KETRON EVS

User Manual

MADE IN ITALY

SAFETY INSTRUCTIONS

RISK OF FIRE, ELECTRIC SHOCK, OR INJURY TO PEOPLE
CAUTION: to reduce the risk of fire or electric shock, do not expose this instrument to rain or humidity.

IMPORTANT INSTRUCTIONS FOR SAFETY AND INSTALLATION

CAUTION

a) When using an electrical device, it is important to take precautions such as the following.
b) Read the Instruction Manual before using the instrument.
c) An adult should always supervise children when they play the instrument.
d) Do not use the instrument in areas subject to seepage or water spray, such as next to a sink, a swimming pool, on a damp surface etc. Do not place containers with liquids on the instrument to prevent accidental seepage of liquid into the instrument.
e) The instrument should be used only on a stand recommended by the manufacturer.
f) Do not operate this instrument at an exceedingly high volume for an extended period: that could cause permanent hearing loss.
g) Position the instrument in such a way as to ensure appropriate ventilation.
h) Keep away this instrument from heat sources, such as radiators, stoves or other products that produce heat.
i) Connect the instrument to the mains only with the mains adapter. You will find the identification and power supply details under the instrument.
j) Disconnect the power supply cable during storms or when not used for an extended period.
k) If necessary, disconnect the instrument using the power supply switch on the back panel. When positioning the instrument, always ensure that this switch is easy to reach.
l) Take the instrument to a service centre if:
m) the power supply cable or plug are damaged.
n) objects or liquid have fallen into the instrument.
o) the instrument has been exposed to rain.
p) the instrument is not properly functioning, or performance is impaired.
q) the instrument has been dropped, or the chassis is damaged.

Never attempt to repair the instrument on your own; all repairs should be carried out by a qualified technician.

KEEP THIS INSTRUCTION IN A SAFE PLACE

PREVENTING RADIO/TV DISTURBANCE

This instrument operates on the radio frequency band. If it is not installed correctly and strictly in compliance with the instructions provided it may disturb the reception of radio-television appliances. Although the instrument you have purchased has been designed in compliance with applicable laws and in such a way as to provide reasonable protection against such disturbances, there is no guarantee that these will not occur. To check whether any disturbance you are experiencing is in fact produced by your instrument, turn it off to see if the disturbance disappears. Turn the instrument on again to see if the disturbance reappears. Once you are certain that your instrument is in fact causing the disturbance, take any of the following measures:
Adjust the antenna of the radio or TV receiver.
Place the instrument in a different position with respect to the radio or TV receiver.
Place the instrument further away from the receiver.
Connect the plug of the instrument to another socket so that the instrument and the receiver are connected to two different circuits.
If necessary, call in a servicing technician.

POWER SUPPLY

When you connect the instrument to other appliances (amplifier, mixer, MIDI instruments etc.), ensure that all these units are off first before making any connections.
Read the recommendations regarding Radio and TV disturbances.

INSTRUMENT CARE

Clean the surfaces of the instrument with a soft dry cloth. Never use gasoline, diluting agents, or solvents of any kind.

OTHER PRECAUTIONS

If you wish to use your instrument in a foreign country and have doubts about the power supply, consult a qualified technician before you leave. The instrument should never be subjected to strong shocks.

CURRENT ADAPTERS

When connecting this instrument to the mains socket, use only the KETRON current adapter supplied with the instrument. The use of different current adapters may damage the power supply circuits of the instrument. It is therefore of fundamental importance to use only an original adapter, requesting the correct model when ordering a new adapter.

INFORMATION FOR USERS

“Implementation of Directive 2002/95/EC, 2002/96/EC and 2003/108/EC on reduced use of dangerous substances in electrical and electronic appliances and waste disposal”.
The crossed bin symbol shown on the appliance means that at the end of its life the instrument must be disposed of separately from other waste. At the end of its life the user should therefore take the instrument to a separate waste centre for electronic and electrical products or return the same to the dealer when purchasing a new and similar instrument, whichever is applicable. Disposing of the instrument correctly so that it may be consequently recycled and disposed of in an environmentally compatible manner helps to prevent possible negative effects to the environment and health and ensures that the components of the instrument are recycled. Unauthorised disposal of the product by the user entails the application of administrative penalties.

INFORMATION TO USERS OF HOUSEHOLD OR PROFESSIONAL EQUIPMENT

In accordance with the implementation of theDirective 2012/19/EC on waste electrical and electronic equipment (WEEE).
The crossed-out bin symbol on the equipment or its packaging indicates that the product at the end of its useful life must be collected separately from other waste to allow proper treatment and recycling. The user must, therefore, give the equipment at the end of its life free of charge to the appropriate municipal centres for the separate collection of electrical and electronic waste, or return it to the retailer in the following ways:: for very small equipment, i.e. with at least one external side not exceeding 25 cm, free delivery is provided without obligation to purchase at stores with a sales area of electrical and electronic equipment exceeding 400 square meters. For smaller stores, this is optional.
For equipment larger than 25 cm, delivery is expected to all points of sale in 1 against 1 mode, i.e. delivery to the retailer can only take place at the time of purchase of a new equivalent product, at the rate of one to one.
Adequate separate collection for the subsequent disposal of discarded equipment for environmentally compatible recycling, treatment and disposal helps to avoid possible negative effects on the environment and health and promotes the reuse and/or recycling of the materials of which the equipment is composed.
The abusive disposal of the product by the user involves the application of the penalties referred to in the current law.
KETRON s.r.l. has chosen to join Consorzio ReMedia, a primary Collective System that guarantees consumers the correct treatment and recovery of WEEE and the promotion of policies oriented to environmental protection.

IT

This symbol indicates that in EU countries, this product must be collected separately from household waste, as defined in each region. Products bearing this symbol must not be discarded together with household waste..

 V2.3 04/11/25

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PARTE ONE: PLAYING AND PERFORMING MUSIC WITH EVS

01 Getting started

An Introduction to EVS

Congratulations and thank you for purchasing the **KETRON EVS**. Now you can access outstanding sound quality to deliver your best and most authentic performance. This user manual provides a detailed overview of every function and feature. We recommend reading it carefully, especially the sections most relevant to your workflow, to ensure optimal results when using **EVS** in live performances, studio recordings, or any other musical application.

KETRON EVS is a compact, lightweight sound module designed for maximum portability and seamless integration into a wide variety of professional musical setups. It is ideal for live performance, studio production, and mobile configurations. **EVS** is accompanied by a dedicated software application (**EVS Editor**) available for both Windows and macOS platforms, which allows comprehensive sound management and parameter editing.

The module can be controlled by any MIDI - or USB-enabled device - including master keyboards, digital pianos, electronic organs, accordions, arranger keyboards, DAWs, MIDI players, and guitars equipped with audio-to-MIDI conversion systems.

Using the **EVS Editor** software - available for both PC and Mac. users can create custom voices by layering up to three sounds. These voices can then be saved directly to the internal memory of the EVS module.

The module can be controlled via USB cable or through standard MIDI In/Out connectors, and functions as a sound engine accessible to any MIDI source. With quick access to high-quality sounds, **EVS** is the perfect companion for live MIDI accompaniment and home studio production.

Morphing is also available with **EVS**, a feature to make your music always sound original and give more depth to your live performances: this powerful feature helps the dynamic transition from one sound to another without taking your hands off the keyboard. Imagine continuously changing the organ stops, activating the rotor effects, starting the vibrato from the **DRAWBAR** section, or migrating from a Pad to a broader orchestral sound full of instrumental voices. There are no limits to your creativity.

The sound library available with **EVS** allows you to enhance the level of musical realism - a hallmark of instruments produced by **KETRON**. Since its founding, the brand has been known for designing and manufacturing renowned instruments equipped with a rich array of features appreciated by even the most demanding musicians.

Ideas for using EVS

Home Studio: Connecting EVS to PC or Mac

EVS performs at its best in a home studio environment. You connect it to your computer (PC or Mac) via a MIDI cable - if you already have a MIDI interface - or through the optional MIDI-to-USB cable provided by **KETRON**. With music production software such as **Steinberg Cubase**, **Apple Logic Pro**, **PreSonus Studio One**, **Ableton Live**, **n-Track Studio**, **CakeWalk Sonar**, and similar programs[1], you can integrate **EVS** into your compositions (MIDI files, jingles, audio mixes, etc.), fully leveraging its sonic versatility.

In addition to standard GM sounds, you can expand your **EVS** with additional Soundbanks. featuring tones of acoustic instruments, such as pianos, strings, saxophones, and brass.

Use with MIDI Keyboards (Master Keyboards, Arrangers, Accordions...)

You can use **EVS** as an additional sound module to expand the variety of tones of your keyboard. It is especially suitable for pairing with master keyboards that lack built-in sounds, or with modern mini keyboards, which are increasingly popular in live setups.

Thanks to its powerful sound engine and compact size, **EVS** integrates seamlessly into any musical setup, offering a practical and versatile solution to enrich your performance with high-quality tones.

[1] All trademarks mentioned are registered and belong to their respective owners, who retain all rights.

Playing back Standard MIDI Files (SMF)

Finally, it is worth noting that although the regular use of PCs to play Standard MIDI Files, their built-in sound cards often deliver limited and modest-quality sounds. In such cases, **EVS** provides an ideal solution to significantly enhance the sonic quality of your performance. Your audience will hear the difference!

Front panel of EVS

The front panel of the **EVS** sound module includes the features as follows:

- LED indicator: Lights up green when the device is operational. During startup, the LED turns red: please wait until it turns green before using the unit.
- **POWER** button**:** This is to switch the device on or off.
- Stereo mini-jack socket (3.5mm TRS): For connecting stereo headphones.
- Master **VOLUME** knob**.**

Back panel of EVS

From left to right:

- **LEFT/RIGHT**: Two ¼-inch TRS audio outputs provide the main stereo signal from the instrument. For full sound quality, connect both outputs to a stereo PA system using standard mono (unbalanced) jack cables. If you are using a single channel, connect to the LEFT output. For the best audio performance, set up the system in stereo.

- **MIDI THRU:** Useful in complex setups involving at least three MIDI devices, where **EVS** is in the middle of the MIDI chain.
- **MIDI IN:** Receives data from an external device connected via its MIDI OUT port (e.g., master keyboard, any other keyboard instrument, MIDI controller, MIDI file player, DAW). The MIDI IN port receives external data and routes it either to the GM port for MIDI file playback or to the KEYBOARD port for Program playback. You can select the port type in the Preferences menu.
- **USB DEVICE:** Standard USB-A port for connecting external storage devices, such as USB flash drives and self-powered external hard drives.
- **USB TO HOST:** USB-C port for connecting the EVS sound module to a PC or Mac using a compatible cable, enabling sound management via the included Sound Editor software. Supported operating systems are Microsoft Windows 11 for PC and macOS 15.0 (Sequoia) for Apple.
- **DC 5V 1A:** Power input. Only use the power adapter supplied with the unit. Adapter output: 5V, 1A.

Power on the instrument

Before turning on the instrument, make sure you have correctly connected all the devices to the **EVS** sound module.

Once all the connections are completed, including the power supply to the DC 9V socket on the rear panel of the **EVS** sound module, you can start the device:

1. Make sure the master **VOLUME** knob is set to the lower position.
2. Press the **POWER** button. You can find it on the front of the **EVS** sound module, on the far left: the button lights up.
3. The red LED starts to flash.
4. When all the LEDs stop flashing, you are ready to begin.

Power off the instrument

If needed, save any resources that you have edited with the **EVS Editor**.

Now you can turn off the instrument:

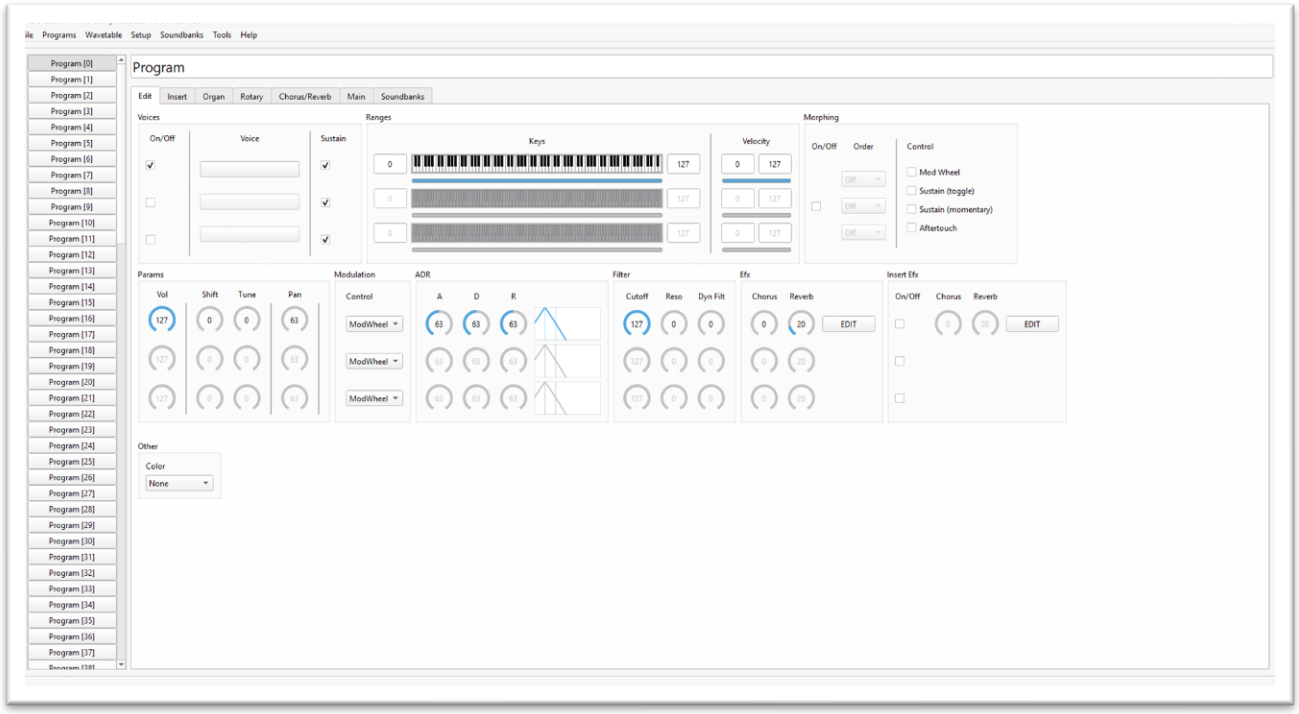
1. Switch off all connected external units first to avoid power damages to the equipment or sever popping sounds.
2. Make sure the master **VOLUME** knob on the front of the **EVS** sound module is set to the lower position.

3. Switch off the instrument by pressing the **POWER** button on the front of the **EVS** sound module.

Connections with EVS Editor

The USB flash drive included in the instrument's packaging contains the **EVS Editor** application, compatible with both PC and Mac.

Below is an example of the application's startup screen.

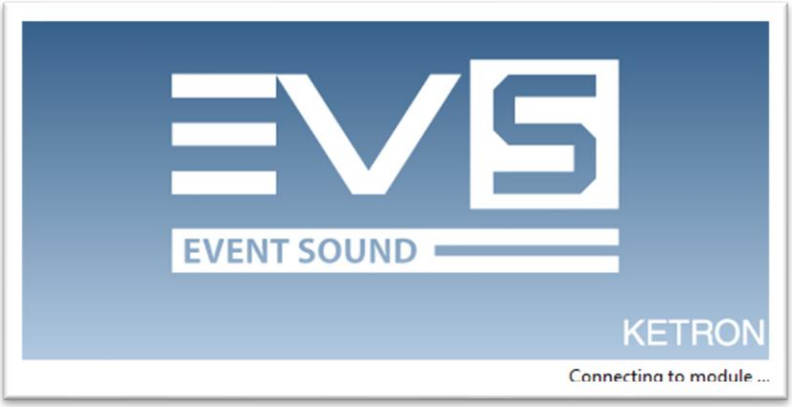


Launch EVS Editor with the device connected

Steps:

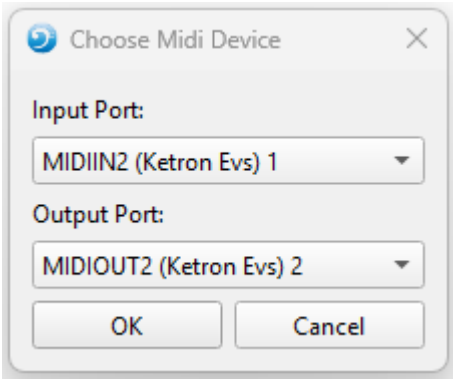
1. Connect **EVS** to your PC using a USB-C cable.
2. Make sure your PC or Mac is powered on.
3. Switch on the **EVS** sound module.
4. Wait until the LED turns solid green before attempting to connect.

5. Launch the EVS Editor application on your PC or Mac.

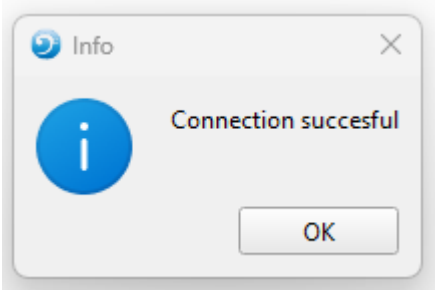


6. Click the File menu in the top-left corner, then select Connect.

7. If the following window appears, confirm **EVS**'s MIDI ports under MIDI Device, then click OK.



8. The application connects to the **EVS** device, loads the programs and the Wavetable. Once the process is complete, a confirmation window will appear - click OK to begin using the instrument.



Note: When powered on, **EVS** is not immediately available. Boot time may vary between 5 and 15 seconds depending on the USB devices connected to the USB-A port (e.g., master keyboard, USB drive, etc.).

