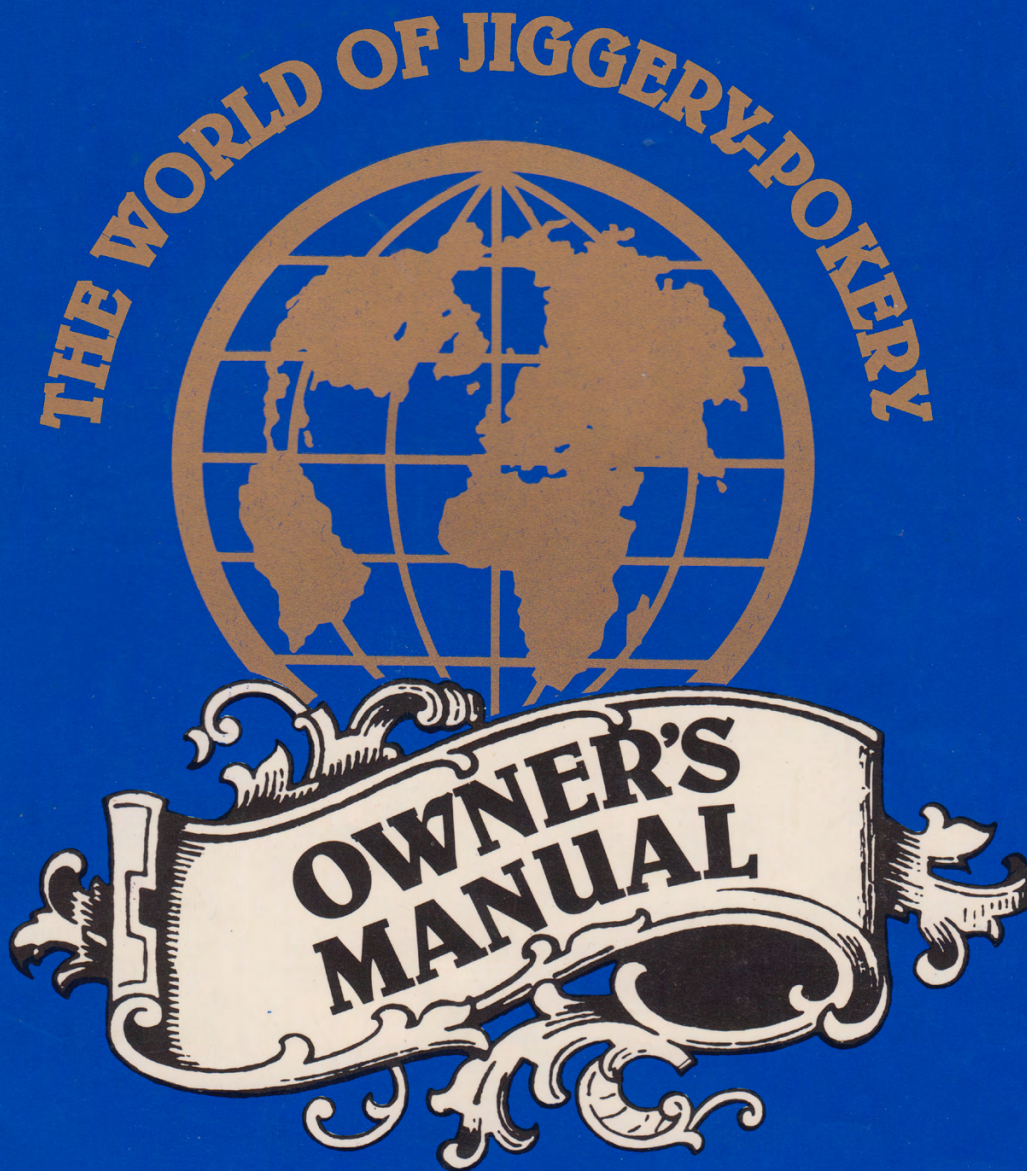


**X~705**  
**Space Organ**







**Congratulations on making the X ~ 705 the organ Rack Extension of your choice. It has been designed by true organ aficionados in conjunction with the world's top musicians, at least in their opinion, to provide you with an instrument which will give you unlimited hours of pleasure.**

**Study this manual slowly and carefully. Keep it with your organ always and it will serve as an invaluable reference. Here are the main characteristics of your X ~ 705 Space Organ.**

# X~705



## Characteristics

- 61 note C1 to C6
- Nine organ flute drawbars
- Full envelope on all flute drawbars
- Flute vibrato with depth and delay control
- Five percussion tabs
- Cello and Strings Chorus, with full envelope control, Piano and Clavichord with release decay control
- Two polyphonic brass presets with push-button selection
- Synthesizer unit, with eleven voices and independent note generator and vibrato, which can be lowered by one octave
- Solo variations for the synthesizer, including filter, resonant wow and glide control
- 23 note bass section, from C-1 to B0, with two voices, sustain and percussion
- Elkatone or Leslie rotary speaker
- Global monophonic legato control for all voices
- Three reverbs, Hall, Room and F/AR spring
- Solid-state distortion
- Built-in phaser
- Stereo ensemble chorus effect produced by two separate channels
- Sockets for monophonic output of all individual voice groups
- Selectable expression pedal control for each group
- Completely automatic 16-rhythm drum unit via add-on devices

# X ~ 705

**VOLUMES**

1. BASS 2. PERC. 3. STRINGS 4. PIANOS 5. FLUTES 6. SOLO 7. MAIN

**STRINGS ENVELOPE**

8. WIDTH 9. ATTACK 10. DECAY 11. SUSTAIN 12. RELEASE 13. PIANOS 14. REVERB

**FLUTES ENVELOPE**

**BASS**

15. FLUTE 16. FLUTE 17. ATTACK 18. SUSTAIN

**PERCUSSION**

19. 8. 20. 5 1/3' 21. 4' 22. 2 2/3' 23. 1'

**MAIN TABS**

25. CELLO 26. STRINGS CHORUS 27. PIANO 28. CLAVI CHORD 29. FLUTES CANCEL

**SOLO PRESETS**

30. BRASS 1 31. BRASS 2 32. TROMBONE 33. TRUMPET 34. SA 35. CLARINET 36. OBOE 37. GUITAR 38. HAWAIIAN GUITAR 39. VIOLIN 40. FLUTE 41. TELSTAR 42. COSMIC 43. SOLO MONO

