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SEMPRA 2.0

Installation and Playing Instructions



INCL. EXPANSIONS

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SEMPRA Arpeggiator incl. extensions (for SEMPRA 2.0 instruments)
Installation and playing instructions

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What is an Arpeggiator?

Perhaps you immediately think of synthesizers when you think of an arpeggiator. Even the first polyphonic synths often had such a function, and you can still find it on many current synthesizers.

An arpeggiator in the actual sense splits the picked chord into its individual notes and plays them back one after the other in a loop. Often only the speed of the repetition, if necessary, synchronously to the song tempo as note value, length of the single notes, the order of the picked notes, the direction (up or down or both) as well as the octave range, i.e. how far upwards the notes are repeated, can be set. The time signature and the number of keys played are not important, so that the loop runs completely independent of them - which is often musically only moderately suitable!

The arpeggio section in the SEMPRA goes a significant step further here and supports the player. It always provides a really suitable accompaniment by the arpeggiator and offers beyond that however still far more!!! On the outside, the SEMPRA's arpeggiator is rather simple and inconspicuous at first: The controls on the control panel are limited to only 5 buttons and - depending on the model - a volume slider or drawbar as well as another mute button in the accompaniment group:

You already know these controls on the panel, they are now filled with "life" when the Arpeggiator app is unlocked via app code on the instrument.

In addition, there is a new, additional page on the SEMPRA's basic screen, which not only displays the names of the currently selected arpeggio and the templates it contains (see below), but also allows you to turn them or the entire arpeggiator on or off by tapping the respective lines:

The real values of the SEMPRA Arpeggiator are indeed once again hidden inside - in the extremely intelligent software logic and the corresponding control menus for the arpeggiator. We can promise: **No other instrument on the market offers comparable functions!**

But let's go into detail:

The SEMPRA Arpeggiator

A so-called "**Arpeggio**" of the SEMPRA contains up to **4 individual independent patterns** - to distinguish them from the style patterns we call them "**Templates**" in the Arpeggiator. On the SEMPRA's control panel, these 4 templates can be activated via the buttons [**Arpeggio 1**] to [**Arpeggio 4**]. In addition, the arpeggiator must always be switched on with the [**Arpeggio On**] button.

The arpeggios are stored in the SEMPRA memory as another accompaniment type like the styles or playbacks, and are called up just like them. In the **ACC-SELECT** area of the accompaniment there is the button [**Arpeggio/Sideline**]. This switches the accompaniment selection to the arpeggios, and the same categories and groups apply here as with the other accompaniment types. For example, you select a style and then you can switch to the arpeggio selection and select an arpeggio. Both - style and arpeggio - can be used in parallel and synchronously.

Attention: The arpeggiator cannot be used next to playbacks (Midi files)!

With the installation of the Arpeggiator, a selection of over 100 arpeggios with the corresponding templates is already installed on the SEMPRA.

With various software packages, the number of ready-made arpeggios, but also the library of factory templates can be expanded extensively. You will also find information about these extensions in this manual for the Arpeggiator.

Later you will learn how to create your own arpeggios from a large number of ready-made templates and how to edit them.

Templates

The term "template" has already been mentioned several times. It is about time to explain it in more detail: A **template** is a pattern that the arpeggiator plays, i.e. it contains both the notes or sequences of notes, but also the instrumentation data that determine with which sound and with which playing parameters this pattern is played. **A SEMPRA arpeggio consists of up to 4 such templates**, which can be switched on and off via the buttons **[Arpeggio 1]...[Arpeggio 4]** and thus be used in any combination within the active arpeggio.

Templates can contain two tracks, e.g. to enable independent minor scores.

The templates are available in a prepared pool on the USB stick to the Arpeggiator app. In addition, further template packages are available to expand the pool. These are each installed in their own folders.

By importing templates from the USB pool, you can create your own template compositions in the Arpeggio Editor and save them in SEMPRA as USER arpeggios.

By the way: Templates from the pool (not type "Arpeggio"!) can even be imported into style patterns if the "**Easy Editor Arpeggio**" app is available and become a fixed part of the style there.

In addition, you can use it to export patterns from the SEMPRA styles (not the GST guitar pattern!) as USER templates to a USB stick and then use these templates for your own arpeggios. It is also possible to re-record and then export your own USER templates (**style type** only, see below) via the style recorder if "**Easy Editor Arpeggio**" is available. Further explanations of these interesting possibilities will follow from page 46 in this manual.

We distinguish between **4 fundamentally different types of templates**:

a. „Arpeggio“ type

This type only plays when keys are pressed in the chord manual (i.e. on the keyboard range on which you control the accompaniment)! **The notes of these keys** are now divided according to the rule from the template similar to a classic arpeggiator and played one after the other.

According to an intelligent mode, a slightly modified pattern is played depending on the number of keys played, so that the rhythm always fits the selected time signature and the difficulties known from the classical arpeggiator do not even arise!

Furthermore, however, chord runs and/or single runs can also feature in this format!

Especially interesting: If the "**Upper left**" section is also set as a chord manual (**[MENU] - Rhythm & Accompaniment (2) - Chord keyboards (2)**), this template type plays **only in the Upper left!** So you control only the accompaniment in the "Lower left" as usual, without the arpeggio playing. If you play chords (or single notes) in the keyboard area "Upper left", the arpeggio will also play (Attention: This function is only available if the button **[ACC Easy]** is switched off!).

b. „Style“ type

This type plays short sequences that correspond as far as possible to the existing type of all style patterns. It plays the score stored in the template 1:1, with real-time transposition by the chord manual, just like in a style. The character of such a template, however, corresponds more to those of short concise interludes or sequences rippling in the background than to that of a style. If you have the "Easy Editor Arpeggio" app, you can record templates of the "Style" type yourself using the recording function in the style editor and export them to a USB stick as a user template for use in your own arpeggios (or also in user styles).

c. „Guitar notes“ type (GST)

This is also a sequence, but with completely different properties! The GST Guitar Strumming technology developed by us ensures that notes are used with this template type as with a plucked guitar i.e., only the strings that would correspond to the chord just played on the chord manual with a guitar! So, runs can be played, which could never be created so realistically with a normal style accompaniment, even by repeating within a key window.!

d. „Guitar chords“ type (GST)

This template type is also based on the GST Guitar Strumming technology. It uses a similar technique as the guitar note type, i.e. only the strings of a guitar are played that would correspond to the current chord. But in addition, here the strumming of a whole chord on a guitar is simulated. In the guitar templates it is recognized whether the strings are played from top to bottom or from bottom to top. Even the extremely short, but existing time between the individual string strokes is exactly reproduced by the templates. So, you can literally "hear" the upstroke and downstroke and the "succession" of the strings just like on a real instrument! Strings either sound out or are stopped musically correct.

Let's remind ourselves briefly how real guitars play:

1. guitars play on a different, "narrower" tonal range than e.g. pianists.
2. for physical reasons, guitar strings can only be strummed one after the other.
3. guitar strings are struck from top to bottom and from bottom to top.
4. guitars can produce short accents (by stopping the sides).
5. chords are played differently than strumming or plucking individual strings.
6. guitar chords are also played as open chords or with barré fingerings. In pop and rock music, power chords are known to be played without the third.
7. guitarists do not always play all 6 strings of the guitar, but often only the upper or lower strings. This playing technique is also supported in SEMPRA instruments with **GST-Plus (GST Plus)** is automatically activated if the two apps **Easy Edit Style** and **Easy Edit Arpeggio** are installed).

The above chord modes have been used for the new guitar templates and can also be changed afterwards! They are in detail: "melody 1" and "melody 2" (for picked guitars), "open 1", "open 2", "barré 1", "barré 2" and "power", as well as 3 special "piano" modes.

For "swing"-like rhythms, where triplet playing is required, a special swing parameter is additionally used, which slightly shifts the "swing point" for triplets. It becomes spectacular when the calculated and the felt "triplet point" are played simultaneously from two guitar tracks.

More sonority is not possible!

In total, over 1000 different algorithms are at work behind the SEMPRA Arpeggiator's guitar templates, which were created with the help of professional guitarists. It is very easy for you: You simply choose the guitar template that fits your style or the piece of music and let the arpeggiator do the rest - that's it!

Attention: Creating your own complete GST guitar templates is not possible due to the special requirements for such recordings! But you can import the GST templates from the firm template packages to the arpeggiator into your own arpeggios or also into styles. More about this later...

If GST Plus is activated, however, you can also record guitar chords over up to 6 "strings" in the pattern recorder of the style editor using specially preassigned keyboard keys. More about this from page 55.

Classification of templates into musical categories

For a better overview, the templates are divided into 15 categories according to type or instruments used. You will find this structure e.g. within the factory template libraries on your template stick. But it is also valid for the archiving of your own user templates on the stick. When exporting user templates that you have imported yourself, select the desired category during the export process (see description starting on page 51).

The possible categories/folders are:

Arp Accordion	Accordion arpeggios
Arp Brass	wind arpeggios
Arp Perc	Arpeggios with chrom. Percussion instruments (e.g. harp)
Arp Piano	Piano arpeggios
Arp Strings	string arpeggios
Arp Synth	Synthesizer arpeggios
Arp Vocals	Choir arpeggios
Brass	Wind Sequences
Drums	Percussion sequences
E-Guit picked	GST E-Guitar plucked
Git str acoustic	GST Chord strummings on acoustic guitars
Git str electric	GST Chord strummings on electric guitars
Guitar picked	GST Acoustic guitar plucked
Piano	Piano sequences
Synth	Synthesizer sequences

Chord-Share

A very interesting and, like many other details, unique function of the SEMPRA Arpeggiator is "**Chord-Share**". You will find many examples of this in the factory arpeggios, but you can also use the function for your own arpeggios via the corresponding parameter in the Arpeggio Editor. If Chord-Share is activated, the individual templates of an arpeggio will only sound when certain keys are played! If Chord-Share is activated

Arpeggio 1 plays on chords on the root notes C, C# and E

Arpeggio 2 plays on chords on the root notes D, D# and F#

Arpeggio 3 plays on chords on the root notes F, G# and A

Arpeggio 4 plays on chords on the root notes G, B and B.

Chord-Share is activated in the Arpeggio Editor, which is described starting on page 35.

Installation of the Arpeggiator and the associated software

Before we can discover the musical possibilities of the SEMPRA Arpeggiator, the app and the associated software package have to be installed on the SEMPRA first, of course.

The **Arpeggiator** app itself (and, if applicable, the extension app "**Easy Edit Arpeggio**") are activated in the familiar way by entering app codes in the corresponding SEMPRA menu. These activations, like the other activations, apply to all user accounts that are used on the instrument.

The associated software package in the installation folder **59261 Arpeggiator** with

- 107 factory arpeggios (on arpeggio banks 101 and 102)
- 12 new styles (style bank 105)
- Style-Basic SONG registrations for the new styles (SONG bank 119)
- 34 new sounds in sound banks 111...114 created especially for use in the arpeggiator.

is installed as firm data on the SEMPRA on an account-specific basis. So, if you use several user accounts, you have to install this data separately in all desired accounts where this data should be used.

In addition, with the software package you receive **an extensive pool with over 100 ready-to-use templates** from all four type groups, which can be stored on a USB stick and imported from there into the SEMPRA. This template collection is available on the Arpeggiator installation stick as an ARC file (archive file). You can first unpack this archive onto your own USB stick as described in the following section, on which you can then archive and manage all your Arpeggiator templates in the future.

The templates are automatically unpacked there into the up to 15 category subfolders (see page 7). Further packages with templates can be purchased as additional equipment and then supplement this pool. A separate folder is created for each additional template package when it is unpacked onto the USB stick. So, you always keep the overview!

You can also add your own templates, which you may create using the arpeggiator's editing options, to this pool. When you export your own template to the USB stick for the first time, a separate folder is automatically created for your USER templates. This folder is also automatically followed by subfolders for the different template types. More about this later in the chapters about the different editor functions of the Arpeggiator.

We have also created a **SONG bank with example registrations for the arpeggiator** (12 SONGS with 6 presets each), which extensively demonstrate the possibilities of the arpeggiator. This SONG bank is stored as a user file on the installation stick and can be used, for example, as a USB SONG bank via the "play directly" function without loading it into the instrument. SONGs from it, which you like particularly, can be taken over naturally into your internal user SONG banks or also the entire bank can be loaded. It then occupies user SONG bank 16, so if necessary, check before loading the entire bank whether this SONG bank already contains your own SONGs. These would be overwritten when loading the example bank! More about the use of these demo registrations follows from page 17!

By the way: If your SEMPRA is equipped with the GST-Style Upgrade and maybe also with the Star Collection style packages in the GST-PLUS version, a lot of SONG registrations already contain arpeggios that can be activated directly with the SONG call or simply switched on.

Step 1: Set up your own USB stick for Arpeggiator

You will receive the arpeggiator and the associated software on a factory-prepared installation stick. If you got a new stick together with a new SEMPRA instrument, this can be the main stick for your instrument (which also contains the other installation data belonging to your instrument) or - in the case of a subsequent purchase of the arpeggiator - a new installation stick.

For future "work" with the Arpeggiator, especially when creating your own arpeggios, you will often use the template pool with the factory arpeggiator templates or those you have created yourself. This pool is stored and managed on a USB stick. We recommend that you do not use the actual installation stick for this, but a **separate user data stick**. This can be a stick that you might already use for storing your user data anyway, or it can be a new stick to be used specifically for the Arpeggiator. **The only important thing is: The USB stick on which you want to unpack the templates must be formatted in SEMPRA! Only then it is possible to unpack the factory templates (firm data) to this stick.**

We describe here how you can transfer or unpack the factory template packages from the installation stick to such a separate (and SEMPRA formatted) USB stick.

Attention: Even if you later obtain further template packages (such as the new GST template package Art-Nr. 42373) from us, you should unpack them onto the "template stick". This way you always have all templates at hand and do not have to handle several sticks when creating your own arpeggios.

For unpacking the archive file with the templates from the installation stick to your own user stick, it is necessary that both sticks are plugged into the SEMPRA: **Starting with the firmware version shipped with the Arpeggiator, unpacking of archive (.ARC) files is always done to the "USB1" drive. This is the first USB stick that the SEMPRA recognizes after switching on.**

In order for SEMPRA to recognize your own user stick as a USB1 drive, it is necessary to insert it **first** into one of the instrument's USB sockets. **Only then** is the installation stick inserted into another free USB socket.

Note: Depending on the SEMPRA model, you will find several USB sockets on the top right of the control panel, on the back of this control panel, behind the rear housing flap in the top section or at the front left in the front strip of the console. Which of these sockets you use is not important.

Some converted SEMPRA models may only have one USB port. In this case, connect a standard USB hub to this port in order to be able to operate several USB sticks simultaneously on the instrument.

We will now guide you step-by-step through the previously described process:

- Make sure that no USB stick is currently plugged into the SEMPRA (a possibly connected receiver stick for a USB keyboard is irrelevant and can remain on the instrument, it will not be interpreted as a drive).
- Now insert the USB stick that you want to use for the arpeggiator templates in the future into one of the USB sockets.
- If this stick has already been formatted on the SEMPRA, you can use it directly. However, if it is a stick that has not been formatted on the instrument, you must first format it on your SEMPRA. Caution: Any data already on the stick will be lost! If necessary, you should back up such data beforehand, e.g. on a PC, so that it can be transferred back to this stick later.
- If necessary, format the user stick to be used on your SEMPRA as described in the main manual (function **[format drive]** in the right column of the USB display).

We assume that a SEMPRA-formatted, own USB stick is now plugged into the instrument. In the USB menu this stick is recognized as drive **USB1**:

If in your case you are using a stick that already has data stored on it, it will of course be listed in the table of contents. In our example (see picture) we have used a freshly formatted and therefore currently empty stick.



Step 2: Update of the SEMPRA firmware (BOS-file)

Before the actual installation of the arpeggiator and the associated software takes place, the firmware, i.e. the operating system of the SEMPRA, may first have to be updated. For the operation of the arpeggiator, **a SEMPRA version of at least 2.0 and a firmware version (BOS) of at least 25.04.2022 is required.**

The latest firmware at the time of delivery is always available on the installation stick for the arpeggiator. When the stick is inserted into the SEMPRA for the first time, the system automatically detects whether the firmware version currently installed on the instrument corresponds at least to the version of the file on the installation stick.

- Now insert the installation stick that you received with the Arpeggiator into another free USB socket of the SEMPRA.