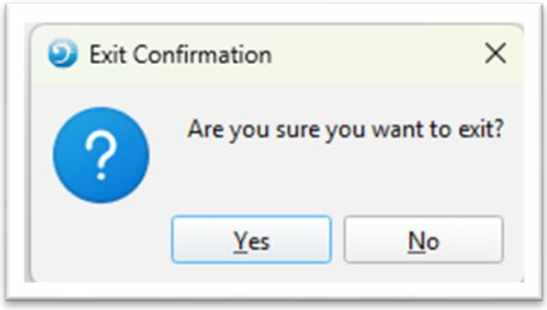
Refer to the chapter Creating Voices with **EVS Editor** to learn everything you need about building and customizing sounds with **EVS**. In the chapter Settings, you can find instructions

for general operations such as updating firmware, loading new Soundbank files and much more.

Exit from program

When you have finished your work and saved all the changes you want to keep, you can exit **EVS Editor**:

1. Click **File** in the top-left corner.
2. Select **Exit**.
3. In the dialog box, click **Yes** to close the application.



02 Playing the voices

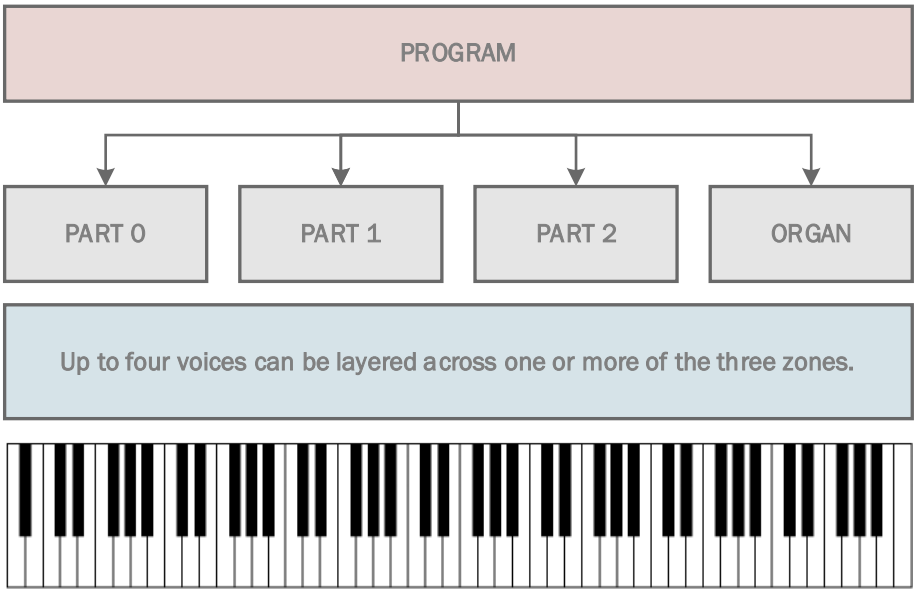
Playback of sounds

EVS *features a wide selection of musical instrument voices. You can play in a wide variety of situations: an acoustic or electric piano, a vintage organ with Drawbar controls, a whole collection of orchestral sounds, a multi-timbral synth with multiple layered and split voices. It is hard to put into words the immense musical possibilities: follow the instructions below and try all the voices. Let yourself be captivated by the realism of the acoustic instruments, the energy of the electric instrument tones and the pulsating power of synth sounds.*

Playing multiple sounds along keyboard zones

Voice parts that can be played in real time

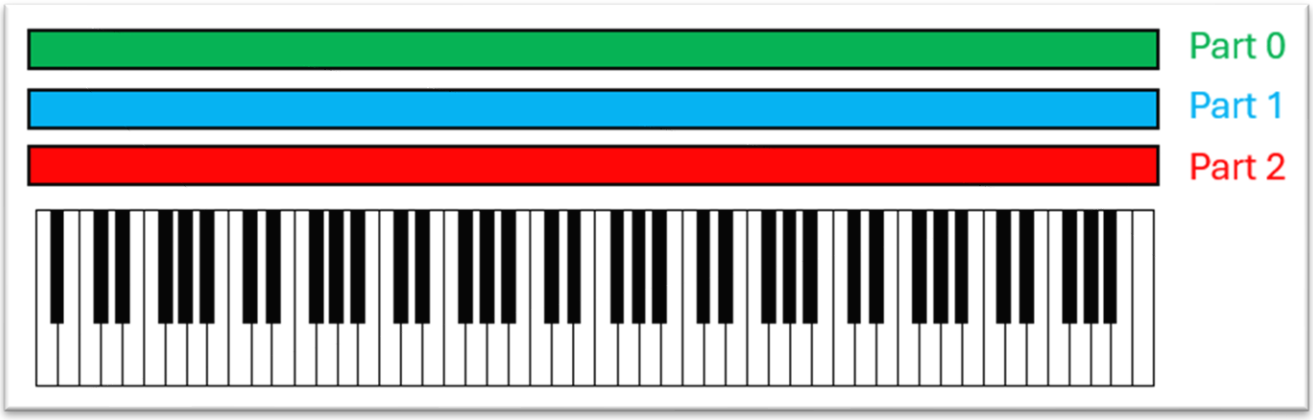
EVS allows you to play up to four parts in real time - Part 0, Part 1, Part 2, and Organ - either layered across the entire keyboard or assigned to specific zones (up to three). Each part can be linked to three different sounds, thanks to three freely assignable oscillators. In addition to these three voices, the Organ part can be added as a fourth layer.



Each part has its own range: on the **KETRON EVS**, there is no concept of split point or zone assignment. Each part functions as an independent zone, with its own lower and upper note limits assigned to the keys.

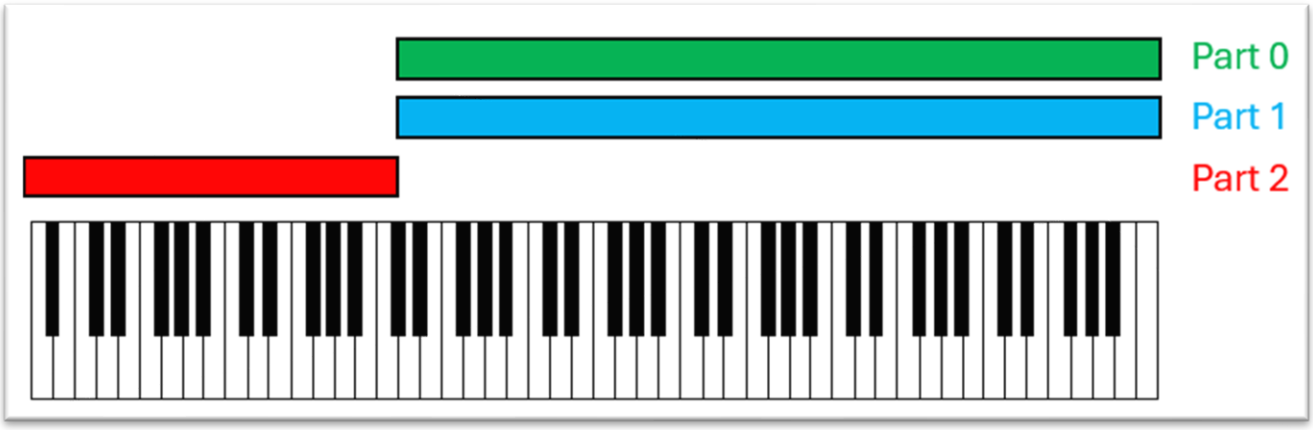
Full keyboard range

You may optionally assign a single zone to all three parts. This allows you to play one, two, or three voices across the entire keyboard range.



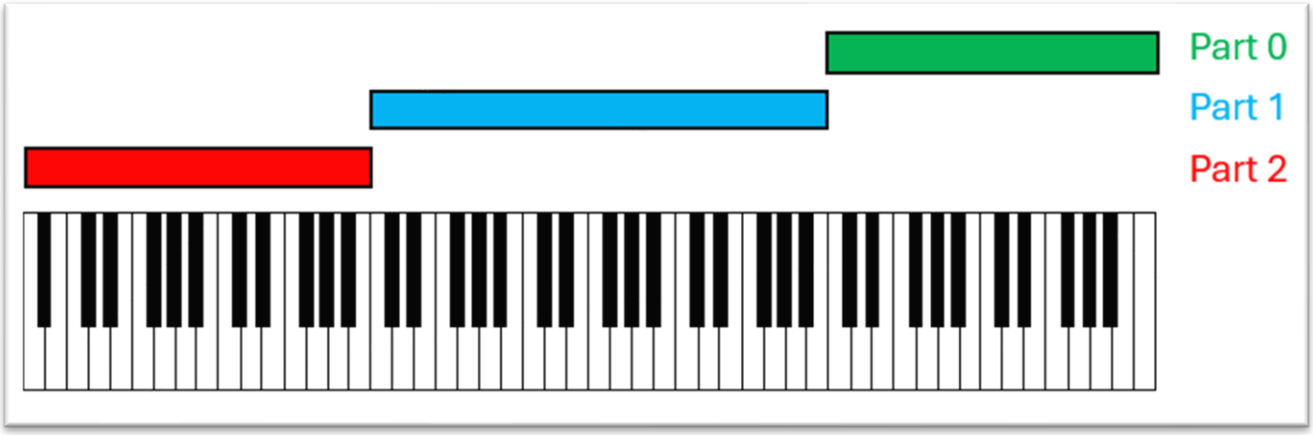
Two zones

If preferred, you may configure two zones and freely assign one, two, or all parts as desired. Assign individual parts to each zone. The following is just an example.



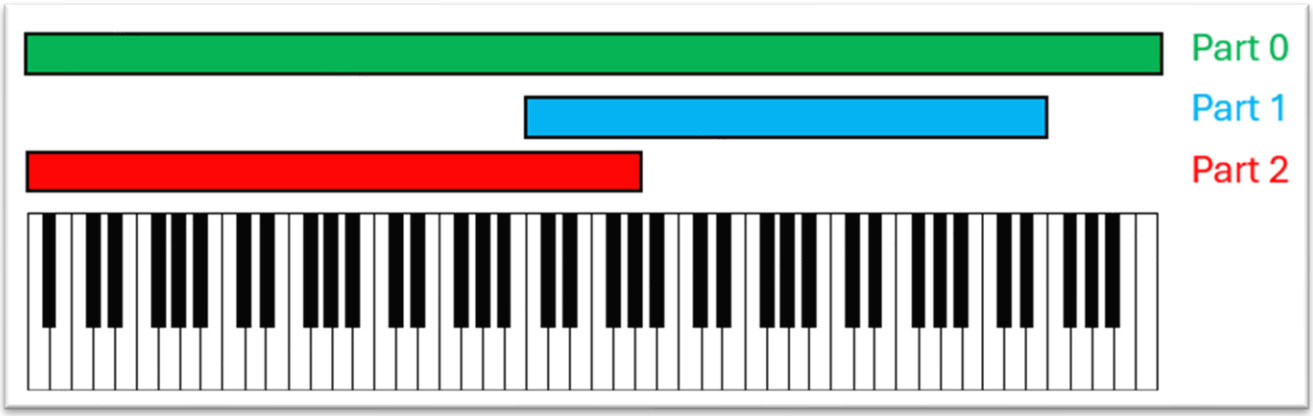
Three zones

As another option, you may configure three independent zones: define the lower and upper limits for each zone and assign individual parts as desired. The following is another example.



Overlapping zones

Zones are not mutually exclusive. Each part has its own assigned zone, and zones may also overlap. Parts operate independently from one another, as in the example below.



Settings

These settings can be programmed within any of the 128 user-configurable programs. Refer to the Edit page in the **EVS Editor** for detailed instructions.

Although using the Editor is the safest and most recommended approach, **EVS** can also receive the same settings from an external MIDI device, such as a master keyboard. The instrument receives note data on the channel specified in the Preferences page and simultaneously transmits across all three parts. By default, this is channel 1.

Important: For detailed configuration procedures, please check the reference manual of your master keyboard or MIDI source.

03 Player

Playing music

*If you are a musician looking to enhance your sound with greater depth, realism, and professional quality, **KETRON EVS** is a powerful tool to explore. Many basic keyboards or free software offer limited or generic sounds. **EVS**, by contrast, provides a rich sound palette with carefully sampled instruments and expressive dynamics that bring your music to life. Think of it as a compact orchestra that responds to your playing, whether you are in the studio or performing live. When used to play MIDI backing tracks, **EVS** adds clarity, nuance, and energy to your arrangements. Whether you are a soloist, teacher, composer, or live performer, integrating **EVS** into your setup is a practical way to raise the musical quality of your work. No complex programming is required: just plug in, select your sounds, and start playing. It is a smart choice for musicians who value precision, musicality, and ease of use.*

Song Playback

KETRON EVS is a sound module that receives MIDI signals and converts them into audio, without including a built-in keyboard. In this context, it can be used to play musical backing tracks in SMF (Standard MIDI File) format. To do this, an external player is required to send MIDI data to the EVS unit. The MIDI file player can be a PC, Mac, arranger keyboard, tablet, or similar device. The key requirement is that it runs an application capable of reading MIDI files and transmitting them via MIDI or USB-MIDI to an external device.

Operations:

1. First, connect your MIDI player to the **EVS** unit using either a standard 5-pin DIN MIDI cable or a USB cable, depending on the available ports on your devices.
2. If you are using the traditional 5-pin DIN connector, make sure that port is set to GM mode (see the Preferences section for details).
3. Once connected, load the Standard MIDI File (SMF) into your player and start playback.
4. The player sends MIDI instructions to the **EVS**, which interprets them and generates the corresponding sounds: piano, drums, strings, bass, and so on.

Note: It is important to configure MIDI channels correctly. For example, channel 10 is typically for drum parts, ensuring that instruments are properly recognized. If your MIDI file follows GM (General MIDI) standards, it can be played back at optimal quality without requiring further adjustments.

In summary, the player sends MIDI instructions, **KETRON EVS** converts them into sound, and you hear the backing track as if performed by a realistic virtual band.

PARTE TWO: CUSTOMIZING YOUR SOUNDS WITH EVS EDITOR

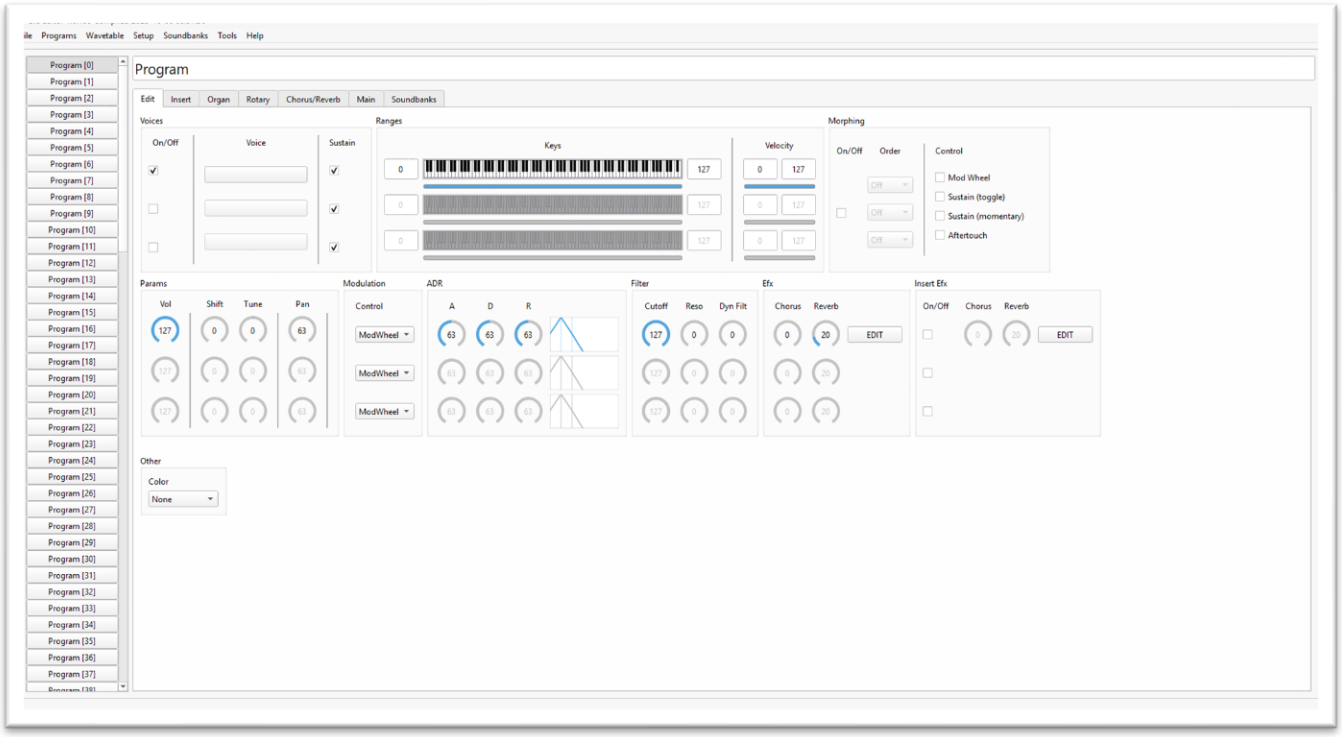
04 Creating your own voices

Create with EVS Editor

*When you purchased **EVS**, you received a wide selection of ready-to-use voices, already suitable for most musical needs. However, more demanding musicians often wish to shape their sounds according to personal taste. Someone prefers to customize their voices to build a truly original musical repertoire. **EVS Editor** provides all the tools you need. On one hand, you can quickly adjust the main voice parameters briefly. On a deeper level, advanced users can fine-tune multiple filters to sculpt each sound with precision and detail.*

Select User Programs

Once the **EVS Editor** application is launched on your PC or Mac - as described in the previous chapter - the software opens the main page.

