Chapter 12 *Using the MIDI Time Piece II Front Panel Controls*

About this chapter

This chapter explains how to program the MIDI Time Piece II from the front panel. It also explains what the PANIC button does, and how to restore the factory default settings in the MIDI Time Piece II.

Using the LCD

The MIDI Time Piece II front panel liquid crystal display (LCD) is a 2 by 16 character, back-lit display.

With the LCD and four front panel knobs and the Enter button, you can control just about every capability in the MIDI Time Piece II. (If you're curious, see "A few things the LCD can't do..." on page 118.)

☛ Please note: changes that you make to the MIDI Time Piece II in the LCD do not automatically get reflected in the MTP II Console software. If you have made changes using the LCD, and you want the software to reflect those changes, choose Verify Network from the Utilities menu MTP II Console or click Status in the Network Configuration window.

Understanding the LCD window structure

The LCD provides 11 windows that are organized around its primary features. These windows are displayed across the top of Figure 12-1 on page 96. Several windows have sub-windows with additional parameters, which are shown below each main window.

☛ Note: if you have an original MIDI Time Piece connected to the network port of the MIDI Time Piece II, an additional, 12th window is added in the LCD between the BASE SETUP and the PATCH SELECT windows.

MIDI TIME PIECE II LCD WINDOW STRUCTURE

BASE SETUP	IMPORT/ EXPORT MTP1 (Only appears with MTP 1)	PATCH SELECT	GLOBAL HARDWARE SETUP	MIDI DATA DUMP	SMPTE CONTROLS
MODIFIER		USE BASE SETUP	MAC SPEED		SMPTE CONVERT (MTC, DTL, NONE)
		USE MODIFIER (1 THRU 4)	NETWORK CONNECT-ION & BOX ID		SMPTE VOLUME OUT
		TRIGGER	LCD CONTRAST		SMPTE FRAME RATE (24, 25, 30, DROP)
		PATCH NAME/ SAVE	RUNNING STATUS		SMPTE DES-TINATION (MAC, etc.)
			DIRECT CONNECT MODE		STRIPE START
			RESET ALL DATA		JAM SMPTE FRAMES

Figure 12-1: The MIDI Time Piece II window structure. The twelve main windows are displayed across the top in the double-ruled boxes. Use the WINDOW knob to scroll horizontally through the top row of main windows. Use the CURSOR knob to scroll vertically through the sub-windows listed below each main window.

PEDALS	KNOBS	MIDI ROUTING	MUTE MIDI DATA	MIDI CHANNEL MAP	BASE SETUP NAME
PEDAL TYPE	KNOB START/ STEP SIZE	ROUTING BY CABLE	MUTING PARAMETERS	INPUT CHANNEL REMAP	WRITE OVER
POLARITY OR THRESHOLD & DECAY	RANGE	ROUTING BY CHANNEL		OUTPUT CHANNEL REMAP	
RANGE OR CLICK TO MIDI OUTPUT	DATA ASSIGNMENT & OUTPUT ASSIGNMENT				
OUTPUT ASSIGNMENT					

Using the MIDI Time Piece II Front Panel Controls

Getting familiar with the LCD conventions

Here are several conventions that will help you navigate through the LCD display:

- Left and right arrows indicate that there is another screenful of data to the left or right that relates to the current window.

```
←                                    →
```

- "Y/N" means to press the YES/NO button to confirm or execute something you have just done in the LCD.

- "<E>" means to press the ENTER button to confirm or carry out something you have just done in the LCD.

- "N" or "Y" means to press the YES/NO button to toggle something from N to Y or Y to N. "Y" means "on" or "enabled" and "N" means "off" or "disabled".

- When choosing a base setup, modifier, or patch, "N" means that the base setup or modifier has not been called up. (Press the YES/NO button to recall it.) "Y" means that the modifier, base setup or patch has been called up. In this case, disable the modifier, base setup, or patch by enabling a different one.

- When selecting cables in the LCD, the cable range can either be 1-8 or 1-16 if you have two MIDI Time Pieces. "MAC" or "M" stands for the Macintosh (computer port), "NET" or "N" stands for the network port, and "mac" or "m" stands for the computer port on a MIDI Time Piece that you have networked to the one you are working with.