- If an update of the operating system is necessary, you will receive a corresponding display message:
- Confirm with **[Enter]** to install the new firmware. The installation is now carried out.

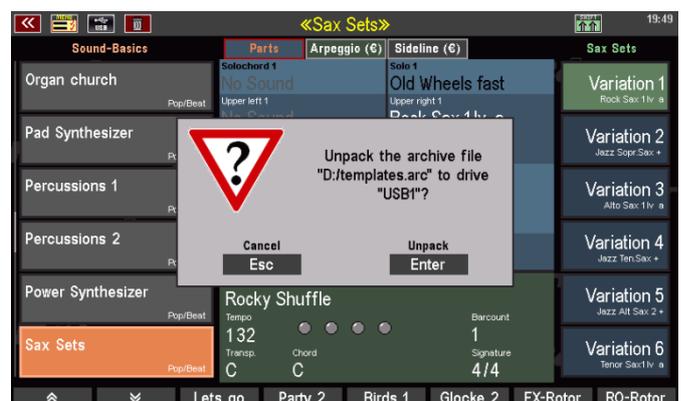


- After the installation is complete, another message follows. Confirm also here with **[Enter]**.



- **Attention!** The system now already recognizes the archive file with the factory arpeggio templates stored on the installation stick. Therefore, the system now asks whether the file "templates.arc" should be unpacked to drive USB1.

Please cancel the query at this point first with **[ESC]**! We will come back to this in a moment.



- Now remove the installation stick from the SEMPRA (the previously created user USB stick remains on the instrument!).
- Switch the instrument off and on again once. The new firmware version is now active.

The still inserted user USB stick will be recognized as **USB1** drive when it is switched on again. This is important for the next installation step:

Step 3: Unpack Arpeggio templates to USB1 drive

- Now insert the installation stick again in addition to the user stick into a free USB socket.

The system now recognizes the presence of the archive file with the templates on the installation stick. The display again asks whether the file "**templates.arc**" should be unpacked to "**USB1**" (i.e. to our previously inserted user data stick).



- Confirm with **[Enter]**.

- The template pool will now be unpacked from the installation stick to **USB 1**. You can follow the progress of the process in the display.
- After finishing the process, open the USB menu with the **[USB]** button. You can recognize the two inserted USB sticks in the header of the middle field as drives **USB1** (user stick) or **USB2** (installation stick). With the buttons **[Page-]** or **[Page+]** at the top right of the display you can switch the view between the two sticks.

On the user stick (**USB1**) you should now see the newly created folder "**ArpeggioTemplates_FIRM**":



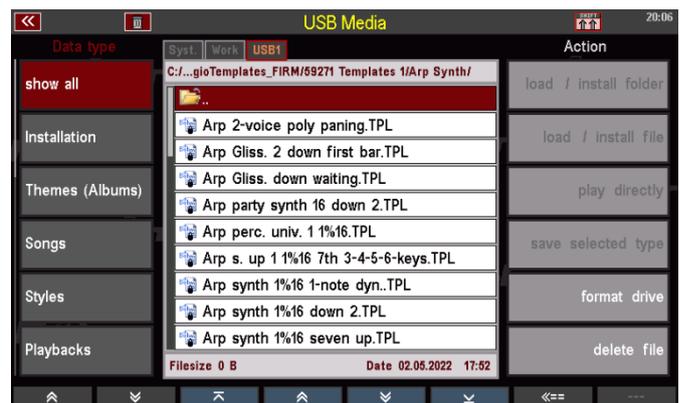
- Now tap once on this folder to open it. You will now see the folder or - if multiple template packages have been purchased - the subfolders for the respective packages. In the picture on the right the packages **59271 Templates 1** and **59272 Templates 2** are available.



- Now tap once on the **59271 Templates 1** folder to open it: You will now see the folder structure named according to template types or sound types.



- If you now open another of these folders, you can see the contained template files.



Attention: This view of the subdirectories serves only the explanation here. You cannot access the templates directly here, importing or exporting your own templates to the stick is done in the Arpeggio Editor and will be described later.

- Now please change with **[Page+]** to the **USB2** drive, i.e. the installation stick to the Arpeggiator. Here we now continue with the further installation.

Step 4: Install remaining data for the arpeggiator

- You will now see in the center of the display (among others) the contents of the installation stick and there the files relevant for the further installation of the Arpeggiator:



folder **-59260 Arpeg.-Demo**:

Includes the sample arpeggiator SONG bank with 12 x 6 registrations that will help you learn many of the playing possibilities.

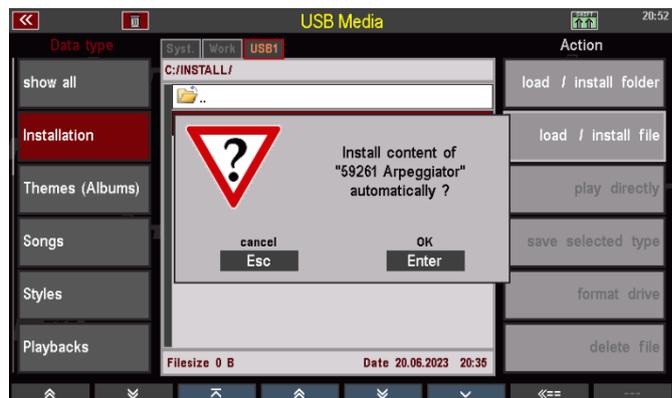
- folder **AppCode**: Contains the activation codes for the Arpeggiator and, optionally, for the extension app "Easy Edit Arpeggio", if it was purchased together with the Arpeggiator.
- folder **INSTALL**: Contains the firm data to be installed (factory arpeggios, additional styles and sounds to the arpeggiator).

Note: In the picture you can also see the BOS file (operating system of the SEMPRA) and the corresponding info text file. We have already carried out the operating system update in step 2 as far as necessary. You can also see the templates.arc file. This is the archive file that we have previously unpacked in step 3 on our user stick.

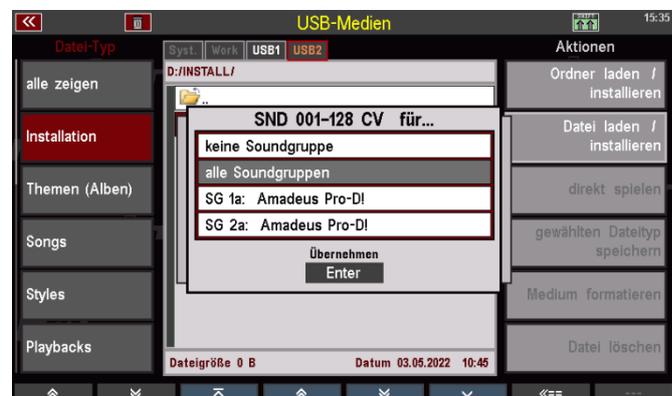
- Now tap the **Installation** data type in the USB menu on the left. The list with the installation files in the INSTALL folder is displayed.
- Place the cursor on the **59261 Arpeggiator** folder and tap **Load/Install Folder** on the right side.



- The display asks whether the data should really be installed. Confirm with **[Enter]**.



- The data will now be installed. First the installation of the new sound data takes place. If there are several AMADEUS sound modules in your SEMPRA, the display asks in which module(s) you want to install the data. Select here **"all sound groups"** and confirm with **[Enter]**. The sound data are now installed into all existing sound modules.



- Then the installation of the remaining data takes place.

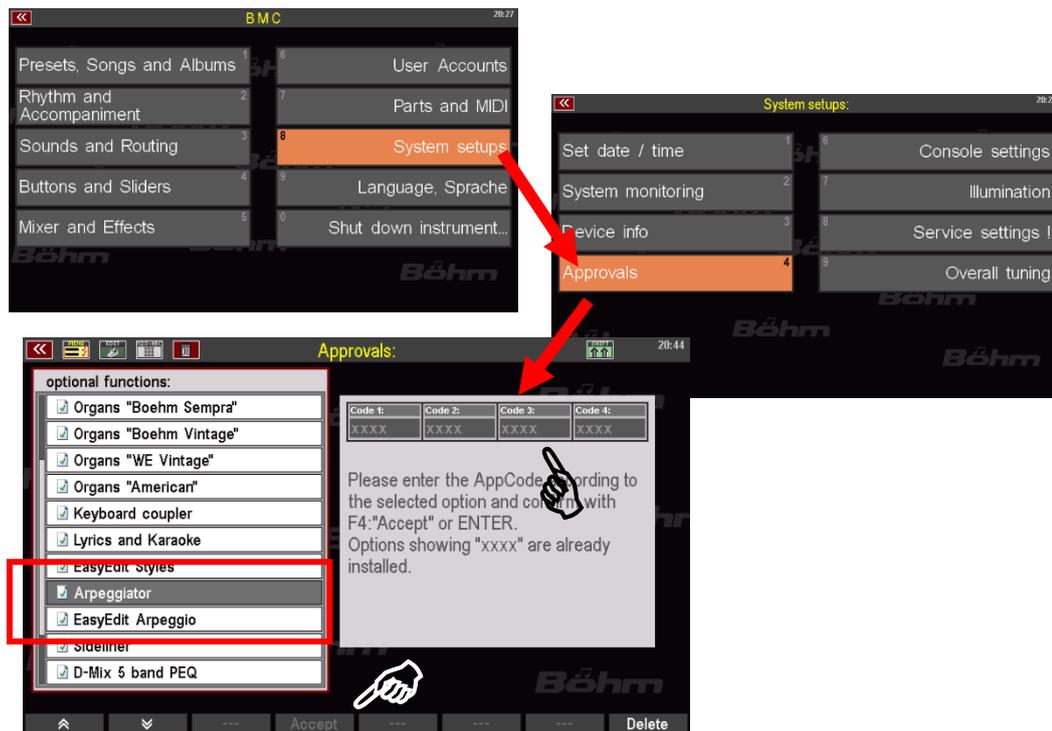


Attention! The installation of the data according to step 4 is account-specific. If you have set up several user accounts on your SEMBRA and want to use the data in all accounts, you must repeat installation step 4 in these additional accounts so that the new arpeggios are also available there.

Step 5: Activate the app(s) by app code

Now the last step is to activate the arpeggiator and, if necessary, the "Easy Edit Arpeggio" app via AppCode:

- Exit the USB menu by pressing the [USB] button and call [Menu] – System settings – Approvals:



- Select the "Arpeggiator" line on the left of the display with the cursor. If the corresponding code is in the *AppCode* folder on the (still inserted) installation stick, the code is automatically read and entered in the four code fields on the right. Confirm the activation with the F4 button [Accept] below the display.

- If you have received the activation code, e.g. written down on the invoice, enter the code manually in the code line and then confirm with **[Accept]**.
- If you have already purchased the additional app "EasyEdit Arpeggio", place the cursor on the line "**EasyEdit Arpeggio**" on the left of the display and activate it accordingly.
- Confirm also here with **[Accept]**. **Now leave the menu with [ESC]** and follow the instructions in the display for a system restart. The SEMPRA is restarted.

Note: App activations such as this one for the Arpeggiator app apply to all user accounts that may exist on SEMPRA. They do not have to be repeated per account.

This completes the installation of the arpeggiator and, if applicable, the supplementary app "EasyEdit Arpeggio". The new functions and data can now be used for playing.

Loading and using the example SONG presets to the arpeggiator

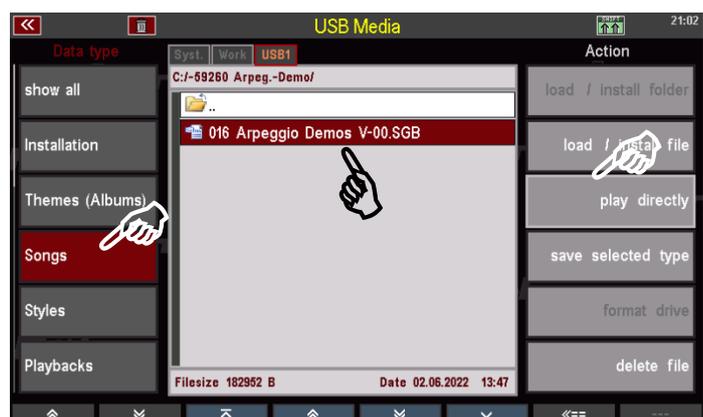
As already mentioned, with the arpeggiator data we supply a SONG bank with example registrations, which you can use to get to know the various functions and possibilities of the arpeggiator.

The bank contains 12 SONGs with 6 individual SONG presets each.

Attention: With the extension **Arpeggiator Bank 3** (Art.No. 42403) you get a new, extended version of the demo SONG bank for the Arpeggiator. This contains a total of 18 SONGs, each with 6 individual presets. The installation is done in the same way as described here for the standard bank from the basic package to the Arpeggiator app.

These example SONGs are not permanently installed in the factory data area of SEMPRA but are supplied as a USER SONG bank. We recommend that you use these SONGs as a USB SONG bank via the "**play directly**" function in the USB menu. In this case the SONGs are not loaded into the SEMPRA, but temporarily retrieved from the stick:

- Insert the stick with the installation files to the Arpeggiator and open the USB menu with the **[USB]** button.
- Select the file type "**SONGs**" on the left.
- Tap in the middle on the folder "**-59260 Arpeg. demo**". You will now see the contained SONG file "**016 Arpeggio-Demos.SGB**".
- Now tap on **[direct play]** on the right. The SONG bank will now be preloaded as USB SONG bank.



- The display returns to the basic screen and the SONGs of the USB bank can be selected and used.



Attention! The USB-SONG bank is only available if the corresponding USB stick remains plugged in! If you remove the stick, the bank will be closed, as access is no longer possible.

If you want to take over particular SONGs of the bank later into your internal USER inventory, you can do this over the F-button function **[SHIFT] + [F8] Song edit:**

- Select the desired SONG in the USB bank.
- Now hold down the **[SHIFT]** button and simultaneously press the **[F8] Edit Song** button below the display.



- In the edit box that appears, you can now change the SONG parameters if necessary (name, category, genre...) and select an internal USER SONG location (SONG bank and position within the bank).
- Confirm with **[ENTER]** to apply your settings. The SONG from the USB bank will now be copied to the selected internal USER place with the possibly changed settings.

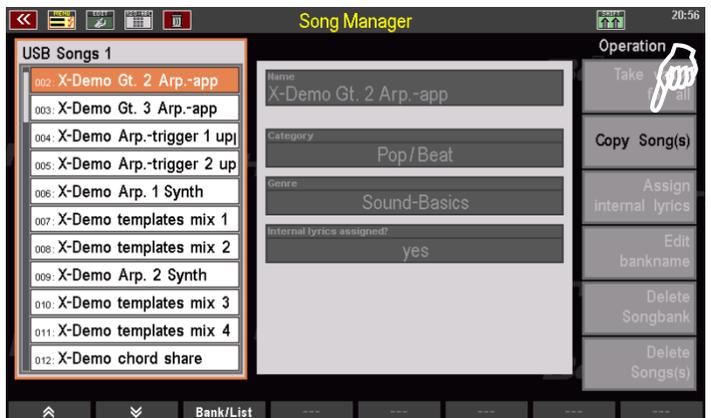
Alternatively, you can also transfer the SONGs of the USB-SONG bank via **[Menu] - Presets, Songs & Albums - Song Management** to one of the internal User-SONG banks:



- Call up this menu and first press the F button 3 [Bank/List].
- A list of SONG banks appears. Select here the lowest entry **USB Songs 1**, because you want to edit this bank now. Confirm the selection with [Enter].



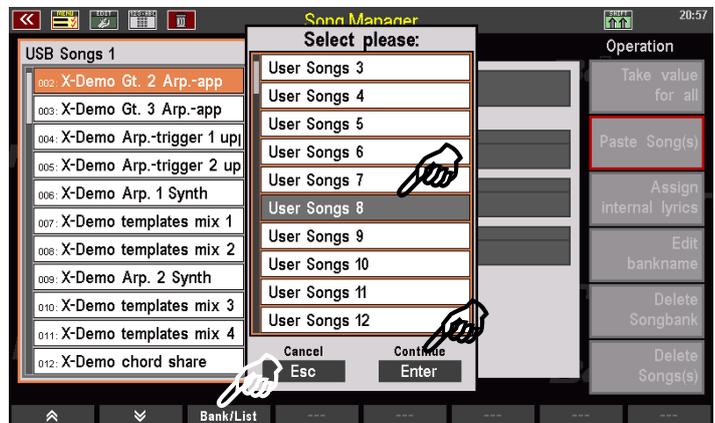
- The SONGs of the USB bank, here our arpeggio example SONGs are now shown in the list on the left side of the display.
- To copy the SONGs (or just one or some of them) into an internal USER-SONG bank, first tap on the [Copy Song] field on the right.



