kinds of real-time feedback. There are five display modes to choose from:

PARAMETER VALUE, **MEMORY**, **SLICE EDIT GROUP**, **MIDI CC**, and **MIDI LEARN**.



To switch display modes, click on the display to reveal the drop-down menu.

PARAMETER VALUE DISPLAY MODE



This mode offers real-time parameter-change feedback. When a knob or slider is moved, or a button is clicked, this window reflects that change. Usually, the Value Display will use an appropriate measurement unit for the currently selected parameter. For instance, when moving a volume slider, the Display shows changes in decibels; when changing frequencies, the Display shows Hz; and when changing Envelope parameters, the Display shows milliseconds, etc. If the current parameter does not have a specific value unit that describes its change, then the Display shows an incremental change between 0 and 1.

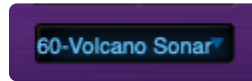
Clicking on a parameter, but not changing it, allows you to view that parameter's current value.

MEMORY DISPLAY MODE



This mode indicates the total memory RMX is currently using across all Parts.

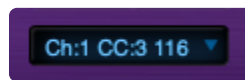
SLICE EDIT GROUP DISPLAY MODE



In Slice Menu Mode, this option shows which Edit Group in which a particular Slice or Groove belongs. This is a great way to keep track of Slices or Groove Edit Groups when playing a MIDI keyboard.

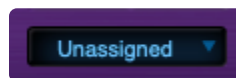
In Groove Menu Mode, if you've Created an Edit Group or made an Edit Group for each Groove in the Suite, this option will show the name of each Groove as it's played.

MIDI CC DISPLAY MODE



This mode displays information about incoming MIDI controller data: the MIDI Channel number, the MIDI Controller number and MIDI Controller Value.

MIDI LEARN DISPLAY MODE



This mode indicates the MIDI Learn status of a parameter. If a parameter has been Learned, the display reads indicates the MIDI Channel and MIDI Controller Number that control it. Otherwise, the displays "Unassigned."

6.5. Part Selectors / Play Buttons / MIDI Indicators



The eight numbered buttons labeled “1~8” are the Part Selection buttons for each of Stylus RMX’s 8 Parts. These buttons let you choose which Part you are currently editing. The active Part is highlighted in Blue.

The eight small Play buttons under the **Part Selection** buttons are the **Part Play** buttons. Press these buttons to start and stop a groove on a particular Part.

***NOTE:** The Part play buttons only work with the [Groove Elements](#) feature.*

The eight lights above the Part Selection Buttons are the MIDI Indicator lights. Each light flashes when RMX receives MIDI on its respective Part.

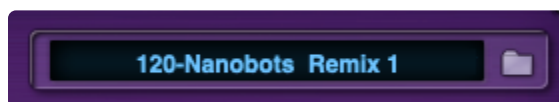
6.6. Page Selection Buttons



There are five **Page Selection** buttons: [EDIT](#), [FX](#), [CHAOS](#), [TIME](#), and [MIXER](#).

These buttons take you to each of the five interface pages and change the RMX GUI.

6.7. Element Name Display



The **Element Name Display** has two functions:

- It shows the name of the current Element on the currently selected Part. If a selected Part does not have an Element loaded, it remains blank.
- Clicking on the Element Name Display or the adjacent Browser Icon Folder takes you to the Browser Page.

***NOTE:** You can open the Browser page by clicking Element Name Displays and the folder icon buttons wherever they appear on the RMX interface.*

***REFERENCE:** Please see the [Browser](#) chapter for detailed information.*

6.8. MIDI Mode Display



The menu choices displayed in the **MIDI Mode Display** are dependent upon the active Mode and Element.

VIDEO: Please take some time to watch the [MIDI And Trigger Modes](#) tutorial video for more information on this important section.

Slice Menu, Groove Menu, and Sound Menu MIDI Modes are only available in MULTI Mode.

SLICE MENU MIDI MODE

This Mode places each individual audio Slice of a single Groove Element across the MIDI note range.

GROOVE MENU MIDI MODE

This mode places entire Grooves on each MIDI note. This allows you to have an entire Suite of Grooves spread across the keyboard for live performance.

SOUND MENU MIDI MODE

This MIDI mode only appears when you have loaded Sound Menu Elements. Functionally, Sound Menu mode is the same as Slice Menu mode except there is no Groove attached to the sounds.

REFERENCE: Read the [MIDI Modes](#) chapter for more information.

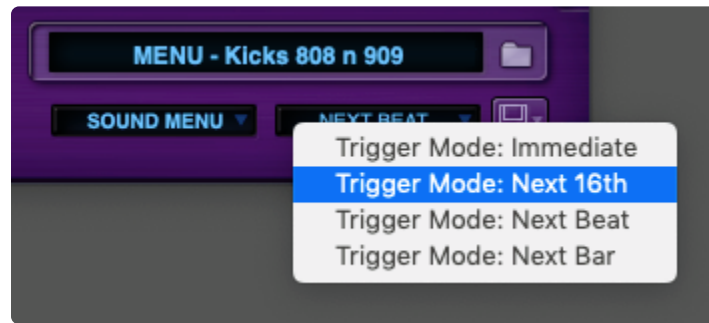
SPECIAL MIDI OPTIONS FOR KIT MODE



In Kit Mode, this display has a different function—it selects the MIDI Channel options.

REFERENCE: Please see the [Kit Mode](#) chapter for more information.

6.9. Trigger Mode Display



The **Trigger Mode Display** controls the playback synchronization of Groove Elements when selecting from the Browser/Play buttons and the timing of RMX Grooves to incoming MIDI note data in Groove Menu MIDI Mode.

IMMEDIATE

When a key on a MIDI controller is pressed or the sequencer sends a note command to RMX or the Part Play or All Play buttons are pressed, this Trigger Mode plays a Slice or Groove inside RMX with no delay.

NEXT 16th

This Trigger Mode waits until the next 16th note to play whatever note/play command was sent. So, there will be a lag time between when RMX receives a note command and when it actually plays it. This delay is a maximum of a 16th note at whatever is the current tempo. This makes it easy to synchronize multiple grooves by playing the note or pressing play just before the desired start. Next 16th mode allows odd start times for interesting syncopated results.

NEXT BEAT

This Trigger Mode waits until the next beat to play whatever note/play command was sent. The delay is a maximum of one beat. Next Beat mode also makes it very simple to synchronize multiple Grooves by playing a note or pressing Play before the next Beat.

NEXT BAR

This Trigger Mode waits until the next bar to play whatever note/play command was sent. This delay is a maximum of one bar. Next Bar mode is the perfect mode if you simply want to synchronize Grooves on downbeats.

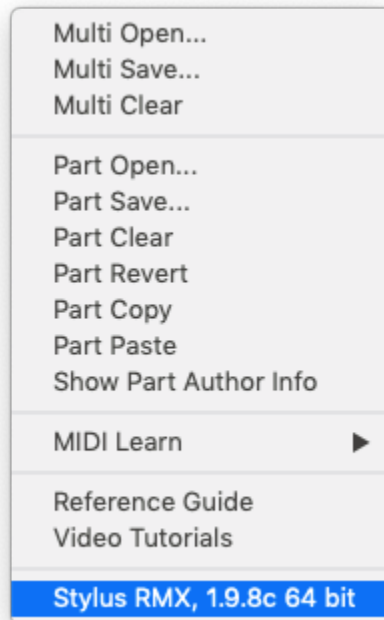
REFERENCE: Read the [Trigger Modes](#) chapter for more information.

REFERENCE: Watch the [MIDI and Trigger Modes](#) tutorial, it's very useful!

NOTE: At the moment Play is activated in the host, [Host-Synced Parts](#) will respond as if they were in Immediate Mode. While the host is playing, Parts will respond to the trigger mode to which they are set.

NOTE: These Trigger options are only available when RMX is in Multi Mode. Kit Mode always operates with Immediate triggering. Since there are no other options, this display remains blank when RMX is in Kit Mode.

6.10. Utility Menu



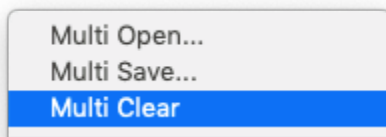
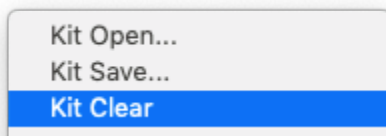
The **Utility Menu** is the main drop-down menu and has five system-oriented functions:

- Used for Managing [Multis and Kits](#).
- Used for Managing individual [Parts](#).
- Contains the [MIDI Learn](#) features.
- Accesses this [Reference Guide](#) from within the plug-in.
- Displays the current [software version](#) number of the plug-in.

The “Floppy Disk icon” button which opens the drop-down Utility Menu options appears in the Footer and again in the header of the [Mixer](#) next to the Multi Name Display.



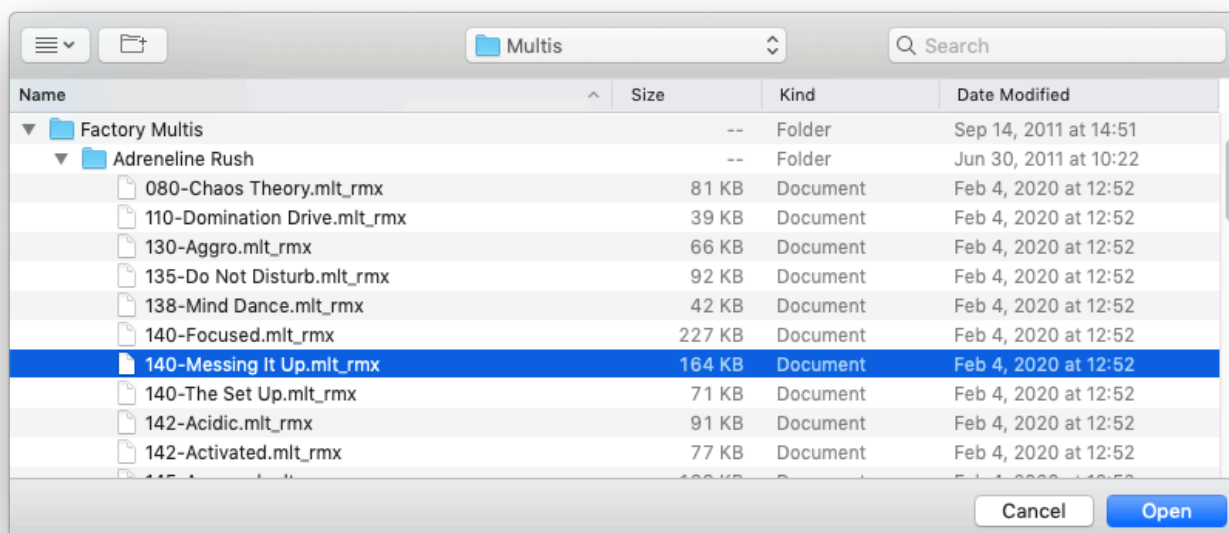
6.10.1. Multi / Kit Management



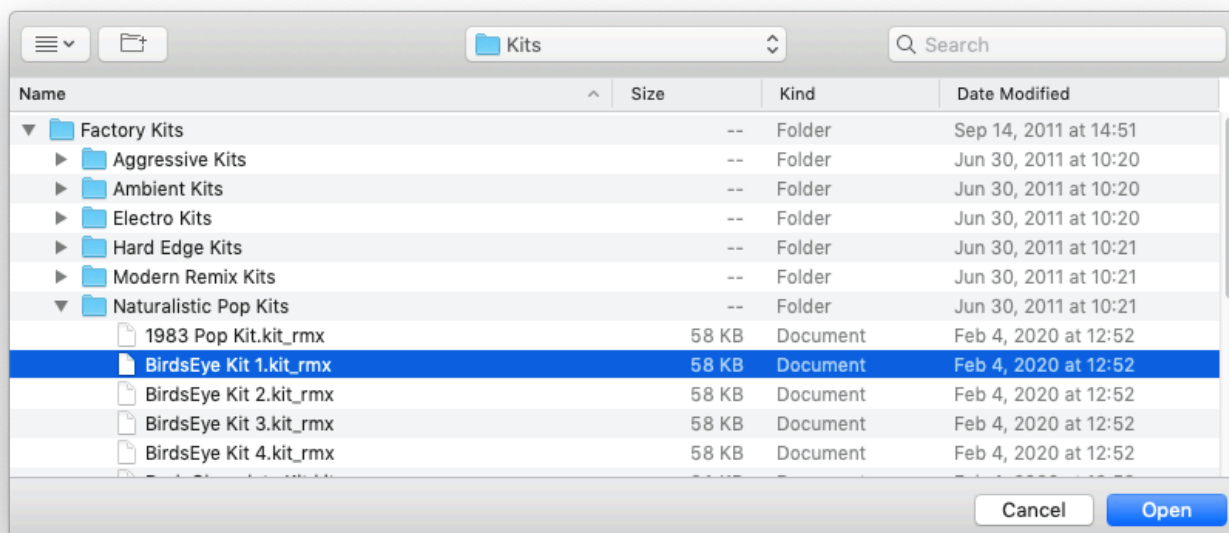
These three menu choices change labels when switching between **Multi Mode** and **Kit Mode** and affect the status of the entire plug-in.

MULTI / KIT OPEN

This menu item will open a Multi or Kit Patch from your hard drive via the standard “Open” dialog of your operating system. Keep in mind that opening a Multi or Kit Patch changes all current settings in the entire plug-in to those of the newly selected Multi or Kit Patch. This option performs the same function as clicking on the **MULTI/KIT NAME DISPLAY** on the Mixer Page Header or the up/down selection arrows next to the display. However, clicking on the Name Display reveals a drop-down menu with all the Patches in the SAGE directory. Choosing **MULTI/KIT OPEN** brings up the standard “Open” dialog that allows you to navigate to somewhere other than the SAGE directory to find a Multi or Kit. **MULTI OPEN** defaults to opening in the “Multis” directory.



KIT OPEN defaults to opening in the “Kits” directory:

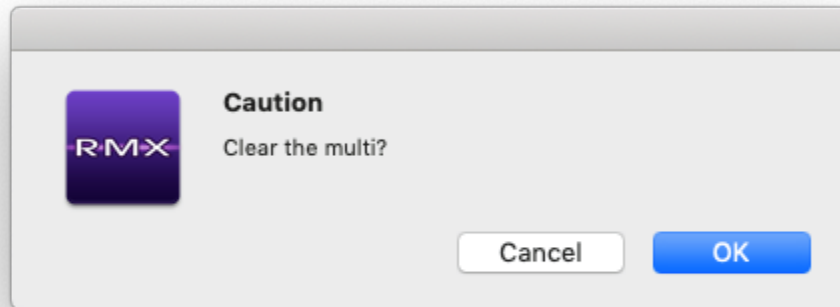


MULTI / KIT SAVE

This menu item saves the current state of the ENTIRE plug-in as a Multi patch in Multi Mode or a Kit patch in Kit Mode. Every parameter is remembered, including FX plug-ins, MIDI Learn assignments, Aux Sends, Output Assignments, MIDI mode, Trigger mode, Solos, and Mutes.

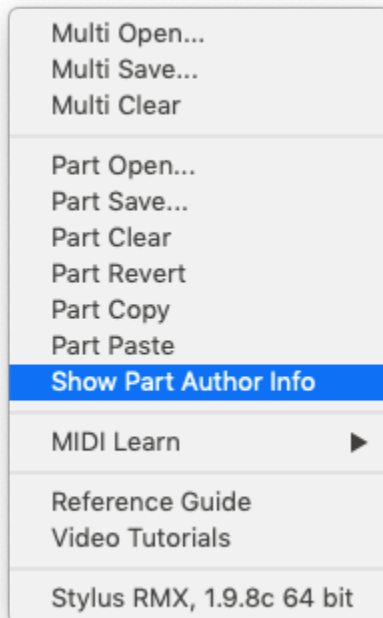
MULTI / KIT CLEAR

This menu item will clear all of the current settings in the entire plug-in and returns RMX to it's default state. You will first be asked to confirm this operation with the following dialog message:



REFERENCE: For more info about Defaults, please see the [Defaults](#) chapter.

6.10.2. Part Management



These seven menu items perform the same functions in both Multi and Kit Modes.

PART OPEN

This menu item will open a Patch file on the currently selected Part from your hard drive via the standard “Open” dialog of your operating system. Keep in mind that choosing this overwrites any of the parameter settings on the current Part except MIDI Learn assignments.

PART SAVE

This menu item saves all the parameter settings of the currently selected Part as a “Patch.” Any parameter changes in place are saved including the Edit Page controls, insert FX settings, Aux Sends, Output Assignments, MIDI modes, and Trigger modes. MIDI Learn assignments are not saved.

VIDEO: Watch the [Edit Templates](#) tutorial to see how useful this feature can be.

PART CLEAR

This menu item clears the current sound and all parameters from the currently active Part and returns the Part to an empty default state. MIDI Learn assignments are not cleared.

REFERENCE: For more info about Defaults, please see the [Defaults](#) chapter.

PART REVERT

On the currently active Part, this menu item keeps the current element loaded but resets all the parameter settings and returns them to their original default settings.

PART COPY

This menu item copies all the settings from the currently active Part. MIDI Learn assignments are not copied.

PART PASTE

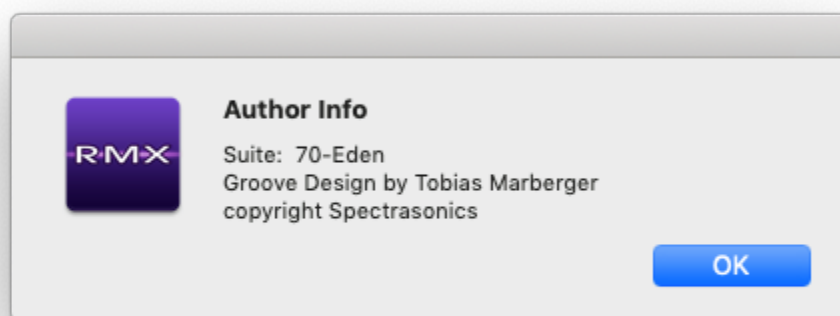
To paste a copied Part into any other Part:

- Select a different Part than the one that was copied.
- Select “Part Paste.”

This replaces the element and any settings that were in place on the Part before the Paste. MIDI Learn assignments are not pasted in this operation.

SHOW PART AUTHOR INFO

This menu item will display information about the author of the Suite of the selected Part. The four principal audio Groove Designers of the Stylus RMX Core Library are Eric Persing, Diego Stocco, Tobias Marburger, and Hans-Joerg Scheffler. You’ll find other author information about the various artists that created the Audio Elements on the SAGE Xpanders here as well. Converted Groove Control libraries and REX files don’t have any author information to display.



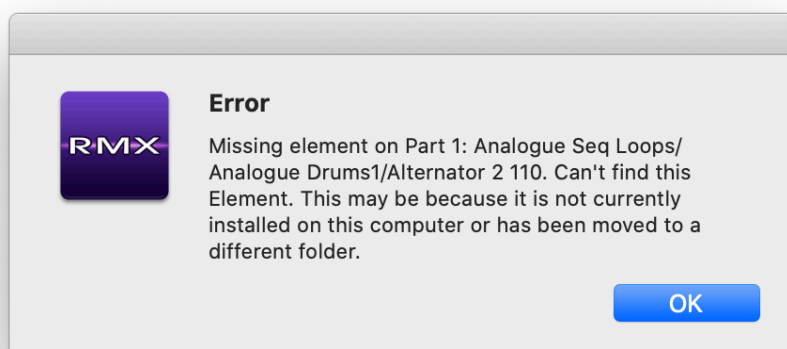
NOTE: This information relates to the original author of the Audio Element in use on the current Part. It does not identify the creator of the current Multi or Kit Patch.

6.10.3. Patch Compatibility

RMX Patches are not host-dependent and can be shared with users on other platforms and hosts. For instance, a Patch created in Logic can be opened on a PC in Pro Tools and visa-versa.

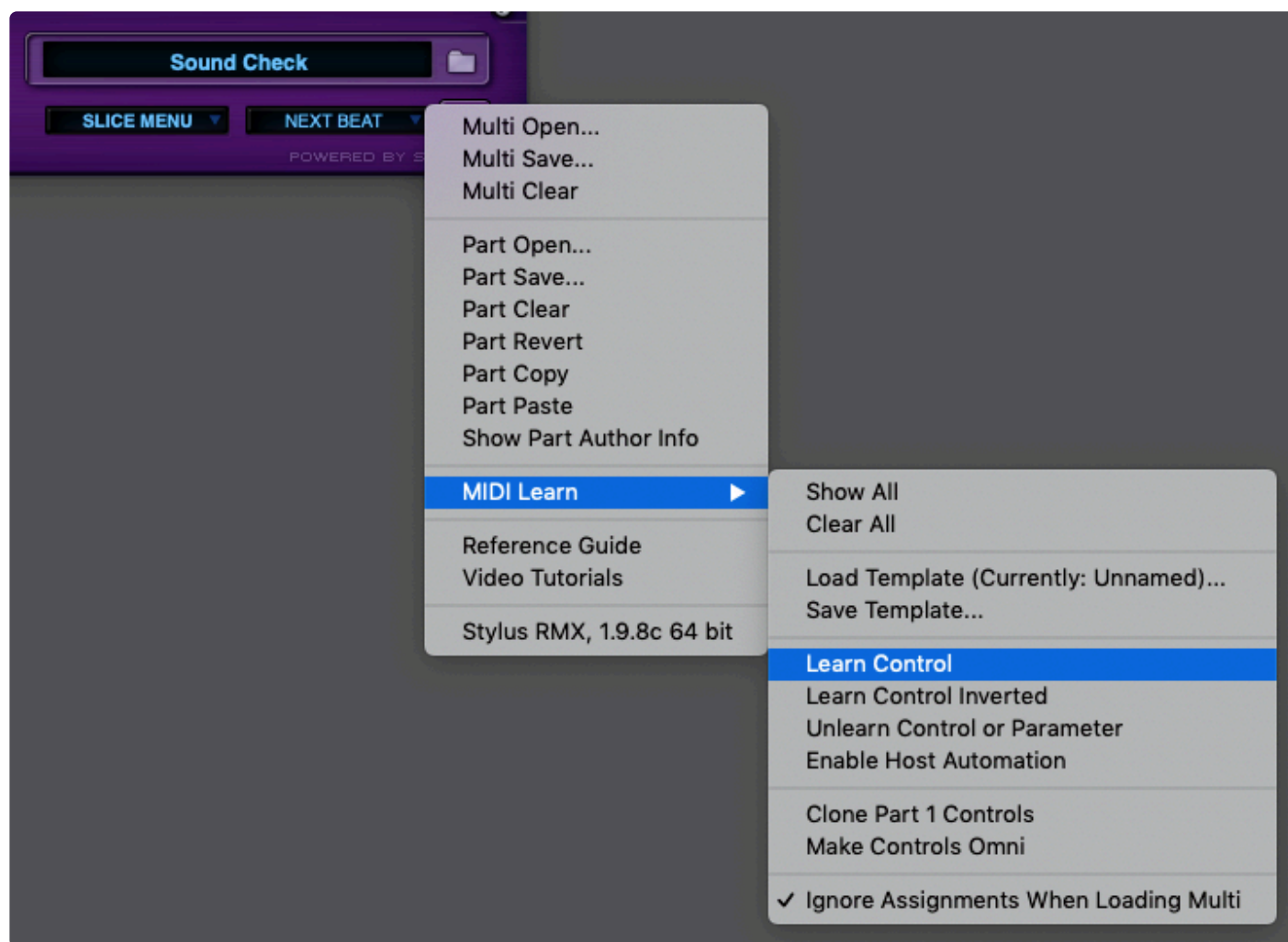
However, there are a couple things to keep in mind when saving and sharing RMX Patches with someone on a different computer:

- User Favorites are not stored within the RMX plug-in itself—they are stored in the SAGE directory. As a result, if a User Favorites Suite was used to create a Patch, you must include the directory of that User Favorites Suite along with the Patch file, otherwise it will not open properly on the other computer. You can find User Favorites in the SAGE / Stylus RMX / User Favorites directory.
- When exchanging Patches, if you use Elements other than the Core Library, like imported REX files, the Patch will not open properly on another computer if the other computer does not also have the same Libraries installed. When this happens, you will get an error message like this:



NOTE: *This isn't an issue with Kit Patches, since they always use the Core Library sounds.*

6.10.4. MIDI Learn



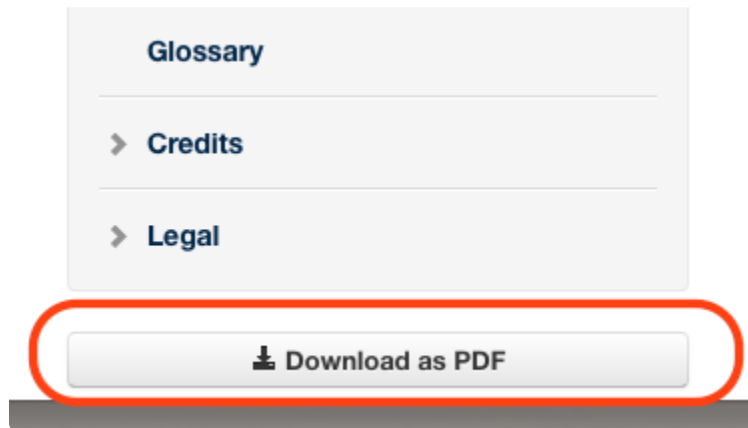
MIDI Learn is an immensely powerful feature that allows you to control virtually any on-screen parameter on any RMX page with an external MIDI controller or MIDI messages from your host. MIDI Learn is also a flexible system that can address over 20,000 of Stylus RMX's parameters to the hardware controller you use.

REFERENCE: Read the [MIDI Learn](#) chapter for the full information.

VIDEO: Watch the [Setting Up a Hardware Controller](#) tutorial for feature demos.

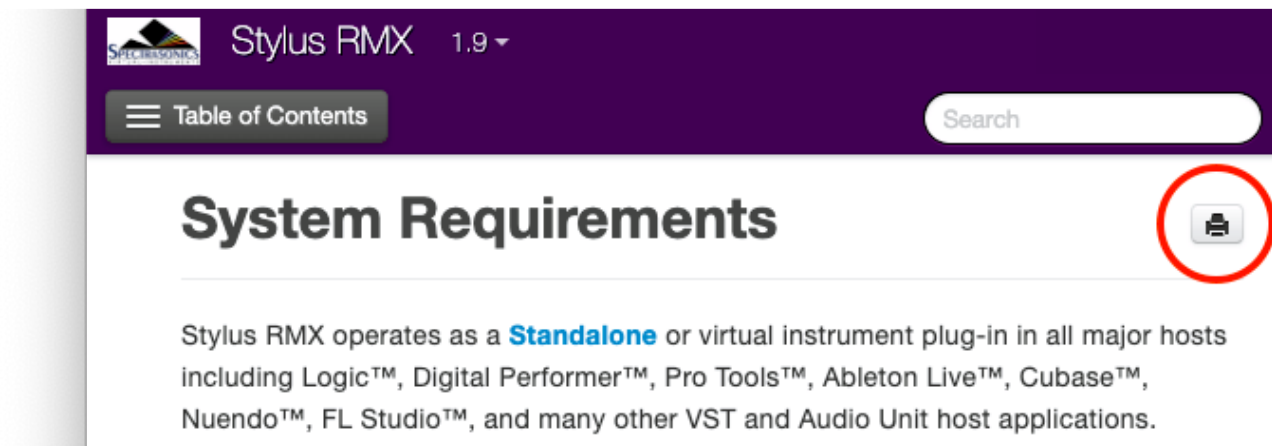
6.10.5. Help System

The **REFERENCE GUIDE** item in the Utility Menu is the direct link from the plug-in to this Reference Guide. You can choose this whenever you want to find out more about a feature or have question about how something works in Stylus RMX.



If you wish to have a hard copy / printout (or PDF) of the Reference Guide, click the Download as PDF button at the bottom of the directory to save a printable PDF.

You can also print just the page you are reading by clicking the small Printer Icon in the upper right of each page.



If you'd like to hide the Table of Contents sidebar in order to display any of the images in a larger format, click on the "collapse" arrow located on the top right of the sidebar.



6.10.6. Video Tutorials



The Stylus RMX video tutorials are an effective and easy-to-understand way to learn our software instrument. You'll notice that throughout this reference guide, we refer you to certain videos for more information, sometimes a (moving) picture is worth a thousand (or a million) words!

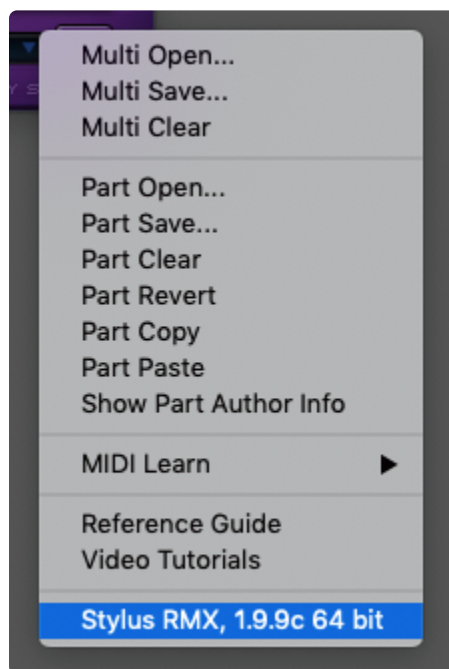
There are three types of video tutorials:

- **Feature Tutorials** that take you through the functions and features of the instrument.
- **Host Tutorials** that demonstrate how to do specific host-related functions like opening the plug-in, MIDI file handling, audio routing, and rendering. There are tutorials available for all the major hosts including Logic, Pro Tools, Cubase, Digital Performer, and Ableton Live.
- **Trick Tutorials** which cover how to perform various musical applications in RMX, with a focus on interesting, lesser-known techniques.

There are also more in-depth tutorials with specific information on using RMX with various hosts.

Please visit [HERE](#) to view the tutorials.

6.10.7. Software Version



The last item in the Utility menu displays the current RMX software version number. Check this number to make sure that you're running the most current version of RMX.

Registered users can always log in to their User Account to download the latest Stylus RMX plug-in updates at the [Spectrasonics Updates Page](#).

7. The Browser



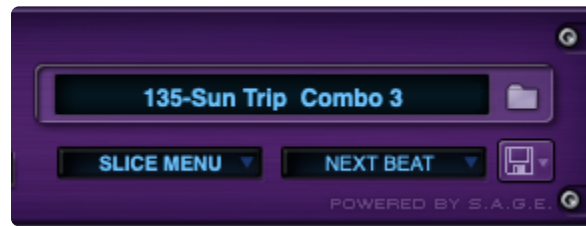
The **Browser** is a powerful multi-purpose area that offers:

- Fast, organized access to thousands of grooves and sounds from the RMX Core Library, Expansion Libraries, and Imported REX files.
- Auditioning and loading of Grooves and sounds
- Tools for creating custom Suites of Favorites
- Dragging and dropping of MIDI files and more.

VIDEO: Check out the various [Browser tutorials](#) for demonstrations of the features.

7.1. Navigation

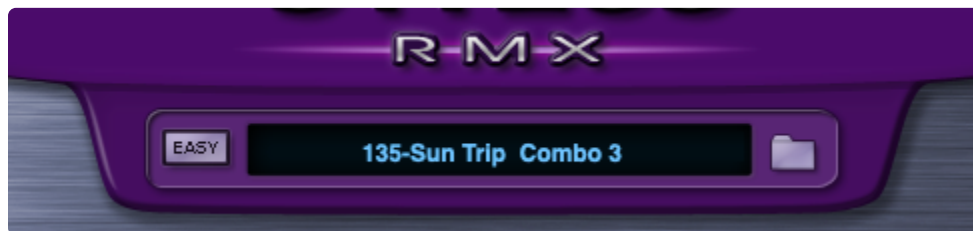
Opening the Browser from the FOOTER



Click on the Element Name Display or the adjacent Folder Icon.

Opening the Browser from the EDIT PAGE

Click on the Element Name field at the top-center of the EDIT page or the adjacent Folder icon. This is true for both the Standard Edit Page and the Easy Edit Page.



Opening the Browser from the MIXER PAGE

Click on any of the eight Element Name fields on the Mixer Page or the adjacent Folder icons.



Closing the Browser

Clicking the "X" button in the upper left corner closes the Browser and returns to the previous page. Alternatively, you can exit the Browser by clicking any of the Edit Page buttons in the Footer.



Scroll Bars and Arrows

You can scroll through the items in a Browser column the same way as in the windows of your operating system or web browser.



- Moving the vertical purple Scroll Bar lets you quickly scroll through the list of items in a Browser column.
- Clicking in the white area above or below the Purple scroll bar results in full page jumps.

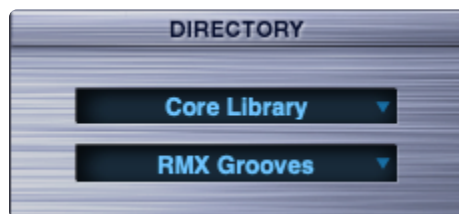
Recent Directories Menu

You can view the directories that you have recently visited by Right / Control-clicking anywhere in the Browser window. Once the directory is open, you can click on the directory name to jump to that directory. This is useful when you want to use a particular set of user or expansion libraries on multiple parts. It saves the time of having to navigate to the same place each time.



7.2. Directory Overview

The **DIRECTORY** is the main navigation area of the Browser that lets you access the thousands of sounds and Grooves in your SAGE directory. There are two primary Directory menus:



MASTER DIRECTORY MENU (top)

This upper field is used to access the four “Master Directories.” When you click on this window a drop-down menu is revealed that allows you to select one of the following Master Directories:

- CORE LIBRARY
- EXPANSION LIBRARIES
- USER LIBRARIES
- USER FAVORITES

SOUND DIRECTORY MENU (bottom)

The lower field opens the sub-folders of the Master Directory. The menu lists all the available subset Sound Directories within the currently selected Master Directory.

VIDEO: Check out the [Browser – Directories](#) and [Library Selection](#) video tutorials to learn the basic concepts of the Browsers features and auditioning.

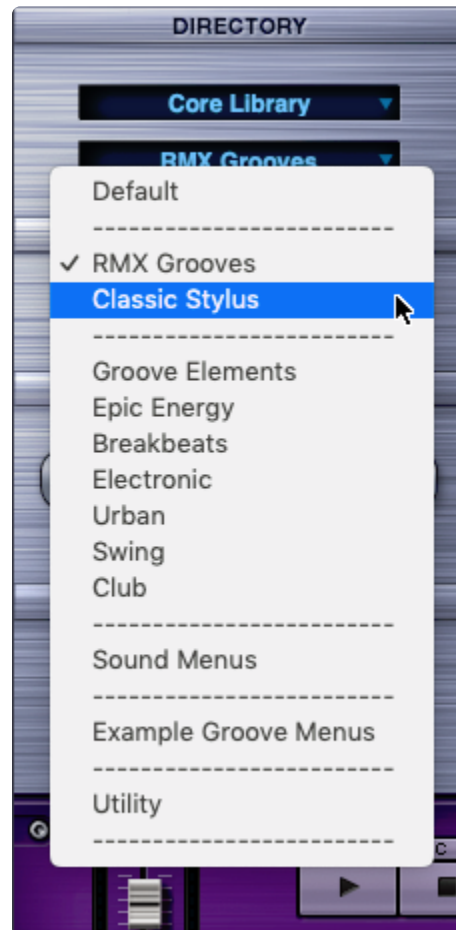
HINT: Remember that you can jump to your recently visited directories at any time by Right / Control-clicking anywhere in the Browser window. This saves you the time of having to navigate to the same place each time you add a part.

7.3. Core Library Organization

Core Library is the term used for the standard sound set that comes with Stylus RMX.

VIDEO: Check out the [Browser – Core Library Tour](#) and [RMX 1.5 update Tour](#) tutorials for a demo of what’s available in the RMX Core Library and how it is organized.

When the Master Directory is set to “Core Library,” the resulting SOUND DIRECTORY drop-down menu will display the following menu options:



DEFAULT

Stylus RMX defaults to the “Sound Check” sine wave test tone upon a new instantiation or after switching back to Multi Mode from Kit Mode. Part One will default to this Directory and this Element is loaded automatically on Part One for the purpose of verifying audio.

The next two Directories contain all of the source Groove Elements in the Core Library:

RMX GROOVES

This Sound Directory provides access to all of the new Groove Suites included in the Stylus RMX Core Library that were not presented in the original Classic version of Stylus. There is a wealth of material in this section. Most of the Suites have Elements which contain several alternate versions, remixes, and separated components for remixing.

CLASSIC STYLUS

All of the Grooves from the original “Classic” Stylus Vinyl Groove Module plug-in are included in this Sound Directory.

HINT: The Percussion Grooves from Classic Stylus are included at the bottom of this Suite. All of the other original material from Stylus Classic is located in the Example Groove Menus and Sound Menus sound directories of the Core Library.

The next 7 directories contain re-organizations of the Groove Elements from the Core Library for easier browsing. Grooves sometimes appear in multiple Sound Directories, but this is normal, as some Grooves apply to multiple genres and categorizations.

GROOVE ELEMENTS

This Sound Directory is useful when you want a Groove played by a specific instrument (Bongos, Congas, Kicks, Snare. etc.) This Sound Directory is a way of viewing all of the separate component Grooves from “RMX Grooves” and “Classic Stylus” in one place, so that they can be searched by instrument. This directory is ideal for building Grooves from scratch or when you want to use simpler patterns for a song. This includes the “Kicks 4×4” suite for dance music as well as the “Tonal Elements” Suite which gathers the majority of pitched Groove Elements into one place.

EXAMPLE: The Groove Elements directory is useful when searching for a hi-hat pattern, as it allows you to audition all of the hi-hat patterns in one place. All the solo hi-hat grooves in the RMX Core Library are listed here in two easy-to-search Suites.

EPIC ENERGY

This Sound Directory is a genre-based re-organization of the Core Library Suites that have the most energy and drama. The sounds are usually quite hi-fi and with a lot of style in the sound design. These are where we’ve re-grouped all the Grooves with unique personality—those that work well for action and dramatic settings.

BREAKBEATS

This Sound Directory is a genre-based re-organization of the Core Library Suites that sound like classic vinyl “breakbeats.” A breakbeat is the place on an old recording where the arrangement of the song “breaks” down to just the primary drumbeat. All our breakbeats are originally created and then pressed to vinyl for re-

sampling to give them that authentic sound. There's a good deal of cross-over in this section between Classic Stylus and Urban categories, but here we've only included the Suites that have that authentic live vinyl break vibe to them. These are useful for Drum and Bass and many dance/hip-hop styles.

ELECTRONIC

This Sound Directory is a genre-based re-organization of the Core Library Suites that have an electro or sound design-based focus. The feel here is usually more straight and more Techno. There is plenty of interesting moody electronic sound design in here too.

URBAN

This Sound Directory is a genre-based re-organization of the Core Library Suites that have hip-hop/R&B/reggae/ragga/two-step/street-style flavors. Lots of cross-over from Breakbeats, but this focuses more on the MPC shuffle feels and includes the sparser, more modern hip-hop programming approach as well.

SWING

This Sound Directory is a genre-based re-organization of the Core Library Suites that swing or have shuffle feels....super useful!

CLUB

This Sound Directory is a genre-based re-organization of the Core Library Suites that have either a "four-on-the-floor"(4×4) beat or a distinct club/party feel to them. It's useful to have them all in one place!

HINT: Don't miss the "Kicks 4×4" Suite in the Groove Elements Directory, which has many kicks for dance/club/house styles, as well as all the Club Multi Patches.

SOUND MENUS

This Sound Directory offers a massive variety (over 10,000 single hits) of material for programming your own patterns. The sounds range from thousands of kicks, snares, hi-hats, and percussion, to huge Cinematic Hits, Guitar bits, Radio Wave FX, Big Band Vintage Hits, many types of Vinyl scratching FX, and MUCH more. This is a fun area to explore and a little time spent here will definitely be rewarding.

NOTE: When you click on a Sound Menu Element, it doesn't play automatically like a Groove Element does—you have to trigger it via MIDI. Clicking a sound menu simply loads it and makes it ready for playing from your MIDI controller.

HINT: Don't miss out on the Sound Menu part of the Core library. A great deal of this material in the Sound Menus appears ONLY in this section and is not duplicated anywhere else.

EXAMPLE GROOVE MENUS

This Sound Directory serves two purposes: It provides some great examples of how different grooves in the Core Library can be rearranged in genre-based Suites for real-time playing, and it also recreates the Groove Menu Patches from the original Classic Stylus plug-in. Make sure you check them out—you'll learn a lot and they're quite useful in their own right.



HINT: Remember that you can create your own custom Groove Menus easily by using the User [Favorites](#) system.

UTILITY

The Utility Directory offers a click, test tones, as well as pink and white noise.