**SOLO VARIATIONS**

44. OCTAVE DOWN 45. ENVELOPE VCA 46. EFFECTS ON 47. EFFECTS ON 48. MONO LEGATO 49. BEND RATE 50. SLOW ATTACK 51. DECAY 52. WOW 53. FILTER 54. VIBRATO 55. BEND RATE

**FLUTES**

56. 16' 57. 15' 58. 14' 59. 13' 60. 12' 61. 11' 62. 10' 63. 9' 64. 8' 65. 7' 66. 6' 67. 5' 68. 4' 69. 3' 70. 2' 71. 1' 72. 1/2' 73. 1/3' 74. 1/4' 75. 1/5'

**SWELL CANCEL**

65. BASS 66. PERC. 67. STRINGS 68. PIANOS 69. FLUTES 70. SOLO

**DRIVE**

71. SOLO TUNING 72. DRIVE 73. PHASER 74. FEEDBACK 75. DEPTH 76. RATE

**ELKATONE**

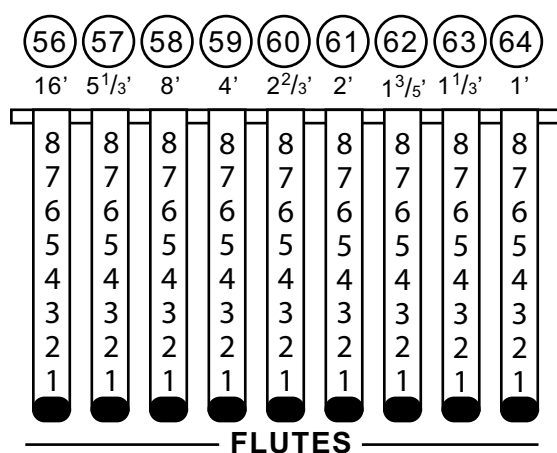
77. RUN 78. FAST 79. BRAKE 80. SLOW 81. OFF 82. ON

## X ~ 705 Dual Manual Combinator

The upper manual in a two manual organ is the main manual of the instrument because it is always used for playing the melody with the right hand. It also offers the possibility of playing with two hands as, for example, in classical music. It is not surprising, therefore, that the major part of all the preset, effects and solo voices is typically found on the upper manual.

In relation to the lower manual, the upper manual is displaced by one octave towards the right. This positioning makes it easier to play simultaneously on both manuals and thus the right hand plays the melody on the upper manual and the left hand plays the accompaniment on the lower one. Since the X ~ 705 Space Organ Rack Extension only contains one full-range manual, combining two devices in a Combinator and splitting the keyboard mapping between the two, a full compliment of presets, effects and solo voices on for two manuals becomes available.

The sound of the X ~ 705 has the great advantage of electronic key switching. A slight technical digression is needed for an understanding of the significance of this advantage. Whereas with traditional systems many individual key contacts are required (depending on the number of footages), with the new electronic system it is enough for only one contact to be used whatever the number of footages. This, therefore, gives a greater security in the working of the organ in that it eliminates annoying background noise from the contacts even when these are dirty.



These nine drawbars enable you to mix countless varying sounds. The sounds of each drawbar has a perfect sinusoidal wave form, the purest of all forms of oscillation.

A brief word of explanation regarding "foot tone pitches". This expression originated from the pipe organ. At that time the footages related to the height of the pipes. Thus, the number of each drawbar indicates the pitch of the tone. The 8' drawbar gives the fundamental tone. The full sounds of the organ then, results from mixing all the different footages. The X ~ 705 has the following drawbars:

- 56 16' DRAWBAR - One octave lower than the fundamental tone.
- 57 5<sup>1</sup>/<sub>3</sub>' DRAWBAR - One fifth higher than the fundamental tone.
- 58 8' DRAWBAR - The fundamental tone.
- 59 4' DRAWBAR - One octave higher than the fundamental tone.
- 60 2<sup>2</sup>/<sub>3</sub>' DRAWBAR - One fifth higher than the 4' drawbar.
- 61 2' DRAWBAR - Two octaves higher than the fundamental tone.
- 62 1<sup>3</sup>/<sub>5</sub>' DRAWBAR - One third higher than the 2' drawbar.
- 63 1<sup>1</sup>/<sub>3</sub>' DRAWBAR - One fifth higher than the 2' drawbar.
- 64 1' DRAWBAR - Three octaves higher than the fundamental tone.
- 5 FLUTE VOLUME - Slider volume control for the Flutes. This is situated on the top left hand side among the other volume controls.

Whereas the "even" footages (1', 2', 4', 8', 16') the pitch of each tone doubles, the remaining "uneven" footages allow the intermediate notes to sound. Thus, if the 5<sup>1</sup>/<sub>3</sub>' drawbar is used, the note C, when played, will sound G, that is the note five tones higher. Thus it is particularly effective when used with the even tone pitches.

Please note, when playing, that as the 16' and 8' tones are the basic ones, these should normally be used unless the intention is to experiment with particular sounds.

Another brief note: you will notice that when the higher drawbars (2', 1<sup>3</sup>/<sub>5</sub>', 1<sup>1</sup>/<sub>3</sub>', and 1') are used the higher octaves repeat the tones of the lower ones, because otherwise the sound obtained would not be perceptible to the human ear.

Remember that to use the flute drawbars the Flute Cancel (29) tab must not be engaged. We strongly recommend that the Flute Cancel tab is engaged when not requiring the Flutes at all, rather than merely setting all drawbars to zero to silence them, as they are still technically active and thus requiring valuable resources you may wish to deploy elsewhere.

## ENVELOPE

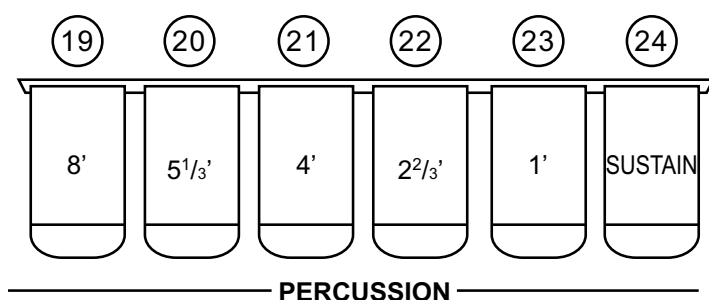
The envelope is an effect which allows the volume of the note to be shaped according to the organist's taste. Organs of a certain price have to have the sustain effect on all footages, indeed, this is the case on the X ~ 705.

