

RECEPTOR TRIO RECEPTOR QUATTRO

Virtual Instrument and Effects Module

Operating
Manual V1.0



April 2, 2013

WELCOME TO RECEPTOR!

Before we begin...

Your RECEPTOR is a hardware music instrument that runs software virtual instruments and effects.

Not only is the software you run on the system upgradeable, the system software itself is updated often and is also upgradeable. However, in order to know who you are so that we can let you know about updates and upgrades, you must first...

REGISTER YOUR RECEPTOR!

It only takes a few minutes, and the benefits of registration will last for years.

To register your RECEPTOR, you first need to locate the serial number on the rear of the unit. The serial number consists of the name of the model, followed by a series of 16 numbers.

TRIO-1111-2222-3333-4444

To register your unit, you will need the LAST 12 DIGITS of this number. This is the number we use to track each and every individual unit.

Visit the www.plugorama.com website and click on the REGISTER target at the bottom right hand side of the page. It looks like this:



You will be asked to create a user account by entering a username and password. You'll need this username and password to gain access to the many plug-in installers available, as well as to purchase any software on-line from the www.plugorama.com software store.

Once you've filled out your contact info, simply click REGISTER and you're all done!

Table Of Contents

Welcome.....	4
Unpacking and getting familiar with your RECEPTOR.....	5
Getting Familiar - OVERVIEW.....	6
RECEPTOR Front panel.....	7
RECEPTOR Rear Panel.....	9
PLAY MODE and the SOUNDFINDER function.....	11
RECEPTOR Presets Overview.....	13
Selecting "PLAY" Presets from the Front Panel.....	14
Selecting Individual Synth Channel Presets.....	16
Selecting Individual Audio Channel Presets.....	18
Adjusting levels and panning with the MIX menu.....	20
Adding effects to the overall mix.....	20
Saving the presets you've created.....	22
Selecting presets when performing live.....	23
Editing Synth and effects plugins / MIDI Learn.....	23
Exploring the RECEPTOR Graphical User Interface.....	24
The GUI: SoundFinder, Tags, and Presets.....	25
The GUI: Synth Channel Controls.....	27
The GUI: Audio Channel Controls.....	28
The GUI: Master Mix Bus Channel Controls.....	29
Working with the PreSonus AudioBox 1818 Audio Interface.....	30
The GUI: SETUP Tab functions.....	33
The GUI: LIVE MODE feature.....	39
System Specifications.....	41
Muse Research Standard Warranty.....	43
Software and End User License Agreement.....	44
Acknowledgements.....	45

RECEPTOR TRIO and RECEPTOR QU4TTRO Operating Manual

Introduction

First off, thank you for purchasing a RECEPTOR TRIO or a RECEPTOR QU4TTRO hardware plug-in player. You're now among the thousands of top professional musicians who use RECEPTOR to run virtual instruments and effects live and in the studio. We sincerely hope your RECEPTOR becomes an invaluable tool in your music-making ventures.

RECEPTOR TRIO and QU4TTRO are dedicated virtual instrument and effects processors that provide incredible performance and capabilities in a portable and easy-to-use package. Featuring a completely revolutionary user-interface and superb performance even with heavy loads, your RECEPTOR is certain to become your "go to" device for making music, whether you play keyboards, sing, play guitar, or compose music. There just isn't a more comprehensive solution available for running demanding virtual instruments and effects.

Your TRIO or QU4TTRO can run a wide range of VST virtual instruments and effects "plug-ins". Your RECEPTOR contains a large number of instruments and effects built-in, ready to use, letting you start making music right out of the box. Additionally, there are several software instruments and effects pre-installed and available in demo mode, such as Native Instruments KOMplete 9. This lets you try out new and exciting plugins before purchasing a license for them. And you can also install your own plugins using an external computer and the large number of installers available on the www.pluginorama.com support website.

The software that comes free with your RECEPTOR is pre-configured so that making music with it could not be easier: simply plug it in, turn it on, select a sound or effect, and play. However, that's just where the fun begins. You can easily create your own custom sounds and effects with the powerful graphical user-interface that you can access by simply plugging in a mouse, monitor, and keyboard. Your RECEPTOR can run a large number of virtual instruments and effects simultaneously, making it arguably the most versatile music instrument or effects processor you've ever owned.

RECEPTOR TRIO and QU4TTRO offer something for every musician. Here are some of the many ways you can use yours:

- As the ultimate sound module for use with any MIDI keyboard or controller.
- As a comprehensive "orchestra in a box" with multiple outputs for DAW connection.
- As a mind-blowing piano module for enhancing your existing keyboard's piano sounds.
- As an amazing guitar effects processor for electric and/or acoustic guitars.
- As a vocal processor to give your voice fullness and clarity.
- As an astounding electric bass processor-like a DI box with processing!
- As an electronic drum module for providing punchy real drum sounds live or in the studio.
- As a versatile effects processor for your recording studio or sound reinforcement system.
- As an "all-in-one" device for processing both your voice / guitar / keys at the same time.
- As a software-expandable device that will grow with you and your music.

This manual will help you get your RECEPTOR set up and working. And if you haven't done so already, please take the time to register your RECEPTOR as soon as possible by visiting www.pluginorama.com which will provide additional training and support materials for you.

So... let's jump in and start making music!

Getting Familiar: Unpacking and Setup

First, you are going to want to unpack your RECEPTOR TRIO or QU4TTRO and remove all the packing material. In your RECEPTOR TRIO or QU4TTRO package, you'll find the following:

1. Your RECEPTOR TRIO or RECEPTOR QU4TTRO (of course).
2. Your PreSonus AudioBox 1818 multi-channel audio interface.
3. The power cables appropriate for your region.
4. A CD containing this manual and some other useful utility software.
5. A USB cable and possibly a USB hub for connecting your AudioBox interface to your RECEPTOR
6. An Ethernet cable for connecting your RECEPTOR to your computer or to a computer network.

Your RECEPTOR is really easy to set up and get working:

1. Remove all the packing material from your RECEPTOR, and place it on a stable indoor surface with adequate ventilation where it won't get wet.

2. Plug the power cord into the back of the unit.

Note: RECEPTOR's power supply is auto-ranging and can be used anywhere in the world. All you need is the correct AC cable to connect to the power supply to your wall outlet.

3. Plug your MIDI keyboard into the back of the RECEPTOR, your Guitar into input 1 on the AudioBox, and/or your microphone into Input 2. I

4. Power it up by pressing the power button on the top right hand corner of the front panel.

5. Press the PLAY button to select a sound or effect of interest to you using the bottom knob to select a category of sound or effects, and the top knob to select a specific preset. Press either knob to load that preset.

6. Make some music!



Be sure to check out our Video Demos on our YouTube Channel:

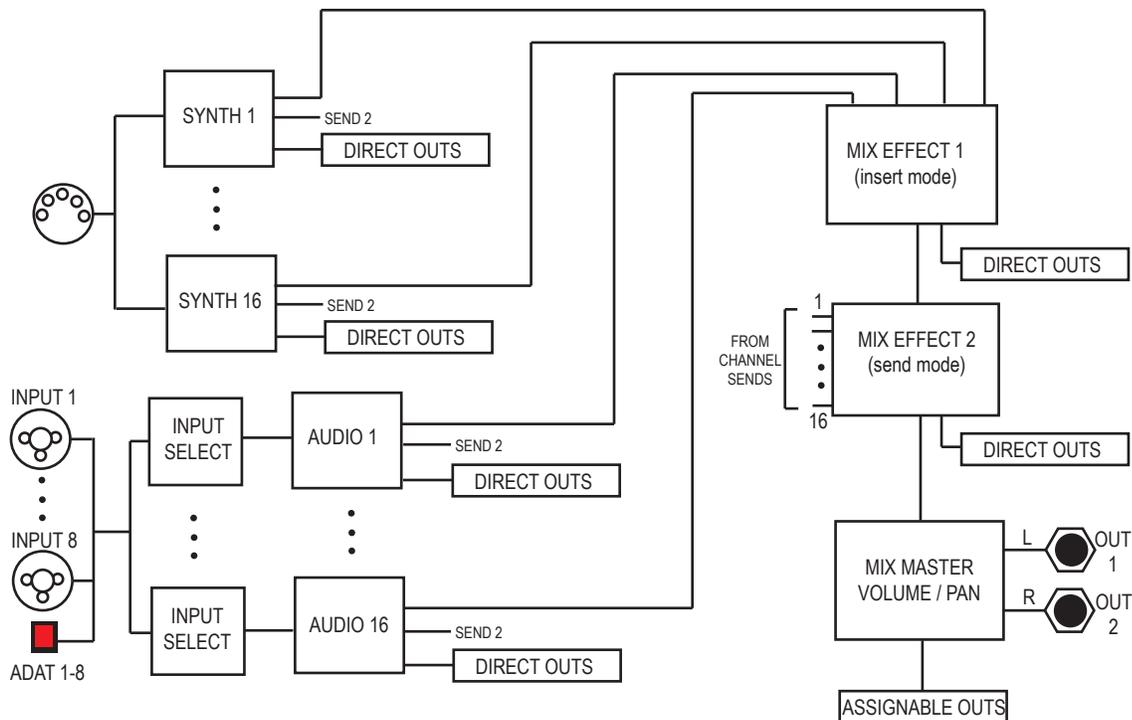
<http://www.youtube.com/receptorland>

Getting Familiar with RECEPTOR: Overview

To start, here are some general concepts about your RECEPTOR:

Your RECEPTOR is a 16-channel device that comes with an 18-channel audio interface to provide up to 8-channels of analog inputs and outputs, 8-channels of ADAT digital optical inputs and outputs, and 2-channels of S/PDIF digital I/O. Inside RECEPTOR, you can run up to 16 virtual instrument plug-ins ("Synths") that respond to incoming MIDI messages from your MIDI keyboard or computer or run up to 16 virtual effects plug-ins ("Effects") for processing audio from any of the 18 analog or digital inputs.

Each Synth channel can have a different virtual instrument program running, letting you produce up to 16 entirely unique sounds at once, and each channel can be assigned any of the 18 outputs, or mixed with other synths into a composite stereo output. Each Audio input channel can have a different virtual effect program running to independently process any of the 18 incoming audio signal chains, letting you process audio inputs separately or in parallel for incredibly dramatic results. RECEPTOR also has a mixer section that allows for two additional effect programs to process any or all of the synth or audio input channels through two effects, either in insert or send mode.



RECEPTOR is capable of doing more than one thing at a time, which makes it truly unique! For example, you can play an acoustic piano sound using your MIDI keyboard, and simultaneously "mix in" and process the sounds of your keyboard's internal sounds through the inputs on the back of the unit, supplementing the sounds of your keyboard with the sounds of RECEPTOR, as well as singing through a microphone, and having your friend play his guitar through an amp model program... all at the same time!