- If you find yourself in window that asks you to save settings that you have made, and you do not want to save the changes, turn the WINDOW knob to exit the window and cancel the operation.

Using the knobs to control the LCD

Here is how the four knobs control the LCD:

- Use the WINDOW knob to select a main window. LCD has eleven main windows that correspond to the MIDI Time Piece II's primary capabilities.

- Use the CURSOR knob to select variables within each window. A variable is a numeric or text item that flashes when it is selected. When selected, you can change it with the VALUE knob.

- Use the VALUE knob to change the currently flashing numeric or text item in the LCD.

- Sometimes the LCD has *two* flashing variables. In this case, one of them is underlined. Use the SELECT knob to change a flashing, underlined variable.

When the LCD and software conflict

If you've been using the MTP II Console software on the computer to edit the MIDI Time Piece II, the LCD may not be able to accurately reflect the changes you have made from the software because the software can do things that the LCD cannot. For example, you can program a knob to send system exclusive data from the software, but this is not possible from the LCD. If there is any doubt, check the software since it can accurately reflect everything about the MIDI Time Piece II.

Working with base setups

For a complete definition of base setups, see "What is a "base setup"?" on page 77 before reading this section.

Think of a base setup as a picture of all the MIDI Time Piece II's current internal settings saved all at once. This includes its cable routing connections, muting and rechannelizing settings, SMPTE convert settings—everything.

The MIDI Time Piece II has eight internal base setups; each can store its own unique settings. One of the eight base setups is always active, and it's name and number are displayed in the BASE SETUP window. Any changes you make in any of the LCD windows are remembered until you switch to a different base setup. At any time, you can add changes you've made to the current base setup. Or, you can save the

current base setup, along with the changes, as a different base setup that replaces one of the eight. (See "Making changes to a base setup" on page 100.)

Selecting the current base setup

The BASE SETUP window lets you call up one of the MIDI Time Piece II's eight internal base setups.

```
BASE SETUP          1
   Basic Studio     Y→
```

To select a base setup:

1. **Use the WINDOW knob to go to the BASE SETUP window.**

2. **Turn the VALUE knob until you see the name and number of the desired base setup.**

3. **Once you selected the desired base setup, press the YES/NO button to recall it.**

    Notice that only one base setup can be called up at a time.

Making changes to a base setup

To make changes to a base setup:

1. **Select the base setup as described in the previous section.**

2. **Make any changes you like to the base setup by using any other windows in the LCD.**

    You can select modifiers, change cable routings, or anything you want.

3. **Use the WINDOW knob to go to the BASE SETUP NAME window.**

    It's the window farthest clockwise.

4. **If desired, use the VALUE and CURSOR knobs to edit the base setup name.**

5. **Press the ENTER button.**

You'll now see the following window.

```
╔════════════════════════════════════════╗
║  WRITE OVER                    1        ║
║  ←  Basic Studio              N         ║
╚════════════════════════════════════════╝
```

6. **Make sure that the original base setup appears in the LCD.**

If not, use the VALUE knob to select it. This is because you are going to replace the original base setup. (Although, if you want, you can preserve the original by writing over a different base setup.)

7. **When you have selected the base setup you want to replace, press the YES/NO button.**

The new base setup replaces the old one.

Changing the name of a base setup

Use the same procedure as "Making changes to a base setup" on page 100 to rename a base setup.

Working with modifiers

For a complete definition of a modifier, see "What is a modifier?" on page 78.

A modifier is any command, or set of commands, that you can program the MIDI Time Piece II to do. For example, a modifier could be the command to "connect input cable 3 to output cable 5".

Modifiers cannot be created or edited in the LCD. They can, however, be called up in the LCD.
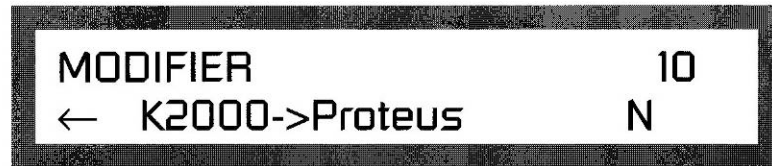
Calling up a modifier

The MODIFIER window lets you call up a modifier that you have created with the MTP II Console software.