To shape just the flutes, ensure the Envelope switch is set to "Flutes". To shape Flutes and Strings together set the Envelope switch to the middle position, "Both". For shaping just the Strings, set the Envelope switch to "Strings".

- ⑨ ATTACK - Controls the timing of the attack.
- ⑩ DECAY - The time for the note to decay to the Sustain level.
- ⑪ SUSTAIN - The level the note is held at while the key is down.
- ⑫ RELEASE - The time for the note to reach silence after the key is released.

The envelope is not only suited to modern music but also to classical and church music; for example, set the flute drawbars 16', 8', 4', 2' and 1' to the No. 8 position; 2<sup>2</sup>/<sub>3</sub>' and 1<sup>1</sup>/<sub>3</sub>' in the No. 4 position and 1<sup>3</sup>/<sub>5</sub>' in the No. 2 position, and the Release control ⑫ in position 4. A further example will give you a chimes effect which you can obtain by using the 8' and 4' flute drawbars in the No. 4 position; the 2<sup>2</sup>/<sub>3</sub>', 1<sup>1</sup>/<sub>3</sub>' and 1<sup>3</sup>/<sub>5</sub>' in the No. 8 position, the 5<sup>1</sup>/<sub>3</sub>' in the No. 2 position and the Release control ⑫ in position 4.

One more point: Envelope and Percussion are two incompatible effects and, for this reason, it is not advisable to use them together even though this is actually possible.



The percussion effect, as the name suggests, produces a sharp, short sound. Having selected any one or several of the tabs from 19 to 23, and when a note is struck, the percussion ceases to play more or less abruptly according to the position of the Sustain tab. This effect is not usually used on its own and is better used with the Flutes. In so doing, the percussion effect will die away almost at once while the background of the flute drawbars stays constant.

Any combination is possible. Particularly effective ones are settings such as 16' or 8' flute drawbar with the 1' or 2<sup>2</sup>/<sub>3</sub>' percussion tab. It is preferable not to use the same footages on the Flutes as those on the percussion simultaneously.

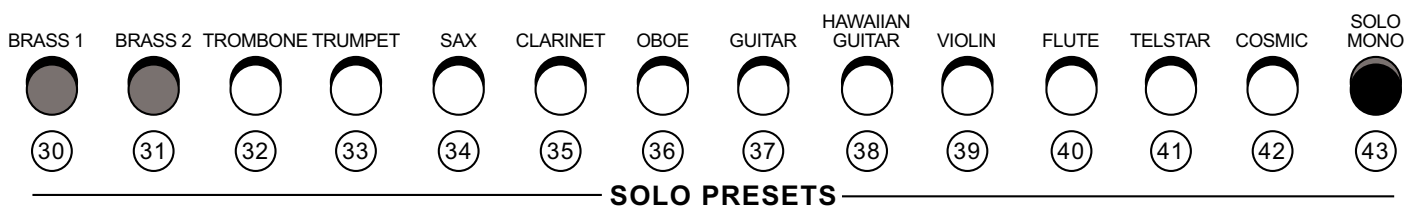
The percussion works on the following footages:

- ①⑨ 8' - The fundamental tone.
- ①⑩ 5<sup>1</sup>/<sub>3</sub>' - One fifth higher than 8'.
- ①⑪ 4' - One octave higher than 8'.
- ①⑫ 2<sup>2</sup>/<sub>3</sub>' - One fifth higher than 4'.
- ①⑬ 1' - Two octaves higher than 4'.

One other tab influences the percussion.

- ①⑭ SUSTAIN - This tab lengthens the decay of the percussion and is suitable for slower musical pieces.
- ② PERC. VOLUME - Slider volume control for the Percussion. This is situated on the top left hand side among the other volume controls.

Naturally, the percussion can also be combined with the Strings & Piano Effects from ②⑤ to ②⑧ and the Solo Presets from ③⑩ to ④②; further, it can be played through the Elkatone unit. It is thus possible to obtain an infinite number of combinations and it is well worth trying.



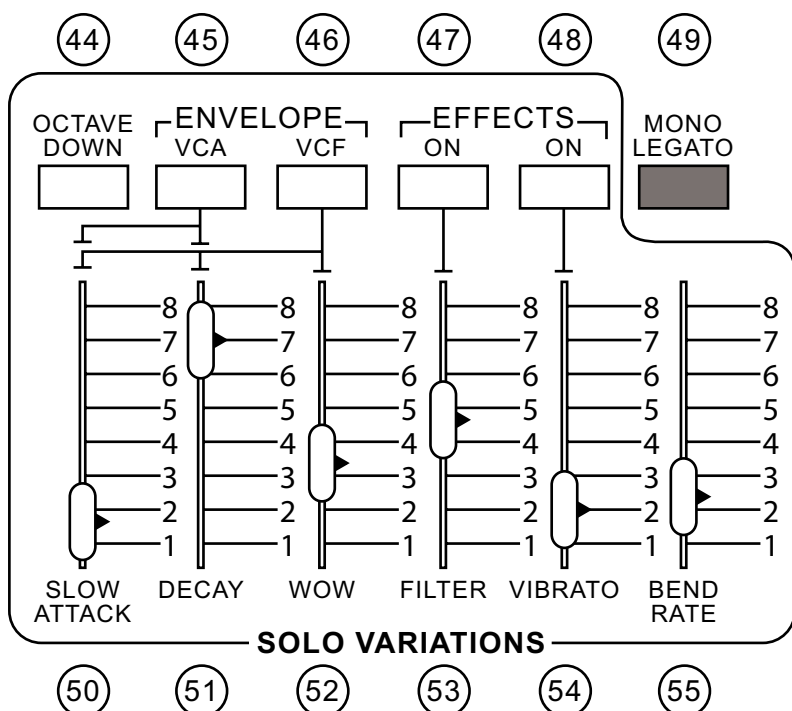
The Solo Presets produce various pre-selected solo voices which we shall, from now on, call the synthesizer. This is polyphonic, however can be made monophonic, i.e. only one note will play at a time, by engaging the Solo Mono button. Thus, if you are playing a chord the solo voice will always play on the top note of the chord only. Naturally, the

synthesizer can be combined with all the other voices of the organ.