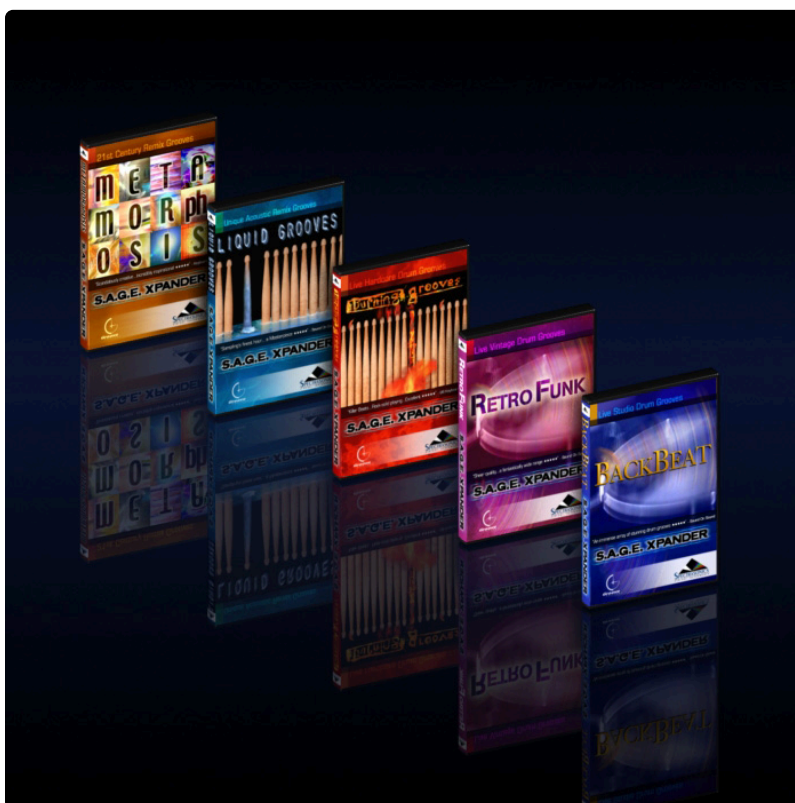
HINT: Remember that you can view and jump to your recently visited directories at any time, simply by Right/Control-clicking anywhere in the Browser window. This saves you the time of having to navigate to the same place each time you add a part.

7.4. Expansion Libraries

The **EXP Libraries** Master Directory offers access to Spectrasonics-approved, Groove Control-activated Expansion Libraries.



Stylus RMX Expanded includes 5 S.A.G.E. Xpanders.



S.A.G.E. Xpanders from [ILIO](#) are additional Groove Control-activated libraries that allow you to expand RMX into other genres and have been programmed to work specifically with Stylus RMX.

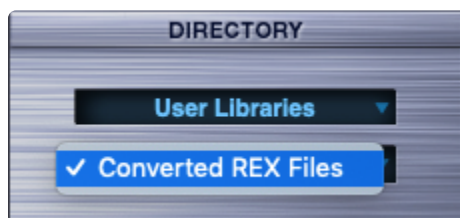
When Expansion Libraries are added to RMX, they will appear in the Browser as Sound Directories in the EXP Libraries Master Directory.

***HINT:** Remember that you can view and jump to your recently visited directories at any time, simply by Right/Control-clicking anywhere in the Browser window. This saves you the time of having to navigate to the same place each time you add a Part.*

***VIDEO:** Check out the [SAGE Xpanders Tour](#) video tutorial for more information and a demonstration of the Spectrasonics SAGE Xpander series.*

***REFERENCE:** Please see the [SAGE Xpanders](#) section for details.*

7.5. User Directories



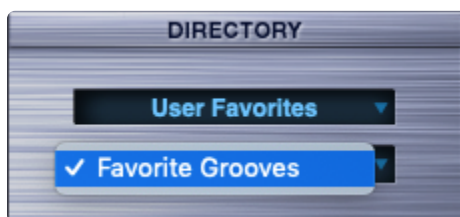
USER LIBRARIES

The User Libraries Master Directory is where you'll find any User Uudio loop and REX libraries that have been converted into SAGE format for use in Stylus RMX. The process begins by using the REX File Import feature in the Standalone to convert REX files into SAGE format. This is a wonderful way to create your own personal library of audio loops to use in RMX. Stylus RMX can quickly shape them and give them a completely new sound using the many unique features of the SAGE technology that powers Stylus RMX.

REFERENCE: See the [REX File Import](#) section of this reference guide for more information on how to import your own audio loops into RMX.

USER FAVORITES

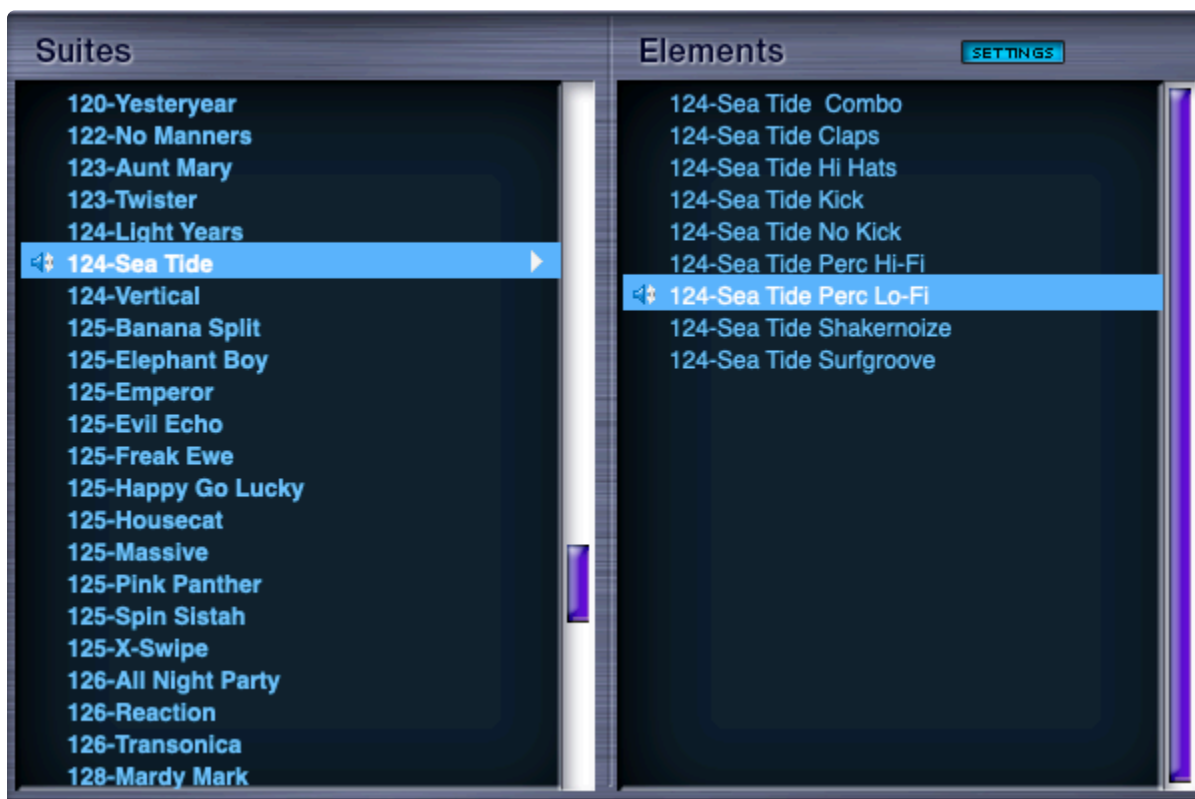
This Master Directory provides access to all of your previously saved User Favorite Suites.



REFERENCE: Please see the section later in this chapter on [Favorites](#) for more details on how to use this feature.

HINT: Remember that you can view and jump to your recently visited directories at any time, simply by Right/Control-clicking anywhere in the Browser window. This saves you the time of having to navigate to the same place each time you add a part.

7.6. Suites and Elements



The Suites and Elements columns are used to find, audition, and load sounds in RMX.

SUITES

A Suite is essentially a folder/sub-directory that contains one or more Elements. Once a Directory has been selected, the left Suites column will display all the Suites available in that directory. Clicking a Suite name reveals its contents in the Elements column on the right. In the picture above, RMX Grooves is selected as the Sound Directory. As a result, the Suites column displays a long list of all the available Suites in this Sound Directory, organized alphabetically by tempo from slowest to fastest original tempo. No sound can be played directly in the Suites column.

ELEMENTS

The right Elements column contains the sound elements that belong to the selected Suite. They can include the component parts of the full mix, mix variations, no-kick and no-snare versions, and some Xpanders even include different sections of a linear performance(like verse, chorus, bridge, fills, etc.).

There are three different types of Elements in RMX: [Grooves](#), [Sound Menus](#), and [Kit Modules](#).

VIDEO: Watch the [Browser – Elements](#) video tutorial to learn more about each of the three types of Elements and how they work.

7.7. Grooves

There are three different types of Elements in RMX: **Grooves**, **Sound Menus**, and **Kit Modules**:

GROOVE ELEMENTS are rhythm loops. Groove Elements produced by Spectrasonics are always easy to identify, since the original tempo of the groove is shown as the first four characters in the Element name like this:

125-Massive Vinyl Wood



NOTE: *Converted / Imported grooves may not conform to this specification.*

The original tempo listed at the beginning of the name gives you important information regarding what the “intended” tempo range is. Of course, RMX always plays back the groove element at the host’s tempo, which may or may not sound musically appropriate, depending on the rhythmic pattern and its complexity.

Groove Elements will always have a corresponding MIDI file in the MIDI FILE section of the Browser Page that can be dragged-and-dropped to the host track or to your desktop.

To audition a Groove, click its name and it will begin playing at the tempo of your host.

HINT: *If your host transport is playing, Stylus RMX will also synchronize itself to the beat of the song, based on the Trigger Mode settings. This is a great way to try out Stylus RMX grooves in sync and in the context of an existing song.*

There are three ways to stop auditioning the Groove:

- Click the Element name again.
- Click the Part Play button for that Part in the Footer.
- Click the All Stop Button in the Footer.

NOTE: Use the [Host Sync button](#) to sync RMX to the host transport controls. When the Play button is activated in the host, all Host Synced Parts in RMX will also begin playing. Host Sync locks to the Host Song Position, so if the transport is started mid-measure, RMX will begin playing at the correct position in the loop.

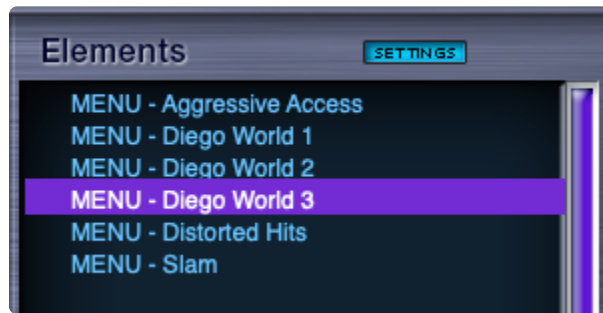
VIDEO: Watch the [Browser – Elements](#) video tutorial to learn more about each of the three types of Elements and how they work.

7.8. Sound Menus

There are three different types of Elements in RMX: **Grooves**, **Sound Menus**, and **Kit Modules**.

SOUND MENU ELEMENTS consist of a collection of single-hit or “one-shot” samples, mapped across the keys of your MIDI controller. Since Stylus RMX is so much fun to use when working with loops, it’s easy to forget that it also works extremely well as a massive sound module for producing your own rhythm tracks from scratch. There is a wide variety of sonic material presented in the Core Library, including thousands of drum sounds like kicks, snares, hi-hats, toms, cymbals, and percussion, in addition to long FX Sweeps, Vcoded Electro Hits, Guitar Bits, Retro Big Band Stabs, and much more. Sound Menu elements are created exclusively by Spectrasonics and the mapping of the samples is fixed.

Sound Menu Elements always have the word “MENU – ” before the beginning of the name.



NOTE: A Sound Menu cannot be auditioned by clicking it like a Groove Element; you must use an external MIDI source to trigger the sounds.

There can be up to 64 sounds in a Sound Menu Element.

If a Sound Menu is less than 2 octaves, it usually begins on Middle C (MIDI note#60).

If a Sound Menu is greater than 2 octaves, it usually begins on low C (MIDI note#36).

VIDEO: Watch the [Browser – Elements](#) video tutorial to learn more about each of the three types of Elements and how they work.

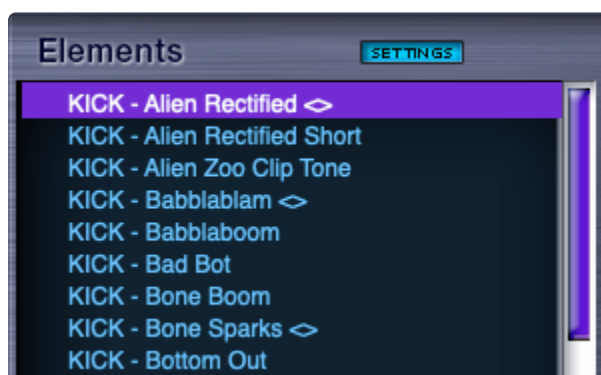
7.9. Kit Modules

There are three different types of Elements in RMX: **Grooves**, **Sound Menus**, and **Kit Modules**.

KIT MODULE ELEMENTS also consist of single-hit material, but the approach is different than Sound Menus and they can only be used when RMX is in Kit Mode. The sounds here are mainly drum and cymbal sounds. They're organized for fast and efficient General MIDI-compatible kit-building. Kit Module elements are created exclusively by Spectrasonics and the mapping of samples is fixed to the GM drum-mapping standard.

The name of the Kit Module always begins with the type of sound:

- **KICK** –
- **SNARE** –
- **HIHAT** –
- **etc.**



NOTE: A Kit Module Element cannot be auditioned by clicking the Element column like a Groove element can—you must use an external MIDI source to trigger the sounds.



When Stylus is in “Kit Mode,” the Browser will only display Kit Module elements, since they are the only type of Element that can be used when Stylus RMX is in Kit Mode.

CORE LIBRARY: This offers access to all of the Kit Module elements in RMX—they are organized into Suites by type of sound/drum. The only choice available in the **SOUND DIRECTORY** menu is **KIT MODULES**.



VIDEO: Watch the [Mixer – Multis and Kits](#) video tutorial video for a demonstration of how to use the Browser in Kit Mode.

VIDEO: Watch the [Browser – Elements](#) video tutorial to learn more about each of the three types of Elements and how they work.

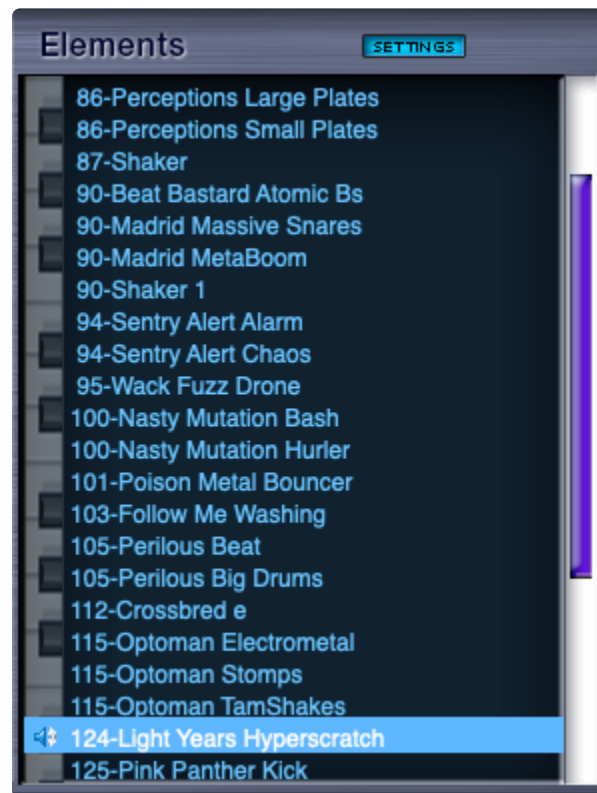
REFERENCE: For more info read the [Kit Mode](#) chapter.

USER FAVORITES: This Directory provides access to previously saved User Favorite Kit Modules.



REFERENCE: Please see the section on [Favorites](#) for details on how to use this feature.

7.10. Speaker Indicator



The **Speaker Indicator** is a handy display feature that indicates which Element is being triggered. When auditioning Grooves and Sound Menu Elements, a Speaker Indicator appears next to the Element name.

In the picture above, the Elements, are grouped together in a large Favorites Suite. **124-Light Years Hyperscratch** is the Groove being auditioned. The Speaker Indicator remains lit only while an Element is being triggered. Once the Element no longer plays, the Speaker Indicator disappears.

The Speaker Indicator feature works in [Slice Menu](#), [Groove Menu](#), and [Sound Menu MIDI Modes](#).

7.11. Settings Button

The small **SETTINGS** Button resides above the Elements column in the Browser. This button controls how RMX handles parameter settings when switching from one Element to another.



SETTINGS ON

When the Settings Button is active, Stylus RMX will reset a Part to a default state each time a different Element is chosen in the Browser.

Here's an example of how this would be used:

Let's say you were working with a Groove and had already inserted a Wah-Wah and BPM Delay into the FX rack, adjusted the AMP Envelope and Coarse Pitch on the Edit Page and experimented with some Chaos parameters. If you then select a new Groove Element in the Browser, all those changes you had made would be discarded and the Part would reset to its default parameter settings. This is useful if you like to experiment with many settings and then prefer to have the Part reset fully for each newly chosen Element. You can think of this as the typical preset selection function on most synthesizers – when a new preset is selected, everything is reset to the new preset settings.

SETTINGS OFF

When the Settings button is OFF, Stylus RMX will always keep all of the current parameter settings in the Part when choosing a different Element in the Browser.

If the Settings Button is OFF and we make the same changes as above and switch Grooves, all those parameters and FX will remain and we can listen to the new Groove with these adjustments still in place. This option works well when you have a set of edits in place that you'd like to try out on different Elements. You can think of this approach being more like the way a traditional “waveform selector” works on a synthesizer – the waveform can be freely selected, without any of the filter and envelopes changing values. An “Edit Template” is another way of thinking of this idea.

NOTE: *Certain sounds in the Core and Xpansion libraries have special default settings unique to that Element. To hear the originally intended sound in the Core and Expansion libraries, you should keep the Settings button turned ON when auditioning. All other Elements will use the settings from the default.prt_rmx file located in the Defaults folder.*

REFERENCE: *The defaults system in RMX interacts with the Settings button in important ways. Find out more about the [Default Settings](#) system in RMX.*

VIDEO: *Watch the [Edit Templates](#) video tutorial for a demo of using the Settings button.*

7.12. Speed Controls



The **SPEED** section of the Browser allows you to alter the playback speed of a Groove in relation to the host's tempo. Once you've altered the tempo by using the Half and Double buttons, the MIDI file will also change, so the adjusted Groove can be used on a MIDI track exactly as it is heard.

SPEED GUIDELINES

- The Speed function only works on an internally playing groove element—it does not affect the speed of any incoming MIDI information from a sequencer track.
- The Speed function only works if the Groove is playing at the moment the Half or Double button is pressed; if these buttons are pressed when RMX is stopped, then no speed change will occur.
- The **HALF** and **DOUBLE** buttons may be pressed multiple times for extreme speed changes.
- In Groove Menu MIDI Mode, the **Speed** buttons will affect all of the Elements in the Suite.
- Speed is a Part setting (not a Patch parameter), so it is not affected by the **SETTINGS** button.
- Speed is reset when selecting a new Groove Element.



The **HALF** button reduces the playback speed by 50% each time it is pressed. In other words, the Groove plays back at Half-speed. Starting at the host's tempo, you may halve the speed three times so the slowest the groove will play is 12.5% of the host's tempo.



The **DOUBLE** button increases the speed by 100% each time it is pressed. In other words, the groove plays back twice as fast. Starting at the host's tempo, you may DOUBLE the speed three times which causes the

Groove to play at a maximum of 800% faster than the current host's tempo.



The Indicator Displays below the buttons show the current speed setting for the Part. If the displays are unlit, the Part will play at its original speed.

VIDEO: Check out the [Half Double Fill Trick](#) tutorial video for ideas on how to use the Half/Double buttons with MIDI Learn to create real-time fills and add variety to a track!

7.13. MIDI File Section



This area of the Browser allows dragging-and-dropping a MIDI file to the host MIDI track if the host supports Drag-and-Drop. If your host doesn't support Drag-and-Drop directly to a track, you can alternatively drag the MIDI file to the desktop and then import it into the host from that location.

The MIDI File Name field always shows the currently selected Element. If a different time signature than the original has been selected in Time Designer, that time signature is added to the name of the Element.

To drag a MIDI file to a sequencer MIDI track, drag the MIDI file from the MIDI File Name Window directly onto a MIDI track that is routed to control Stylus RMX on the corresponding MIDI Channel.

VIDEO: In addition to the demonstration in the [Browser – Drag-and-Drop](#) tutorial video, please also see the various [host-specific tutorials](#) for more about the Drag-and-Drop feature as it pertains to your specific host application.

NOTE: Pressing the [HALF](#) and [DOUBLE](#) buttons alters the speed of the MIDI files. Therefore, the MIDI file will always reflect the current speed of the groove.

7.14. Favorites



There are two main purposes for the **Favorites** feature of the Browser:

- There are a LOT of Grooves and sounds in Stylus RMX and what ships with the product is only the beginning! Growing your library by importing REX files means that the possibilities are endless. It can get overwhelming because there's so much to choose from and remembering where specific items are located can be difficult. The **FAVORITES** function of the Browser is designed to help manage library.

As you browse through Grooves, **FAVORITES** lets you choose specific Elements and put them into Custom Suites. This is great for fast and easy access at a later time and for organizing the palette of sounds that you want to work with on a project.

- **FAVORITES** is also used for creating custom-made Groove Menus, allowing live-performance with a wide variety of Grooves from a single keyboard/single MIDI Channel layout.

Once you have created Custom Suites, they can be accessed in two ways:

- Open the Master Directory Menu, and select User Favorites.
or
- Click on the **JUMP** Button in the **FAVORITES** section.

NOTE: Please watch the [Suite Editing](#) tutorial video for a complete demonstration of the Favorites system.

ADD BUTTON

Selecting the **ADD** button will add the currently selected Element to the [Edit Buffer Suite](#).



To add more Elements to the Edit Buffer Suite, continue browsing Elements and click the ADD button for

each one that you want to add.

Elements will appear in the Edit Buffer Suite in the order they were added.

There is a limit of 48 Elements in a single Suite. When the limit is reached, the **ADD** Button display will change to “FULL!”



NOTE: Using “Save Edit Buffer Suite” function in the Utility Menu lets you save the current Edit Buffer Suite. After saving, the Edit Buffer will be emptied automatically, and you can begin building a new Suite by adding Elements to the Edit Buffer.

Adding Elements to Custom Suites

You can add Elements to any of your Custom Suites on-the-fly.

Right-clicking the **ADD** button will access a context menu showing all of your Custom Suites.



Selecting a Suite from the menu will add the current Element to the selected Suite.

This feature lets you add to multiple Custom Suites in a single browsing session.

NOTE: Selecting the first Menu item (Untitled User Groove Menu) will create a new Custom Suite to which you can add more Elements.

JUMP BUTTON

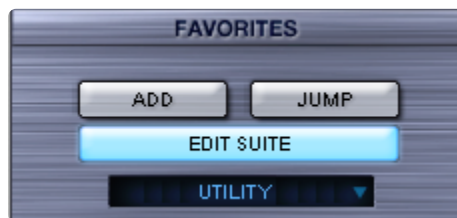


The **JUMP** Button is a shortcut to the User Favorites Directory, and lets you toggle between the User Favorites Directory and the currently selected Library Suite.

Select the **JUMP** button to view the Edit Buffer Suite and your other Custom Suites in User Favorites. You can browse User Favorites to see the Elements in each Suite, rename Suites, and manage the Edit Buffer Suite.

Selecting the **JUMP** Button again will return you to the last Library Suite you were browsing.

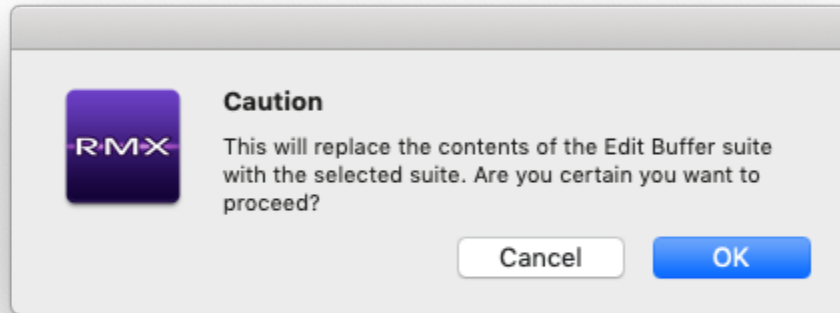
EDIT SUITE BUTTON



The **EDIT SUITE** button copies the contents of the currently selected Suite into the Edit Buffer Suite for further editing.

Pressing the **EDIT SUITE** button replaces the current contents of the Edit Buffer Suite with the contents of the selected Suite.

When you select the **EDIT SUITE** button, a warning dialogue will pop-up to prevent accidental overwriting of the Edit Buffer Suite.



NOTE: Be sure to read the [Edit Buffer Suite](#) section for more details on how the Edit Buffer operates.

FAVORITES AND MIDI MODES

The Stylus RMX **FAVORITES** system works in both Slice Menu and Groove Menu MIDI Modes.

In **Groove Menu** MIDI mode, all the Groove Elements in a Favorites Suite are mapped as MIDI notes across the keyboard, with each key triggering a different Groove in the Suite. This is useful for arranging Grooves from many different Suites for playing live with a single RMX Part.

If there are less than 24 grooves in the Favorites Suite, they will be mapped in Groove Menu Mode beginning in order from middle C (MIDI note#60).

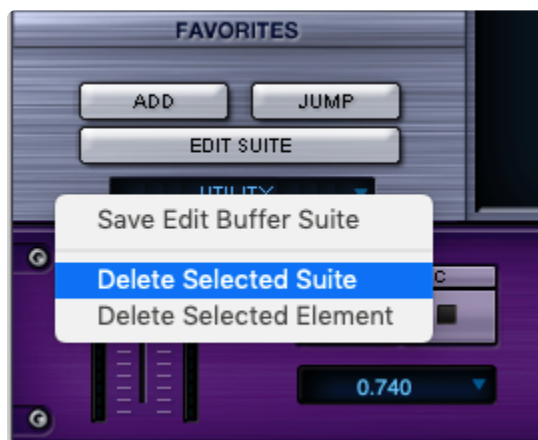
If there are more than 24 grooves in the Favorites Suite, they will be mapped in Groove Menu Mode beginning in order from low C (MIDI note#36).

In **Slice Menu** MIDI Mode, only the currently selected Groove Element is accessible from incoming MIDI notes. In this case, all the individual slices of this Groove are mapped across the keyboard.

REFERENCE: Learn more about [MIDI Modes](#) in this reference guide.

VIDEO: See the [MIDI and Trigger Modes](#) for more information about the difference between Slice Menu and Groove Menu MIDI Modes.

7.15. Favorites Utility Menu



The **Favorites Utility Menu** lets save the Edit Buffer Suite as a new Custom Suite, delete the currently selected Suite, or delete an Element from the selected Suite.

To access the **Favorites Utility Menu**, click on the **UTILITY** display.

***VIDEO:** Please watch [Suite Editing](#) tutorial video for a complete demonstration of the Favorites system.*

SAVE EDIT BUFFER SUITE

The “Save Edit Buffer Suite” option lets you save the contents of the Edit Buffer Suite as a Custom Suite for future recall.

Selecting this option creates a new Custom Suite containing all the Elements currently in the Edit Buffer. This new Suite is auto-named, “Untitled User Groove Menu” with an incremental number following the name. When a new Suite is saved, the Edit Buffer is cleared automatically, and you can begin building a new Suite by adding Elements to the Edit Buffer.

After saving the new Custom Suite, double-click on its name to rename it.

***HINT:** Double-clicking and renaming the Edit Buffer Suite automatically saves it into a new Custom Suite. A new Edit Buffer Suite will be created the next time “Add” or “Edit Suite” are selected.*

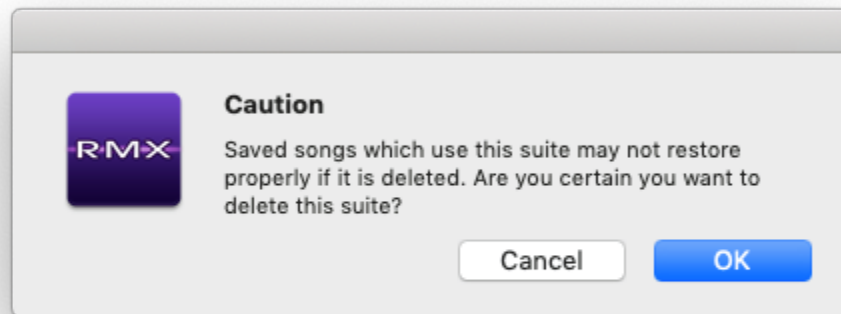
DELETE SELECTED SUITE

The “Delete Selected Suite” option allows you to delete any user-created Suite from the User Favorites directory, including the Edit Buffer Suite.

To delete a Custom Suite, select the Suite that you want to delete, and select “Delete Selected Suite” from

the Favorites Utility Menu.

When you select “Delete Selected Suite,” a confirmation dialogue will pop-up to prevent accidental deletion of the selected Suite.



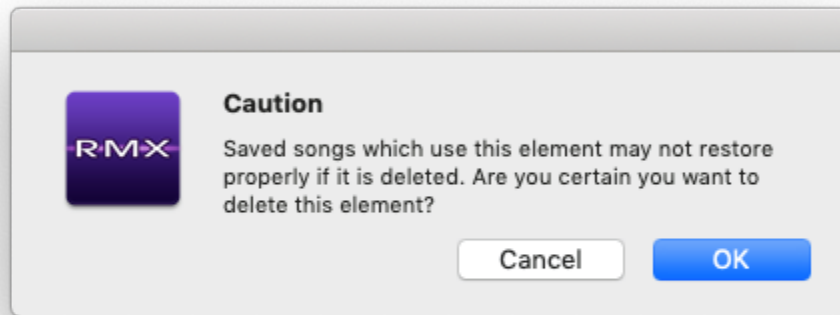
NOTE: *If you delete the Edit Buffer Suite, it will be recreated the next time you select the Add Button or the Edit Suite Button.*

DELETE SELECTED ELEMENT

The **Delete Selected Element** option allows you to delete an Element from any user-created Suite, including the Edit Buffer Suite.

To delete an Element from a Custom Suite, select the Element and select Delete Selected Element from the Favorites Utility Menu.

When you select “Delete Selected Element,” a confirmation dialogue will pop-up to prevent accidental deletion of the selected Element.



NOTE: When deleting an Element from a Custom Suite, you are only deleting it from that Suite, and are not deleting the Element from the RMX Library.

Renaming Custom Suites

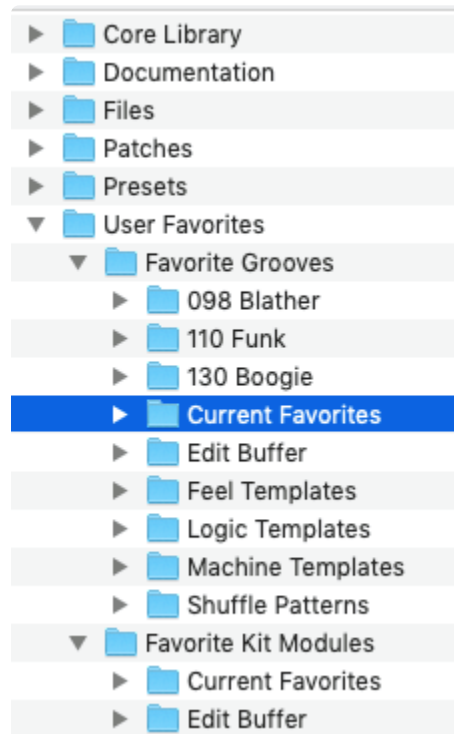
You can rename any Custom Suite by double-clicking on its name. This will bring up a highlighted naming dialogue. Type the custom name into the field, and press Enter/Return.

You can rename the Suite as many times as you wish.

NOTE: Multis and projects that use your Custom Suites will look for the Elements in the Custom Suite using the same names that were given to them at the time the Multi or project was originally saved.

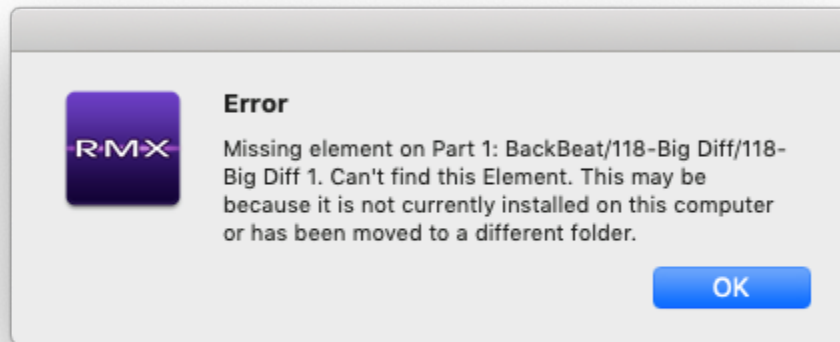
7.16. Favorites Compatibility

It's important to keep in mind that Custom Suites are specific to the computer on which they are created and saved in the computer's current SAGE directory -like this:



This means that if you use a Custom Suite in the creation of your host's Song/Project file or for a Stylus RMX Multi, then the plug-in will refer to the same path name for that particular Custom Suite each time the Multi or Song/Project file is opened.

If a Custom Suite is deleted on your computer, then any Multi or Song/Project file that used that Custom Suite will not open and you'll get an error message like this:



NOTE: If you get this message and no longer have the Favorites Suite (but still have the original element installed in a different location), you can turn SETTINGS OFF in the Browser and manually navigate to the original location of that Element and reselect it.

NOTE: The Edit Buffer Suite is saved with the Multi, which means it will also be saved with the project in your host software and is not dependent on the file structure on your hard drive.

NOTE: The Favorite Grooves folder contains all of the Custom Suites that you see in the User Favorites Directory in the plug-in. You will also find the Edit Buffer Suite here, including additional Edit Buffer Suites that might have been created when multiple instances of RMX were open.

7.17. Edit Buffer Suite



The **Edit Buffer Suite** is a special Suite located in User Favorites that has a unique set of functions:

- The Edit Buffer Suite is saved with the Multi, which means it will also be saved with the project in your host software. This means, for example, that by using the “Add” button in the Browser you can create a Custom Suite for use in a specific project, and it will automatically be saved and restored when you save and reopen your project in the host.
- Elements in the Edit Buffer Suite can be reorganized and renamed.
You can think of the Edit Buffer Suite as a temporary work area that allows you to build Custom Suites or custom Groove Menus.

For example, by selecting the Edit Suite Button you can copy an entire Suite to the Edit Buffer Suite, and then rename and rearrange the Elements.

After making those changes, you can save the contents of the Edit Buffer Suite into a permanent Custom Suite using the Favorites Utility Menu. That Custom Suite is now available to use in other projects.

If you don’t want to save it into a permanent Suite, the contents of the Edit Buffer Suite will still be saved with your host’s session when you save the project.

When using multiple instances of RMX in the same project, each instance will have it’s own Edit Buffer Suite. Since you can see the Edit Buffer Suites from other open instances, a letter is appended to the Edit Buffer Suite names as they are created, in order to differentiate them.

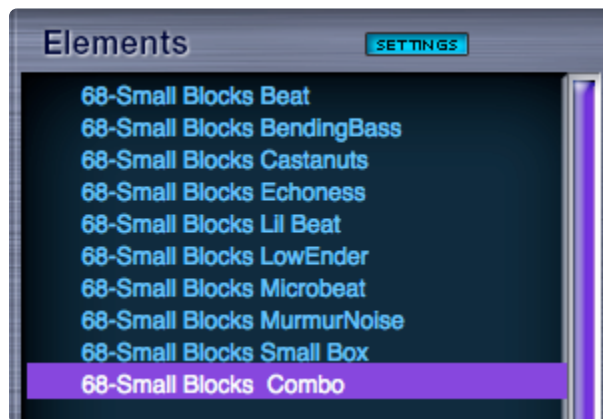


VIDEO: Please watch [Suite Editing](#) tutorial video for a complete demonstration of the Favorites system.

7.17.1. Reordering Elements

Elements that have been added to the Edit Buffer Suite can be reordered by dragging them to a different position in the list.

This is useful when creating custom Groove Menus, as you can add the Elements in any order, then go back later and reorder them across the keyboard.



7.17.2. Renaming Elements

Elements that have been added to the Edit Buffer Suite can be renamed by double-clicking on the Element name. Type the custom name into the field, and press Enter / Return.

This is great for giving Elements in a Custom Suite names that are meaningful to your project, such as “Main Groove,” “Breakdown,” and so on.



8. The Mixer



The **Mixer Page** offers many features:

- A traditional eight-channel mixer for adjusting and monitoring overall volume, pan, and aux send levels of entire Parts.
- Control of Audio Output Assignments for each Part.
- Muting and Soloing of Parts.
- Switching between **Multi Mode** and **Kit Mode**.
- **Name Display** which shows Multi / Kit Patch names and allows for Patch loading.
- The **Utility Menu** can be accessed directly from the top of the **Mixer Page**.

VIDEO: Watch the [Mixer, Multis, and Kits](#) video tutorial for a demo of these capabilities.

8.1. Mix Strip



Each **Mix Strip** allows overall control of each RMX Part.

PART NUMBER INDICATOR SWITCH

The number at the far left indicates which Part a particular Mixer strip controls. If the number is highlighted in blue, this Part is the currently selected Part for editing when switching to other Edit pages. This corresponds to the selected Part in the Footer.



***HINT:** You can select a Part by clicking directly on the Part number.*

PART MUTE BUTTON



Clicking the “M” Button mutes the audio signal of a Part (although it is still playing in the background).

PART SOLO BUTTON

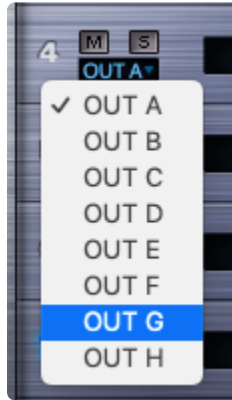


Clicking the “S” Button Solos a Part, muting all other Parts.

***HINT:** When using [MIDI Learn](#), you can remotely control the Mixer’s Solo/Mute functions, allowing for additional functionality, including the ability to have multiple Parts solo’ed simultaneously. Check out the [MIDI Learn](#) chapter for more info.*

***VIDEO:** Watch the [Group Soloing-Muting Tricks](#) tutorial for a demo.*

PART OUTPUT ASSIGNMENT

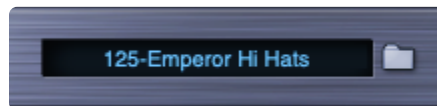


If your host supports multiple outputs, an alternate output for the Part may be chosen from the drop-down menu. The **Output Assignment** routes the audio for the Part's Main Edit Group.

***NOTE:** This is different parameter than the [Output Assignment](#) found in the Edit Group section that re-routes a specific Edit Group.*

***VIDEO:** Please access the host-specific tutorials in our Knowledge Base to learn how to route Stylus RMX's multiple outputs to the audio channels inside your host. We also recommend watching the additional [Using Separate Outputs](#) feature tutorial after you've learned how to route the outputs in your host.*

PART ELEMENT NAME DISPLAY



This window displays the name of the Element loaded into each Part. Each Part has a dedicated Window. Clicking on either the window itself or the adjacent Browser Icon Folder takes you to the Browser Page for that Part.

***REFERENCE:** Check the [Browser Chapter](#) for more info.*

PART LEVEL FADER and METER



The **Part Level Fader** is the overall level control for each Part. Moving the fader to the left decreases volume. Moving the fader to right increases volume.

The **Part Level Meter** indicates the Part's incoming signal. Although the meter can go into the "red," RMX

will rarely ever distort on the Part level. So you really don't need to worry about distortion at this stage.

PART PAN KNOB



The **Part Pan Knob** is the overall pan control for each Part. Moving the knob counter-clockwise pans to the left. Moving the knob clockwise pans to the right.

8.2. Aux Sends / Routing / CPU



Each of the four **AUX** knobs in each Part's Mix Strip controls the send level to the corresponding **AUX FX** racks found on the **FX Page**. They are all “post-fader” sends.

AUX SIGNAL ROUTING

To get the most from the RMX FX, it's important to understand the signal flow of the **AUX** system.

Using AUX1 as an example:

- The audio signal from each Part's Edit Group is first routed through the AUX SEND mini-slider on the AUX1 FX rack page:



- The Edit Group signals are then routed through the AUX 1 Send knob on the Mixer Page.

If there are multiple Edit Groups on this Part, each Edit Group has its own AUX SEND mini-slider. There can be as many as 16 AUX SEND mini-sliders on a Part (since there can be up to 16 active Edit Groups per Part). What this means in musical terms is that, for example, you can apply less reverb on the downbeats of a groove than the backbeats, using the same reverb unit. This is preferable to using multiple reverb inserts for each Edit Group, which is a waste of CPU power.

All of these Edit Group **AUX SENDS** levels are routed through the AUX1 knob on the Mixer Page. This AUX1 send knob on the Mixer Page becomes a sort-of “Master Send level” to the AUX1 FX Rack for each Part's Edit Groups.

- The AUX1 send knob from the Mixer Page sends the signal into the input of the AUX1 FX Rack.
- The output of the AUX1 FX rack is routed (returned) and mixed directly into the **Main Output** (OUT A).

***HINT:** Although there are no dedicated AUX Returns, you can insert an Imager FX unit in the last open slot of an AUX rack to serve as a Master Aux Return level control for that rack.*

***NOTE:** AUX Returns always route to Output A regardless of which Output Assignment is chosen for*

the Groove.

REFERENCE: Please see the [FX Racks](#) chapter for more info on AUX routing.

CPU CONSERVATION AND MUTING

Please note that when all Aux Send knobs on the Mixer are in the zero position, all AUX FX racks are internally bypassed/muted to preserve CPU power.

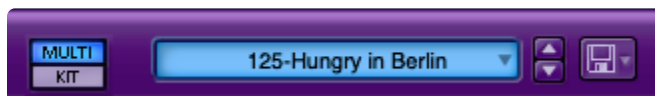
This technique works differently than how AUX sends work on an analog mixer. If you're used to quickly bringing an AUX send up and down to add a momentary delay or reverb effect to a single beat (a la reggae dub-style), and you are only using a single AUX send on one specific Part in your mix, you'll notice that the FX units mute when the send is moved back to zero position, which makes that production technique not work in this case. A simple solution is to raise another unused AUX send knob on the Mixer page. Now the AUX FX returns will not be muted when you move the desired AUX send knob back to zero position.