As such, your RECEPTOR can easily serve as the central "hub" in a performance or studio environment, letting you create and manipulate sounds in real time, save system setups as individual patches, and recall those configurations as required.

RECEPTOR is an incredibly versatile device. With a little exploration on your part, your RECEPTOR TRIO or QU4TTRO will become an indispensable musical tool, whether you're performing on stage, recording an album, or composing a major motion picture soundtrack! So let's dive right in and explore the knobs, buttons, and jacks on your RECEPTOR!

The Front Panel

The RECEPTOR TRIo or QU4TTRO can be completely controlled using the buttons, control knobs, and 2-line LCD located on the front panel. Be sure to read this section in its entirety so you can get the most out of your RECEPTOR's front panel controls.



Front panel Controls and Functions

1. Power Button: Press once to turn on; press twice to shut it down completely. Should you ever want to reboot the unit, simply press the power button three times. Pressing and holding the power button will force an instant power down, but you should only do this if the system is completely unresponsive, which is very unlikely.

Note: Be sure to press the power button **TWICE** and wait until the unit turns off completely before removing power from the RECEPTOR. This ensures normal start up next time you apply power.

2. Master Volume Control: This control affects the output volume of the RECEPTOR resident outputs as well as all of the PreSonus AudioBox 1818 outputs. In normal use, we recommend that you set this control to its maximum, and then adjust the gain on the mixer, amp, or powered speakers that your RECEPTOR is connected to in setting a comfortable listening or performance level. When using headphones, use this control to ensure that you are listening at a comfortable and safe listening volume. Note that this control sets the output level of the actual hardware and does not affect the metering either on the front panel or on the graphical user interface.

Note: Listening to music at high volumes for extended periods of time can cause temporary or permanent hearing loss. Always use common sense and take adequate precautions when listening to loud sounds or instruments so as to protect your hearing!

3. Headphone Output: The 1/4" front panel headphone jack lets you listen to your RECEPTOR in private. The level is controlled by the Master Volume Control.

Note: The built-in rear panel outputs of your TRIO or QU4TTRO take precedence over the headphone outputs, and the PRESONUS AUDIOBOX interface takes precedence over the built-in audio I/O. This means that when you plug something in to the rear outputs of your TRIO or QU4TTRO, the headphone jack will be disconnected, as is the case if the AUDIOBOX interface is attached and selected. If you need to monitor through headphones while sending to different line level outputs, simply connect the PreSonus AudioBox 1818 interface and you can send both to the headphones and to the line outputs simultaneously.

4. Control Encoders: These controls let you change the menu items that are on the LCD. The top knob controls the menu items on the top line of the display, and the bottom knob controls the menu items on the lower line of the display. Pushing on either of these knobs "selects" displayed items in the LCD when a choice is presented on the LCD.

5. LCD: This blue LED backlit display shows the names of presets and TAGS, lists the parameters of the sounds or effect so you can edit them, as well indicating MIDI activity (indicated by a note) and audio output levels (L / R meters) in real-time.

6. Main Function Buttons: These eight buttons select the main functions of RECEPTOR TRIO or QU4TTRO and let you control and program the sounds or effects from the front panel. The buttons are described in detail in the next section.

7. Front panel USB port: This USB port intended for inserting an iLok™ USB dongle, which is used by many software developers to license their software. It can also be used to connect a USB MIDI keyboard, mouse, or keyboard.

Getting Connected

Your RECEPTOR is completely stand-alone, so it does not need any additional peripherals to operate. This makes RECEPTOR unique since a computer requires many bits and bobs to do its thing, where as RECEPTOR has everything it needs to make music built into the system, and comes with a multi-channel audio interface so you can integrate your RECEPTOR in with virtually any environment.

A typical RECEPTOR configuration will consist of the RECEPTOR connected to the PreSonus AudioBox 1818 interface, a MIDI keyboard or controller, and either a pair of monitor speakers or some connections to a Digital Audio Workstation via the 1818 interface.

Although you do NOT need a VGA or HDMI monitor to use your RECEPTOR, if you plan on doing much in the way of programming you will want to see the Graphical User Interface (GUI) that is running inside. Most any VGA or HDMI monitor will work with RECEPTOR. RECEPTOR will list the compatible resolutions that are supported by the display in the SETUP menu.

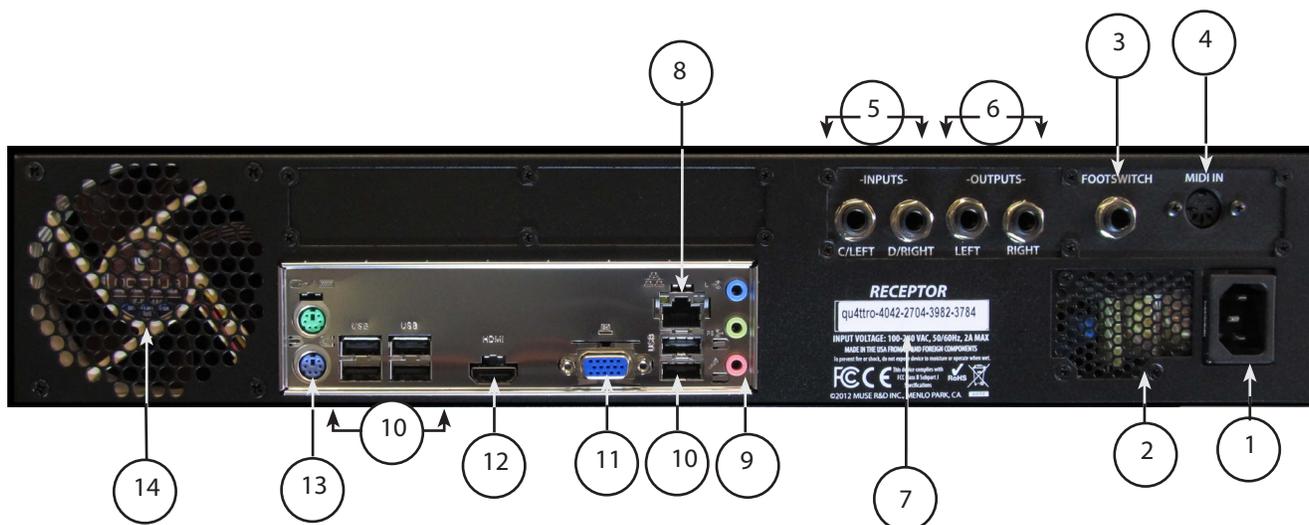
You can view the GUI by connecting a VGA or HDMI monitor to the back of the unit, which is very handy since it turns your RECEPTOR in to a stand-alone, completely programmable system. However, you might prefer to see the GUI on your DAW's monitor, and to do that you need only connect your RECEPTOR to your computer's Ethernet port and install the Muse Tools software to allow you to completely control your RECEPTOR from your main studio computer. More on that later in the SETUP section of this guide.

As far as power is concerned, RECEPTOR is extremely efficient, and even meets modern 80+ Energy Star efficiency standards for power consumption. The system requires at most only a 2A source of AC power at 120VAC, half that at 220 or 240VAC. The power supply inside the system is auto-ranging and works at either 50 or 60 Hz, so there is nothing to switch or convert, just connect the appropriate power cord for your country, and you're off and running. Same thing applies to the PreSonus AudioBox interface... just get the right power cable, and way you go.

A quick word about power conditioning: The RECEPTOR and the PRESONUS power supplies are high quality switching power supplies with built-in filtering and automatic power factor correction. As a result, neither of these devices require ANY kind of power conditioning, and in fact, some passive "L/C" type power conditioners that mount in a rack actually cause the power supply to work harder, generating more heat, and reducing the lifetime of the power supply. So there is NO NEED to connect your RECEPTOR to a power conditioner. However, if you are operating in an environment where you expect regular power outages, or power might be inconsistent, you would be advised to purchase an uninterruptible power supply ("UPS") and connect your RECEPTOR to that. An UPS has a battery inside it that will automatically generate AC power if the power supply is disrupted, and this gives your RECEPTOR the necessary power it needs to be safely shut down (or continue operation if the battery is large enough!) so that you won't need to worry about the unit being damaged by spotty / intermittent / inconsistent sources of AC power.

Getting Familiar: The Rear Panel

Connecting your RECEPTOR TRIO or QU4TTRO to your mixer, your amplifier, your computer, or to other music gear is simple to do with the connectors on the back.



1. AC Power Input: This is where you connect RECEPTOR to a AC mains supply. All RECEPTORs have an auto-ranging, auto-power factor correction power supply that you can use anywhere in the world, from 100 VAC to 240VAC, 50 / 60 Hz. Power conditioners (other than UPS supplies) are not recommended.

2. Power supply fan outlet: This is exhaust port for the power supply. Please keep it unobstructed at all times so that the power supply remains at a safe operating temperature.

3. Footswitch Input: The footswitch input accepts either a single 1/4" tip-sleeve jack footswitch (single action) or a double footswitch with a 1/4" tip/ring/sleeve connection. The footswitch input can be used for incrementing (or decrementing using a second footswitch) through patches in the unit, making it easy to change sounds or effects while performing WITHOUT having to send a MIDI program change. This is particularly valuable to guitarists who might not have any MIDI devices attached to their RECEPTOR, or keyboardists who do not have their hands free to select program changes from their keyboard while performing. Do not connect anything other than a passive, mechanical switch to this port.

4. MIDI Input: This full-size 5-pin DIN connector is where you plug in your standard MIDI keyboard for controlling the virtual instruments in your RECEPTOR.

Note: RECEPTOR supports USB over MIDI. You can connect one or more device-compliant USB MIDI keyboards to your RECEPTOR and it will merge that data with anything coming over the 5-pin DIN connector.

5. Audio Line Inputs (A and B): This input accepts an un-balanced, 1/4" tip/sleeve (TS) line-level device, such as the output of your keyboard or another sound module, a drum machine, an MP3 player, or the effects sends of your mixer. The rear input on the left is Input A; the rear input on the right is Input B; and if you want to use a stereo input, you would connect the left output of your device to Input A and the right output of your device to input B. Once connected, your line-level inputs can be processed using the audio effects slots and combined with the sounds being generated by virtual instruments running in RECEPTOR.