The synthesizer has its own note generator completely separate from the other organ generators and, hence, has its own control for changing pitch. It is thus possible to tune the synthesizer with the rest of the organ to produce surprising effects ranging, for example, from an out of tune trumpet to a honky tonk piano of a wild west saloon. The synthesizer has thirteen Solo Presets:

- ③① BRASS 1 - A classical brass sound simulating a mute trombone ensemble, based on a 16` pitch.
- ③② BRASS 2 - A modern big band sound highlighting the treble instruments.
- ③③ TROMBONE - A perfect trombone sound similar to one in a brass band.
- ③④ TRUMPET - A brilliant trumpet sound.
- ③⑤ SAX - A truly realistic alto saxophone.
- ③⑥ CLARINET - A clarinet sound suited to music ranging from classical to dixieland.
- ③⑦ OBOE - Another characteristic woodwind instrument.
- ③⑧ GUITAR - A true guitar sound with genuine “pizzicato” effect.
- ③⑨ HAWAIIAN GUITAR - A characteristic gliding sound for exotic music.
- ④① VIOLIN - A perfect imitation of the violin.
- ④② FLUTE - The flute completes the woodwind family.
- ④③ TELSTAR - A typical spacey synthesizer sound.
- ④④ COSMIC - Another spacey synthesizer sound.
- ④⑤ SOLO MONO - Set all Solo Presets except BRASS 1 and BRASS 2 to monophonic.
- ⑥ SOLO VOLUME - Slider volume control for the Solo Presets. This is situated on the top left hand side among the other volume controls.

There are two points to bear in mind here. Firstly, the synthesizer voices have already been given vibrato in the right measure for each single voice and this is completely independent from the vibrato of the organ. Secondly, when using the synthesizer voices the top notes may play exactly the same note as the preceding octave. This repetition is necessitated because of technical and economic reasons, but does not really impose any serious musical limitations.



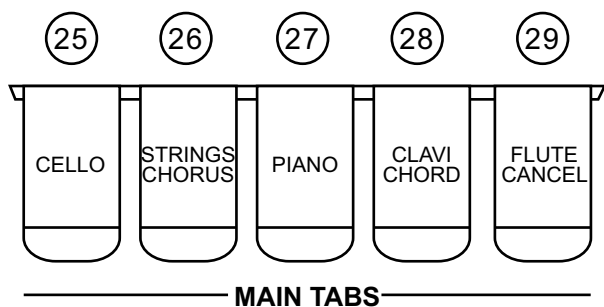
We will now explain the Solo Variations section. It must be pointed out that it will be impossible to indicate all the variation possibilities because there are, in fact, infinite. We will limit ourselves to a general discussion which will, nevertheless, enable you to create new effects according to your own personal taste.

The synthesizer voices have been programmed to reproduce the natural sound of the solo instruments in the most precise manner. Engaging the Solo Variations buttons enables you to vary all the components of the sound at will. With the Solo Variations buttons disengaged, the Solo Presets will return to their programmed sound.

Here are the Solo Variations in detail:

- ④④ OCTAVE DOWN - This button influences all the Solo Presets and has the effect of shifting the whole keyboard by one octave towards the bass. Thus, the trombone becomes a tuba, the guitar becomes a bass guitar, etc.

- (45) V.C.A. - This button controls the ascent and decay of the note. It is used in conjunction with the following controls:
- (50) SLOW ATTACK - Controls the timing of the attack.
  - (51) DECAY - The time for the note to decay to the Sustain level.
    - SUSTAIN - The level the note is held at while the key is down. This is situated on the rear panel.
    - RELEASE - The time for the note to reach silence after the key is released. This is situated on the rear panel.
- (46) V.C.F. - Button for controlling the timbre of the note. The effect is particularly highlighted by the use of the push-button Filter On (47) and the positioning of the Filter slider control (53).
- (52) WOW - Slider control for regulating the timbre of the note to its peak; a note is said to have reached its peak when no further variations of the timbre are possible.
  - (50) SLOW ATTACK - Controls the time taken for the timbre to reach its peak from the moment the note is played.
  - (51) DECAY - In the voices with sustain, this slider controls the time taken for the peak timbre to reach the sustain timbre level.
    - SUSTAIN - The level the timbre is held at while the key is down. This is situated on the rear panel.
    - RELEASE - The time for the timbre to reach the starting timbre after the key is released. This is situated on the rear panel.
- (47) FILTER ON - This activates the Filter slider control (53).
- (53) FILTER - Slider control for the base timbre of each sound.
- (48) VIBRATO ON - This activates the Vibrato slider control (54).
- (54) VIBRATO - Regulates the intensity of the Vibrato.
- (55) BEND - Regulates the speed and intensity of the glide of the tone of the note.
  - SOLO BEND RANGE - This control adjusts the range of the bend. This is situated on the rear panel.
- (71) SOLO TUNING - Tuning knob for the synthesizer. In the centre position, the synthesizer is in tune with the diapason A440. Turning in a clockwise direction the notes become sharp and turning in an anti-clockwise direction the notes become flat.



The Cello, Strings Chorus, Piano and Clavichord increase the possibilities of the X ~ 705.

- (25) CELLO - The rich sound of the deeper instruments of the string section, the violas and particularly the Cello. The distinctive sound of the string orchestra is produced because musicians never play the same note with precisely the same timing or vibrato. The characteristic sound is uncannily produced by the Cello effect.
- (26) STRINGS CHORUS - In principle the same effect as the Cello except that brilliant sound of the violins is produced.
  - (8) WIDTH - This additional slider, found on the top right next to the Envelope, controls the stereo effect of the Cello and Strings Chorus
- (27) PIANO - This tab provides a true piano sound along the whole keyboard.
- (28) CLAVICHORD - An effect particularly suited to playing classical music.
- (29) FLUTE CANCEL - This tab allows you to cancel all Flutes in one single movement.
- (3) STRINGS VOLUME - Slider volume control for Cello and Strings Chorus. This is situated on the top left hand side among the other volume controls.
- (4) PIANOS VOLUME - Slider volume control for Piano and Clavichord. This is situated on the top left hand side among the other volume controls.
- (13) PIANOS RELEASE - Slider Release control for Piano and Clavichord. This is situated on the top right hand side after the Strings/Flutes Release slider.