Conversely, it's a good idea to zero any unused sends on the Mixer page, because ALL four FX racks are turned ON when ANY AUX send knob is raised.

HINT: *It's a good idea to manually bypass any unused FX units in a rack to save CPU use.*

REFERENCE: Please see the [Power Conservation](#) chapter for more info.

8.3. Header



MULTI/KIT MODE SWITCH

There are two distinct **Global Modes** of operation in RMX: **Multi Mode** and **Kit Mode**.

These Modes apply to the entire system, meaning that all 8 Parts are always in the same Mode. E.G. it's not possible to have Parts 1-4 in Multi Mode and 5-8 in Kit Mode.

Multi Mode works with Groove Elements and Sound Menu Elements.

Kit Mode works exclusively with Kit Module elements—mapped drum hits that can be organized into General Midi-compatible drum kits. While there are a lot of single drum hits in Multi Mode via the Sound Menus, they are addressed differently in Kit Mode.

***REFERENCE:** Please see the chapters on [Multi Mode](#) and [Kit Mode](#) for detailed information on these Modes.*

MULTI/KIT NAME DISPLAY

This window allows for easy loading of Multi Patches and Kit Patches. Click the window to reveal a drop-down menu of available Multi Patches or Kit Patches. There are a large number of factory Multi Patches and Kit Patches available here. However, it's easy to save your own Multi Patches and Kit Patches. Saving them lets you recall these Patches from the drop-down menu.



REFERENCE: See the [Utility Menu – Multi/Kit management](#) chapter for more information of Multi and Kit Patches.

UP/DOWN STEPPER

These arrows allow you to step through different Multi Patches and Kit Patches without using the drop-down menu.

UTILITY MODE BUTTON

This Floppy Disk Icon Button leads you to the same Utility Menu found in the Footer and is duplicated here for convenience. Clicking on this icon reveals a drop-down menu that houses some of the most important RMX functions like Save, Open, Revert, Clear, Copy, Paste, Help, and Midi Learn functions.

REFERENCE: Please see the [Utility Menu](#) chapter for more detailed information.

9. The Edit Page

The **Edit Page** offers a full set of synthesis and sound design parameters for tailoring Elements to fit your musical needs and for creating your own unique sounds. The Edit Page is accessed from the EDIT button in the Footer section of the Stylus RMX interface.

The Edit Page has two different modes of operation: **Standard Edit** and **Easy Edit**.

VIDEO: Watch the [Edit Page Tour](#) tutorial for a tour of each of the sections.

STANDARD EDIT offers a complete set of synthesis parameters for shaping the sonic character of an Element. It's the first page you see when you open Stylus RMX:



EASY EDIT is ideal for users that aren't familiar with synthesis. It offers a simpler view of the most useful controls found in Standard Edit, but in a more basic configuration with large controls:



All of the parameters found on the Easy Edit page are duplicates of their counterparts on the Standard Edit Page. This means that a change on one of the pages is reflected on the other. For instance, if the PAN fader is moved fully to the right on the Easy Edit Page and you switch to the Standard Edit Page, then the PAN fader on the Standard Edit Page will also be fully panned right. To return to the Standard Edit Page, click the **EASY** button.

NOTE: All of the parameters on the Edit Pages are Edit Group specific. Creating a new Edit Group creates a new set of Edit Page parameters for that Edit Group. Please read the [Edit Group](#) chapter for more information.

9.1. Level and Pan



LEVEL

This fader controls the volume of the current Edit Group. This **LEVEL** fader is different than the one found on the Mixer Page. Since a Part is capable of 16 active Edit Groups, there could be as many as 16 Level faders from a single Element—all feeding audio to the corresponding Mixer Page Part fader. Moving the Level fader to the left decreases the volume. Moving the fader to the right increases the volume.

PAN

This fader controls the spatial placement of the current Edit Group. This **PAN** fader is different than the one found on the Mixer Page. Since a Part is capable of 16 active Edit Groups, there could be as many as 16 Pan faders. Sliding the fader left moves the audio towards the left audio channel. Sliding the fader right moves the audio towards the right audio channel.

9.2. LFOs



LFOs (Low Frequency Oscillators) are used for cyclical modulation effects like tremolo, filter sweeps, and auto-pan effects.

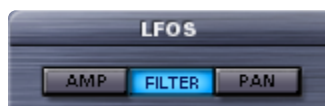
There are three completely independent LFOs: **AMP**, **FILTER**, and **PAN** per Edit Group. Each **LFO** has it's own sub-page with a full set of dedicated controls. To activate a sub-page, click one of the three sub-page buttons:

AMP SWITCH



The Amplitude LFO modulates the volume of the audio.

FILTER SWITCH



The Filter LFO modulates the Cutoff parameter in the Power Filter section. Please note that the Power Filter **MUST** be engaged for the Filter LFO to work.

PAN SWITCH



The Pan LFO modulates the panning of the audio.

WAVEFORM SELECTOR

This parameter allows you to choose the waveform the LFO uses for modulation. Click the stepper arrows to scroll through the waveforms.

There are 7 waveforms to choose from:



Sine – A smooth c-shape that begins positive and then curves negative and back again. Useful for sweeps and vibrato.



Triangle – A positive/negative-shape like the Sine, but without curvature. Useful for sweeps and vibrato.



Square – Starts at maximum positive value and then drops to maximum negative value. Useful for trills and pulsing effects.



Rounded Square – A smoothed Square wave. Ideal for softer pulsing.



Ramp – A linear slope from highest to lowest to highest value. This waveform is also frequently referred to as a sawtooth wave. Useful for sweeps.



Reverse Ramp – A linear slope from lowest to highest value. This waveform is also frequently referred to as an inverted sawtooth wave. Useful for reverse sweeps



Sample and Hold – Steps through random values. Useful for analog synth effects.

RATE KNOB



The Rate knob controls the speed of modulation and has two modes. These modes depend on the state of the Sync parameter:

- **SYNC OFF** – The Rate parameter freewheels and uses Cycles Per Second (CPS) to control the LFO. The knob increases CPS as it's turned clockwise (0 – 15 CPS).
- **SYNC ON** – The Rate parameter uses rhythmic values along with the host's tempo to control the LFO so that it stays in sync with the groove. Turning the knob in this mode scrolls through different note value groups. It does not simply get faster as the knob is turned clockwise. Some examples of note

values found spread out around the knob:

8x – This value stretches a cycle across 8 bars.

1/8 – This value cycles the LFO every 1/8 note.

1/8 dot – This value cycles the LFO every dotted 1/8 note.

1/8 triplet – This value cycles the LFO every 1/8 note triplet.

Here is a list of all available values:

32X, 16X, 8X, 7X, 6X, 5X, 4X, 3X, 2X

1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/96

1/1dot, 1/2dot, 1/4dot, 1/8dot, 1/16dot

1/1triplet, 1/2triplet, 1/4triplet, 1/8triplet, 1/16triplet

DEPTH KNOB



This knob activates the LFO. When it is fully counter-clockwise, the LFO is inactive. Turning this knob clockwise controls how much modulation occurs.

- **AMP** sub-page: DEPTH controls how much volume change will occur, relative to the position of the Level fader.
- **FILTER** sub-page: DEPTH controls how much the frequency will sweep, relative to the position of the Cutoff parameter.
- **PAN** sub-page: DEPTH controls how much panning will occur, relative to the position of the PAN fader.

INVERT LED

This small indicator switch below the Depth knob has two modes, functioning as both an LED and a switch. Clicking the LED toggles between the 2 modes.

- The Blue LED indicates positive modulation.
- The Yellow LED indicates negative modulation.

When the LED is blue, the **FILTER** Depth knob controls how much the frequency opens from its original Cutoff position. When it's yellow, the Depth knob controls how much the filter closes from its original Cutoff position.

SYNC BUTTON



This button synchronizes the LFO rate to the tempo of the host.

RETRIG BUTTON



This button restarts (retriggers) the LFO waveform at the beginning of the measure where you begin playback. This means the beginning of the cycle of the LFO will be aligned with the beginning of the measure, locking the phase of the LFO to the measures of the song.

9.3. Pitch



COARSE

This fader allows for coarse tuning in semi-tones. Moving the fader to the right raises the pitch. Moving the fader to the left lowers the pitch. There is a two octave range in each direction (+/- 24 steps).

FINE

This fader allows for fine tuning in cents. Moving the fader to the right raises the pitch. Moving the fader to the left lowers the pitch. There is a 100 cent range in each direction.

9.4. Power Filter



The **Power Filter** was developed in cooperation with **GMedia**, and is based on their famous* impOSCar* filter design. This rich-sounding filter requires a fair amount of CPU power and should be used sparingly on slower computer systems.

***CAUTION:** The Power Filter has tremendous headroom and is capable of very loud sounds which can hurt your ears and damage your speakers if you aren't careful. GMedia's warning that it "Screams like a Bastard" should be heeded! Please be mindful of this when working with the Resonance, Drive, and Gain sliders.*

FILTER MODE SELECTOR



This row of buttons determines the sonic character of the dual filters in the Power Filter.

- **OFF:** When this button is lit, the Power Filter is disengaged and doesn't consume CPU power.
- **LPF:** The LOW PASS FILTER sets both filters to allow low frequencies through and filter out the high frequencies.
- **BPF:** The BAND PASS FILTER sets both filters to allow mid-range frequencies through and filter out both high and low frequencies.
- **HPF:** The HIGH PASS FILTER sets both filters to allow high frequencies through and filter out the low frequencies.
- **24db switch OFF:** This is 12db mode. In this mode, the two filters run parallel to each other (making a 12db/2 pole filter).



- **24db switch ON:** This is 24db mode. This mode runs the two filters in series (making a 24db/4 pole filter).



CUTOFF



This slider controls the cutoff frequency of the filter. This parameter has different effects on the audio, depending on whether LPF, BPF or HPF is active.

RES



The **RESONANCE** slider controls the Q or bandwidth of the filter (also known as Emphasis). Raising this fader increases Q (narrowing the bandwidth). Lowering this fader decreases Q (widening the bandwidth). At the highest settings, the filter frequency is amplified so much that it will oscillate and produce a pitch of its own.

WIDTH



This slider controls the amount of cutoff frequency separation between the two filters. Raising the slider increases the gap and lowering the fader narrows it.

DRIVE



This slider increases and decreases the amount of overdrive gain in the Power Filter.

GAIN



This slider adjusts the overall output of the Power Filter. Raising it increases the output, while lowering it decreases the output.

HINT: The [Power Filter](#) is also available as an *Effect Unit* on the *FX* page in a different configuration with several additional filter mode combinations.

9.5. Master Filter



The **Master Filter** was designed as a basic tone control. While this easy-to-use filter has a very good sound and requires quite a bit less CPU power than the Power Filter, it cannot be modulated like the Power Filter.

TONE

This fader activates a Low Pass Filter when moved left-of-center and activates a High Pass Filter when moved right-of-center. Only one filter is active at a time.

When the fader sits at the center default position, the Master Filter is disengaged. Once the slider is moved, it is engaged and will remain engaged until you Right/Control-Click the slider.

EMPH

This fader controls the Emphasis (also known as Resonance or Q) of the Master Filter. Moving this fader to the right increases Q (narrowing the bandwidth and emphasizing the filter frequency). Lowering this fader decreases Q (widening the bandwidth).

9.6. Envelopes



There are three independent Envelope generators – **AMP**, **FILTER**, and **PITCH**. Each Envelope has its own sub-page with a set of dedicated controls. To activate a sub-page, click one of the three names. These **Envelopes** work on a per-slice basis.

AMP



The **AMPLITUDE** sub-page offers a high degree of volume-shaping customization.

FILTER



The **FILTER** sub-page offers envelope control of the Power Filter's cutoff frequency.

PITCH



The **PITCH** sub-page offers envelope control of pitch.

A



This slider controls the **ATTACK** time of the envelope. Raising this fader increases Attack time and lowering it decreases Attack time.

H



The **HOLD** slider opens the envelope at maximum amount for a certain period of time before allowing the **Decay** to begin. Raising this fader increases the length of the Hold and lowering it decreases the Hold time.

D



This slider controls the length of **DECAY** of the envelope while a note is being triggered. Raising this fader lengthens the Decay time and lowering it decreases Decay time.

R



This slider controls the **RELEASE** time of the envelope after a slice is triggered. Raising this fader lengthens the Release time and lowering it decreases Release time.

DEPTH



This knob activates the Envelope. When it is fully counter-clockwise, the Envelope is inactive. Turning this knob clockwise controls how much modulation occurs.

- **AMP** sub-page: DEPTH controls how much volume-shaping will occur.
- **FILTER** sub-page: DEPTH controls how much frequency-shaping will occur.
- **PITCH** sub-page: DEPTH controls how much pitch-shaping will occur.

INVERT LED

This small indicator switch below the Depth knob has two modes. Clicking the LED toggles the modes.

- The Blue LED indicates positive modulation.



- The Yellow LED indicates negative modulation.



When the LED is blue, the PITCH Depth knob raises the pitch as the Depth is increased. When Yellow, the Depth knob lowers the pitch as the Depth is increased.

VELO



This knob controls the velocity sensitivity to incoming MIDI note data. Turning the knob counter-clockwise decreases the dynamic sensitivity of the envelope and turning it clockwise increases the sensitivity.

9.7. Reverse / Sample Start



REVERSE

This button allows you to reverse the playback of slices. When blue, the slices will be reversed. When gray, the slices play normally.

SAMPLE START

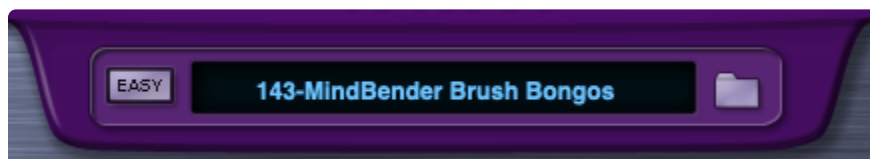
This slider allows you to trim the start point of the waveform. Moving the fader to the right moves the start time later in the sample.

If you Reverse a slice, then this parameter controls the end point of the waveform. Moving the fader to the right moves the start time away from the end of the sample.

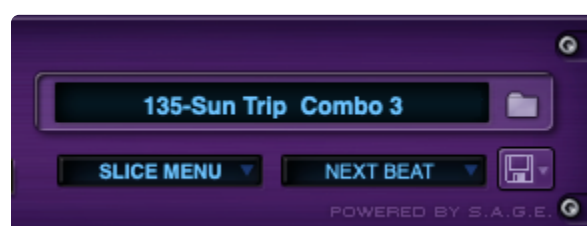
VIDEO: Watch the [Reverse Cymbals Must Die!](#) and [Reversing Slices Trick](#) tutorials for ideas on using these controls.

9.8. Element Name Display / Buttons

You can open the Browser from the [Header](#) by clicking on the **Element Name Display** or the adjacent Folder icon.



You can open the Browser from the [Footer](#) by clicking on the **Element Name Display** or the adjacent Folder icon.



You can also click on any of the eight **Element Name Displays** on the [Mixer Page](#) or the adjacent Folder Icons.



EASY BUTTON



Clicking this button takes you to the Easy Edit Page. Clicking it while you are on the Easy Edit Page returns you to the Standard Edit Page.

Please refer to the [Easy Edit Page – Faders](#) or [Easy Edit Page – Knobs](#) for more information.

9.9. The Spectrasonics Logo / Credits Page



Clicking the Spectrasonics logo will reveal the [Stylus RMX Credits Page](#).



Clicking anywhere on the Credits Page returns you to the [Edit Page](#).

9.10. Easy Edit Page – Faders



LEVEL

This fader controls the volume of the current Edit Group. This **Level** fader is different than the one found on the Mixer Page. Moving the fader to the left decreases the volume and moving it to the right increases the volume.

PAN

This fader controls the spatial placement or stereo balance of the current Edit Group. This **Pan** fader is different than the Pan knob found on the Mixer Page. Sliding the fader moves the audio within the Edit Group to the left or right.

TONE

This fader activates a Low Pass Filter when moved left-of-center and it activates a High Pass Filter when moved right-of-center. When the fader is centered, the filter is disengaged.

EMPH

This fader controls the Master Filter Emphasis or “Resonance.” Move the fader to the right to emphasize the current filter frequency of the **TONE** Fader.

9.11. Easy Edit Page – Knobs



The knobs on the **Easy Edit Page** are dual mode controls. Clicking the switches below each knob alternates between modes.

PITCH / FINE TUNE KNOB

In **PITCH** mode, this knob allows for semi-tone tuning. Turning the knob clockwise raises the pitch and turning it counter-clockwise lowers the pitch. There is a two octave range in each direction.

In **FINE TUNE** mode, this knob allows for micro adjustments of the Pitch in cents. Turning the knob clockwise raises the pitch and turning it counter-clockwise lowers the pitch. There is a 100 cent range in each direction.

DECAY / RELEASE KNOB

In **DECAY** mode, you can adjust the length of time for the Decay of the AMP envelope. Turning the knob clockwise lengthens the Decay and turning it counter-clockwise shortens the Decay.

NOTE: When the **DECAY** knob is moved on the **Easy Edit Page**, the **Amp Envelope HOLD** slider is reduced to zero so that the **Decay** effect can be heard.

In **RELEASE** mode, you can adjust the length of time for the Release of the AMP envelope. Turning the knob clockwise lengthens the Release and turning it counter-clockwise shortens the Release.

10. Chaos Designer

“To give birth to a dancing star, one must have Chaos within oneself” —Nietzsche



The **CHAOS DESIGNER™** technology in Stylus RMX is a unique and powerful feature that addresses a key issue when dealing with loop-based audio—repetition. With Chaos Designer, you can introduce amounts of variation and improvisation to audio loops within RMX. The Chaos Designer rearranges the slices in musically intelligent ways, which can give the impression that the loops are improvising on their own. The results can be quite subtle or radically wild. You can even capture some of these variations into a MIDI file for repeatable results and further editing.

VIDEO: Be sure to check out the “Chaos Designer,” “Chaos Buzz,” and “Chaos Maximus Trick” video tutorials which further demonstrate the capabilities of this amazing feature.

HINT: Chaos Designer produces a wide range of possibilities. However, it is most powerful and musically useful when used in conjunction with the Edit Groups feature of Stylus RMX, allowing you to have independent control of Chaos on groups of slices and beats. The most musical results are when some beats in the rhythm are constant (like the quarter notes for example), and the remaining beats have Chaos applied.

NOTE: Chaos works in both [Slice Menu](#) and [Groove Menu](#) MIDI Modes. However, there are some differences as noted in the following pages.

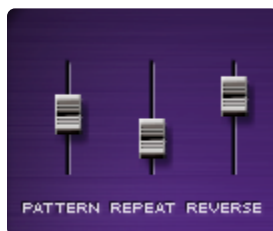
10.1. The Power Button



The Chaos Designer remains inactive until the **Power Button** in the upper left corner is turned ON. It is active when the button is blue and inactive when gray.

***VIDEO / HINT:** The Power Button can be automated or MIDI-Learned so that the Chaos Designer is activated only at specific points in a performance. Watch the [Chaos Maximus Trick](#) tutorial video for a demonstration of this useful technique.*

10.2. Pattern Variation



PATTERN

This slider changes the probability of the Chaos Designer rearranging the slices of the Element to create a different performance. The more you raise the fader, the more you increase the possibility that the Chaos Designer will rearrange more slices in the Groove. Imagine Zero on these sliders as being “Never,” maximum being “Always,” and in-between the two extremes are increasing ranges of “Sometimes.”

The rearranged Groove can be captured as a MIDI file with the “Capture” tool.

REPEAT

This slider changes the probability of the Chaos Designer repeating slices. The higher you raise the fader, the more likely that RMX will repeat slices.

The rearranged Groove can be captured as a MIDI file with the “Capture” tool.

REVERSE

This slider changes the probability of slices being played backwards. Raising the fader increases the chances of more slices being reversed.

NOTE: Reverse Chaos is not captured in the MIDI File when using the Capture tool.

HINT: The Reverse button on the Edit page can be easily automated with MIDI Learn, and produces the same basic result as Chaos reverse, but in a more repeatable way.

10.3. Timing Chaos



The Timing section of the Chaos Designer subtly affects the playback timing of slices in relation to their original starting positions in the rhythm. This is similar to the “humanizing” function found in many sequencers, but applied to audio loops. There are three parameters in this section that determine how much and what kinds of changes will occur. Imagine Zero on these sliders as being “Never,” maximum being “Always,” and in-between the two extremes are increasing ranges of “Sometimes.”

TIMING

This slider controls the probability of how often the timing of slices are changed. Raising the slider causes more slices to have their timing altered by the Chaos Designer.

RANGE

This knob controls the maximum amount of timing change away from the slices original timing positions in the Groove. When this knob is turned fully counter-clockwise, no timing variations will occur. When the knob is fully clockwise, the maximum degree of timing variations will happen.

NOTE: *In Timing Chaos, each time a slice is affected, it is done so by a different, random offset from the slice’s original position in the Groove. The range control affects how wide the chaotic variance will be, but it’s not an exact or consistent offset.*

RUSH / DRAG

This knob controls the direction of how the Timing Chaos will affect the slices. Turning the knob counter-clockwise forces the slices to fall before the original positions of the Groove (earlier in time)—commonly called “rushing” the beat. Turning the knob clockwise forces the slices to fall after the original timing positions of the groove (later in time)—commonly called “dragging” the beat. Leaving this knob in the 12 o’clock position will allow slices to fall both before and after the original timing positions of the groove—commonly called “human,” or even “sloppy!”

NOTE: *Timing Chaos is not captured in the MIDI File when using the Capture tool.*

10.4. Pitch Chaos



The **Pitch** section of the Chaos Designer affects the pitch of slices in the Element. The three parameters in this section determine how much and what kinds of changes will occur. Raising the sliders causes more slices to be pitch-shifted more frequently. Imagine Zero on these sliders as being “Never,” maximum being “Always,” and in-between the two extremes are increasing ranges of “Sometimes.”

PITCH

This slider controls the probability of how often the pitch is affected.

RANGE

This knob controls the maximum allowable pitch transposition range relative to the slice’s original pitch. When this knob is turned fully counter-clockwise, no Pitch Chaos occurs. When the knob is fully clockwise, the maximum possible degree of pitch variations can happen when a slice is affected by Pitch Chaos—approximately two octaves.

NOTE: *In Pitch Chaos, each time a slice is affected, it is done so by a different, random offset from the slice’s original pitch. The range control affects how wide the chaotic variance of pitch will be, but it’s not an exact or consistent offset.*

DOWN / UP

This knob controls the direction in which Pitch Chaos affects the slices. Turning the knob counter-clockwise forces the slices to shift downward in pitch and turning it clockwise forces the slices to shift upward in pitch. Leaving the knob at the 12 o’clock position allows the slices to shift both higher and lower.

NOTE: *Pitch Chaos is not captured in the MIDI File when using the Capture tool.*

10.5. Dynamics Chaos



The Dynamics section of Chaos Designer allows you to alter the Amplitude of Slices in the groove, which is useful for varying the dynamics of an existing loop over time. There are three parameters in this section that determine how much change occurs and what kind of change will occur. Imagine Zero on these sliders as being “Never,” maximum being “Always,” and in-between the two extremes are increasing ranges of “Sometimes.”

DYNAMICS

This slider controls the probability of how often slices amplitude are affected. Raising the slider causes more slices to change in amplitude more often.

RANGE

This knob controls the maximum amount of amplitude change. When it’s turned fully counter-clockwise, then no Dynamics Chaos will happen. When the knob is fully clockwise, the maximum possible degree of amplitude variation can happen when a slice is affected by Dynamic Chaos.

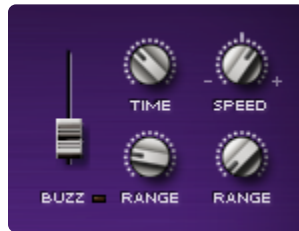
NOTE: *In Dynamics Chaos, each time a slice is affected, it is done so by a different, random offset from the slice’s original level. Since the original level is always full amplitude, the range control also lowers the overall level of all slices, so that slices can also be increased in level when they are affected by Dynamics Chaos. The range control affects how wide the chaotic variance of level will be, but it’s not an exact or consistent offset.*

SOFT / LOUD

This knob controls the slice’s tendency to be Softer or Louder in volume. Turning the knob counter-clockwise forces the slices to be softer and turning it clockwise forces the slices to be louder. Leaving the knob at the center 12 o’clock position allows slices to play both softer and louder.

NOTE: *Dynamics Chaos IS captured in the MIDI File when using the Capture tool.*

10.6. Buzz



The **Buzz** section of Chaos Designer lets you add unique buzzing, retriever, and stutter remix-style effects to slices in a Groove. It rapidly retriggers Slices in the Element, creating an electronic Buzzing effect. The results with Buzz Chaos can be wild, unpredictable, and great for modern remixes and experimental music.

VIDEO: Watch the [Chaos Buzz](#) tutorial for ideas on using this unusual feature.

There are five parameters in the Buzz section of the Chaos Designer that determine how often Buzz FX are introduced and shaped:

BUZZ

This slider controls the probability of how often a slice from the groove is retriggered with the Buzz effect. Raising the slider causes more slices to be “Buzzed” more frequently. You can think of Zero on this slider as being “Never,” maximum being “Always,” and in-between the two extremes are increasing ranges of “Sometimes.”

The small Indicator Switch to the right of the Buzz Slider is the Buzz Attenuator Button. Enabling this switch will reduce the overall volume of the Buzz effect

TIME

This knob sets the initial time interval between the retriggers. Since the Buzz retriggering happens so rapidly, the faster time settings actually produce a distinct pitch, so the Time knob also controls the tuning at the higher settings. The lowest settings sound more like a fast delay effect with discrete repeats. Turning the knob counter-clockwise retriggers the slices farther apart and lower in pitch, while turning the knob clockwise retriggers the slices closer together and higher in pitch.

SPEED

This knob controls the amount and direction of acceleration of the Buzz retriggering. You can think of this acceleration effect like dropping a bouncing ball—each successive bounce is faster and faster until they blur together. Speed controls how fast they speed up or slow down, and also the range / distance of acceleration. Turning the knob counter-clockwise slows down the acceleration of successive retriggers and increases the range. Turning the knob clockwise speeds up the acceleration of successive retriggers and

increases the range. Leaving the knob at the center 12 o'clock position turns the acceleration effect OFF, so that you can get a constant rate of retriggering.

TIME RANGE

This knob controls the maximum amount of chaotic Time variation. When this knob is turned fully counter-clockwise, then no chaotic Time variation will happen. When the knob is fully clockwise, the maximum possible degree of Time variation can happen when a slice Buzzes.

SPEED RANGE

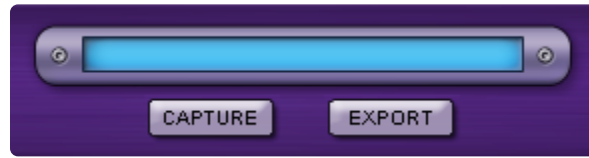
This knob controls the maximum amount of chaotic Speed variation. When this knob is turned fully counter-clockwise, no chaotic Speed variation will occur. When the knob is fully clockwise, the maximum possible degree of Speed variation will occur.

NOTE: *Buzz Chaos is not captured in the MIDI File when using the [Capture](#) tool.*

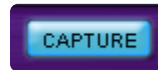
NOTE: *The Buzz effect can sometimes be loud, so you may wish to insert a limiter FX unit on parts or Edit Groups that use the Buzz Chaos effect.*

HINT: *Use [Edit Groups](#) with different buzz settings on each group to add melodic and harmonic Buzz phrases to a loop.*

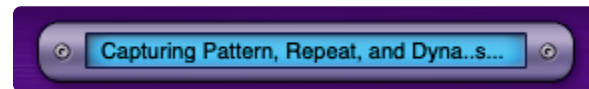
10.7. Capture



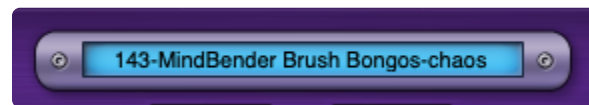
The **Capture** feature allows you to save the results of what happens when Chaos is affecting the Groove.



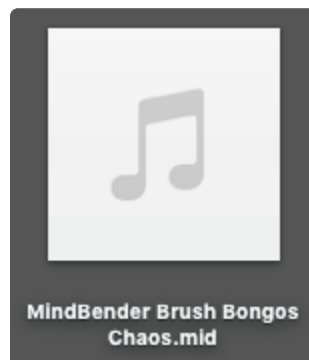
Pressing the Capture button while RMX is playing creates a MIDI file of the currently playing Groove. Capture will round off to the end of the current pass of the loop. You can see that RMX is capturing when it displays “Capturing pattern, repeats, and dynamics” in the **Capture Name Window**.



The **Capture Tool** adds the word “Chaos” to the end of the Groove name in the MIDI file. This new MIDI file can either be dragged-and-dropped onto a MIDI track (if the host supports this feature) or exported as a standard MIDI file for use elsewhere.



You can drag-and-drop the new MIDI file by dragging the file from the **Capture Name Window** and dropping it onto a MIDI track in your host.



You can export the MIDI file by pressing the **EXPORT** button. This calls up a “Save File” dialog box which lets you choose the location on your drive.



Capture Guidelines

- A Capture cannot occur while RMX is stopped.
- [Slice Menu Mode](#) is the only MIDI Mode that can be captured as a MIDI File. While you are able to use the Chaos Designer when in Groove Menu mode, it isn't possible to capture the complete performance, as there are too many possible events to store in a MIDI File. So we recommend using audio recording/freezing/bouncing in your host for Groove Menu mode Chaos Capturing:

NOTE: Check out the [Capturing Chaos as Audio](#) tutorial for more info.

- The Capture Tool stops capturing at the end of the current “pass” of a Groove. A “Pass” means “one time through the loop,” so if a Groove is one measure long, it stops at the end of the measure. If the Groove is 8 bars long, it will stop at the end of the eighth measure.
- Once the Capture is complete, the Groove stops automatically. The last pass you hear before playback stops is the final pass in the Captured MIDI file.
- The maximum length that can be captured is the last 16 complete passes of a groove. A “Pass” is the length of the original Groove Element, so if it is a one measure loop, the maximum capture amount is 16 measures, but if the Groove is an eight measure loop, the maximum capture amount is 128 measures.
- If you press Capture after 16 passes have already played, then Stylus RMX will reset the Capture buffer and begin capturing in the same way for the next 16 passes.

10.8. MIDI Input

In [Slice Menu](#) MIDI mode, Chaos pattern parameters that can be captured in the MIDI file are disabled on MIDI input to enable reliable playback of a captured MIDI file. However, other Chaos parameters can affect incoming MIDI notes from a sequencer track or live-playing from a MIDI keyboard. These parameters include: **Reverse**, **Pitch**, **Dynamics**, and **Buzz** sections.

HINT: The Chaos Designer was developed for use with [Groove Elements](#) but it also works on Sound Menus with these parameters. The results can be quite interesting!

In [Groove Menu](#) MIDI Mode, Chaos can be used very effectively, especially for introducing variation to an improvised live performance. All Chaos parameters are active in Groove Menu mode. However, none of the Chaos parameters can be captured because there are too many potential MIDI events to capture in a MIDI File.

HINT: Since none of the Chaos parameters can be captured as a MIDI file in Groove Menu MIDI mode, you can freeze, bounce or render your Groove Menu mode performance as an audio file in your host to preserve and keep the variations. (or simply make a recording of it like you would any other live performance). Try rendering a long Chaos track in Groove Menu mode to get a track with lots of variety that you can edit later in your audio editing program, very much like the process of turning an endlessly improvising musician (who never repeats himself) into a more organized performance.

11. Time Designer



Time Designer is an innovative feature in Stylus RMX 1.7 that allows dramatic manipulation of audio loops.

When working with audio loops, the major challenges have always been to get Grooves with different feels to work well together or to change their time signatures while retaining their feel.

The amount of effort required to edit loops manually can hamper the creative process, and just as often the results won't be obvious until a lot of time had been spent on the editing.

Using **Time Designer**, a loop can have its time signature, pattern, feel, and complexity changed in real time, in ways that are both intuitive and musical.

Time Designer lets you lock the feel of a groove to different timing grids, and allows any loop to be Groove-Locked to the feel of any other loop in the RMX library, or to an external MIDI File.

Using a simple set of controls, **Time Designer** also offers **Time Shifting**, **Swing**, **Pattern Variations**, and, of course, **Simplify**, one of the coolest and most-requested features for RMX.

Changes made using **Time Designer** are fully integrated with RMX's **Chaos Designer** and other features,

for even more variation and deeper control over the Grooves.

VIDEO: Check out the [Time Designer](#) and [Time Designer in Groove Menu](#) tutorials for more info.

11.1. Interface Overview



The **Time Designer** page is divided into 4 areas; the **Time Designer Header**, **Pattern Display Area**, **Speed & MIDI File Area**, and the **Time Designer Controls: Time Shift, Groove Lock, and Pattern Modify**.

TIME DESIGNER HEADER



The **Time Designer Header** contains the **Power Button**, **Presets Menu**, and **Global Button**.

Power Button



The **Power Button** enables or disables Time Designer for the currently selected Part. When enabled, changes made to Time Designer settings will be applied to the currently selected Part.

Time Designer will be automatically enabled for the selected Part whenever Time Shift or Groove Lock parameters are adjusted.

Presets Menu



The drop-down arrow next to the Time Designer label accesses the Time Designer [Presets Menu](#).

With the Presets menu, all Time Designer settings for the selected Part can be copied, pasted, or saved as a Preset.

Global Button



When the Global Button is enabled, changes made to the Time Designer settings will be applied to all Parts in the Multi. When the Global button is disabled, changes are applied only to the selected Part.

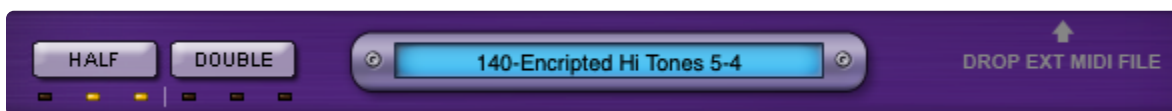
***NOTE:** When Global is enabled, changing the Half Time/Double Time Buttons or loading Time Designer Presets will only affect the currently selected Part.*

PATTERN DISPLAY AREA



The [Pattern Display Area](#) shows the Groove Lock Grid and Slice Markers for the timings of the groove.

SPEED CONTROLS and MIDI FILE AREA



Half Time / Double Time Buttons

The **Speed Controls** allow you to alter the playback speed of a Groove in relation to the host's tempo. Once you've altered the tempo with the Half and Double buttons, the MIDI file will also change, so the adjusted Groove can be used on a MIDI track exactly as it is heard.



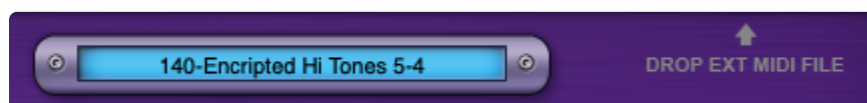
The Indicator Displays below the buttons show the current speed setting for the Part. If the displays are unlit, the Part plays at its original speed.

The Speed Controls on the Time Designer page mirror the ones found in the [Browser](#). Speed changes made on either page will be reflected in the other.

For more information, visit the [Browser: Speed Controls](#) page.

MIDI File Area

The MIDI File Area contains a MIDI File Name Display and a Drop External MIDI File area.



These let you export MIDI files to a host project and import MIDI files for use as Groove Lock Grids. See the [MIDI Files](#) section for details.

TIME DESIGNER CONTROL



The Time Designer Controls section provides all the main controls for manipulating Grooves using Time Designer.

This area is divided into three sections: [Time Shift](#), [Groove Lock](#), and [Pattern Modify](#).

The Pattern Modify section allows changing time signatures and Pattern Variations in real time. See the [Working with Time Signatures](#) and [Pattern Modify](#) sections for details.

11.2. Working with Time Signatures

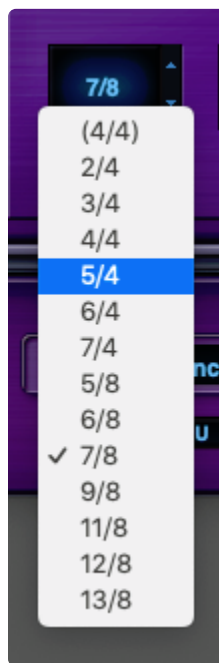


One of the most groundbreaking features in Time Designer is that you can change the time signature of any 4/4 audio loop in real-time. This includes any Groove in the Core Library, Classic Stylus, S.A.G.E. Xpanders, or any REX file you've imported (including your own audio).

The Meter Display shows the currently selected time signature. The original time signature of the Groove is displayed in parenthesis.

NOTE: The *METER* feature in Time Designer can only be applied to Groove Elements that are originally in 4/4.

CHANGING TIME SIGNATURES



Click on the Meter Display to open the Meter Menu and display a selection of time signatures. The first time signature (shown in parenthesis) is the original time signature of the currently loaded Groove Element.

Select a time signature from the menu, and the Groove will have its pattern rearranged to play in that time signature. The UP /DOWN Steppers let you step through and apply time signatures.

You can audition your entire Groove library with the selected time signature. Open the Browser page,

disable the [Settings](#) button, and then select a different Element. It will play using the time signature currently selected in the Time Designer page for that Part.

NOTE: *If the selected time signature is anything other than the original, the time signature will be added to the Element name in the [MIDI File Name Display](#) on both the Time Designer and Browser pages.*

HINT: *Enable the [Global Button](#) to change the Time Signature of your entire Multi in real-time!*

VIDEO: *We recommend watching the [Time Designer](#) tutorial.*

NOTE: *By using the Meter feature you can apply different time signatures to each of the Parts. This lets you create more complex or syncopated rhythmic layers.*

MULTIPLE TIME SIGNATURES IN A PROJECT

It's easy to use Time Designer to create a composition with time signature changes.

For example, a project might use two different time signatures: first 4/4, and then later 6/8.

In RMX, after selecting the 4/4 time signature and a [Variation](#) for a Groove, drag the MIDI file to the 4/4 section of the RMX track in the host project. The MIDI file will reflect what you are hearing.

Now, change the time signature in Time Designer to 6/8 and select a Variation. Drag the MIDI file to the 6/8 section of the RMX track in the host project. This MIDI file will contain the 6/8 time signature and Variation information you selected in Time Designer.

NOTE: *See the section on [Exporting a MIDI File](#) for additional information on exporting MIDI Files from Time Designer.*

HINT: *[Variations](#) are an important part of finding a Groove that fits the project, as not all variations will work well with the rest of the music. When adding multiple time signatures to a project, it's advisable to first select the meter you want to use and then audition the variations of that time signature before dragging the MIDI file to the track.*

VIDEO: *The [Time Designer](#) tutorial video has a section covering this topic.*

VIDEO: *Also be sure to watch the [Time Designer in Groove Menu Mode](#) tutorial.*

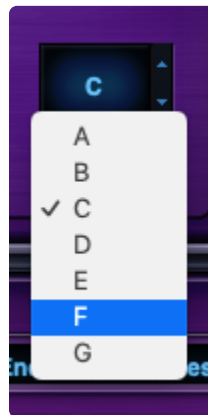
11.3. Pattern Modify



Time Designer lets you change the pattern variation for any Groove in real-time.

The **Variation Display** shows the currently selected pattern variation.

Each [Time Signature](#) has its own set of pattern variation algorithms, including 4/4. This means that variations to a Groove can be applied to its original meter as well—expanding the potential variety of the RMX Library.



CHANGING PATTERN VARIATIONS

Click on the Variation Display to open the Pattern Variation Menu. Select a variation from the menu and the Groove will change to the new Pattern Variation.

The UP /DOWN Steppers let you step through and apply variations.

VIDEO: Be sure to watch the [Time Designer](#) tutorial video.

11.4. Meter

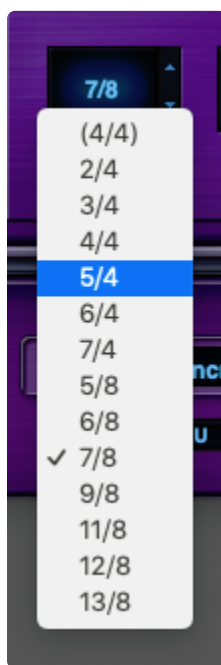


The Meter Menu Display shows the currently selected time signature. The original time signature of the groove is displayed in parenthesis.

Using the Meter Menu, you can change the time signature of any 4/4 audio loop in Stylus RMX in real-time. That includes any groove in the Core Library, Classic Stylus, S.A.G.E. Xpanders or any REX file you may have imported (including your own audio!).

NOTE: The *METER* feature in *Time Designer* can only be applied to *Groove Elements* that are *originally in 4/4*.

Changing Time Signatures



Clicking on the Meter Display opens the Meter Menu and displays a selection of time signatures. The first time signature (shown in parenthesis) is the original time signature of the currently loaded Groove Element.

Selecting a time signature from the menu rearranges the Groove's pattern to play in that time signature. Clicking on the UP / DOWN Steppers lets you step through and apply time signatures.

You can audition your entire Groove library with the selected time signature. Open the Browser page,

disable the Settings button, and then select a different Element. It will play in the currently selected time signature for that Part.

NOTE: *If the selected time signature is anything other than the original, the time signature will be added to the Element name in the [MIDI File Name Display](#) on both the Time Designer and Browser pages.*

HINT: *Enable the Global Button to change the Time Signature of the entire Multi in real-time.*

NOTE: *With the Pattern Modify feature you can apply different time signatures to each Part. This lets you create more complex or syncopated rhythmic layers.*

VIDEO: *We recommend watching the [Time Designer](#) tutorial.*

11.5. Groove Lock™



The **Groove Lock** section lets you to lock the feel of a Groove to a **Groove Lock Grid**.