*Warning: Do not connect the output of an amplifier or other "speaker-level signals" to the RECEPTOR line inputs, and **never connect a signal that has +48V phantom power to the line inputs or damage will result.** This type of damage is not covered under warranty.*

6. Audio Outputs: This is the Left (L) and Right (R) channel output of RECEPTOR for connection to your mixer, amplifier, or powered speakers. The outputs accept 1/4" un-balanced cables and should be connected to a high impedance input. You can adjust the output level using the front panel volume control. The audio outputs will not drive speakers directly; you must connect your RECEPTOR to a mixer, keyboard amplifier, or amplified speakers to hear sufficient audio volume.

7. Serial Number Field: This is the unique identity of your particular RECEPTOR. You will need the **LAST 12 DIGITS** of this number in order to register your RECEPTOR on the www.plugorama.com website. You also need this serial number to get technical support should you ever need to contact Muse Research.

8. Gigabit Ethernet Port: This port is used to perform software updates or to connect to a laptop or desktop computer with an Ethernet cable. By connecting to your computer, you can view the graphical user interface ("GUI") of your RECEPTOR without having to attach a VGA or HDMI monitor to #11 or #12 below.

To view the graphical user interface remotely from your computer via the Ethernet port, you must first install the Muse Tools software onto your computer (on the supplied CD-ROM). The Ethernet port and the RECEPTOR Tools software is compatible with Macs or PCs and can be used with a Wi-Fi network, which allows you to see the user interface wirelessly on mobile devices such as laptops, tablets, or smartphones. See our website for more information about networking to your RECEPTOR.

9. Legacy Audio Ports: These are disabled in RECEPTOR.

10. USB 2.0 Ports: This is where you will connect the USB cable that comes with your PreSonus AudioBox 1818 audio interface to enjoy 18 channels of superb quality inputs and outputs. Additionally, this is where you would connect a standard computer mouse, computer "ASCII" keyboard for controlling the graphical user interface of RECEPTOR, as well as any device-compliant USB MIDI keyboards you might own. Finally, software license dongles such as the Pace iLok can be connected to one of these ports. RECEPTOR does not support external USB drives, or network adapters at this time.

Note: "Device Compliant USB MIDI devices" are required for use with RECEPTOR. All compliant USB MIDI devices are "plug and play" devices that do not require additional drivers or software to work. If the device requires special software to be installed, the USB MIDI hardware may still work, but it is not guaranteed to work with RECEPTOR since those types of devices are not "device compliant."

TIP: If you have a device-compliant MIDI to USB adapter, you can plug it into one of the open USB ports to get an additional MIDI input to your RECEPTOR

11. VGA Video Monitor Output: This is where you connect a VGA computer monitor to turn your RECEPTOR in to a completely stand-alone system where you can view the software graphical user interface of the system as well as viewing the graphical user interface of the virtual instruments and effects that are running inside. You do NOT need to connect an external computer to be able to view, edit, or control any of the virtual instruments or effects that are running inside RECEPTOR.

12. HDMI Video Monitor Port: In addition to the VGA port, your RECEPTOR lets you attach a HDMI monitor to view the graphical user interface of the system. If you want to use both VGA and HDMI simultaneously, you must select a resolution that is supported by **both** monitors. HDMI ports are found on almost all modern television monitors of various sizes.

13. PS2 Ports: You can connect legacy PS2 style keyboards or mice to these ports.

14. Cooling Fan Exhaust Port: This port allows the hot air from inside your unit to be exhausted out the back. Please ensure unrestricted airflow around this exhaust port to ensure that your RECEPTOR performs reliably for many years to come.

Making Music: The "PLAY" mode and SoundFinder™ Feature

PLAY mode is the super simple default mode that happens when the RECEPTOR powers up. You can tell you are in PLAY mode because the PLAY button on the top left side of the button field is lit. PLAY mode is the easiest way to operate your RECEPTOR.



FIRST... some definitions

SoundFinder is a feature in RECEPTOR that lets you quickly and easily find the right preset for the instrument you have connected and/or the style of music you are making. SoundFinder works whenever you are selecting presets either on a global (PLAY mode) basis, or when you are selecting a sound or effect preset in a particular synth or effect channel. SoundFinder uses TAGS and PRESETS to organize the sounds and effects in your RECEPTOR.

TAGS are the "categories" in SoundFinder that allow you to organize your sounds and effects. For example, you might have an "Acoustic Pianos" TAG, that contains all of your various acoustic pianos for playing with your MIDI keyboard. You might have an "Guitar Clean" Tag, which contains your various clean-sounding amp models for playing your electric guitar. And you might have a "Vocal FX" Tag that contains the appropriate vocal effects when using a microphone.

TAGS are also user-definable, meaning you can create your own categories using the graphical user interface. This lets you create Tags to organize sounds in your own categories, or define a set list, where each preset in that particular Tag has all the sounds you are using for a particular gig!

*Note: TAGS are organized into two primary main groups: **sounds** for playing with a MIDI keyboard, and **effects** for processing the incoming audio from one of the inputs. Sounds are simply listed with the description of the TAG (as in "Synth Pads"), and effects are preceded by the letters **FX** (as in "FX Electric Guitar"). Within the FX group you have different sub-categories depending on what you are processing, like electric guitar, acoustic guitar, vocals, etc.*

PRESETS are the unique sounds or effects that are in a particular Tag. Take for example the "Acoustic Pianos" Tag, where you might have presets like "Concert Grand Piano", "Studio Grand", "Rock Piano", "Jazz Piano", etc. These different piano presets can be selected by turning the top knob.

Note: The same preset may be associated with several different Tags. For example, the "Rock Piano" preset might reside in the "Acoustic Pianos" Tag, as well as the "Jam Night" Tag you created.

Using SoundFinder in PLAY mode

SoundFinder preset selection works like this: Turn the **BOTTOM** knob to select a TAG (category) you want to choose from, and then turn the **TOP** knob to select the sound or effect (preset) that you want to perform with. Once you have selected the TAG and PRESET you are interested in, simply press the bottom or top knob to load that particular sound or effect preset.

Note: A preset selected in PLAY mode affects all aspects of the RECEPTOR. So when you select a PLAY preset, not only does the virtual instrument or effect associated with the preset load, but it also configures the MIDI ports, input and output assignments, and mixer settings for the entire unit. When you change to another preset, the entire RECEPTOR setup will change with that preset; all channels, all synths and effects, and all input assignment and mix settings.

What's great about PLAY mode is that it makes it really easy to utilize all the functionality of your RECEPTOR without having to spend a bunch of time creating sounds. With SoundFinder in the PLAY mode, even someone completely unfamiliar with software instruments and effects can use RECEPTOR.

As you become more comfortable with your RECEPTOR, you'll find it valuable to know how the different sounds and effects are organized so you can quickly find the preset you are looking for.

You already know RECEPTOR does two basic things: it **generates** sounds using a MIDI keyboard or controller, or it **processes** sounds coming from an audio input of some sort. Because of this, there are two main categories of TAGs: **SOUNDS** and **EFFECTS**.

The Tags for **SOUNDS** simply state the type of sounds to expect in that particular Tag. For example, the "Acoustic Pianos" Tag has all the various acoustic piano sounds, the "Strings" Tag has all sampled string instruments inside it.

Here are some example Tags for the synth and sampled sounds:

TAG Name	TAG contains:	Expected Input:
TAG: Acoustic Guitars	Synth / Sampled Sounds	MIDI keyboard, controller or interface
TAG: Acoustic Pianos	Synth / Sampled Sounds	MIDI keyboard, controller or interface
TAG: Brass	Synth / Sampled Sounds	MIDI keyboard, controller or interface
TAG: Electric Basses	Synth / Sampled Sounds	MIDI keyboard, controller or interface
TAG: Electric Guitars	Synth / Sampled Sounds	MIDI keyboard, controller or interface
TAG: Electric Pianos	Synth / Sampled Sounds	MIDI keyboard, controller or interface
- etcetera -		

The Tags for **EFFECTS** all have the letters **FX** before the effect category. Therefore, to hear a preset with **FX** in the TAG name, you have to have a source of audio connected to the appropriate audio input.

In the realm of FX presets, different presets are designed for different sources of audio. You wouldn't normally want to sing through a distorted guitar amp model, nor would you want to play guitar through a vocal harmonizer. For this reason, presets are designed specifically for use with different pre-assigned inputs. However, there are also "generic" effect categories for specific types of effects that let you indulge your more experimental side, or simply get you to a specific effect regardless of the input source quickly.

Here are some example Tags for effects organized by the expected input source:

TAG Name	TAG contains:	Expected Input:
TAG: FX Acous Guitar	Effects for Acous Gtrs	Input 1 on AudioBox
TAG: FX Elec Guitar	Effects for Acous Gtrs	Input 1 on AudioBox
TAG: FX Vocals	Effects for Vocalists	Input 2 on AudioBox
TAG: FX PA Effects	Effects for use with Mixers	Inputs A/B on rear / Inputs 3 & 4 on AudioBox
TAG: FX Kbd + Gtr	Synths + effects at once	MIDI and Input 1 on AudioBox

Here are some example Tags for effects organized by effect type:

TAG Name	TAG contains:	Expected Input:
TAG: FX Reverb	Reverb effects only	Any Audio Input (varies by preset)
TAG: FX Spectral	Chorus, flanger, etc. effects	Any Audio Input (varies by preset)
TAG: FX Dynamics	Compression, limiter, gates	Any Audio Input (varies by preset)

Inside the effects-specific Tags you'll find presets organized by input type, i.e. inside the TAG: FX Reverb, you might have GTR Large Hall, VOC Large Hall, and AUX Large Hall, where the GTR preset processes a guitar on Input A, the VOC preset processes a microphone on Input B, and an AUX preset processes line level inputs from an external device (keyboard, mixer, etc.) on inputs C & D.

The Different Types of Presets in your RECEPTOR

It is important to realize that there are not only different types of Tags for different purposes, but there are also different "levels" of presets in your RECEPTOR.

The PLAY level has presets that control every aspect of your RECEPTOR. These presets control RECEPTOR as a whole. The PLAY presets can contain several different virtual instruments and their MIDI settings, different audio effects and their input assignments, and mixer settings along with the mixer effects, their presets, and their routing configuration. One preset changes all aspects of the box in one go.

A PLAY preset can / will change any/all of the following:

- The virtual instrument synths and effects that are loaded into one or more channels.
- The presets in each of these virtual instruments or effects.
- The MIDI settings for each and every synth, (MIDI channel, note and velocity range, etc.)
- The MIDI controller assignments for every synth and MIDI mixer settings for each effect.
- The direct output assignments for each synth channel
- The input and direct output assignments for the audio channels.
- The Mixer send effect levels for each synth or effect channel..
- The relative gain levels and pan control positions for each channel and Master Mix slots.
- The Main mixer channel effects that are loaded into the mixer area and their presets.
- The routing and direct output configuration of those main master effects and Mix master outs.