To select a modifier:

1. **Use the WINDOW knob to got to the BASE SETUP window.**

2. **Use the CURSOR knob to got to the MODIFIER window.**

```
┌─────────────────────────────────┐
│ MODIFIER               10        │
│ ←   K2000->Proteus     N         │
└─────────────────────────────────┘
```

3. **Turn the VALUE knob until you see the name and number of the desired modifier.**

4. **Once you selected the desired modifier, press the YES/NO button to recall it.**

   You can recall as many modifiers at a time as you want.

Building a patch

For a definition of a patch, see "What is a patch?" on page 85.

A patch is built using the base setups and modifiers that are stored in the MIDI Time Piece II's memory.

To build a patch from the LCD:

1. **Use the WINDOW knob to go to the SELECT PATCH window.**

```
┌─────────────────────────────────┐
│ SELECT PATCH           26        │
│ NO PATCH               N→        │
└─────────────────────────────────┘
```

2. **Turn the CURSOR knob one click to the right to the USE BASE SETUP window.**

```
┌─────────────────────────────────┐
│ USE BASE SETUP          1        │
│ ←  Basic Studio         →        │
└─────────────────────────────────┘
```

3. **Use the VALUE knob to select the one of the eight base setups or NONE (no base setup).**

4. **Turn the CURSOR knob one click to the right to the USE MODIFIER window.**

```
USE MODIFIER          10
← 1>   NONE           N→
```

5. **Use the VALUE knob to select a desired modifier or to select NONE.**

   You can assign up to four modifiers to the patch. To assign a second, third and fourth modifier, use the SELECT knob and VALUE knob for each one.

6. **Turn the CURSOR knob one click to the right to the TRIGGER window.**

   The trigger is the MIDI patch change event that will call up the patch. You define what patch change, as well as what cable and channel it will come from in the network. This window provides three parameters, which can be selected with the CURSOR knob: the MIDI channel (CH), the patch change number (PC), and the source cable (IN).

```
TRIGGER       ------
← IN A    CH 1      PC127   →
```

7. **Use the CURSOR and VALUE knob to set the trigger parameters as desired.**

8. **Turn the CURSOR knob one more click to the right.**

   The name patch window appears. Use the CURSOR and VALUE knobs to adjust the name as desired.

9. **Press the ENTER button to save the patch settings and name.**

Selecting a patch

To select a patch:

1. **Use the WINDOW button to go to the SELECT PATCH window.**

2. Use the value knob to select the desired patch.

3. Press the YES/NO button to call up the patch.

Making the global hardware settings

Go to the GLOBAL HARDWARE window using the WINDOW knob. Make the global hardware settings with the CURSOR and VALUE knobs as follows:

MAC SPEED

```
MAC SPEED              FAST
←   xmit to mac   1X        →
```

Your choices here are 1 MHz or FAST. Choose the speed that matches the MIDI software you are running on the Macintosh. For a complete explanation, see "Using "FAST/1X" mode" on page 20.

NETWORK CONNECTION AND BOX ID

```
NET CONECT          MTP1
←   BOX ID   1--8            →
```
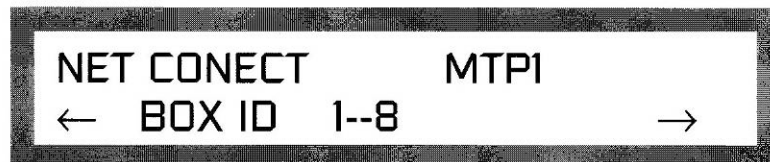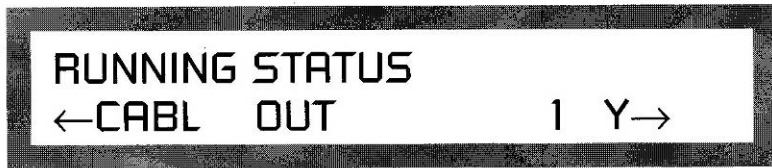
NET CONECT is used to describe what is connected to the network port. Choices fo BOX ID are 1-8 or 9-16. See "Making the network settings on the MTP II" on page 26 for detailed information about these settings.