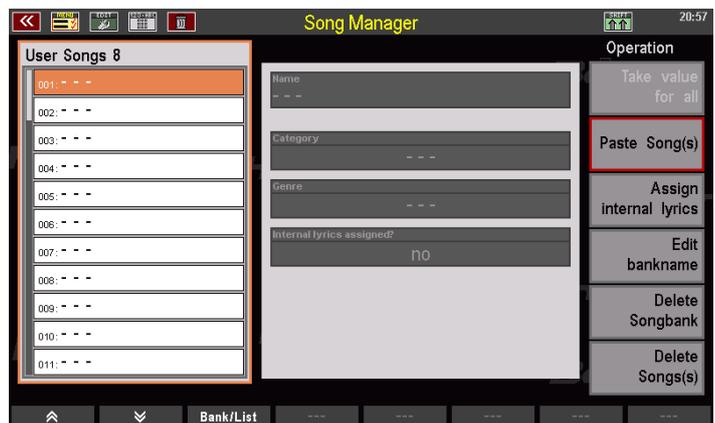
- An input box will appear. Select here the first and the last SONG you want to copy.
- This can be a single SONG (if you specify the same position in both cases) or a sequence of SONGs. If you want to copy e.g. the entire example bank, then you enter - as in the picture - under "from" the position **001** and under "to" the position **012**, because the example bank contains exactly 12 SONGs.
- Confirm with **[Enter]**. The selected SONGs are now in the clipboard.



- Now press the F button **[Bank/List]** again and select the destination bank to which you want to copy the temporarily stored SONGs. In our example we select the bank "User Songs 8". You can, of course, select a different bank number. Confirm the selection with **[Enter]**.



- On the left you will now see the selected bank. In our example, bank 8 is currently still empty. If there are already user SONGs on the selected bank, they would be displayed in the list.
- Place the cursor on the position in the list from which the temporarily stored SONGs are to be inserted into the target bank. In our example, this is the top position **001**, but you can also start at any other position in the bank by placing the cursor at the desired start position. The subsequent insertion of the temporarily stored SONGs then takes place starting with the selected position.



Attention! Please make sure that behind the selected start position there are still enough SONG places to insert all SONGs in the temporary storage. Each SONG bank has a maximum of 64 positions. So you can't choose e.g. position 59 and insert the 12 SONGs from here on.

- When you have marked the start position with the cursor, tap **[Paste Songs]** on the right.

- A safety query appears again: **Attention:** If there are already SONGs on the selected positions in the target bank, these may be overwritten when inserting the temporarily stored SONGs. With **[ESC]** you can still cancel the process at this point. If you are sure, confirm the query with **[Enter]**.



- The temporarily stored SONGs will now be inserted into the target bank from the selected start position.

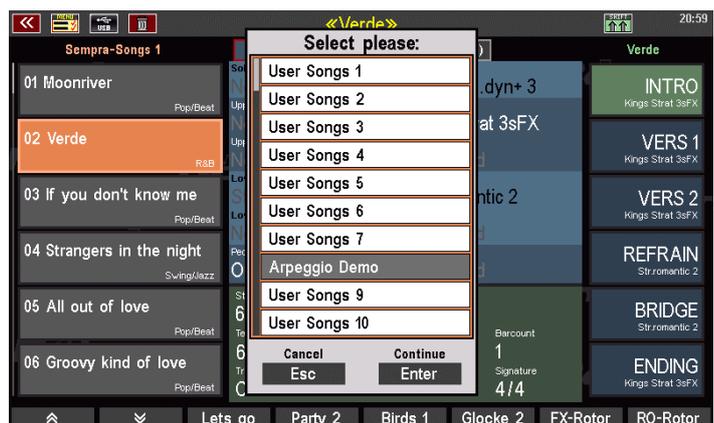
- You can now give this user bank a name, which will be displayed later in the bank selection in the basic screen (SONG filter button **[Bank]**): To do this, tap the **[Edit bank name]** field on the right.



- Type in the desired bank name in the input box and confirm with **[Enter]**.

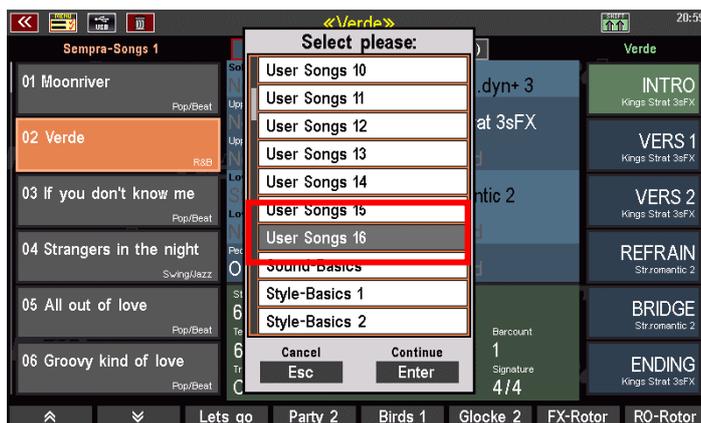
- The new name is adopted for the bank. You can now exit the menu via **[ESC]** and return to the basic screen.

- In the bank selection (press SONG filter button **[Bank]** left of the display 2x) the user bank 8 now appears with the newly selected bank name. When you select this bank, the Arpeggiator sample songs (and of course any other SONGs that are in the bank) will appear in the SONG list in the display.



Of course, you can also directly load the sample SONG bank completely as a USER bank into SEMPRA.

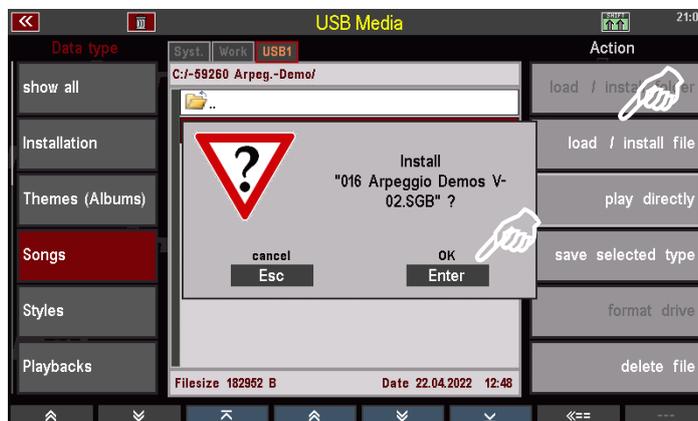
But attention! The SONG bank occupies the first 12 positions of the **USER-SONG** bank 16. If there are already own SONGs on these positions, **they will be overwritten by loading the example SONGs!**



So, if necessary, first make sure that you have already saved your own USER-SONGS at these positions and, if necessary, relocate them before loading the example SONG file.

The loading itself you do as follows:

- Call up the sample SONG file in the USB menu and tap on the right not on **[direct play]** but on **[load/install file]**.
- You will be asked if you really want to load the file. Confirm with **[Enter]**.
- The SONG bank is now loaded into the SEMPRA. They are then available on the USER-SONG-Bank 16 and can be used.



Using the demo SONG presets

In the demo registrations we would like to introduce you to the different arpeggiator functions, playing styles and the different template types. The SONG names already indicate what the respective SONGs are specifically about.

Now try to play directly with these sample registrations and get to know the arpeggiator. However, it is recommended that you first read the chapter "Operating the SEMPRA

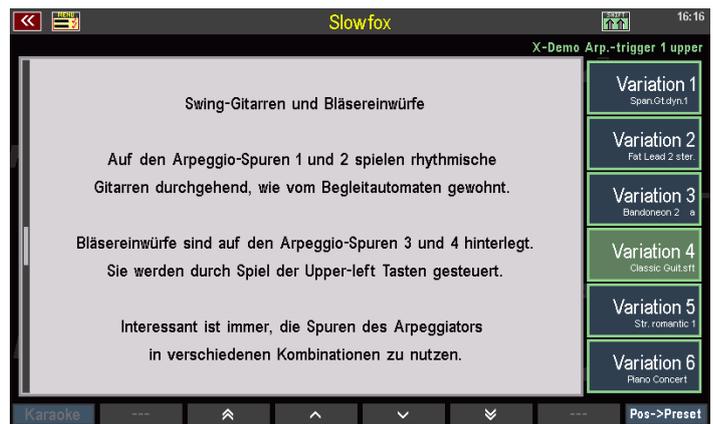


Arpeggiator" on page 24 to try out various functions using the presets. This will make it easy for you to use the many functions for your own registrations and your playing on the SEMPRA later on.

Info texts for the demo presets

If your SEMPRA is equipped with the **karaoke/text display app** (art. no. 41159), you can use the **[Lyric]** button to call up an info text for each preset, which provides you with more detailed information about the arpeggiator functions used.

The presence of an info text is indicated by the lit LED in the **[Lyric]** button. Tap the button to open the text display. You can also select the individual presets of the current SONG while the text display is open on the right side of the display. The text display changes to the corresponding text each time. By pressing the **[Lyric]** button again or the **[ESC]** button, you return to the basic screen and can then call up the next example SONG, for example.

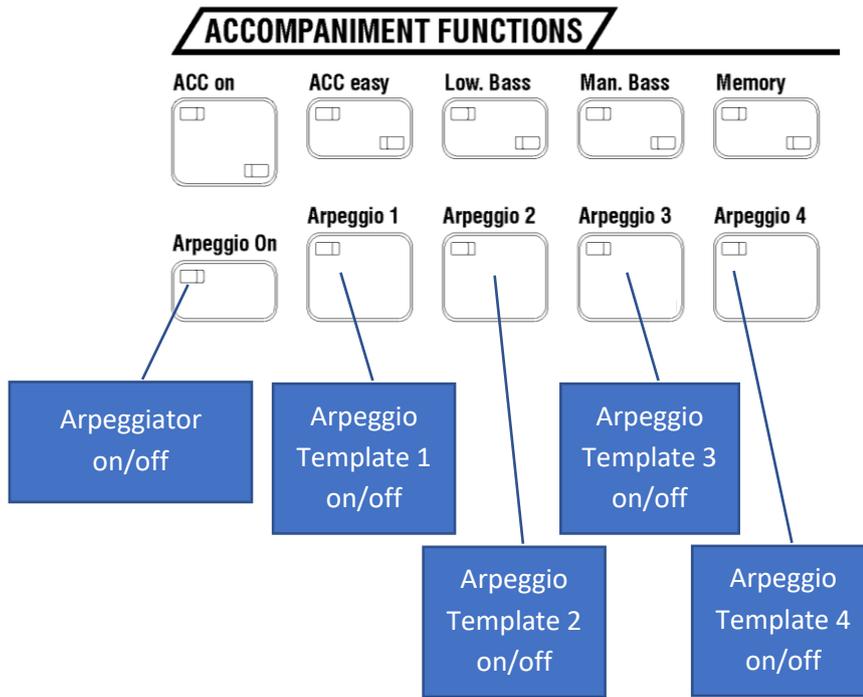


Operation of the SEMPRA Arpeggiator

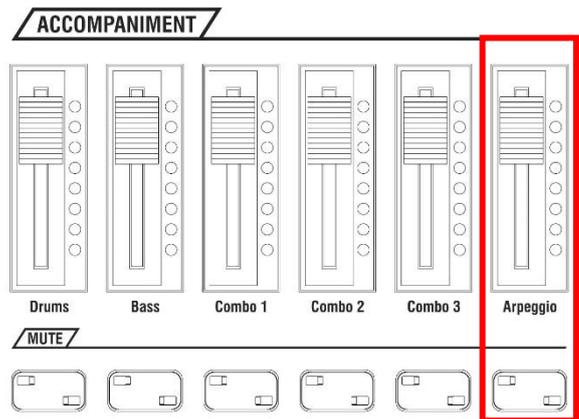
Here first an overview of the

Controls for the Arpeggiator:

On the control panel you will find the **Arpeggiator** button group. Depending on the SEMPRA model, these buttons are located on the left (SE10...SE60) or right (480SE...600SE) side of the upper control panel or - on the SE70...SE100 models - on the top left of the control panel:



The **Arpeggio** submix slider/drawbar controls the volume of the entire arpeggio (i.e. all up to 4 templates together) and the Mute button **[Arpeggio]** mutes all templates, i.e. the entire arpeggio at once.

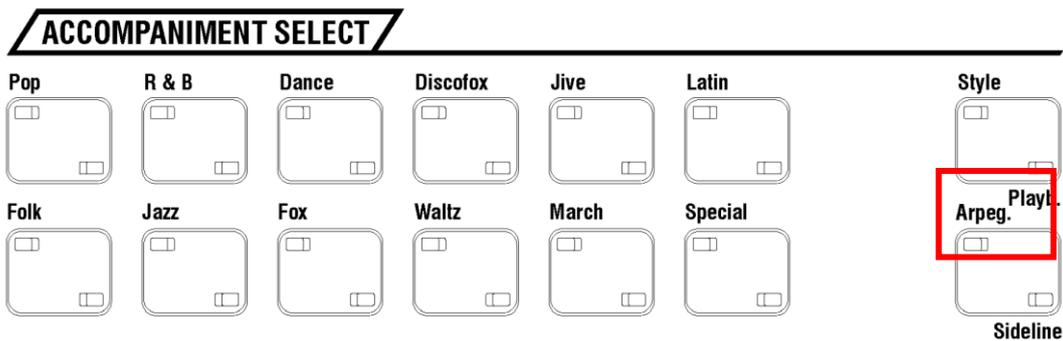


On the converted Sinfonia 480SE...Emporio 600SE models, the volume control for the arpeggio is assigned to the Submix drawbar 5 **Solo Ch.** in the factory default control assignment. The separate mute button is omitted on these models.

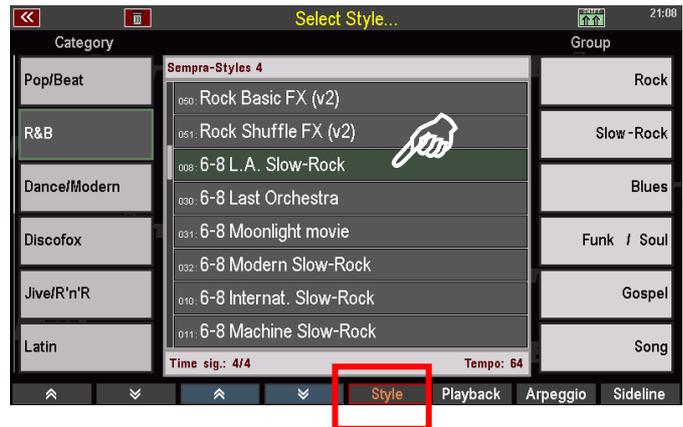
Note: Both the **Mute** button and the **4 Arpeggio** buttons are available as button macros in the **button Assignments** menu and can thus be assigned to existing foot switches or pistons, the F-buttons below the display or the sill buttons, for example. For more information on the assignment of keys, please refer to the corresponding chapter of the main SEMPRA user manual.

Select arpeggios

The arpeggios represent an own accompaniment type (like the styles or playbacks) and are called up exactly like these. In the **ACC-SELECT** section of the accompaniment there is a button **[Arpeggio/Sideline]**. This switches the accompaniment selection to arpeggios, and the same categories and groups apply as for the other accompaniment types.



- First, select the style for your piece of music as usual.



- Then use the **[Arpeggio/Sideline]** button to switch to the arpeggio selection and select an arpeggio. You can also switch between the accompaniment types directly in the accompaniment selection display (F-button functions).