The **Groove Lock Grid** represents the underlying rhythmic subdivisions to which slices of a Groove can be locked. Once a **Groove Lock Grid** is selected, you can adjust **Groove Lock Strength**, add **Swing**, and even make the resulting feel more natural using the **Natural** switch.

***NOTE:** Using Groove Lock lets you make a Groove less busy using the [Simplify](#) parameter. This function operates independently from the Groove Lock Grid, and when applied will always affect the Groove. This is true even if no Groove Lock Grid is selected.*

The other controls in this section (Strength, Swing, and Natural) will only change the Groove when a Groove Lock Grid selection has been made.

VIDEO: Watch The [Time Designer](#) and [Time Designer in Groove Menu](#) tutorials.

PATTERN DISPLAY AREA



The **Pattern Display** area shows the Groove Lock Grid, as well as Slice Markers for both the original and modified timings of the Groove. It's intended to provide visual feedback of the processing taking place when using Time Designer. For longer or more complex Grooves you can zoom and move the display position for more detail.

The Groove Lock Grid

The Groove Lock Grid represents the underlying rhythmic subdivisions to which slices of a Groove can be locked. The display shows numbered measures, which are divided into beats based on the Grid being used.

Slice Markers

There are two rows of Slice Markers showing the timing of the groove:

- The upper row contains shaded slice markers representing the original timing of the slices.
- The lower row contains brighter slice markers representing the timing of the slices after they've been manipulated using Time Designer.

NOTE: The Half Time/Double Time Buttons and Pattern Modify parameters do not have any affect on the Pattern Display.

Zoom and Move

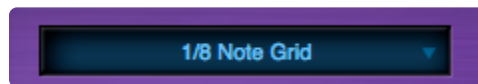
To zoom in or out in the Pattern Display, place the mouse cursor over the display area and use the scroll wheel.

To return to the default zoom, Command-click in the display area.

To move the display position, click and drag left or right over the display area.

GROOVE LOCK GRIDS

The **Groove Lock Grid** represents the underlying rhythmic subdivisions to which slices of a Groove can be locked.

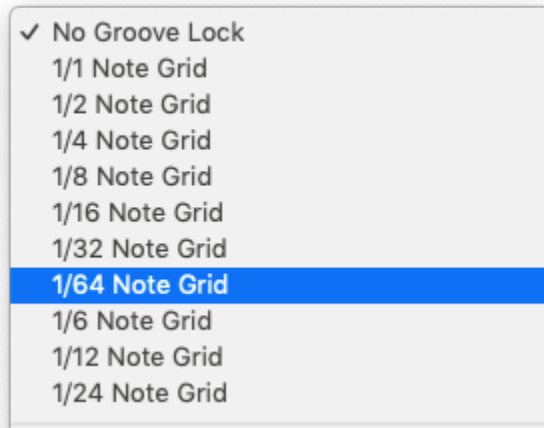


The **Groove Lock Grid Display** shows the currently selected Grid, and provides access to a menu of rhythmic values, other Parts, and Factory Groove Templates.

Click on the Groove Lock Grid Display to access the Grid Menu.

The Groove Lock Grid Menu is divided into three sections; **Rhythmic Grids**, **Part Grids**, and **Factory Templates**.

Rhythmic Grids

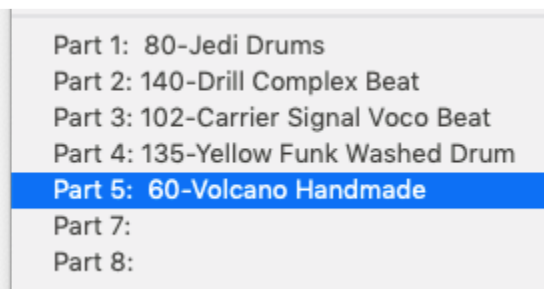


A full range of **Rhythmic Grids** are provided. Selecting a Rhythmic Grid will lock the current Groove to the selected note value.

For example, if you select 1/8 Note Grid, the notes in a busy 16th-note groove will quantize to the selected 1/8th note grid, if maximum Strength is applied.

***HINT:** Selecting a Rhythmic Grid while the Global Button is enabled will apply it to all Parts.*

Part Grids



The Part Grids show the Elements currently loaded into the Parts in the Multi. By selecting one of the Parts, the current Groove can be Groove-Locked to any other Groove loaded in RMX.

This means you can Groove-Lock the feel of any Groove to any other Groove in the entire RMX Library.

***NOTE:** When Groove-Locking between Grooves, the “slave” is locked to the original feel of the “master” Groove, and not to the modified feel of the “master” after Time Designer processing has been applied.*

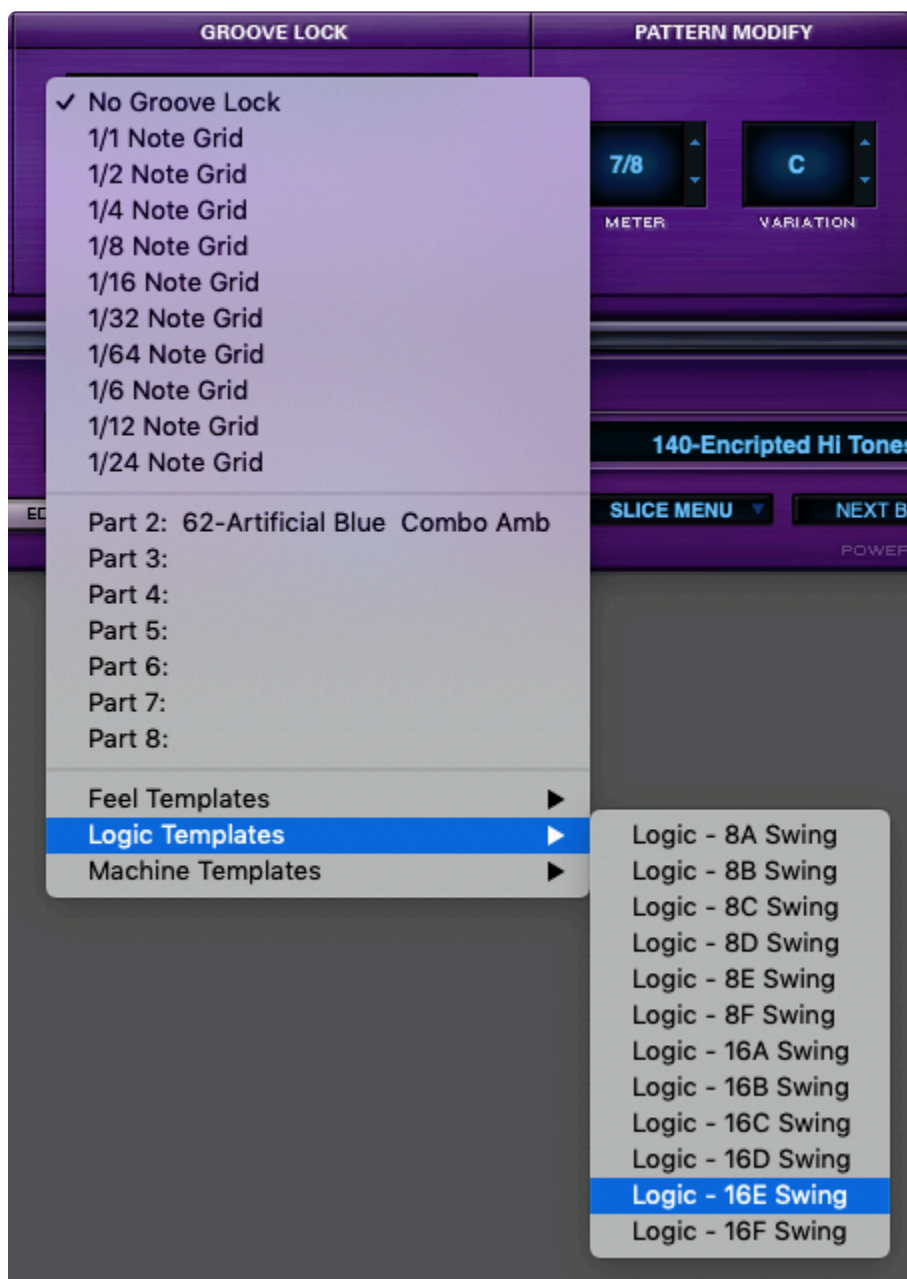
For example, if the “master” Groove loaded in Part 1 originally had a straight feel and Swing was applied in Time Designer, the “slave” will be locked to the original straight feel, not the modified swing feel.

***NOTE:** “Slaved” Grooves do not automatically update their Groove Lock Grid if a different “master” Element is selected in the Browser. If a different “master” Element is selected, “slaved” Grooves will*

have to be Groove-Locked again by selecting the new Element from the Groove Lock Grid Menu.

HINT: Locking the feel of a Groove while the [Global Button](#) is enabled will apply that feel to all the Parts in the Multi.

Factory Groove Templates



At the bottom of the Groove Lock Menu, there is a selection of Factory Groove Template sub-menus. The included templates offer a wide variety of useful feels from which to choose:

1. The Feel Templates folder offers live Grooves from a variety of musical styles.
2. The Logic Templates folder contains Groove templates from Logic.

3. The Machines Templates folder contains templates created using classic hardware drum machines.

Once selected, the Groove Lock Grid Template will be applied to the Groove in the currently selected Part.

***HINT:** To maintain the feel of the loaded Factory Template while browsing, disable the Settings Button in the Browser.*

***HINT:** Loading a Groove Lock Grid Template while the Global Button is enabled will apply the template to all the Parts in the Multi.*

USING MIDI FILES FOR A GRID

You can import any external MIDI file for use as a Groove Lock Grid. See the chapter on [MIDI Files](#) for details.

STRENGTH



The **Strength** slider controls how much the slices of a Groove will be moved towards (tighter) or away (looser) from their nearest grid point. At the center, the selected Groove Lock Grid will have no effect and the slices will remain at their original timing positions.

SWING

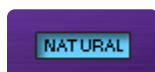


The **Swing** knob controls how much swing feel is applied when using Rhythmic Grids.

The Swing knob delays slices starting on the “offbeats” of the selected Rhythmic Grid. For example, when using the 1/8 Note Grid, all the offbeat 1/8 notes will be delayed when using the Swing knob. The higher the Swing value, the longer the delay time for the offbeat slices.

***NOTE:** Swing is only applicable for Rhythmic Grids.*

NATURAL



When the **Natural** switch is enabled, it preserves the position of slices that are far from the Groove Lock

Grid, and allows the Strength slider to affect only the slices that are close to the Grid.

NOTE: The Natural switch only has an effect when a Rhythmic Grid has been selected from the Groove Lock Grid Menu and lets some slices “pass through” without being affected by the Strength parameter. For example, on a Groove that is playing mostly 16th notes and a few 32nd note embellishments, selecting the 1/16 Note Grid, then enabling the Natural switch, will retain the original position of the embellishments while tightening the 16th notes as Strength is moved toward the maximum “tight” position.

11.6. Simplify



Simplify allows you to make a Groove less busy and can give new life to your library.

Simplify is the only Groove Lock parameter not subject to the Groove Lock Grid selection. It works by gradually removing slices until you end up with a simplified version of the Groove.

HINT: Enable the [Global Button](#) to Simplify your entire Multi in real-time.

VIDEO: Watch The [Time Designer](#) and [Time Designer in Groove Menu](#) tutorials.

11.7. Time Shift



Time Shift allows Grooves to be offset by a number of beats (Coarse), or shifted in time (Fine):

- Coarse: Offsets a Groove in 16th note intervals up to +/- 4/4.
- Fine: Rushes or drags a Groove in 1ms intervals up to +/-100 ms.

Both Coarse and Fine can be applied simultaneously for fine-tuning the position of the beats in a groove.

APPLYING TIME SHIFTING

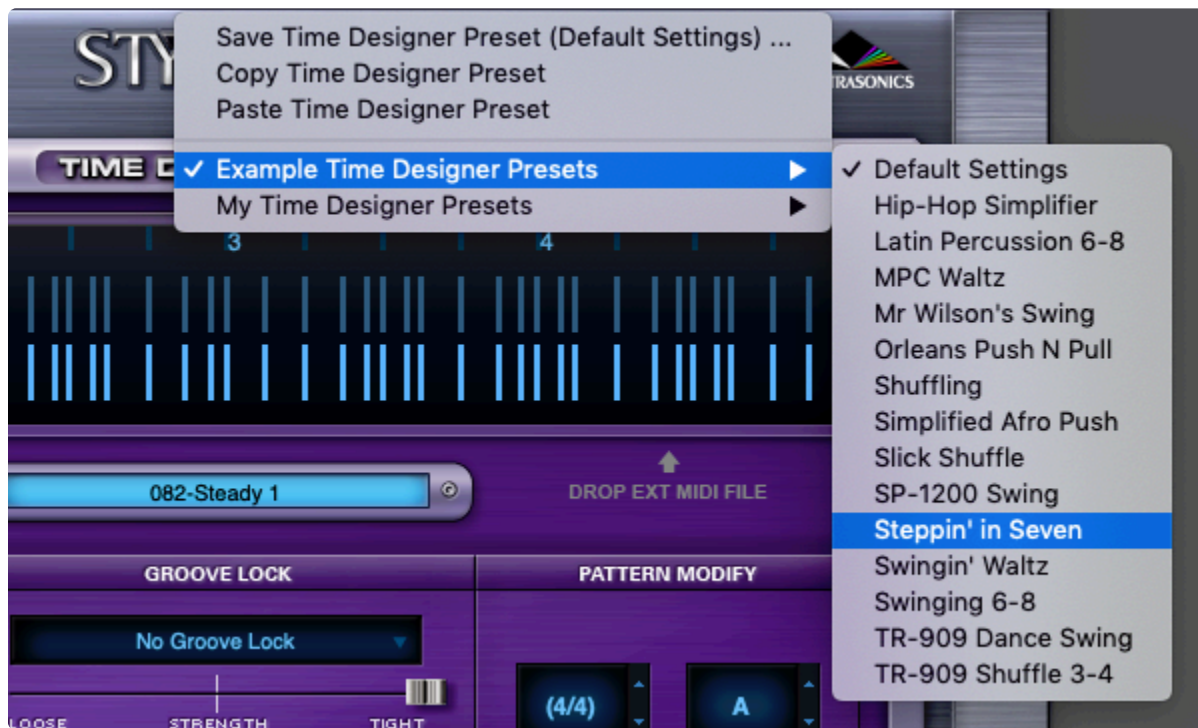
Click on either the Coarse or Fine Displays to access a drop-down menu of available Time Shift values. Select the desired value, and it will be applied immediately to your groove.

PATTERN DISPLAY

Time Shift values will be reflected in the Pattern Display Area. When using Time Shift, portions of the Groove may shift outside the start or end of the loop. The color of those slices will darken when you do a coarse Time Shift, to remind you that the slices are “wrapping around” and slices that were at the beginning of the Groove are now at the end (or vice versa).

VIDEO: Check out the [Time Designer](#) tutorial video.

11.8. Presets



The drop-down arrow next to the Time Designer label accesses the Time Designer **Presets Menu**.

Using the Presets menu, all Time Designer settings for the selected Part can be copied, pasted, or saved as a Preset for later recall.

We've provided a few Example Time Designer Presets to demonstrate the variety of options available in Time Designer.

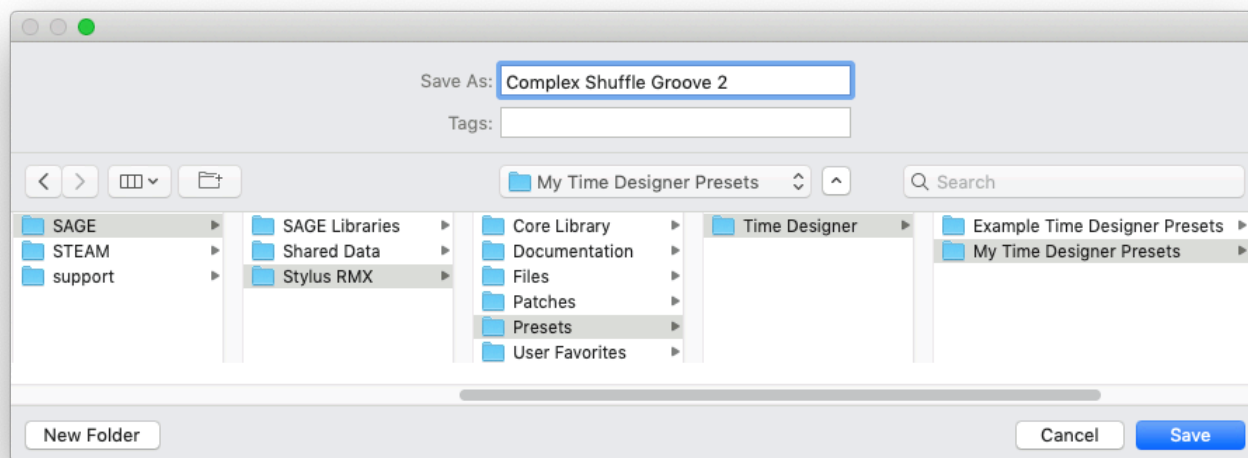
When loaded, Time Designer Presets will replace all existing Time Designer settings for the selected Part.

SAVING TIME DESIGNER PRESETS

Select the Save Time Designer Preset option to save the current Time Designer settings as a Preset.

A File Save dialogue will open, allowing you to name and save the Preset.

Time Designer Presets are saved into their own folder inside the Stylus RMX Presets folder.



COPYING AND PASTING TIME DESIGNER PRESETS

Select the “Copy Time Designer Preset” option to copy the Time Designer settings for the current Part into the clipboard.

Select the “Paste Time Designer Preset” option to paste a copied Preset into the currently selected Part.

USING TIME DESIGNER PRESETS

The flexible Time Designer Preset system offers rapid access to the full power of the Time Designer page. You can easily recall Time Designer Presets to instantly give any Groove Element a customized feel.

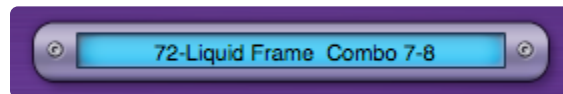
11.9. MIDI Files

Once a Groove has been manipulated with Time Designer, you can export a MIDI file containing those changes to the host.

You can also import any MIDI file into Time Designer for use as a [Groove Lock Grid](#).

VIDEO: Watch The [Time Designer](#) tutorial video.

MIDI FILE NAME DISPLAY



The MIDI File Name Display always shows the name of the Element currently loaded into the selected Part. If a different time signature has been selected in the Pattern Modify section, that time signature is added to the name of the Element.

EXPORTING A MIDI FILE

The MIDI File Name Display allows dragging-and-dropping a MIDI file to the host. If your host doesn't support drag-and-drop directly to a track, you can alternatively drag the MIDI file to the desktop and then import it into the host from there.

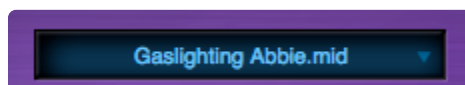
The exported MIDI file will contain all of the changes done in Time Designer, including the Speed Controls, Pattern Modify, Groove Lock, and Time Shift parameters.

To drag a MIDI file to a sequencer MIDI track, drag the MIDI file from the MIDI File Name Display onto a MIDI track that is routed to control Stylus RMX.

NOTE: This MIDI File Name Display mirrors the one in the Browser, and functions in the same way. [Click here](#) for more information.

NOTE: Time Designer works great when used in combination with Chaos Designer. If you want to export a MIDI file that includes the changes from both the Chaos Designer and Time Designer, you must export from the [Chaos Designer](#) page.

IMPORTING MIDI FILES



You can import any external MIDI file for use as a [Groove Lock Grid](#). After importing, the MIDI File name will be displayed in the Groove Lock Grid display to indicate that it is the active Groove Lock Grid.

There are two ways to import an external MIDI file as a Groove Lock Grid:

- Click on **DROP EXT MIDI FILE** in the MIDI File Area to open a File Open dialogue. Navigate to the desired MIDI file, select it, and click Open.



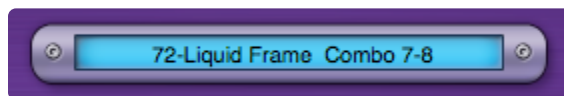
- Drag-and-drop the desired MIDI file onto the Pattern Display Area.



NOTE: Importing an external MIDI file when the [Global Button](#) is enabled will apply the MIDI file's feel to all the Parts in the Multi.

HINT: After importing a MIDI file as a Groove Lock Grid, save it as a Time Designer Preset. The timing information of the MIDI file will be saved and that specific feel can be recalled at any time.

11.10. MIDI File Name Display



The **MIDI File Name Display** shows the name of the Element currently loaded into the selected Part. If a different time signature has been selected in the Pattern Modify section, that time signature is added to the name of the Element.

Exporting A MIDI File

The MIDI File Name Display allows dragging-and-dropping a MIDI file to the host MIDI track. If your host doesn't support drag-and-drop directly to a track, you can alternatively drag the MIDI file to the desktop and then import it into the host.

The exported MIDI file will contain all the changes made in Time Designer, including the Speed Controls, Pattern Modify, Groove Lock, and Time Shift parameters.

To drag a MIDI file to a sequencer MIDI track, drag the MIDI file directly from the MIDI File Name Display onto a MIDI track that is routed to control Stylus RMX.

NOTE: *This MIDI File Name Display mirrors the one in the Browser, and functions in the same way. [Click here](#) for more information.*

NOTE: *Time Designer works great when used in combination with the [Chaos Designer](#). If you want to export a MIDI file that includes the changes from both the Chaos Designer and Time Designer, you must export from the Chaos Designer Page.*

12. FX



The FX Page offers access to the powerful signal processing capabilities of SAGE to customize and shape the sounds inside Stylus RMX.

Video: Watch the [FX Architecture](#) video tutorial for more information.

FX UNITS

The internal RMX FX Units are effect plug-ins inside Stylus RMX.

There are currently 33 different professional quality internal FX Units to choose from:

- Tube Limiter
- Tape Slammer
- Modern Compressor
- Vintage Compressor
- Gate Expander
- Imager
- Vintage 2-band EQ
- Vintage 3-Band EQ
- Graphic 7-Band EQ

- Graphic 12-Band EQ
- Parametric 2-Band EQ
- Parametric 3-band EQ
- Wah-Wah
- Power Filter
- Formant Filter
- Valve Radio
- Smoke Amp Simulator
- Flame Distortion
- Ultra Chorus
- Retro-Phaser
- PRO-Phaser
- EZ-Phaser
- Retro-Flanger
- Flanger
- Chorus Echo
- BPM Delay
- BPM Delay X2
- BPM Delay X3
- Retroplex
- Radio Delay
- Spring Verb
- PRO-Verb
- EZ-Verb

Number of Simultaneous FX

Depending on your computer, it's possible to have a huge number of simultaneous FX Units active in one instance of Stylus RMX.

Any of the FX Units can be loaded into one of the three slots in an RMX FX Rack—up to 133 FX Racks—meaning a maximum of 399 FX Units can be open at once.

However this is an unlikely scenario!

FX / Rack Structure

- 1 Insert FX Rack per Edit Group x 16 maximum Edit Groups per Part x 8 Parts = 128 Racks.
- 4 Aux FX Racks and 1 Mastering Rack = 5 Racks.
- Total 133 Racks x 3 FX slots per Rack = 399 maximum simultaneous FX Units.

NOTES ON USING THE FX

- Each FX Unit consumes various amounts of CPU power, so the number of simultaneous FX Units depends of the [CPU power](#) available in your computer.

- Some FX Units have two pages. The second page parameters can be reached by clicking the arrow on the right side of the plug-in. Usually, it's labeled "MORE" or lists the type of parameters found on the second page.
- You can use external third-party FX plug-ins with Stylus RMX by utilizing the multiple outputs feature of Stylus RMX with your host. Check out the [Using Separate Outputs](#) video for more information.
- Although RMX doesn't process external audio inputs, you can still use the RMX FX on your own audio by creating a REX file of the desired audio and importing it into RMX using the REX File Import feature in the Standalone. Once inside RMX, you can manipulate the audio just as you would any other sound in RMX.

VIDEO: Watch the [Using Your Own Audio](#) video tutorial for a demo of this technique.

12.1. FX Descriptions

There are 33 different professional quality FX Units to choose from in the Stylus RMX plug-in.

DYNAMICS

- [Tube Limiter](#)
Both a limiter and compressor, modeled on the warm sound of the famous Fairchild™ 670 tube limiters of the 1960s.
- [Tape Slammer](#)
Simulates the effects of different types of analog tape compression, saturation, and age.
- [Modern Compressor](#)
Modeled after the legendary SSL™ console compressors, with a bright, “solid-state” sound character.
- [Vintage Compressor](#)
Modeled on vintage UA LA-2A™ and 1176™ compressors, with a warm and musical sound.
- [Gate Expander](#)
A traditional noise gate effect that also works well as a dynamic expander.

EQUALIZERS

- [Vintage 2-band EQ](#)
Modeled after the Pultec™ EQP2-A model tube equalizer, with a warm and musical tone.
- [Vintage 3-Band EQ](#)
Modeled after the Pultec™ EQP series tube equalizers, renowned for their extremely musical and fat tones.
- [Graphic 7-Band EQ](#)
Useful for tailoring a full spectrum audio source, with broad control of multiple bands.
- [Graphic 12-Band EQ](#)
Useful for tailoring a full spectrum audio source, with fine control of multiple bands for precision control.
- [Parametric 2-Band EQ](#)
Provides precision frequency control, with two fully sweepable, overlapping bands.
- [Parametric 3-band EQ](#)
Provides precision frequency control, with three fully sweepable, overlapping bands.

FILTERS

- [Wah-Wah](#)
Modeled after classic wah pedals of the 1970s.
- [Power Filter](#)
Developed in cooperation with GForce Software and based on their famous impOSCar™ filter design.
- [Formant Filter](#)
A filter based on the characteristics of the human vocal tract.

AMP / DISTORTION

- [Valve Radio](#)
A unique device that functions both as a dual filter and a distortion device.
- [Flame](#)
An extremely versatile distortion and bit-crushing unit.
- [Smoke](#)
A guitar amplifier modeling effect with a variety of amp and cabinet models.

MODULATION

- [Ultra Chorus](#)
A rich and thick chorus unit with some unique LFO modes.
- [Retro Phaser](#)
Classic phaser unit with a vintage, low-fi vibe and a darker tone.
- [PRO Phaser](#)
A versatile and rich phaser design capable of going way beyond traditional phaser effects.
- [EZ Phaser](#)
Best suited for classic phaser effects—both easy-to-use and understand.
- [Retro Flanger](#)
Classic flanger unit with a warm, vintage character.
- [Flanger](#)
Provides many traditional flanging and tuned resonance effects.

DELAYS

- [**Chorus Echo**](#)

Inspired by the classic Roland Chorus-Echo units from the 1970s. Features a modulated delay line that can be synced to the host tempo and includes a vintage chorus mode.

- [**BPM Delay**](#)

A single, true-stereo delay unit that is always synchronized to the host tempo.

- [**BPM Delay X2**](#)

Dual monaural delays that are always synchronized to the host tempo.

- [**BPM Delay X3**](#)

Triple L-C-R mono delays that are always synchronized to the host tempo.

- [**Retroplex**](#)

Modeled after the tape echo units of the '60s and '70s, such as the Echoplex™.

- [**Radio Delay**](#)

A Dual mono BPM-style delay, with the delayed signals running through a Valve Radio distortion filter.

REVERBS

- [**Spring Verb**](#)

Faithfully recreates the vibe of the spring reverbs of 1960s-era guitar amplifiers.

- [**PRO Verb**](#)

The premier, studio-quality reverb unit in the RMX FX arsenal. Extremely versatile and rich.

- [**EZ Verb**](#)

A simple-to-use, basic reverb unit that uses less CPU power.

UTILITY

- [**Imager**](#)

A handy tool that can be used to widen the stereo image, correct phase, and more.

NOTES ON USING THE FX

To maximize CPU performance, it's recommended to bypass any Part FX Units which can be shared by other parts (especially reverbs & delays). A good approach is to copy a Part FX Unit's settings, Bypass it and then paste the settings into a free Aux rack for shared use by the multi-timbral Parts. In other words, the signal from multiple Parts can be sent to one FX unit. Think of a hardware recording console, where the signal from multiple channels is sent through one hardware reverb.

12.2. Signal Flow

Each FX Rack has three FX Slots. The signal flow of every FX Rack type is in series, feeding the audio from the top slot through the middle slot and then through the bottom slot.

An example of this is illustrated in the picture below:



- In this example, the audio first goes through Flame Distortion FX Unit in the top slot.
- The distorted audio is sent into the EZ-Phaser unit in the middle slot.
- Finally, the distorted and phased audio is sent to the EZ-Verb unit in the bottom slot.

NOTE: The performance and sound of each FX unit is affected by its position in the chain. It's recommended (and fun!) to experiment.

12.3. Sub-Page Buttons

There are six buttons at the top of the FX page. Each one reveals a **Sub-Page** with it's own FX Rack. When first visited, the FX Page defaults to the **INSERTS** sub-page.



INSERTS RACK PAGE

The Insert FX Rack is Part- and Edit Group-specific; each Part and Edit Group has its own INSERTS FX Rack. Each time you create a new Edit Group, a unique INSERT FX Rack is created for that Edit Group.

***EXAMPLE:** If a Groove on Part 1 starts only with a “Main” Edit Group, Part 1 will have one INSERT FX Rack. If you assign “Downbeats” and “Backbeats” to their own Edit Groups, then Part 1 will have three INSERT FX Racks. This allows for custom Effects on Downbeats, custom Effects on Backbeats, and custom Effects on all the Slices left in “Main.”*

When you switch Parts or Edit Groups, this sub-page displays the FX Rack of the current Part or Edit Group. The audio from a Part or Edit Group is routed through the INSERT FX Rack for that Part or Edit Group.

The final output of the INSERT FX Rack is routed to the corresponding Part fader on the Mixer Page.

AUX RACK PAGES 1~4

These four sub-pages access the four global Aux FX Racks.

Each Aux FX Rack receives audio from the Mixer Page's Aux Sends.

***EXAMPLE:** AUX1 FX Rack receives its input from the AUX1 send knob, etc.*

The final output signal from each AUX FX Rack is routed exclusively to Output A.

***NOTE:** Since AUX effects are global, there is only one AUX FX Rack per AUX Effect sub-page. The AUX FX Racks are not Part- or Edit Group-specific.*

***HINT:** There are no dedicated AUX returns, but you can control the master level of an AUX return by lowering the gain of the FX Unit in the lowest slot of the AUX Rack. If an FX Unit has no gain control, you can insert an Imager FX Unit after it, adding many useful controls for adjusting the spatial positioning and the gain—just like a dedicated AUX Return on a hardware mixer.*

REFERENCE: For more information on using AUX Sends, see the [Mixer](#) chapter.

MASTER RACK PAGE

All audio inside RMX that is routed to Output A is routed through the global Master FX Rack, so it's the ideal place to do overall mastering-style processing to an entire mix.

NOTE: There is only one Master (Global) FX Rack and it remains the same regardless of which Part or Edit Group is active. This is why the Edit Group Grill covers the Edit Group area when the Master FX Sub-Page is selected.

12.4. Aux Send Mini-Slider



The* Aux Send Mini-Slider* controls the gain of the audio signal that the current [Edit Group](#) sends through a particular Mixer AUX Send Buss. It is then routed through the corresponding AUX knobs on the [Mixer Page](#).

The best way to think of this control is as an AUX Send “trim” for each Edit Group before it reaches the Main AUX send knobs on the Mixer page.

EXAMPLE: *This lets you send reverb unit only to the Backbeats, and not to the rest of the Groove.*

This additional AUX Send control is provided here because the AUX Send Mini-Sliders are Edit Group-specific. Each Edit Group has a separate AUX SEND Mini-Slider for each of the four AUXES. Since there can be up to 16 Edit Groups in a Part, there can be as many as 16 AUX SEND Mini-Slider trim settings per AUX on each Part.

Whenever a new Edit Group is created, four new AUX SEND Mini-Sliders are created for the new Edit Group—one on each AUX sub-page. The currently displayed AUX SEND Mini-Slider position always reflects the value for the current Edit Group on the selected Part.

NOTE: *AUX Sends default to the maximum level.*

12.5. FX Unit Basics

LOADING AN FX UNIT

To load an FX Unit into a Rack, click the downward facing triangle on the desired slot.



From the drop-down menu, choose an FX Unit by selecting the FX name.



CHANGING AN FX UNIT

To select a different FX Unit in the same FX Slot, click the same downward arrow and choose a different one from the menu.

BYPASSING AN FX UNIT

An FX Unit is active when the oval FX Name Window is lit up with a light blue color.



To Bypass an FX Unit, click the oval FX Name Window. The name window darkens when bypassed.



Clicking the window again will reactivate the FX Unit.

NOTE: Bypassing an Effect DOES save CPU power.

REMOVING AN FX UNIT

To remove an FX Unit from the Rack, click the downward arrow on the active slot and choose NO EFFECT.

12.6. The FX Patch System



The flexible FX Patch system offers rapid access to the full power of the RMX FX. You can easily create, copy, paste, save, and recall individual FX Units or entire Racks of FX to give any Element a customized sound.

There are two kinds of Patches: [FX Unit Patches](#) and [FX Rack Patches](#).

FX Patches may be:

- Saved with custom names
- Loaded from a drop-down menu
- Copied from any FX Slot or Rack
- Pasted to any FX Slot or Rack
- Freely shared across any platform or host

TERMINOLOGY: “Presets,” “Programs,” or “Settings” are common terms in other products for “Patches.” They all mean essentially the same thing.

HINT: Spectrasonics has included an extensive factory library of hundreds of useful Patches to give you a glimpse into the world of RMX FX. They are a fantastic starting point for exploring the sonic possibilities with the FX system.

12.7. FX Unit Patches



An FX Unit Patch consists of the complete customized parameter settings of a specific FX Unit, which allows for “total recall” of that one effect. It’s useful to build a library of FX Unit Patches that you like, allowing you to use Patches that were created for one purpose in a different context.

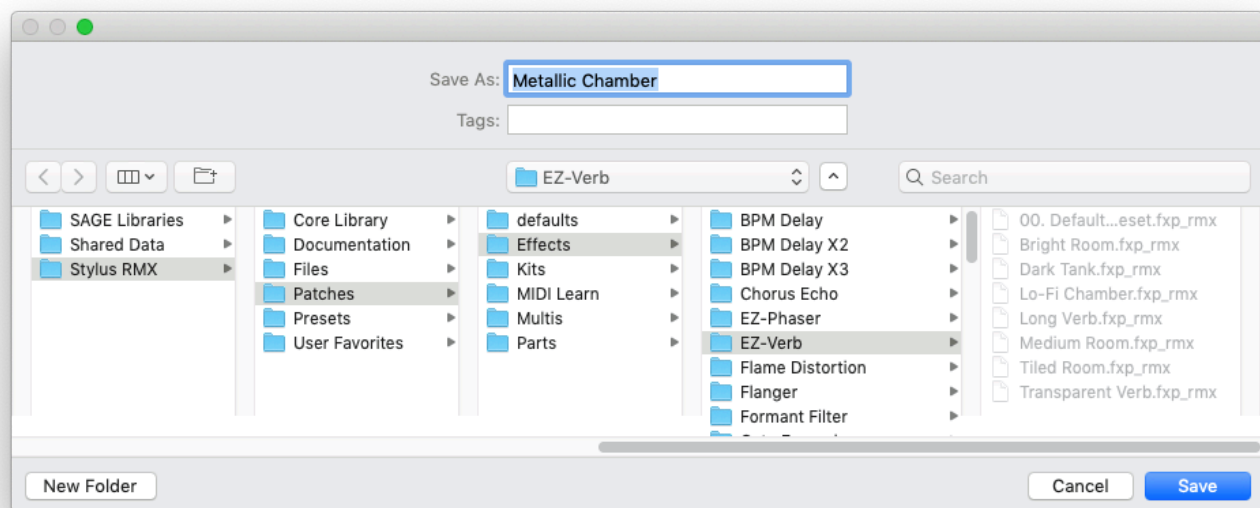
EXAMPLE: Trying a snare distortion patch on an overall mix in the Mastering Rack!

FX Unit Patches are organized so that you’ll only see the Patches that pertain to the FX Unit you’re working with.

In the picture below, the EZ Verb displays its own Patch list.



Patches are saved in the SAGE/Stylus RMX/Patches/Effects directory.



You can create as many sub-directories for Patches as you like, as long as the folders are nested in the directory for that unit on your drive. FX Patches have the extension `.fxp_rmx`

SAVING FX UNIT PATCHES

Saving an FX Patch lets you give a Patch a custom name and recall it later. It's a convenient way to build a custom FX library.

To Save a Patch:

- Control / Right-click anywhere on an FX Unit's interface and a drop-down menu will appear.
- Select SAVE EFFECT PATCH.
- A Save dialog box will appear allowing you to name the FX Patch. The Save dialog box defaults to the directory for that particular FX Unit.

NOTE: *There is no Delete Patch command. To remove a Patch from a Patch list, you must navigate to the Patch via your computer's directory structure and remove the Patch file manually.*

LOADING FX UNIT PATCHES

Loading FX Patches from a Patch List is an easy way to use your favorite settings over and over again. Also, it allows you to experiment with different settings and to check out the Factory Library.

To Load an FX Patch:

- Open an FX Unit in a slot.
- Control / Right-click anywhere on an FX Unit's interface and a drop-down menu will appear.
- Select a Patch name to load the Patch.

COPYING AND PASTING FX UNIT PATCHES

Copying an FX Unit, along with its current settings and Pasting it into another slot is a quick and useful way of reorganizing the order and placement of FX Units. It's not required to Save a Patch in order to use it in some other FX Slot. You can simply Copy the FX Unit with its current settings and Paste it into any other FX Slot to change the order of effects. You can also Paste over an existing FX Unit.

To Copy and Paste an Effect Patch:

- Control / Right-click anywhere on an FX Unit's interface and a drop-down menu will appear.
- Select COPY EFFECT PATCH.
- Choose any other FX Slot.
- Control / Right-click again and select PASTE EFFECT PATCH.

This FX Slot now has the same FX Unit and settings as the one that was copied.

12.8. FX Rack Patches



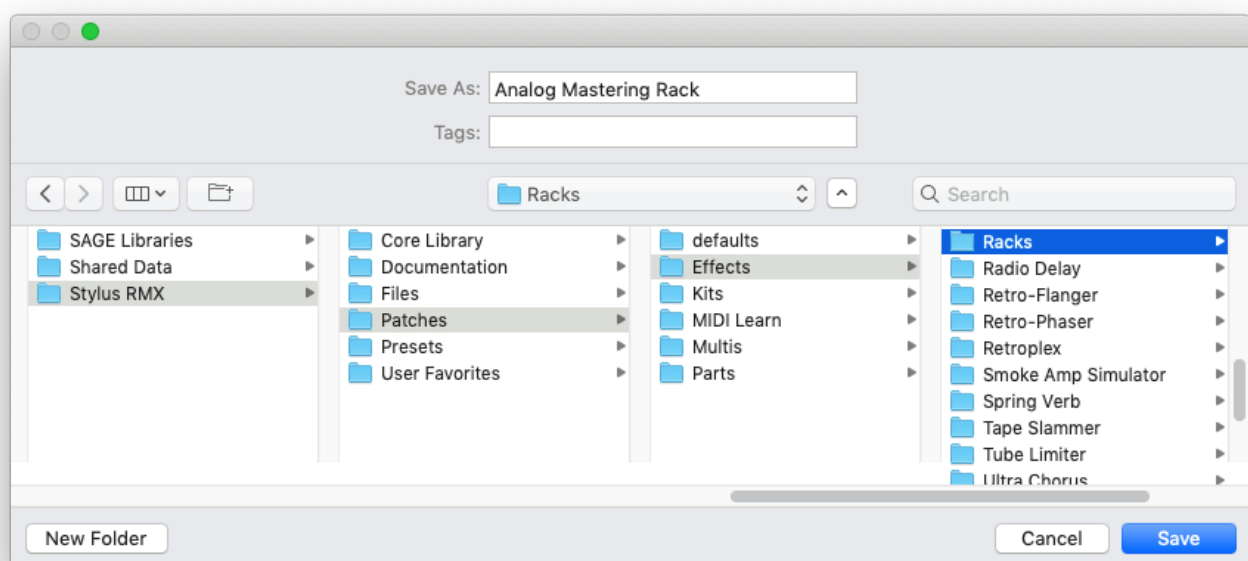
A Rack Patch saves the settings of all three FX Slots into a single Patch. Any combination of up to three plug-ins and their parameter settings is saved. This gives you instant recall of an entire FX Rack to use on anything in RMX. The possible combinations of Effects and settings are an endless source of fun. You can get REALLY creative here and end up with some unique sounds!

Control / Right-click anywhere on the Stylus RMX interface OUTSIDE the FX Rack and above the Footer to access the FX Rack Patches.

The gray areas in the picture below demonstrate where you can click to activate the FX Rack drop-down menu:



FX Rack Patches are stored in the Spectrasonics/SAGE/Stylus RMX/Patches/Effects/Racks directory on your computer's drive.



SAVING FX RACK PATCHES

Saving a full Rack Patch lets you give the Patch a custom name and recall it for future use. This is a convenient way to build a custom library of Rack Patches.