LCD CONTRAST

```
LCD CONTRAST
←                      ■     →
```

Use the VALUE knob to change the LCD contrast.

RUNNING STATUS

```
RUNNING STATUS
←CABL   OUT              1 Y→
```

By default, the MIDI Time Piece II uses running status on its output cables as prescribed by the MIDI specification. Running status is a method of data transmission that uses less data, thereby conserving effort on the part of the MIDI Time Piece II and the receiving device.

Defeating running status solves problems with devices that do not support it, such as the JL Cooper FaderMaster and Emu Emulator II pitch bend. Running Status is about 25% more efficient than non-running status, so don't defeat it unless you have to. If you are not sure whether a MIDI device uses running status, and you encounter strange problems such as stuck notes, try disabling running status on the output cable to the device.

Use the VALUE knob to select the cable and the YES/NO button to disable (or enable) running status.

DIRECT CONNECT

```
DIRECT CONNECT
←CABLE     X  <>  MAC  →
```
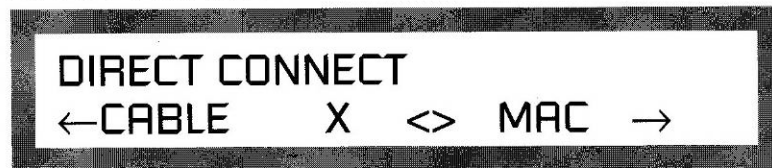
Direct connect is a special mode that allows non-standard MIDI data transmission between a MIDI device and the Macintosh. In this mode, all cable merging is disabled. You may need to use Direct Connect mode with hardware that does not conform to standard practices. For example, some samplers require Direct Connect mode in order to perform sample dump transfers to and from the Mac. If you have difficulty with sysex transfers, try Direct Connect mode.

> ☛ Note: the MIDI device must be connected to a MIDI IN and a MIDI OUT with the same number.

Use the VALUE knob to select the cable that the device is connected to.

> ☞ Important note: when the MIDI Time Piece II is in Direct Connect mode, it cannot receive or send data from any other ports except the direct connect ports.

Direct Connect mode can only be turned on and off with the front panel LCD.

RESET ALL DATA

```
RESET ALL DATA
←    ENTER = YES
```

This window resets the MIDI Time Piece II to its factory default settings.

> ☞ BEWARE! When you reset all data, you lose everything in memory, including all modifiers and any modifications you have made to the base setups.

Performing a MIDI data dump

The DATA DUMP window (selected with the WINDOW knob) causes the MIDI Time Piece II to transmit several system exclusive messages to the computer and to output cable 8. These messages contain a description of the current state of the MIDI Time Piece II at the time of the bulk dump (not including modifiers and base setups other than the current base setup).

To initiate the bulk dump, press ENTER.

Receiving a MIDI data dump

To get the MIDI Time Piece II to receive a MIDI data dump, transmit the data dump from software running on the Mac, or transmit it from a sequencer or other device connected to MIDI IN number 8. The MIDI Time Piece II is ready to receive the dump at all times; no special preparation is needed. The data dumps must be received from either the computer port, the network port, or MIDI IN cable 8.

Using the SMPTE controls

Use the WINDOW knob to go to the SMPTE window. Make the SMPTE settings with the CURSOR and VALUE knobs as follows:

SMPTE CONVERT

```
SMPTE CONVERT
←LTC     SEND MTC          →
```

This window lets you choose what SMPTE time code will be converted to with the VALUE knob: MIDI time code (MTC) or direct time lock (DTL). If you don't want it to convert, choose NO CONVERT. The "LTC" stands for *Longitudinal Time Code*. If you are curious, see "Two forms of SMPTE: LTC versus VITC" on page 151.

SMPTE VOLUME OUT

```
SMPTE VOLUME OUT
←                  ■         →
```

Use the VALUE knob to increase or decrease the audio level of SMPTE output.