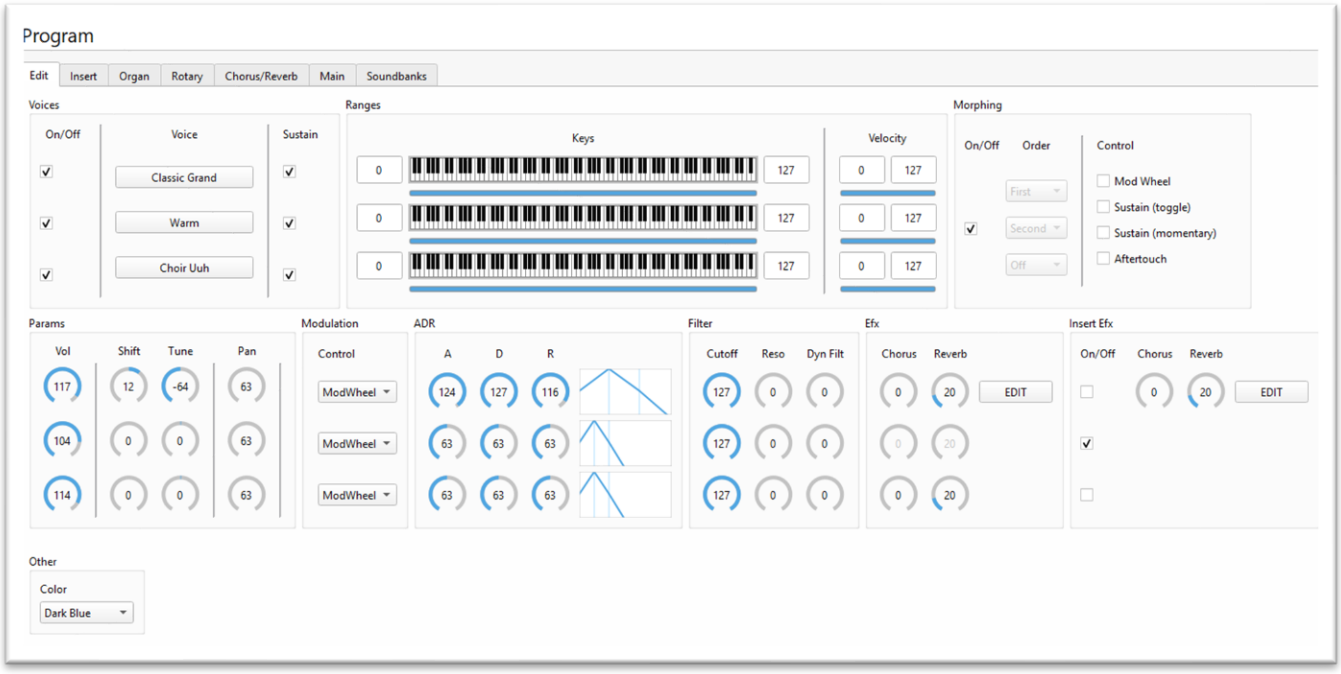


Scroll through the list of 128 memory locations displayed on the vertical bar to locate the desired program.

- You may select an empty location to create a new voice from scratch.
- Alternatively, you can select a program from the list and adjust its parameters to suit your needs. Let's see how.

Edit

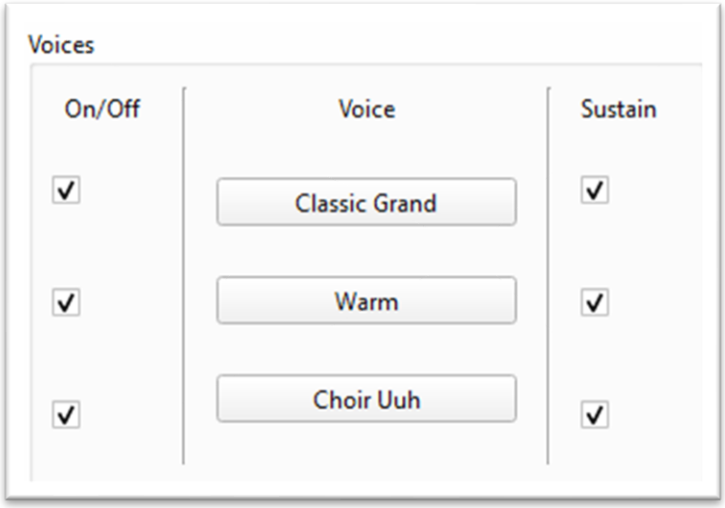
You can edit the parameters of the three voices that make up a Program.



Note: Throughout the **EVS Editor** application, parameters that cannot be activated under certain conditions will appear in grey and cannot be selected. This depends on the specific case: for example, Sensitivity and Decay are disabled when using the Wah-Wah effect with LFO type, while are enabled in other configurations; on the contrary, LFO Amount and LFO Rate are disabled in those cases.

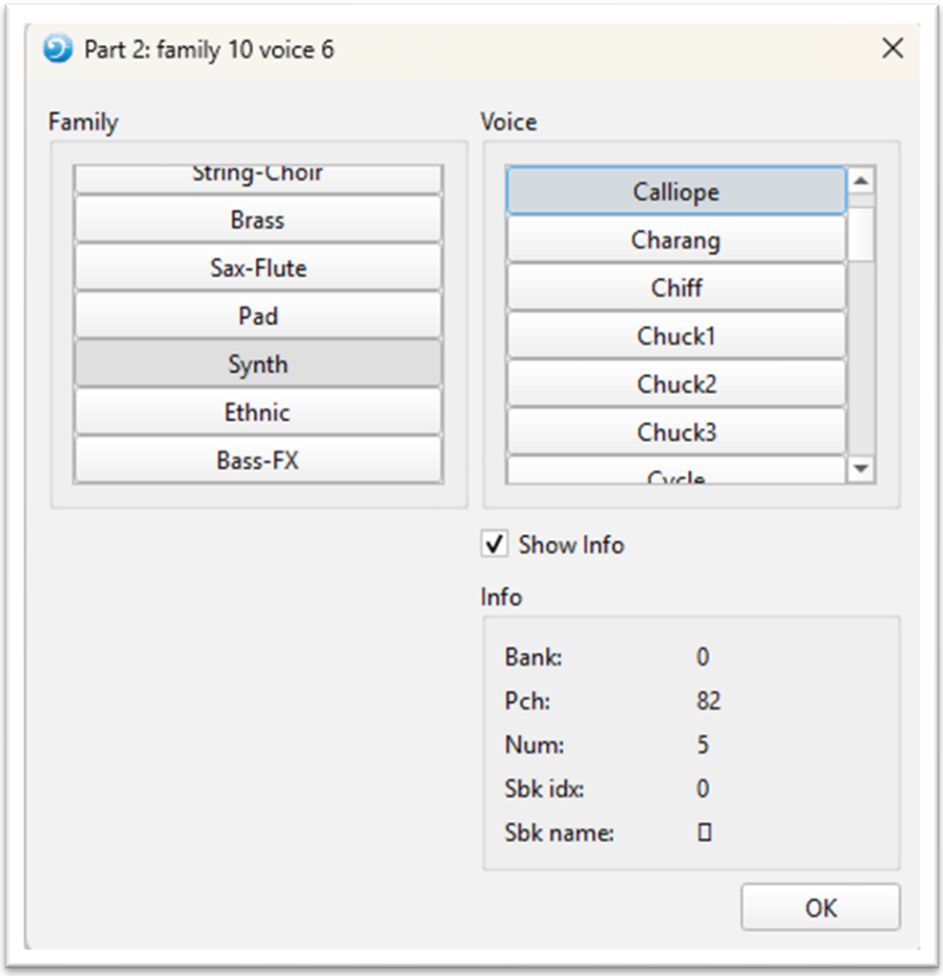
Voices

In this section of the screen, you can select which voices to activate.



The available options for each of the three parts are:

- **ON/OFF**: Enables or disables the oscillator assigned to that voice.
- **VOICE**: Click the button to browse the available voices and assign a sound to the part.
- **SUSTAIN**: Enables or disables pedal control of the SUSTAIN function for this voice.



Step by step:

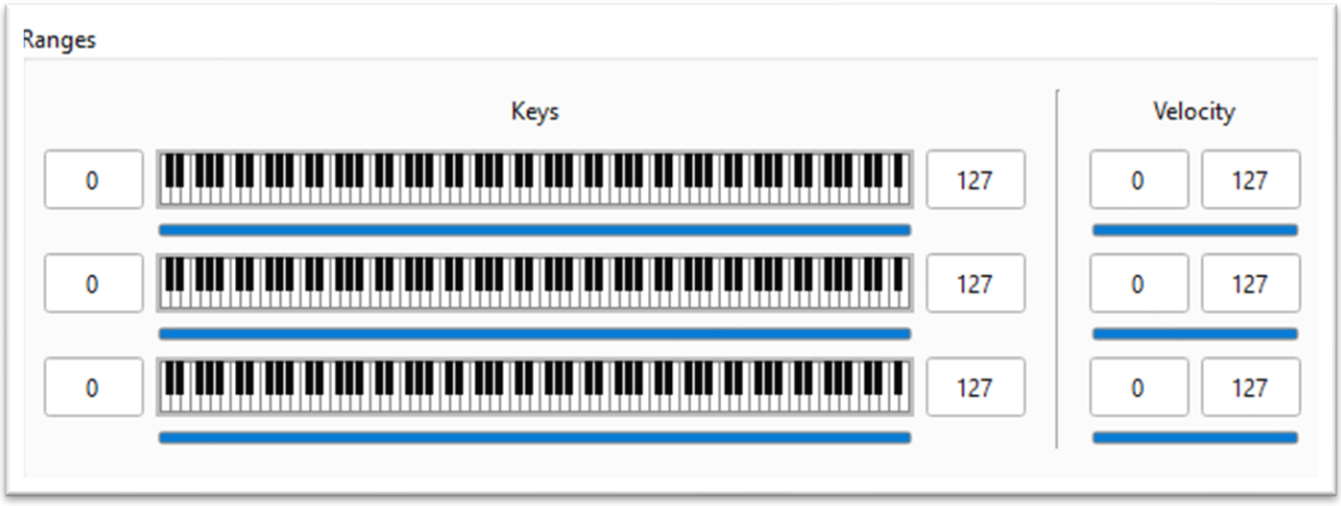
1. Click one of the three **Voice** buttons to open the selection window.
2. Choose the **Family** of the sound you want.
3. Scroll through the list using the scroll bar on the right.
4. Click on the desired **Voice** to select it.

You can activate the **Show Info** box to display detailed information about the selected voice: Bank, Program Change (Pch), Number, Soundbank Index, and Soundbank Name.

Technical note: For programs, Bank Select is always set to zero, while Program Change commands range from 0 to 127 and are shown in square brackets.

Ranges

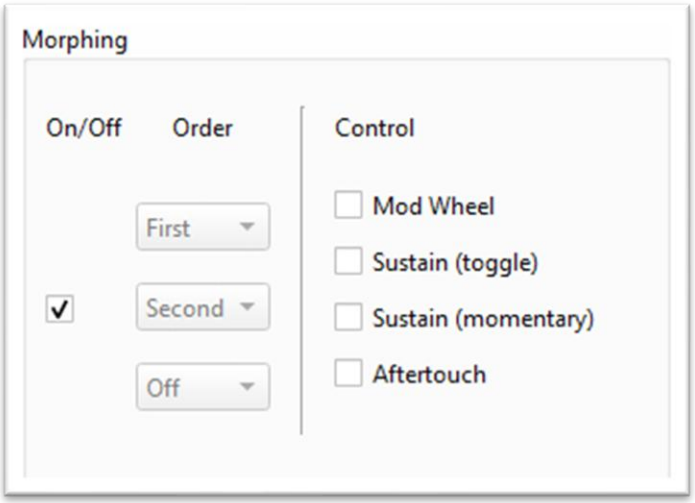
You can manage how voices are distributed across different keyboard zones using the controls described here, as described above in this manual.



In this section of the screen:

- **Keys**: For each voice, you can set two numeric parameters that define the RANGE of notes assigned to each layer by specifying the lower and upper limits (from 0 to 127). Voices that share the same range will play simultaneously, creating a layered effect.
- **Velocity**: Similarly, you can define the key velocity range by setting the minimum and maximum values for each layer (also from 0 to 127). This allows different sounds to be triggered depending on how forcefully the keyboard key is pressed.

Morphing

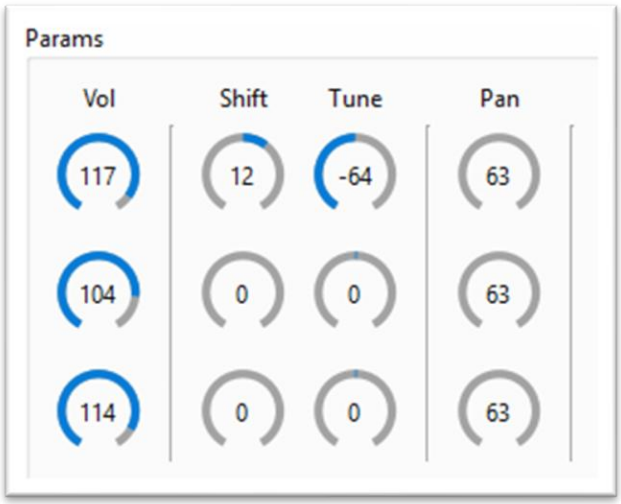


Morphing is a powerful built-in feature of the instrument: it allows dynamic transitions between the three voices that make up a Program.

- **On/Off**: Enables or disables Morphing.
- **Order**: Sets the transition order (First, Second, Third), or disables Morphing for that voice by selecting Off.
- **Control**: Morphing is triggered and managed via the assigned control, which can be:
    - **Mod Wheel**: The modulation wheel located on your master keyboard.

- **Sustain (Toggle)**: Press and release the Sustain pedal to activate the next voice. Press again to return to the previous one.
- **Sustain (Momentary)**: Press and hold the pedal to activate the Second voice; releasing it returns to the First voice.
- **Aftertouch**: Applying Aftertouch while playing activates or deactivates Morphing.

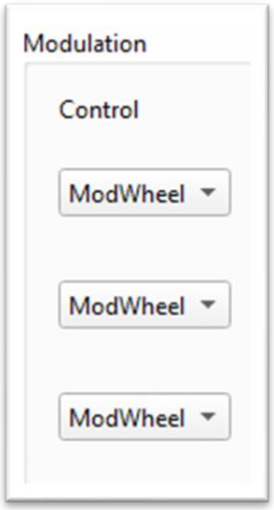
Params



Options:

- **VOL**: Adjusts the volume from 0 to 127.
- **SHIFT**: Sets the transposition of the layer. Values range from -36 to +36 semitones.
- **TUNE**: Fine-tunes the pitch of the layer in cents (100 cents equal one semitone, 1200 cents equal one octave).
- **PAN**: Controls the stereo panning position of the layer. Values range from -64 (far left) to 64 (far right), with 0 as the center position (>|<).

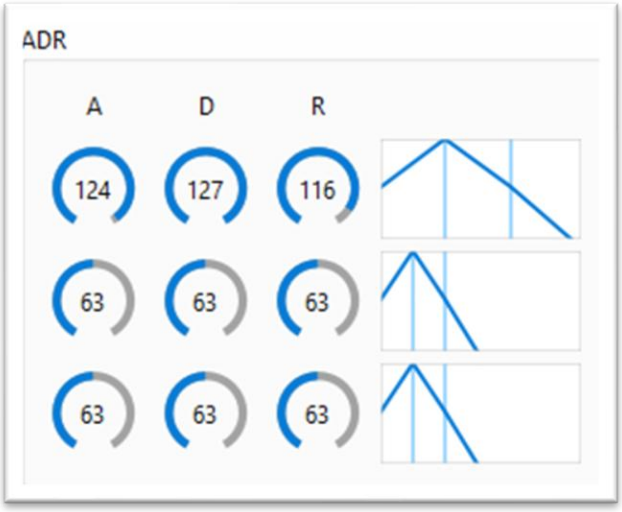
Modulation



Modulation adds movement, expressiveness, and variation to sounds by affecting volume and frequency: in other words, it can produce a vibrato effect.

- **ModWheel**: This option activates modulation control for a voice when using the Modulation Wheel on your master keyboard or MIDI Controller 1 (MIDI CC#1) via a DAW.
- **Off**: Disables modulation.

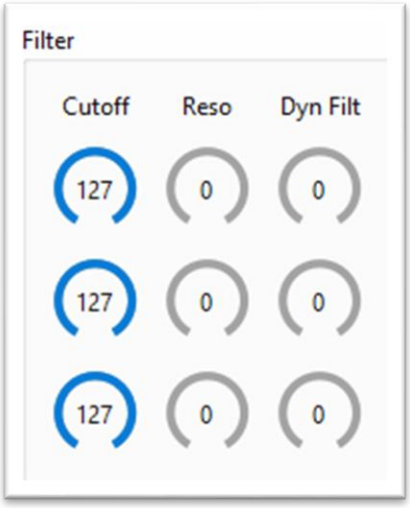
ADR



By adjusting the knob controls, you can modify the parameters while the screen displays a graphical representation of the specific values for:

- **A=Attack**: This is the initial phase of the sound. A lower value produces an immediate onset, while a higher value results in a gradual build-up.
- **D=Decay**: After the attack phase, the decay begins. This value determines the time it takes for the sound to drop from its initial peak to the next phase.
- **R=Release**: This sets the amount of time it takes for the sound to fade out completely after the key is released.

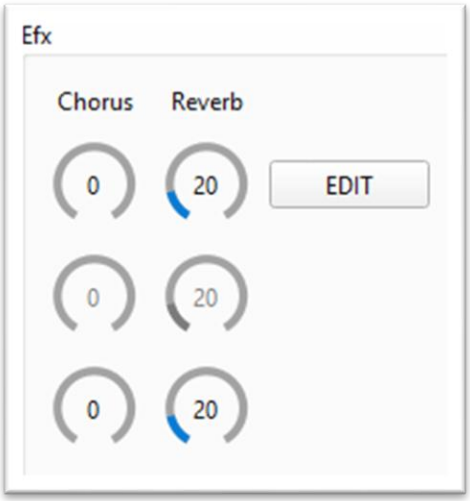
Filter



By adjusting the knob controls, you can modify the parameters as follows:

- **Cutoff**: Sets the cutoff frequency to limit or attenuate signal frequencies above or below a certain threshold, making the sound darker or brighter.
- **Reso**: Sets the resonance, a parameter that adds character to the sound by emphasizing frequencies around the cutoff point. This creates a peak at the filter's cutoff, making the sound more sharp, bright, or edgy.
- **Dyn Filt**: Adjusts the dynamic response of the cutoff filter. The filter opens based on velocity. Higher velocity values result in a wider filter opening, adding expressiveness and responsiveness to the sound.