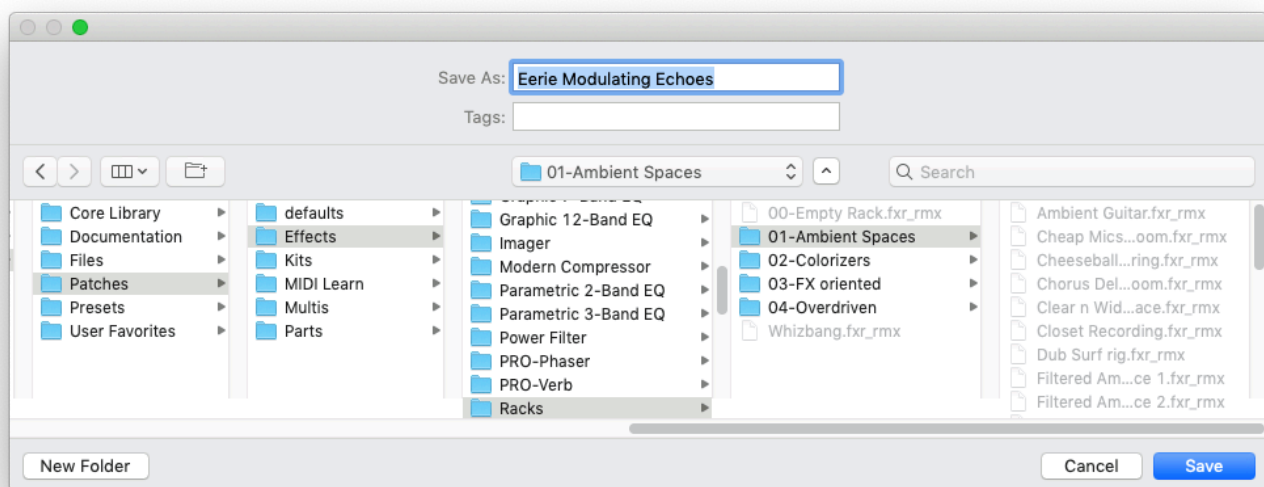
To Save an FX Rack:

- Control / Right-click anywhere on the Stylus RMX interface OUTSIDE the FX Rack and above the Footer and a drop-down menu will appear.



Select SAVE EFFECT RACK

- A Save dialog box will appear allowing you to name the FX Rack. The Save dialog box defaults to the Spectrasonics/SAGE/Stylus RMX/Patches/Effects/Racks directory on your drive.



All FX Racks Patches appear in the RMX interface in the drop-down menu. You can set up as many Patch

sub-directories as you like, as long as the sub-folders are nested in the “Racks” directory on your drive. FX Rack Patches have the extension .fxr_rmx

NOTE: There is no Delete Patch command. To remove a Patch from a Patch list, you must navigate to the Patch via your computer’s directory structure and remove it manually.

LOADING FX RACK PATCHES

Loading FX Rack Patches from a Patch List is an easy way to access your favorite settings and lets you quickly experiment with many combinations of different settings in different musical contexts.

To Load an FX Rack Patch:

- Control / Right-click anywhere on the Stylus RMX interface OUTSIDE the FX Rack and above the Footer and a drop-down menu will appear.
- Select a Rack Patch name to load the new Rack.

COPYING AND PASTING FX RACKS

Copying an FX Rack along with all of its settings and pasting to a different Rack is a useful way of working with FX Racks. It’s not required to Save a Patch in order to copy it to another Rack. You can simply Copy the Rack with its current settings and Paste it into any other Rack. You can also Paste over an existing Rack.

To Copy and Paste an FX Rack:

- Control / Right-click anywhere on the Stylus RMX interface OUTSIDE the FX Rack and above the Footer and a drop-down menu will appear.
- Choose another FX Rack.
- Control / Right-click again and select PASTE EFFECT RACK.

This FX Rack now has the same Effects and settings as the original FX Rack.

12.9. Dynamics

Stylus RMX comes with an impressive array of studio-quality FX for controlling gain.

This includes five dynamics processors, modeled on the finest studio hardware from the past 6 decades, and our “Swiss Army Knife” Imager, for phase, panning, and more.



- [Tube Limiter](#)
- [Tape Slammer](#)
- [Modern Compressor](#)
- [Vintage Compressor](#)
- [Gate Expander](#)
- [Imager](#)

12.9.1. Tube Limiter



The **Tube Limiter** FX Unit in Stylus RMX is both a limiter and compressor. It was modeled on the warm sound of the famous Fairchild™ 670 tube limiters of the 1960s. The Tube Limiter has a slower and smoother response than the other compressors in Stylus RMX, that not only works great as a stereo buss compressor/limiter, it also works well for individual instruments. It has a fixed internal compression ratio that matches the character the old Fairchild™ units. The Tube Limiter is an ideal tool for pumping things up in a musical way.

- **LIMIT**

Engages and disengages an additional Brick wall limiter at the output. The compression controls continue to work regardless of whether the brick wall limiter is engaged or not.

- **THRESHOLD**

Sets the audio level at which the unit starts to compress the signal. If the input signal is below the Threshold level, the unit does not apply any compression. Once the level crosses the Threshold, then the compression begins to affect the signal.

Range: 0 to -60db

- **GAIN**

A make-up gain stage that adjusts the overall output volume to compensate for compression level-reduction.

Range 0 to 24 db

- **PEAK / RMS**

Allows the choice of PEAK Limiting or RMS Compression curves. Peak Limiting detects audio transients that are louder than the set Threshold level and applies compression to control those Peaks to whatever level you've set. RMS Compression detects an audio signal's average level and applies Compression to the overall signal. This helps make the whole audio signal louder. With RMS, there is no specific ceiling for the audio as there is with Peak Limiting.

- **ATTACK**

Adjusts the amount of time that the compressor takes to start compressing once the audio has gone above the Threshold level.

Range: 0.1ms to 400ms

- **RELEASE**

Adjusts the amount of time that the compressor takes to stop compressing once the audio has gone below the Threshold level.

Range: 10ms to 5000ms

12.9.2. Tape Slammer



The **Tape Slammer** FX unit is designed to simulate the effects of different types of analog tape compression, saturation, and age. It's versatile and the perfect unit to add when you need a little more edge, grit, or warmth. It's also ideal to make something sound more retro, and even works well as a normal compressor/limiter.

PAGE ONE CONTROLS

- **SATURATE**

Controls the amount of the tape saturation/distortion effect.

Range: 0 to 100%

- **AGE**

Allows you to control how “old” the “tape stock” is.

Range: Bright to Dark

- **THRESHOLD**

Sets the audio level at which the unit starts to simulate the tape compression. If the input signal is below the Threshold level, the unit does not apply any compression. Once the level crosses the Threshold, then the compression begins to affect the signal.

Range: 0 to -60db

- **ATTACK**

Adjusts the amount of time it takes to start compressing once the audio has gone above the Threshold level.

Range: 0.1ms to 400ms

- **RELEASE**

Adjusts the amount of time it takes to stop compressing once the audio has gone below the Threshold level.

Range: 10ms to 5000ms

- **GAIN**

A make-up gain stage that adjusts the overall output volume to compensate for compression level-reduction.

Range 0 to 24 db

PAGE TWO CONTROLS

- **LIMIT**

Engages and disengages an additional “brick wall limiter” at the output. The compression controls continue to work regardless of whether or not the brick wall limiter is engaged.

- **PEAK / RMS**

Allows the choice of PEAK Limiting or RMS Compression curves. Peak Limiting detects audio transients that are louder than the set threshold level and applies compression to control those Peaks to whatever level you’ve set. RMS Compression detects an audio signal’s average level and applies compression to the overall signal. This helps make the entire audio signal louder. With RMS, there is no specific ceiling for the audio as there is with Peak Limiting.

12.9.3. Modern Compressor



The **Modern Compressor** FX unit has a bright, “solid-state” sound character with a fast response curve. The Modern Compressor was modeled after the legendary SSL™ compressors found in their renowned consoles that were used for many hit records. This compressor is great for the stereo master buss if you want a clear, bright sound and works equally well for bringing out the presence of any individual element in a mix.

- **THRESHOLD**

Sets the audio level at which the unit starts to compress the signal. If the input signal is below the Threshold level, the unit does not apply any compression. Once the level crosses the Threshold, then the compression begins to affect the signal.

Range: 0 to -60db

- **RATIO**

The range of dynamic compression once the compressor engages.

Range is 1:1 to 8:1

- **GAIN**

A make-up gain stage that adjusts the overall output volume to compensate for compression level-reduction.

Range 0 to 24 db

- **PEAK/RMS**

Allows the choice of PEAK Limiting or RMS Compression curves. Peak Limiting detects audio transients that are louder than the set Threshold level and applies compression to control those Peaks to whatever level you've set. RMS Compression detects an audio signal's average level and applies Compression to the overall signal. This helps make the whole audio signal louder. With RMS, there is no specific ceiling for the audio as there is with Peak Limiting.

- **ATTACK**

Adjusts the amount of time it takes to start compressing once the audio has gone above the Threshold level.

Range: 0.1ms to 400ms

- **RELEASE**

Adjusts the amount of time it takes to stop compressing once the audio has gone below the Threshold

level.

Range: 10ms to 5000ms

- **LIMIT**

Engages and disengages an additional “brick wall limiter “at the output. The compression controls continue to work regardless of whether or not the brick wall limiter is engaged.

12.9.4. Vintage Compressor



Although the Modern and Vintage Compressor units have nearly identical controls, the sound and response characteristics couldn't be more different. The Vintage Compressor was modeled on vintage UA LA-2A™ and 1176™-style response curves, but has more flexibility to tailor the sound. This unit is warm and musical and works best with individual elements.

- **THRESHOLD**

Sets the audio level at which the unit starts to compress the signal. If the input signal is below the Threshold level, the unit does not apply any compression. Once the level crosses the Threshold, then the compression begins to affect the signal.

Range: 0 to -60db

- **RATIO**

The range of dynamic compression once the compressor engages.

Range is 1:1 to 16:1

- **GAIN**

A make-up gain stage that adjusts the overall output volume to compensate for compression level-reduction.

Range 0 to 24 db

- **PEAK/RMS**

Allows the choice of PEAK Limiting or RMS Compression curves. Peak Limiting detects audio transients that are louder than the set Threshold level and applies compression to control those Peaks to whatever level you've set. RMS Compression detects an audio signal's average level and applies Compression to the overall signal. This helps make the whole audio signal louder. With RMS, there is no specific ceiling for the audio as there is with Peak Limiting.

- **ATTACK**

Adjusts the amount of time it takes to start compressing once the audio has gone above the Threshold level.

Range: 0.1ms to 400ms

- **RELEASE**

Adjusts the amount of time it takes to stop compressing once the audio has gone below the Threshold level.

Range: 10ms to 5000ms

- **LIMIT**

Engages and disengages an additional “brick wall limiter” at the output. The compression controls continue to work regardless of whether or not the brick wall limiter is engaged.

12.9.5. Gate Expander



The **Gate Expander** FX unit is a traditional noise gate-type of effect, which is always useful for drums. It also works well as a Dynamic Expander, which is the inverse of a compression effect.

- **THRESHOLD**

Controls the audio level at which the Gate starts to open.

Range: 0 to 35db

- **ATTACK**

Adjusts the speed at which the gate opens.

Range: 0.1 ms to 400ms

- **HOLD**

Adjusts how long the gate remains open.

Range: 0 to 2000ms

- **RELEASE**

Adjusts the speed at which the gate closes.

Range 0.1 to 4000ms

- **RANGE**

Controls the dynamic range of the attenuation of the gate.

Range: -90 to 0db

12.10. Equalizers

Stylus RMX includes six equalizers that range from the super-musical Pultec-style, to graphic sculpting, to parametric EQs with surgical precision.



- [Vintage EQ2](#)
- [Vintage EQ3](#)
- [Graphic EQ7](#)
- [Graphic EQ12](#)
- [Parametric EQ2](#)
- [Parametric EQ3](#)

12.10.1. Vintage EQ2



The **Vintage 2-Band Equalizer** FX unit was modeled after the fixed-frequency design of the vintage Pultec™ EQP2-A model tube equalizer. The unique characteristic of this classic design is that on each EQ band, the same frequency can be broadly cut and boosted simultaneously. It also includes a gentle low pass filter for the hi-band, which results in warm and musical tones that can give you a lot of gain without sounding harsh.

- **(LOW BAND) BOOST**
Increases gain of the selected frequency.
Range: 0 to +20 dB
- **(LOW BAND) FREQ**
Drop-down menu to select frequency.
Options: 20, 30, 50, 60, 75, 100, 200 Hertz
- **(LOW BAND) CUT**
Reduces the gain of the selected frequency.
Range: 0 to -20 dB
- **(HIGH BAND) BOOST**
Increases gain of the selected frequency.
Range: 0 to +20 dB
- **(HIGH BAND) Q**
Controls the Resonance or EQ Bandwidth of the selected frequency.
Range: 0 to 1
- **(HIGH BAND) FREQ**
Drop-down menu that provides EQ frequency
Choices of 2000, 3000, 4000, 5000, 8000, 10000, 12000, 14000, 16000, 18000 Hertz
- **(HIGH BAND) CUT**
Reduces the gain of the selected frequency.
Range: 0 to -20 dB
- **(HIGH BAND) FILTER**

Adjusts the Frequency cutoff of the Low Pass Filter.

Range: 5000 to 18000 Hz

12.10.2. Vintage EQ3



The **Vintage 3-Band Equalizer** FX unit was modeled after the fixed-frequency design of the vintage Pultec™ EQP series tube equalizers which are renowned for their musical tones that can give you a lot of gain without sounding harsh.

- **(LOW) FREQ**

Drop-down menu to select frequency.

Options of 20, 30, 50, 60, 75, 100, 200 Hertz

- **(LOW) GAIN**

Adjusts the gain of the Low Band.

Range: -20 to +20 dB

- **(MED) FREQ**

Drop-down menu to select frequency.

Choices: 00, 500, 800, 1200, 1600 Hz

- **(MED) GAIN**

Adjusts the gain of the Mid Band.

Range: -20 to +20 dB

- **(HIGH) FREQ**

Drop-down menu to select frequency.

Choices of 2000, 3000, 4000, 5000, 8000, 10000, 12000, 140000, 16000, 18000 Hertz

- **(HIGH) GAIN**

Adjusts the gain of the High Band.

Range: -20 to +20 dB

- **LEVEL**

Adjusts the overall output.

Range: 0 to 13 dB

12.10.3. Graphic EQ7



The **7 Band Graphic Equalizer** is useful for tailoring a full spectrum audio source with broad control of multiple bands. With the Q control, it is much more versatile than an average graphic EQ — capable of achieving comb filter FX and even basic speaker simulation effects.

PAGE ONE CONTROLS

- **50Hz, 100Hz, 500Hz, 1k, 5k, 10k, 15k**

Each knob controls the gain of the corresponding frequency.

Range: -18 to +18 dB

PAGE TWO CONTROLS

- **Q**

Controls the Resonance or EQ Bandwidth of all seven frequency bands.

Range: 0.1 to 2

- **LEVEL**

Adjusts the overall output.

Range: 0 to 13 dB

12.10.4. Graphic EQ12



The **Graphic 12-Band EQ** is useful for tailoring a full spectrum audio source with fine controls of multiple bands for precision control. With the Q control, it's more versatile than an average graphic EQ — it is capable of comb filter FX and even basic speaker simulation effects.

PAGE ONE CONTROLS

- **63Hz, 125Hz, 250Hz, 400Hz, 630Hz, 1k, 1.6k, 2.5k, 4k, 6.3k, 10k, 16k**
Each knob controls the boost or cut gain of the corresponding frequency.
Range: -16 to +16 dB

PAGE ONE CONTROLS

- **Q**
Controls the Resonance or EQ Bandwidth of all twelve frequency bands.
Range: 0.1 to 2
- **LEVEL**
Adjusts the overall output.
Range: 0 to 13 dB

12.10.5. Parametric EQ2



The **Parametric 2-Band EQ** has the benefit of precision frequency control, with two fully sweepable, overlapping bands. This type of EQ is best suited for “surgical” equalization, particularly in pinpoint cutting or reducing of an undesirable frequency in the source audio.

- **[LOW] FREQ**
Selects a Frequency.
Range: 30 to 7000 Hz
- **[LOW] Q**
Controls the Resonance or EQ Bandwidth.
Range: 1.9 to 0.1
- **[LOW] GAIN**
Adjusts the gain of the Low Band.
Range: -20 to +20 dB
- **[HIGH] FREQ**
Selects a sweepable frequency.
Range: 1000 to 16000 Hz
- **[HIGH] Q**
Controls the Resonance or EQ Bandwidth.
Range: 1.9 to 0.1
- **[HIGH] GAIN**
Adjusts the gain of the High Band.
Range: -20 to +20 dB
- **LEVEL**
Adjusts the overall output.
Range: 0 to 13 dB

12.10.6. Parametric EQ3



The **Parametric 3-Band EQ** has the benefit of precision frequency control, with three fully sweepable, overlapping bands. This type of EQ is best suited for “surgical” equalization, particularly in pinpoint cutting or reducing of an undesirable frequency in the source audio.

- **[LOW] FREQ**
Selects a frequency.
Range: 30 to 600 Hz
- **[LOW] Q**
Controls the resonance or EQ bandwidth.
Range: 1.9 to 0.1
- **[LOW] GAIN**
Adjusts the gain of the Low Band.
Range: -20 to +20 dB
- **[MID] FREQ**
Selects a Frequency.
Range: 100 to 6000 Hz
- **[MID] GAIN**
Adjusts the gain of the Mid Band.
Range: -20 to +20 dB
- **[HIGH] FREQ**
Selects a Frequency.
Range: 1000 to 16000 Hz
- **[HIGH] Q**
Controls the Resonance or EQ Bandwidth.
Range: 1.9 to 0.1
- **[HIGH] GAIN**
Adjusts the gain of the High Band.
Range: -20 to +20 dB

12.11. Filters

Stylus RMX includes three ultra-musical, powerful, and dynamic filters for sonic coloring and customization—even in real-time. You can synch with LFOs, sculpt sounds with vocal formants, or use continuous controllers such as the Mod Wheel or an expression pedal to rock out with a wah-wah.



- [Wah-Wah](#)
- [Power Filter](#)
- [Formant Filter](#)

12.11.1. Wah-Wah



The **Wah-Wah** FX unit was modeled after classic wah pedals of the 1970s. It's a fun and versatile effect that doesn't sound like any of the other RMX Filters. This FX unit works both as a sweeping wah-wah and also as an "auto-wah" envelope filter effect by using the controls on Page 2.

PAGE ONE CONTROLS

- **[SWEEP LFO] RATE**

Controls the speed of the LFO Sweeps.

When Synced: 16x, 8x, 7x, 6x, 5x, 4x, 3x, 2x, 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/2D, 1/4D, 1/8D, 1/16D, 1/2T, 1/4T, 1/8T, 1/16T

Unsynced: 0 to 8.8 Hz

- **[SWEEP LFO] DEPTH**

Controls the sweep range of the LFO sweep.

Range: OFF to 100%

- **[SWEEP LFO] SYNC**

Engages and disengages synchronization of the LFO rate with the host's tempo.

- **[TONE] FREQ**

Controls the Center Frequency range of the filter wah.

Range: -10 to +10%

- **[TONE] Q**

Controls the Resonance or emphasis of the wah frequency.

Range: -10 to +10%

- **[TONE] WIDE**

A phase reversal that inverts the left and right modulation for a stereo wah effect.

PAGE TWO CONTROLS

- **[AUTO ENV] THRESHOLD**

The audio level at which the Envelope Follower modulation begins.

Range 0 to -90 dB

- **[AUTO ENV] ATTACK**

The time of the Envelope Follower modulation beginning slope.

Range 200 to 8000 ms

- **[AUTO ENV] RELEASE**

The time of the Envelope Follower modulation ending slope.

Range 25 to 1500 ms

- **[AUTO ENV] POLARITY**

The polarity of the Envelope Follower modulation.

Choices: HIGH/LOW, LOW/HIGH

- **SOURCE**

Drop-down menu that allows a choice between LFO and AUTO-ENV as source of wah-wah modulation.

- **LEVEL**

Adjusts the overall output.

Range: 0 to 13 dB

12.11.2. FX – Power Filter



The **Power Filter** was developed in cooperation with GMedia and is based on their famous impOSCar filter design. This rich-sounding filter requires a fair amount of CPU power and should be used sparingly on slower computer systems. It's the same Power Filter as the one in the Filter section, but with more filter types and an additional dedicated LFO for sweeping the width, which is useful for producing formant and vowel sweeps.

CAUTION: *The Power Filter has tremendous headroom and is capable of very loud sounds that can hurt your ears and damage your speakers if you aren't careful. GMedia's warning that it "Screams like a Bastard" should be heeded! Please be mindful of this when working with the Resonance, Drive, and Gain knobs.*

PAGE ONE CONTROLS

- **CUTOFF**

Controls the cutoff frequency of the Filter.

Range: 17.125 to 18318 Hz

- **RES**

Controls the Resonance or "Q" of the Filter, which emphasizes the cutoff frequency to the point of oscillation at the highest settings.

- **WIDTH**

Controls the amount of Frequency separation between the filters.

Range: 0 to 1

- **TYPE**

Drop-down menu determines the sonic character of the different filter options.

Low Pass 24 dB, Band Pass 24 dB, High Pass 24 dB, LP/LP, BP/BP, HP/HP, LP/BP, LP/HP, BP/HP

- **DRIVE**

Controls the amount of overdrive / saturation.

Range: 0 to 1

- **LEVEL**

Adjusts the overall output.

Range: 0 to 1

PAGE TWO CONTROLS

- **[CUTOFF] RATE**

Controls the speed of the filter cutoff cycles.

Range:

Synced: 32x, 16x, 8x, 7x, 6x, 5x, 4x, 3x, 2x, 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/96, 1/1dot, 1/2dot, 1/4dot, 1/8dot, 1/16dot, 1/1triplet, 1/2triplet, 1/4triplet, 1/8triplet, 1/16triplet

Unsynced: 0.00Hz to 15.00 Hz

- **[CUTOFF] DEPTH**

Controls the sweep range of the cutoff modulation.

Range: 0 to 1

- **[CUTOFF] SYNC**

Engages and disengages synchronization of the LFO rate with the host's tempo.

- **[WIDTH] RATE**

Controls the speed of the filter width cycles.

Range:

Synced: 32x, 16x, 8x, 7x, 6x, 5x, 4x, 3x, 2x, 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/96, 1/1dot, 1/2dot, 1/4dot, 1/8dot, 1/16dot, 1/1triplet, 1/2triplet, 1/4triplet, 1/8triplet, 1/16triplet

Unsynced: 0.00Hz to 15.00 Hz

- **[WIDTH] DEPTH**

Controls the width of the sweeping LFO.

Range: 0 to 1

- **[WIDTH] SYNC**

Engages and Disengages synchronization of the LFO rate with the host's tempo.

12.11.3. Formant Filter



The **Format Filter** adds characteristics of the human voice to any sound. It accomplishes this by chaining a narrow set of bandpass filters, set at specific frequencies, which reflect the formants of the human voice.

PAGE ONE CONTROLS

- **HEADSIZE**

Simulates the resonating qualities of a human head. Higher values will have a deeper resonance.

Range: 0.00 Cm to 1.00 Cm

- **VOWEL**

Selects the type of vocal formant, or vowel character, that will affect the sound. Sweeping the control will gradually change between vowel sounds.

Range: 0.00Hz to 1.00 Hz

- **RES (Resonance)**

Emphasizes the formant's frequency.

Range: 0.00 to 1.00

CAUTION: *High RES levels can cause loud oscillations.*

- **BLEND**

Blends in the higher frequencies of the original sound, adding clarity.

Range: 0.00 Amp to 1.00 Amp

- **LEVEL**

Determines the overall Formant Filter effect level.

Range: -inf dB to 0 dB

PAGE TWO CONTROLS

NOTE: *This page contains two dedicated modulation LFOs for both the HEADSIZE and the VOWEL*

controls on Page One.

- **[HEADSIZE] RATE**

Controls the speed of the Headsize modulation. The rate types are either in Hz or in rhythmic values depending on whether the Sync button is enabled or not.

Range:

Synced: 32x, 16x, 8x, 7x, 6x, 5x, 4x, 3x, 2x, 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/96, 1/1dot, 1/2dot, 1/4dot, 1/8dot, 1/16dot, 1/1triplet, 1/2triplet, 1/4triplet, 1/8triplet, 1/16triplet. _

_Unsynced: 0.00Hz to 15.00 Hz

- **[HEADSIZE] DEPTH**

Controls the amount of the modulation.

Range: 0 to 1

- **[HEADSIZE] SYNC**

There are two ways to control the rate of the Headsize modulation—by Hz and by various sync rates with the host. When the Sync button is enabled, the values will change to musical rates.

- **[VOWEL] RATE**

Controls the speed of the Vowel modulation. The rate types are either in Hz or in rhythmic values depending on whether the Sync button is enabled or not.

Range:

Synced: 32x, 16x, 8x, 7x, 6x, 5x, 4x, 3x, 2x, 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/96, 1/1dot, 1/2dot, 1/4dot, 1/8dot, 1/16dot, 1/1triplet, 1/2triplet, 1/4triplet, 1/8triplet, 1/16triplet

Unsynced: 0.00Hz to 15.00 Hz

- **[VOWEL] DEPTH**

Controls the intensity of the Vowel modulation.

Range: 0 to 1

- **[VOWEL] SYNC**

There are two ways to control the rate of the Vowel modulation—by Hz and by sync rates with the host. When the Sync button is enabled, the values will change to musical rates.

12.12. Amp / Distortion

Stylus RMX includes three distortion and amp models for adding grit and character to your sounds—giving you tones that barely break up to the most clipped and gnarly noises imaginable.



- [Valve Radio](#)
- [Flame Distortion](#)
- [Smoke Amp Simulator](#)

12.12.1. Valve Radio



The **Valve Radio** FX unit is a unique device, which functions equally well as both a dual filter and a distortion device. The combination of these two effects can product many types of vintage radio and telephone speaker simulation effects. This unit also includes a simple noise gate on Page 2.

MINI-SLIDER

Controls the mix of the dry signal and the processed (Wet) signal. The percentage indicated is the amount of the signal that is Wet.

Range: 0 to 100%

PAGE ONE CONTROLS

- **LOPASS**
Controls the frequency cutoff of the Low Pass filter.
Range: 100 to 22000 Hz
- **HIPASS**
Controls the frequency cutoff of the High Pass filter.
Range: 20 to 10000 Hz
- **Q**
Controls the Resonance or “Q” of the two filters, which emphasizes the cutoff frequencies.
Range: .5 to 3.0
- **DRIVE**
Increases the amount of overdrive gain.
Range: 0 to 100%

PAGE TWO CONTROLS

- **GATE**

Sets the audio level at which the threshold for the Gate starts to open.

Range: 0 to 35 dB

- **ATTACK**

Adjusts the speed at which the gate opens.

Range: 0.1 ms to 400 ms

- **RELEASE**

Adjusts the speed at which the gate closes.

0.1 to 4000ms

- **GAIN**

Adjusts the overall output.

Range: 0 to 3.5 dB

12.12.2. Flame



FLAME is an extremely versatile distortion unit capable of anything from mild tube overdrive to nasty bit-crushing and radical fuzzbox effects. The Driver has many different types of waveshaping and the unique structure of not only pre / post gain, but pre / post filtering with mixable LP / HP filters on each side of the Drive circuit.

MINI-SLIDER

Controls the mix of the dry signal and the processed (Wet) signal. The percentage indicated is the amount of the signal that is Wet. Range: 0 to 100% Wet

- **PRE GAIN**

Adjusts the amount of gain BEFORE being processed by the Flame Driver.

Range: -200 to +10 dB

- **PRE TYPE**

Adjusts the balance of the two filter types applied to the audio BEFORE being processed by the Driver.

Range: 100% Low Pass to 100% High Pass

- **PRE FILTER**

Controls the Cutoff Frequency of the Filter.

Range: 100 to 21924.17 Hz

- **DRIVER**

Drop-down menu with different waveshaping drive options.

Choices: Warm, Heat, Burn, Fuzzy, Scorch, Loud, Glow, Roast, Toast, 2 Bits, Torch, Bake, Ignite, Gater, Psycho, Cook, Blaze, Smoke, Melt, Topkill, Tube, Valve

CAUTION: *Some of these drivers can produce extremely loud sounds, so watch out!*

- **POST GAIN**

Adjusts the amount of gain AFTER being processed by the Flame Driver.

Range: -200 to +10 dB

- **POST TYPE**

Adjusts the balance of the two filter types applied to the audio AFTER being processed by the Driver.

Range: 100% Low Pass to 100% High Pass

- **POST FILTER**

Controls the Frequency of the Filter.

Range: 100 to 21924.17 Hz

12.12.3. Smoke



The **SMOKE** Amp Simulator has a full set of amplifier controls, speaker combinations, and modeled versions of several classic guitar amplifiers.

PAGE ONE CONTROLS

- **AMP**

Enables or disables the amplifier model. If the switch is OFF, none of the amplifier models will be active (although the Speaker, Gain, Drive, and Master controls will still be operational).

- **MODEL**

These are representations, or models, of well-known guitar amplifiers:

1. USA – Fender™ Deluxe
2. Plexi – Marshall™ Plexi
3. British – VOX™ AC-30
4. Chief – Matchless™ Chieftain
5. Rectify – Mesa Boogie™ Rectifier
6. Twin – American Fender Twin™

- **MIC**

This is a switch to control on-axis versus off-axis mic'ing of the speakers.

- **SPEAKER**

There are three different algorithms that simulate the number of speakers in an amplifier housing. If OFF is chosen, no speaker modeling will be heard.

1. 1×12 – one active 12-inch speaker
2. 2×12 – two active 12-inch speakers
3. 4×12 – four active 12-inch speakers

- **GAIN**

The Gain switch introduces a boost into the guitar amp, like a high gain switch.

- **DRIVE**

Sometimes referred to as Overdrive, Drive represents the amount of overloading of the amplifier—which is what creates distortion. The higher this control is set, the more distorted the signal will be.

Range: 0 to 100

- **MASTER**

This is the output level of the amplifier. When set to a minimum setting, no signal will be heard.

Range: 0 to 100

PAGE TWO CONTROLS

- **TONE**

This switch enables the four tone controls. When OFF, the settings of the Bass, Mid, Treble, and Presence are disabled.

- **BASS**

Controls the amount of low frequencies.

Range: 0 to 100

- **MID**

Controls the amount of mid-range frequencies.

Range: 0 to 100

- **TREBLE**

Controls the amount of high frequencies.

Range: 0 to 100

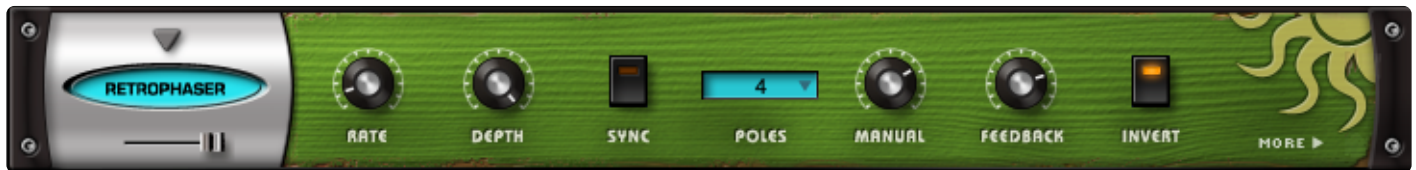
- **PRESENCE**

Sometimes referred to as Brilliance or Edge, Presence boosts very high frequencies.

Range: 0 to 100

12.13. Modulation

Stylus RMX has six modulation processors to spice up your Grooves—from vintage and modern phasers, to flangers and chorus.



- [Ultra Chorus](#)
- [Retro Phaser](#)
- [Pro Phaser](#)
- [EZ Phaser](#)
- [Retro Flanger](#)
- [Flanger](#)

12.13.1. Ultra Chorus



Chorus is a pitch and delay effect that adds a rich, shimmering quality to a sound by detuning and delaying the incoming signal and combining it with the unaffected signal. The **Ultra Chorus** has a dedicated LFO—a ‘LUSH’ control, which gives this unit a dense, rich character.

MINI-SLIDER

Controls the mix of the dry signal and the processed (Wet) signal. The percentage indicated is the amount of the signal that is Wet.

Range: 0 to 100%

PAGE ONE CONTROLS

- **RATE**

This control sets the cycle speed of the LFO. Minimum settings will produce a sweeping effect, higher settings cause a more warbling effect.

Range: 0.00Hz to 15.00 Hz

- **DEPTH**

The Depth control adjusts the amount of the LFO pitch modulation.

Range: 0.01 to 0.98

- **DELAY**

Controls the Delay time.

Range: 0.00 to 1.00

- **SHAPE**

These three waveforms control the contour of the pitch change that is applied to the delay.

1. Sine – A symmetrical, smoothly cycling wave.
2. Random – Asymmetrical changes in the wave make randomized pitch changes.
3. Linear – A symmetrical, linear cycle.

- **LUSH**

Sums the left and right signal, adding density to the sound.

PAGE TWO CONTROLS

- **FEEDBACK**

Applied to the Delay, Feedback repeats the delays for more sonic density. At minimum settings the difference is minor, and at maximum settings it creates flanging, metallic overtones.

Range: 0.01 to 0.98

- **INVERT**

Reverses the phase of the chorus.

- **WIDTH**

Pans the chorused signal to left and right, widening the stereo image.

Range: 0.00 to 1.00

- **TONE**

Tone is a combination High-Pass and Low-Pass filter. When set at 12-O'Clock (.500) the Tone is neutral. When shifted clockwise, a high-pass filter is applied, and when changed counter-clockwise, a low-pass filter is applied.

Range: 0.00 to 1.00

- **LEVEL**

Adjusts the overall output.

Range: -inf to 0.00

12.13.2. Retro Phaser



Retro Phaser has a vintage, low-fi vibe. On the surface it looks similar to the EZ Phaser, but has more features and a dedicated page for tone-shaping.

MINI-SLIDER

Controls the mix of the dry signal and the processed (Wet) signal. The percentage indicated is the amount of the signal that is Wet.

Range: 0 to 100%

PAGE ONE CONTROLS

- **RATE**

Controls how fast the LFO cycles. The value of the Rate control is determined by the Sync control. If Sync is engaged, then the values of Rate will be in musical values. If Sync is not engaged, Rate's values will be in Hz.

Range:

Synced: 32x, 16x, 8x, 7x, 6x, 5x, 4x, 3x, 2x, 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/96, 1/1dot, 1/2dot, 1/4dot, 1/8dot, 1/16dot, 1/1triplet, 1/2triplet, 1/4triplet, 1/8triplet, 1/16triplet

Unsynced: 0.00Hz to 15.00 Hz

- **DEPTH**

Controls the sweep range of the modulation.

Range: 0 to 1

- **SYNC**

Engages and disengages synchronization of the LFO rate with the host's tempo.

- **POLES**

Drop-down menu that selects how many stages or "poles" used by the Phaser. More poles equal a more resonant sound character.

Range: 4, 6, 8, or 12 poles

- **MANUAL**

Controls the center point of the Phaser.

Range: 0 to 100%

- **FEEDBACK**

Controls the amount of resonance / feedback of the Phaser. High settings will oscillate.

Range: 0 to 100%

- **INVERT**

Changes the phase angle of the Phaser by 180°, changing the tone character of the phasing.

PAGE TWO CONTROLS

- **DIRT**

Adds subtle overdrive to the Phaser's signal.

- **TONE**

This control is a simple tone control.

Range: Dark to Bright

- **TONE FX**

Applies the Tone setting to either both the wet and dry signals, or just the wet signal.

Range: WET / DRY or WET

- **WIDTH**

Controls the width of the stereo image.

Range: 0 to 100%

- **LEVEL**

Adjusts the overall output.

Range: 0 to 13.0 dB

12.13.3. PRO Phaser



The **PRO Phaser** FX unit is one of the most versatile and rich phaser designs ever. It is also capable of producing a wide array of unique sounds beyond traditional phaser effects, including tuned resonances, strange pitch-bending effects and envelope followed phasing, and more.

MINI-SLIDER

Controls the mix of the dry signal and the processed (Wet) signal. The percentage indicated is the amount of the signal that is Wet.

Range: 0 to 100%

PAGE ONE CONTROLS

- **[LFO] RATE**

Controls how fast or slow the LFO cycles.

Range:

Synced: 32x, 16x, 8x, 7x, 6x, 5x, 4x, 3x, 2x, 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/96, 1/1dot, 1/2dot, 1/4dot, 1/8dot, 1/16dot, 1/1triplet, 1/2triplet, 1/4triplet, 1/8triplet, 1/16triplet

Unsynced: 0.00Hz to 15.00 Hz

- **[LFO] MIN**

Controls the minimum point of modulation depth of the LFO.

Range: 0 to 100%

- **[LFO] MAX**

Controls the maximum point of modulation depth of the LFO.

Range: 0 to 100%

- **POLES**

Drop-down menu that selects how many stages or “poles” used by the Phaser. More poles equals a more resonant sound character.

Choices: 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22 poles

- **SYNC**

Engages and disengages synchronization of the LFO rate with the host's tempo.

- **WIDTH**

Controls the width of the stereo image.

_Range: 0 to 360°

- **FEEDBACK**

Controls the amount of resonance/feedback of the Phaser. High settings will oscillate.

Range: 0 to 100%

PAGE TWO CONTROLS

- **SOURCE**

Continuous mix control to blend between LFO and Envelope Follower modulation sources.

Range: 0 to 100%

- **[ENVELOPE] ATTACK**

The time of the Envelope Follower modulation beginning slope.

Range: 0 to 400 ms

- **[ENVELOPE] RELEASE**

The time of the Envelope Follower modulation ending slope.

Range: 0 to 1000 ms

- **[ENVELOPE] MIN**

Controls the minimum point of modulation depth of the Envelope.

Range: 0 to 100%

- **[ENVELOPE] MAX**

Controls the maximum point of modulation depth of the Envelope.

Range: 0 to 100%

- **DRIVE**

Controls the amount of overdrive at the final output.

Range: 0 to 100

- **LEVEL**

Adjusts the overall output.

Range: -200 to +10 dB

12.13.4. EZ Phaser



Contrary to what you might expect, **EZ Phaser** is not a simplified version of the PRO Phaser, but an entirely different phaser design with its own unique sonic character.

EZ Phaser is easy-to-use and understand and best-suited for recreating classic phaser effects.

MINI-SLIDER

Controls the mix of the dry signal and the processed (Wet) signal. The percentage indicated is the amount of the signal that is Wet.

Range: 0 to 1

- **RATE**

Controls how fast or slow the Phaser cycles.

Range:

Synced: 32x, 16x, 8x, 7x, 6x, 5x, 4x, 3x, 2x, 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/96, 1/1dot, 1/2dot, 1/4dot, 1/8dot, 1/16dot, 1/1triplet, 1/2triplet, 1/4triplet, 1/8triplet, 1/16triplet

Unsynced: 0.00Hz to 15.00 Hz

- **DEPTH**

Controls the sweep range of the modulation.

Range: 0 to 1

- **SYNC**

Engages and disengages synchronization of the LFO rate with the host's tempo.

- **POLES**

Drop-down menu that selects how many stages or “poles” used by the Phaser. More poles equals a more resonant sound character.

Choices: Four or Eight poles

- **MANUAL**

Controls the center frequency of the Phaser.

Range: 0.005 to 0.1

- **FEEDBACK**

Controls the amount of resonance/feedback of the Phaser.

Range: 0 to 1

- **LEVEL**

Adjusts the overall output.

Range: -inf to 0 Unity gain

12.13.5. Retro Flanger



Flanging is a sweeping, comb-filter-type effect. The **Retro Flanger** has special features that give the sound a more lo-fi, vintage character.

MINI-SLIDER

Controls the mix of the dry signal and the processed (Wet) signal. The percentage indicated is the amount of the signal that is Wet.

Range: 0 to 1

PAGE ONE CONTROLS

- **RATE**

Controls the speed at which the Flanger cycles. This is the Retro-Flanger's LFO rate control.

Range:

Synced: 32x, 16x, 8x, 7x, 6x, 5x, 4x, 3x, 2x, 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/96, 1/1dot, 1/2dot, 1/4dot, 1/8dot, 1/16dot, 1/1triplet, 1/2triplet, 1/4triplet, 1/8triplet, 1/16triplet

Unsynced: 0.00Hz to 15.000Hz

- **DEPTH**

Controls the sweep range of the LFO.

Range: 0.01 to 1

- **SYNC**

Engages and Disengages synchronization of the LFO rate with the host's tempo.

- **DELAY**

Controls the center frequency/delay time of the Flanger.

Range: 0.005 to 0.1 ms

- **FEEDBACK**

Controls the amount of delay feedback, which produces a stronger resonance.

Range: 0.01 to 0.99

- **INVERT**

Reverses the phase of the delay feedback signal, producing a throatier tone.

- **LEVEL**

Adjusts the overall output.

Range: -inf to 0 Unity gain

PAGE TWO CONTROLS

- **DIRT**

Adds overdrive to the Retro-Flanger's signal.

- **TONE**

This control is a simple tone control that adjusts brightness.

Range: Dark – Bright

- **TONE FX**

Applies the Tone setting to both the Wet and Dry signals, or just the Wet signal.

Range: WET / DRY or WET

- **WIDTH**

Controls the width of the stereo image.

Range: 0-100%

12.13.6. Flanger



The simple to use **Flanger** unit provides many types of traditional flanging and tuned resonance effects. The invert switch allows for a wider range of sound characteristics than most flangers offer.

MINI-SLIDER

Controls the mix of the dry signal and the processed (Wet) signal. The percentage indicated is the amount of the signal that is Wet.

Range: 0 to 1

- **RATE**

Controls how fast or slow the Flanger cycles.