☞ Note: this display in the LCD provides a higher degree of resolution than the MTP II Console software when adjusting the SMPTE output level. If you need to fine-tune the level, use the LCD instead of the software.

SMPTE FRAME RATE WHEN STRIPE

```
SMPTE FRAME RATE
←WHEN STRIPE     30        →
```

Use the VALUE knob to select the frame rate for striping.

☞ Note: the MIDI Time Piece II does not support the 29.97 time base. When striping 30 fps or drop frame, it runs at 30 fps.

SMPTE DESTINATION

```
SMPTE DESTINATION
←     CABL     1  >    N    →
```

This window determines where the MIDI Time Piece II sends MIDI Time Code or Direct Time Lock when it is converting or generating time code. By default, it sends time code to the computer only. To send time code to another cable, use the SELECT knob to choose the cable and use the VALUE knob to enable time code (Y) or disable it (N).

STRIPE START

```
STRIPE       START
←   00:00:00        N      →
```

Use the CURSOR AND VALUE knobs to set the start frame for striping. Press the YES/NO button to start striping (Y). Press it again to stop striping (N). The start time is expressed in hours, minutes, and seconds. It always starts at zero frames.

JAM SMPTE FRAMES

```
JAM SMPTE FRAMES
←                              1
```

Use the VALUE knob to increase or decrease the number of frames the MIDI Time Piece II will "jam sync" or "freewheel" for in order to bypass drop outs in the time code. Choices are 0, 1, 2, 4, 8, 16, and 32 frames or "I". Choose "I" for "infinite" jam sync, which causes the MIDI Time Piece II to begin striping on its own when it encounters a drop out. To stop striping in this case, use the CURSOR knob to go back to the STRIPE START window and press ENTER.

Getting a running update of SMPTE in the LCD

While the MIDI Time Piece II is either converting or generating SMPTE time code, use the WINDOW knob to go to the SMPTE window. The SMPTE window provides a running update (hours:minutes:seconds) of the time code.

Programming the pedal inputs

Use the WINDOW knob to go to the PEDALS window. Make the PEDAL settings with the CURSOR and VALUE knobs as follows:

PEDAL TYPE

```
PEDAL TYPE
←PEDAL A>CLICK                →
```

Use the SELECT knob to choose between pedal A and pedal B. Use the VALUE knob to choose a type of pedal. You have five choices: Roland expression, Korg expression, click-to-MIDI (pedal A only), momentary (for a foot switch), and OFF. If you are not sure whether your pedal is a Korg type or Roland type, choose one and then see "Verifying that the pedal is working" on page 111.

PEDAL POLARITY

```
PEDAL POLARITY
←PEDAL A> +                   →
```

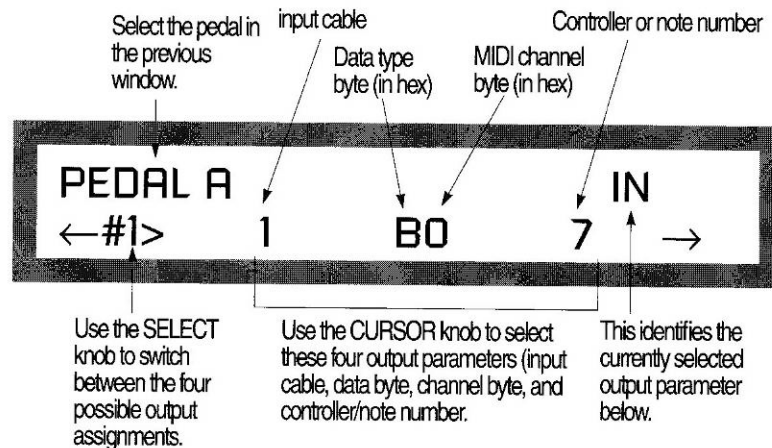Use the SELECT knob to choose between pedal A and pedal B. Use the VALUE knob to choose between positive (+) and negative (-) polarity. Negative polarity reverses the direction of the pedal, so that if it normally goes up when you press down, negative polarity will make it go down (and vice versa). If you aren't sure which to choose, use positive and then check it by going to "Verifying that the pedal is working" on page 111.