Efx

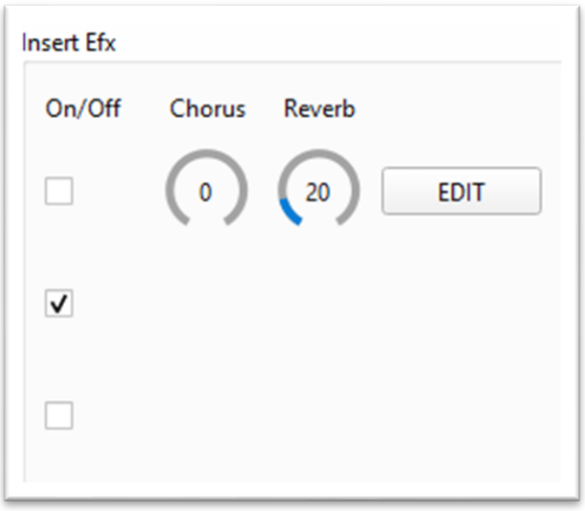


Set the values for audio effects:

- **REV**: Adjusts the send level to the reverb effect (0 to 127), controlling the depth and ambience of the sound.
- **CHORUS**: Adjusts the send level to the chorus effect (0 to 127), enhancing the richness and thickness of the sound.

Insert Efx

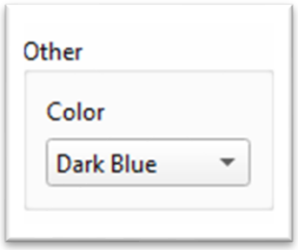
Chorus and **Reverb** are applied via INSERT sends. When an INSERT effect is enabled on a layer, the Chorus and Reverb send for that layer are automatically disabled.



Options:

- **On/Off**: it enables/disables the INSERT on the layer.
- **EDIT**: it opens the **Insert** described in the paragraph below.

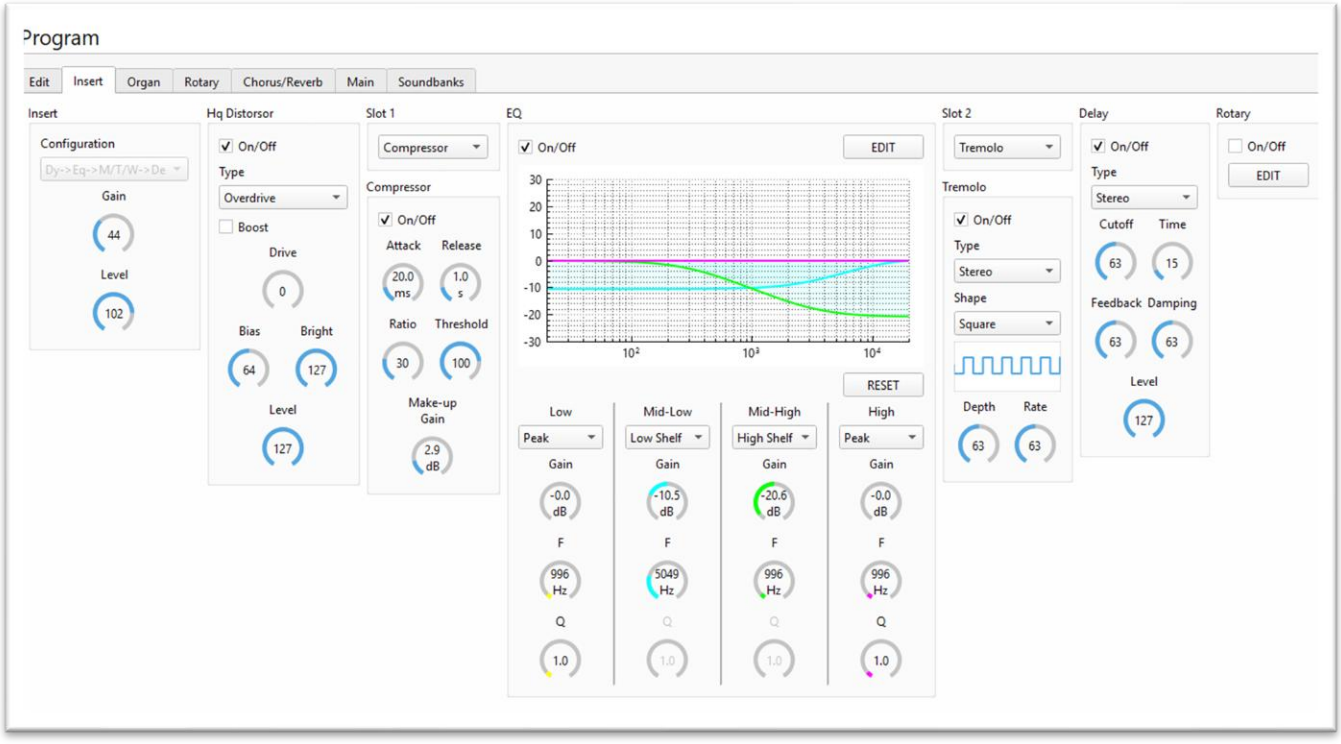
Other



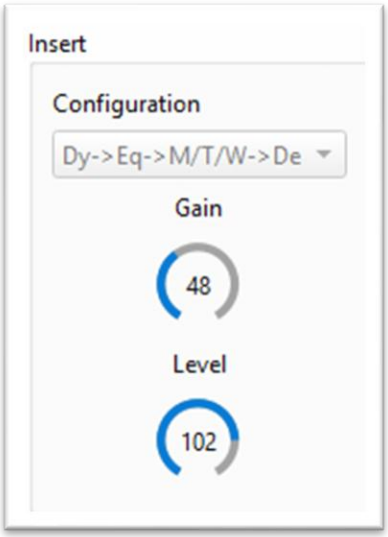
To make your sounds instantly recognizable, you can assign a color label to each user program by choosing from the colors as follows:

Insert

In the Insert page, you may configure the settings of the INSERT effects.



Insert

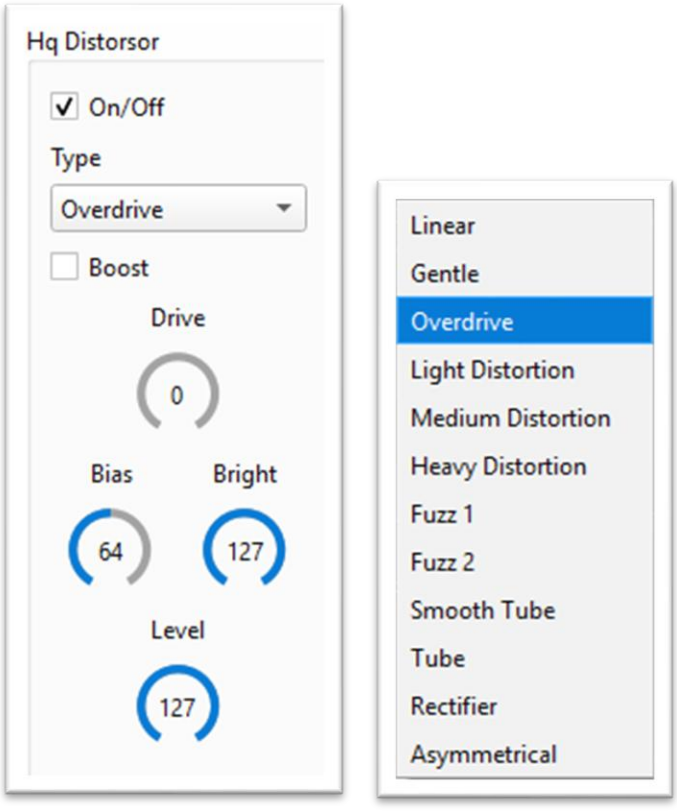


Options:

- **GAIN**: Allows you to reduce the level of the Insert EFX to prevent signal saturation.
- **LEVEL**: Controls the overall volume.

HQ Distorsor

If the HQ Distortion control is enabled, the system provides access to the parameters, as follows.

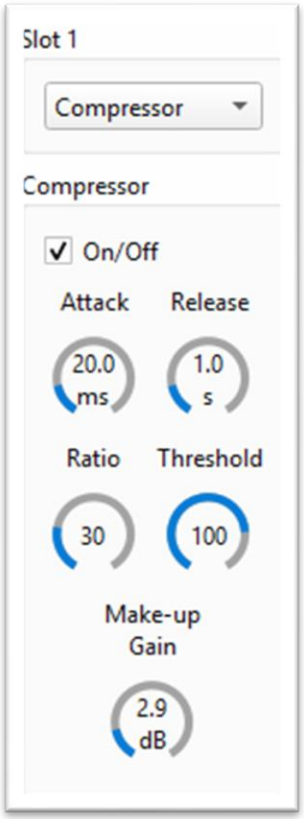


Options:

- **On/Off**: Enables or disables the distortion control.
- **Type**: Selects the distortion type from the available options: Linear, Gentle, Overdrive, Light Distortion, Medium Distortion, Heavy Distortion, Fuzz 1, Fuzz 2, Smooth Tube, Tube, Rectifier, Asymmetrical.
- **Boost**: Activates this parameter to amplify the input signal and increase distortion saturation.
- **Drive**: Adjusts the amount of gain applied to the input signal, determining how saturated or distorted the sound becomes.
- **Bias**: Controls the behavior of the clipping circuit. Higher values produce a more aggressive sound, while lower values result in a softer tone.
- **Bright**: Allows you to emphasize or reduce the high frequencies of the signal, making the sound brighter, sharper, or more present depending on your choice.
- **Level**: Sets the output volume of the distortion. If set to zero, the distortion effect is inaudible.

Slot 1 / Compressor

Slot 1 can be assigned either to the compressor or to the distortion effect.



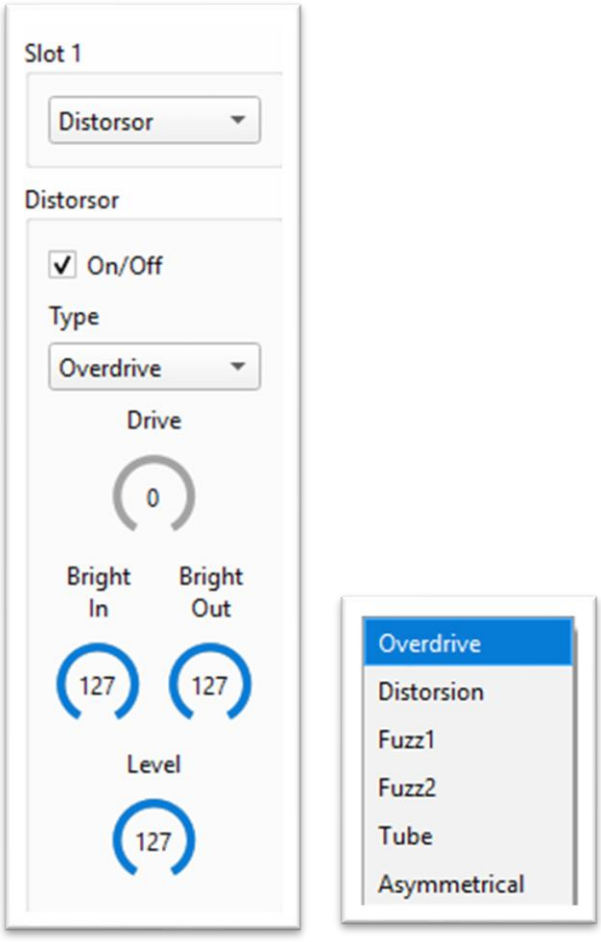
Options:

- **On/Off**: Enables or disables the compressor.
- **Attack**: Sets the attack time in milliseconds (from 1 to 120 ms), determining how quickly the compressor starts acting after the signal exceeds the threshold.

- **Release**: Sets the release time in seconds (from 0 to 6 s), how long the compressor continues to act after the signal drops below the threshold.
- **Ratio**: Defines the input/output ratio when the signal exceeds the threshold. Expressed using the standard MIDI value scale, where 0 corresponds to a 1:1 ratio (no compression) and 127 represents infinity to 1 (i.e., full limiter).
- **Threshold**: Set the threshold level, that is the point (in decibels, dB) beyond which the compressor starts reducing the signal's volume. The value uses the MIDI scale: 0 corresponds to 0 dB (no compression), 64 to -30 dB (moderate compression), and 127 to -60 dB (very aggressive compression)..
- **Make-up Gain**: Restores volume after compression. When the compressor reduces signal peaks (i.e., dynamic range), the overall level may drop. Make-up gain compensates for this loss. Set a value between 0 and 18 dB.

Slot 1 / Distortion

When you select Distortion, Slot 1 displays the corresponding settings.



Options:

- **On/Off**: Enables or disables the distortion.
- **Type**: Select the distortion type from the available options: Overdrive, Distortion, Fuzz1, Fuzz2, Tube, Asymmetrical.
- **Drive**: Adjusts the amount of gain applied to the input signal, determining how saturated or distorted the sound becomes.

- **Bright In**: Sets a value that affects the signal before distortion, emphasizing high frequencies at the input stage. Higher values result in a brighter signal entering the distortion circuit, producing a more aggressive and cutting tone.
- **Bright Out**: Acts on the signal after distortion, enhancing high frequencies at the output stage. This can make the distortion sound smoother while keeping the final signal bright and well-defined. Higher values help add clarity without making the distortion too harsh.
- **Level**: Balances the volume between the clean and distorted signal.

EQ

This section controls the equalization of the audio signal. It allows you to shape the sound by adjusting different frequency ranges, helping you achieve a more balanced, clear, and professional mix.

- **LOW**: Shapes the low-end of the sound, adding depth, weight, and body.
- **MID-LOW**: Enhances warmth and fullness, useful for rounding out instruments and vocals.
- **MID-HIGH**: Controls presence and attack, helping sounds cut through the mix.
- **HIGH**: Adjusts brightness and air, adding clarity and sparkle to the overall tone.

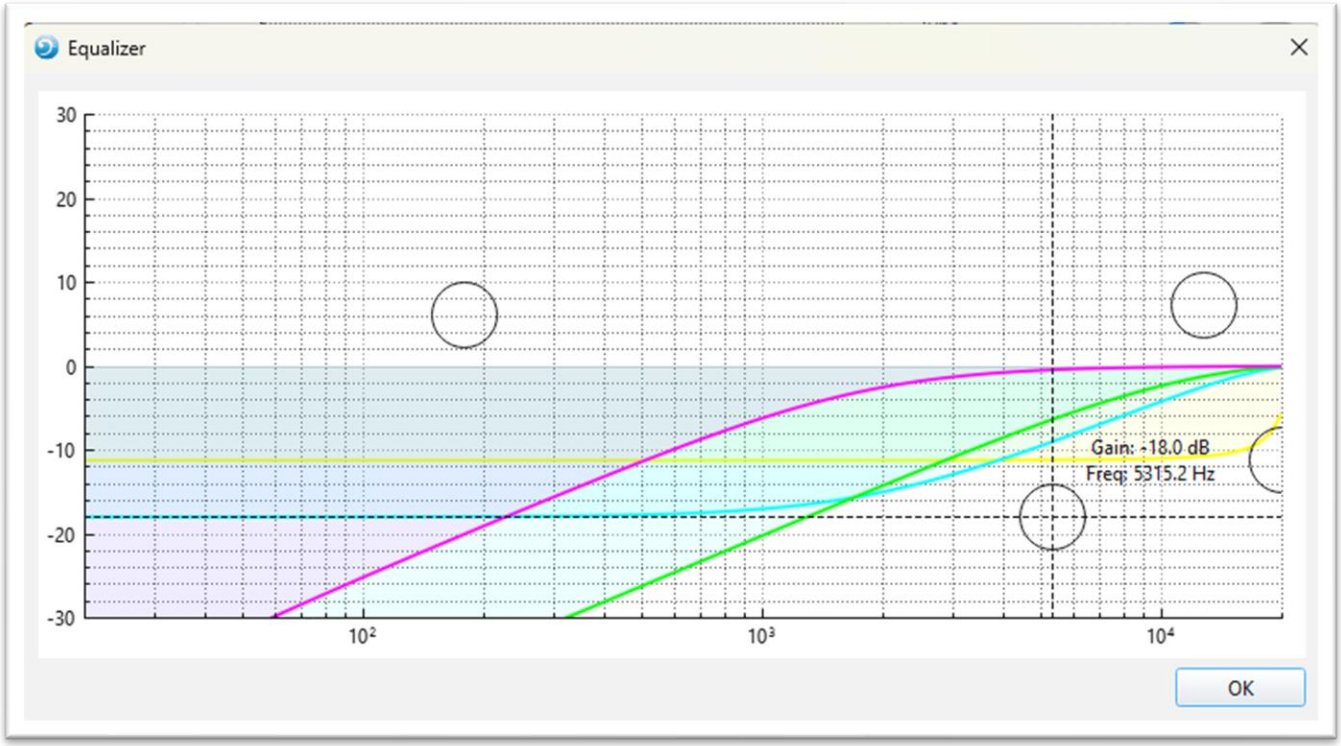
The screen shows the frequency ranges you can boost or cut:

- **LOW**: Yellow curve
- **MID-LOW**: Light blue curve
- **MID-HIGH**: Green curve:
- **HIGH**: Pink curve

Options for each of the four frequency bands (Low, Mid-Low, Mid-High, and High):

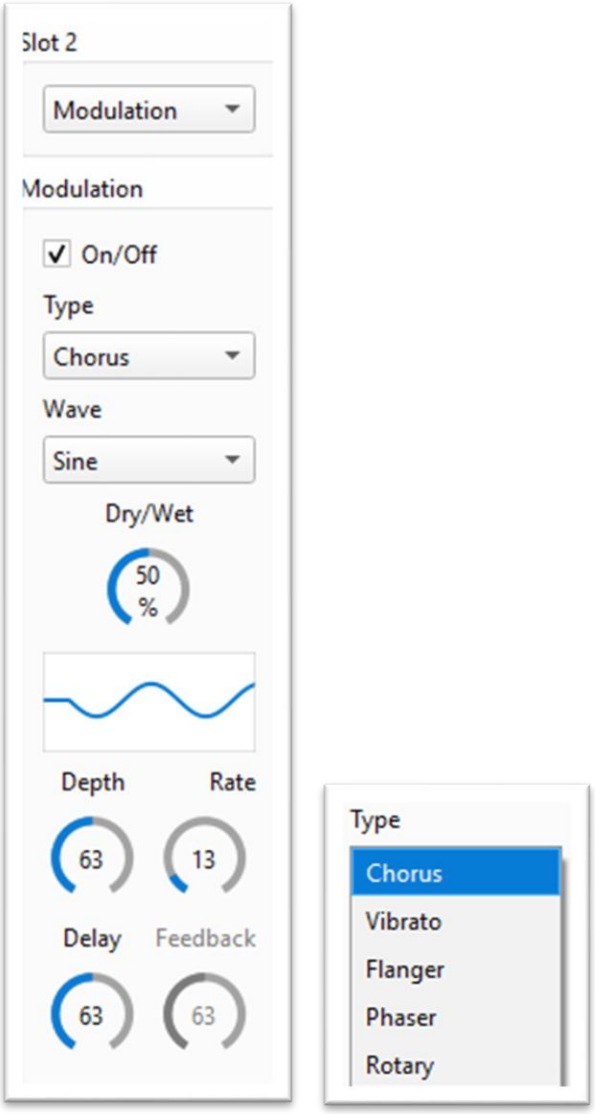
- **Off**: The frequency band is not affected by the EQ.
- **LP 6 dB**: Use the virtual knobs on screen to set the **GAIN**, i.e., how many decibels (dB) to boost or cut the center frequency set via **F**.
- **LP 12 dB**: Use the **F** knob to set the center frequency and the **Q factor** (from 0.1 to 16) to define how wide or narrow the band is around that frequency.
- **Low Shelf**: Use the virtual knobs to set the **GAIN**, adjusting how much to boost or cut the center frequency set via **F**.
- **Peak**: A bell-shaped curve centered on a frequency, used to emphasize or reduce a specific band. Use **GAIN**, **F** for center frequency, and **Q factor** as described above.
- **High Shelf**: Use the virtual knobs to set the **GAIN**, adjusting how much to boost or cut the center frequency set via **F**.
- **HP 6 dB**: Set the center frequency using the **F** knob.
- **HP 12 dB**: Use **GAIN**, **F** for center frequency, and **Q factor** as described above.