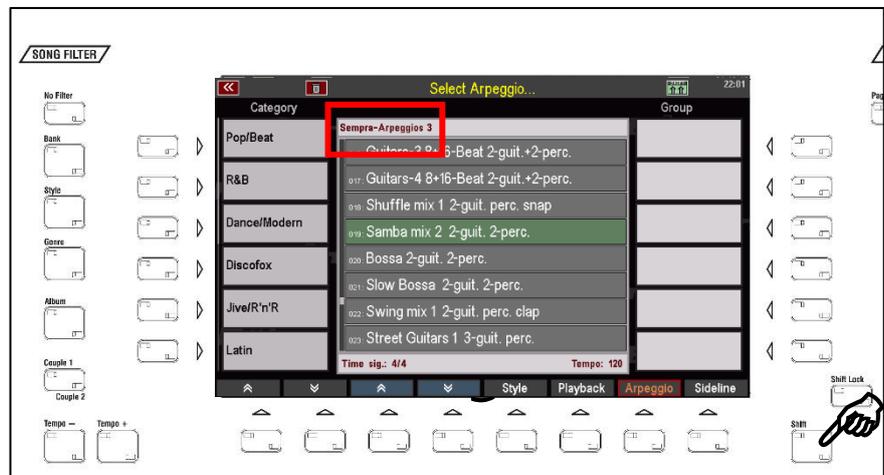


The arpeggios are divided into the same categories and subgroups as the other accompaniment types (e.g. the styles).

Depending on the group, there may be more or less (or sometimes none) arpeggios in the list.

You can also change the list sorting with the same sorting functions as e.g. with the styles and other accompaniment types. To do this, hold down the **[SHIFT]** button and call up the desired sorting via the **F** buttons.

Here in the example we have selected "**All accompaniments**" with "**123**" - that is numerical sorting.



At the top left above the list, the bank to which the listed arpeggios belong is displayed. Here in the example, you see arpeggios of the (optional) arpeggio bank 3.

If you have selected Style and Arpeggio, both accompaniment types can now be used in parallel and synchronously.

Play Arpeggios

So that you can hear the arpeggiator now, the following conditions must be fulfilled:

- The accompaniment must have been started ([Start]/[Stop] or [Sync Start] button and a chord in the accompaniment manual has been struck)).
- The arpeggiator is switched on via the [Arpeggio On] button.
- At least one of the buttons [Arpeggio 1]...[Arpeggio 4] is switched on (LED lights up) and a template is also assigned to this button within the selected arpeggio.
- **Templates of the type "Arpeggio" only play as long as keys in the accompaniment manual are pressed!** If such templates should continue to play when the keyboard is released, the [Memory] button must be switched on.
- **The templates of the other types usually continue to play immediately, i.e. even if the keys are released and the [Memory] button is not active.**
- In the arpeggio parameters, however, the **OneShot playing mode** can also be set. Such templates are played only once after pressing the corresponding buttons [Arp.1]...[Arp.4]. Afterwards the buttons go into "standby" and blink. If they are pressed again, the respective template is played once more, etc. More details will follow in the chapter "Arpeggio Editor".

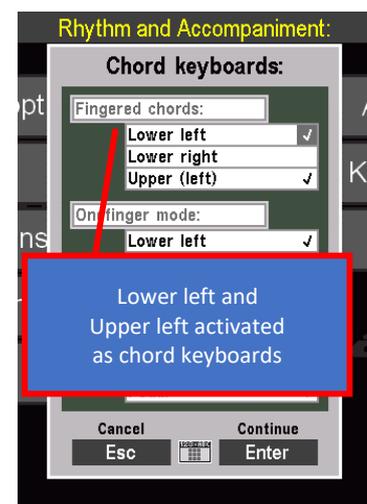
- **Arpeggio trigger via Upper left:** If, in addition to, also the Upper left section is set as a chord manual for full-fingered chord recognition ([MENU] - **Rhythm & Accompaniment (2) - Chord Keyboards (2)**), templates of the arpeggio type (not style sequence and guitar templates!) will only play as long as keys are pressed in the **Upper left** section.

So you control in the "Lower left" as usual only the accompaniment and if necessary the activated guitar and/or sequence templates from the arpeggiator. The arpeggio templates are muted.

If, on the other hand, you play chords (or single notes) in the "Upper left" keyboard area, the arpeggio templates will also play.

Attention: This function is not available when the [ACC Easy] button is activated!

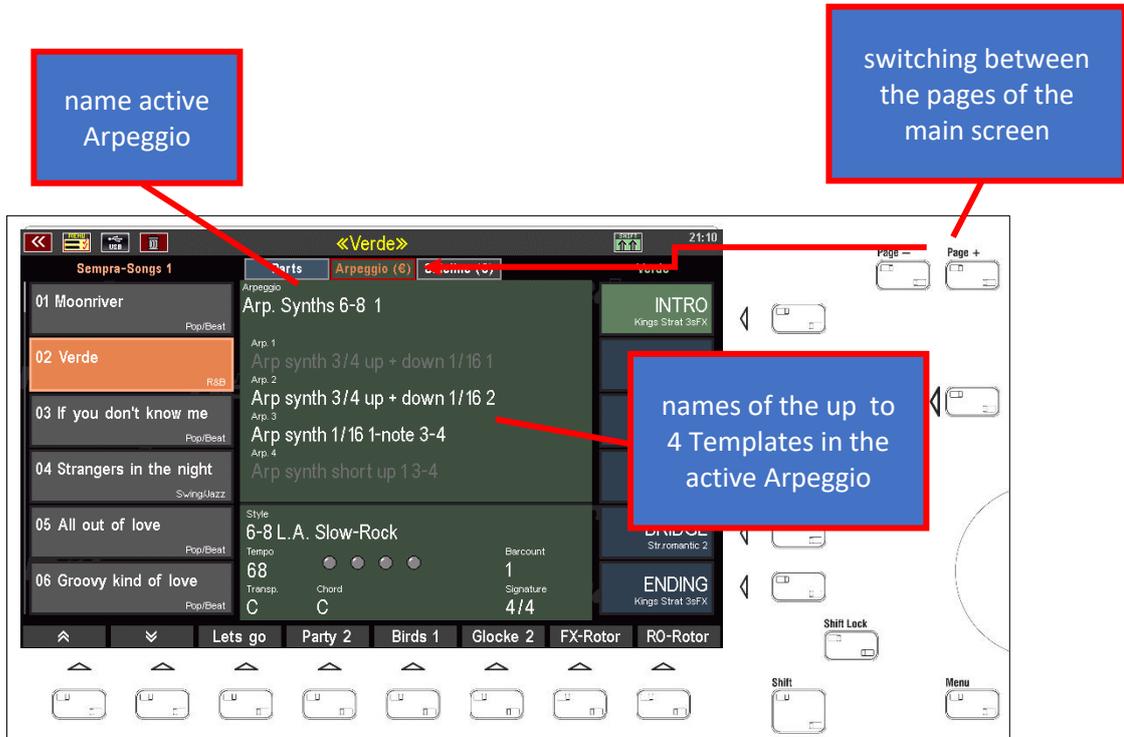
So you can call up specific interludes with the arpeggiator by simply switching between the two chord manuals and still change the chords for the accompaniment at any time. Examples of this can be found in the demo registrations, among others, in the songs labeled "**Arp.-Trigger**". You can find more details about the individual presets there in the info texts, which you can show via the [Lyric] button in the display (if the **karaoke/text display** app is available).



Attention: If the templates are switched on while the accompaniment is running, the playing starts in the next bar of the style!

Extended main screen

You can also view the current configuration of the arpeggiator in the display. For this purpose, the main screen of the SEMBRA has been extended by another screen page. You can switch between the pages with the **[Page-]** / **[Page+]** buttons right of the display. You already know this from other display menus:



The current arpeggio and its up to 4 templates are not only displayed here, you can also tap directly on the labels to switch the entire arpeggio or individual ones of the templates on or off. **White** writing means "active", **gray** writing means "muted".

This switching on and off corresponds to the control buttons **[Arpeggio On]** or **[Arpeggio 1]...[Arpeggio 4]** on the control panel. You can also see that the LEDs in the buttons on the control panel are lit or off accordingly when you press the display buttons.

When you play a SONG preset that has no arpeggio assigned to it, an empty arpeggio "Empty Arpeggio" is always loaded and also displayed on the basic arpeggio screen.



Apply arpeggios to SONG presets

Of course you don't have to call the desired arpeggios manually to your registrations again and again. Like other accompaniments, the configuration of the arpeggiator, i.e. which arpeggio is selected and also which templates are activated in each case, is stored in the SONG presets. Each of the up to 6 individual presets in the SONG can call up its own arpeggiator configuration!

To add an arpeggio to an existing SONG preset,

- first call up the SONG or the desired preset in the basic screen,
- then select the desired arpeggio as described above and activate here the desired templates 1...4,
- and then store the preset via the button [Store] as usual.

The current arpeggiator configuration is taken over into the preset.

You can immediately recognize SONG presets that contain an arpeggio by looking at the arpeggiator line in the basic screen:

If an arpeggio is stored in the preset, you will see a check mark:



If no arpeggio is stored in the preset, a dash is displayed:



Factory SONG registrations with arpeggios

On SEMPRA instruments with GST style accompaniment, arpeggios from the factory arpeggio banks are already stored in numerous SONG presets. In these cases, too, you can recognize a stored arpeggio by the "check mark" at the top of the arpeggio underside of the basic screen.

However, the stored arpeggios are not always immediately active when you call up the respective preset! But the arpeggio can be activated at any time by pressing the [Arpeggio On] button in the arpeggio button group on the control panel or by tapping on the arpeggio page of the basic screen as described on the previous pages.

Basic notes on playing with the arpeggiator

- The arpeggiator **always** runs in parallel with the selected style! It is started and stopped with the style. The style determines the tempo and the time signature. An arpeggio never runs together with a playback (this would make no sense musically, since a playback or midi file already contains all notes of the respective piece).
- The style groups or the arpeggiator can be muted or activated independently via the corresponding [Mute] buttons. So it is possible to mute all style groups (drums, bass, combo 1...3) to hear only the arpeggiator.

- It can also be interesting to "thin out" a style via the mute buttons and to supplement it with arpeggio templates. For example, turn off the guitars in the style and add suitable guitar templates from the arpeggiator to the style instead. Thanks to the special musical capabilities of the guitar templates, you get completely new, often much more realistic sound results.
- Just like the style accompaniment, the templates can be transposed or controlled via the chord manuals.
- Arpeggiator templates can have almost any length and also different time signatures than the currently running style. After a complete run of the single template, it waits for the next bar of the current style and then restarts. This way everything always stays perfectly synchronized!
- An Arpeggiator template runs - if it is not deactivated before via its arpeggio button - until its end. Depending on the setting, the template then starts again from the beginning in the next bar of the style or ends first ("**OneShot**") until it is restarted by pressing its arpeggio button again. The LED in the associated arpeggio button flashes during this time, indicating that this template is waiting for a restart.
- A restart of a template can also be done automatically. In any case, the [**AutoFill**] button must be active and the template must be set to be restarted by a fill or a key change (see chapter "Arpeggio Editor" on page 28).
- A template running in a loop is always restarted automatically after each fill, break and bridge, with all templates muted during the playback of the intro, break, bridge or ending!
- The currently called up arpeggio and the states of all arpeggio controls are of course stored in each SONG preset and are immediately available again when the preset is called up.
- If a "OneShot" template is waiting for a restart, it can also be restarted by calling up the preset again if it was saved as active in the preset.

Features of the factory arpeggios

1. The factory arpeggios often offer combinations of arpeggio, style or guitar templates (e.g. rhythmic guitars and drum loops that complement the arpeggio, etc.). Mixing different template types within one arpeggio is therefore possible without restrictions with SEMPRA!
2. Drum instruments (here in the form of whole templates, e.g. drum loops), which are added via the arpeggiator, are not subject to the drum mute functions of the Syle player. Thus, for example, the percussion of the current style can be muted and replaced by a percussion template from the arpeggiator section.
3. **NEW sounds with 3 zones or 3 layers.** For playing e.g. brass riffs we have distributed 3 or 4 zones or even layers in special sounds, e.g. brass sets. They partly use different sound elements per zone and distribute them clearly in the stereo panorama. So, it is possible to let sound e.g. 3 sounds on only one track. These sounds should be reserved for these scores - they are not designed for your own keyboard playing.
4. Another increase takes up this idea: New sounds created with multiple layers and ART assignment (element plays at 1, 2, 3, or 4 keys) can provide spectacular effects with templates recorded for them.
5. Some arpeggios contain special seventh tracks. Such arpeggios are marked accordingly in the labels, e.g. "7th" or "7+" etc....
6. Templates of the arpeggio type can play different patterns depending on the number of keys played. Such functions are also usually marked accordingly in the labels (e.g. 1, 2, 3, 4 etc...). The arpeggiator allows here different patterns for 1 - 6 simultaneously played keys. Whereby usually only up to maximally 4 keys played at the same time deviations occur. This already gives enough possibilities for variety.

Arpeggiator expansions

Arpeggiator bank 3

As an expansion for the Arpeggiator, a third bank with 64 additional ready-to-use arpeggios can be obtained. In addition, the package also contains an update for the factory arpeggio banks 1 and 2 already installed with the actual Arpeggiator app with numerous updated templates. All banks thus support, among other things, the extended GST-Plus mode in the guitar templates with guitar fingerings that use only the high or low strings of the guitar.

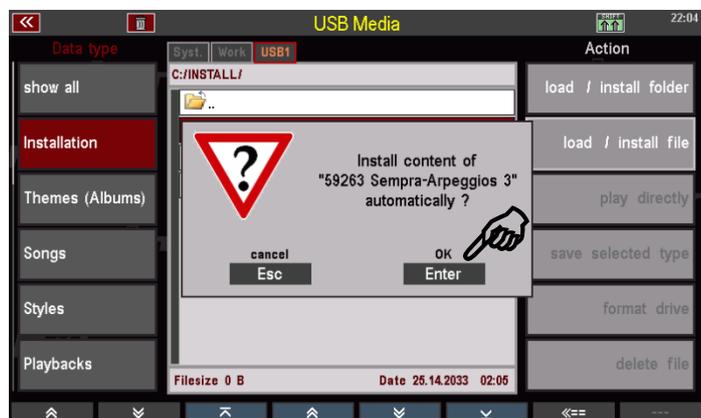
The **Arpeggiator Bank 3** (Art.-No. 42403) is installed from USB stick as usual:

Insert the installation stick with the data package for Arpeggiator Bank 3 into the SEMPRA and open the USB menu with the button **[USB]**.

- Tap the **Installation** file type on the left and place the cursor on the **59263 Sempra-Arpeggios 3** folder.



- Tap **load/install folder** on the right side.



- Confirm the query whether to install automatically with **[Enter]**.



Attention: The installation is account-specific. If you have set up several user accounts on your SEMPRA and want to use the arpeggios of bank 3 in all accounts, you must repeat the installation in these additional accounts so that the new arpeggios are also available there.

Further Template packages

Böhm offers further packages for the SEMPRA Arpeggiator with additional templates of all four types. With these packages you can complete your template pool and thus get many more possibilities to play with the Arpeggiator. The templates from these packages can be inserted into your own arpeggios or styles via the Arpeggiator Editor or the Easy Editors Arpeggiator or Styles. You will learn how to do this on the following pages. Currently available (as of 05_2023) are the packages:

Templates 1

141 arpeggio, sequence and GST guitar templates. This package is part of the software for the actual Arpeggiator app and therefore always available.

Art no. 42372 Templates 2

optional package with 128 additional arpeggio, sequence and GST guitar templates in 15 categories.

Art No. 42373 Templates 3 - Guitar Strumming Templates

optional template package with over 300 GST guitar templates. These templates are already **GST-PLUS** compatible: GST Plus is activated if both apps EASY EDIT STYLES (Art.No. 41160) and EASY EDIT ARPEGGIO (Art.-No. 41164, description in this manual starting on page 47) are installed together:

Guitarists do not always play all strings of the guitar at the same time. Often only the low strings or even only the high strings can be heard. These playing styles are also used in the GST-Plus templates.

Install template packages

You will also receive the other template packages as archive files, which you can then unpack at the SEMPRA as described in the section "**Installation**" under **step 3** (see page 13) with on your user USB stick to the arpeggiator. Here again in fast forward:

- First, insert your user USB stick with the factory template library into the SEMPRA. This stick will be recognized as USB1.
- Now insert the stick with the archive file for the newly acquired additional template package(s) into one of the other USB sockets of the SEMPRA.
- The display asks whether the file "**templates.arc**" should be unpacked to **USB1**. Confirm the query with **[Enter]**. The data will now be unpacked to the template user stick.

For each template package an own subfolder will be created in the main folder **ArpeggioTemplates_FIRM** on the stick. This is how you keep overview of your templates.