PEDAL RANGE

```
PEDAL RANGE
←SEL A>        0-127                →
```

Use the SELECT knob to choose between pedal A and pedal B. Use the CURSOR knob to select the low and high end of the range. Use the VALUE knob to set the numbers. This is the minimum and maximum value that the pedal will generate.

PEDAL OUTPUT ASSIGNMENT

Select the pedal in the previous window.   input cable   Data type byte (in hex)   MIDI channel byte (in hex)   Controller or note number

```
PEDAL A                        IN
←#1>      1       B0      7      →
```

Use the SELECT knob to switch between the four possible output assignments.

Use the CURSOR knob to select these four output parameters (input cable, data byte, channel byte, and controller/note number.

This identifies the currently selected output parameter below.

To select the pedal, use the CURSOR knob to go back to the previous window and use the SELECT knob to select the pedal. In this window, use the SELECT knob to choose among four possible output assignments. Use the CURSOR knob to switch between the four output assignment parameters (input cable, data byte, channel byte, and controller/note number).

☞ Note: pedal output cannot be assigned directly to an output cable. Instead, it must be assigned to an input cable with which it gets merged. See "Making a pedal or knob output assignment" on page 69.

For the data type byte, enter one of the following values:

To generate this:	Enter this as the data type byte:
Note	9
Polyphonic pressure	A
Controller	B
Program change	C
Mono pressure	D
Pitch bend	E

For the MIDI channel byte, enter the appropriate value below:

Channel:	Hex value:	Channel:	Hex value:
1	0	9	8
2	1	10	9
3	2	11	A
4	3	12	B
5	4	13	C
6	5	14	D
7	6	15	E
8	7	16	F

Verifying that the pedal is working

To verify that the pedal you have programmed is working properly, use the WINDOW knob to go to the PEDALS window. Press the pedal and watch the display. You should get a running update in the LCD as the pedal moves. If not, try choose a different pedal type.

Programming Pedal A to convert an audio click

To program Pedal A to convert an audio click:

1. **Use the WINDOW knob to go to the PEDALS window.**

2. **Use the CURSOR knob to go to PEDAL TYPE.**

3. **Use the SELECT knob to choose Pedal A.**

4. **Use VALUE knob to choose CLICK.**

5. **Turn the CURSOR knob once click to the right to go to the THRESHOLD/DECAY window.**

```
THRESHOLD        10
←CLICK DECAY     10        →
```

6. **Use the CURSOR and VALUE knobs to set the Threshold and Decay.**

The threshold can be set anywhere on a scale from 0 to 70. The audio click must be loud enough to reach the threshold. A soft click will require a low threshold. Try to set the threshold as high as possible, however, to avoid false triggering from noise. Decay is meant to prevent doubled attacks. The decay can be set from 1 to 31. Low values make the decay longer; high values make it shorter. Try to set the decay as long (low) as possible, but if you are working with a faster tempo, don't make it too long or you will miss beats. The decay also determines the duration of the MIDI note generated by the MIDI Time Piece II. A low decay produces a long duration; a high decay produces a short duration. You may need to experiment to adjust these values. See "Checking the click-to-MIDI settings" on page 113.

7. **Turn the CURSOR knob once click to the right to go to the CLICK TO MIDI output assignment window.**

```
CLICK TO MIDI
←CH  1    N  61      IN   3 →
```

8. **Use the CURSOR and VALUE knobs to set the output channel, MIDI note number, and input cable assignment.**

☛ Note: the click-to-MIDI output assignment cannot be assigned directly to an output cable. Instead, it must be assigned to an input cable with which it gets merged. See "Making a pedal or knob output assignment" on page 69.

Checking the click-to-MIDI settings

Use the WINDOW knob to go to the PEDALS window. Play the audio click. Watch the display. You should see the bar indicator flash for every click. You can also observe the green MIDI OUT LED's on the front panel to see if they flash in sync with the click as well. If they miss a beat, or if they seem to flicker or stutter with a doubled attack, try adjusting the threshold and decay.