Press **EDIT** to open the graphical EQ page, where you can shape the sound by dragging the four curves on screen, as shown in the example below.



Slot2 / Modulation

You can assign Slot 2 to **Modulation**, **Wah-Wah**, or **Tremolo**.

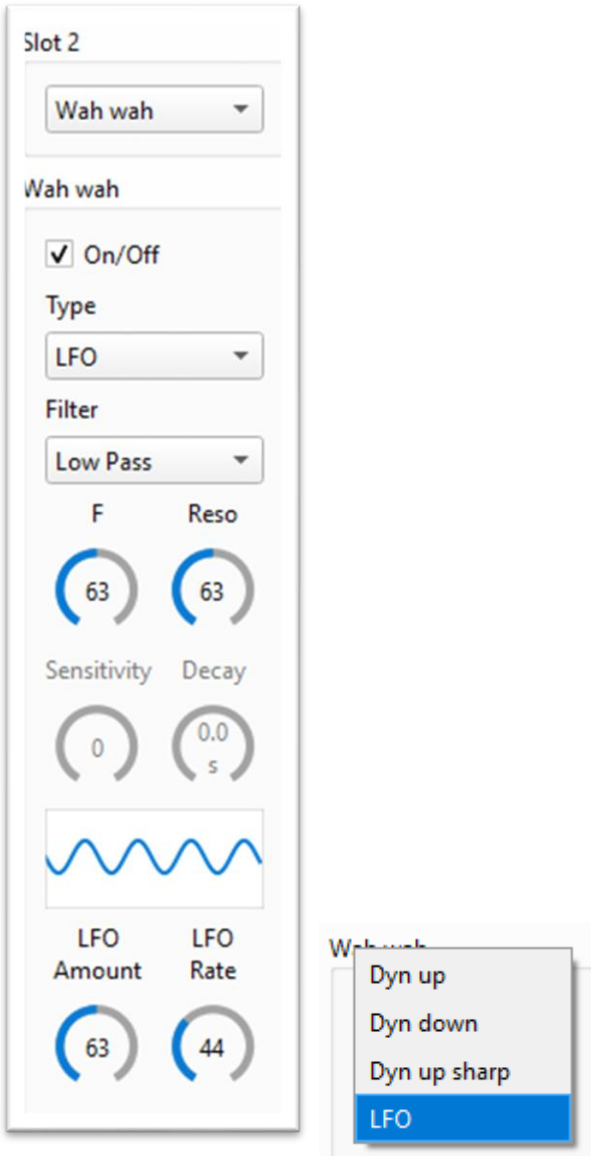


Options:

- **On/Off**: Enables or disables modulation control.
- **Type**: Select the modulation type from Chorus, Vibrato, Flanger, Phaser, or Rotary.
- **Wave**: Choose the waveform shape - either Sine or Triangle - and check how the graphical display below responds.
- **Dry/Wet**: Sets the mix percentage, where 0% represents the unprocessed (Dry) signal and 100% represents the fully processed (Wet) signal. Intermediate values allow you to balance the effect.
- **Depth**: A value from 0 to 127 that determines the amplitude of the modulation wave - i.e., how strongly the effect is applied. The graphical display reflects this setting.
- **Rate**: A value from 0 to 127 that sets the frequency of the modulation wave - i.e., how fast the effect oscillates. The graphical display updates accordingly.
- **Delay**: A value from 0 to 127 that sets the initial delay before the effect is applied.

- **Feedback**: This parameter becomes available depending on the selected modulation type (see the **Type** option above).

Slot 2 / Wah Wah

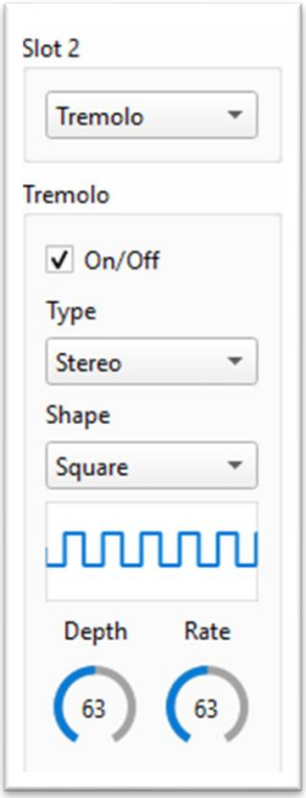


Options:

- **On/Off**: Enables or disables the effect control.
- **Type**: *Dyn* stands for Dynamic, meaning the effect responds to the velocity of your playing. The harder you play (higher velocity), the more the filter opens. Choose from the following Wah Wah types:
    - **Dyn Up**: The filter opens in response to the intensity of the keyboard signal. Higher velocity results in a wider filter opening.
    - **Dyn Down**: The filter closes (boosting low frequencies) when the signal is stronger. This is the opposite of Dyn Up.
    - **Dyn Up Sharp**: A more aggressive version of Dyn Up. The filter opens faster and with greater intensity, producing a sharper sound.
    - **LFO**: The filter moves automatically based on an LFO waveform (e.g., sine), creating a rhythmic, cyclic wah effect independent of playing dynamics.

- Filter:
    - **Low Pass**: Allows low frequencies to pass while attenuating high frequencies.
    - **Band Pass**: Allows only a specific band of frequencies centered around the defined frequency (**F**) to pass, attenuating both lower and higher frequencies.
- **F**: Sets the center frequency.
- **Reso**: Adjusts the resonance, determining how pronounced the frequency peak is as modulated by the filter.
- **Sensitivity**: This parameter is available depending on the selected Wah Wah type (see **Type** above).
- **Decay**: This parameter is available depending on the selected Wah Wah type (see **Type** above).
- **LFO Amount**: Sets the amount of LFO applied to the filter.
- **LFO Rate**: Sets the frequency of the LFO oscillator.

Slot 2 / Tremolo



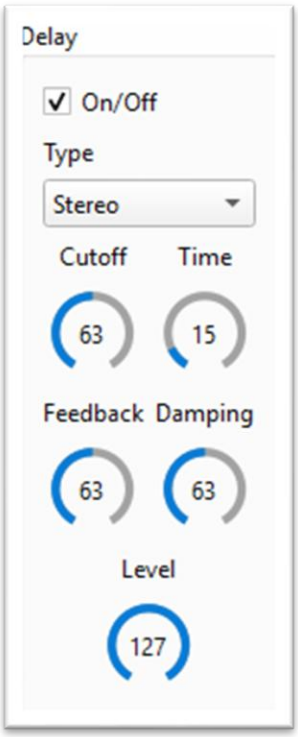
Options:

- **On/Off**: Enables or disables Tremolo control.
- **Type**: Choose between Stereo and Mono.
- **Shape**: Select the waveform shape and observe how the graphical display below responds:
    - **Triangle** – Produces a smooth, rhythmic tremolo.
    - **Square** – Creates sharp tremolo with abrupt volume shifts.

- **Depth**: A value from 0 to 127 that sets the amplitude of the modulation wave - i.e. how strongly the effect is applied. The graphical display reflects this setting.
- **Rate**: A value from 0 to 127 that sets the frequency of the modulation wave - i.e. how fast the effect oscillates. The graphical display updates accordingly.

Delay

The **Insert** page includes a dedicated section for the **Delay** effect. This effect delays the audio signal playback to produce echo-like repetitions.

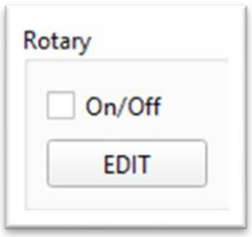


Options:

- **On/Off**: It allows you to enable or disable the Delay effect.
- **Type**: Stereo or Mono.
- **Cutoff**: Adjusts the frequency threshold to attenuate the signal above it. Set the value using controls from 0 to 127.
- **Time**: Sets the delay time between the original signal and its repetition (in milliseconds or rhythmic divisions). Range: 0 to 127.
- **Feedback**: Controls the amount of signal fed back into the delay circuit to create multiple echoes.
- **Damping**: Applies progressive attenuation to the repeated signals, softening each successive echo.
- **Level**: Sets the volume of the delayed signal.

Rotary

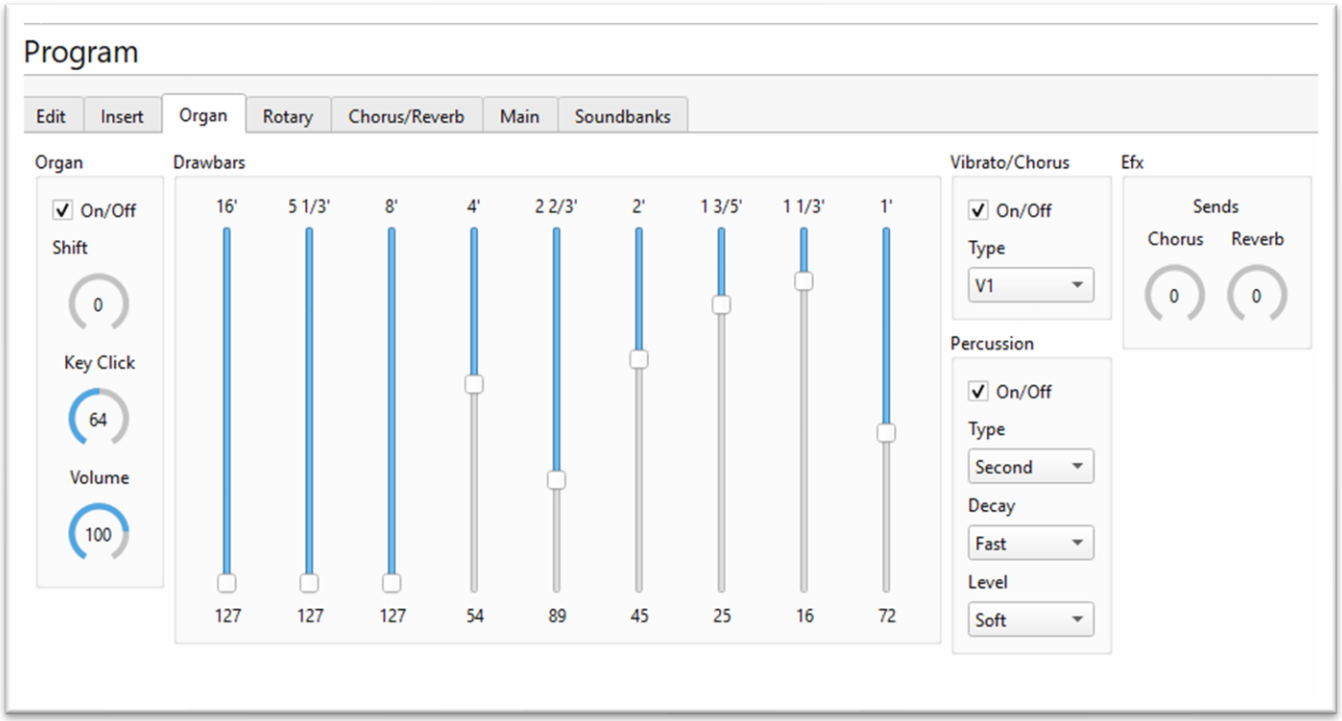
The **Rotary** effect emulates the sound of a rotating speaker system originally designed for classic **Hammond** organs[2].



Options:

- **On/Off**: When this box is checked, the output of the INSERT block is routed directly into the input of the **Rotary** block. This means that any signal processed by the INSERT section will be further shaped by the **Rotary** effect.
- **EDIT**: Press this button to open the dedicated page for this effect, described later in this manual.

Organ



[2] Hammond® is a registered trademark of Suzuki Musical Instrument Corporation.

Organ

Options:

- **On/Off**: Enables or disables the Organ sound engine.
- **Shift**: Use this virtual knob to adjust the pitch of the notes (range: -48 to +48).
- **Key Click**: Controls the level of key click noise (range: 0 to 127).
- **Volume**: Sets the overall volume of the organ sound (range: 0 to 127).

Drawbars

At the center of the display, you get the classical nine drawbars. Each digital drawbar controls the intensity of a specific harmonic (or partial), allowing you to shape the sound in real time, just like "mixing" different frequency components. Slide each on-screen fader to adjust its value from 0 to 127.

Vibrato/Chorus

Options:

- **On/Off**: Enables or disables the selected effect.
- **Type**: The Vibrato/Chorus selector offers six modes:
  - V1, V2, V3 – Vibrato only, with increasing depth and movement.
  - C1, C2, C3 – Chorus combined with Vibrato, offering richer and more complex modulation.

Percussion

Just like on classic tone wheel organs, the **Percussion** feature adds a percussive attack to each note played. When activated, the organ introduces an extra harmonic at the onset of the sound. This note does not retrigger until you do not release all keys and play a new note. It is monophonic: it affects only the first note of a new phrase.

Options:

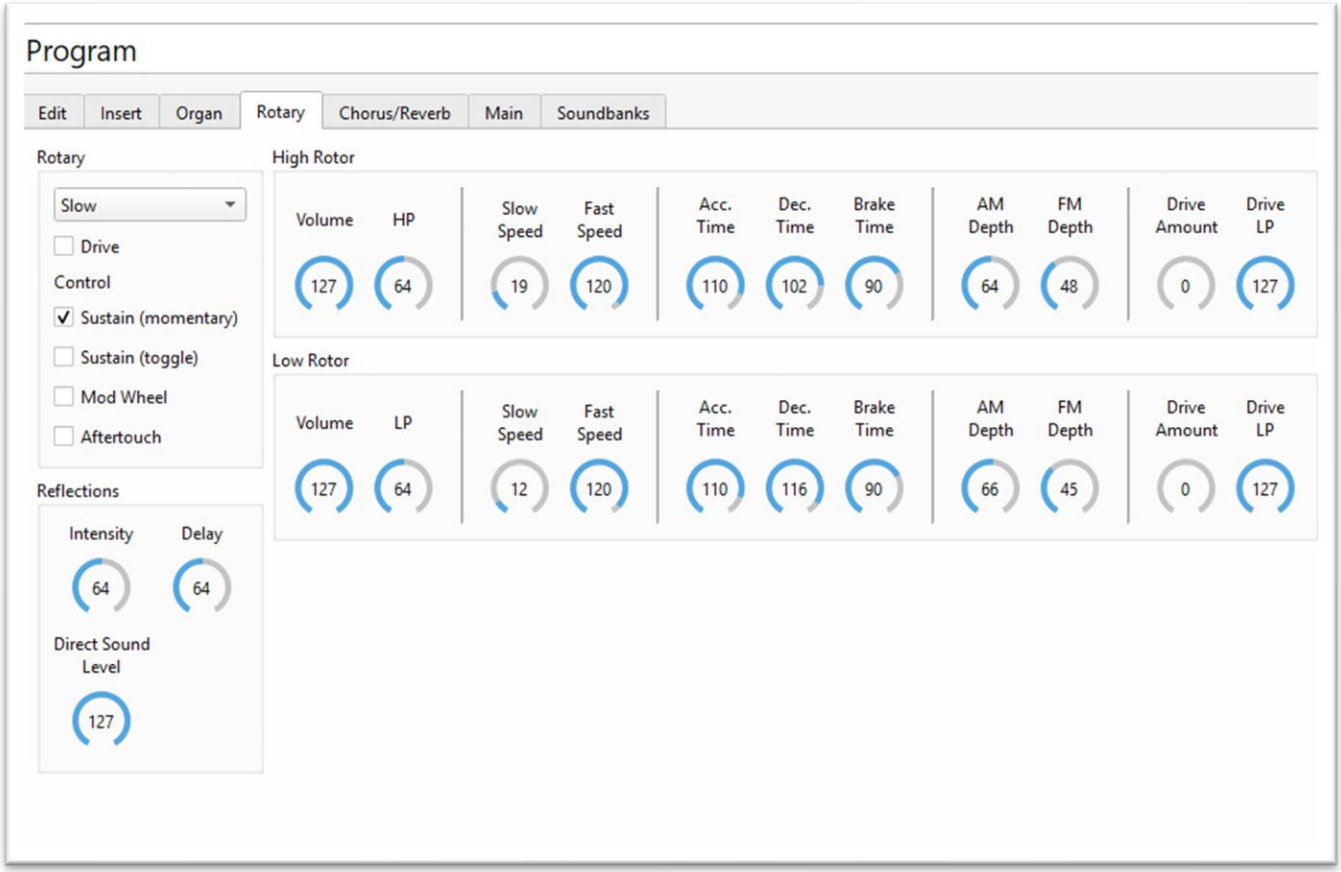
- **On/Off**: Enables or disables the Percussion effect.
- **Type**:
  - **Second**: Adds the second harmonic for a warmer, more subtle tone.
  - **Third**: Adds the third harmonic for a brighter, more pronounced attack.
- **Decay**:
  - **Slow**: Longer percussive decay, ideal for expressive styles like ballads, blues, and jazz.
  - **Fast**: Shorter decay for a snappier response, perfect for rock, funk, and gospel.
- Level:
  - **Soft**: Lower click volume, more discreet, suitable for accompaniment.
  - **Normal**: Higher click volume, prominent over the drawbars, ideal for solos.