So you can see from the list above that one preset in the PLAY mode controls A LOT of different things at once. This is very handy when you want to explore the factory presets of your RECEPTOR.

However, there are times when you might want to build a preset from scratch, sound by sound or effect by effect. For this reason, there is a "lower level" of presets that you can access on a channel-by-channel basis. So just as there are PLAY level TAGS and PRESETS, there are also TAGS and PRESETS on the "synth channel" and "effect channel" level. This lets you open up a synth or effect channel, and then either select a preset by choosing a Tag of interest and loading a "factory" preset in to that channel.

SoundFinder let's you quickly and easily select from the hundreds of presets on your RECEPTOR using convenient categories of sounds and effects, without regard to a particular plug-in's presets. However, this also means that you are selecting presets from ALL of the synth or effect plugins that are installed on your RECEPTOR.

There are times when you might want to use SoundFinder but restrict it so that it only displays the presets of the one particular plugin you have loaded. This is done by clicking on the "Show only (name of plugin) presets" check box beneath the TAG filter found on any synth or audio channel. So when you open up an individual synth or effect channel you have the choice of using SoundFinder to fine the kind of sound you are looking for, or you can turn off SoundFinder, focussing instead on the presets of the one plug-in you have selected.

But wait... there's more. You can also bypass the SoundFinder function entirely and work only with the factory presets of any plug-in by opening up the Preset selector on a channel, and then selecting the BANK tab from the Tag / Preset listing for that particular virtual instrument or effect. You can also do this from the front panel by selecting a particular synth or effect, pressing the EDIT button, and then selecting the preset while in the EDIT mode.

IN SUMMARY: Each plug-in on RECEPTOR has its own Factory presets, stored in BANKS at the plug-in level, just like a hardware synth or effects processor.

Those factory presets have been "tagged" so they can be used with the SoundFinder function, letting you select presets by category, regardless of the particular plug-in being used. The SoundFinder function works on both the "channel" level, as well as on the "global" (PLAY) level, the difference being the channel level affects only one channel's settings, where as on the PLAY level it affects everything that is happening in your RECEPTOR. In this sense, the PLAY level presets are like MULTIs or COMBIs in a workstation keyboard.

Using PRESETs in the "PLAY" mode

Now that you have an overview of the different SoundFinder TAGs and what they provide, let's move ahead and select a couple of presets.

RECEPTOR as a Synthesizer/Sound Module

1. Connect your keyboard to the MIDI input on the back of the unit, and connect the line outputs to a stereo mixer, keyboard amplifier, or a pair of amplified speakers.
2. Power up RECEPTOR (if it is not already on). If not already lit, press the **PLAY** button.
3. Turn the BOTTOM knob until the "TAG:Acoustic Pianos" is displayed. Press the BOTTOM knob to select the preset called "Studio Grand".

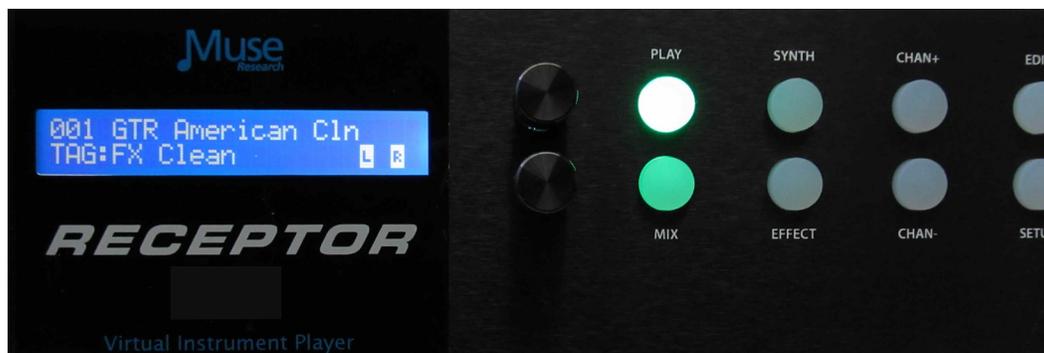


4. Play your controller keyboard. Feel free to browse the other Acoustic Piano presets and enjoy the high-quality sampled sounds. Simply turn the top knob and press the bottom knob to load another preset.

5. Now lets change to a different Tag and browse another category. Turn the bottom knob until it says "TAG: Electric Pianos". Turn the top knob to select the piano "Contrasted Rhodes." Press the selector knob to load the sound. Enjoy the richness and detail of an electric piano that uses physical modelling to create every nuance of the classic electric piano!

RECEPTOR as an Electric Guitar Effects Processor/Amp Modeller

1. Connect the PreSonus AudioBox 1818 interface to your RECEPTOR and press the power button to power it up if it's not already on.
2. Plug your guitar in to Input 1 on the AudioBox. Locate the associated gain control for Input 1 and turn it all the way counter-clockwise.
3. Go back to the LCD and turn the BOTTOM knob and select the Tag labeled "FX: Clean".



4. Play your guitar and adjust the Input 1 GAIN control on the AudioBox 1818 so that the red clip light on the interface does not illuminate, even when playing loud.

5. Play your guitar and enjoy the incredibly realistic amp modeling provided by RECEPTOR.

Feel free to browse the other Guitar Effect presets; especially in some of the other TAGs since there are many different sounds available to you. RECEPTOR's high-resolution floating point processing and 24-bit audio output will makes your guitar sound amazing!

RECEPTOR as a Vocal Processor/Effects box

1. Start by plugging the XLR-type microphone cable from your microphone into Input 2 on the front panel of the PreSonus interface. If your microphone requires +48V Phantom power, press the button labeled "48V" for inputs 1-4 next to Input 1.

2. Power up RECEPTOR if its not already on. If it isn't already lit, press the **PLAY** button.

3. Turn the BOTTOM knob and select "TAG: FX: Vocal". Select the preset "Fat Voice" using the top knob and push the knob to load. Sing in to your microphone and adjust the input level control for Input 2 so that the clip light never illuminates. Enjoy the high quality processing of your vocals. Feel free to browse the other Vocal processing presets and enjoy how RECEPTOR enhances the sound of your own voice.



4. Note that you can change the input assignments in the PreSonus AudioBox 1818 interface by simply pressing EFFECT and SETUP, which allows you to re-assign the effects to different inputs.

You can also set up any of the input or output routings using the GUI of your RECEPTOR, described later in this guide, which is easier to do if you have a lot of channels running.

Selecting Individual Synth Presets

PLAY mode lets you instantly select factory presets using SoundFinder, making RECEPTOR incredibly simple to use. But what if you want to layer two sounds together, or make your own custom preset consisting of different effects on different inputs? Well you can make your own preset easily based on the presets that are in RECEPTOR right from the front panel. You can either start by modifying an existing **PLAY** preset, or start with a blank preset and build your sound from scratch.

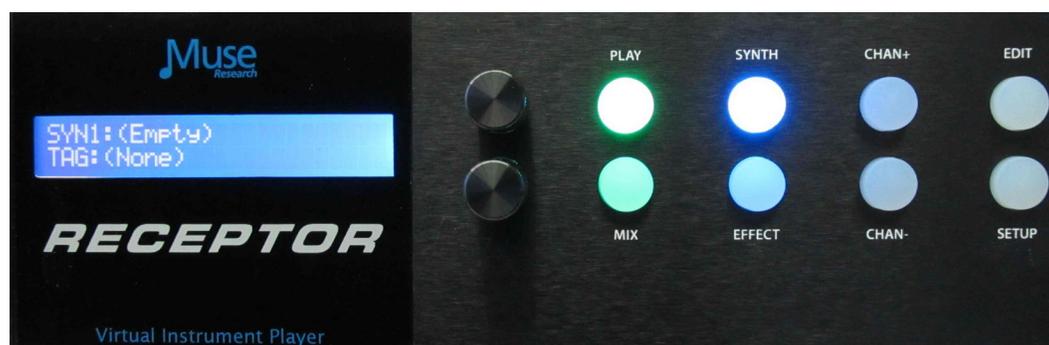
To modify an existing **PLAY** preset, simply press the **SYNTH** or **EFFECT** buttons to select the sound or effect you want to modify, use the **CHANNEL +** or **CHANNEL -** buttons to select the particular sound or effect channel you want to change, and then select a different Preset for that particular channel. This type of modification is particularly useful when you have a **PLAY** preset that has both a keyboard sound and a vocal or guitar input effect working simultaneously, and you want to change one sound or effect without changing the other.

You can also create a new preset, starting from scratch:

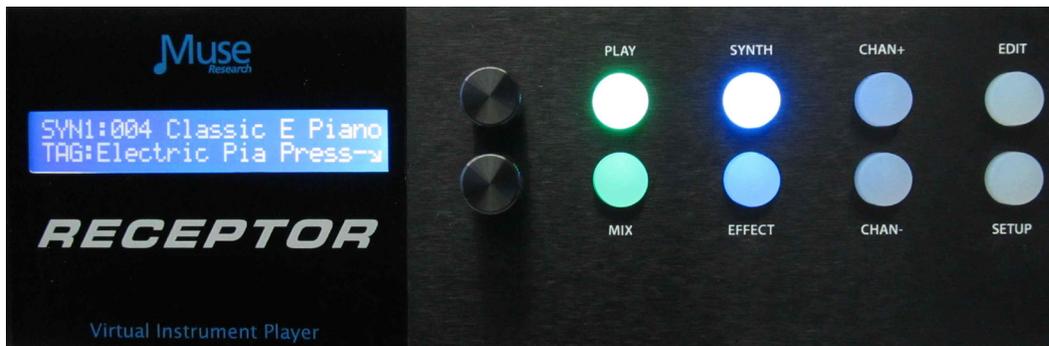
1. First, we want to clear out the system of any presets that are already loaded. To do this, turn the bottom knob counter-clockwise until you see TAG: (None) and <New Empty Preset> as the preset name. Press the encoder button to load this empty preset. The display will show this:



2. Now let's select a Synth preset into one the first Synth channel. With the **PLAY** mode lit, we press the **SYNTH** button. You'll notice it too says (Empty) and Tag: (none).