Programming the knobs to send MIDI data

Use the WINDOW knob to go to the KNOB window. Make the KNOB settings with the SELECT, CURSOR and VALUE knobs as follows:

1. **Turn the CURSOR knob one click to the right to go to the KNOB START/STEP SIZE window.**

2. **Use the SELECT and VALUE knobs to set the start value and step size for each knob.**

   The start value is the value that the knob gets set to when you first call up the base setup or modifier that stores the knob settings. The step size determines the value change of the controller or patch change messages every time you turn the knob one click. Normally, the value will change by one. You could, however, get a more dramatic change with less turning of the knob by making this value five, for example. Then the knob will generate values of 0, 5, 10, 15, 20, 25, etc. on each click as you turn it.

3. **Turn the CURSOR knob one click to the right to go to the KNOB RANGE window.**

4. **Use the SELECT, CURSOR and VALUE knobs to set the range for each knob.**

   These values determine the lowest and highest value that the knob can generate.

5. **Turn the CURSOR knob one click to the right to go to the KNOB output assignment window.**

   The knob output assignment window works in the same fashion as the pedal output assignment window described in the section "PEDAL OUTPUT ASSIGNMENT" on page 110. Please refer to that section for details.

☞ Note: similarly to pedals, knob output cannot be
assigned directly to an output cable. Instead, it must be
assigned to an input cable with which it gets merged.
See "Making a pedal or knob output assignment" on
page 69.

Making cable routing connections

Use the WINDOW knob to go to the MIDI ROUTING window. Use
the CURSOR, SELECT, and VALUE knobs to make cable routings as
follows:

ROUTE BY CABLES

```
ROUTE BY CABLES
In 1 > OUT        1        N  →
```

Use the SELECT knob to choose an input cable. Use the VALUE knob
to select an output to route the input to. Once you have made your
input to output cable choices, press YES/NO to make (or break) the
connection. (For cable designations, see "Getting familiar with the
LCD conventions" on page 98.)

ROUTE BY CHANNEL

```
ROUTE BY CHANNEL
In  1 CH 7        OUT  1 N  →
```
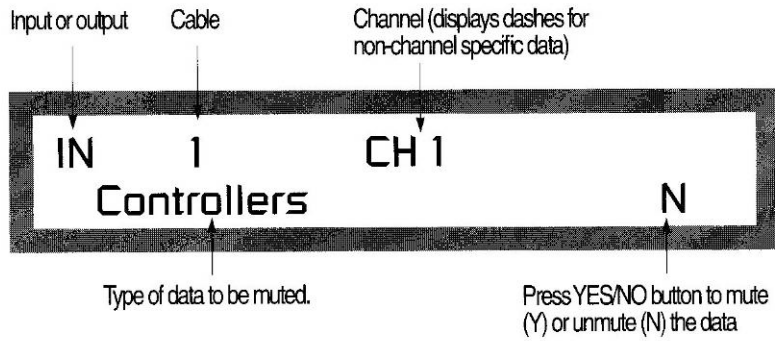
Use the SELECT knob to choose an input cable. Use the CURSOR and
VALUE knobs to select the input cable and channel that you want to
route to an output cable. (The input and output channel are the
same.) Once you have made your input to output cable choices,
press YES/NO to make (or break) the connection. (For cable
designations, see "Getting familiar with the LCD conventions" on
page 98.)

Muting MIDI data

Use the WINDOW knob to go to the MUTE MIDI DATA window. Make the muting settings with the CURSOR and VALUE knobs as follows:

Input or output   Cable   Channel (displays dashes for non-channel specific data)

```
IN    1         CH 1
    Controllers              N
```

Type of data to be muted.   Press YES/NO button to mute (Y) or unmute (N) the data

Rechannelizing MIDI data on input or output

Use the WINDOW knob to go to the MIDI CHANNEL MAP window. Make the mapping settings with the CURSOR and VALUE knobs as follows:

INPUT CHANNEL REMAP

```
IN CHANNEL REMAP
← In _1 CH  7      TO  1     →
```

Use the SELECT knob to choose an input cable. Use the CURSOR and VALUE knobs to select the source and destination channels. (For cable designations, see "Getting familiar with the LCD conventions" on page 98.)

```
┌──────────────────────────────────────────┐
│ OUT CHANNEL REMAP                         │
│ ←  OUT 1 CH  7      TO    1   →            │
└──────────────────────────────────────────┘
```

Use the SELECT knob to choose an output cable. Use the CURSOR and VALUE knobs to select the source and destination channels. (For cable designations, see "Getting familiar with the LCD conventions" on page 98.)