For example, if all currently available packages are present, the contents of the **ArpeggioTemplates_FIRM** folder will look like this:



Within the folders for the individual template packages you will find up to 15 category folders each, in which the individual templates are sorted by musical type or instrument groups. We list the possible categories/folders again here:

Arp Accordion	Accordion arpeggios
Arp Brass	wind arpeggios
Arp Perc	Arpeggios with chrom. Percussion instruments (e.g. harp)
Arp Piano	Piano arpeggios
Arp Strings	string arpeggios
Arp Synth	Synthesizer arpeggios
Arp Vocals	Choir arpeggios
Brass	Wind Sequences
Drums	Percussion sequences
E-Guit picked	GST E-Guitar plucked
Git str acoustic	GST Chord strummings on acoustic guitars
Git str electric	GST Chord strummings on electric guitars
Guitar picked	GST Acoustic guitar plucked
Piano	Piano sequences
Synth	Synthesizer sequences

Depending on the content of the individual template packages, the corresponding category folders are present within the package folders. For the packages available so far, this looks like the following, for example:

Folder structure **Template Packages 1** and **2**:

13 (Templates 1) and 15 (Templates 2) category folders, respectively



Folder structure package

Templates 3 (Guitar Strumming):

1 category folder **Gtr str acoustic**
with 265 GST templates

In this package are included GST guitar strumming templates, consequently here is included only the category folder Git str. acoustic, which contains all 265 new templates of the package.



Finally, the subfolders contain the respective templates.

We will encounter these again starting on page 42 and 49, respectively, when we will deal with the import of such templates into our own arpeggios or styles, among other things.



User Templates

Further below you will also learn how to create your own templates and export them to your own user template library on a USB stick. From here you can insert these templates as well as the firm templates into arpeggios or styles.

We recommend that you also archive your own templates on the same USB stick on which you have installed the FIRM templates. This way you always have all templates "at hand" on one stick.



If you export your own template to the stick for the first time, another folder **ArpeggioTemplates_USER** will be created here. So, your own templates will always remain in their own directory, separate from the factory templates.

For your own user template library, the same category classification applies as for the factory templates. Accordingly, when archiving your own user templates, the same category subfolders are used in the user template library as in the factory library. When saving or exporting user templates that you have imported yourself, you will, among other things, select one of these categories, which will then automatically save the template to the corresponding subfolder.

More about importing or exporting factory or user templates follows in the following chapters on the "Arpeggio Editor" and the optional "Easy Editor Arpeggio".

Arpeggio Editor

By default, the **arpeggio editor** is available for changing the instrumentations and many other parameters for the up to four templates of the called arpeggio. With this editor you can compose arpeggios yourself from up to 4 templates, which you can import from the USB pool (firmware or your own templates on the corresponding USB stick) to the four positions for this purpose.

For creating your own templates or exporting patterns from styles as templates (or even importing templates into style patterns) you need the optional "Easy Editor Arpeggio", which we describe in a separate chapter starting on page 47 of this manual. Let us now turn to the standard editor for the arpeggios:

The editor is called up via **[Menu] - Rhythm & Accompaniment - Arpeggio (€)**. The editor opens with the currently active arpeggio.

The screenshot shows the Arpeggio Editor interface for the active arpeggio "Arpeggio «3Z Brass Party mix 2 trigger»". The interface is divided into several sections:

- Top Bar:** Displays the active arpeggio name and the selected template name "Arp brass J.L. 4/4 1".
- Left Panel:** Shows the selected template type "type: Arpeggio" and the instrument "4L Brass Set 3". It includes various parameters such as Volume (90), Panning (0), Reverb (70), Chorus (0), Crd.Share (off), Loop (on), and Restart with AutoFill (never).
- Right Panel:** Contains action buttons: "Listen to original", "Restore track parameters", "Delete Arpeggio track", and "Import template".
- Bottom Panel:** Shows four templates labeled "Arp. 1" through "Arp. 4". The second template, "Arp. 2", is currently selected and highlighted in red. Below the templates, there are alternative tracks labeled "* Arp. 1" through "* Arp. 4".

Callouts in the image provide further details:

- name of the active Arpeggio:** Points to the top bar text "Arpeggio «3Z Brass Party mix 2 trigger»".
- playing nd instrumentation parameters of the selected template:** Points to the "4L Brass Set 3" instrument name.
- name of the selected template:** Points to the top right text "Arp brass J.L. 4/4 1".
- type of the selected template:** Points to the "type: Arpeggio" label.
- actions:** Points to the "Listen to original" button.
- Arp.1...Arp.4:** selection of the up to 4 templates of the current arpeggio and activity display
- *Arp.1... *Arp.4:** alternative tracks of the 4 templates e.g. for minor or seventh chords

The 4 templates are labeled "**Arp.1**"-"**Arp.4**" analog to the control panel and can be selected via the F-buttons below the display. In order to hear the selected template, the corresponding button on the control panel and the arpeggiator itself must be activated. The activity of the tracks is shown in the fields above the F-buttons.

Each template can contain a **second track** that can play alternatively or in addition to the major track for minor, seventh, etc., if necessary. Both tracks contain otherwise identical parameters. These additional tracks * **Arp.1...4** are then selectable via the four right **F-buttons**.

Edit Templates

To edit an existing template in the editor, select the desired template using the F buttons below the display.

The current **template type** is displayed in the tab at the top. Depending on the type, some of the displayed parameter fields do not make sense and can therefore not be selected or are assigned differently.



Instrumentation and playing parameters of the templates

Let's take a look at the adjustable parameters. You will know many of them from the familiar editors for styles or playbacks. All changes always apply to both tracks of the selected template!

Instrument: Here you select the sound color for the template. If you tap on the field, you will get to the known sound selection and can choose a sound for the selected template.
(bank/sound no.)

Notes on the use of FX sounds in the arpeggiator templates:

Sounds marked with an "FX" in their name use the internal DSP effects of the Amadeus sound generation. In principle, of course, such sounds can also be used in the arpeggiator. However, please note:

On instruments with **one AMADEUS sound module**, the arpeggiator and style player use the **same effect DSP**. If both use FX sounds at the same time, the two effects will be affected.

If the SEMPRA is equipped **with 2 AMADEUS** modules, the arpeggiator and style player are automatically distributed to different MIDI inputs of the two AMADEUS modules. This means that a **separate effect DSP** is available for the arpeggiator and for the style player. This means that one FX sound per player can be used at the same time without the effect settings influencing each other.

On SEMPRA instruments with more than 2 AMADEUS modules, even more flexible configurations are possible, which also allows the use of more effect sounds simultaneously in the players. More on request.

Octave: Set the octave position of the sound here.

Volume: Setting the volume for the selected template

Panorama: Setting the position in the stereo panorama (left...center...right)

Reverb: Setting the reverb intensity

- Chorus:** Setting the chorus intensity
- Chord Share:** Attention! This parameter does not affect each template individually but applies to all up to four templates of the arpeggio!
- Chord Share off:** all templates play in all keys
- Chord Share on:** **Arpeggio 1** plays only on harmonies based on C, C# and E
Arpeggio 2 plays only on harmonies based on D, D# and F#
Arpeggio 3 plays only on harmonies based on F, G# and A
Arpeggio 4 plays only on harmonies based on G, B^b and B.
- This way you can e.g. create automatic changes of notes or even of the instrument or template type for chords of different keys.
- Loop:** **on:** The template automatically starts again after it's end with the next bar.
off: The template is played as "one shot" only once and must then be restarted via the corresponding panel button **[Arpeggio 1]...[Arpeggio 4]**.
- Attention:** Templates of the type **Arpeggio** play - even if **Loop** is set to "on" - only as long as keys on the accompaniment manual are actually pressed. If these templates are to continue playing after the keyboard is released, the **[Memory]** button must be switched on. Templates of the other types continue to play when the keys are released, even if the memory function is not activated, if repeat is set to "on".
- Restart with Auto Fill:** If the [Auto Fill] function is active, the template can be restarted automatically:
never: no automatic restart
after Fill: automatic restart after a fill-in
after new key: automatic restart on chord change
Fill or new key: automatic restart after a fill-in or on chord change
- Maj, minor, Dim...etc:** By setting or deleting the check marks you can determine at which harmony types the template track or the entire template should play. For example, if you have your own minor tracks, the main track will pause on minor chords, while the second track of the template will play. A check mark lets the track play at the corresponding harmony type, an empty field lets the track fall silent at the corresponding harmony type.
- First key / Last key:** These parameters are active only for templates of the "Style" type. Herewith the key range in which the template plays can be limited: **First key** defines the lowest possible key, **last key** the highest. Notes that lie below or above the set values automatically repeat in the next higher or next lower octave.
- Turnpoint:** This parameter also appears **only for Style** templates: As in the Style Editor, you can set the root note here, from which the pitch of the template repeats downwards by one octave when harmonies with root note are played upwards from this point onwards.
- C...B** = repetition from the corresponding root note
Standard = repetition from root G# upwards
none = no repetition

For the two guitar template types **Notes** and **Chords** at the same position the parameter appears:

Chord: Here you can set different playing characters for the guitar templates:

open 1: guitar chords with open fingering type 1
open 2: guitar chords with open fingering type 2 (higher inversion)
barré 1: guitar chords with barré fingering type 1
barré 2: guitar chords with barré fingering type 2 (higher inversion)
melody 1: for guitar lines, type 1
melody 2: for guitar runs, type 2
power: power chords (only root and fifth, the third is missing)
piano 1: all notes like piano can be sounded, fundamental
piano 2: 1st inversion
piano 3: 2nd inversion

For templates of the **arpeggio** type this parameter position is locked.

duration: The notes can be compressed or stretched in relation to the actual lengths in the score. Shorter values result in more accentuated, more staccato playing. Attention: too high values can lead to overlaps of the note values and thus cause individual notes to be erased.

Velo. Offset

Velo. Amp:

These two parameters correspond to the dynamics settings that you are also familiar with from other menus: **Offset** determines the starting point of the velocity dynamic, **Amp** determines the intensity with which the dynamic increases.

Retrigger mode:

This parameter determines the behavior of notes that are already playing at the time of a chord change. Depending on the type of track score, different of the alternatives offered may be tonally favorable:

No transposition: notes continue to play at their original pitch despite a chord change. Useful for scores with very short and fast notes. With longer notes, disharmonies can occur because the sustained notes and the notes already playing in the new harmony "rub" against each other.

Note off: All notes playing are stopped at the moment of a harmony change. The track will not sound again until the next note in the score, then in the newly selected harmony.

Soft attack: All playing notes are stopped at the moment of a harmony change and are directly played again in the new harmony, but faded over softly. In this way, percussive instruments can avoid disturbing double stops during harmony changes. This is especially useful for rhythm guitars or other tracks with rapid note sequences.

Retrigger: Like "soft attack", but direct note onset of the new harmony, without fade-in. Useful for sounds such as string sections, which usually already have a softer tonal onset. Harmony changes are more direct with this option.

Realtime Transpose: Here you can specify various options for the real-time transposition of the track chord changes and, in particular, vary the behavior of seventh chords:

No transposition: The track does not respond to chord changes (e.g. for drum tracks or tracks that play effect sounds).

No 6/7/7+ (Bass)*: The track ignores played sixths and sevenths (e.g. for bass tracks). Only the corresponding chord tones without seventh will sound.

6/7/7+ from C1 (24) / C (36) / c (48) / c1 (60) / c2 (72)*: sevenths are only played if they are at least on or above the corresponding notes (key numbers) in the score. Otherwise only the corresponding basic chords without seventh are played.

**Note: The two settings for the sixth/seventh playing modes are only relevant for templates of the "Style" type! The guitar types use their own algorithms for chord formation and arpeggio templates only play notes that are also played on the keyboard.*

With these numerous parameter functions you can edit the templates and thus the entire arpeggio in many ways. It is best to try out these functions once using various factory arpeggios to familiarize yourself with the effect of the individual parameters.

Some other interesting functions of the Arpeggio Editor can be found on the action fields on the right side of the display. Let's get to know these now:

Listen to Original

As long as you do not store the arpeggio, you can compare your edited version with the original or last saved version at any time during editing:

- To do this, simply tap the **Listen to Original** field at the top right of the action fields group.
- The field now flashes red, all parameter fields are inactive and you hear the original version.
- In the parameter fields you can read - as long as Playback Original is active - the original parameter settings.

To return to your edited version, simply tap **Listen to Original** again to exit the function.



Restore track parameters

By tapping on this field you can reset all parameters of the currently selected template track to the original or the last saved settings. Your changes that have already been made but not yet saved will thus be discarded.

- If you tap on the Reset track parameters field, a security query is first made:
- When you confirm with **[Enter]**, all parameters of the track are reset to the original values.
- With **[ESC]** you can cancel the process, your changes are retained.



Delete templates from the Arpeggio

You can delete a template completely from the arpeggio:

- To do this, use the F buttons to select the desired track and then tap the **Delete Arpeggio Track** action field on the right.
- A confirmation prompt appears. If you confirm this with **[Enter]**, the selected track is deleted. With **[ESC]** you can cancel the process. The track is then retained.



Import templates into an Arpeggio

You can import new templates into the arpeggio being edited. You can insert individual templates at previously free of the four positions or replace already occupied positions with other templates. In this way you can create new arpeggios and save them as user arpeggios in SEMBRA.

The import of templates is always done from the pool on the USB stick that we created during the installation. The stick with the firm and user templates must be plugged into SEMBRA if you want to import templates.

Attention: When importing a new template, a template that may already exist at the same position will be overwritten! The process can also not be undone!

If you do prefer to keep the original version of the arpeggio, you must exit the editor without saving the arpeggio again! This will keep the original or the last saved version of the arpeggio. If you have already made extensive parameter changes to an already occupied position before importing a new template and would like to keep them, it can therefore be useful to save the arpeggio once temporarily before importing a new template. This way, your last changes are preserved and can be restored by exiting the editor. We will describe how to save an edited arpeggio in the next section.

Of course you can run the import process again and again, e.g. to try out different templates at the selected position. The last imported template will then be replaced by the newly imported template. As long as no intermediate storage is made. You can still return to the original version of the arpeggio by exiting the editor.

But now we want to show you how to import templates into your arpeggios:

- If the USB stick with the template pool is not currently plugged in, please insert it into the SEMPRA.
- Use the F-buttons to select the position **Arpeggio 1...4** where you want to import a new template.
- Now tap the **Import template** action field on the right. A security prompt will appear:
- Confirm with **[Enter]** if you are sure that you want to import.



- The display now changes to the USB menu.
- On the USB stick with the template pool, select the firm directory or - if you have already saved your own templates there - the user template directory. Tap on the respective folder to open it.



- The subdirectory with further folders now appears. In our example, we have opened the FIRM folder and now see several subfolders containing the templates of two different packages delivered from the factory. Tap on one of the folders to open it.



- Now you will see further folders in which the individual templates are sorted according to musical or sound criteria.



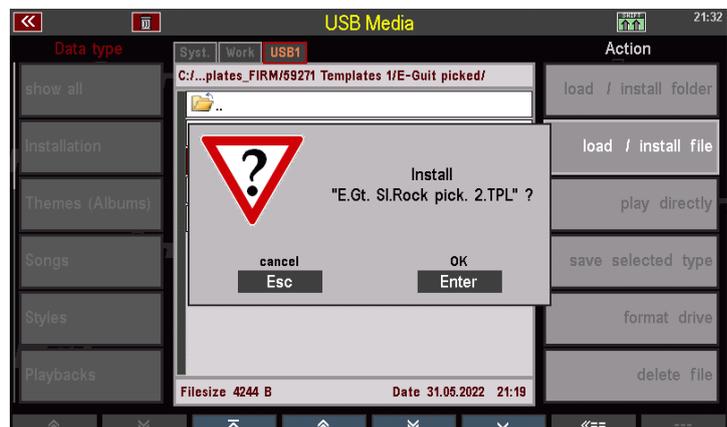
- Tap the desired subfolder to open it.

Now you can see the actual template files (*.TPL) located in the folder.

- Place the cursor on the desired template and tap **Load/Install file** on the right side.



- A security query follows. Confirm with **[Enter]** to continue the import.



- The template is now loaded and the display returns to the Arpeggio Editor. At the top right above the action fields you will see the name of the newly imported template.



You can now try out the newly imported template directly. You will see that the parameter settings have also changed with the import. In addition to the "notes" it plays, the template contains also the instrumentation and playing parameters.

If necessary, you can continue to edit the newly imported template (and, of course, the other templates of the arpeggio).