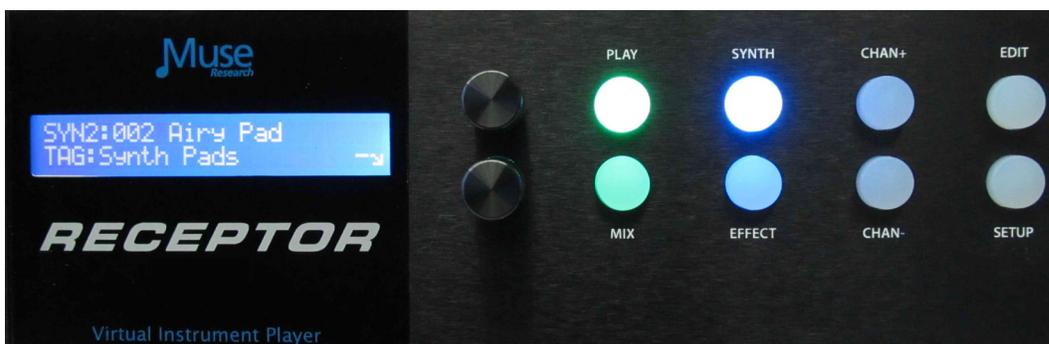
3. Now let's select a preset for this synth channel. Turn the bottom knob to find the sound you want. For example, let's choose an Electric Piano patch from the "TAG: Electric Pianos." Press the knob to load it



3. Now we'll layer that with another sound—say a pad synthesizer. To do this, we press the CHANNEL + button, and then the bottom encoder switch to add a new channel to what we already have loaded.



4. Select the TAG and preset of interest, say "Airy Pad" from the "TAG:Synth Pads" category. Press the knob to load this preset. Now press the "PLAY" button to hear both sounds combined together. What we've done is layered the Electric Piano and the Pad sounds together, which creates an entirely new sound. You can adjust the volume of either sound by pressing MIX and selecting the channel of interest to adjust the Electric Piano or Pad volume levels respectively.



NOTE: Whenever you have an individual channel or effect selected in PLAY mode, you will only hear that channel. To hear the entire system, press the PLAY button to deselect the SYNTH or EFFECT channel to hear the combined sound.

5. If you want to SAVE this combination of sounds, simply press and hold the EDIT button, and you can save this preset to the USER TAG. Press the bottom encoder knob to save the preset with a default name. You can rename it later in the Graphical User Interface if desired.

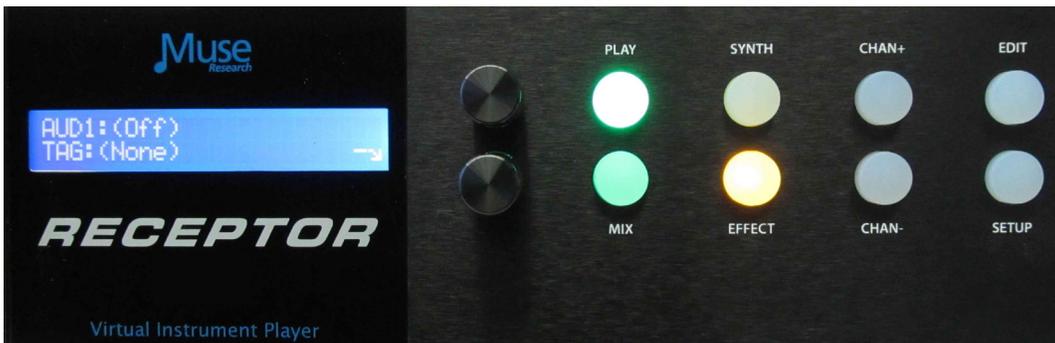
Selecting Individual Audio Input Effect Presets

Now let's make your own custom preset consisting of different effects on different audio inputs. Say, for example we wanted to play acoustic guitar and have some chorus on the guitar sound, and sing with a some processing on our vocal microphone.

1. First, press the "PLAY" button. Now, since we want to start from a blank preset, first turn the bottom knob counter-clockwise until you see "TAG: (None)" and <New Empty Preset> as the preset name and then press the bottom encoder button to clear out all the previous presets and settings.



2. Next, we press the PLAY button and then select EFFECT channel. Since nothing has been loaded, we need to open up a channel which is done by pressing the bottom encoder.



3. RECEPTOR defaults to Input 1 on the AudioBox on the first channel you open up (or Input A on the rear of the AudioBox is disconnected), Input 2 on AudioBox for the next, and then proceeds from there for new channels. To change the input assignment for a particular channel, simply press the SETUP button and you can re-assign the inputs to whatever input you desire. Selecting the same input across multiple channels will process the input in parallel, creating dramatic effects.



3. Turn the gain control to minimum on Input A and plug in your acoustic guitar. Turn the bottom encoder to select "TAG FX Acous Gtr" and then turn the top knob to select the preset "007 AcstcGuitar" Press the encoder button to load the patch. Of course if there is a different preset you'd like to use on the guitar, feel free to select it now.



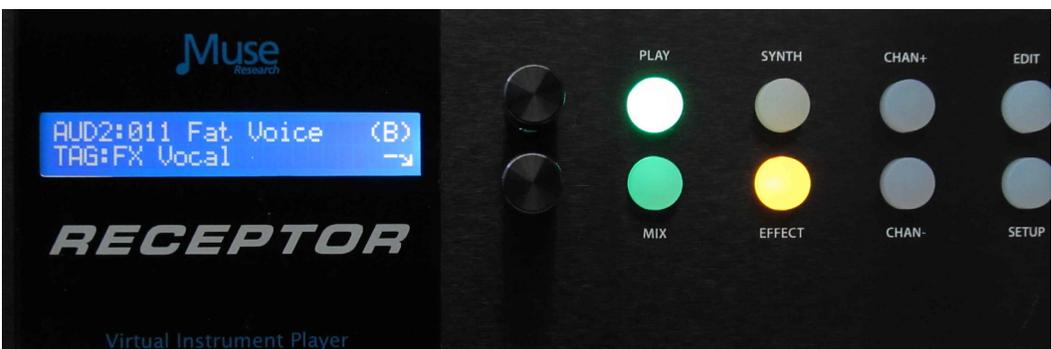
4. Bring up the gain on Input 1 on the AudioBox, and verify that the input is not clipping when playing at your loudest level.

5. Now it's time to plug in the Microphone into Input 2 on the AudioBox, and select an appropriate processing effect on that input. Turn the gain control to minimum, plug in the microphone, and if it is a condenser microphone that requires 48V phantom power, press the switch labeled "48V" to apply phantom power. Note you can apply 48V to inputs 1-4, 5-8, or all. Do not apply 48V to inputs that do not require phantom power.

6. Now we need to add a channel to load in a vocal effect. Simply press the Channel + button and a new channel will open up:



7. Now turn the bottom knob to select the "TAG: FX Vocal", and select the preset "Fat Voice."



8. Now press the PLAY button to hear both effects simultaneously. Note you can press the EFFECT button and use the Channel + or Channel - buttons to go to a particular channel and change the TAG or Preset in that particular channel.

9. If you want to SAVE this combination of sounds, simply press and hold the EDIT button, and you can save this preset to the USER TAG. Press the bottom encoder to save using a default name. You can rename this preset by using the Graphical User Interface described later.

The MIX Button and Adjusting Levels

The MIX section allows you to adjust the volume and panning of the main outputs, adjust the channel volume on any of the synth or effect slots, as well as configuring insert or send effects using their factory presets. This is done by pressing the **MIX** button on the front panel.

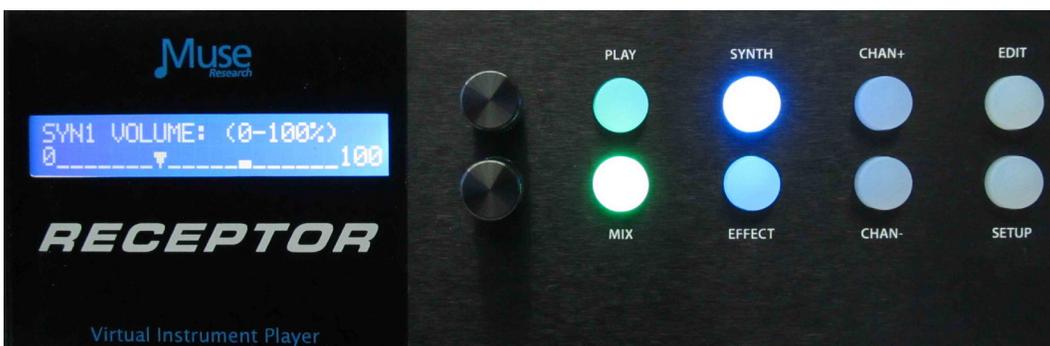


When you are in **PLAY** mode, pressing the **MIX** button lets you adjust or see the following:

- Master Volume: Adjust the main output mixer volume.
- Master Pan: Adjust the left or right panning of the main output.
- Main Output Meters: View the output levels on separate L and R meters
- Mix Effects 1 and 2 settings and presets
- Master Output assignments to the AudioBox interface (if selected).

When you select either the SYNTH or EFFECT button along with the MIX button, you can adjust the following:

- Adjust Volume for any Synth or Effect Channel (using the Channel +/- buttons)
- Adjust Panning for any Synth or Effect Channel (using the Channel +/- buttons)
- View the Output Meters for any Synth or Effect Channel (using the Channel +/- buttons)



Adding Effects to your Main Mix

With the MIX button pressed, you can also load two separate effects into the mixer channel, allowing you to perform additional processing on any source, whether it is a synth or an audio input. This works just like the Synth and Effect channels, letting you select a Tag, and load a preset. For example, we can navigate to the FX REVERB tag and load up a reverb effect.

There are two Mixer effects slots in your RECEPTOR. They can be configured as "INSERT" effects, where the overall effect amount is controlled by the "WET / DRY" setting, or as "SEND" effects, where you can control on amount of the effect you want to have on a channel-by-channel basis.

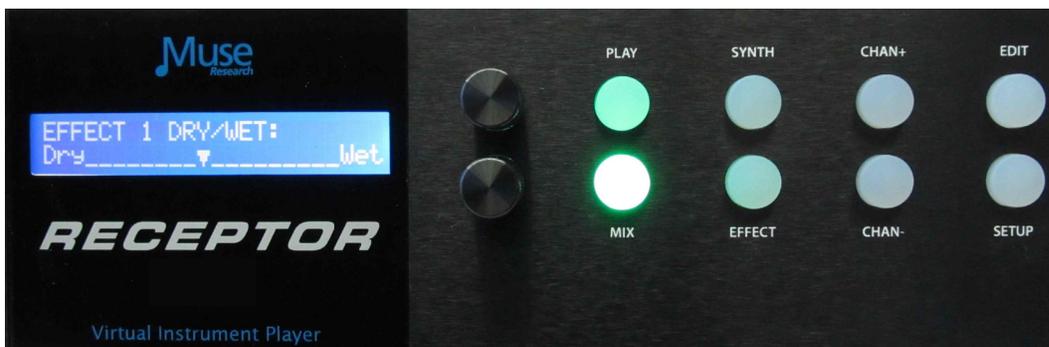
Here are the parameters for the effects you can control in the MIX section:

- Effect 1 Tag: Select the effects preset category of Effect 1.
- Effect 1 Preset: Select the Preset within the current Tag for Effect 1.
- Effect 1 DRY/WET amount: Adjust overall Effect 1 amount.
- Effect 1 Mode (either INSERT or SEND): Change signal path of Effect 1.
- Effect 1 Output Select (must be in SEND mode to enable individual outputs)
- Effect 2 Tag: Select the effects preset category of Effect 2.
- Effect 2 Preset: Select the Preset within the current Tag for Effect 2.
- Effect 2 DRY/WET amount: Adjust over all Effect 2 amount.
- Effect 2 Mode (either INSERT or SEND): Change signal path of Effect 2.
- Effect 2 Output Select (must be in SEND mode to enable individual outputs)
- Passive Mix C+D: Mixes inputs C and D (unprocessed) with the main outputs.