Working with an original MTP

If you have an original MIDI Time Piece connected to the network port of the MIDI Time Piece II, you can control the old MTP cable routing, muting, and rechannelizing from the MIDI Time Piece II.

> ☛ Note: before proceeding below, make sure you have identified the MIDI Time Piece on the network as described in "Making the network settings on the MTP II" on page 26.

To control the old MIDI Time Piece from the LCD:

1. **Use the WINDOW knob to select the IMPORT MTP1 DATA window.**

```
┌──────────────────────────────────────────┐
│ IMPORT   MTP1    DATA                      │
│ ←   PRESS ENTER                            │
└──────────────────────────────────────────┘
```

2. **Press the ENTER button.**

   The two boxes perform a handshake, and the word "import" changes to the word "export".

3. **Make the desired cable routing, muting, and rechannelizing changes you would like to make.**

   Remember, the original MIDI Time Piece now serves as box 9-16 in the network, so you'll be working on cables 9-16 in the LCD. Use the appropriate windows in the LCD to edit the cable routing, muting, and rechannelizing.

4. **When you have completed the MTP 1 settings, return to the EXPORT MTP1 DATA window using the WINDOW knob.**

```
EXPORT   MTP1   DATA
←  PRESS ENTER
```
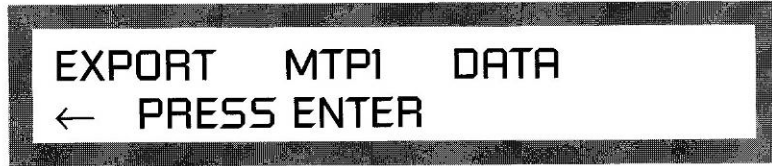
5. **Press enter.**

The changes you made are sent over the network to the MTP.

Using the Panic button

The MIDI Time Piece II has a Panic button on the front panel.

If the panic is pressed once, it sends out a MIDI All Notes Off message to each cable.

If the panic button is pressed twice (somewhat like a double-click of a computer mouse), it not only sends out All Notes Off messages, it also sends out a MIDI note off command for every note on every channel. As you can imagine, this is a lot of data, and it takes the MIDI Time Piece II a moment to transmit all of it!

Restoring factory default settings

The 'factory default" settings are the settings that the MIDI Time Piece II has when it ships from the factory. At times, you might need to start from a "clean slate", so to speak, and restore the factory default settings. To restore the factory default settings:

1. **Use the WINDOW knob to go to the GLOBAL HARDWARE SETUP window.**

2. **Use the turn the CURSOR knob all the way clockwise.**

   The RESET ALL DATA window appears.

3. **Press the ENTER button.**

   ☞ BEWARE! You'll lose everything in the MIDI Time Piece II memory, including modifiers and patches that you have created and saved, and changes you have made to any of the eight base setups.

Calibrating the click input

The click input (Pedal A) is calibrated before the unit leaves the factory. However, this calibration can be lost in some circumstances.

To recalibrate the click input:

1. **Insert the audio source into the Pedal A.**

2. **Configure Pedal A for click to MIDI conversion as described in "Programming Pedal A to convert an audio click" on page 111.**

3. **Go to the THRESHOLD window using the CURSOR knob.**

4. **With silence on the audio click input (no click being played), press ENTER in threshold window.**

   This recalibrates the click input. In doing so, the threshold bottoms out at approximately 2 or 3 in a range from 0 to 70.

A few things the LCD can't do...

There are a handful of things that cannot be programmed from the front panel. You cannot:

- Program a knob to send system exclusive data (You can program it to send controller data, however.)

- Create or edit modifiers

- Use the "mute only" or "Mute all except ___" muting options for controllers

These tasks can be accomplished with the MTP II Console software.