Efx

Set the values for the audio effects:

- **Chorus**: Adjust the send level to the Chorus effect (range: 0 to 127).
- **Reverb**: Adjust the send level to the Reverb effect (range: 0 to 127).

Rotary



Rotary

The **Rotary** function controls the rotor speed that creates the iconic spatial modulation effect.

Options:

- **Type**:
  - **Slow** – Slow rotation for smooth, mellow atmospheres.
  - **Brake** – Stops the rotation for dramatic breaks.
  - **Fast** – Fast rotation for vibrant and energetic tones.
- **Drive**: Increases signal saturation, simulating a tube-style preamp for added warmth and grit.
- **Control**: Defines the control source for rotor speed:

- **Sustain (momentary)** – Press and hold the Sustain pedal to switch to Fast; release to return to Slow.
- **Sustain (toggle)** – Press the Sustain pedal once to switch to Fast; press again to return to Slow.
- **Mod Wheel** – Use the Modulation Wheel to smoothly transition between Slow and Fast.
- **Aftertouch** – If your master keyboard supports Aftertouch, pressing the keys harder increases the rotor speed.

Reflections

This ambient effect simulates acoustic reflections in a space, like Reverb but with more fine control.

- **Intensity**: Adjusts the amount of reflection applied. Higher values create a more spacious sound.
- **Delay**: Sets the time between the direct sound and its reflection. Higher values increase the echo effect.
- **Direct Sound Level**: Controls the volume of the direct signal relative to the reflected one. Lower values make the sound more immersed in the ambient space.

High Rotor

The high rotor typically processes the upper frequency range.

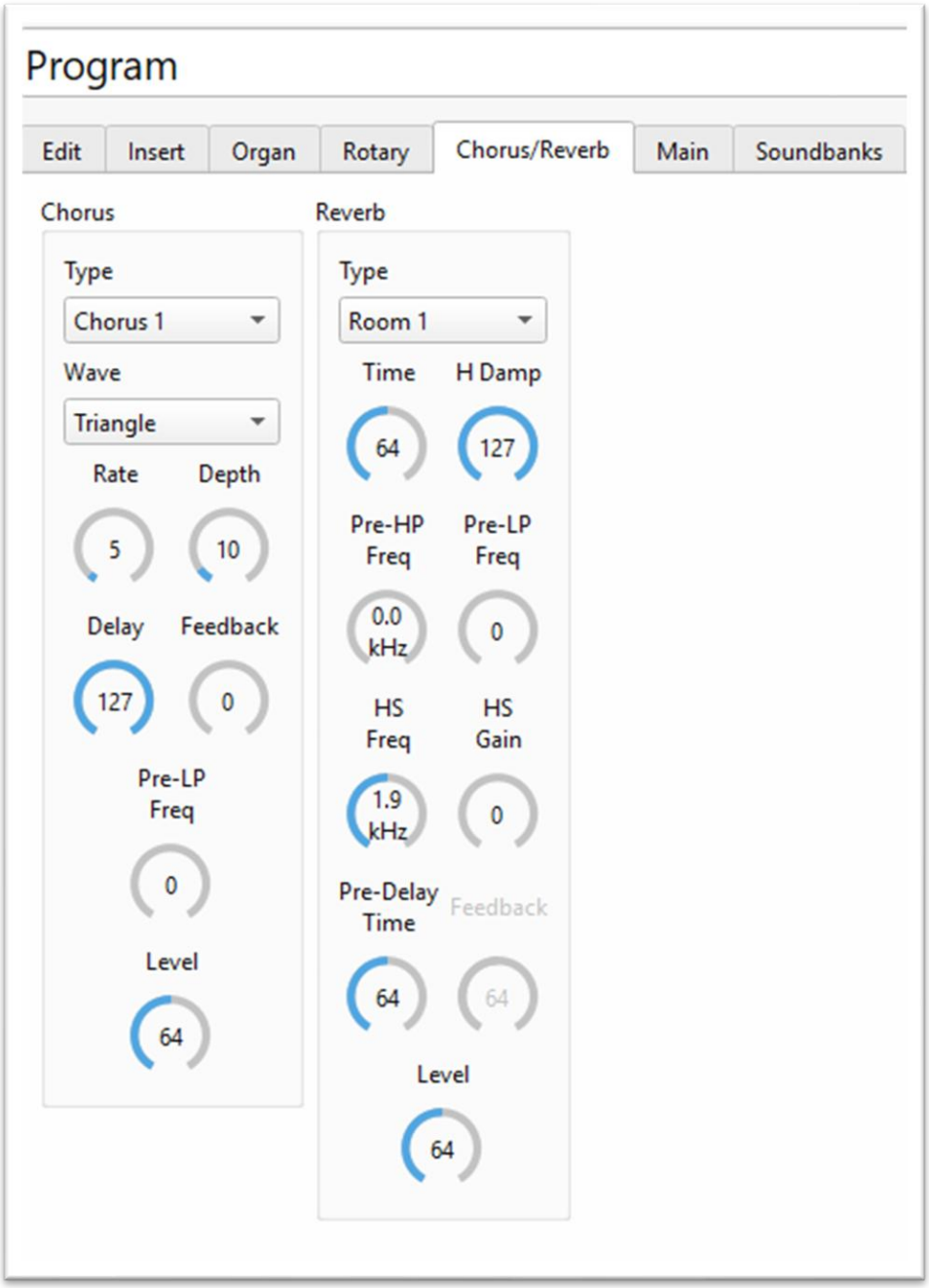
- **Volume**: Sets the output volume (range: 0 to 127).
- **HP**: High-pass filter that defines the frequency range sent to the high rotor.
- **Slow Speed**: Sets the slow rotation speed (commonly referred to as Chorale).
- **Fast Speed**: Sets the fast rotation speed (commonly referred to as Tremolo).
- **Acc. Time**: Adjusts the acceleration time, how long it takes to ramp from Chorale to Tremolo.
- **Dec. Time**: Sets the deceleration time, how long it takes to slow down from Tremolo to Chorale.
- **Brake Time**: Defines how long it takes for the rotor to come to a complete stop after Brake is activated.
- **AM Depth**: Amplitude Modulation depth, controls the perceived volume fluctuation caused by rotor movement.
- **FM Depth**: Frequency Modulation depth, simulates pitch variation caused by the Doppler effect of the rotating speaker.
- **Drive Amount**: Adds warmth, grit, and compression to the signal.
- **Drive LP**: Sets the low-pass filter frequency applied to the Drive circuit.

Low Rotor

The low rotor typically processes the lower frequency range. It shares the same parameters as the **High Rotor**, with the differences as follows:

- Instead of a High-Pass Filter (**HP**), it features a Low-Pass Filter (**LP**).
- Instead of **Drive HP**, it uses **Drive LP**.

Chorus/Reverb



Chorus

The **Chorus** effect creates slightly delayed and modulated copies of the input signal, simulating the sound of multiple instruments playing together. It adds depth, movement, and shimmer to the sound.

Note: Certain parameters apply specific Chorus types.

Options:

- **Type**: Choose from Chorus 1, Chorus 2, Chorus 3, Chorus 4, Feedback, Flanger, Short Delay, and Feedback Delay.
- **Wave**:
    - **Triangle** – Duplicates the audio signal with LFO-modulated delays using a triangle waveform.
    - **Sine** – Applies a sine-wave LFO to modulate the delay, producing a smooth, round, and natural effect. Compared to Triangle, Sine offers softer and less mechanical transitions.
    - **Async Sine** – Left and right channel modulations are out of phase or use different frequencies, creating a wider and less predictable stereo image, avoiding excessive symmetry.
- **Rate**: Sets the modulation frequency (0–127), i.e., how fast the effect oscillates.
- **Depth**: Sets the modulation amplitude (0–127), i.e., how intensely the effect is applied.
- **Delay**: Adjusts the delay time of the modulation, creating pitch and timing variations that simulate ensemble playing.
- **Feedback**: Controls how much of the delayed signal is fed back into the circuit.
- **Pre-LP Freq**: Sets the cutoff frequency of a low-pass filter applied before the modulation circuit, reducing high-frequency harshness, aliasing, and digital noise for a smoother sound.
- **Level**: Balances the original (Dry) signal with the processed (Wet) signal.

Reverb

The **Reverb** effect adds reflections and decay tails to the signal, simulating real or artificial acoustic spaces. It helps make the sound less dry and more immersive.

Note: Certain parameters apply only to specific Reverb types.

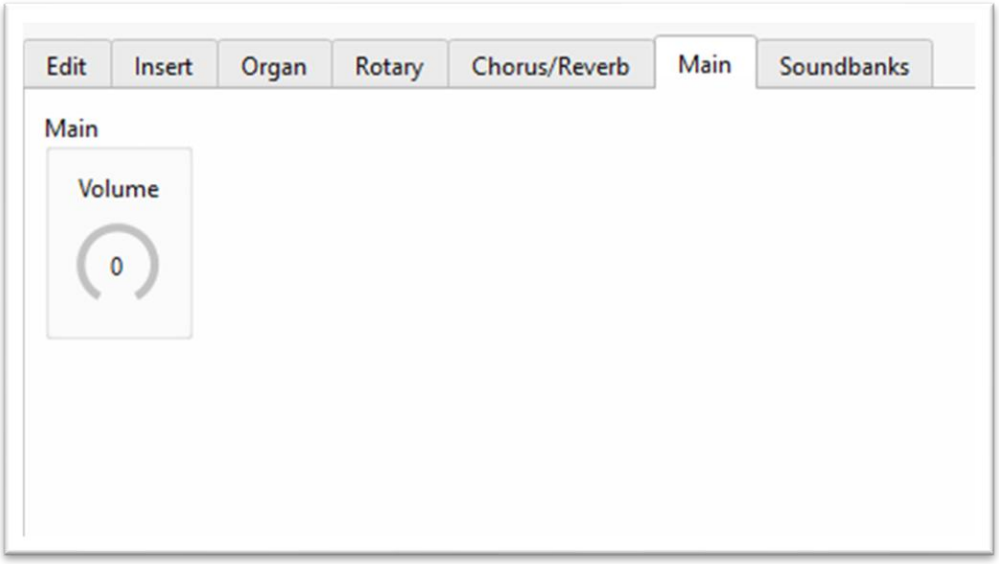
Options:

- **Type**: Choose from Room 1, Room 2, Room 3, Hall 1, Hall 2, Plate, Delay, and Pan Delay.
- **Time**: Sets the duration of the reverb tail. Longer times create ambient textures; shorter times produce tighter, drier sounds.
- **H Damp**: Controls how quickly high frequencies decay. Lower values result in brighter reverbs with lingering highs; higher values produce darker, warmer reverbs.
- **Pre-HP Freq**: Sets the cutoff frequency of a high-pass filter applied before the reverb circuit, reducing high-frequency harshness and digital artifacts.
- **Pre-LP Freq**: Sets the cutoff frequency of a low-pass filter applied before the reverb circuit, smoothing out high-frequency content and minimizing aliasing.
- **HS Freq**: Sets the high-shelf cutoff frequency (0.8 kHz to 3.0 kHz). Higher values yield brighter reverbs.
- **HS Gain**: Controls how much the high frequencies are boosted or attenuated above the HS Freq setting.

- **Pre-Delay Time**: Sets the time interval (0–127) between the direct sound (Dry) and the onset of the reverb (Wet), simulating the natural delay of reflections in a space.
- **Feedback**: Controls how much of the delayed signal is fed back into the circuit. Applicable to Delay and Pan Delay types.
- **Level**: Balances the original (Dry) signal with the processed (Wet) signal.

Main

This page allows you to control the overall software volume of the instrument: this is the internal level before the analog master volume knob on the front panel of the **EVS** device.



PART THREE: SETTINGS

05 EVS Editor Settings

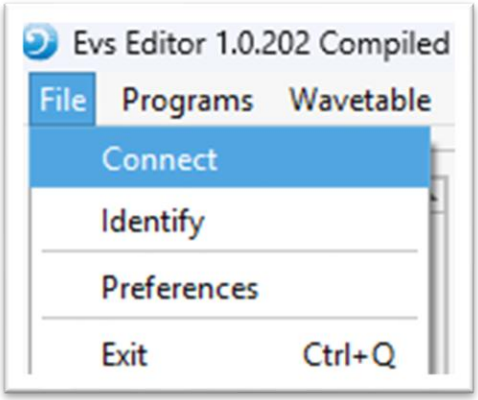
Manage EVS device resources

EVS Editor *allows you to fully harness the potential of your* ***KETRON EVS*** *device. Not only can you customize each sound to match your personal style, but you also have the freedom to import new sound banks to expand your sonic palette. Additionally,* ***EVS Editor*** *lets you check the software version, configure the device settings, and keep your instrument up to date by loading official updates - when available - for firmware, PCM samples, parameters, and wavetables.*

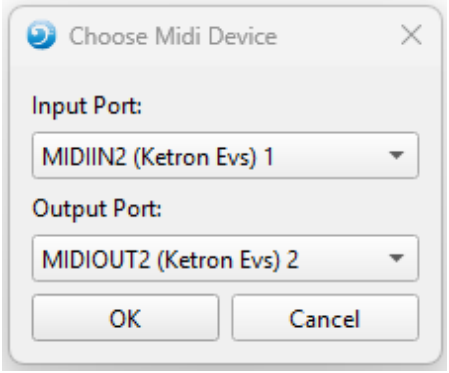
Connections

This functionality allows you to configure the MIDI settings.

1. Click the **File** menu in the top-left corner.
2. Then select **Connect**.



3. Check the **Choose MIDI Device** window.



Options:

- **Input Port**:
  - Ketron Evs 0

    - MIDIIN2 (Ketron Evs) 1
- **Output Port**:
    - Ketron Evs 1
    - MIDIOUT2 (Ketron Evs) 2
    - [Any other connected MIDI device may appear among your available options.].

Finally, click **OK** to confirm or **Cancel** to discard the MIDI device selection.

Version Information

You can check the version details for the Editor, Loader, **APP** firmware, and **DSP** firmware.

Steps:

1. Click the **File** menu in the top-left corner.
2. Then select **Identify**.
3. The **Identify** window displays the software versions and the serial number of your device.

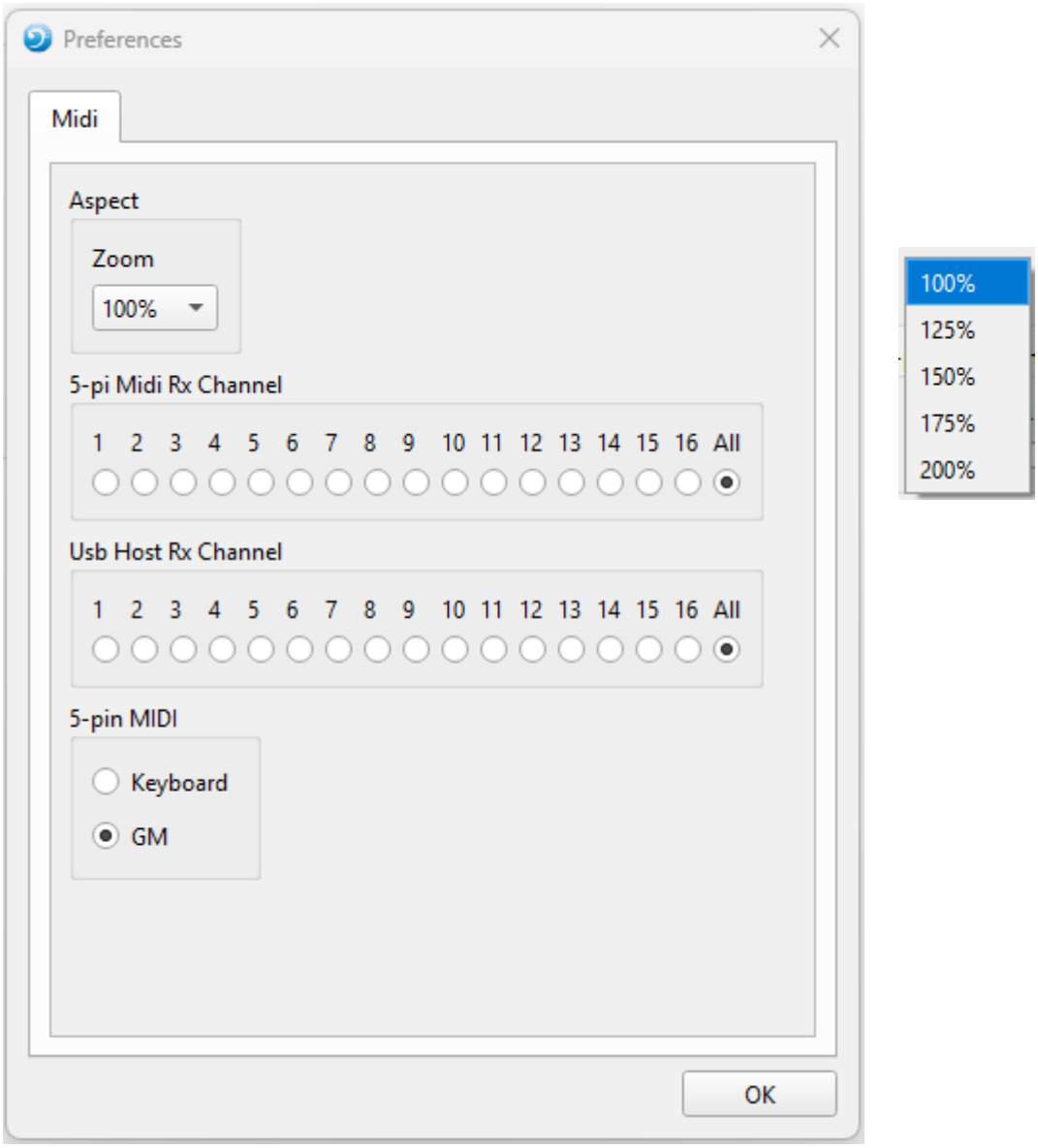
Preferences

Here you can configure the instrument's MIDI settings.