Just as with a Synth or Effect channel, you can simply select an effect TAG and load it for processing the outputs:



When you configure the mixer effect in "INSERT" mode (all signals go through the effects) you can adjust the relative balance between processed and unprocessed signal by using the WET/DRY control:



If there are no MIX effects configured as "SEND" effects, then the SEND menu for that effect will say: (Not Available).



Saving the Presets You've Created

Any new preset you create, as well as any modifications to the factory presets can quickly be saved from the front panel. **Always be sure to save any changes you make as they are NOT retained when you turn off the power!**

To save a preset, simply **PRESS** and **HOLD** the **EDIT** button. You have the option to "save over" an existing preset, or create a NEW one (labeled as USER-X, where X is the last saved user preset number plus one). All saved presets will show up under the "USER" Tag for easy access.



Simply use the bottom knob to select the location you want to save, and then press the bottom encoder to either create (if "new") or save (if writing over) the preset. Writing a preset takes a moment, after which time it will say "Created" on the display. All naming is automatic, but if you want to give them specific names you can do so using the Graphical User Interface.

If you change your mind and decide not to save the preset, simply hit the PLAY button to exit the SAVE screen. Remember, presets can be renamed and re-tagged using the Graphical User Interface.

Verifying Your MIDI Connection:

What do you do if you have your keyboard connected and you think you should be hearing sound, but you don't? Just follow these simple steps:

1. Verify your MIDI keyboard OUTPUT jack is connected to RECEPTOR INPUT jack.
2. Make sure there is a synth PRESET selected in PLAY mode on RECEPTOR.
3. Verify the Master Volume on the front of the unit is turned up.
4. With PLAY selected, press the SETUP button to turn on the MIDI monitor. Play a note, and if it doesn't display on the system, then your keyboard is not transmitting MIDI or it is improperly connected.
5. If MIDI data is displayed, make sure the MIX levels have not been turned down.

Selecting Presets at a Gig

When performing with RECEPTOR, you'll most likely want to quickly move from preset to preset on stage without having to touch the RECEPTOR itself. This is easily accomplished either 1) sending MIDI Program Change messages to RECEPTOR from your MIDI keyboard, or 2) by connecting a standard momentary footswitch to the rear panel footswitch jack.

If you have a MIDI keyboard attached, you can send a MIDI program change message and RECEPTOR will load the corresponding presets in that particular TAG. If you change to a different TAG, then your program changes will select presets within that new TAG.

You can easily create a custom named TAG before your gig using the Graphical User Interface and then TAG the presets of interest to reside in that TAG. If you don't have the GUI handy, you can simply save the presets into the USER TAG and select them there.

Instead of using MIDI program changes, you can select presets by connecting a standard footswitch plugged into the Footswitch Jack on the back of the unit:



If you want to move back and forth through the preset list, you can connect a 1/4" stereo to dual-mono breakout cable to the footswitch jack and connect TWO footswitches to the rear panel. One switch will allow you to increment through the list (increasing the preset number with each push of the switch) and the other switch will allow you to decrement through the list (decreasing the preset number with each push of the switch). Be sure to use a "Y" stereo to L / R mono adapter, and not a headphone splitter cable, which duplicates both L and R signals on both jacks!



In either case, each time you press the footswitch, the next (or previous) preset will load immediately. This function is ideal for guitarists who might want to move through different guitar effects during a set without having to take their hands off their guitar to change patches.

Editing Virtual Instruments or Effects

The virtual instruments and effects in RECEPTOR are intended to be edited from their Graphical User Interfaces which you can see when you connect an LCD monitor to your RECEPTOR, or when you use the RECEPTOR Remote software with your Mac or PC through a network.

However, you can edit some of the key parameters on a plugin from the front panel by pressing the **EDIT** button. The **EDIT** mode lets you adjust up to eight pre-defined editable parameters per virtual instrument or effect.

To edit a virtual instrument or effect, first you need to select the channel you want to edit. You do this by simply pressing the SYNTH or EFFECT button and then selecting the channel you want to edit using the Channel + and Channel - buttons.

In the case of MusePlayer, the default sound generating plugin in RECEPTOR, the parameters you can adjust are:

1. Amplitude Envelope Attack
2. Amplitude Envelope Decay
3. Amplitude Envelope Sustain
4. Amplitude Envelope Release
5. Master Filter Cutoff Frequency
6. Master Filter Resonance
7. Filter Cutoff
8. Filter Q

MIDI Learn and Editable Parameters

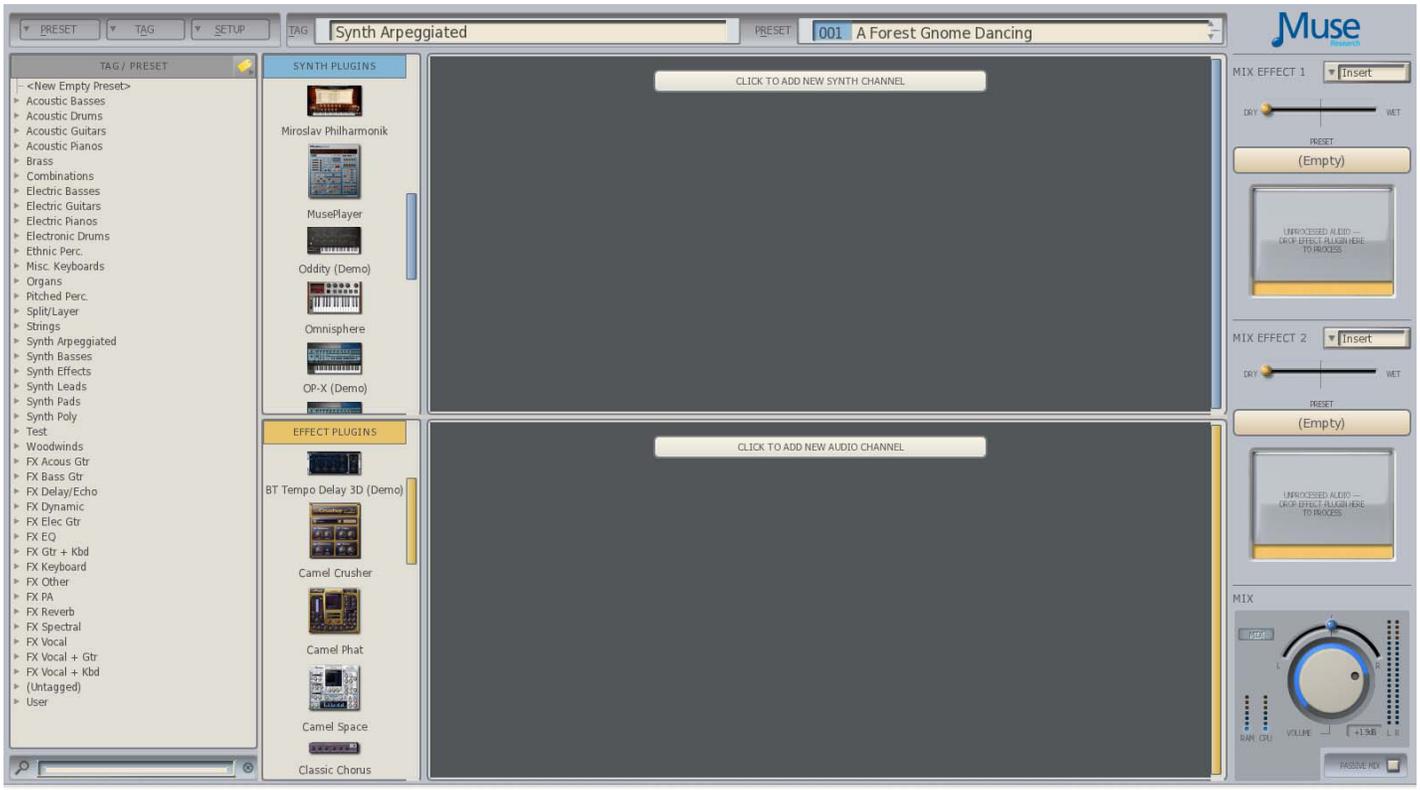
RECEPTOR supports "MIDI Learn" which allows you to assign various MIDI-controllable parameters to various MIDI continuous controllers. This feature requires you to use the Graphical User Interface and is easier to show than to explain, so please view our online videos for more information.

Many of the virtual instruments and effects that come in your RECEPTOR have pre-assigned editable parameters, which are accessed by selecting a channel, and pressing the EDIT button. Even if these parameters are not pre-assigned, you can make your own assignments by using the MIDI learn function, assuming the plug-in supports MIDI learning (some don't). The first eight parameters that are assigned using the MIDI Learn function show up as the first eight parameters in when the EDIT button is lit on each synth or effect channel.

Using the RECEPTOR Graphical User Interface

The RECEPTOR Graphical User Interface (GUI), lets you see what is happening inside your RECEPTOR, as well as letting you use a keyboard and mouse to make edit the factory presets or make new ones. To view the RECEPTOR GUI, simply connect a standard computer VGA or HDMI monitor to the VGA or HDMI jack on the rear of the unit, and a USB mouse and QWERTY keyboard to the USB Ports. You can also see this interface on your Mac or PC by installing the supplied "Muse Tools" software, and then connecting the supplied "crossover" cable between your RECEPTOR (configured in crossover mode) and your computer. For more information on how this is done, please view one of our tutorials on our website, you'll be glad you did.

. The Graphical User Interface will appear on your screen like this:



Exploring the GUI: The PRESET Menu Tab

In the top left-hand corner, you'll see the PRESET Tab. Here you can create a new empty preset, or SAVE an existing preset that you've edited, or use SAVE AS to save your changes as a new preset. Note that each time you save a preset, you can also "tag" the preset so that it shows up in the categories you select. You can also rename, or delete a preset using the menu items in this tab.