Range:

Synced: 32x, 16x, 8x, 7x, 6x, 5x, 4x, 3x, 2x, 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/96, 1/1dot, 1/2dot, 1/4dot, 1/8dot, 1/16dot, 1/1triplet, 1/2triplet, 1/4triplet, 1/8triplet, 1/16triplet

Unsynced: 0.00Hz to 15.000Hz

- **DEPTH**

Controls the sweep range of the LFO.

Range: 0.01 to 1

- **SYNC**

Engages and disengages synchronization of the LFO rate with the host's tempo.

- **DELAY**

Controls the center frequency/delay time of the flanger.

Range: 0.005 to 0.1ms

- **FEEDBACK**

Controls the amount of delay feedback, which produces a stronger resonance.

Range: 0.01 to 0.99

- **INVERT**

Reverses the phase of the delay feedback signal, producing a throatier tone.

- **LEVEL**

Adjusts the overall output.

Range: -inf to 0 Unity gain

12.14. Delays

Stylus RMX includes six delay units that range from the powerful Chorus Echo and BPM multi-tap delays, to the modeled, tape-based Retroplex and the awesome retro-sounding Radio Delay. Synchable, time-based delays are not only useful for creating ambience but also for creating and complementing rhythms in a Patch.



- [Chorus Echo](#)
- [BPM Delay](#)
- [BPM Delay X2](#)
- [BPM Delay X3](#)

- [Retroplex](#)
- [Radio Delay](#)

12.14.1. Chorus Echo



The **Chorus Echo** is inspired by the classic Roland Chorus-Echo from the 1970s. This unit combines both analog-style delay and chorusing, but includes new features like stereo width control and a dedicated ‘Dirt’ control for a more gritty sound.

MINI-SLIDER

Controls the mix of the dry signal and the processed (Wet) signal. The percentage indicated is the amount of the signal that is Wet.

Range: 0 to 100%

PAGE ONE CONTROLS

- **DELAY**

The value of the Delay control is determined by which MODE is enabled. These can be time values or ratio values.

- **CHORUS 1**

Range: 1ms to 100 ms

- **CHORUS 2**

Range: 5ms to 500 ms

- **ECHO**

Range: 50ms – 2000 ms

BPM Range: 1/1 ms, 1/2 ms, 1/4 ms, 1/8 ms, 1/16 ms, 1/32 ms, 1/64 ms, 1/2 D ms, 1/4 D ms, 1/8 D ms, 1/16 D ms, 1/2 T ms, 1/4 T ms, 1/8 T ms, 1/16 T ms

NOTE: The “D” means ‘dotted’ and the “T” means ‘triplet.’

- **FEEDBACK**

Feeds the delay signal back to the input for echo repeats.

Range: 0 to 100%

- **RATE**

Controls the speed of the pitch modulation.

Range 0Hz to 8.8Hz

- **DEPTH**

Controls the amount of pitch modulation.

Range: 0 to 100%

- **MODE**

Four modes are available which determine the character of the Chorus/Echo. The first three modes are time-based, ignoring the host's tempo. The last mode, BPM, is based on the host's tempo on a wide variety of note values.

CHORUS 1

Based on a very short delay range with a maximum value of 100ms.

CHORUS 2

Longer delay, up to half a second.

ECHO

A very long delay, up to 2 seconds.

BPM

Delays based on musical values and host tempo

- **INVERT**

Inverts the delayed signal, making it out of phase with the original signal.

PAGE TWO CONTROLS

- **DIRT**

Adds a warm distortion.

- **TONE**

A boost / cut control which adds higher or lower frequencies.

Range: Dark to Bright

- **TONE FX**

A single tone filter which controls brightness.

Range: WET/DRY or WET

- **WIDTH**

Controls the width of the stereo image.

Range: 0 to 100%

- **LEVEL**

Adjusts the overall output.

Range: 0 to 13.0 dB

12.14.2. BPM Delay



The **BPM Delay** offers a single “true-stereo” delay unit that is always in-sync with the host’s tempo. The feedback and drive controls can produce some cool sounds with the built-in resonant filtering.

MINI-SLIDER

Controls the mix of the dry signal and the processed (Wet) signal. The percentage indicated is the amount of the signal that is Wet.

Range: 0 to 100%

PAGE ONE CONTROLS

- **LEVEL**

Adjusts the overall output.

Range: 0 to 1

- **PAN**

Controls the placement of the delayed audio in the stereo field.

- **BOUNCE**

Controls how much the delayed audio bounces between the left and right channels.

Range: 0 to 100%

- **DELAY**

Drop-down menu that lets you choose the time value of the delayed audio.

Choices: 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/96, 1/1dot, 1/2dot, 1/4dot, 1/8dot, 1/16dot, 1/1triplet, 1/2triplet, 1/4triplet, 1/8triplet, 1/16triplet

- **TONE**

Controls whether the delayed audio goes through a high-pass or low-pass filter. In the center, the filter is turned off, similar to the Master Filter on the Edit Page.

Range: 0 to 1

- **EMPH**

Controls the resonance of the Tone control cutoff frequency.

Range: 0 to 1

- **FEEDBACK**

Feeds the delay signal back to the input for echo repeats.

Range: 0 to 1

PAGE TWO CONTROLS

- **[OVERDRIVE] FEEDBACK LOOP**

Inserts the Overdrive and Tone Filter into the Feedback Loop. This is useful for producing echoes that get darker with each successive repeat and for creating infinite dub-style echo feedback.

CAUTION: Turning this switch ON can produce extremely loud and powerful feedback signals which can damage your ears and your speakers, so watch out!

- **[OVERDRIVE] TYPE**

Selects between Odd and Even harmonic distortion.

- **[OVERDRIVE] DRIVE**

Controls the amount of overdrive distortion.

Range: 0 to 1

- **[OVERDRIVE] PRE / POST**

Lets you position the Overdrive before or after the Tone Control.

12.14.3. BPM Delay X2



The **BPM Delay X2** offers dual monoaural delays that are always synchronized to the host's tempo. The feedback and drive controls can produce some cool sounds with the built-in resonant filtering.

MINI-SLIDER

Controls the mix of the dry signal and the processed (Wet) signal. The percentage indicated is the amount of the signal that is Wet.

Range: 0 to 100%

PAGE ONE CONTROLS

- **[DELAY1] LEVEL**

Controls the volume of the delayed audio.

Range: -inf to 0dB

- **[DELAY1] DELAY**

Drop-down menu that allows you to choose the time value of the delayed audio.

Choices: 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/96, 1/1dot, 1/2dot, 1/4dot, 1/8dot, 1/16dot, 1/1triplet, 1/2triplet, 1/4triplet, 1/8triplet, 1/16triplet

- **[DELAY1] PAN**

Controls the spatial placement of the delayed audio in the stereo field.

- **[DELAY2] LEVEL**

Controls the volume of the delayed audio.

Range: -inf to 0 dB

- **[DELAY2] DELAY**

Drop-down menu that allows you to choose the time value of the delayed audio.

Choices: 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/96, 1/1dot, 1/2dot, 1/4dot, 1/8dot, 1/16dot, 1/1triplet, 1/2triplet, 1/4triplet, 1/8triplet, 1/16triplet

- **[DELAY2] PAN**

Controls the spatial placement of the delayed audio in the stereo field.

- **FEEDBACK**

Feeds the delay signal back to the input for echo repeats.

Range: 0 to 1

PAGE TWO CONTROLS

- **[COLOR] TONE**

Controls whether the delayed audio goes through a high-pass or low-pass filter. In the center, the filter is turned off, similar to the Master Filter on the Edit Page.

Range: 0 to 1

- **[COLOR] EMPH**

Controls the resonance of the Tone control cutoff frequency.

Range: 0 to 1

- **[COLOR] FEEDBACK TONE**

Inserts the Overdrive and Tone Filter into the Feedback Loop. This is useful for producing echoes that get darker with each successive repeat and for creating infinite dub-style echo feedback.

CAUTION: *Turning this switch ON can produce extremely loud and powerful feedback signals which can damage your ears and your speakers, so watch out!*

- **[OVERDRIVE] TYPE**

Selects between Odd or Even harmonic distortion.

- **[OVERDRIVE] DRIVE**

Controls the amount of overdrive distortion.

Range: 0 to 1

- **[OVERDRIVE] PRE / POST**

Lets you position the Overdrive before or after the Tone Control.

- **GAIN**

Adjusts the overall output.

Range: 0 to 1

12.14.4. BPM Delay X3



The **BPM Delay X3** offers triple L-C-R mono delays that are always synchronized to the host's tempo. The feedback and drive controls can produce some cool sounds with the built-in resonant filtering.

MINI-SLIDER

Controls the mix of the dry signal and the processed (Wet) signal. The percentage indicated is the amount of the signal that is Wet.

Range: 0 to 100%

PAGE ONE CONTROLS

- **[LEFT] LEVEL**
Controls the volume of the delayed audio.
Range: -inf to 0 dB
- **[LEFT] DELAY**
Drop-down menu that allows you to choose the time value of the delayed audio.
Choices: 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/96, 1/1dot, 1/2dot, 1/4dot, 1/8dot, 1/16dot, 1/1triplet, 1/2triplet, 1/4triplet, 1/8triplet, 1/16triplet
- **[CENTER] LEVEL**
Controls the volume of the delayed audio.
Range: -inf to 0 dB
- **[CENTER] DELAY**
Drop-down menu that allows you to choose the time value of the delayed audio.
Choices: 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/96, 1/1dot, 1/2dot, 1/4dot, 1/8dot, 1/16dot, 1/1triplet, 1/2triplet, 1/4triplet, 1/8triplet, 1/16triplet
- **[RIGHT] LEVEL**
Controls the volume of the delayed audio.

Range: -inf to 0 dB

- **[RIGHT] DELAY**

Drop-down menu that allows you to choose the time value of the delayed audio.

Choices: 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/96, 1/1dot, 1/2dot, 1/4dot, 1/8dot, 1/16dot, 1/1triplet, 1/2triplet, 1/4triplet, 1/8triplet, 1/16triplet

- **FEEDBACK**

Feeds the delay signal back to the input for echo repeats.

Range: 0 to 1

PAGE TWO CONTROLS

- **[COLOR] TONE**

Controls whether the delayed audio goes through a high-pass or low-pass filter. In the center, the filter is turned off, similar to the Master Filter on the Edit Page.

Range: 0 to 1

- **[COLOR] EMPH**

Controls the resonance of the Tone control cutoff frequency.

Range: 0 to 1

- **[COLOR] FEEDBACK TONE**

Inserts the Overdrive and Tone Filter into the Feedback Loop. This is useful for producing echoes that get darker with each successive repeat, and also for creating infinite dub-style echo feedback.

CAUTION: Turning this switch ON can produce extremely loud and powerful howling feedback signals which can damage your ears and your speakers – so watch out!

- **[OVERDRIVE] TYPE**

Selects between Odd or Even harmonic distortion.

- **[OVERDRIVE] DRIVE**

Controls the amount of overdrive distortion.

Range: 0 to 1

- **[OVERDRIVE] PRE / POST**

Lets you position the Overdrive before or after the Tone Control.

- **GAIN**

Adjusts the overall output.

Range: 0 to 1

12.14.5. Radio Delay



Radio Delay is essentially a hybrid of a dual-mono BPM-style delay, but with the delayed signals running through the Valve Radio distortion filter. This produces cool, dual-filtered echo effects that sound like they are coming from distorted old speakers or radios. Another cool trick with this delay is that it can be “de-synched” from the host’s tempo and set to a completely different tempo, so that the delays don’t always have that “perfect” sound to them. A useful and interesting effect.

***NOTE:** The Radio Tuner graphic on Page 2 is not functional – it’s just there for fun!*

MINI-SLIDER

Controls the mix of the dry signal and the processed (Wet) signal. The percentage indicated is the amount of the signal that is Wet.

Range: 0 to 100%

PAGE ONE CONTROLS

- **[FILTERS] HPF**

Controls the cutoff frequency for the high pass filter.

Range: 20 to 10000 Hz

- **[FILTERS] LPF**

Controls the cutoff frequency for the low pass filter.

Range: 100 to 22000 Hz

- **[FILTERS] Q**

Controls the resonance of the cutoff frequency of the filters.

Range: 0 to 1

- **[DELAYS] LEFT**

Drop-down menu that allows you to choose the time value of the delayed audio.

Choices: 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/96, 1/1dot, 1/2dot, 1/4dot, 1/8dot, 1/16dot, 1/1triplet, 1/

2triplet, 1/4triplet, 1/8triplet, 1/16triplet

- **[DELAYS] TEMPO**

Controls the speed of the delays from host Sync to any independent tempo setting.

Range: SYNC, 42.30 to 500 BPM

- **[DELAYS] RIGHT**

Drop-down menu that allows you to choose the time value of the delayed audio.

Choices: 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/96, 1/1dot, 1/2dot, 1/4dot, 1/8dot, 1/16dot, 1/1triplet, 1/2triplet, 1/4triplet, 1/8triplet, 1/16triplet

- **FEEDBACK**

Feeds the delay signal back to the input for echo repeats.

Range: 0 to 100%

PAGE TWO CONTROLS

- **FEEDBACK LOOP**

Inserts the Overdrive and Tone Filter into the Feedback Loop. This is useful for producing echoes that get darker with each successive repeat, and also for creating infinite dub-style echo feedback.

CAUTION: *Turning this switch ON can produce extremely loud and powerful howling feedback signals which can damage your ears and your speakers – so watch out!*

- **DRIVE**

Controls the amount of overdrive distortion.

Range: 0 to 1

- **WIDTH**

Controls the stereo width of the delay and dry signal.

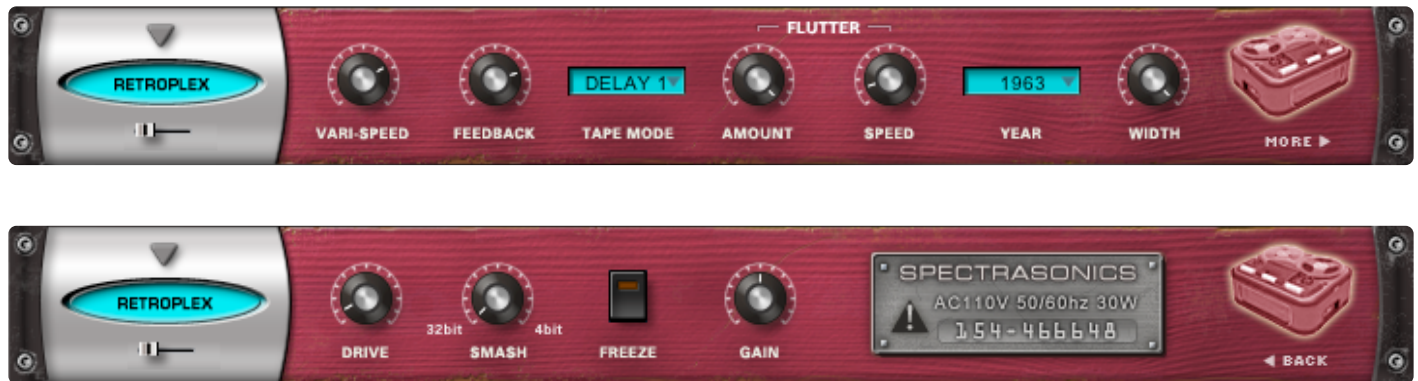
Range: 0 to 100%

- **GAIN**

Adjusts the overall output.

Range: 0db to 12db

12.14.6. Retroplex



The **Retroplex** delay unit is modeled after the Tape Echo units of the '60s and '70s like the Echoplex™, with some modern enhancements. It's unpredictable and a lot of fun!

MINI-SLIDER

Controls the mix of the dry signal and the processed (Wet) signal. The percentage indicated is the amount of the signal that is Wet.

Range: 0 to 100%

PAGE ONE CONTROLS

- **VARI-SPEED**

Smoothly controls the tape speed / delay time.

Range: 1% to 10%

- **FEEDBACK**

Feeds the delay signal back to the input for echo repeats.

Range: 0 to 100%

- **TAPE MODE**

Drop-down menu offering different preset types of echo and delay ranges.

Choices: ECHO 1, ECHO 2, DELAY 1, DELAY 2

- **[FLUTTER] AMOUNT**

Simulates the tape flutter motor instability effect of vintage tape echo machines that make the echoes vary in pitch from one repeat to the next.

Range: 0 to 100%

- **[FLUTTER] SPEED**

Range: 0 to 100%

- **YEAR**

Drop-down menu that contains a list of “years” from 1960-2000. Choosing a year simulates the fidelity of the chosen era. Earlier years have less fidelity than later years.

- **WIDTH**

Controls the width of the stereo imaging.

Range: 0(mono) to 100%(full stereo)

PAGE TWO CONTROLS

- **DRIVE**

Controls the amount of overdrive distortion.

Range: 0 to 1

- **SMASH**

Adjusts the bit resolution of the delayed audio for additional distortion.

Range: 32bit to 4bit

- **FREEZE**

Locks the echo buffer for a continuous playback loop of what is in the echo buffer. Useful for simulating sound-on-sound style tape-looping techniques.

NOTE: The Freeze buffer is cleared when RMX is closed. To save the Freeze buffer, you need to render RMX to an audio file.

- **GAIN**

Adjusts the overall output.

Range: 0 to 100

12.15. Reverbs

Stylus RMX includes three studio-quality reverb units—the highly detailed PRO-Verb, the quick and easy-to-use EZ-Verb, and the ultra-reaslitic, classic Spring Verb.



- [Spring Verb](#)
- [PRO Verb](#)
- [EZ Verb](#)

12.15.1. PRO Verb



PRO Verb is the premier, studio-quality reverb unit in the RMX FX arsenal. It's versatile and can achieve not only great Room, Plate, and Hall simulations, but it's also capable of producing unusual metallic resonances and special effects. Be sure to check out the large array of Factory Patches for PRO Verb.

MINI-SLIDER

Controls the mix of the dry signal and the processed (Wet) signal. The percentage indicated is the amount of the signal that is Wet.

Range: 0 to 100%

PAGE ONE CONTROLS

- **SIZE**

Controls the Room / Hall size.

Range: 0 to 100

- **TIME**

Controls the overall length of the reverb.

Range: 100 to 20000 ms

- **PREDELAY**

Controls the amount it takes for the first reflection to appear.

Range: 0 to 500 ms

- **CPU LOAD**

Controls the quality of the reverb by adjusting how much CPU power is used. Also useful for varying density.

Range: 0 to 100%

- **DENSITY**

Controls the smoothness of the reflections.

Range: 0 to 1000

- **[TONE] LOWS**

Controls the level of the low frequencies.

Range: -18 to +6 dB

- **[TONE] HIGHS**

Controls the level of the high frequencies.

Range: -18 to +6 dB

PAGE TWO CONTROLS

- **[REVERB SHAPING] LO FREQ**

Chooses the low crossover frequency.

Range: 25 to 1000 Hz

- **[REVERB SHAPING] LO TIME**

Controls the length of the reverb's Low Frequencies.

Range: 10 to 400

- **[REVERB SHAPING] HI FREQ**

Chooses the high crossover frequency.

Range: 500 to 22000 Hz

- **[REVERB SHAPING] HI TIME**

Controls the length of the reverb's High Frequencies.

Range: 10 to 400

- **WIDTH**

Adjusts the stereo width of the Wet signal.

Range: 0 to 100%

- **DIFFUSION**

Controls the amount of chaotic variation in the reflections.

Range: 0 to 100

- **FREEZE**

Locks the buffered reverb signal to create an infinite reverb effect.

NOTE: *The Freeze buffer is cleared when Trilian is closed. To save the Freeze buffer, you need to render RMX to an audio file.*

12.15.2. EZ Verb



The **EZ Verb** is a simple-to-use, basic reverb unit with tone controls.

MINI-SLIDER

Controls the mix of the dry signal and the processed (Wet) signal. The percentage indicated is the amount of the signal that is Wet.

Range: 0 to 100%

- **TIME**

Controls the length of the Reverb.

Range: 0 to 0.98

- **PREDELAY**

Controls the time it takes for the first reflection to appear.

Range: 0 to 100 ms

- **HF DAMP**

Controls the amount of High Frequency Dampening.

Range: 1 to 0.014

- **LF DAMP**

Controls the amount of Low Frequency Dampening.

Range: 0 to 0.329

- **LEVEL**

Adjusts the overall output.

Range: 0 to 1

12.15.3. Spring Verb



The **Spring Verb** faithfully recreates the retro vibe of the spring reverbs in 1960s-era guitar amplifiers.

MINI-SLIDER

Controls the mix of the dry signal and the processed (Wet) signal. The percentage indicated is the amount of the signal that is Wet.

Range: 0 to 100%

PAGE ONE CONTROLS

- **[REVERBERATION] TIME**
Controls the length of the reverb.
Range: 0 to 100%
- **[REVERBERATION] TONE**
Controls the tone color of the reverb.
Range: -10 to +10
- **[REVERBERATION] WIDTH**
Controls the stereo width of the audio. Full left is Mono, Center is normal stereo and full right is ultra-wide “simulated” Stereo.

PAGE TWO CONTROLS

- **[TONE] EQ**
Engages and disengages the EQ Tone controls.
- **[TONE] BASS**
Controls the amount of low frequencies.
Range: -15 to +15 dB
- **[TONE] TREBLE**

Controls the amount of high frequencies.

Range: -15 to +15 dB

- **[TONE] INSERT**

Allows you to position the EQ before or after the reverb.

Choices: PRE or POST

- **GAIN**

Adjusts the overall output.

Range: -24 to +24 dB

12.16. Utility



The unit in this section provides useful tools for control over the stereo image, phase, and more.

- [Imager](#)

12.16.1. Imager



The **Imager** is a “swiss army knife” utility that can be used as a stereo image widener, phase corrector, mono-izer, panner, channel inverter, leveler, auto-panner, and gain booster.

- **PAN**

Controls the spatial placement and stereo balance.

Range: -100% Left to 100% Right

- **IMAGE**

Controls the stereo width of the audio. Center is normal stereo.

Range: Mono to Wide Stereo +100%

- **SWAP L/R**

Lets you swap the Left and Right Channels.

Options: L/R, R/L

- **PHASE**

Allows control over phase relationship between the Left and Right Channels.

Menu options: Normal, Inverted, Inverted-Left Channel, and Inverted-Right Channel

- **(AUTO PAN) RATE**

Controls the speed and behavior of the auto-panning.

Range: Synced: 16x, 8x, 7x, 6x, 5x, 4x, 3x, 2x, 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/2D, 1/4D, 1/8D, 1/16D, 1/2T, 1/4T, 1/8T, 1/16T

Unsynced: Range: 0 to 8.8

- **(AUTO PAN) DEPTH**

Controls the width of the auto-panning.

Range: OFF to 100%

- **(AUTO PAN) SYNC**

Engages Auto-Pan synchronization with the host’s tempo.

- **GAIN**

Adjusts the overall output.

Range: 0 to 13 dB

13. Edit Groups



Edit Groups are perhaps the most powerful sound-shaping feature inside Stylus RMX and yet they're easy-to-use.

An Edit Group lets you isolate any individual audio slice (or group of slices) and manipulate them independently from any other audio inside RMX—allowing you to customize grooves in a flexible way. Once you starting using Edit Groups, they will most likely become one of your main tools for shaping sounds and grooves in Stylus RMX.

Here are just a few examples of the many musical techniques that are possible:

- Isolate all of the snare slices of a Groove into one Edit Group and raise the pitch of just the snare slices while leaving the rest of the groove untouched.
- Select any number of slices from a Groove and reverse just those slices.
- Quickly and easily select all the downbeats of a Groove and Mute them.
- Find three slices in a Groove that have a unique sound and Solo them.
- Find Backbeat slices and tune them down while adding a Phaser effect to just those slices.
- Create an Edit Group of all 1/8 notes in a Groove and then make those slices pan wildly from side to side along with a wah-wah effect, leaving the rest of the groove untouched.

- In Sound Menu Mode, you can add a few hits to an Edit Group and tune only those hits while leaving the other hits in the Sound Menu untouched.
- Add slices to an Edit Group that you want to be subjected to the Chaos Designer while leaving the other slices un-Chaosd.
- In Kit Mode, you can assign each of the tom-toms to their own Edit Group and then tune them independently or treat each of them with their own FX.
- While working in Groove Menu mode, you can isolate all the kick drum slices from 25 different Grooves into a single Edit Group and treat them with their own FX like Vintage Compressor and Flame Distortion and then solo them.

NOTE: Some of the features in this chapter may be described in an order different than their appearance in menu lists. This is done so that the descriptions follow more of a general workflow with Edit Groups.

VIDEO: Watching the [Edit Group video tutorials](#) is highly, highly, HIGHLY recommended! It's often much easier to understand how the Edit Groups work when you can see and hear examples and demonstrations of the principles in action.

13.1. Concepts and Rules

VIDEO: Before digging into the Edit Group rules, it's recommended that you watch the [video tutorials on Edit Groups](#). They will give you a basic understanding that really helps to understand these principles.

- An Edit Group begins with at least one slice of audio.
- A slice of audio can only be in one Edit Group at a time.
- Any Edit Group can have slices added to it or removed from it at any time.
- When a new Edit Group is created, all the parameter settings from the Part's "Main" Edit Group are copied to the new one. This includes any FX plug-ins that are active on the Insert FX Rack.

In other words, each time you create an Edit Group, an entirely new Edit Page, Chaos Page, Insert FX Rack and set of 4 AUX SENDS are created just for that Edit Group. All of these pages and parameters can be used to manipulate the audio within the Edit Group independently from all other audio in RMX.

- The Edit Group feature is always active. When a Groove is first loaded, all of the slices in that groove belong to a single Edit Group called "Main." This allows you to control all of the slices of a Groove at the same time. Once you identify certain slices you wish to treat differently, then you can create new Edit Groups for those slices.
- There is a maximum limit of 16 active Edit Groups per Part. This means that a single Part could have as many as 16 Edit Pages, 16 Chaos Pages, 16 Insert FX Racks and 16 sets of Aux Sends.
- It's possible to create more than 16 Edit Groups, but only 16 of them can be active at a time.
- Edit Groups can work with entire Suites—they're not limited to just picking slices from a single Groove Element. This includes User Favorites Suites. You can pick individual slices from several different Groove Elements within the same Suite, customize them, and still play all the Grooves live from a keyboard in Groove Mode with all the changes intact.
- Edit Groups are not limited to Grooves. They can be used with Sound Menus and Kit Modules as well. Assigning different single hits to separate Edit Groups lets you customize the sounds within a Sound Menu or Kit Module.
- The Edit Group box appears on several RMX pages, but only on those that have parameters that are Edit Group-specific.
- For an Edit Group to exist, it must contain at least one slice. If all slices are manually removed, the Edit Group will disappear from the Edit Group list.

NOTE: The “Main” Edit Group is as an exception to this rule—it is always present.

BASIC EDIT GROUP MANAGEMENT PRINCIPLES

Creation

Edit Groups can be created automatically or manually. An Edit Group is created when slices are assigned to it, so the terms “Creation” and “Assignment” are often interchangeable.

Assignment

Slices can be assigned or de-assigned to any Edit Group at any time. Remember that a slice can only be assigned to one Edit Group at a time.

Membership

When a slice is assigned to an Edit Group, it’s considered a “member” of that Edit Group. Membership status is indicated by Bold typeface and can be seen in more detail via the Value Display’s “Slice Edit Group” option.

Selection

Clicking an Edit Group name from the drop-down list will select it as the current Edit Group appearing on the Stylus RMX interface for editing.

Activation

Activation means that the parameters of the Edit Group are enabled in the engine. An Edit Group can have slices assigned to it, but not be currently active. You can tell if an Edit Group is active if it has a check mark next to it.

REFERENCE: See the [Managing Edit Groups](#) and [Activation](#) chapters for detailed info.

IMPORTANT ASSIGNMENT RULES

Slices always follow the most recent Assignment. If you choose a slice that has been previously assigned to another Edit Group, the new Edit Group will steal the slice from the older Edit Group.

EXAMPLE: Let’s say there is an Eighth Note (1/8) Edit Group already assigned and then you choose the “Downbeats” Auto-Assign option. Since the slices that fall on downbeats are already in the “1/8” Edit Group, RMX steals the necessary downbeat slices out of “1/8” and places them in the Downbeats Edit Group.

AUDIO ROUTING

The Edit Group audio output routing is pre-mixer. This allows Edit Group audio to be routed to an alternate output and not appear in the Mixer Page.

NOTE: Edit Group Outputs can be used only if your host supports the multiple output feature of

software instrument plug-ins.

REFERENCE: See the [Outputs](#) chapter for more details.

13.2. The Grill



When RMX is first opened, the Edit Group editing area is covered by the **Edit Group Grill**.

For users who wish to only use the MAIN Edit Group, the grill can be left in place and these additional Edit Group features can be ignored. In this case, any change to an Element would affect the whole Element.

EXAMPLE: *Changing the Coarse Pitch parameter would always change the pitch of every slice in the Groove.*

The Edit Group grill is removed by clicking on the grill itself. Once it has been removed it stays uncovered unless you access an area that does not work with the Edit Group feature.

An example of this would be the MASTER FX sub-page. There are no Master FX parameters that work specifically with each Edit Group, so you will always find the grill covering the Edit Group editing area when visiting that sub-page. Once you return to a page that does work with Edit Groups, the grill disappears on its own.

EDIT GROUP NAME DISPLAY



The Edit Group shown in the display is the active Edit Group on all RMX editing pages for that Part. Any parameter that is adjusted will affect the sounds in the Edit Group displayed in this window.

Clicking on the window itself reveals a drop-down menu that allows you to select Edit Groups (if multiple Edit Groups currently exist).



The drop-down menu also lets you Activate or De-activate Edit Groups.

REFERENCE: Read the [Activation / Deactivation](#) chapter for more info.

SOLO BUTTON



This button solos an Edit Group by silencing the other Edit Groups on that Part.

MUTE BUTTON



This button mutes an Edit Group.

VIDEO: Be sure to watch the [Edit Groups tutorials](#) for a demo.

13.3. Edit Group Outputs



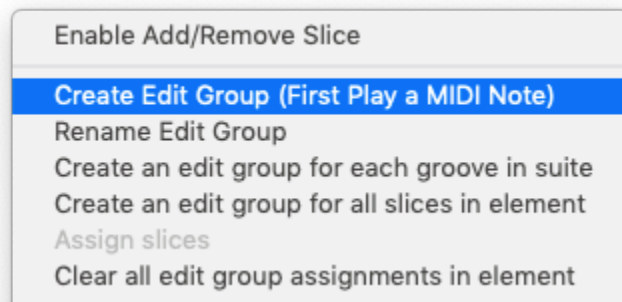
This window allows you to route the audio of an Edit Group to any of the eight stereo audio outputs (if your host supports it). This output assignment is pre-mixer, so the audio will not be affected if Outs B-H are chosen on the Mixer page. Clicking on the window itself reveals a drop-down menu with all available Outputs. This feature makes it easy to process and route selected pieces of audio outside RMX if desired.

OUT A is RMX's main output. The Master Fader in the Footer controls the level of Out A. **Outs B-H** are alternate outputs. These Outs are always at Unity Gain. There are no Master Faders for alternate Outs B-H, so you can use the faders of your host mixer for that purpose.

***VIDEO:** Refer to the tutorial video that is [specific for your host application](#) to learn how to set-up multiple outputs in your system. We also recommend watching the [Using Separate Outputs](#) feature tutorial after you've learned how to route the outputs in your host.*

13.4. Manual Assignments

Assignment is the process of creating a new Edit Group or moving slices from one group to another. Clicking on the **ASSIGN** window reveals a drop-down menu that displays the options for creating and customizing Edit Groups.



There are two types of Assignments: **MANUAL** and **AUTOMATIC**.

The top part of the ASSIGN menu is used for manually creating custom Edit Groups, customizing existing Edit Groups, and deleting all Edit Groups.

This option allows you to easily create your own custom Edit Group for any slice in a Groove Element, any Groove in a Groove Menu, or any sound in a Sound Menu or Kit Module Element.

The process is easy and the principle works the same way regardless of which type of Element or MIDI Mode you are in.

1. Touch the key that you want to edit on your MIDI controller.
2. Select the “Create Edit Group” option.

An Edit Group is now created for that one key.

REFERENCE: Read the [Add / Remove](#) chapter to learn how to modify the new Edit Groups you’ve created.

VIDEO: Be sure to watch the [Edit Groups – Going Deeper](#), [Edit Groups – Custom Groups](#) and [Reversing Slices Trick](#) tutorials for demonstrations and applications.

Here’s a more detailed explanation with each Element type and MIDI Mode:

CREATING AN EDIT GROUP FOR ONE SLICE IN SLICE MENU MODE

In Slice Menu MIDI Mode, you can quickly create a custom Edit Group that contains one slice.

1. Start in Slice Menu MIDI mode.
2. Choose a slice by playing the MIDI note which triggers the Slice you want to edit.
3. Select “CREATE EDIT GROUP (FIRST PLAY A MIDI NOTE).”

An Edit Group is now created for this slice.



Once the new Edit Group is created, it automatically becomes the active Edit Group. It is given the name “Edit Group X” with an incremental number.

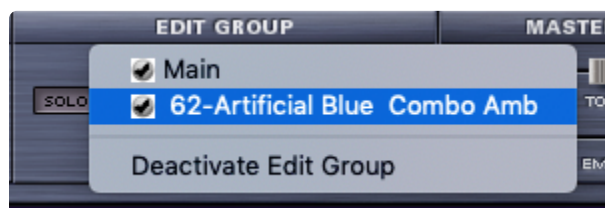
NOTE: *If you forget to play a MIDI note before choosing this menu item, RMX will take the first (lowest) slice of the Groove and use that as the basis for the new Edit Group. RMX does this because an Edit Group MUST have at least one slice in it. If RMX needs to take the first slice of the groove, it will take that slice regardless of what Edit Group it’s in. This means that RMX could be stealing the slice from an existing Edit Group—it is worth checking.*

CREATING AN EDIT GROUP FOR ONE GROOVE IN GROOVE MENU MODE

In Groove Menu MIDI Mode, you can create a custom Edit Group that contains an entire Groove.

1. Start in Groove Menu MIDI mode.
2. Choose a Groove by playing the MIDI note which triggers the Groove you want to edit.
3. Select “CREATE EDIT GROUP (FIRST PLAY A MIDI NOTE).”

An Edit Group is now created for this Groove.



The Groove’s name is automatically used as the Edit Group name.

REFERENCE: See the Edit Groups in [Groove Menu Mode](#) sub-chapter for more info.

CREATING AN EDIT GROUP FOR ONE SOUND IN A SOUND MENU

For Sound Menu Elements, you can quickly create a custom Edit Group that contains only one sound.

1. Select a Sound Menu Element in the Browser.
2. Choose a sound by playing the MIDI note which triggers the sound you want to edit.

3. Select “CREATE EDIT GROUP (FIRST PLAY A MIDI NOTE).”

An Edit Group is now created for this sound.

CREATING AN EDIT GROUP FOR ONE MIDI NOTE OF A KIT MODULE

For Kit Module Elements, you can quickly create a custom Edit Group that contains only one sound.

1. Select a Kit Module Element in the Browser in Global Kit Mode.
2. Choose a sound by playing the MIDI note which triggers the sound you want to edit.
3. Select “CREATE EDIT GROUP (FIRST PLAY A MIDI NOTE).”

An Edit Group is now created for this sound.

13.5. Auto Assignments

Assignment is the process of creating a new Edit Group or moving slices from one group to another. Clicking on the **ASSIGN** window reveals a drop-down menu that displays the options for creating and customizing Edit Groups.

There are two types of Assignments: **AUTOMATIC** and **MANUAL**.

AUTO-ASSIGNED EDIT GROUPS

The lower five sections of the **ASSIGN** menu are dedicated to creating Edit Groups from pre-determined rhythmic values and grid placements. Spectrasonics has created these Auto-Assignment choices for quick and easy access to multiple slices at once. Whereas a manually created Edit Group starts with one slice, these auto-assign choices can choose several slices at once and place them into a new pre-named Edit Group.

Enable Add/Remove Slice
Create Edit Group (First Play a MIDI Note)
Rename Edit Group
Create an edit group for each groove in suite
Create an edit group for all slices in element
Assign slices
Clear all edit group assignments in element
Assign (1 and 3) Downbeats
Assign (2 and 4) Backbeats
Assign (3) Halftime Backbeats
Assign (1) First 16th
Assign (e) Second 16th
Assign (&) Upbeats
Assign (a) Fourth 16th
Assign 1/1 - Whole notes
Assign 1/2 - Half notes
Assign 1/4 - Quarters
Assign 1/8 - Eighths
Assign 1/16 - Sixteenths
Assign 1/32
Assign 1/48
Assign 1/64
Assign 1/96
Assign 3/4 Dotted Halfs
Assign 3/8 Dotted Quarters
Assign 3/16 Dotted Eighths
Assign 1/3 Half Note Triplets
Assign 1/6 Quarter Note Triplets
Assign 1/12 Eighth Note Triplets
Assign 1/24 Sixteenth Note Triplets

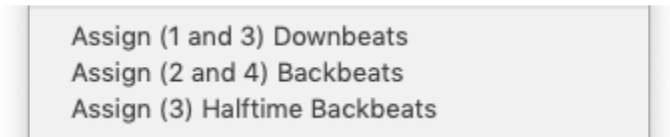
These auto-assigned Edit Groups make for a great start. After their creation, you can always add and remove any number of slices using the [ADD / REMOVE](#) feature.

Auto-Assignments may be performed in Groove Menu Mode as well as in Slice Menu Mode.

An Auto-Assignment always works on the slices of the currently selected Groove Element in the Element Name Display and the Browser Elements column.

Once you have chosen an item in the Auto-Assign menu, the appropriate slices are moved to a new Edit Group. This new Edit Group is automatically activated and ready for editing.

AUTO-ASSIGNMENT CHOICES



Assign (1 and 3) Downbeats
Assign (2 and 4) Backbeats
Assign (3) Halftime Backbeats

ASSIGN (1 AND 3) DOWNBEATS

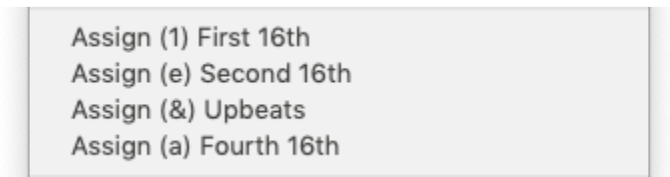
This menu item chooses all slices in the Groove that fall on beats 1 and 3 and creates an Edit Group called “Downbeats.”

ASSIGN (2 AND 4) BACKBEATS

This menu item chooses all slices in the Groove that fall on beats 2 and 4 and creates an Edit Group called “Backbeats.”

ASSIGN (3) HALFTIME BACKBEATS

This menu item chooses all slices in the Groove that fall on beat 3 and creates an Edit Group called “Halftime Backbeats.”



Assign (1) First 16th
Assign (e) Second 16th
Assign (&) Upbeats
Assign (a) Fourth 16th

ASSIGN (1) FIRST 16TH

This menu item chooses the first 16th slice of each Quarter note over the entire Groove and creates an Edit Group called “1st 16th.”

ASSIGN (e) SECOND 16TH

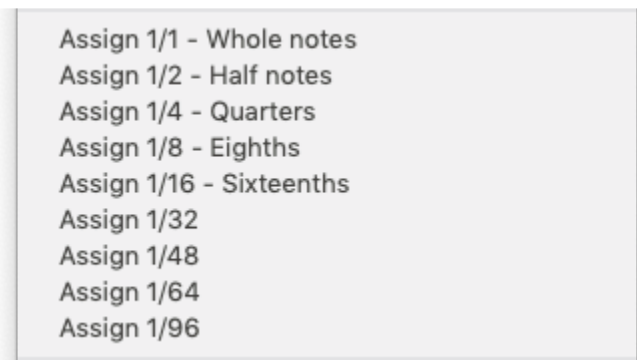
This menu item chooses the second 16th slice of each Quarter note over the entire Groove and creates an Edit Group called “2nd 16th.”

ASSIGN (&) UPBEATS

This menu item chooses the third 16th slice of each Quarter note over the entire Groove and creates an Edit Group called “Upbeats.”

ASSIGN (a) FOURTH 16TH

This menu item chooses the fourth 16th slice of each Quarter note over the entire Groove and creates an Edit Group called “4th 16th.”



Assign 1/1 - Whole notes
Assign 1/2 - Half notes
Assign 1/4 - Quarters
Assign 1/8 - Eighths
Assign 1/16 - Sixteenths
Assign 1/32
Assign 1/48
Assign 1/64
Assign 1/96

ASSIGN 1/1 – WHOLE NOTES

This menu item chooses all slices that fall on the first beat of each measure over the entire Groove and creates an Edit Group called “1/1.”

ASSIGN 1/2 – HALF NOTES

This menu item chooses all slices that fall on beats 1 and 3 over the entire Groove and creates an Edit Group called “1/2.”

(This is the same as choosing the Downbeats option).

ASSIGN 1/4 – QUARTERS

This menu item chooses all slices that fall on Quarter-note beats over the entire Groove and creates an Edit Group called “1/4.”

ASSIGN 1/8 – EIGHTHS

This menu item chooses all slices that fall on Eighth-note beats over the entire Groove and creates an Edit Group called “1/8.”

ASSIGN 1/16 – SIXTEENTHS

This menu item chooses all slices that fall on Sixteenth-note beats over the entire Groove and creates an Edit Group called “1/16.”

ASSIGN 1/32

This menu item chooses all slices that fall on 32nd-note beats over the entire Groove and creates an Edit Group called “1/32.”

ASSIGN 1/48 (rare use)

This menu item chooses all slices that fall on 48th-note beats (32nd-note triplets) over the entire Groove and creates an Edit Group called “1/48.”

ASSIGN 1/64

This menu item chooses all slices that fall on 64th-note beats over the entire Groove and creates an Edit Group called “1/64.”