## MONO LEGATO

This button place all voices into a monophonic mode where the notes glide up and down into each other.

- (49) MONO LEGATO - When engaged, the X ~ 705 is entirely monophonic and notes will glide when played legato. Note



that this facility does not offer mono re-trigger.

⑤⑤ BEND - This slider also regulates the speed and intensity of the glide of the tone of the legato note

It is necessary due to technical and economic reasons that we recommend not setting the bend value to less than 0.5 when Mono Legato is enabled, as the dilithium crystals cannae take it.

## EFFECTS

The reverb unit produces an echo effect which any electronic organ should not be without. Unfortunately, in many cases, for a question of economy, mechanical reverbs of poor quality are used and thus do not produce a very good effect. Fortunately, however, this is not the case with the reverb unit of the X ~ 705 which is of the highest quality. Using the reverb controls, the acoustics of your living room will be transformed into those of a concert hall.

①④ REVERB VOLUME - Slider control for regulating the intensity of the reverb. This is situated on the top right hand side.

- REVERB - Select the high quality mechanical spring reverb, a tight room reverb, or a lush hall. This is situated on the rear panel.

The reverb works on the Flutes, Main Tabs, Solo Presets, and Percussion. Other than improving the acoustics of your surrounding, it can also be put to good use as a supplementary effect.

Attention: The reverb will only work if the reverb lock is in the unblocked position.

N.B. - It is important to lock the reverb whenever the X ~ 705 is to be transported. For this reason we have positioned the reverb lock in a central position on the underside of the organ's case. Turn the lever in an anti-clockwise direction as indicated by the arrow.

## ELKATONE

The rotary effect is indispensable in a high class organ. Some have tried to simulate this effect electronically but without much success. It is for this reason that the X ~ 705 has an electronic rotary unit. The Elkatone unit consisted of a special mechanical appliance placed in front of a loudspeaker. Rotating it slowly it gives a slow tremolo effect and rotating it faster gives a more spectacular and incisive tremolo effect.

The vibrato effect has a negative influence on the Elkatone, it would be preferable to disengage vibrato when using the rotary effect.

⑦⑥ OFF/ON - Routes the output to the rotary effect.

⑦⑦ BRAKE/RUN - Enable or disable the mechanical rotary appliance.

⑦⑧ SLOW/FAST - Select the speed of the rotation.

Any quality external amplifier or rotary speaker can be used with the X ~ 705. However, the best results will be obtained by using the X ~ 705 combined with one or more R.M. 100 amplifiers; this depends on the number of outputs desired.

## VIBRATO

The vibrato effect works only on the Flutes, as the Solo Presets have their own vibrato, and it is not required for the Bass Section and Percussion.

⑦⑨ DELAY - This introduces a delayed vibrato. This effect causes the note to vibrate after a short delay.

⑧⑦ DEPTH - This allows you adjust the depth of the vibration effect.

⑧① RATE - This enables you to choose a fast or slow vibrato. This control also sets the rate of the Solo Preset vibrato.

## PHASER

The phaser works on all voices, and provides a classic stereo sweeping effect.

⑦③ FEEDBACK - This feeds the signal back into itself for a more dramatic sweep.

⑦④ DEPTH - Control the level of the phasing effect by adjusting this.

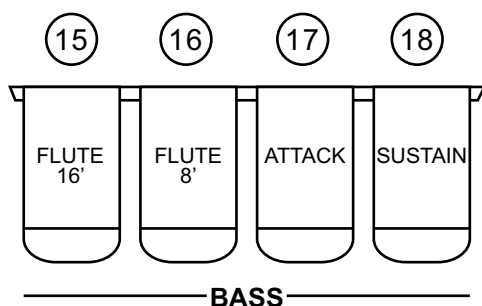
⑦⑤ RATE - Set the speed of the sweep.

## DRIVE

The X ~ 705 contains a solid state amplifier that can be over-driven for a dirtier sound, ideal for the modern rock and pop music.

⑦② DRIVE - Set the amount the output is over-driven.

Note: Flutes, Strings, Pianos, Percussion, Solo Presets and the Bass Section can independently bypass all the effects using their respective Bypass switch on the rear panel.



The X ~ 705 has an excellent 23 note bass, from C-1 to B0.

The 16` and 8` tabs give the bass a deep, round, sound ideal for any type of music, be it classical or modern. The sustain tab is an obvious feature but a surprising addition is the independent bass percussion. With this it is possible to give the bass a typical jazz double bass sound.

⑮ FLUTE 16` - Produces a bass similar to that of a pipe organ.

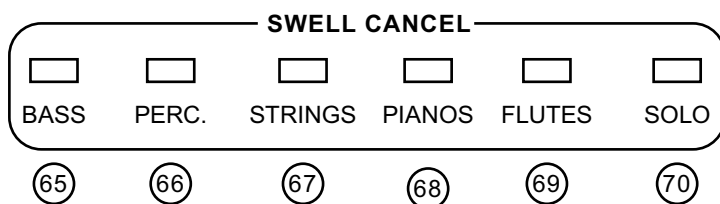
⑯ FLUTE 8` - Generally used to supplement the 16` but it certainly can be used on its own.

⑰ ATTACK - Independent percussion for the bass section.

⑱ SUSTAIN - Sustain for the bass section. Normally it is not possible to play smoothly because one uses the left foot only. The sustain thus makes this legato effect possible.

① BASS VOLUME - Volume control for the bass section. This is situated on the top left hand side among the other volume controls.

We would remind you that, when requiring live use of the bass section, you depress the transpose up facilities of your keyboard in order to access the C-1 to B0 range.



These six buttons give you the possibility of eliminating or selecting the effect of an expression pedal (not included) on certain sounds and effects. For example, an interesting combination is produced by keeping the Piano at a constant volume, introducing the Strings Chorus at will by the simple action of the expression pedal.

⑥⑤ SWELL CANCEL BASS - When this button is engaged the Bass section will be influenced by the expression pedal.

⑥⑥ SWELL CANCEL PERC. - When this button is engaged the Percussion section will be influenced by the expression pedal.

⑥⑦ SWELL CANCEL STRINGS - When this button is engaged the Strings section will be influenced by the expression pedal.

⑥⑧ SWELL CANCEL PIANOS - When this button is engaged the Pianos section will be influenced by the expression pedal.

⑥⑨ SWELL CANCEL FLUTES - When this button is engaged the Flutes section will be influenced by the expression pedal.