If you are satisfied with the result, you should now save your edited arpeggio as a USER arpeggio in the SEMPRA:

Saving USER arpeggios into the SEMPRA

As always with store operations, the storing of arpeggios from the editor is initiated via the **[Store]** button in the CONTROL button group to the right of the display.

Similar to styles and playbacks, 16 USER banks of 64 individual positions each are available for storing USER arpeggios. So you can store up to 16 x 64 (= 1,024) USER arpeggios! Let's carry out the saving process now:

- Press **[Store]**.
- An input box appears in the display where you can name the new arpeggio to be saved, specify the accompaniment category and subgroup and select the user arpeggio bank 1...16 as well as the position 1...64 in it to which you want to save the arpeggio.



- Make the appropriate entries and then confirm with **[Enter]**. The arpeggio will now be saved to the selected USER location.

Your self-created USER arpeggios can then find it at the corresponding positions or categories/groups and use it for playing.



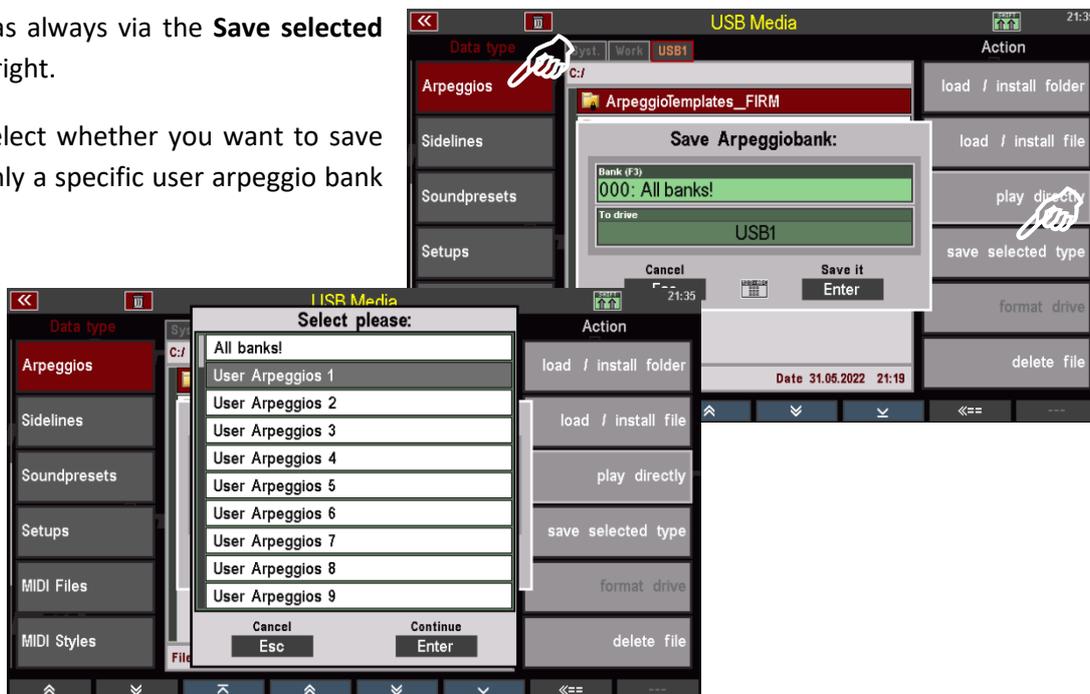
Saving USER arpeggios to an USB stick

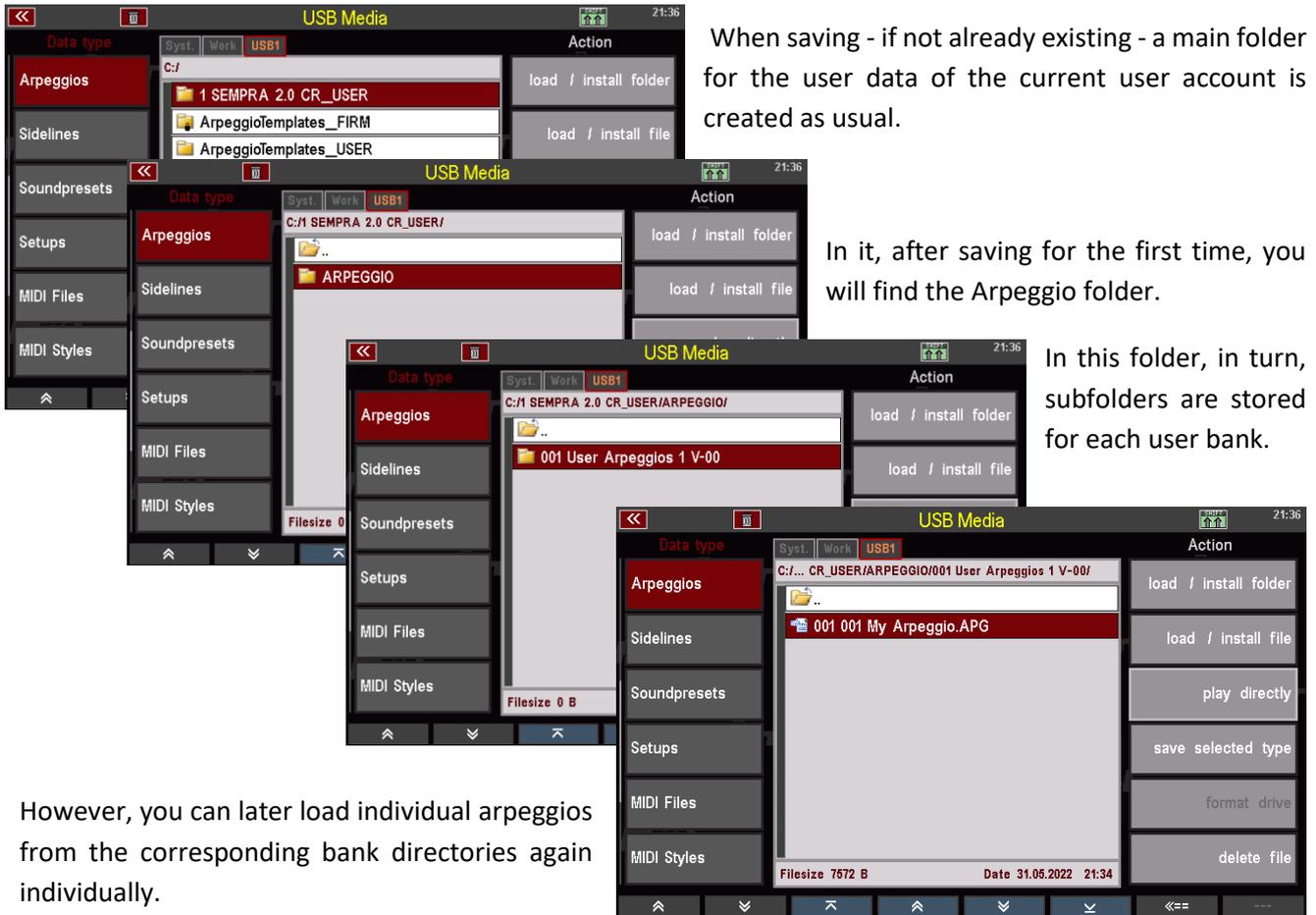
Of course, you can also save/archive your USER arpeggios like all other user data on a USB stick.

Saving or reloading USER arpeggios is done in the same way as for the other data types. In the USB menu you will find the new data type **Arpeggios** on the left. It is used to store and load user arpeggios.

Saving is done as always via the **Save selected file** field on the right.

You can then select whether you want to save "all banks" or only a specific user arpeggio bank to USB.





When saving - if not already existing - a main folder for the user data of the current user account is created as usual.

In it, after saving for the first time, you will find the Arpeggio folder.

In this folder, in turn, subfolders are stored for each user bank.

However, you can later load individual arpeggios from the corresponding bank directories again individually.

As with SONGS, Styles or even Playbacks, TXT text files are created per bank when saving arpeggios in the respective folder (you can see these in the USB menu of the SEMPRA when the folder is open by tapping on "show all" on the left). You can open these files e.g. on your PC and thereby see which arpeggios are in the respective banks.



This screenshot shows the USB Media interface with the "show all" option selected on the left. The file list displays the following items:

- ..
- 001 001 My Arpeggio.APG
- 001 User Arpeggios 1 V-00.txt
- USER.ACI

The file size is 4160 B and the date is 31.05.2022 21:35.

Extension App „EasyEdit Arpeggio“

The SEMPRA Arpeggiator can be extended with the additionally available app "**EasyEdit Arpeggio**". With this extension you have quasi **a construction kit for arpeggios and styles(!)** at your disposal! You can also import existing guitar and style type templates from the template library into a style track with this extension app, so that this becomes a fixed part of the style. **Attention:** Arpeggio type templates cannot be imported into styles because of the special way of playing in the arpeggiator.

The previous instrumentation of the selected style track is always retained when importing templates! In contrast to the import of templates in arpeggios, the own instrumentation of the template is not taken over when importing into a style. It remains with the existing track instrumentation of the style. This can of course be edited in the style editor with the parameters there.

The other way round is also possible: Just export a track of a style pattern (not possible for GST guitar pattern!) as USER template into the template pool on your USB stick to the arpeggiator and use this template later in an arpeggio or also in another style!

Through the export function in the style editor, it is also possible for you to create your own templates for your arpeggios with this extension app! Simply use the familiar recording function of the style editor and export the recorded pattern as a template. The template format is always the "Style" format. The other template types cannot be created by yourself.

The import / export of templates ALWAYS takes place from/to USB stick - preferably the already known user stick to the arpeggiator, on which we have stored the template pool. When exporting pattern tracks as template to the stick, a name for the template is suggested to you, which is derived from the current style name, the pattern and the track. However, the name can be changed at will!

Furthermore, the import of MIDI Multi-Pads from the Yamaha™ keyboards is possible with this extension! To do this, load a multi-pad file via the USB menu under the file type "MIDI styles" as a temporary style. Afterwards you can export the templates from this "Style" track by track and compose your own arpeggio from it if necessary!

Let's have a look at the different possibilities in detail:

Integration in the style editor

At first you might be surprised: You will not find the functionalities of the supplementary app "EasyEdit Arpeggio" in the Arpeggio Editor or even in a separate display menu! Since the functions are closely linked to the Style Editor, especially to the score and recording functions there, the functions of the EasyEdit Arpeggio app are sensibly located there as well.

Let's call up the style editor for any style. You can access it via [MENU] - **Rhythm & Accompaniment - ACC orchestration**:



Attention: Details about the Style Editor can be found in the corresponding chapter of the main manual for your SEMPRA. We will therefore not go into detail about the functions of the editor here, but only describe the functions added by the "Easy Edit Arpeggio" app.

The other functions of the style editor are not affected by the "Easy Edit Arpeggio" app, only the supplementary functions of the app described below are added. You can find all the functions of the app on the "**Partiture**" subpage of the Style Editor. Call up this page once now:



If you now press the [SHIFT] or [SHIFT Lock] button at the bottom right of the display, you will see the added functions of the Easy Edit Arpeggio app in the list of action fields at the right of the display:



These are the two functions **Import Template (€)** and **Export Template (€)**.

Import template from USB pool into a style

With the new **Import Template** function you can import templates of guitar and style types (not arpeggio type!) from the USB pool into a style track of the pattern currently selected in the editor. If there is already data in the track that is being imported, it will be deleted and replaced by the score of the imported template.

Attention: The instrumentation of the style track into which you are importing is always retained when importing templates! In contrast to the import of templates in arpeggios, the own instrumentation of the template is not taken over when importing into a style, but only the score, i.e. the notes of the template are imported. The existing track instrumentation of the style remains. This can of course be edited in the style editor with the parameters there.

You perform the import as follows:

- If not already done, first insert the USB stick with the template pool into the SEMPRA. It is always required when importing/exporting templates.
- Select the style you want to edit and call the style editor.

- Switch to the editor page „Partiture“.

- In the **Pattern** field at the top left, select the style pattern you want to import into. Of course, you can also create a new style pattern first.

- Now use the **F-buttons** to select the style track into which you want to insert a template.



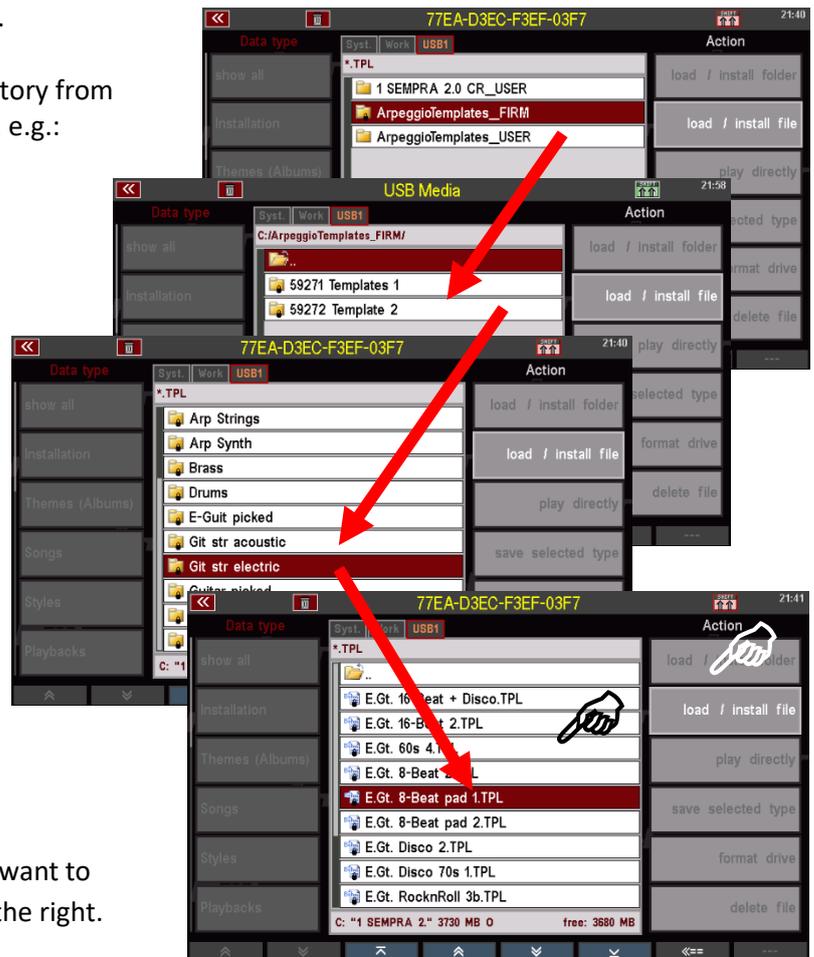
- Once you have selected the target pattern and track of the style, press and hold the **[SHIFT]** button to the right of the display and tap the **Import Template** action field on the right of the display.



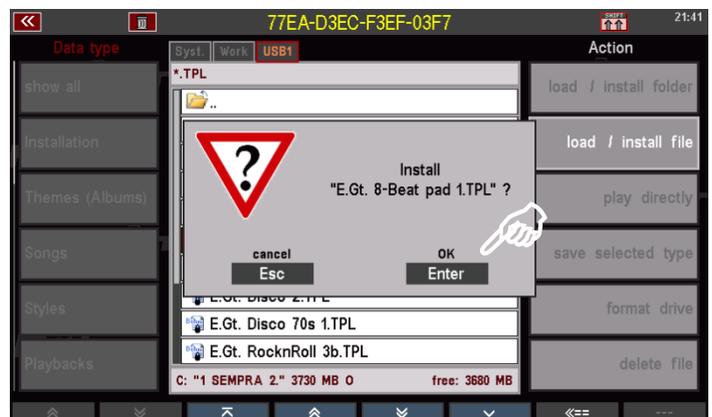
- A security query follows. Confirm with **[Enter]**.



- The display changes to the USB menu.
- Open here the desired template directory from which you want to import a template, e.g.:



- Place the cursor on the template you want to import and tap **Load / import file** on the right.
- A confirmation prompt follows. Confirm this with **[ENTER]**. The template is now imported and the display returns to the style editor.



If you now start the style playback, you will hear the score of the imported template on the selected track in the instrumentation set for the track.

You can now edit the style in the familiar way in the style editor and then save it in the modified version.



You can also repeat the import process, e.g. to try out other templates for the selected track or even other tracks.

To discard the changes and keep the original version of the style, you can also exit the style editor without saving it.