ASSIGN 1/96 (rare use)

This menu item chooses all slices that fall on 96th-note beats (64th-note triplets) over the entire Groove and creates an Edit Group called “1/96.”

It is very likely that ALL the slices of a Groove will end up in this Edit Group if this option is chosen.

A screenshot of a software menu with a light gray background and a thin border. It contains three text items stacked vertically: "Assign 3/4 Dotted Halfs", "Assign 3/8 Dotted Quarters", and "Assign 3/16 Dotted Eighths".

Assign 3/4 Dotted Halfs
Assign 3/8 Dotted Quarters
Assign 3/16 Dotted Eighths

ASSIGN 3/4 DOTTED HALFS

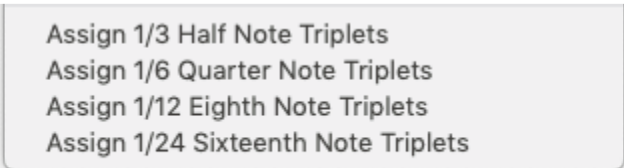
This menu item chooses all slices that fall on Dotted Half-note beats over the entire Groove and creates an Edit Group called “3/4.”

ASSIGN 3/8 DOTTED QUARTERS

This menu item chooses all slices that fall on Dotted Quarter-note beats over the entire Groove and creates an Edit Group called “3/8.”

ASSIGN 3/16 DOTTED EIGHTHS

This menu item chooses all slices that fall on Dotted Eighth-note beats over the entire Groove and creates an Edit Group called “3/16.”

A screenshot of a software menu with a light gray background and a thin border. It contains four text items stacked vertically: "Assign 1/3 Half Note Triplets", "Assign 1/6 Quarter Note Triplets", "Assign 1/12 Eighth Note Triplets", and "Assign 1/24 Sixteenth Note Triplets".

Assign 1/3 Half Note Triplets
Assign 1/6 Quarter Note Triplets
Assign 1/12 Eighth Note Triplets
Assign 1/24 Sixteenth Note Triplets

ASSIGN 1/3 HALF NOTE TRIPLETS

This menu item chooses all slices that fall on Half-Note Triplet beats over the entire Groove and creates an Edit Group called “1/3.”

ASSIGN 1/6 QUARTER NOTE TRIPLETS

This menu item chooses all slices that fall on Quarter-Note Triplet beats over the entire Groove and creates an Edit Group called “1/6.”

ASSIGN 1/12 EIGHTH NOTE TRIPLETS

This menu item chooses all slices that fall on Eighth-Note Triplet beats over the entire Groove and creates an Edit Group called “1/12.”

ASSIGN 1/24 SIXTEENTH NOTE TRIPLETS

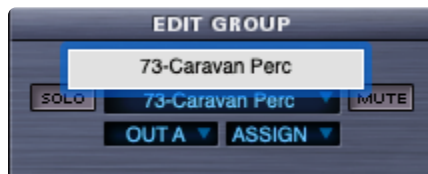
This menu item chooses all slices that fall on Sixteenth-Note Triplet beats over the entire Groove and creates an Edit Group called “1/24.”

VIDEO: *It's helpful to watch the [Edit Groups](#) tutorials for a demo.*

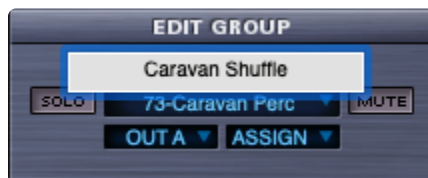
13.6. Renaming

Any Edit Group except the Auto-Assignment Edit Groups can be renamed:

- Select the desired Edit Group from the Edit Group Name Display.
- Choose “RENAME EDIT GROUP” from the ASSIGN Menu to open the naming dialog.



- Before typing, click on the name to highlight it.



- Once the name is highlighted, type a name and hit “Return / Enter.”

VIDEO: You can watch the [Edit Groups – Custom Groups](#) tutorial for a demo.

13.7. Add / Remove

Enable Add/Remove Slice

This menu item reveals / hides the **ADD / REMOVE** button in the Edit Group Editing Area.



The **ADD / REMOVE** button allows you to move individual slices from one Edit Group to another. There must be more than one Edit Group for this feature to work. The button toggles between **ADD** and **REMOVE** depending on whether or not a Slice belongs to the currently displayed Edit Group. This button always updates to reflect the status of the currently played Slice on the keyboard.

***NOTE:** This function also works with entire Grooves in Groove Menu MIDI Mode and with individual sounds when used with Sound Menu or Kit Module Elements.*

ADD SLICE

ADD SLICE will appear if the most recently played slice is not a member of the currently displayed Edit Group. Clicking this button will Add the Slice (or the Groove in Groove Menu MIDI Mode) to the Edit Group. Notice that the button updates once it has been pressed to show “REMOVE SLICE” because the Slice now belongs to the current Edit Group and can be removed.

REMOVE SLICE

If the current Slice belongs to the selected Edit Group, the button removes the Slice (or the Groove in Groove Menu MIDI Mode) from the Edit Group. Removed Slices/Grooves go back to the “Main” Edit Group. Once the button has been pressed it updates to show “ADD SLICE.” Since the slice no longer is a member of this Edit Group, it can be added again.

***NOTE:** If you manually remove all the slices of an Edit Group, the Edit Group disappears entirely from the Edit Group list.*

SLICE EDIT GROUP DISPLAY



The **SLICE EDIT GROUP** option in the Footer's Value Display can be a big help while using ADD / REMOVE. Switching to this mode allows you to see the Edit Group membership of the currently played Slice.

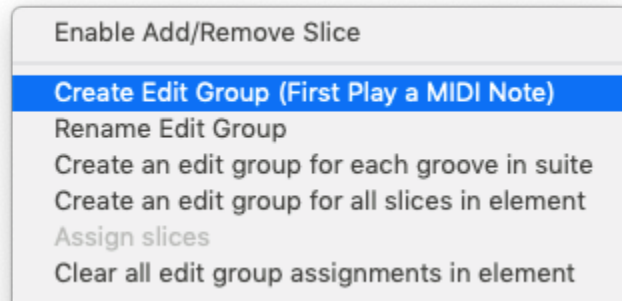
In the picture below, you can see that the current Edit Group is custom-named "Crazy Hats," but the Value Display shows that the currently played Slice belongs to the Edit Group "Filtered Snare." As a result, the ADD / REMOVE button shows "ADD SLICE" because this slice can be added to "Crazy Hats."

***TIP:** Another good technique for using the ADD / REMOVE feature is to use one hand to select Slices on your MIDI Keyboard and the other hand on the mouse—keeping your eyes fixed on the ADD / REMOVE SLICE button. This can make the process of moving Slice assignments much easier.*

***VIDEO:** Be sure to watch the [Edit Groups – Custom Groups](#) and [Reversing Slices Trick](#) tutorials to see the process.*

13.8. Groove Menu Mode

Edit Group Assignment works in **Groove Menu** MIDI Mode much in the same way that it works in **Slice Menu** MIDI mode, except they work with an entire Groove Element at once—all slices instead of individual slices.



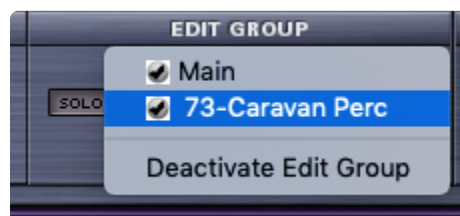
CREATING AN EDIT GROUP FOR ONE GROOVE IN GROOVE MENU MODE

In Groove Menu MIDI Mode, you can create a custom Edit Group that contains an entire Groove.

To do this:

1. Start in Groove Menu MIDI Mode.
2. Choose a Groove by playing the MIDI note that triggers it.
3. Select "CREATE EDIT GROUP (FIRST PLAY A MIDI NOTE)."

An Edit Group is created just for this Groove and the Groove's name is automatically used.



CREATE AN EDIT GROUP FOR EACH GROOVE IN SUITE

This menu item allows you to create an Edit Group for each Groove in a Suite, however, these Edit Groups do not automatically become active. They start out inactive and must be manually activated / selected.

REFERENCE: For a full explanation, see the [Activation/Deactivation](#) chapter.

HINT: After creating an Edit Group for each Groove, the "SLICE EDIT GROUP" option in the Footer's Value Display is great for showing each Groove's name as it's being played on the keyboard in Groove Menu Mode.

VIDEO: Be sure to watch the [Edit Groups – Going Deeper](#) tutorial for a demonstration of using Edit Groups in Groove Menu Mode.

13.9. All Slices



CREATE AN EDIT GROUP FOR EACH SLICE IN ELEMENT

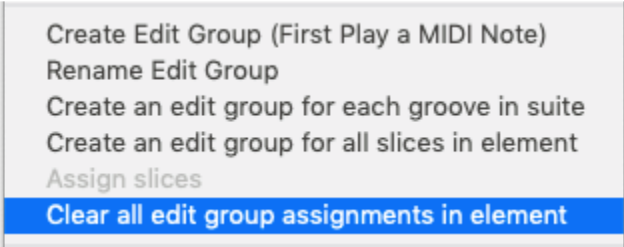
This menu item allows you to automatically create an Edit Group that corresponds to every chromatic Slice in a Groove Element. These Edit Groups don't become automatically active. They start out inactive and must be manually activated / selected.

This is a very fast way to work, but it can also be slightly confusing to keep track of all the Edit Groups, so we recommended using the [Create Edit Groups](#) manual assignment function.

NOTE: This option can result in very long Edit Group lists if an Element has a lot of Slices.

HINT: After creating an Edit Group for each slice, the "Slice Edit Group" option in the Value Display can be utilized to show each Slice's name as it's being played on the keyboard in Slice Menu mode.

13.10. Clearing Assignments



Create Edit Group (First Play a MIDI Note)
Rename Edit Group
Create an edit group for each groove in suite
Create an edit group for all slices in element
Assign slices
Clear all edit group assignments in element

SLICE MENU MIDI MODE

When you are in Slice Menu Mode, this command lets you delete all auto-assigned and custom-created Edit Groups and send all Slices back to “Main,” leaving all settings and parameter changes in “Main” intact.

GROOVE MENU MIDI MODE

When you are in Groove Menu Mode, this command deletes only the Edit Group for the currently displayed Groove Element in the Element Name Display.

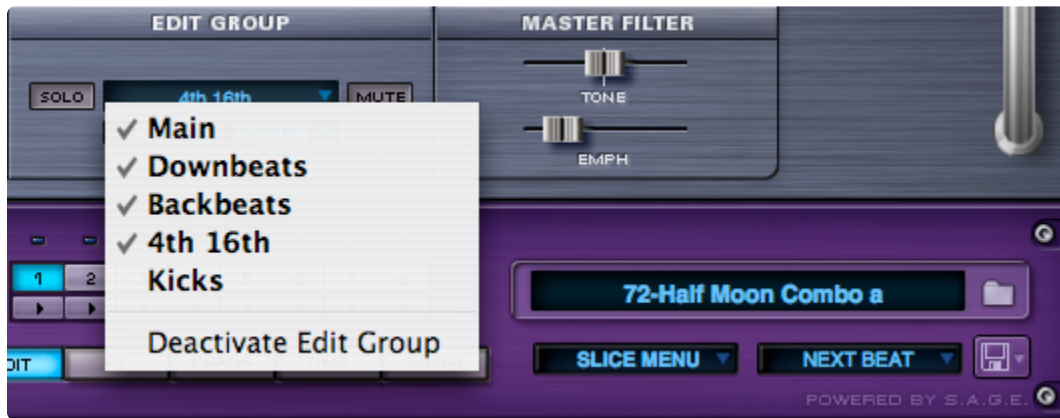
13.11. Managing Edit Groups



The **Edit Group Name Display** has several options for managing Edit Groups. Edit Groups work within the structure of an entire Suite—they are not limited to a single Groove Element. This means that if a Suite is loaded with many different Grooves, Edit Groups can be assigned to specific Slices of different Grooves in that Suite. And if you are in Groove Menu Mode, you can play all those Grooves live on a keyboard with all the Edit Group customizations intact.

BOLD vs. STANDARD TYPEFACE ON EDIT GROUP NAMES

- **Bold** typeface indicates an Edit Group that contains Slices belonging to the currently displayed Element in the Element Name Display.
- Standard typeface indicates that an Edit Group does not contain Slices belonging to the currently displayed Element—the standard typeface Edit Group contains Slices from another Element in the Suite.



AUTO-ASSIGNING THE SAME CATEGORY OF SLICES FOR SEVERAL ELEMENTS

You can Auto-Assign a category like “Downbeats” for several Elements in the same Suite, however, only one “Downbeats” Edit Group will appear in the Edit Group list. This single “Downbeats” Edit Group is capable of retaining the Downbeat Slices from several Grooves. The Edit Group name remains **bold** for each Element whose Slices it contains.

However, if you’ve already Auto-Assigned the “Downbeats” category of a Groove and would like the downbeats of a second Groove to be in a separate Edit Group, you can manually assign the downbeat Slices of the second Groove to a custom Edit Group.

MANUALLY ASSIGNING SLICES FROM DIFFERENT ELEMENTS INTO ONE EDIT GROUP

You can choose individual Slices from different Elements and add them all to the same Edit Group.

VIDEO: Watch the [Edit Groups – Going Deeper](#) tutorial for a demonstration.

13.12. Activation / Deactivation



CHECKMARKS

Checkmarks indicate whether or not an Edit Group is active. When checked, it is active.

DEACTIVATING AN EDIT GROUP

This option appears at the bottom of the Edit Group drop-down menu when:

- There are more Edit Groups than just “Main” AND...
- “Main” is not the currently displayed Edit Group. You cannot deactivate the “Main” Edit Group. You can assign all the Slices of “Main” to other Edit Groups, but it still remains active.

In the picture above, “Main” is not the currently displayed Edit Group, therefore the “Deactivate Edit Group” option is available. In the picture below, “Main” is the active Edit Group, and the option is not available.



To Deactivate an Edit Group

- Choose the Edit Group you want to deactivate.
- Choose “DEACTIVATE EDIT GROUP.”

Once deactivated, the name of the Edit Group remains in the list, but is unchecked.

ACTIVATING AN EDIT GROUP

If an Edit Group is not active (i.e. no checkmark), it can be activated by selecting its name in the Edit Group Name Display drop-down menu.

NOTE: *Remember there is a maximum of 16 active Edit Groups.*

WHEN AN EDIT GROUP IS DEACTIVATED:

- The checkmark next to the Edit Group name disappears and all parameter changes and FX settings that were in place are discarded.
- The Slices inside the Edit Group are no longer processed by the Edit Group's parameter settings and are processed by the "Main" Edit Group parameters and FX settings.
- All the Slices of the Deactivated Edit Group are still members of that Edit Group. If you use the "Slice Edit Group" feature in the Value Display while playing a keyboard, you'll see that the Slices are still assigned to the Deactivated Edit Group.

WHAT HAPPENS DURING REACTIVATION?

- A checkmark reappears next to the Edit Group name and the parameter settings and FX from "Main" are copied into the Reactivated Edit Group.
- The Slices that were being processed by "Main" return to being processed by the reactivated Edit Group's settings.

NOTE: *When using the "Create an Edit Group for each Slice" and "Create an Edit Group for each Groove in Suite" Assignment options, RMX does not make ANY of the newly created Edit Groups active. You must make the desired Edit Groups active by selecting them.*

NOTE: *When creating new Edit Groups via Auto or Manual Assignments, RMX automatically activates each new Edit Group (up to 16 active Edit Groups). If there are already 16 active Edit Groups in place and a 17th is created, that Edit Group remains inactive until another one is deactivated. Then the 17th can be manually activated.*

14. REX File Import



One of the most exciting aspects of Stylus RMX is the incredible expandability of your library via the **REX file import** feature available in the Stylus RMX Standalone.

In addition to the massive Groove Control® Core Library and S.A.G.E. Xpanders, you can import your own audio loops. This makes for unlimited possibilities for remixing and editing your own loops by turning them into S.A.G.E. format Groove Elements.

Importing REX files lets you expand your Stylus RMX library by adding new audio library material in a variety of ways.

You can create your own REX files using Reason Studios' Recycle™. This powerful application lets you slice and format your loops into files that can be imported to RMX and played back at any tempo. With all the types of loops you can create, including guitar, percussion, vocals, and keyboards (and these are just the tip of the iceberg), the only limit is your imagination.

There are huge numbers of commercial libraries available in ReCycle™ REX format. You can convert and import these REX format files into RMX just like the REX files you create yourself.

There are also many commercial libraries already available in RMX format. Tons of 3rd-party sound developers offer rhythmic sounds and loops that are pre-formatted for RMX and they will plug right in.

With the deep editing capabilities of Stylus RMX you can customize them even further.

Please see the chapter on [Importing REX Files](#).

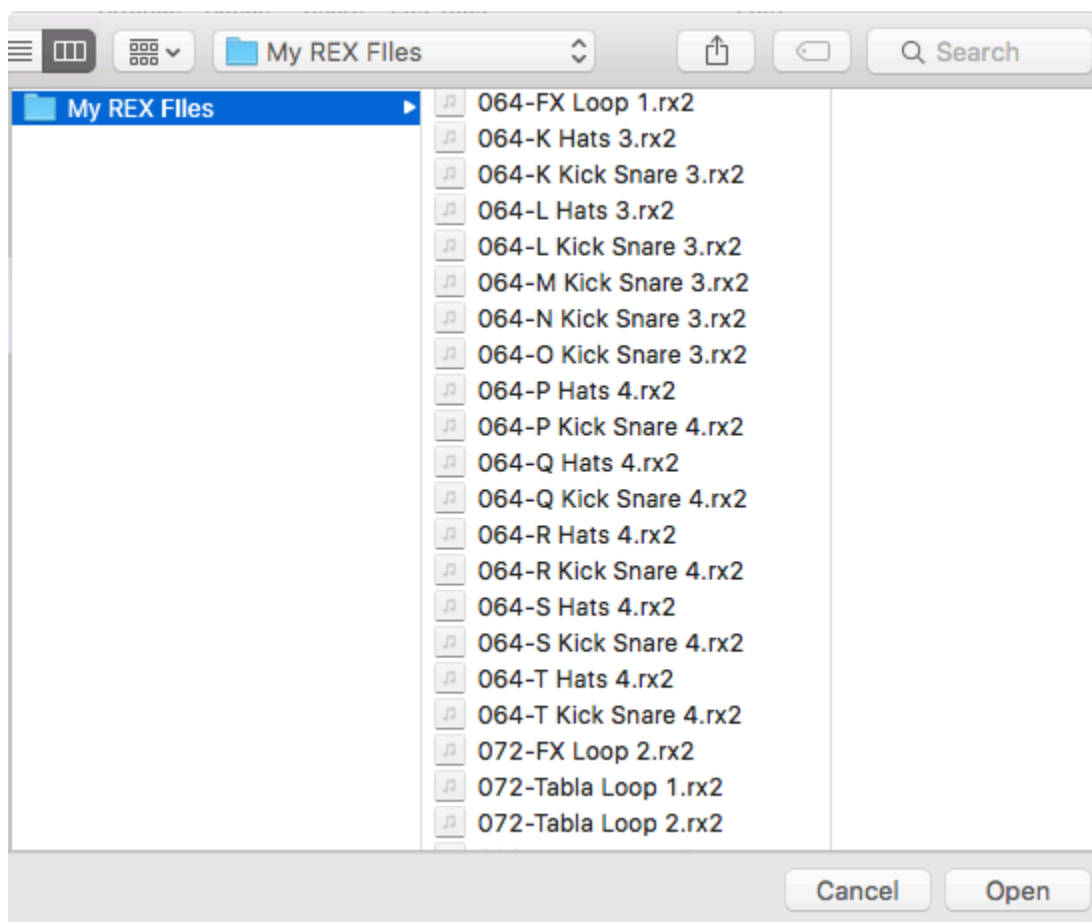
14.1. Importing REX Files

With the **REX File Import** feature that is built into the Stylus RMX Standalone, it's a simple matter to import your own REX files or any commercial REX libraries (compatible with all ReCycle format files, including REX1, REX2 and .rcy files). This means that Stylus RMX is not simply a great groove / percussion library, but it's also an extremely versatile production tool that is capable of using any audio loop.

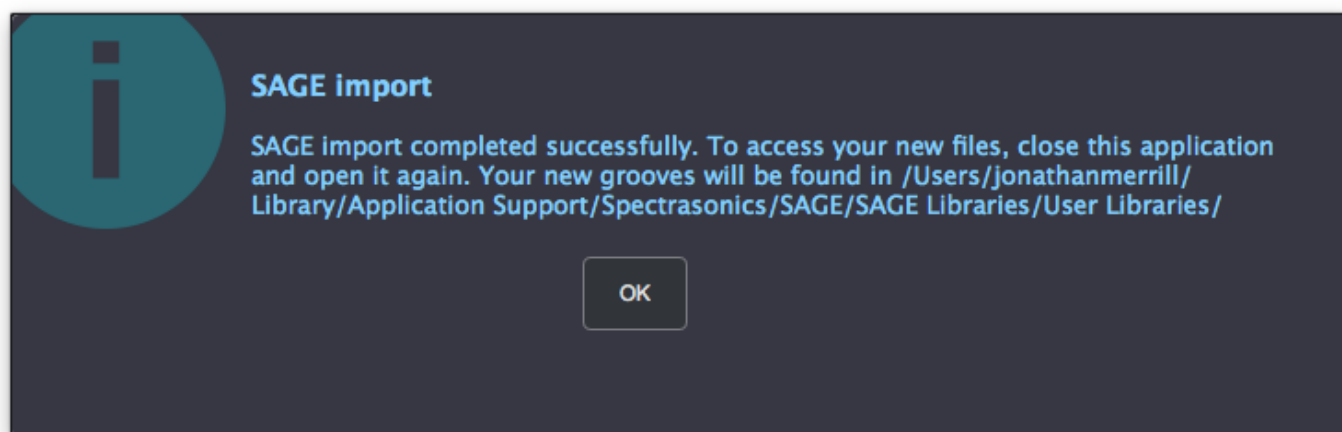
From the View Menu in the upper left, select "Import REX Files."



Using the dialog box, navigate to the REX file, folder, or library containing REX files you wish to import and click "Open."



A dialog will appear with the results of the import (it can take awhile if there are large numbers of REX files) and you'll get a confirmation that they were converted and saved properly.



Once the import is complete, the loops will be ready the next time you open RMX. The converted REX files are accessed via the User Libraries Directory.



NOTE: You can reorganize Directories, Suites, and Elements once they have been imported. Please see the chapter on [Organizing User Libraries](#) for information on how to manage and customize your libraries.

14.2. Guidelines



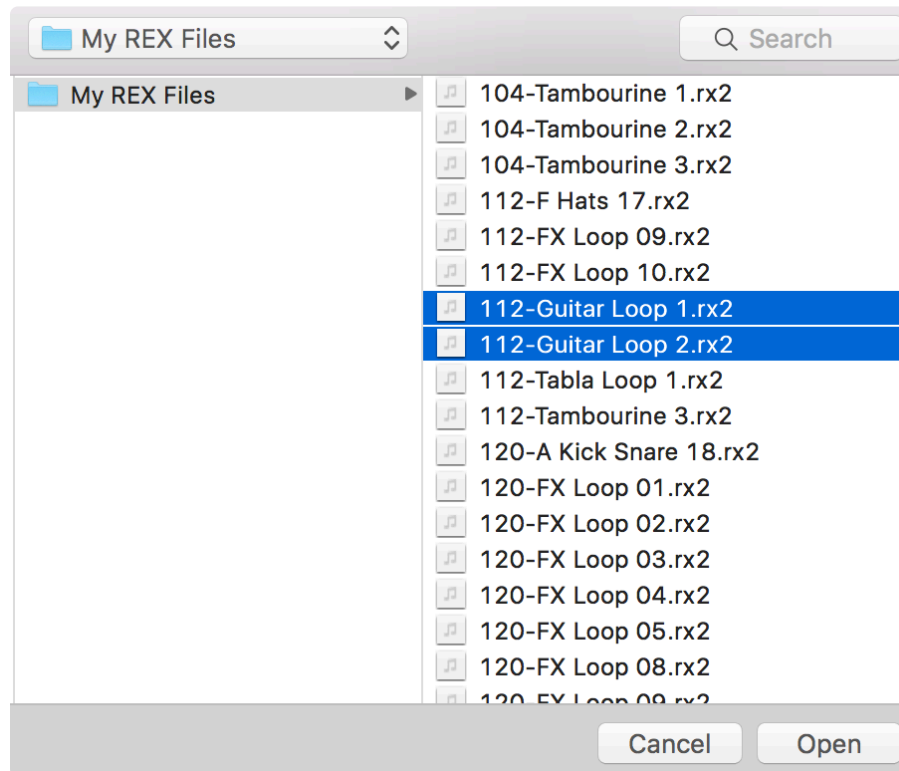
Here are a few important guidelines to keep in mind for REX file conversions:

- ReCycle™ files must have the proper extension to import (.rex, .rx2, or .rcy).
- REX files must be at least one bar in length. Partial bars will not convert properly.
- If you are using ReCycle, make sure you set the tempo, time signature, and left/right locators before saving the REX file.
- If you have more than 92 slices in the REX file, RMX will start the slice MIDI mapping from MIDI note# 0 instead of note# 36.

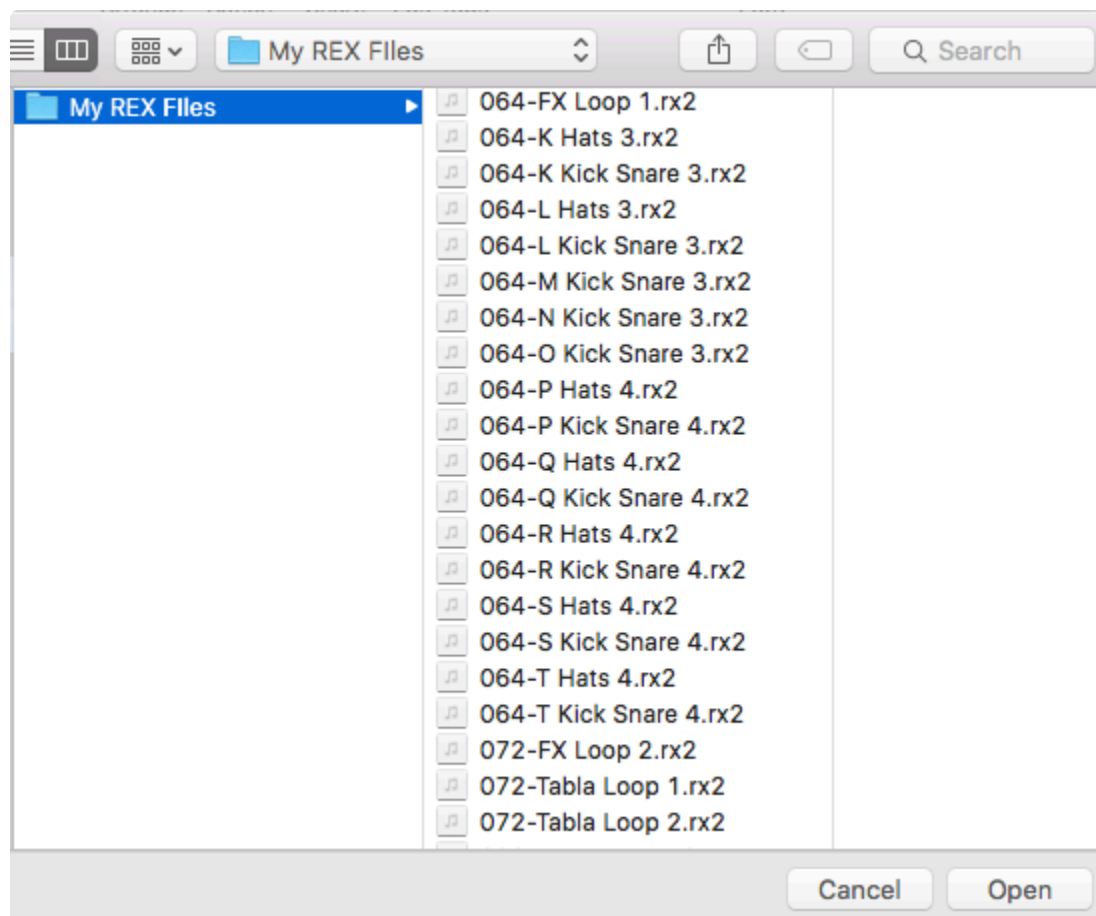
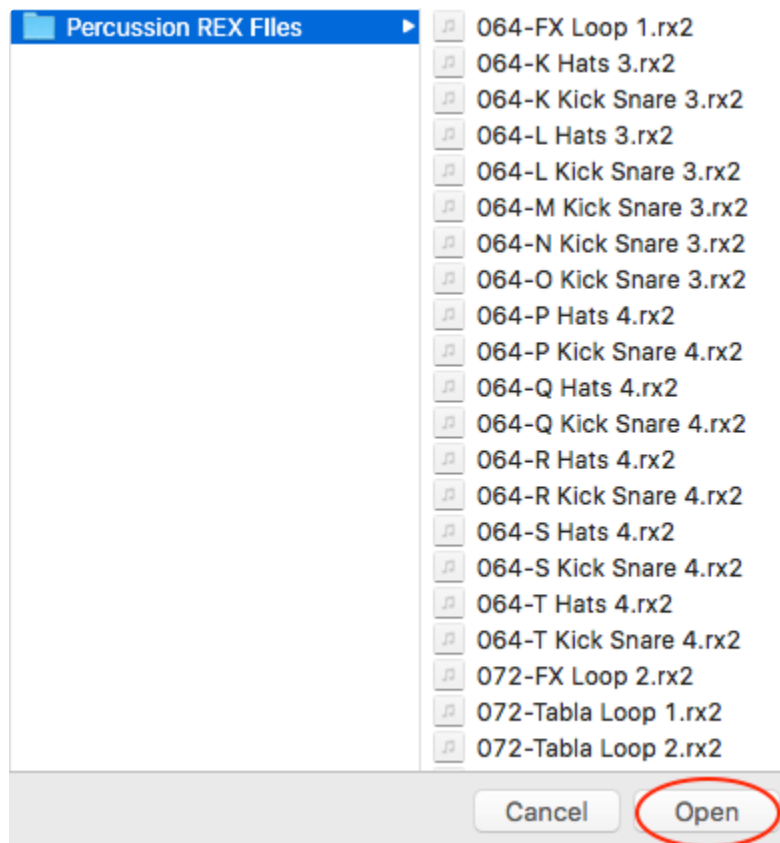
NOTE: If you convert a REX file with a time signature of a 6/8, 7/8, 11/8, 12/8, you may notice that it is playing back at double speed in RMX. This is due to the fact that most hosts use a “quarter note per minute” (QPM) clock instead of a “beats per minute” (BPM) clock. The solution is to either to change the clocking resolution of your host to eighth based divisions (which may or may not be possible), or simply press the HALF button in the browser before using the MIDI file.



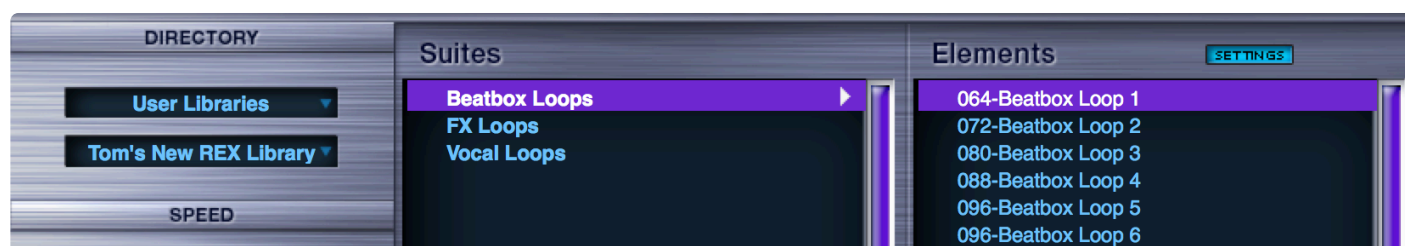
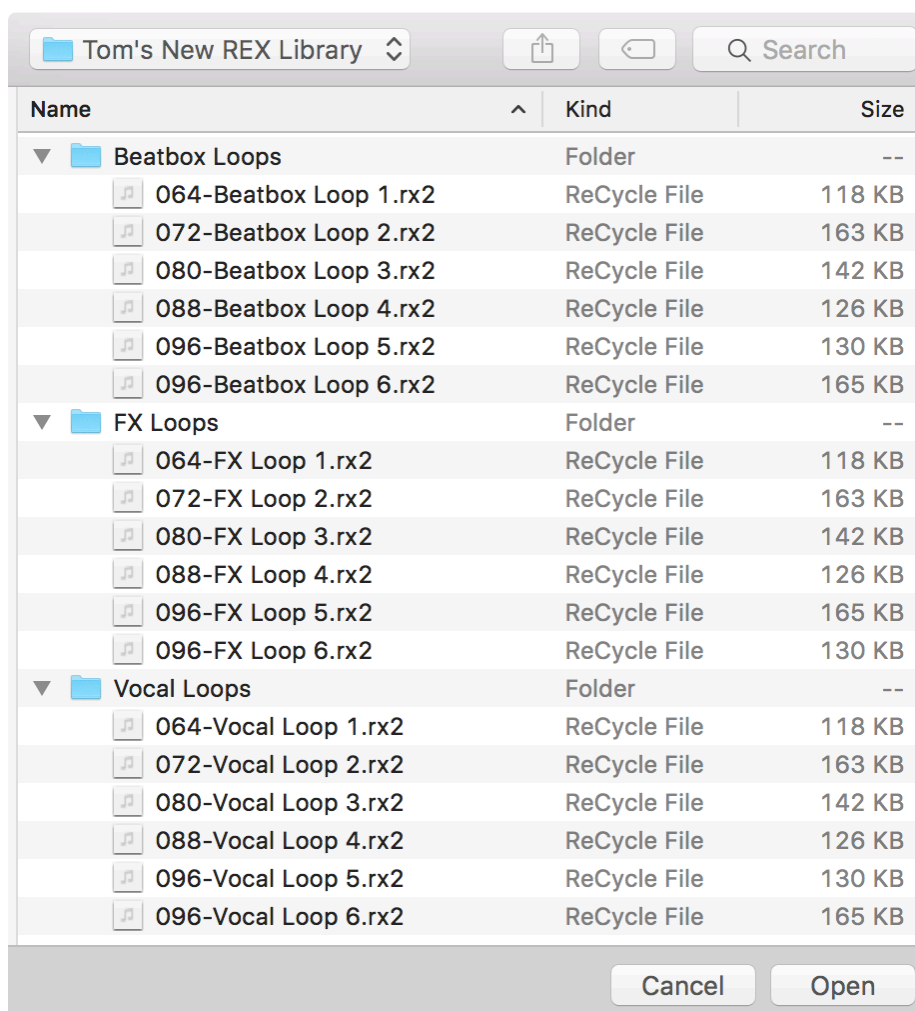
- To convert multiple items SHIFT-click on adjacent files or folders or Right/Control-click on non-contiguous files.
- When you import individual REX files, they will be converted into a Suite called “Miscellaneous” under the “Converted REX Files” Sound Directory.



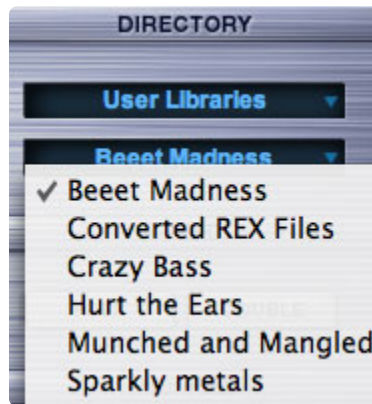
- When you import a folder(s) containing REX files it will be converted as a Suite in the Converted REX Files Directory. The Suite will be named after the imported folder.



- When you import REX libraries (a folder containing multiple folders with REX files in them) they will be converted as Sound Directories named after the libraries you imported.



14.3. Organizing User Libraries

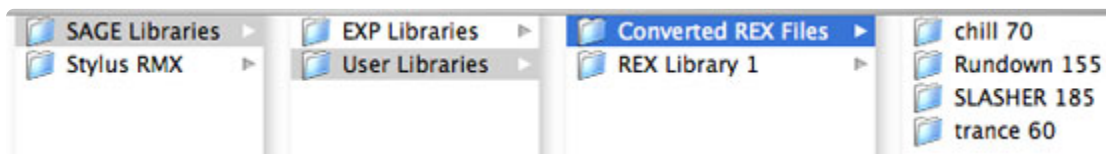


Once REX Files have been imported, you can reorganize the Suites and Sound Directories in several different ways.

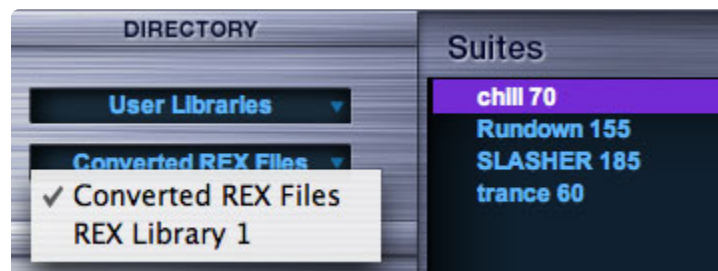
- Create new Sound Directories.
- Move Suites from one Sound Directory to another.
- Rename or Delete existing Sound Directories.
- Rename or Delete existing Suites.

IMPORTANT NOTE: You **MUST NOT** move, delete, or rename Elements within a Suite on your computer. Doing so will break the Suite links. Please see the end of this chapter for information about how to manage Elements.

NOTE: All of this management takes place in the SAGE/SAGE Libraries/User Libraries Directory on your computer. You don't perform any of these functions from the RMX interface.



The Directory pictured above looks like this in RMX:



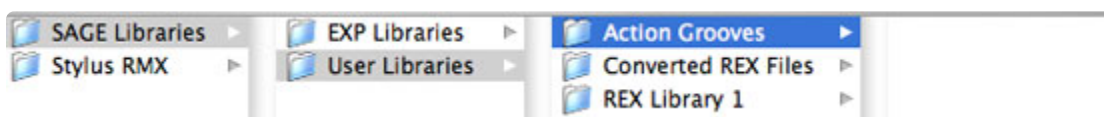
In the following explanations, we'll use the above Directory as a starting point.

NOTE: To view any of the following changes inside RMX, you must remove any active instance of RMX and then reopen it. RMX will then rescan the Directories and reflect the changes.

CREATING A NEW SOUND DIRECTORY

Creating a new Sound Directory is easy. Simply create a new folder in the User Libraries Directory and give it a custom name. For a Sound Directory to appear in the Sound Directory menu, it must have at least one valid Suite. If there is something wrong with the Suite, you will not be able to select the Sound Directory.

In this example, a new Sound Directory called “Action Grooves” has been created. However, since it is still empty, it will not appear yet in RMX:



MOVING SUITES FROM ONE SOUND DIRECTORY TO ANOTHER

Suites must reside in a Sound Directory, they cannot function on their own. Moving a Suite from one Sound Directory to another simply requires moving the desired folders from one Sound Directory to another.

In the example below, the Suites “Rundown 155” and “SLASHER 185” have been moved to the “Action Grooves” Sound Directory:



This is how these changes appear in Stylus RMX:



NOTE: To make a Suite into its own Sound Directory, you must create a Sound Directory first and then move the Suite into it. Simply moving a Suite one directory level up will not work because the structure for the Sound Directory will not be correct.

RENAMING EXISTING SOUND DIRECTORIES

Giving a Sound Directory a new name is accomplished by renaming the folder. You can rename any User-imported Sound Directory, including “Converted REX Files.”

In the example, you can see that we’ve renamed “Converted REX Files” to “Slow and Funky.”



When you perform future conversions, RMX will automatically create another “Converted REX Files” Sound Directory, if necessary. You can always rename that one, as well.

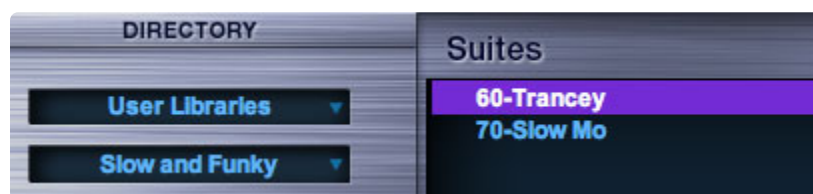
RENAMING EXISTING SUITES

You can rename any User-imported Suite.

In the picture below, you can see that we have renamed the two Suites inside the “Slow and Funky” Sound Directory:



Here’s how they appear in RMX:



DELETING EXISTING IMPORTED SUITES AND SOUND DIRECTORIES

You can delete converted Suites and Sound Directories by simply trashing them on your computer.

However, DON'T delete individual Elements! This will break the Suite and cause problems. See the next section on the correct way to manage Elements.

DELETING, RENAMING, MOVING, & UPDATING IMPORTED ELEMENTS

Although it's not possible to do these functions using your computer's file management system without causing problems, there is another way to accomplish these functions at the Element level:

Simply do what you need to do to the original REX files, delete the previously imported Suites or Sound Directory in the SAGE folder, and re-import the REX files. The import process is extremely fast—especially with batch conversion methods.

HINT: We recommend keeping your original REX files handy, even after you've converted them to RMX since you may wish to convert them again for any of these element management reasons.

15. SAGE Xpanders



Grooves and sounds are a highly personal matter. Every musician has different tastes and interests in the kinds of source Grooves they need to work with to realize their musical ideas.

The original Stylus RMX Core Library was designed specifically towards Remix and Electronic-oriented genres.

One of the best features of RMX Xpanded is that it comes with thousands of incredible acoustic drum and percussion Grooves that let you explore different styles and genres.

The [SAGE Xpander™](#) series (included with RMX Xpanded) brings an enormous variety of optional Grooves to the already massive Stylus RMX Core Library.