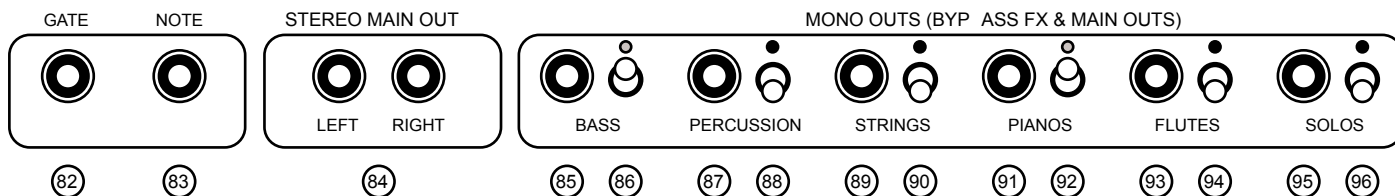
⑦⑦ SWELL CANCEL SOLO - When this button is engaged the Solo Presets section will be influenced by the expression pedal.

- **EXPRESSION PEDAL** (not included) - When an expression pedal is attached, this is used with the right foot. This system has been used with many advantages over the traditional one. In fact, the expression pedal, when used with the X ~ 705, will not produce all those noises caused by mal-functioning potentiometers or breakdowns due to fragile photo-electric cells and bulbs. The new system works quickly and efficiently. It is now possible to have a better overall control.

N.B. - We should note that when using an expression pedal, its performance values should ideally be recorded and saved in song-files for automatic recollection at an indeterminate future time, otherwise the volume may default to its lowest level upon start-up, which could be considered undesirable.

A sustain pedal can also be attached; while it may be found to be somewhat useful with the piano voices, we generally do not recommend use of sustain pedal.

## EXTERNAL CONNECTIONS AND OTHER INFORMATION



On the back of the X ~ 705 you will find three groups of sockets.

The first group on the left hand side is as follows:

82 GATE - This CV input can be used to trigger the X ~ 705.

83 NOTE - This CV input be used to set the note that is triggered using the gate input.

The middle group is the master outputs you would normally use to hear everything output by the X ~ 705:

84 STEREO MAIN OUT - General output of the organ through which all the effects can be channelled.

The third group are mono outputs you would normally use to connect a specific voice group to your own selection of effects. Each output includes a switch.

With a mono output connected and its associated bypass switch disabled, the mono output itself is not active and the voice will still be routed through the Stereo Main Out and all the applied internal effects. With its switch enabled the voice bypasses all internal effects and is output through its associated mono output. With the switch enabled but the output itself left unconnected, the voice bypasses all the effects but is still routed to the Stereo Main Out jacks. Note however that the Strings section will not be stereophonic when its effects bypass is enabled.

85 BASS MONO OUT/BYPASS ENABLE - Connect this and turn on Bypass 86 to route the bass section to this mono out, or just turn on the Bypass and leave unconnected to disable internal effects for the bass section.

87 PERCUSSION MONO OUT/BYPASS ENABLE - Connect this and turn on Bypass 88 to route the percussion section to this mono out, or just turn on the Bypass and leave unconnected to disable internal effects for the percussion section.

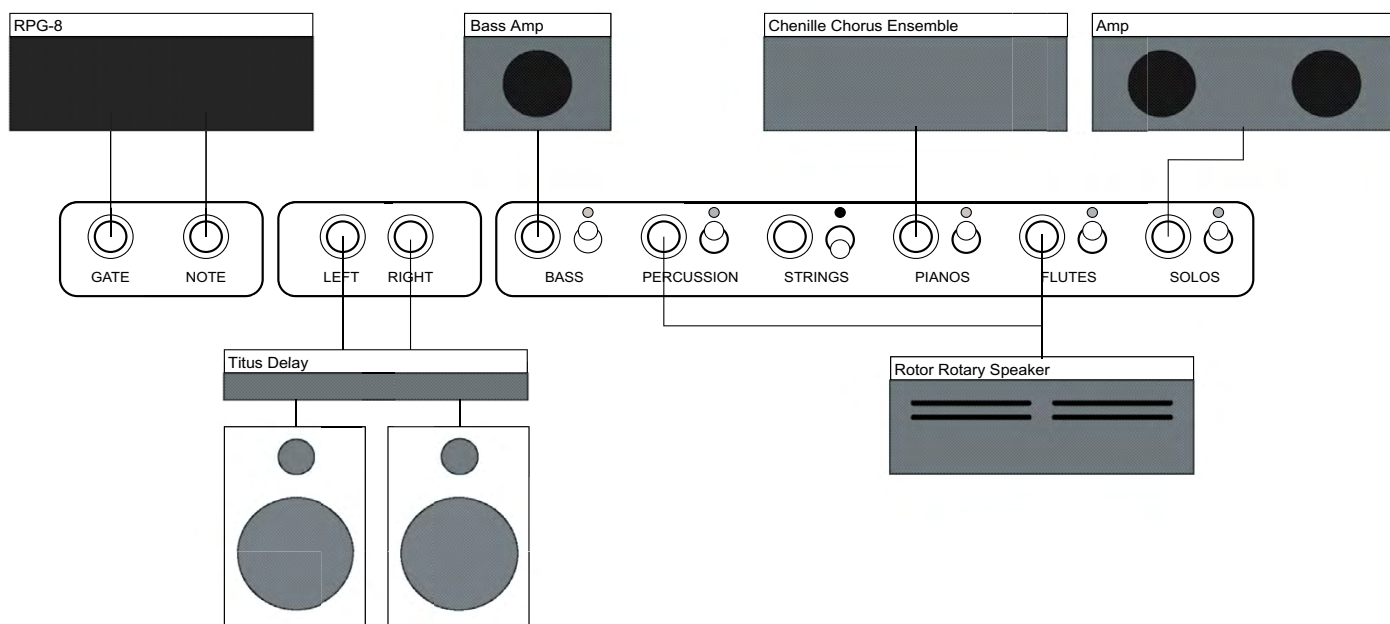
89 STRINGS MONO OUT/BYPASS ENABLE - Connect this and turn on Bypass 90 to route the strings section to this mono out, or just turn on the Bypass and leave unconnected to disable internal effects for the strings section.