1. Click the **File** menu in the top-left corner.

2. Then select **Preferences**.

3. The **Preferences** window will appear as shown below.



Options:

- **Aspect**: Set the zoom level to one of the available values: 100%, 125%, 150%, 175%, or 200%.
- **5-pin MIDI Rx Channel**: Select which channels (1–16) are active for incoming MIDI traffic via the traditional 5-pin DIN connector. Alternatively, choose **All** to enable all channels.
- **USB Host Rx Channel**: Select which channels (1–16) are active for incoming MIDI traffic via the USB MIDI connection. Alternatively, choose **All** to enable all channels.
- **5-pin MIDI**: Choose **Keyboard** to use the instrument as a performance keyboard, or **GM** to play Standard MIDI Files via the 5-pin DIN connection.

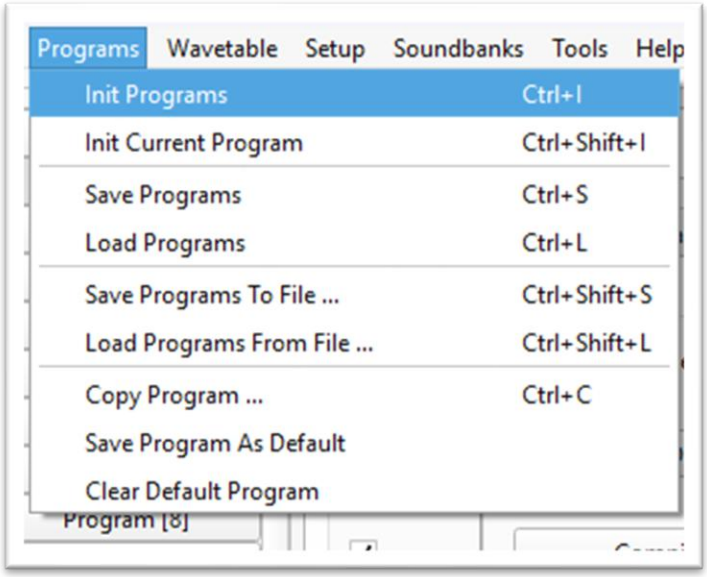
Initialize Programs

All programs

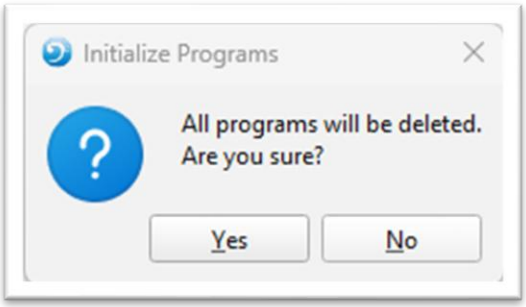
You can reinitialize the **EVS** memory by instructing the system to reset all programs. If you have activated a default program, the system applies its parameters to all affected programs. Warning: This operation will erase all user-created programs. We strongly recommend creating a backup before proceeding.

Steps:

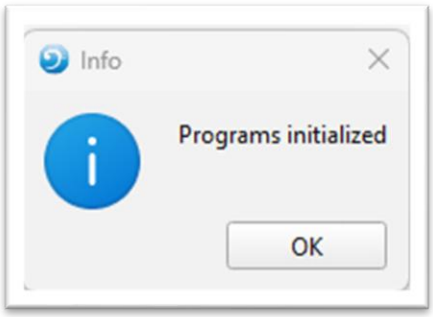
1. Click Programs.
2. Select Init Programs (or press the keys **Ctrl+I**).



3. A confirmation dialog appears.



4. If you click **Yes**, the programs will be initialized, and all previously saved resources will be deleted. At the end the confirmation dialog appears.



5. Click **OK** to continue.

If you clicked **No** at the confirmation window, the requested operation was obviously cancelled.

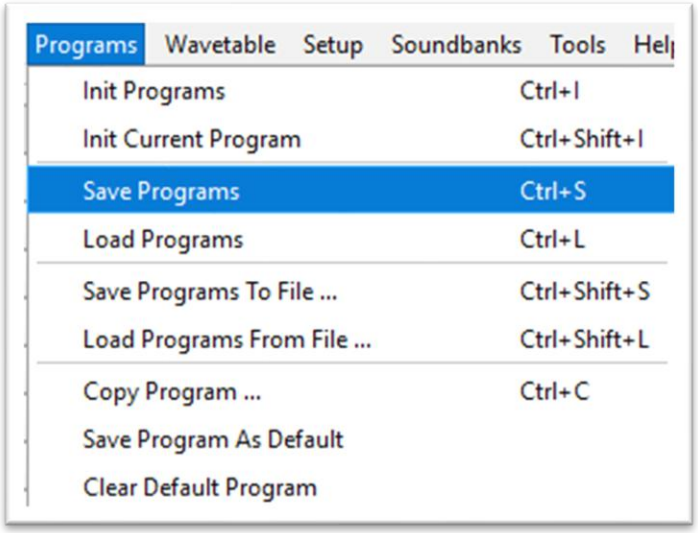
Current Program

If you select **Init Current Program** (**Ctrl+Shift+I**), only the currently active program in the application will be initialized.

Save and Load Programs

Saving Programs

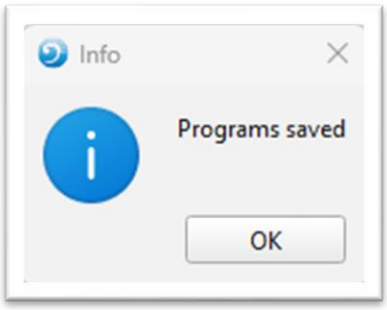
This procedure allows you to store the programs you have modified.



Steps:

1. Click on **Programs**.
2. Select **Save Programs**.

3. Once the saving process is complete, a confirmation window will appear. Click **OK** to continue.

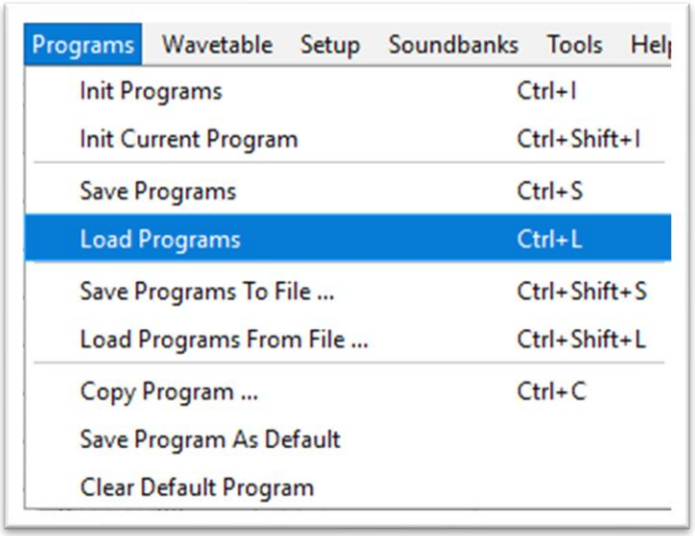


4. Press **OK** to continue.

Shortcut: Alternatively, you can press **Ctrl+S**.

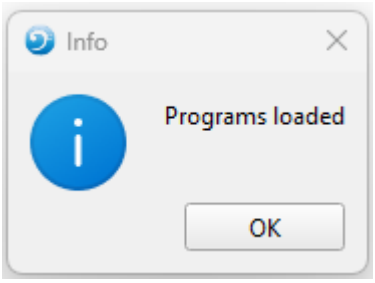
Loading Programs

At the start, **EVS** loads all previously saved programs into memory.



Steps:

1. Click on **Programs**.
2. Select **Load Programs**.
3. Once the loading process is complete, a confirmation dialog acknowledges the successful completion of the operation.



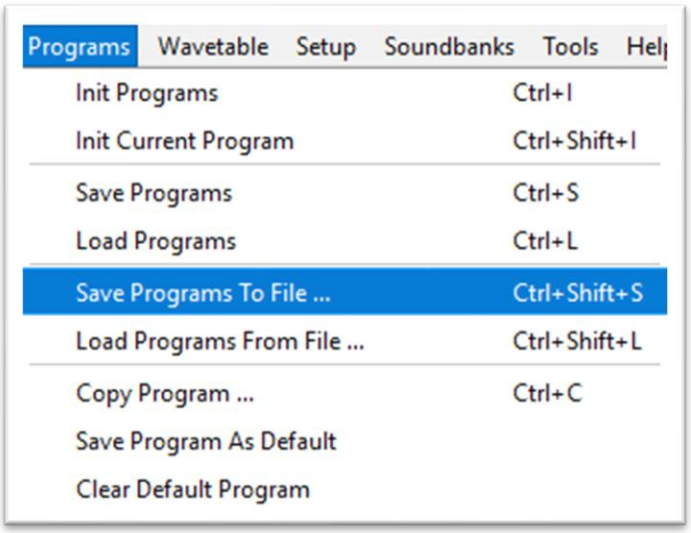
4. Press **OK** to continue.

Shortcut: Alternatively, you can press **Ctrl+L**.

Save Programs to File

By default, the **EVS** device saves programs directly to its internal memory. Moreover, you can save them on a USB flash drive or on your PC/Mac hard drive. These files use a proprietary **KETRON** format and are identifiable by the .pre file extension.

The .pre files may include custom sound settings, instrument assignments, effects and related parameters, and internal MIDI mapping. A .pre file is not an audio file (like a .wav or .mp3), but a structured description of how to generate and play a sound.

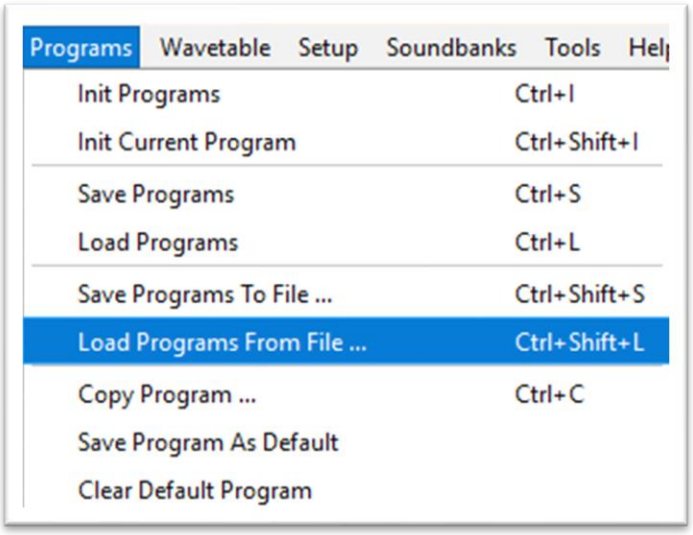


Steps:

1. Click on **Programs**.
2. Select **Save Programs to File**.
3. Locate the folder on your PC/Mac or USB flash drive where you want to save the file.
4. The system will generate a file named **programs.pre**.

Shortcut: You can perform steps 1 and 2 by pressing **Ctrl+Shift+S**.

Loading Programs from File



To load data from a previously saved .pre file, follow the steps:

1. Click on **Programs**
2. Select **Load Programs from File**.
3. Locate the folder on your PC/Mac or USB flash drive that contains the **programs.pre** file.
4. The system will load all programs.

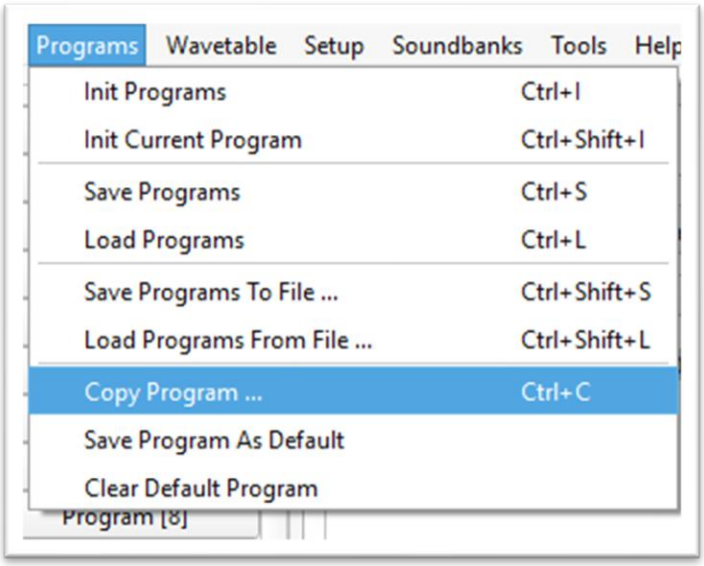
Shortcut: You can perform steps 1 and 2 by pressing **Ctrl+Shift+L**.

Other operations with Programs

Copying Program

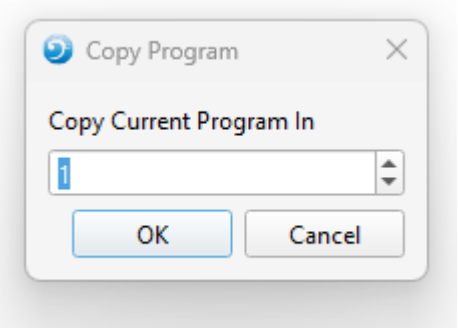
You can copy the data from the selected program to a different location.

Warning: The copy function will overwrite any existing data in the target location.



Steps:

1. Select the Program to be copied.
2. Click on **Programs**.
3. Select **Copy Program**: a dialog window will appear, as follows.

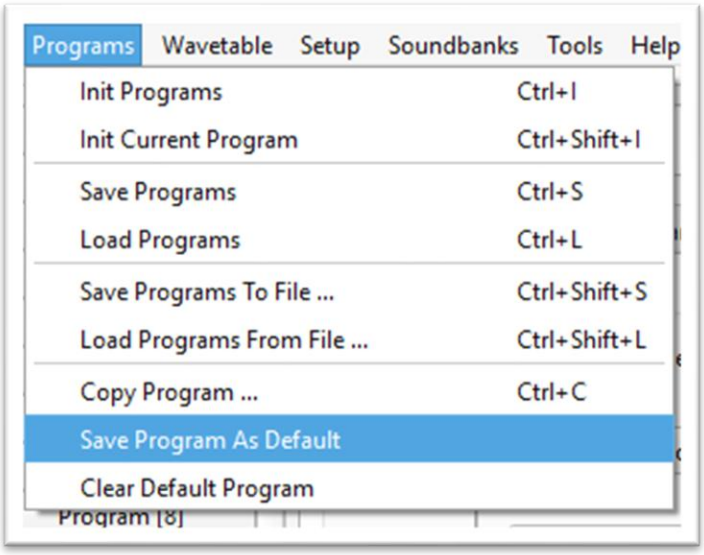


4. Enter the destination program number.
5. Click **OK** to confirm the copy or **Cancel** to abort the operation.

Shortcut: You can perform steps 1 and 2 by pressing **Ctrl+C**.

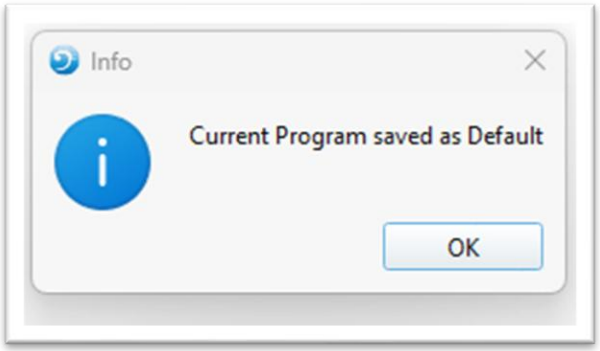
Setting the Active Program as Default

You can set a default program in the **EVS Editor**, so it will be automatically applied whenever a new program is initialized.



Follow these steps:

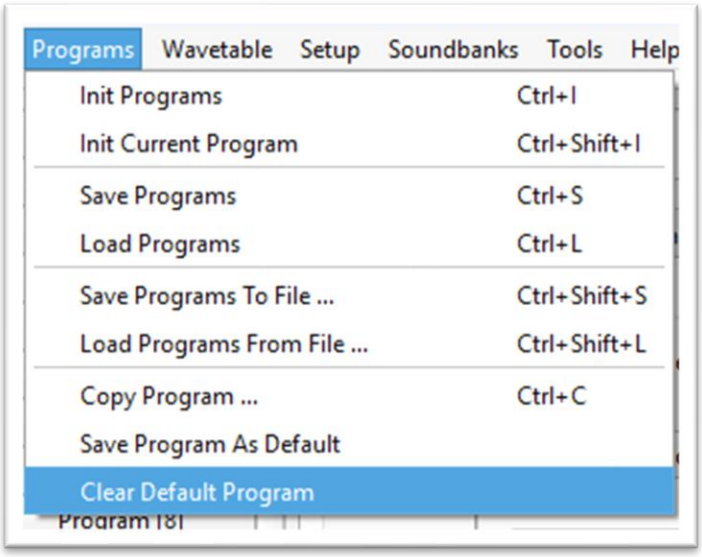
1. Select the program you wish to set as the default for future initializations.
2. Click on **Programs**.
3. Select **Save Program as Default** and a confirmation dialog appears to acknowledge the successful completion of the operation.