Export style track as template to USB

Now let's look at the reverse way: We want to export a track from a style pattern as a template to our USB pool:

In this case we create a user template that will be placed in the corresponding folder on the USB stick. During the export process we can give the new template a name and specify the category. This will assign the template to the appropriate subfolder in the USB directory. The category folders are created by the system the first time a template of a certain category is exported to the user directory on the stick.

- If not already done, first insert the USB stick with the template pool into the SEMPRA. It is always required when importing/exporting templates.
- Select the style from which you want to export a pattern track as a template, and call the Style Editor.
- Switch to the editor page „Partiture“.
- In the **Pattern** field at the top left, select the style pattern from which you want to export.
- Now use the **F buttons** to select the style track you want to export.
- Press and hold the **[SHIFT]** button to the right of the display and tap the action field on the right of the display **Export Template**.



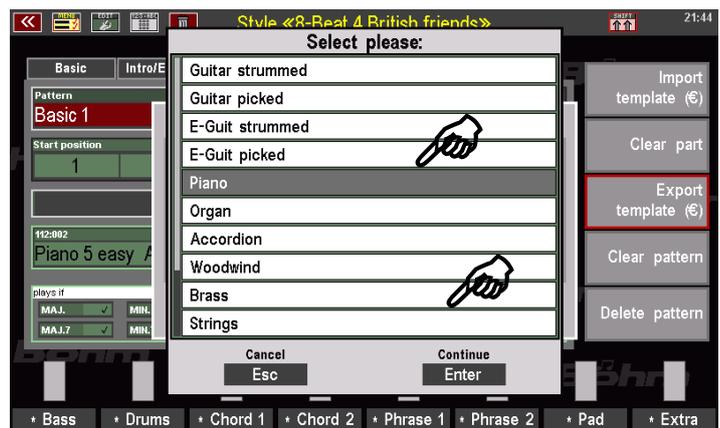
- An input box appears. Here you can first select a category for the template to be exported from an existing list. You can scroll through the possible categories in the "Category" field using the data wheel.



- You can also tap the field to bring up a list selection of possible categories.
- Make your choice, making sure that the selected category matches the character of the template you want to export. This will make it easier to find the right template later.

In our example we choose the category "Piano".

If you use the list selection, confirm your choice with **[Enter]**.



- Now type in the Name of template field and, if necessary, assign your own name for the new template here. You can also use the name suggested by the system. This is made up of the style name, the pattern and the selected track. In our example we assign the name "My Piano Beat".

- Confirm your entries with **[Enter]**.



The template is now exported and saved on the USB stick. The saving process is confirmed briefly in the display.

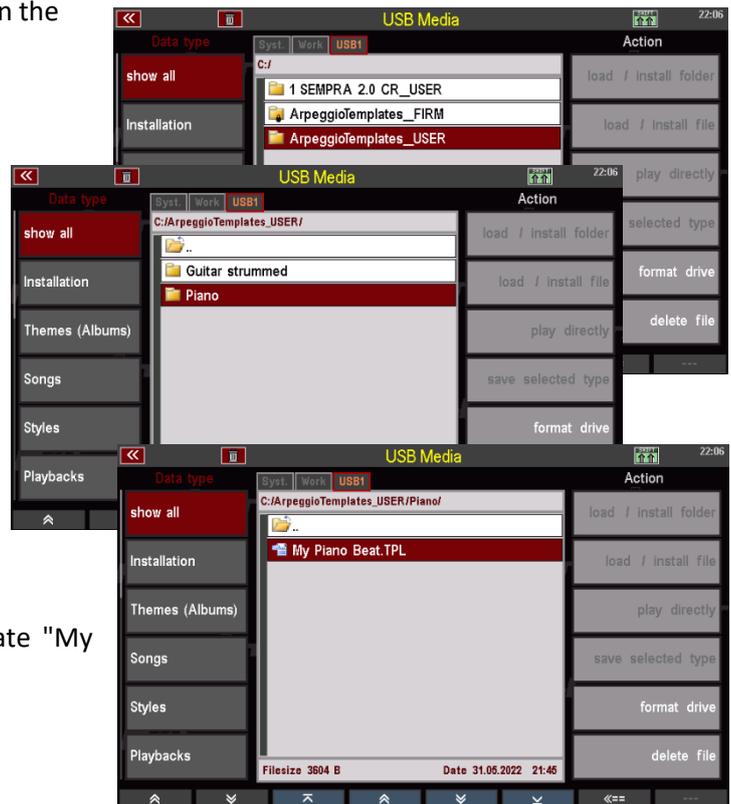
Now once we leave the style editor and go to the USB menu, we can locate the new user template there:

We open the folder **ArpeggioTemplates_USER** on the USB stick

If you have followed our example, we now find the category folder "Piano" in it, among others. This folder was created by the system because we exported a template of this category for the first time.

Tap on the "Piano" folder to open it:

In the folder we find the just exported template "My Piano Beat".



Now you know how to import templates from your USB pool (FIRM or USER templates) into styles with the help of the "Easy Edit Arpeggio" app, or how to export pattern tracks from styles as templates into your USER template library. In this way you can now exchange phrases between styles via the templates or take them over into your arpeggios or integrate templates from the Arpeggiator library into styles.

Recording your own templates

With the recording functions already known to you from the main SEMPRA manual on the "Score" page of the **Style Editor**, you can now of course also record your own templates by playing and recording pattern tracks there with the same functions that you can also use to record your own style tracks/patterns.

You can then use such recordings as templates for your own arpeggios. Simply export the desired recordings as a user template to your library on the template USB stick according to the explanations starting on page 52.

You can then use these self-created templates

- according to page 42 in the Arpeggio Editor into Arpeggios
- in the Arpeggio Editor or in Styles according to page 49.

In this way you can supplement your template library with your own recordings and expand your personal template library as you wish and use it when adapting existing styles or creating new arpeggios.

Tips for recording your own templates in the Style Editor:

- To define the length of the template (number of bars), select an existing style pattern with the desired length in the score editor and empty this pattern or the track (part) to be recorded by tapping the **[SHIFT]** button and the desired function on the right of the display.
- You can also use the **Create Pattern** function to create a new, empty pattern with the desired number of bars.
- The recording parameters like **Start Position** (bar position where the recording should start), **Quantisation** (during recording), Dynamics and **Aftertouch** (recording of aftertouch data yes/no) are valid as for Style recordings.



A tip for the setting of the Dynamics parameter:

When set to "dyn.", the full range of velocity is evaluated during recording.

You can also enter a value from **1...127**.

In this case, only a dynamic range between the set value this value - 30 is used during recording. So, for example, if you set the value "80" under Dynamics, a range of values between 50 and 80 will be used, if you enter 70 between 40 and 70, and so on.

The actual dynamic values generated by your playing during recording will be "compressed" accordingly in these cases: Values above or below the dynamic range resulting from the setting are included in it. This makes it much easier to achieve a balanced dynamic behavior of the notes played in relation to each other during recording. You do not have to concentrate so much on the dynamically correct striking of the notes, SEMPRA does this for you and ensures a balanced dynamic response of your recording.

- Start the recording as usual by tapping on the **Record** field on the right and then starting the accompaniment with the **[Start/Stop]** button or with the **[Sync.Start]** function. **[Sync Start]** is recommended if you want to record already on the "1" of the first bar.
- The instrumentation for the track to be recorded is set beforehand on the **Basic** page of the Style Editor. However, you can also specify the sound itself and its volume directly on the Score page of the Style Editor.
- The instrumentation parameters will be included in the later export of the recorded template. If you later import the template into your own arpeggio, the instrumentation specified during recording will be applied to the template. Of course, you can then change this in the arpeggio editor using the options available there.

If, on the other hand, you import templates into a style, the template instrumentation is not adopted; the instrumentation valid for the style track into which you are importing remains active.

Simplified recording of guitar templates (from BOS firmware 14.04.2023)

Starting with the SEMPRA operating software BOS from 14.04.2023 we introduce some new functions for the simplified import of own guitar tracks or templates in the style editor. Attention: Such tracks will also be exported as style sequence templates! These functions also do not offer all the possibilities of the original factory GST guitar tracks or templates, since the creation of real GST templates requires much more extensive operations. But nevertheless, the new functions described below greatly facilitate the simple recording of typical guitar runs or strummings.

The functionality here consists of a special mapping of some keyboard keys in the lower octave range of the keyboard **when recording mode is activated** on the score page of the Style Editor.

Attention: These functions are only available if the optional editor extensions EASY EDIT STYLE and EASY EDIT ARPEGGIO and thus the **GST-PLUS** functionality are present on the SEMPRA!!

Let's take a look at this in detail:

Preliminary settings

Call up the Style in which you want to record a new guitar track in a pattern in the Style Editor, i.e. **[MENU] - Rhythm & Accompaniment (2) - ACC orchestration (4)**.

First, make the instrumentation settings for the track you want to play in, as you would from normal style editing, on the BASIC page of the Style Editor. Or, more conveniently, you can select a track that already has a guitar on it. Pay particular attention to the following parameters:



first key – last key:

The full key range should be entered here.
So from first key "C3-000" to last key "g 6 -127".

Turnpoint/Chord:

Set the desired playing or fingering type here (melody 1 / 2, power, barré 1 / 2, open 1 / 2) for the guitar track to be recorded.
The setting you make here determines which strings are actually played on the keys in the recording mode are actually available on the keys for playing in.

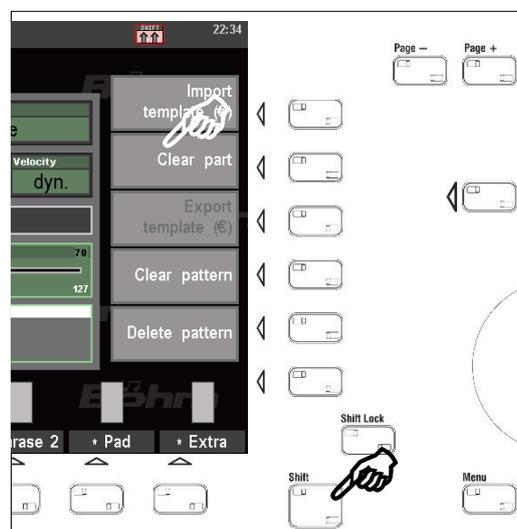
Now switch to the Score display page of the Style Editor. The track remains selected.

Select the pattern in which you want to re-record the guitar track in the **Pattern** field at the top left or via the corresponding buttons in the **Style button** area on the control panel. The 4 BASIC variations (basic rhythm) are recommended here.



If the track is to be re-recorded, it is recommended that you first delete the existing content for this track. To do this, use the **[SHIFT] + [Clear Part]** function on the right of the display. Clear Part deletes the track for the style pattern selected for editing.

If you now start playback via **[Start/Stop]**, you will hear that the selected track for the active pattern is now "empty".



Attention: If your source track was a **GST** track (recognizable by the chord type set in the field **chord** on the **BASIC** page of the editor), you may now have to switch back to the **BASIC** page and reselect the desired chord type in the turnpoint/chord field, because the previous clearing of the part initialized the setting for this parameter and set it to **Turnpoint - Standard**.



Try out instrument/recording function before recording

Then switch back to the score page of the editor. The track remains selected.

If you now play on the upper manual, you will still hear the registration just set there. In order to be able to play and hear the instrument of the track to be recorded instead, i.e. our guitar, tap on the Recording field on the right of the display (the field flashes).



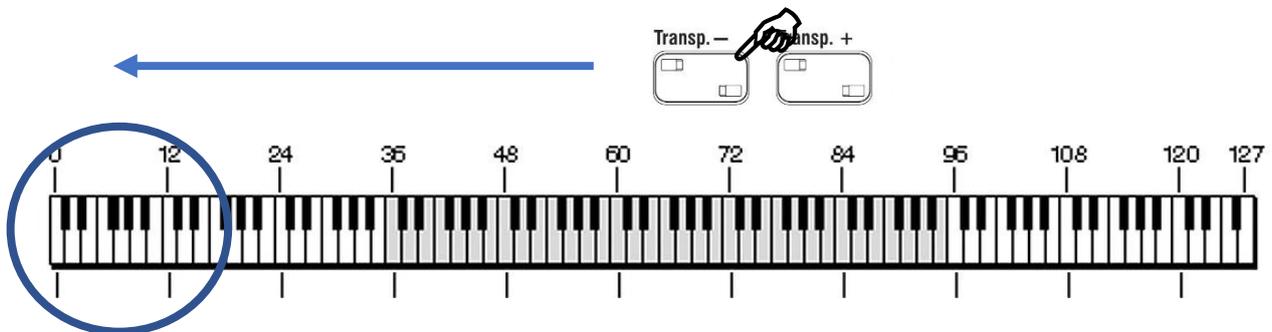
The recording mode is now "armed". But the recording does not start yet.

Attention: Make sure that the [Sync Start] button is not active (LED off!), otherwise playing a note on the upper manual would now start recording directly.

If you now play on the upper manual, you can hear the instrument of the selected track with its instrumentation settings.

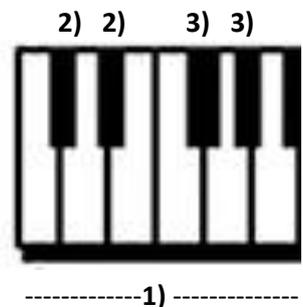
In order to reach the special keys for recording the guitar runs or chords, you must now - i.e. when recording mode is activated - press the transpose button [Transp. -] on the control panel several times (5x). This will octave down the playing range of the upper manual for the recording.

(ATTENTION: by pressing [Transp.-] and [Transp.+] at the same time you cancel the octave setting)



If you have transposed sufficiently low, you will now find the corresponding functions on the keys C - A in the middle octave of the keyboard:

- **1): on the white keys C – A:** the up to 6 strings of the guitar (which strings are actually present depends on the guitar fret type selected for the track on the BASIC page!)
- **2) on black keys C# and D#:** full chords playing all up to 6 (depending on fingering type) available strings in low (C sharp) or high (D sharp) inversion.
- **3) on black keys F# and G#:** chords consisting only of the lower up to 3 strings (F#) or only of the upper up to 3 strings (G#).



Play the various keys and familiarize yourself with the effect.

Note: on the accompaniment manual (lower manual on the left) you can specify the harmony in which the guitar keys on the upper manual should sound. This way you can try out different chord positions right away and hear how the guitar you play implements them.

Try playing runs or chords over the up to 6 individual string keys C...A. If certain keys - e.g. the C - do not sound, this has to do with the fingering type (Piano, Run, Power, Barré, Open) set in the instrumentation of the track! Only the strings/keys that correspond to the set fingering type are available.

To play chords, you can use the semitone keys C#/D# or F#/G# to trigger complete chords directly with a key, or you strike the chords via the whole tone keys from the single strings. In this case, you should make sure that you strike the keys with a slight time offset; this makes the chord attack more realistic and more guitar-like than striking all keys/strings absolutely synchronously.

Have you got some practice on the "virtual" guitar? Then you're ready to go, and we'll start the actual recording!

Start recording

You can now press the [Start/Stop] button to start the recording. The bar in the middle of the display shows the current bar position. If necessary, let the pattern run through once twice without playing so that you get into the "groove". Then start a new run and play your guitar line as a run or by strumming the chords on the "string keys".

A few more tips for recording:

- Record in C major.
- If you already feel in the groove and you want to record directly on beat "1" of the first bar, you can also start the recording via Synchro-Start with the first keystroke on the upper manual. To do this, first switch on the **[Sync.Start]** button and start playing directly. With the first key you play, the recording starts.
- It is recommended that you mute the other style tracks, if necessary, before you start recording (**[Mute]** button under the volume controls for the accompaniment at the top left of the control panel). This allows you to concentrate on your playing while recording and not be irritated by other "playing along" tracks. Only the combo group on which the track to be recorded is located must remain active, of course, so that you can hear the instrument to be recorded.
- You can also use the **Metronome** field on the right of the display to switch on a metronome as a clock generator. This will not be recorded, of course. This is recommended, for example, for recordings that are to be made without or with a muted drum track.

Attention: With each new pattern run, a new recording layer is recorded while recording is in progress. In the Recording field on the right side of the display, you can see the number of recording layers already present.

When you have finished recording, stop the recording with **[Start/Stop]**.

If you have made a mistake, you can **delete latest recording** level by tapping on the referred field. The number of recording levels displayed in the Recording field is reduced by 1 with each deletion.