91 PIANOS MONO OUT/BYPASS ENABLE - Connect this and turn on Bypass 92 to route the pianos section to this mono out, or just turn on the Bypass and leave unconnected to disable internal effects for the pianos section.

93 FLUTES MONO OUT/BYPASS ENABLE - Connect this and turn on Bypass 94 to route the flutes section to this mono out, or just turn on the Bypass and leave unconnected to disable internal effects for the flutes section.

95 SOLOS MONO OUT/BYPASS ENABLE - Connect this and turn on Bypass 96 to route the solo preset section to this mono out, or turn on the Bypass and leave unconnected to disable internal effects for the solo preset section.

Here below are some examples of the use of the separate outputs of the X ~ 705:



Rotary amplifiers other than the Elkatone can obviously be used but it will not be possible to use the Elkatone tabs to control from a distance the tremolo speed.

## DRUM MACHINE

In the “X705 Percussion” folder of your X ~ 705 package, you will find a set of sixteen drum machine loops in RX2 format for a standard REX player. These loops are also available in three groups of patches for the DrOctoRex player. The patches are as follows:

- “X705 DrOctoRex Grey Group.drex” - Tango, March, Waltz, SlowRock, and Swing.
- “X705 DrOctoRex Red Group.drex” - Rhythm&Blues, JazzRock, Shake, BoogieWoogie, Afro, and Beguine.
- “X705 DrOctoRex Yellow Group.drex” - Samba, Mambo, Rhumba, ChaCha, and BossaNova.
- All sixteen loops are separately pre-mapped to Kong pads, in a patch labelled “X705 Kong REX Loops.kong”.

Additionally several single hits drawn from these loops are available as individual .wav files, suitable for creating your own rhythms and beats.

- “X705\_Kick.wav”
- “X705\_Kick\_Snare .wav”
- “X705\_Snare .wav”
- “X705\_Snare\_Hat .wav”
- “X705\_Closed\_Hat .wav”
- “X705\_Open\_Hat .wav”
- “X705\_Cowbell .wav”
- “X705\_High Conga .wav”
- “X705\_Low\_Conga .wav”
- These separate .wav files are also pre-mapped for your convenience both as a RedRum patch (“X705 ReDrum Percussion Hits.drp”) and as another Kong patch (“X705 Kong Percussion Hits.kong”).

WE RESERVE THE RIGHT TO CHANGE SPECIFICATIONS AND PRICES WITHOUT PRIOR NOTICE.



# Sample Registrations

	UPPER MANUAL				UPPER MANUAL				SOLO VARIATIONS				ORGAN PRESETS	SOLO PRESETS	REVERB			VIBRATO		LESLIE	Solo Tuning
	CELLO	STRINGS	CHORUS	SUS	PIANO	CLAVI	CHORD	SUSTAIN	STRINGS	CHORUS	SUS	PIANO						UPPER	DELAY		
STEREO JAZZ ORGAN																					
THEATRE ORGAN	X																				
BLUES ORGAN	X																				
POP ORGAN																					
MODERN ORGAN																					
MUSETTE ACCORDION																					
12 STRING GUITAR																					
PIZZICATO																					
BASS GUITAR																					
ELECTRIC GUITAR																					
GIPIY VIOLIN																					
SLIDE TROMBONE																					
CONCERTO																					
BOSSA NOVA																					
FULL ORCHES																					
MUSIX BOX																					
CHIMES																					
SYNTH. 1																					
SYNTH. 2																					
HONKY TONK																					
POPCORN																					

026510  
x x x x

A. Trombone + V. + BRASS 2  
B. GUITAR + V.

BRASS 2  
B. GUITAR + V.  
C. 1  
B. GUITAR + V.

BRASS 2

BACK PANEL

Dual  
Single  
ELKATONE  
ROTORS  
SOLO  
BEND  
RANGE  
Sustain  
Solo Envelope  
Release  
Strings  
Both  
ENVELOPE  
Flutes  
Attack Curves  
Decay Curves  
Solos  
Spring  
Room  
Hall  
REVERB  
Transistor  
DISTORTION  
Tube  
Release

Strings  
Flutes  
Attack Curves  
Decay Curves  
Solos  
Flutes  
Both  
ENVELOPE

Vol 1  
Trombone  
Band

VIOLIN

GUITAR

GUITAR

GUITAR

VIOLIN

TROMBONE

RUMPET

FLUTE

VIOLIN

TROMBONE

GUITAR

TELSTAR

# Remote Mapping

```
//Remote Map template for Instruments      Jiggery-Pokery Sound: Combo X-705 Space Organ
Scope  Jiggery Pokery    com.jiggerypokery.ComboX705
//Control Surface Item    Key    Remotable Item  Scale  Mode
```

```
Map    _control_        Main Volume

Map    _control_        Bass Flute 16
Map    _control_        Bass Flute 8
Map    _control_        Bass Attack
Map    _control_        Bass Sustain

Map    _control_        Percussion 8
Map    _control_        Percussion 5-1/3
Map    _control_        Percussion 4
Map    _control_        Percussion 2-2/3
Map    _control_        Percussion 1
Map    _control_        Percussion Sustain

Map    _control_        Cellos
Map    _control_        Strings
Map    _control_        Piano
Map    _control_        Clavichord
Map    _control_        Flutes Cancel

Map    _control_        Brass 1
Map    _control_        Brass 2
Map    _control_        Trombone
Map    _control_        Trumpet
Map    _control_        Sax
Map    _control_        Clarinet
Map    _control_        Oboe
Map    _control_        Guitar
Map    _control_        Hawaiian Guitar
Map    _control_        Violin
Map    _control_        Flute
Map    _control_        Telstar
Map    _control_        Cosmic
Map    _control_        Solo Mono

Map    _control_        Bass Volume
Map    _control_        Percussion Volume
Map    _control_        Strings Volume
Map    _control_        Flutes Volume
Map    _control_        Pianos Volume
Map    _control_        Solo Presets Volume

Map    _control_        Flute 16
Map    _control_        Flute 5-1/3
Map    _control_        Flute 8
Map    _control_        Flute 4
Map    _control_        Flute 2-2/3
Map    _control_        Flute 2
Map    _control_        Flute 1-3/5
Map    _control_        Flute 1-1/3
Map    _control_        Flute 1
```