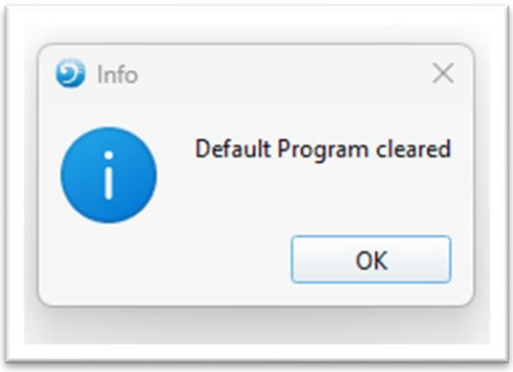
4. Click **OK** to continue.

Clear Default Program Setting

If you have previously selected a default program for initializing programs, you can always revert that choice. This functionality is useful to apply the **KETRON** factory presets again.



1. Click on **Programs**.
2. Select **Clear Default Program** and a confirmation dialog appear.

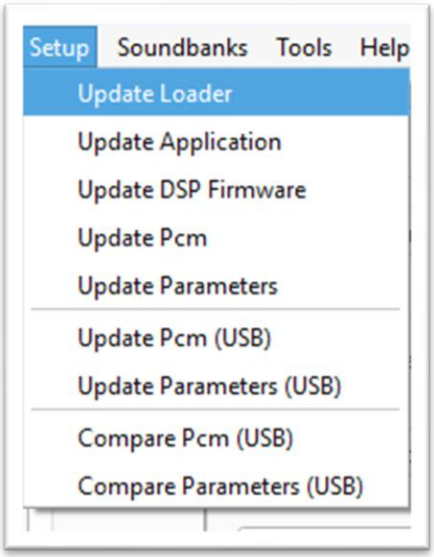


3. Press **OK** to continue.

Update the EVS System

Loader Installation

EVS Loader rarely needs an update. However, if **KETRON** releases an updated version of the **EVS Loader**, you can download the updated software from the official website and follow the steps below to install it on your device.

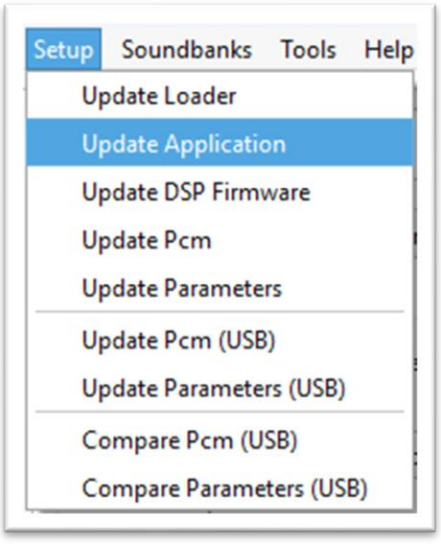


Steps:

1. Click on **Setup**.
2. Select **Update Loader** from the on-screen list.
3. Locate the folder on your PC/Mac or USB flash drive that contains the **.bin** file. If the **.bin file** is not compatible with the **Loader**, the system will prevent the upload.
4. Click **OK** to confirm.

APP Firmware Installation

To improve functionality or fix bugs, **KETRON** may release updated version of the **EVS APP** firmware. You can download the software from the official website and follow the steps below to install it on your device.



Steps:

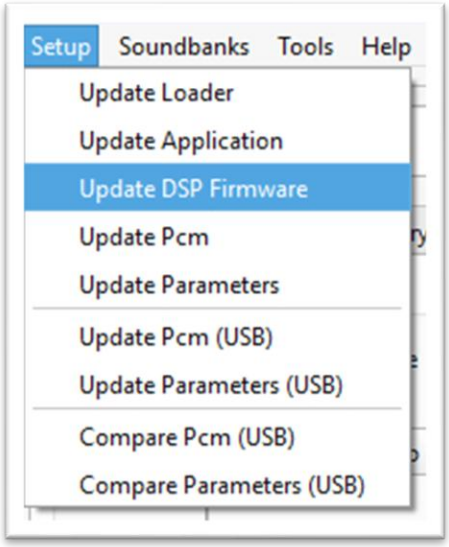
1. Click on **Setup**.
2. Select **Update Application** from the on-screen list.

3. Locate the folder on your PC/Mac or USB flash drive that contains the .bin file. If the **.bin file** is not compatible with the **APP**; the system will prevent the upload.

4. Click **OK** to confirm.

DSP Firmware Installation

Compared to the **APP**, updating the **DSP** firmware is rarely required. However, if **KETRON** releases a new version of the **EVS DSP** firmware, you can download the updated software from the official website and follow the steps below to install it on your device.



Steps:

1. Click on **Setup**.

2. Select **Update DSP Firmware** from the on-screen list.

3. Locate the folder on your PC/Mac or USB flash drive that contains the **.bin** file. If the **.bin** file is not compatible with the **DSP**, the system will prevent the upload.

4. Click **OK** to confirm.

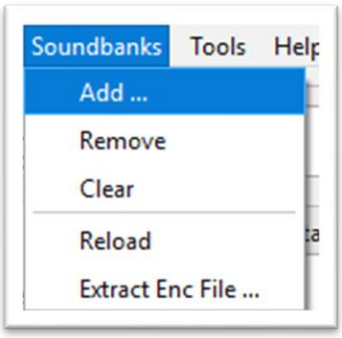
Soundbank

The **Soundbanks** in the **KETRON Event** series include sound presets and audio libraries designed to expand the capabilities of **Event** instruments and their derivatives, such as **EVS** and **EVM**. With **EVS**, you can import new **Soundbanks** to enrich your sound library with professional-quality sounds, create realistic accompaniments for live performance, and compose music using new orchestral, ethnic, pop, dance, and other styles.

Visit www.ketron.it regularly to check for new downloadable sound libraries in **.sbk** format.

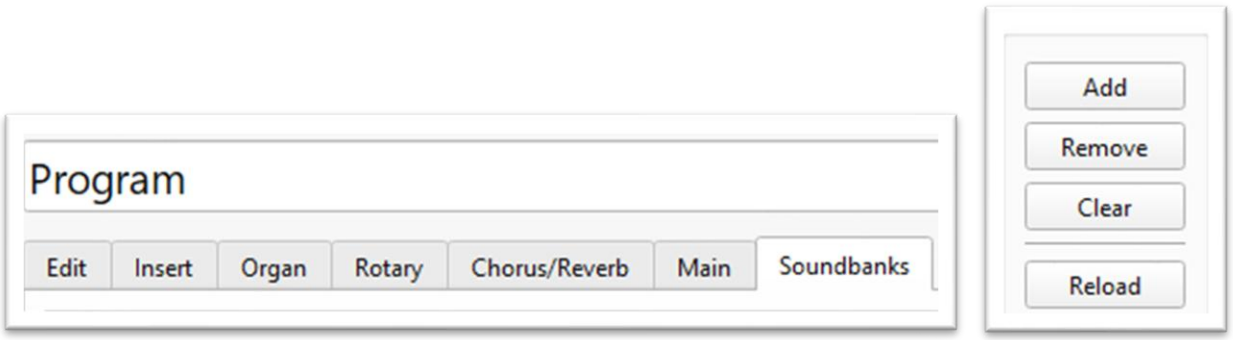
Advanced Users: KETRON also provides software for developing custom **Soundbanks**. If you are interested, contact **KETRON** support at **ketron@ketron.it** for more information.

Soundbank Installation



Steps:

1. Open the **Soundbanks** menu.
2. Click **Add...**
3. Select the **.sbk** file you wish to load.
4. Click the **OK** button to confirm.

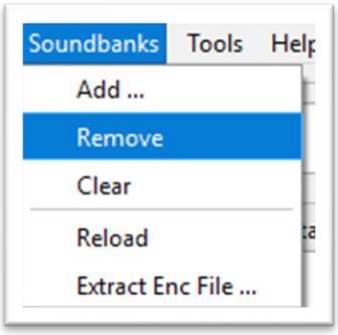


Otherwise, if you prefer, follow these steps:

1. Select the **Soundbanks** tab.
2. Right-click on an empty area within the Soundbanks list.
3. Select **Add...** from the context menu.
4. Choose the **.sbk** file you wish to load.
5. Click the **OK** button to confirm.

After you load a Soundbank file, you can use all its sounds in your programs.

Removing a Soundbank



Steps:

1. Select the **Soundbanks** tab.
2. Right-click on the Soundbank you wish to remove.
3. Select **Remove** from the context menu.

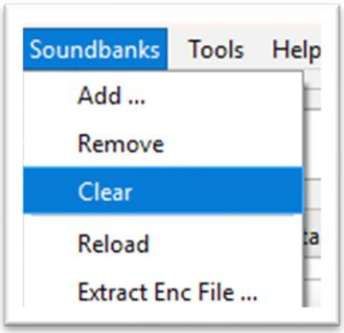
Alternatively:

1. Select the **Soundbanks** tab.
2. Select a Soundbank from the list.
3. Open the **Soundbanks** menu.
4. Choose **Remove**.

In both cases, the system will prompt you to confirm the deletion.

Click the **Yes** button to confirm the removal, or **No** to keep the Soundbank.

Removing All Soundbanks



Steps:

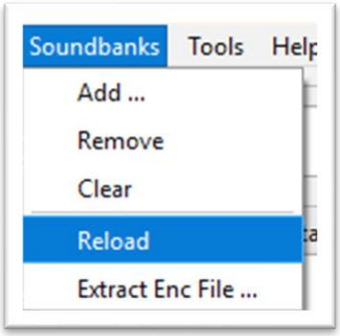
1. Select the **Soundbanks** tab.
2. Right-click on the Soundbank you wish to remove.
3. Select **Clear** from the context menu.

Alternatively:

1. Select the **Soundbanks** tab.
2. Right-click on an empty area within the list.
3. Run **Soundbank**, then select **Clear**.

Reading the DSP DIR

Reading the **DSP DIR** is useful for retrieving information about the Soundbanks currently installed.



Steps:

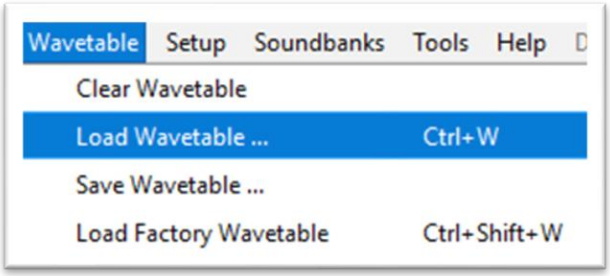
1. Select the **Soundbanks** tab.
2. Click the **Reload** button.

Alternatively: You can run **Soundbank** and then click **Reload** to confirm

Update Wavetable and PCM samples

Loading a New Wavetable

The Wavetable includes the preset GM (General MIDI) sounds and only **KETRON** can create it. If available, you can download it directly from the official **KETRON** website. We strongly recommend installing only original wavetables provided by **KETRON**. Using unofficial versions may compromise the device's functionality or cause irreversible damage.



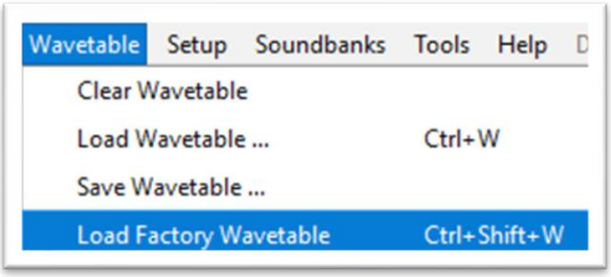
Steps:

1. Open the **Wavetable** tab.
2. Select **Load Wavetable**.
3. Locate the folder on your PC/Mac or flash memory where the .txt file is.
4. Press **OK** to confirm.

Shortcut: Alternatively, you can press **Ctrl + W** to select the .txt file and load it.

Restoring the Factory Wavetable

You can reinitialize the Wavetable to the **EVS** device default values, as originally configured at the factory.



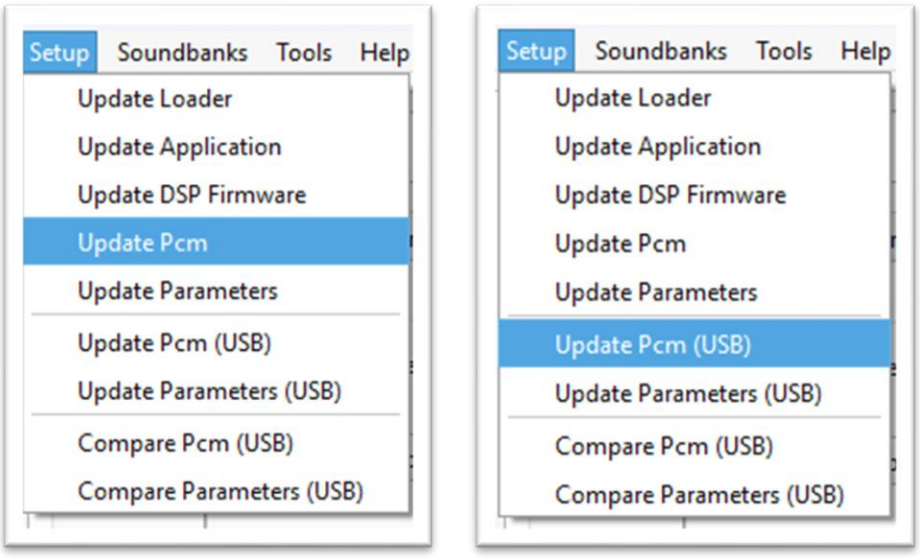
Steps:

1. Open the **Wavetable** tab.
2. Select **Load Factory Wavetable**.
3. Press **OK** to confirm.

Shortcut: Alternatively, you can press **Ctrl+Shift+W**.

PCM Installation

This procedure applies to official PCM samples developed by **KETRON**. For user-created samples, please use the **Soundbank** section instead.

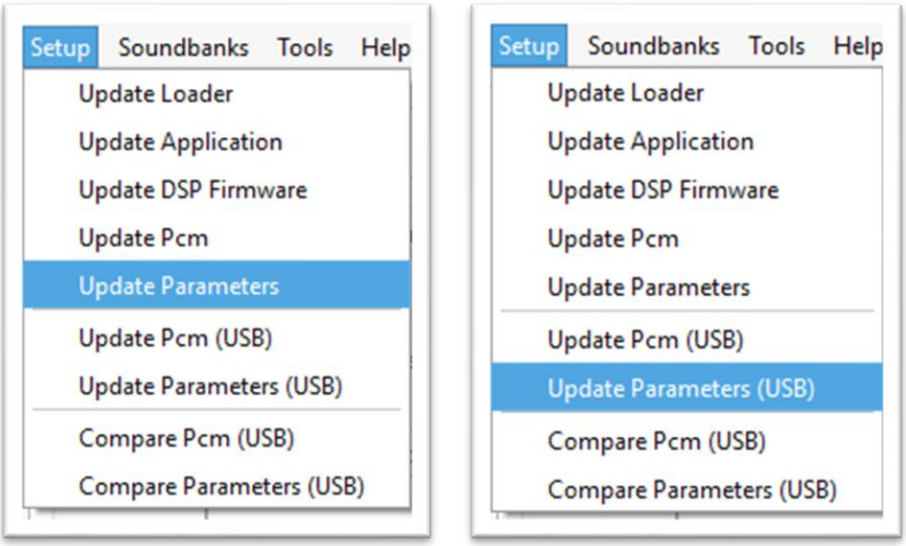


You can install PCM samples on your **EVS** device by following this procedure:

1. Select **Setup**.
2. Choose **Update PCM**, or **Update PCM (USB)** if the file is on a USB flash drive.
3. Locate the folder on your PC, Mac, or USB flash drive that contains the .pcm file.
4. Press **OK** to confirm.

Installing Sound Parameters

For PCM samples to play correctly, the instrument must be provided with the corresponding sound parameters. These parameters contain all the necessary information to interpret each sample, a sort of “guide” that tells the instrument how to read and reproduce every sound. If **KETRON** releases updates or improvements, you can download the latest parameters directly from the official **KETRON** website. This ensures your **EVS** device stays aligned with the most recent versions available.



After downloading the new .par file from the official **KETRON** website, follow these steps to install it:

1. Select **Setup**.
2. Choose **Update Parameters**, or **Update Parameters (USB)** if the file is on a USB flash drive.
3. Locate the folder on your USB flash drive that contains the **.par** file.
4. Press **OK** to confirm.

PART FOUR: TECHNICAL SPECIFICATIONS AND SUPPORT

06 Final notes

Technical specs

Feature	***Description***
Polyphony	216 voices
Parts	32-Part Multitimbral Module (2 x 16)
Factory Sounds	464 GM voices 128 preset voices
Drum Set	62 Factory Stereo Kits
Effect Unit (DSP)	Reverb, Chorus, Phaser, Flanger, Overdrive, Distortion, Tremolo, Autopan, Equalizer.
Sound Editor	EVS Editor: Features for Creating, Editing, Organizing, and Storing EVS Sounds and Presets. Compatible with both PC and Mac.
Front panel control	Power, Volume
Front connections	Stereo Headphones
Rear Panel Ports and Connections	Main Out Left / Right MIDI: THRU, IN USB 2.0 USB-C Power Supply (DC 5V 1A)
Dimensions	6,1 x 4,1 x 1,8 inches (15,5 x 10,5 x 4,5 cm)
Weight	1,1 lbs (0,5 Kg)
Optional accessories	Soft case

Specifications and appearance are subject to change without notice.

Support

The list of KETRON product sales and service centers is available here: Resellers & Service – Ketron and is always up to date.

Write to us:

KETRON srl
Via Giuseppe Taliercio, 7
60131 Ancona AN
Italy

e-mail: ketron@ketron.it

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