Exploring the GUI: The TAG Tab

Next to the Preset Tab menu is the TAG Tab, which lets you Create a New Empty Tag, Add Tags to an existing preset, Remove Tags from an existing preset, or Rename a Tag.

This menu is also how you enter into **LIVE MODE** (see chapter on LIVE mode for more information).

Exploring the GUI: Tags/Presets List Area ("SoundFinder")

On the left hand side of the screen you'll see a column with the heading **Tags/Presets**. This is the GUI's representation of the front panel SOUNDFINDER feature, and works the same way - select a Tag (by clicking on the little triangle) and load a preset (by clicking on it). Only difference is that here you sell ALL the Tags at once!

Exploring the GUI: The Tag Filter

You can have a lot of Tags in RECEPTOR, so we make it easy to focus on just the Tags of interest by providing the TAG filter. You can open the Tag filter by clicking on the small Tag symbol (it looks like a price tag) to the right of the TAG / PRESETS header bar. When you click on the button, the TAG Filter will open to the right of the button:



The Tag Filter is really easy to use. Simply click on the terms that are descriptive of the type of sound or effect that you are looking for. For example, if you are interested in all of the Bases located across all the Tags in your RECEPTOR, click on "BASS". The SoundFinder area now displays all of the presets (regardless of the particular Tag in which they preside) that are associated with the term "Bass".

Let's narrow our search a bit more. Let's look for only Bass sounds that are created with Synths. For this, we simply add the word "Synth" to the Tag Filter and now the SoundFinder window shows all the presets associated with "Synth + Bass". To clear the search parameters, simply click on the "See All" button at the top and you'll once again see all the Tags to the left in the SoundFinder window.

Being able to combine search terms together gives you get another powerful tool in RECEPTOR by which to organize, manage, and choose your sounds and effects.

Exploring the GUI: Loading Synth and Audio Effect Presets

In the center of the GUI is a large area that constitutes a virtual "rack" for running your virtual instruments and effects. At the top of the rack area is the name of the preset and tag that is currently loaded. There can be up to 16 total "synth" or "effect" channels. There are several ways to load presets into the rack area, including creating a preset from scratch.

1. The first way you can load a preset into the rack is to click on a preset name in the Tag / Preset (SoundFinder) area on the left and the rack will automatically populate with the virtual instruments or effects that are associated with that preset.

Each TAG has a small Arrow that you can click to reveal all the Presets associated with that particular Tag. To load a preset in a Tag, simply click on the preset and the preset will load.

Tip: When the contents of a Tag are displayed, you can select presets in that Tag by using the UP/DOWN arrows on your QWERTY keyboard. This is a great way to quickly audition sounds.

Once you select a Preset, you will see the name of the preset and tag appear at the top of the center section of the screen. This lets you know that the preset is loaded as well as what virtual instruments or effects are associated with that preset. You'll also see that Tag and Preset on the front panel LCD.

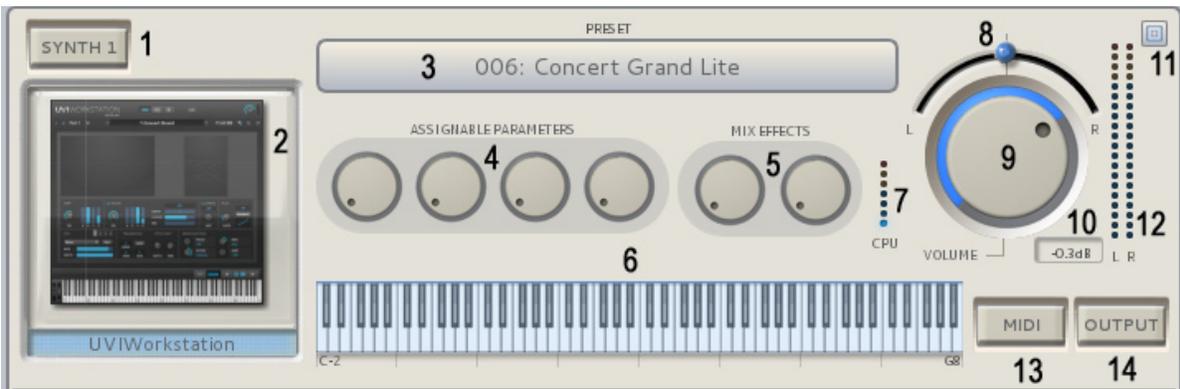
2. The other way you can populate the channels in the rack is to simply drag a plug-in into the rack area, letting you easily create your own presets. Just to the right of the Tags/Presets /SoundFinder area you'll see a column labeled "Synths" and a column below that labeled "Effects". There are scroll bars to the right of the columns so you can scroll through the available synths and effects. Each synth or effect has a small picture of its interface, as well as the name of the synth or effect to locate the plug-in of interest. To load a plug-in, simply click on its picture, and drag it into the rack area (synths into the top section, effects into the bottom section). This loads the synth or effect with its default patch.

To select a patch within a particular plug-in, simply click on the large horizontal "preset select" bar at the top of the channel. This opens up another window that lets you select the factory presets for that plugin (by clicking on the BANK tab) or by using the SoundFinder function for that particular channel (by clicking on the Tag tab).

To clear out a channel, simply drag either that plug-in out of the rack area (keeping the channel open, which is handy for swapping out a particular sound on a channel while keeping all the MIDI and mixer settings intact) or drag the entire channel out of the rack to delete the channel and all of its settings. If you want to run a different plug-in in a particular channel, just drag the new plugin picture over the picture of the old plugin and it will be replaced.



Synth Channel Control Functions



1. Channel Solo Switch: Solos this channel and mutes all others when pressed / lit.

2. Synth Graphical Editor: Shows a small picture of the synth loaded into that channel. Click on the picture to open up the graphical editor for that synth for programming using your mouse.

3. Preset selector: Opens up the preset selection window for that particular plugin.

4. Assignable Parameters: These two knobs are "assignable parameters" which are either the first four pre-assigned parameters, or the first four you assign using the MIDI Learn function.

Tip: Knobs can be moved by clicking and moving your mouse in a circular fashion, or by simply resting the mouse indicator on the knob and using your mouse scroll wheel to rotate the knob.

5. MIX Effect Sends: These two knobs control how much signal is sent from this channel to the MIX bus effects assuming an effect is loaded and that effect is configured in SEND mode.

6. Keyboard Playing Range: Sets the playing range for this channel. Allows you to create splits and zones easily by simply clicking and dragging on the left side of the keyboard to set the lower range limit, and clicking and dragging the right side to set the upper note range limit.

7. CPU indicator: This meter shows the relative load on the CPU for this particular plugin. The more demanding the synth is, and the more notes you play will increase the CPU load indication.

8. Channel Output Pan Control: Adjusts the output between the left and right channels.

9. Channel Output Volume Control: Adjusts the relative level of this channel's output.

10 Output dB readout: Indicates the current volume control setting in dB.

11. Channel Shrink / Expand button: Pressing this button "shrinks" the channel strip to show only the most vital information for an individual channel. .

Tip: Double clicking anywhere on a channel strip will cause ALL channels to shrink or expand.

12. Channel Output Level Meters: Shows channel output level for current output volume setting. Clipping will illuminate the top segments and are reset by clicking on the top segment indicators.

13. MIDI Filter Button: Indicates MIDI activity and also opens the MIDI FILTER when clicked. The MIDI Filter page lets you re-assign MIDI channels, apply transposition, modify the play range, and list all incoming MIDI information for that channel.

14. Channel Output Button: Opens the output channel assignment menu. This button appears ONLY if the PreSonus AudioBox 1818 interface is attached, powered on, and selected in SETUP.

Audio Input Channel Controls



- 1. Channel Solo Switch:** Solos this channel and mutes all others when pressed / lit.
- 2. Effect Graphical Editor:** Click on the icon of the effect and the GUI of the effect itself will appear. You can then edit the effect's individual interface using your mouse.
- 3. Preset Selector:** Opens up the preset selection window for that particular plug-in.
- 4. Assignable Parameters:** These four knobs are "assignable parameters" which are the first four default parameters or the first four that you assign using the MIDI Learn function.

Tip: You can move any of the knobs in the RECEPTOR GUI by clicking and dragging the knob in a circular fashion, or positioning the mouse tip on the knob and moving your mouse scroll wheel.

- 5. MIX Effect Sends:** These two knobs control how much signal is sent from this channel to the MIX bus effects assuming an effect is loaded and that effect is configured in SEND mode.
- 6. Input Selector:** Lets you select one of the physical inputs on RECEPTOR, or on the PreSonus 1818 interface (if connected and selected). You can select inputs individually (mono) or in pairs (stereo).

7. Input Level Indicator: Shows the current level of the input signal coming into the channel. Adjust the input channel gain control (or source feeding the interface) so that the red clipping indicator does not illuminate, or the audio signal will be clipped and distorted.

- 8. CPU Indicator:** This meter shows the CPU load in real time from this particular effect.
- 9. Channel Output Pan Control:** Adjusts the output between the left and right channels.
- 10. Channel Output Volume Control:** Adjusts the relative level of this channel's output.
- 11. Output dB readout:** Indicates the current volume control setting in dB.

12. Channel Shrink / Expand button: Pressing this button "shrinks" the channel strip to show only the most vital information for an individual channel

Tip: Double clicking any where on a channel strip will cause ALL channels to shrink or expand.

13. Channel Output Level Meters: Shows channel output level for current output volume setting. Clipping will illuminate the top segments and can be reset by clicking on the top segment indicators.

14. Channel Output Button: Opens the output assignment menu. This button appears ONLY if the PreSonus AudioBox interface is attached, powered on, and selected in SETUP. It allows you to send this channel's audio output directly out one of the channels in the PreSonus audio interface.

Exploring the GUI: The Mixer Section Controls

Now that you know how to select different synths, effects and their presets, it is time to craft the overall sound using the MIX section.