- BackBeat
- Retro Funk
- Liquid Grooves
- Burning Grooves
- Metamorphosis

There are also four killer additional SAGE Xpanders™ available from ILIO™.

Visit the [ILIO website](#) for details about these titles.

- Ethno Techno
- Stark Raving Beats
- Big Bad Beats
- NoizBox

Special Multi Patch Libraries

Each of these SAGE Xpanders also has a library of special Multi Patches that take advantage of all the features of Stylus RMX and show the Xpander in cool combinations with the RMX Core Library. These multitrack grooves are extremely flexible and easy-to-use at any tempo.

Bonus Libraries

Each of the Spectrasonics SAGE Xpanders includes a Bonus Spectrasonics.db library that features the Groove Control sections of Bizarre Guitar and Vocal Planet, as well as previously unreleased material and a large variety of Grooves from the Distorted Reality libraries.

Each of the ILIO SAGE Xpanders includes a Bonus ILIO.db library that features new bonus Groove material from John “Skippy” Lehmkuhl and Chris O’Brien, as well as a collection of Groove-Controlled tonal loops from their Phat Fingers, Memphis Horns, World Winds, and Transfusion libraries.

NOTE: Each Xpander title has a unique library of Multi Patches. The Spectrasonics titles all have the same Bonus Spectrasonics.db library and the ILIO titles all have the same Bonus ILIO.db library.

16. Support



Many common technical support questions can be answered by checking the related section of this Reference Guide or by [logging in](#) and navigating to our [Knowledgebase](#).

***NOTE:** It's important to make sure you are using the latest version of the plug-in. Here's how to check the [Software Version](#) in RMX.*

If you still need technical assistance after checking this Reference Guide and our Knowledgebase, please feel free to contact our Tech Support Department by phone or email, and we'll gladly assist you.

If you call and are not able to speak with a technical support specialist, it's important to leave a message. All calls are returned in the order they are received. Your call or email is important to us, and we will get back to you as soon as possible.

- (818) 955-8444 phone
- (818) 559-9703 fax
- (888) 870-4223 toll free in North America

Monday–Friday 10AM–5PM Pacific Standard Time

Email: info@spectrasonics.net

SALES SUPPORT

For product orders or sales please contact your local Spectrasonics distributor. All Spectrasonics instruments and Xpanders are sold through our international distributor and authorized dealer network.

17. Glossary

AAX

Avid Audio eXtension – Avid’s proprietary, cross-platform plug-in format for Pro Tools.

Audio Unit

Apple introduced the Audio Unit (AU) plug-in specification in Mac OS X. Since this plug-in standard is native to OS X and not to any specific host or platform (like TDM or VST) – Apple has encouraged companies to adopt it as a standard for all Mac audio applications. Although it is not cross-platform, many host applications like Logic, GarageBand, Digital Performer, Ableton Live, and others have adopted the Audio Unit plug-in as one standard.

AU

Abbreviation for Audio Unit.

AUX Send

An alternate variable audio output used to send a signal to a dedicated FX rack for additional FX processing. In RMX, there are four AUX Sends per Part on the Mixer Page that route audio to corresponding AUX FX racks. For example, Aux Send knob 1 routes audio to AUX FX rack 1, etc. AUX Send knobs control the volume sent to the AUX FX racks. [More...](#)

AUX Return

An AUX Return routes audio from an AUX FX Rack directly to Output A—the Master Fader. There are no dedicated AUX Returns in RMX, but there are ways to accomplish the same functionality. [More...](#)

Automation

As you manipulate controls on the RMX interface, the host’s automation records these movements and plays them back. These recorded movements can also be edited from inside the host application. You can also use a hardware control surface to adjust RMX’s parameters as well. [More...](#)

Bar

A vertical line on a musical staff that indicates the beginning or end of a measure. Synonymous with measure.

Bi-Polar Control

This kind of control has more than one function within its movement range. Usually, there is a center detent position where the control is off. Moving one direction from the detent position activates one function and moving the other way from the detent position activates a different function. The Master Filter on the Edit Page is an example of this: in the center position, the filter is off. Moving the slider to the left of the center detent position activates a Low Pass Filter. Moving the same slider to the right of the center detent activates a High Pass Filter.

Browser

The area of RMX that offers access to the libraries of sounds and Grooves. [More...](#)

Buss

A path which routes audio from one or more sources to a particular destination.

Bypass

Disengaging an FX Unit so that it no longer affects the audio. Doing this saves CPU power. [More...](#)

Center Detent

This is the neutral position of a parameter's knob or slider, especially in reference to bi-polar controls. When in this position, the function is disengaged and does not affect anything.

Clone

To duplicate—used in MIDI Learn terminology. Duplicates the current set of MIDI Learn parameters from Part 1 to Parts 2-8. This is a great time-saver when setting up an external hardware MIDI controller. You can set up Part 1 with all the MIDI Learn parameters you like, then clone Part 1 to all the other Parts.

[More...](#)

Column

A vertical list of available choices in the Browser. [More...](#)

Combo Groove

A multitrack groove that plays several audio sub-components simultaneously. In a MIDI File, Combo Grooves will have more than one tier of MIDI notes playing at a time. Not all Grooves with the word “Combo” in them used this multitrack playback technique.

Compressor / Limiter

A device for reducing the effective dynamic range of an input signal by preventing it from rapidly exceeding or falling below a selected amplitude threshold. The first part of a compander, it is used to make loud parts of a signal softer and soft parts louder. Beyond the threshold, the ratio of the signal's input level to its output level (e.g., 2:1, 4:1) is user-selectable. A compressor is commonly used to keep levels within an acceptable range, but because it can slow a signal's rate of decay below the threshold, compressors are also used to add sustain to instruments such as electric guitar and bass. The limiter acts like a compressor, but operates only at the top end of the dynamic range. The limiter has a faster attack time (0.1ms to 1ms) than the compressor alone (1ms to 10ms). A compressor/limiter is traditionally inserted between the outputs of a device and the inputs of the mixer or mastering recorder. [More...](#)

Cycle

One Cycle has been completed when something runs from its start point to its end point. This can refer to things like Grooves or LFO waveforms.

Defaults

These are predetermined settings that RMX recalls when it is first instantiated, cleared, reverted, or when a global mode is changed. Spectrasonics provides factory defaults, but you can replace them with your own settings. [More...](#)

Directory

Used in reference to a folder on the computer's drive. [More...](#)

Drop-Down Menu

One of these menu lists appears when you click on an RMX display window with a downward arrow—a menu appears to “drop down.” Synonymous with pop-up menu.

DSP

Digital Signal Processing—refers to the manipulation of digital audio in a computer. The more processing you would like to do, the faster and more powerful computer you need.

Edit Group

One or more Slices, Grooves, or Sounds that can be isolated and treated independently in RMX.

Edit Group Creation

Edit Groups can be created automatically or manually. An Edit Group is created when slices are assigned to it, so the terms “Creation” and “Assignment” are often interchangeable.

Edit Group Assignment

The process of moving Slices from one Edit Group to another. There are two types of Assignments: Auto-Assigns and Manual Assigns.

Edit Group Membership

When a Slice is assigned to an Edit Group, it's considered a “member” of that Edit Group. Membership status is indicated by **bold typeface** and can be seen in more detail via the Value Display's “Slice Edit Group” option.

Edit Group Selection

The process of choosing an Edit Group by clicking on its name. Selecting an Edit Group will automatically activate it.

Edit Group Activation

Turning an edit group “ON.” Edit Groups can be assigned without activating them. Selecting an Edit group activates it. Edit Groups can also be de-activated without losing the slice assignments. RMX can have a total of 16 activated Edit Groups simultaneously per Part, but there is no limit to how many can be assigned or created. A check mark indicates an active Edit Group.

Elements

The audio files of the SAGE format, which also include key-mapping and timing information. An Element can

be a Groove, a Sound Menu, or a Kit Module. Elements are always contained and presented within a Suite.

[More...](#)

Engine

The core software code that structures the operation of audio functions in a plug-in. The engine developed by Spectrasonics that is responsible for running Stylus RMX is S.A.G.E. – The Spectrasonics Advance Groove Engine. [More...](#)

Expander

A signal processing device which is the inverse of a compressor, providing the gradual attenuation of signals that fall below a user-defined threshold. This process, known as expansion, reduces background noise and at the same time increases the dynamic range of the input signal. [More...](#)

Fader

A controller in the form of a slider that usually affects the loudness/softness of audio levels. Placing a fader at Unity or 0 gain means that the audio channel is outputting the same audio level as is being sent to the channel. Most faders allow you to make the volume louder and softer than the original signal. Also used to refer to any type of slider. Synonymous with Slider. [More...](#)

Folders / Sub-Folders

An organizational tool on a computer that allows grouping of files (also known as a Directory). A sub-folder is a folder inside another folder (also known as a sub-directory).

Footer

The section at the bottom of the RMX GUI that remains constant no matter which RMX Page you're viewing. [More...](#)

FX Slot

An area where an FX Unit can be loaded. There are three FX Slots per FX Rack. [More...](#)

FX Unit

An FX Unit is an internal RMX software signal processing plug-in which gets loaded into an FX Slot. Each FX Unit is a real-time sound processor. Currently, there are 33 FX Units in Stylus RMX. [More...](#)

FX Rack

The area designated to load FX Units. An FX Rack consists of three FX Slots. [More...](#)

FX Parameter

Any knob, slider, drop-down menu, or button that a user can select and adjust. The result is a change in the sound passing through the FX Unit (unless it is bypassed).

FX Preset/Patch

Saving all the current parameter settings of a single FX Unit creates an FX Patch. Users can save custom

FX Patches for later recall in any session. Patch is synonymous with Preset. [More...](#)

FX Rack Preset/Patch

Saving all the parameter settings of an entire FX Rack creates an FX Rack Patch. An FX Rack Patch can be any combination of up to three FX Units with any settings. Users can save custom FX Rack Patches with custom names. These FX Rack Patches will be available for later recall in any session. Patch is synonymous with Preset. [More...](#)

Global

Anything that affects the status of the entire plug-in. [More...](#)

Groove

An audio loop that usually involves percussive sounds, but can also be tonal. Synonymous with Loop. An RMX Groove Element is usually between one and eight measures long.

Groove Control®

A proprietary sound development method for sliced audio—introduced by Spectrasonics—involving cutting a groove into Slices of audio based on the rhythmic content at the best possible sound quality for various types of audio sources. This allows you to change the tempo of the groove—but not the pitch—with results that are of higher sound quality than other methods of tempo change. Spectrasonics has developed many techniques to ensure that every Groove Control® product adheres to its strict standards. As a result, GC grooves can be played at MANY different tempos and maintain a high standard of audio quality. Only Spectrasonics and ILIO Entertainments are licensed to produce Groove Control products. [More...](#)

Groove Control® Library

Before Stylus, Groove Control® products were presented as standard CD-ROM sample libraries for professional hardware samplers like Roland and Akai. Now with SAGE technology, Groove Control libraries are released as SAGE Xpanders™, and provide real-time control and cutting-edge flexibility within Stylus RMX. [More...](#)

Groove Menu

The concept of presenting multiple grooves at the same tempo across a range of notes on the same part. Groove Menu MIDI Mode in RMX arranges all the Groove Elements in a selected Suite to trigger playback on different MIDI notes. There can be up to 64 Grooves present on the keyboard at once in a large Suite. [More...](#)

GUI

Graphic User Interface – In Stylus RMX, this is the plug-in window and all the pages that you see and manipulate.

Host/Host Application

A computer application or hardware device capable of loading Virtual Instrument software plug-ins. Also known as a Sequencer or DAW (Digital Audio Workstation). Logic, Digital Performer, Ableton Live, Pro

Tools, Cubase, Nuendo, GarageBand, Traktion, and FL Studio are all examples of software hosts that work with Stylus RMX.

Instance

When you open a Stylus RMX plug-in your host, there is one instance of RMX in your session. If your computer is powerful enough, you can run several instances of RMX at once.

Instantiation / De-Instantiation

The process of opening/closing plug-ins from your host. Synonymous with Loading/Unloading, Opening/Closing, Loading/Deleting, etc.

Iteration

Refers to cycles that have been completed. When working with Chaos Captures, the Capture tool saves 16 iterations of the altered Groove. Each iteration can be different. Synonymous with Pass. [More...](#)

Inverted

Reversed or negative polarity modulation.

Keyboard

1. An external MIDI controller capable of triggering notes via piano-style keys.
2. Also a text-entry ASCII computer keyboard. There are several keyboard-mouse combinations that provide access to RMX features.

Kit Mode

Stylus RMX is capable of operating as a classic drum machine-style sound module in Kit Mode. In the global Kit Mode, there are no loops. Instead, individual drum hits are presented in a General MIDI-compatible way.

[More...](#)

Kits

When in Kit Mode, you can save the entire current state of RMX as a Patch and give it a custom name. Then later you can reload the Kit Patch or share it with someone else on another computer. A Kit is the same concept as a Multi patch, but it is specifically for use in the global Kit Mode. A large library of factory Kits are available in Kit Mode. [More...](#)

Knob

A control that can be turned clockwise and counterclockwise. A knob can be used to control a wide variety of parameters.

Learn (MIDI Learn)

MIDI Learn is capable of linking an external physical controller with virtually any parameter inside Stylus RMX for remote performance control and automation applications. [More...](#)

LFO

Low Frequency Oscillator – a continuous, cyclical modulator that can be used to affect a sound in many ways. For example, you can use it to “auto-pan” audio, produce tremolo, or filter sweeps. [More...](#)

Limiter

See Compressor/Limiter.

List

A display menu of available options, presented vertically.

Loop

Playing the same audio repeatedly using the same start and end points so that once the end point is reached, the audio begins again immediately from the start point. Loop often refers to drum patterns, but it can apply to any source audio that is repeating in a cyclical manner. In RMX, we use the term “Groove Element” instead of Loop, because the Groove Elements in SAGE are far more flexible than any standard audio loops.

Master Directory

The top-most organizational directory in RMX that offers the broadest categories from which to choose.

[More...](#)

Measure

A group of beats consisting of a primary beat followed by one or more secondary beats. Bar lines usually denote the beginning and end of a measure. Synonymous with Bar.

Menu

Two different meanings:

1. Refers to a collection of sounds or Grooves that are mapped on a single keyboard layout for easy access.
2. Refers to a user interface software pop-up/drop down list of options.

Menu Item

Refers to the items in the list of a pop-up/drop-down menu in the GUI.

MIDI CC

MIDI Continuous Controller (or sometimes Control Change). MIDI has 128 possible controllers. RMX can respond to any of them using the MIDI Learn feature. [More...](#)

Modes

RMX has two global modes of operation: Multi Mode and Kit Mode [More...](#)

RMX also has two modes that are independent for each Part: MIDI Mode and Trigger Mode. [More...](#)

Multi Mode

This is the global mode of RMX that is intended for working with Groove and Sound Menu Elements.

[More...](#)

Multi Patch

The entire current state of RMX in Multi Mode can be saved for later recall and given a custom name.

[More...](#)

Multitimbral

The ability to operate and play unique sounds on more than one MIDI channel at a time. RMX is 8-Part Multitimbral. [More...](#)

Omni

Through the MIDI Learn function, Stylus RMX can be set up to respond to any incoming MIDI CC messages on any channel. [More...](#)

Page

RMX has five main editing screens: STANDARD EDIT, EASY EDIT, FX, CHAOS, and MIXER. The Browser is also a type of page. Sub-pages include the three different parameter pages for the LFOs and Envelopes.

Parameter

An RMX control that can be manipulated to affect the audio. RMX has over 20,000 parameters.

Part

Each RMX Part can load its own sounds and operate independently of the other Parts. A Part can be a single Groove, a Groove Menu, a Sound Menu, or a Kit Module. There are 8 Parts in RMX. Each one has its own numbered button in the Footer. Parts 1~8 correspond to MIDI Channels 1~8. [More...](#)

Pass

One Pass has been completed when a Groove has played from start to finish.

Patch

A pre-saved set of parameters—also known as a Preset. A Factory Patch is a Patch created by Spectrasonics and a User Patch is one that you can save and name yourself. The name comes from early synthesizer days when many physical patch cords were used to route signals and create sounds by connecting parts of the synthesizer together with the patch cords.

Peak

Peak value is the maximum instantaneous overage from zero by an audio waveform, as measured by a peak meter (PPM). The peak value of a sound is also the maximum instantaneous pressure excursion of the sound.

Pitch Shift

The process of changing the frequency of a sound. It can be changed so that it is higher or lower. [More...](#)

Plug-In

A software application that runs within a host application and provides additional functionality.

Pop-up Menu

A list that seems to appear from nowhere. An example of this is the FX Patch pop-up menu. Cntrl-Right-Click anywhere on an FX Slot and a list appears. Synonymous with drop-down menu.

Power Filter

A great-sounding filter developed in cooperation with Gmedia from their renowned impOSCar synthesizer. Be careful when using it though, because the Power Filter can be VERY loud and it requires a fair amount of DSP power from your computer. [More...](#)

Preset

A set of parameters that has been previously saved and is available for recall. Synonymous with Patch.

ReCycle™

A software application developed by Reason Studios (formerly Propellerhead Software) that allows the slicing of audio files. Slicing an audio file with ReCycle results in a REX file which can be converted and imported into RMX using the REX file import utility feature in the Stylus RMX Standalone. [More...](#)

Retrigger

When this parameter is activated, RMX resets an LFO waveform back to its beginning phase position at the start of each measure. [More...](#)

Reverse

Plays a sample backwards. [More...](#)

REX

A file format generated by the ReCycle™ application. A REX file consists of sliced audio and timing/stretch information. REX files can be converted and imported into RMX using the REX file import feature in the Stylus RMX Standalone [More...](#)

RMS Compression

Root Mean Square. A formula for describing the level of a signal. RMS is derived by squaring all of the instantaneous voltages along a waveform, averaging the squared values, and taking the square root of that number. For sine-like signals, average power = RMS (voltage) * RMS (current).

RTAS

Real Time Audio Suite – Avid's legacy, cross-platform plug-in format for Pro Tools.

S.A.G.E.

Spectrasonics Advanced Groove Engine – SAGE was developed by Spectrasonics' in-house software development team and is the basis for Stylus RMX. [More...](#)

SAGE Xpander

Extra Groove libraries included with RMX Xpanded. They contain a great variety of sounds and genres that

are different from the Core Library.

Additionally, there are four SAGE Xpander titles available from ILIO Entertainments. [More...](#)

Sample Start

Parameter that controls how far from the beginning of a sample it is triggered. When Reverse is engaged, this controls the end point. [More...](#)

Sequence

A computer file saved by a sequencer/DAW that contains tracks of MIDI notes and audio files.

Sequencer

A computer application that allows recording, entry, and editing of MIDI notes and audio files. Also, known as a “host” if the sequencer is compatible with plug-ins.

Settings

When switching from Element to Element, this button controls whether RMX resets all the parameters to their defaults or leaves them where they are. When it's ON, it resets everything. When it's OFF, it leaves the parameters where they are. This allows you to leave the current parameter settings intact while browsing new audio elements in the Browser. [More...](#)

Slice Menu

A mode in RMX that places all the Slices of a single Groove Element across a keyboard (range of MIDI notes) [More...](#)

Slices

When an audio file is cut into several pieces, each piece is called a Slice.

Slider

A control that you move back and forth or up and down depending on its orientation. Moving a Slider can control a wide variety of parameters. Synonymous with Fader.

Sound Menu

A mode in RMX that places numerous individual non-looped sample hits across the keyboard range for real-time playing as a sound module. Sound Menus do not trigger when clicked from the interface like Groove elements. [More...](#)

Sound Directory

A Directory that contains Suites—the Sub-Directory of a Master Directory [More...](#)

Standalone

A software program that is capable of running on its own without a host application. [More...](#)

Sub-Page

These are pages within a main Editing Page. For example, on the FX Page, there are 6 FX sub-pages.

Suites

A Directory that contains Elements. Suites are contained within Sound Directories. [More...](#)

Sync

Abbreviation for Synchronization. When this feature is ON, RMX locks corresponding parameters to the host's tempo and then adjustments can be made using rhythmic values like ¼ notes, 1/8 notes, and 1/16 notes. Otherwise the parameter is controlled by Cycles per second. [More...](#)

Time Signature

The Time Signature of a piece of music is noted at the beginning in the form of two numbers—one on top of the other. The bottom number indicates the unit of measurement (4 = quarter note, 8 = eighth note, etc.) and the top number indicates the number of these units or beats in one measure. [More...](#)

Transport

1. In RMX, these are the PLAY and STOP buttons.
2. In a host, these are the PLAY, STOP, FAST FORWARD, REWIND, and RECORD buttons. [More...](#)

Trigger

The process of initiating playback of a sound or Groove. In RMX, triggering a sound or groove is the command given to play it. There are various ways to trigger, depending on the current mode settings and element types:

- Pressing a note on a MIDI keyboard
- Pressing the All Play button
- Pressing a Part Play button
- Clicking the name of a Groove Element

Tube

An electronic device which consists of various types of electrodes (anode, cathode, etc.) and a heating element, all contained in a vacuum. Its simplest form, the diode, is used as a rectifier. The triode is functionally similar to a transistor. Tubes are called “valves” in the UK.

Unity

When a parameter is set so that it does not make any changes to the passing signal.

Unity Gain

The state when a signal is neither attenuated nor amplified. Most signal processing devices have Unity Gain, which means they neither amplify sound nor cause insertion loss, and therefore can be added into an audio system at various places without upsetting the overall gain of the system.

Unlearn

Parameters that have been linked (MIDI_Learned) to a physical controller can be unattached via this feature of the MIDI Learn section. [More...](#)

Value Definitions

- 8x – this value stretches a cycle of a parameter such as an LFO across 8 bars.
- 1/8 – this value cycles a parameter such as an LFO every 1/8 note.
- 1/8D – this value cycles a parameter such as an LFO every dotted 1/8 note.
- 1/8T- this value cycles a parameter such as an LFO every triplet 1/8 note.

Valve

See Tube.

VST

Virtual Studio Technology – a cross-platform plug-in platform created by Steinberg.

Wrapper

A software application that creates an environment that allows a plug-in from one platform to operate in a host with another platform for which it was not originally written.

Example: VST->RTAS wrapper.

REFERENCE: *Special thanks to the Dilettante's Dictionary website for some of their audio terminology definitions. If you would like to learn more about audio terminology, it's an excellent source of information and we highly recommend checking it out.*

18. Credits

PRODUCED BY ERIC PERSING

Sanity Management by Lorey Persing.

SOFTWARE

- Principal Software Design by Glenn Olander.
- Additional software coding by David Strozyk, Jay Olson, Shirley Sloper, Neal Olander.
- Additional DSP coding by Bernie Torelli of Nomad Factory, Bram de Jong and Magnus Jonsson, Jon Hodgson of Gmedia, and David Strozyk.
- REX File Import developed by Neal Olander and Matt Stabile.
- Standalone development: Matt Stabile.
- HTML programming: Kevin Jordan.
- Testing coordinator and Techshopmaster: John Martin.
- Beta group moderator: Gabe Shadid.
- Chaos Inspiration – Smartelectronix SupaTrigga by Bram de Jong.

CORE LIBRARY

- Principal Groove and Sound Design by Eric Persing, Diego Stocco, Tobias Marberger, and Hans-Joeri Scheffler.
- Principal audio editing by Scott Frankfurt and Bob Daspit.
- Additional audio editing by Lennie Moore, Bob Wilson, Ignacio Longo, Mike Zick, and DJ Hawk.
- Controller Templates created by Scott Frankfurt and Ignacio Longo.
- Categorization and Example Groove Menus by Ignacio Longo, Bob Wilson, and Scott Frankfurt.
- Algorithmic Prosecution by Armand Hillside.
- Turntable performances by DJ Hawk and DJ Hector.
- Acoustic Percussion performed by Michio Sanchez.
- Guitar bits performed by Gundy Keller.
- Big Band and Orchestral source recordings by Nick Manson and Lennie Moore.
- Kit and Multi Patches by Eric Persing, Scott Frankfurt, Ignacio Longo, Hans-Joerg Scheffler, Nick Manson, Bob Wilson, Michael Zick, DJ Hawk, Tobias Marberger, Diego Stocco, Gabe Shadid, Ned Bouhalassa, and John Martin.

INTERFACE

- Interface Graphic Design by Tolga Gulpinar.
- GUI Layout and Design by Eric Persing, Scott Frankfurt, Nick Manson, Bob Wilson, Tolga Gulpinar, Glenn Olander and Brent Chun.
- “Tube” image courtesy of Fabien Renault.

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- Groove Control sliced audio illustration by Gustavo Lanzas.

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- Presenters: Eric Persing, Adam Hawk, Ignacio Longo, John Martin, Bob Wilson, Scott Frankfurt, Brent Chun, and Nick Manson.
- Video/Quicktime Editor: John Martin.
- Intro Video Director: Krister Persing.
- Audio Editors: Mike Zick and Adam Hawk.

DEMO SONGS

- Tobias Marberger, Ned Bouhalassa, Larry Mitchell, Gabe Shadid, Art Gillespie, Bob Wilson, Eric Persing, Nick Manson, Mike Zick, DJ Hawk, Ignacio Longo, Diego Stocco, Hans-Joerg Scheffler, Scott Frankfurt, Lennie Moore, MIDIhead, Chris O'Brien, Stephane Bonvallet, jdg, Richard Souther, Marc Pattison, M.F. Kowiak, MOCEAN Worker, CypherOne, Adrian Clarida, Bob Daspit, David Abraham Fenton, Gundy Keller, John Lehmkuhl, and Alexei Kharlamov.

LEGAL NOTE: All demo songs are copyrighted and published by Spectrasonics/Big Green Music ASCAP and the original authors. They are for demonstration purposes only and cannot be used in any other context without permission.

GRAPHICS

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“If any of you lacks wisdom, he should ask God, who gives generously to all, without finding fault, and it will be given to him.” -James 1:5

19. Legal

The following answers to common questions about our Licensing and Copy Protection policies apply to licensed Spectrasonics users:

What are the basic principles of the standard license agreement?

Single-user music production/performance: **Allowed**

Multiple users: **Not Allowed**

Non-music use: **Not Allowed**

Any uses that are not allowed under the license need additional permission or a special license from Spectrasonics.

What is meant by “single-user?”

A single-user is defined as one person. The license cannot be owned by a company, corporation, organization, band, partnership, studio, etc.

Are there any legal limitations to how I can use Spectrasonics Virtual Instruments?

Our standard license is designed for musical use. Legal limitations start to apply within non-musical applications. For example, you are not permitted to use them to make other sound sample-based products for distribution (unless you are using your own audio files or the DSP waveforms). However, you are able to use our instruments in all your musical applications without paying for any additional licenses. This includes the ability to distribute commercial and non-commercial music releases, song placements, music libraries, beats, stems, trackouts, cues, melody/chord packs, etc.

Can I order Spectrasonics Virtual Instruments directly from Spectrasonics?

Yes, Spectrasonics Virtual Instruments can be purchased directly from our website as downloads. If you wish to purchase boxed versions you can do it through our dealer network.

Is there an educational license price for Spectrasonics Virtual Instruments?

Spectrasonics doesn't offer student discounts, however qualifying schools and institutions can participate in our EDU program.

Do I need a special license to use Spectrasonics Instruments in music used on a commercial project?

No. The lifetime license fee to use the instruments and samples in any type of music is covered in the purchase price of the instrument. You can use it on as many of your own projects as you like and we hope that you make some hits with it!

Do I have to credit Spectrasonics if I use any Spectrasonics Virtual Instruments on a project?

No, it isn't mandatory, but we certainly would appreciate it!

Can I use Spectrasonics Virtual Instruments in music library productions?

Yes, this is fine. Some soundware companies restrict this kind of use (since music libraries sometimes cross over into the soundware business), but Spectrasonics allows music library use. In fact, we have many customers that use our products in music libraries.

What if the Spectrasonics elements in my music are exposed for a period of time?

We aren't concerned about normal music use. Of course our sounds may sometimes appear in exposed passages like intros and breaks within a song's mix, but this is considered normal usage.

Can I use Spectrasonics Virtual Instruments in music for film trailers?

Yes. Some companies restrict this kind of use, but Spectrasonics allows it.

Can I use Spectrasonics Virtual Instruments in music for multimedia or game music projects?

Yes, with the exception of encoding samples created with Spectrasonics Virtual Instruments directly into the game. That requires a special license. Remember, music use is allowed, but non-music use (e.g. SFX) is not permitted without clearance. Please contact Spectrasonics if you wish to encode any of the samples into a game system.

Can I use the sounds from my Spectrasonics Virtual Instruments outside of music production?

If you are considering any non-musical use of the sounds from your Spectrasonics Virtual Instruments, it's very important that you contact us directly in advance to clear any special, non-musical usage:

info@spectrasonics.net

Can I use Spectrasonics Virtual Instruments to create samples for distribution?

The simplest answer is that the standard license that comes with the purchase of a Spectrasonics Virtual Instrument covers any kind of musical use and does not cover non-music applications.

Here are several different scenarios:

- A "melody pack" or "chord pack" could be collections of the user's original musical phrases, presented as audio files which were created using Spectrasonics instruments. They may wish to distribute these musical creations to other producers. This type of use is allowed under our standard license, since it is essentially a type of music production and music licensing. The only exception is if the audio files are to be embedded in other software or hardware, which would require clearance with us.
- A library of individual one-shot sound samples is not music, so the standard license that comes with our products does not grant a license to use our sounds in this way. If the sample collection contains one-shots or multi-samples that contain our samples, then you must secure special permission/license from us prior to distributing those samples. It does not matter how much they have been layered or processed, it's still required to contact Spectrasonics before release. Legally, it is considered a "derivative work" when our copyrighted sound recordings are involved in the creation of new sound samples.
- A composer/music producer creates musical pieces/tracks in different styles using Spectrasonics

instruments for a music library company that wants to distribute them both with full mixes and with stems for maximum flexibility. Since it is music, this type of use is fully allowed under the standard license agreement that comes with Spectrasonics Virtual Instruments and does not require any special clearance.

- A user creates her own sound effects based on the core library sampled soundsources in Omnisphere and would like to distribute these sound effects publicly online. Since this is a non-musical use based on our copyrighted sound recordings in the core library, she should contact us in advance to clear the use.
- The same user creates her own sound effects based on her user audio or the DSP waveforms in Omnisphere and would like to distribute these sound effects publicly online. Since this is not using any of our copyrighted sound recordings in the core library, she is free to distribute them as she pleases and does not need to contact us in order to do so.

I'm a music producer and I want to make sound samples for other producers to use for their music. Isn't that musical use since the samples are going to be used in music?

No. While individual sound samples can be ingredients to make music, they are not considered "music" in any legal understanding. They are considered "sounds." In other words, a snare is not a song. :-)

Please see the [Sampling/Trademark FAQs](#) section for more details.

What if it's just for my own use and I don't distribute the samples I've created?

If you're a licensed user, you are welcome to use your Spectrasonics Virtual Instruments and libraries to create new audio samples and loops for your own use. They can be distributed within a musical context only. Please see the Sampling FAQs section for more details.

Can I use the demo songs?

No. They are presented to give you an idea of what Spectrasonics Virtual Instruments can do. Demo songs cannot be sampled, remixed, or used in any other application without special permission from Spectrasonics. If you are interested in using any of the demo songs in some other application, please contact us and we'll connect you with the composer/publisher.

Can I resell Spectrasonics Virtual Instruments used to someone else?

Please see our [License Transfer FAQs](#).

Can my writing partner use my Spectrasonics Virtual Instruments on their computer?

No. The license to use Spectrasonics Virtual Instruments is on a per-person (single-user) basis. They would need their own licenses for the Spectrasonics Virtual Instruments to use them legally on their computer.

I work at a production music studio with several other composers/producers. Can we all use Spectrasonics Virtual Instruments from our main server?

No. It's very important to know that each composer must have his own copy and license for Spectrasonics Virtual Instruments. We make regular checks to verify that large production studios have obtained the proper licenses for our instruments and sample libraries.

As a studio owner, am I allowed to include Spectrasonics Virtual Instruments on a rental or studio computer for studio clients to use on their projects?

No. The standard license to use Spectrasonics Virtual Instruments is only granted to the buyer. We have a “single-user/multiple-computer” lifetime license policy. If it is a recording project that you are musically involved in producing, engineering, or arranging, of course that isn’t a problem. However, your studio clients aren’t licensed to use them for their own projects and the use of Spectrasonics Virtual Instruments cannot be “rented.” In the case where a client has his own license for a Spectrasonics Virtual Instrument, that client is welcome to use the studio’s installed copy of the instrument.

Does this mean that I can’t use Spectrasonics Virtual Instruments when working on someone else’s project?

Not a problem. This type of use is standard and perfectly allowable. The “single-user” is defined as the person who is licensed to use the software instrument for his/her lifetime. This means that the licensed user can use it on any musical projects he/she is involved in. This can be a person’s own project, a project where they are acting as a producer for another artist, or as a session musician performing on someone else’s project—live or in the studio. Most of our customers use their Spectrasonics Virtual Instruments on many different kinds of musical projects for different artists and collaborations.

The main point of our license agreement is the concept of a single, licensed user. A licensed Spectrasonics user must be musically involved in a project that is utilizing Spectrasonics Virtual Instruments—hence the restriction against simply renting the instruments or renting “time” to use the instruments as part of a studio’s services.

*Can I install my Spectrasonics Virtual Instruments on a client’s computer for their use?

*Not unless they are a licensed user.

I’ve never heard of these kinds of licensing restrictions before. This seems unusual and totally different from using hardware sound modules. Why does Spectrasonics have such an unusual policy?

It’s actually not unusual at all or even unique to Spectrasonics. In fact, this is the identical type of license agreement used for thousands of sample libraries, virtually all sample-based virtual instruments, and the vast majority of music software. Single-user license agreements have different restrictions than those for hardware devices, and many people are not aware of the distinctions. One of the purposes of this FAQ section is to serve as a clear explanation of our policies. “Single-user” license restrictions are standard for nearly all software/soundware companies—not only Spectrasonics.

Who can I talk to if I have more questions?

We’re happy to talk to you! You can send us an email at info@spectrasonics.net or call us at 818-955-8481.

19.1. Software License Agreement

Spectrasonics virtual instruments come with two License Agreements, one for the software itself and another covering usage of the sounds. Below is an example of our standard Software License Agreement. We encourage potential users to see the extensive [Licensing FAQs](#) section which answers many common questions users have about our licensing policies.

Software License Agreement

This Spectrasonics End User License Agreement accompanies a Spectrasonics computer software program and sounds and its documentation and other related explanatory materials (collectively, the “Software”). In addition to the program and the documentation, the term “Software” shall also include any upgrades, modified versions, or updates of the Software licensed to you by Spectrasonics. Please read this Agreement carefully.

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19.2. Sounds License Agreement

Spectrasonics instruments come with two License Agreements, one for the software itself and another covering usage of the sounds. Below is an example of our standard Sound License Agreement. We encourage potential users to see the [Licensing FAQs](#) section which answers many common questions users have about our licensing policies.

Sounds License Agreement

The license to use Spectrasonics Virtual Instruments and the sounds they contain is granted to a single user, exclusively for the purpose of making music. This license does not permit the product to be used by multiple, independent people. You cannot transfer ownership of Spectrasonics Virtual Instruments, nor the sounds or programs they contain, without first obtaining a license transfer from Spectrasonics. License transfers are granted on a case-by-case basis for Spectrasonics Virtual Instruments.

Reproduction or duplication of these sound collections, or any of the sound recordings contained therein, either as they exist in the original product, or by any means of reformatting, mixing, filtering, re-synthesizing, processing, or otherwise editing for use in another software or hardware product or for resale, is strictly prohibited without the express written consent of Spectrasonics.

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Use of these copyrighted sound recordings in Multimedia/Game/Apps is limited to use within musical compositions.

In Plain English:

Please be creative in your musical application of these sounds and instruments—respecting the artists' hard work by keeping them for your use only.

**THE SOUNDS IN SPECTRASONICS VIRTUAL INSTRUMENTS ARE GUARANTEED TO BE 100%
COPYRIGHT CLEAN**

19.3. Sampling/Trademark FAQs

The purpose of this document is to clear up any confusion regarding the sampling of Spectrasonics Virtual Instruments. We get a lot of questions about this topic from other sound designers, so we'd like to make sure our policies are clear and upfront.

The factory sound libraries within Spectrasonics Virtual Instruments are based on sound recordings which are copyrighted by Spectrasonics. The Spectrasonics Virtual Instruments [Sounds License Agreement](#) grants the purchaser a license to utilize the copyrighted material in the factory sound libraries within a musical context.

However, please note that this standard license does NOT grant the user any rights to copy any portion of the factory sound libraries for distribution or to use Spectrasonics Virtual Instruments to create new sound samples for distribution.

Am I allowed to distribute sound samples I've made of any of the factory libraries in my Spectrasonics Instruments?

No. The Core Libraries in Spectrasonics Virtual Instruments are copyrighted sound recordings and may not be distributed in a non-musical context. This includes any and all types of distribution. Their use in other sound libraries, sound FX libraries, sample-based hardware, or software products is specifically prohibited.

Am I allowed to distribute music samples I've made using the factory libraries in my Spectrasonics Instruments?

Yes, you can distribute your music however you like. This includes any and all types of music distribution as audio files, whether presented in mixes, multitracks, or stems. The only exception is if these audio files are to be embedded in other software or hardware, which would require clearance with us.

What if I extensively modify the factory sounds from my Spectrasonics Virtual Instruments?

All modification, layering, and tweaking is still legally considered a "derivative work" based on copyrighted recordings, so any type of sound sample distribution like this is prohibited under the standard license. Use of this type would require specific clearance or a special license arranged with Spectrasonics in advance.

Does this mean that I'm not allowed to distribute my own original patches or multis created with my Spectrasonics Virtual Instruments?

That's not a problem. Any type of distribution of User PATCHES and MULTIS created with your Spectrasonics Virtual Instruments (.prt & .mlt files) is not only allowed, it's encouraged!

Am I allowed to distribute sound samples of my own original Patches made with my Spectrasonics Instruments?

If your Patches created in Spectrasonics Virtual Instruments are based on our copyrighted soundsources, the answer would be NO in those cases. In the case of original user Patches created solely with the DSP oscillators in the synthesizer section of Omnisphere (i.e using NO SAMPLES) or from the user's own audio,

this is permissible and not a problem. Please contact us if you have any questions.

May I sample my Spectrasonics Virtual Instruments for my own private use?

Of course. Every licensed user is free to use sounds from their Spectrasonics Virtual Instruments in any way within the production of their own music that works for them creatively. This includes creating their own custom samples with the instruments. Those custom samples become a legal issue ONLY when they go beyond the private musical use of the individual user (i.e. distribution).

Am I permitted to distribute my sound samples from my Spectrasonics Virtual Instruments if it's non-commercial?

No. There's no distinction between commercial and non-commercial distribution. The posting or sharing of your sound samples of Spectrasonics Virtual Instruments presents the same legal issues as commercial distribution.

But if Spectrasonics sampled other manufacturers' instruments to make soundsources for Spectrasonics Virtual Instruments, then why can't I use Spectrasonics Virtual Instruments for my sampling project? This seems inconsistent.

For the Core Libraries, Spectrasonics researched and obtained all necessary legal clearance to use each of the original samples we created that incorporate other manufacturers' instruments.

Can I use the demo songs?

No. They are just there to give you an idea of what Spectrasonics Virtual Instruments can do. Demo songs cannot be sampled, remixed, or used in any other application without special permission from Spectrasonics. If you are interested in using any of the demo songs in some other application, please contact us and we'll connect you with the composer/publisher.

Please contact Spectrasonics directly if you have any further questions regarding the sampling or distribution of sounds from Spectrasonics Virtual Instruments. We are happy to talk to you! You can send us an email at info@spectrasonics.net or you can call us at **818-955-8481**.

TRADEMARK NOTIFICATION

*All other manufacturers' product names used in Spectrasonics Virtual Instruments are trademarks of their respective owners, who in no way are associated or affiliated with Spectrasonics. The trademarks belonging to other manufacturers are used solely to identify the products of those manufacturers whose tones and sounds were studied during Spectrasonics sound development.

19.4. Copy Protection FAQs

Do Spectrasonics Virtual Instruments use copy protection?

Yes, we have our own system. Once you've installed and opened the plug-in, you'll need to authorize the plug-in on our web site, via your [User Account](#). It's fast and easy, and you'll get your Response Code for your computer immediately. You don't have to use your music computer to do the web authorization.

Do Spectrasonics Virtual Instruments use an iLok or any kind of dongle for Copy Protection?

No. All Spectrasonics products use a custom-developed Challenge/Response system. This system allows you to install and authorize 24 hours a day, 7 days a week. Additionally, with our system, you aren't limited to using them on only one computer. Since all Spectrasonics instruments have a "single-user/multiple-computer" license, you can install and use them on as many computers that you own and will be using yourself.

Does this mean I can use my Spectrasonics Virtual Instruments on more than one computer at a time?

Yes. This is no problem as long as you are the only user.

What if I need more than one install for laptop use, if my hard drive crashes, or if I get a new computer?

Not a problem! Our web site is available around the clock to handle these situations immediately. It's very easy to do it online and you'll always be able to get the authorizations you need from Spectrasonics.

I'm concerned about what would happen to my Spectrasonics Virtual instruments if the company were to go out of business? Would I be still be able to authorize them?

Absolutely! At Spectrasonics, we believe it is essential to guarantee to our users the ability to get lifetime authorizations for the Spectrasonics instruments they purchased. In the unlikely event that the company were to go out of business, we would provide for all registered users to get continued authorizations. In fact, we already have a system in place for this contingency. However, the good news is that this event is highly unlikely—we've been in business for a long time and we plan to be around for many years!

19.5. Trademarks

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