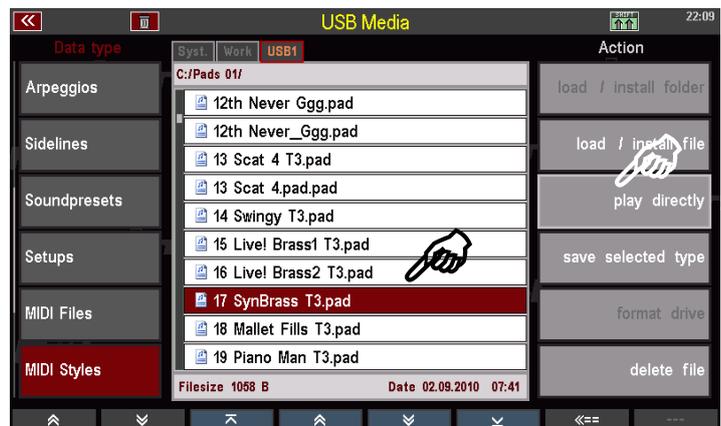
When you are satisfied with your recording, you now have the following options:

- Save the style selected in the editor with the newly recorded guitar track as a user style. This provides you with a new version of the style that contains your self-recorded guitar track in the pattern selected for the recording.
- In the same way, you can now also record the guitar in further patterns of the style itself. In this way, you can gradually replace the entire track across all patterns with your own recordings. Then save the style as a user style.
- You can export your recording as a template to your template library on USB stick:
- To do this, the template stick must be plugged in. Save the recording in the same way as described on page 51.

Import of Multi-Pad files in YAMAHA ® format

Another way to expand your template pool is to import multi-pads (MIDI format) in Yamaha format. Such multi-pads can be loaded into SEMBRA as MIDI style files via the USB menu and opened in the style editor. Here, tracks from these files can then be exported as templates and then used in arpeggios or styles. Here is an example:

- Load the multi-pad files to be imported (files in *.PAD format) onto a USB stick and insert it into the SEMBRA.
- Open the USB menu and select the file type **MIDI Styles** on the left side.
- Select the desired pad file in the center with the cursor and tap the **[direct play]** field on the right. This loads the multi-pad temporarily into the SEMBRA but does not save it permanently.
- Exit the USB menu. In the basic screen, you will now see the loaded Multi-Pad displayed in the Style field.



- Call up the Style Editor and switch to the **Partiture** page. The PAD is now open in the editor.
The Multi Pads usually occupy the first four tracks in Pattern **Basic 1**. All other patterns are empty.



Here you can now export the desired track(s) from the Multi Pad as a template to the USB pool via **[SHIFT] + Export Template** as described in the previous section and use them in your arpeggios or styles accordingly.

Appendix 1: Overview SEMBRA Arpeggios

Firm-Arpeggios 1 (firm bank 1)

Bank|No.|Name

101 001 !Empty Arpeggio!	101 033 3Z Brass Phrase 3 Swing
101 002 Piano classic 1	101 034 3Z Brass Phrase 4 Swing
101 003 Marimba moves	101 035 3Z Brass mut. Phrase 5 Swing
101 004 Arp. Synth. 2-arp. 2-one-note	101 036 3Z Brass mut. Phrase 6 Swing
101 005 Arp. Synth. up+down pan.	101 037 Country-Guitars-1 + perc.
101 006 Soft Brass Swing 1	101 038 Brass-chord swing mix
101 007 Swing voices 1	101 039 3Z Muted trumpet swing mix
101 008 Piano 4 British friends	101 040 Piano trampers mix
101 009 Drums 1	101 041 3Z Brass slow swing mix 1
101 010 Piano Ballad 1	101 042 Arp. Paning harps + synth.
101 011 Guitars Ballad 1 3-pick 1-strum	101 043 Arp. Paning synths 1
101 012 Harp Gliss. loops + 2-perc.	101 044 Arp. Paning synths 2
101 013 E.-Guitars Slow-Rock house of t.	101 045 Arp. Synth. 8-16-32
101 014 Harp Glissandi 4-4 (permanent)	101 046 Arp. Synth. dance mix 1
101 015 Piano Ballad 3	101 047 Piano Ballad 4 2-Pia. E.Gt. perc.
101 016 Harp Glissandi (no loop) 1	001 048 Arp. Slow-R. 1-Synth. 3-Guit.
101 017 Arp. machine 1 16+8 4-tracks 1	101 049 Piano super tramper
101 018 Arp. Four Synths	101 050 Arp. machine 1 16+8 4-tracks 2
101 019 Arp. 2-harps + 2-synths	101 051 Arp. Synth. dance mix 2
101 020 Arp. Synth. waiting loops	101 052 Piano Ballad 2
101 021 Arp. + chord swing Biscaya	101 053 Guitars Jive 1 + claps
101 022 Harp Glissandi (no loop) 2	101 054 Guitars-1 Bossa 3-strum + perc.
101 023 Guitars-1 8-Beat 2-strum 2-pick	101 055 E.Guitars-1 1-pick 2-strum + perc.
101 024 Guitars-1 16-Beat 3-Guit.+perc.	101 056 Guitars D.Fox 2-strum 1-Sy.Arp 1-perc.
101 025 Guitars-2 16-Beat 2-E.Gt.+2-perc.	101 057 Guitars Ballad 2 Gt.-mix
101 026 Guitars-2 8-Beat 2-strum 2-pick	101 058 Kanon Bruder
101 027 Unpl. Guitars + percussions	101 059 Accordion J.L. swing 1
101 028 Guitars-3 8-Beat 2-strum 2-pick	101 060 Kanon Magnificat
101 029 Guitars-1 Rumba 2-strum 1-pick perc.	101 061 Guitars-1 English-Waltz
101 030 Guitars-1 Slow-R. 3-strum 1-pick	101 062 E.Gt. Disco 70s
101 031 3Z Brass Polka mix 1	101 063 E.Gt. Samba mix 1
101 032 3Z Brass Phrase 2 Swing	101 064 Guitars-4 8-Beat 3-strum + perc.

Firm-Arpeggios 2 (firm bank 2):

Bank|No.|Name

102|001|3Z Brass slow swing mix 2
 102|002|3Z Brass slow swing mix 3 trigger
 102|003|3Z Brass Party mix 2 trigger
 102|004|Arp. Pizzicato Waltz 4-var.
 102|005|Arp. Pizz.+ Harp Waltz mix 1
 102|006|Arp. 2-Guit. Strings Harp Waltz mix 2
 102|007|Arp. Perc. + Synth. moves 1
 102|008|Arp. 2+2 Harps 6-8 + Slow-Waltz
 102|009|Arp. Synths 6-8 1
 102|010|Arp. Synths 6-8 1-16tr machine
 102|011|Tusch 3-4 Version 1
 102|012|Tusch 3-4 Version 2
 102|013|Tusch kurz 3-4 Version 1
 102|014|Tusch 3-4 Version 3
 102|015|Tusch 4-4 Version 1
 102|016|Tusch 4-4 Version 2
 102|017|Narhalla-Art Thema
 102|018|Arp. Strings down 1 1-8tr
 102|019|Arp. Strings down 2 6-8tr
 102|020|Arp. Strings up 1 1-8tr
 102|021|Arp. + E.Gt. party promised
 102|022|Arp. Synth. timemix
 102|023|Arp. Synth. up down 7 var. on 4
 102|024|Arp. Synth. ultimate 7th
 102|025|E.Gt. and Pepes Brass 1
 102|026|E.Gt. and Pepes Brass 2
 102|027|Arp. synth 1 7th up
 102|028|Arp. Synths 6-8 3-down on 7th
 102|029|Arp. + E.Gt. party entertain
 102|030|Arp. soft Ballad mix 2
 102|031|Arp. Synths 6-8 soft 1 1-16tr
 102|032|Arp. Synths 6-8 soft 2 1-16tr
 102|032|Arp. Synths 6-8 soft 2 1-16tr
 102|033|Arp. Synths 6-8 tr soft 3 4bars
 102|034|Arp. chord share waltz pizzic. 1
 102|035|Arp. chord share swing brass 1
 102|036|Chord share Piano Ballad 1
 102|037|Chord share Piano Ballad 2
 102|038|Chord share Brass Medium swing 1
 102|039|Chord share Brass Party 1
 102|040|Arp. soft Ballad mix 1
 102|041|Arp. soft Ballad mix 3
 102|042|Chord share Brass swing
 102|043|Pop Rock easy guitars 1

Art-No. 42403 Firm-Arpeggios 3 (firm bank 3) optional software pack, GST-Plus compatible

Bank|No.|Name

103|001|Schlager-Rock chordshare Gt.
 103|002|Deutsch-Rock chordshare acoust.Gt.
 103|003|Soft Latin mix 2-guit. 2-perc.
 103|004|Beguine-Beat 1 3-guitars perc.
 103|005|Rock chordshare Power-fx-Gt.
 103|006|Arp. soft Ballad mix 4
 103|007|Slow W. mix 1 2-guit. harp. brass
 103|008|Slow W. mix 2 2-guit. arp. tamb.
 103|009|Arp. Dance-Party mix 1
 103|010|Arp. Dance-Party mix 2
 103|011|Schlager 3 triple guit. pia. sax snap
 103|012|Disco + 16-Beat 2-E.Gt. 2-perc.
 103|013|Disco 2-E.Gt. arp. claps
 103|014|Schlager 1 guit. arp. 2-perc.
 103|015|Soft funky + Reggae 2-E.Gt. 2-perc.
 103|016|Guitars-3 8+16-Beat 2-guit.+2-perc.
 103|017|Guitars-4 8+16-Beat 2-guit.+2-perc.
 103|018|Shuffle mix 1 2-guit. perc. snap
 103|019|Samba mix 2 2-guit. 2-perc.
 103|020|Bossa 2-guit. 2-perc.
 103|021|Slow Bossa 2-guit. 2-perc.
 103|022|Swing mix 1 2-guit. perc. clap
 103|023|Street Guitars 1 3-guit. perc.
 103|024|Street Guitars 2 3-guit. perc.
 103|025|Street Guitars 3 3-guit. perc.
 103|026|Funky mix 2 brass 2-guit. clap
 103|027|Jive mix 1 2-E.Gt. perc. claps
 103|028|Twist mix 1 2-piano guit. tamb.
 103|029|Twist mix 2 2-piano guit. tamb.
 103|030|Slow W. mix 3 piano guit. harp perc
 103|031|Slow-W.(triple) pia. guit. harp perc
 103|032|Country-Guitars-2 3-guit. tambourine

103|033|Country-Guitars-3 3-guit. tambourine
 103|034|Tango mix 1 2-guit. accordion perc.
 103|035|Tango mix 2 2-guit. accordion perc.
 103|036|Waltz mix 1 acc. guit. piano perc
 103|037|Waltz mix 2 acc. guit. piano perc
 103|038|Country Waltz mix 1 3-guit. tamb.
 103|039|Ballad mix 2-guit. piano tamb.
 103|040|Ballad mix 2-guit. arp. tamb.
 103|041|Slow classic mix 1
 103|042|Slow classic mix 2
 103|043|Swing mix 2 arp.-brass piano guit snap
 103|044|Polka mix 4 2-accordion guit. tamb.
 103|045|Polka mix 3 brass arp-acc. guit. tamb.
 103|046|Schlager 2 synth arp. guit. perc.
 103|047|German songwriter drum perc. 2-guit.
 103|048|Modern Ballad drums 2-piano guit.
 103|049|Espanol 1 3-guitars + perc.
 103|050|Espanol 2 3-guitars tambourine
 103|051|Espanol 3 3-E.Gt. + tamb.
 103|052|Slow-Rock Ballad 2-pia. guit. perc
 103|053|Shuffle mix 2 2-guit. piano tamb.
 103|054|Super soft Ballad 2-guit. 2-perc.
 103|055|Soft Ballad 2-guit. arp. perc.
 103|056|Rock mix 2-guit. bell-cymb. tamb.
 103|057|Blues mix 1 2-guit. piano snap
 103|058|Entert. 1 guit. synth. arp. tamb.
 103|059|Entert. 2 guit. synth. eff. tamb.
 103|060|Alpin waltz 1 2-guit. arp. chimes
 103|061|Alpin waltz 2 acc. guit. tamb. chimes
 103|062|Shuffle 50+60s 2-guit. piano tamb.
 103|063|Banjo Shuffle banjo guit. brass tamb.
 103|064|Latin mix 3-guit. perc.

Appendix 2: Styles and SONG-registrations to the Arpeggiator

Additional styles in the Arpeggiator package, Firm-Style Bank 105:

Bnk|No.|Name

105|001|Simply dance base
 105|002|8-Beat 70s Guitars
 105|003|8-Beat Piano Ballad soft
 105|004|Soft chill pad Beat
 105|005|Biscaya Slowfox
 105|006|Valentinos Beat
 105|007|8-Beat stand. Guitars
 105|008|Swing Guitars
 105|009|6-8 Modern Waltz
 105|010|6-8 Internat. Slow-Rock
 105|011|6-8 Machine Slow-Rock
 105|012|8-Beat 4 British friends

Style Basic registrations (SONG-Presets) to the additional styles (Firm-SONG Bank 119):

Bnk|No.|Name

119|001|Simply dance base
 119|002|8-Beat 70s Guitar
 119|003|8-Beat Piano Ballad soft
 119|004|Soft chill pad Beat
 119|005|Biscaya Slowfox
 119|006|Valentinos Beat
 119|007|8-Beat stand. Guitars
 119|008|Swing Guitars
 119|009|6-8 Modern Waltz
 119|010|6-8 Internat. Slow-Rock
 119|011|6-8 Machine Slow-Rock
 119|012|8-Beat 4 British friends

DEMO song registrations (User data) USER song bank 016:

Bnk|No.|Name

016 001 X-Demo Gt. 1 Arp.-app	016 010 X-Demo templates mix 3 Tusch
016 002 X-Demo Gt. 2 Arp.-app	016 011 X-Demo templates mix 4
016 003 X-Demo Gt. 3 Arp.-app	016 012 X-Demo chord share
016 004 X-Demo Arp.-trigger 1 upper	016 013 X-Demo Gt. 4 Street*
016 005 X-Demo Arp.-trigger 2 upper	016 014 X-Demo Arp. classic + soft*
016 006 X-Demo Arp. 1 Synth	016 015 X-Demo Arp. Piano 1*
016 007 X-Demo templates mix 1	016 016 X-Demo Arp. Piano 2 + more*
016 008 X-Demo templates mix 2	016 017 X-Demo Arp. Party*
016 009 X-Demo Arp. 2 Synth	016 018 X-Demo Arp. Partyrock*

** included in the demo SONG bank for
Arpeggiator-Bank 3 (Art.-No. 42403)*

Appendix 3: New AMADEUS sounds to the Arpeggiator

Bank No.	Name
111 43	Str. Ens.1 octAC
112 44	M3 Symphony HS
112 45	EpicHorns HS
113 108	Ukulele Rainbow
114 4	ModernSteel 12-S
114 5	Modern St.Gt AC
114 6	ModernSteel A
114 33	MultiGit.>1 vs
114 34	CountryGt + oct.
114 35	Nyl.+steel.Gt.AC
114 37	Akzent E.Gt 1 vs
114 38	Solo Jazz Guitar
114 42	Multisteel G.2vs
114 43	Multist.Gt h.vs
114 44	Steel univers 1
114 45	Steel uni. FX EQ
114 47	Octsteel uniFXEQ
114 81	Steel.Gt flat
114 82	Steel.Gt warm
114 83	Nylon.Gt flat
114 84	Nylon.Gt dark
114 85	Folk.Gt flat
114 86	Folk.Gt warm
114 87	Folk.Gt chorus
114 88	Folk.Gt 12 str.
114 91	Span. Gt flat
114 92	Span. Gt warm
114 96	Z3 Str.pd4 hiCel
114 97	Z3 Str.pd3 soft
114 98	Z3 Str.pd 2
114 99	Z3 Str.pd 1
114 100	Z3 2Tromb.+1Tru.
114 101	Z3 Tromb.+Tru. 2
114 102	Z3 Brass Set 1
114 103	Z3 3 Trumpets
114 104	Z3 Brass Set 2
114 105	Z3 Sax.mt-Tr.Cla
114 106	Z3 mut. Trumpets
114 107	3L mut.trumpets
114 108	3L 2Tromb.1Tru.A
114 109	3L 2Tromb.1Tru.B
114 110	3L Brass ensemb.
114 111	3L Brass Set 2
114 112	3L Sax.mt-Tr.Cla
114 113	3L 3 Trombones
114 114	4L Brass Set 3
114 120	4L Pizzicato pan



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