Continued overleaf

Map	_control_	Strings Width
Map	_control_	Attack
Map	_control_	Decay
Map	_control_	Sustain
Map	_control_	Release
Map	_control_	Pianos Release
Map	_control_	Solo Attack
Map	_control_	Solo Decay
Map	_control_	Solo Wow
Map	_control_	Solo Filter Frequency
Map	_control_	Solo Vibrato Depth
Map	_control_	Bend Rate
Map	_control_	Mono Legato
Map	_control_	Solo Vibrato
Map	_control_	Solo Filter
Map	_control_	Solo VCF
Map	_control_	Solo VCA
Map	_control_	Solo Octave Down
Map	_control_	Flutes Expression
Map	_control_	Solos Expression
Map	_control_	Pianos Expression
Map	_control_	Strings Expression
Map	_control_	Percussion Expression
Map	_control_	Bass Expression
Map	_control_	Solo Presets Tune
Map	_control_	Reverb Amount
Map	_control_	Amp Drive
Map	_control_	Phaser Feedback
Map	_control_	Phaser Depth
Map	_control_	Phaser Rate
Map	_control_	Rotary
Map	_control_	Rotary Brake
Map	_control_	Rotary Speed
Map	_control_	Vibrato Depth
Map	_control_	Vibrato Rate
Map	_control_	Vibrato Delay



## Combo X~705 v1.0.1



Jiggery-Pokery X-705 Space Organ Rack Extension: user guide adapted from the original Elka Artist 707 / X ~ 705 Owner`s Manual.

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# From the maker of ...

## Rack Extensions

- **Ammo 100LA Modulation Oscillator** - Portable single-channel oscillator for audio and CV rate synthesis and LFOs, featuring 128 waveforms
- **Ammo 400R Modulation Oscillators** - 4-channel LFO generator with audio output, featuring 136 waveforms and advanced modulation mixing
- **Ammo 1200BR Modulation Synthesizer** - Advanced 4-channel LFO generator and audio synthesizer adds S&H, Comparator and Electro-Switch
- **Anansi Mid/Side Mastering Router** - Mid/side audio router with mono compatibility check, 3-in merger and 3-out splitter
- **Charlotte Envelope Generator** - 9-stage EG with time, level, curve and velocity control per stage, and a priority-selectable MIDI-to-cv-pitch splitter
- **Chenille BBD Chorus Ensemble** - Realistic BBD chorus device, based on the 70s string synth ensembles and the classic Roland Dimension D rack unit
- **Combo B3T Organ** - The famous American tonewheel organ and Leslie combo in highly tweakable and additive Rack Extension format
- **Combo Compact Organ** - The classic Italian transistor organ now in a brilliant, easy to use and equally compact Rack Extension format. Bags o' fun!
- **Combo Continental Organ** - The classic British transistor organ in a fantastic Rack Extension for that instant 60s feel!
- **Combo X~705 Space Organ** - An inspirational Frankensynth monster: an all-in-one Hammond clone, synthesizer and Rhapsody 610 string ensemble!
- **Itsy Stereo/Phase Inverter** - L/R channel flip, cv-controllable 180° stereo inverting width adjust, stereo phase inverters and phase correlation metering
- **Lolth CV Delay Splitter** - 4x4 channel cv splitter with independently adjustable gain and inversion controls, channel delay, and mirroring
- **Miranda CV Delay Merger** - 4x4 channel cv merger with independently adjustable gain and inversion controls, channel delay, and mirroring
- **Mordred Audio Bypass Merger** - 4 x 5 channel stereo audio merger with independently switchable outputs and autofade control
- **Shelob Audio Bypass Splitter** - 4 x 5 channel stereo audio splitter with independently switchable outputs, mirroring, and autofade control
- **Super-Spider Bundle** - Anansi, Itsy, Lolth, Miranda, Mordred and Shelob: buy all six and get one and a couple of knobs on another absolutely free!
- **Steerpike BBD Delay Ensemble** - Vintage style 6-tap BBD device, with multiple delay modes including parallel, serial, and reverse
- **Titus BBD Delay Line** - A lightweight 1U delay device featuring a single Steerpike delay line, with reverse

## ReFills

- **Guitars vol.1+2: Stratocaster & Telecaster** - Multi-sampled guitars with slides, mutes, signature L6 effects and keyswitching
- **Elements²: Vector Synthesis Workstation** - Massive patch collection featuring Korg Wavestation/MS2000, Waldorf Blofeld and Roland SC-8850
- **Additions: Vintage Additive Synthesizers** - DK Synergy + Kawai K5m + Thor FM.
- **Blue Meanie: Virtually an ARP2600** - Thor and Kong-based analogue synth machine
- **Kings of Kong Classic Drum Machines\*** - the premier ReFill for Reason 5+, with over 50 classic beatboxes for Kong Drum Designer
- **Retro Organs v2** - Hammond B3 + Farfisa Combo Compact + Vox Continental in one brilliant ReFill. Also available for Reason Essentials
- **B3 Tonewheels v1.5** - the original 24-bit non-Leslie samples ReFill with advanced rotary speaker emulation
- **Farfisa Combo Compact Deluxe v1.5** - the complete set of original 24-bit Farfisa samples covering, both standard and Deluxe models
- **Vox Continental v1.5** - a complete set of original samples from the classic C300 organ, featuring original and extended Continental footages
- **Hammond Novachord\*** - the near-antique pre-WW2 monster polyphonic valve synthesizer
- **Retrospective: 40 years of Synthesizer History\*** - Over 1Gb of vintage samples from synths and electronic keyboards from the Hollow Sun archive

## FreeFills

- **Additives** - demo version of Additions: the fantastic Additives tracks from PUF Challenge #2 can be found at <http://soundcloud.com/groups/additives>
- **8-BIT Magic: The ZX Spectrum ReFill**
- **Classic Drum Machine Collection v1.1**
- **Eminent 310 Strings\*\* v3** - the classic Jarre string sound, with stereo samples plus the Oxygene II / Equinoxe 4 pizzicato lead
- **Harpe Laser\*\*** - the famous Laser Harp sound, the Elka Synthex preset 46 "Ring Mod"
- **Moog Taurus Bass Synthesizer\*\* v1.1**

For more information on these products and for direct downloads of these latest versions, plus a wide range of great Combinator skins, please visit [www.jiggery-pokery.com](http://www.jiggery-pokery.com)

\* Includes samples licensed from HollowSun.com

\*\* demo ReFills for Retrospective