The MIX section consists of two slots for additional effects, as well as the master volume and pan controls. These slots operate just like the audio input slots; simply drag the effect of interest into the slot to activate it, or select a preset by clicking on the on the preset bar that says (Empty). Below is an explanation of the various controls found in the Mixer section:

- 1. Insert / Send Mode switch:** Changes effect configuration from **INSERT** mode (all audio passes through effect) to **SEND** mode (effect amount determined by Send Level settings on each channel).
- 2. Effect Preset selector:** Opens up the preset selection window for that particular slot. Opens into SoundFinder for effects with no effect selected, or if an effect is already loaded, you have the choice of SoundFinder or the factory presets of the loaded effect.
- 3. Effect Graphical Editor:** Click on the icon of the effect and the GUI of the effect itself will appear. You can then edit the effect's individual interface using your mouse.
- 4. Insert Mode Wet / Dry control:** In INSERT mode, all of the audio in the system is routed THROUGH the selected effect. The WET/DRY control is enabled only in INSERT mode and lets you adjust the overall amount of the effect. To hear more of the effect, move the control more towards the "wet" side.
- 5. Channel Output Button:** Opens the output assignment menu. This button appears ONLY if the PreSonus AudioBox 1818 interface is attached, selected, and the effect slot is in SEND mode. This allows you to send the effected signals out a different output, or utilize this effect slot as a separate stereo output bus.
- 6. MIDI indicator:** Indicates when MIDI information is being received by your RECEPTOR.
- 7. RAM indicator:** Shows the relative amount of RAM that is being used by the system.
- 8. CPU indicator:** Shows the overall CPU load on the system.
- 9. Pan Control:** Adjusts the output between the left and right channels, or odd and even channel numbers when the PreSonus AudioBox is connected.
- 10. Main Volume Control:** Adjusts the overall output volume of your RECEPTOR
Note: this control is INDEPENDENT of the master volume control on the front panel, which supersedes all other volume control settings in the system.
- 11. Output dB readout:** Indicates the current volume control setting in dB.
- 12. Master Output Level Meters:** Shows the master output volume level. Clipping will illuminate the top segments and are reset by clicking on the top segment indicators..
- 13. Master Output Selector Button:** Opens the master output channel assignment menu. This button appears ONLY if the PreSonus AudioBox 1818 interface is attached, powered on, and selected in SETUP. It allows you to send this channel's audio output directly out one of the channels in the PreSonus audio interface.



Exploring the GUI: Working with the AudioBox 1818 Interface

You now know how to select different synths, effects and their presets. You also know how to add effects to these channels in the Mixer section. Now we're going to get your audio signals out of the RECEPTOR and sent on to a mixer, DAW, or other audio device.

There are two audio interfaces available for the RECEPTOR TRIO and QU4TTRO. One is the built-in audio interface, which is intended for use when you need just a simple stereo output or input, say at a rehearsal or while practicing. The other is the PreSonus AudioBox 1818 that comes bundled with your RECEPTOR.

For best audio results, we recommend you connect and enable the PreSonus AudioBox 1818 interface that comes bundled with your RECEPTOR and use that as your primary interface. The AudioBox 1818 interface has advanced features that let you connect a wide variety of instruments and audio sources to your RECEPTOR, and the preamps and output drivers provide pristine audio performance. With such a wide range of I/O, the PreSonus AudioBox interface lets you seamlessly integrate your RECEPTOR TRIO or RECEPTOR QU4TTRO into any recording or performance situation.

PreSonus AudioBox 1818VSL Audio I/O Overview

The PreSonus AudioBox features 18 input and 18 outputs, in the following configuration:

- 8 Mic / Instrument / Line inputs on the front panel with gain control and clip indicator on each channel.
- 8 Line level TRS balanced outputs on the rear panel, in addition to two extra "main outputs".
- Headphone output on front panel with independent output level control (Fed by outputs 7+8).
- ADAT Digital Optical 8-channel input on rear panel.
- ADAT Digital Optical 8-channel output on rear panel.
- S/PDIF Digital Audio Output on rear panel.
- S/PDIF Digital Audio Inputs on rear panel.

All of these inputs and outputs can be utilized simultaneously with your RECEPTOR TRIO or QU4TTRO.

Connecting the AudioBox Interface to your RECEPTOR

To connect the AudioBox interface to your RECEPTOR, you need to use the standard USB "Type A" to "Type B" cable supplied with the unit. Simply connect the "B" end of the cable to the AudioBox, and connect the "A" end of the cable to the small USB Hub Adapter (if supplied). Connect the USB Hub Adapter to any of the RECEPTOR USB inputs on the rear of the unit.

IMPORTANT NOTE: A small USB Hub Adapter is being supplied to eliminate the potential for occasional audio clicks coming from the PreSonus AudioBox interface. Although these clicks are rare and are not noticeable in most situations, connecting the supplied USB adapter inbetween the interface and your RECEPTOR will eliminate these clicks. PreSonus is working on a firmware update (expected in Spring 2013) that will fix this problem inside the AudioBox. Please check with PreSonus and/or Muse Research for news about this important update. If your RECEPTOR did not come with a USB adapter, that is because it is no longer necessary.

Since RECEPTOR has two audio interfaces (one internal, one external), you must select the PreSonus interface for it to be the default interface. You only need to do this once, or until you switch interfaces. Press the SETUP button on the front panel, turn the top knob until it says "CURRENT AUDIO DEVICE" and then turn the lower knob until it says "PreSonus AudioBox". Press the lower button to select and reboot. There is no need to do this if the PreSonus is already showing up as the default interface.

Tip: You can verify the AudioBox has been detected by your RECEPTOR by pressing the MIX button and turning it all the way to the last menu item. The display should say "Master Output Select" and give you a choice of the 1818's outputs. If the "Master Output Select" menu item does not appear in the MIX menu on the front panel, (or the OUTPUT button does not appear in the lower right hand corner of any channel strip in the GUI), then the system has not detected the AudioBox connection. Check to make sure the AudioBox is powered on, the USB connection is secure, and the USB Sync Sync LED on the front panel is glowing blue. Then try selecting the interface again from the front panel or from the GUI.

Using the Direct Outputs on a Synth Channel

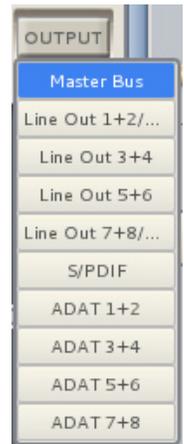
All of the virtual instruments and effects running in your RECEPTOR feed the master stereo mix bus, and the resultant stereo mix signal shows up on Outputs 1 and 2 of the AudioBox. You can alter the routing of any of the audio signals in your RECEPTOR by using the INPUT and OUTPUT selector buttons found in various places on the Graphical User Interface.

If you wish to send the output of a virtual instrument out its own output, you can do this by clicking on the OUTPUT button on the lower right hand corner of the channel strip.

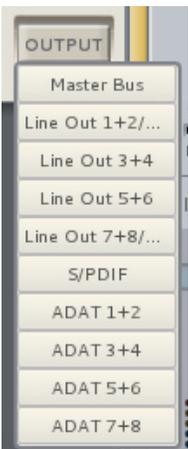
When you click on the OUPUT button, you'll see that the synth channel is set to output its signal to the Master Bus. This allows the system to mix all of the synths together and send the compbination of all audio signals out the main outputs of the system.

In addition, the output button gives you the option to assign that synth's output to any of the physical outputs of the AudioBox interface. To create a "direct output" that does not send the synth to the master outputs, simply de-select the Master Bus assignment, and assign the synth channel to any of the physical outputs.

You can select more than one output at once, so you can have a channel go to the Master Mix bus as well as to any or all of the physical outputs simultaneously.



Using the Direct Outputs on Audio Effect Channel



Just like a synth channel, you can alter the default routing of the output of any of the audio input channels by clicking on the OUTPUT button on the lower right hand corner of an audio channel. When you click on the OUTPUT button, you can select which outputs you want the audio channel to send to, including multiple outputs .

Note that the default setting for the individual audio channel outputs is to send to the Master Bus, which means the output is mixed together with all of the other audio and synth channels in a combined master stereo mix. If you would prefer to have the the results of any of the audio inputs be sent to its own independent audio output, simply de-select the Master Bus from the output matrix, and assign it to its own physical audio output.

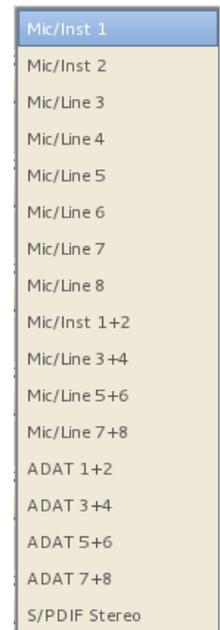
Using the Input Selector on an Audio channel

The RECEPTOR combined with the AudioBox interface makes it possible to process vocals, guitars, basses, other keyboards... anything that generates audio can be processed through the RECEPTOR and mixed with the other virtual instruments and effects that are currently loaded into the system.

To select an input, simply open up an audio channel, and use the drop down audio input selector to choose one of the inputs. Note that you can select inputs individually or in pairs for use with monoaural or stereo sources.

Note: if you use a digital input such as ADAT or S/PDIF, you MUST choose a corresponding sample clock source of S/PDIF or ADAT from the "Audio..." menu in the SETUP tab. Failure to do so will result in audio clicks and pops caused by errors in the data stream. By definition, digital audio inputs must have a corresponding clock source to keep the audio properly synchronized and free from data dropouts.

Note: If you use BOTH the ADAT and S/PDIF inputs, those two streams must be synchronized to each other outside of the AudioBox interface by slaving one or the other sources to the Word Clock output on the back of the unit, else data errors will result in the form of audio pops and clicks.



Configuring The Master Mix Bus Effects, Stereo Mix, and Headphone Outputs:

In addition to configuring any of the individual channels to send their outputs directly to the PreSonus AudioBox 1818, your RECEPTOR will mix all of the synth and audio channels together and send the results out any and all of the Line outputs that have been assigned to the Master Mix Bus. **NOTE: the Master Mix bus is assigned to Line Out 1+2 and S/PDIF output by default.**

As you already know, you can add effects to the master mix bus signal using the two effects slots, but you also have the option of taking these effects channels and sending them out their own separate sets of outputs. This also provides you with the opportunity to use the Effects channels in SEND mode as separately controllable stereo mix outputs, giving you not one, not two, but potentially THREE separate stereo mixes all at the same time.

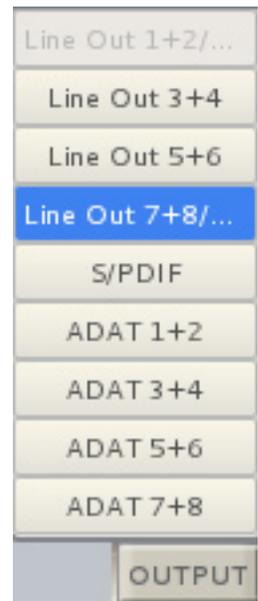
The PreSonus 1818 interface also has its own dedicated headphone output which requires a separate signal assignment, also covered in this section.

Master Mix Bus Output Assignment

The Main Mix Outputs are by default assigned to line outputs 1+2. In addition, the default condition is to send this signal to the S/PDIF outputs as well. You can unassign the S/PDIF outputs, but the outputs are hardwired to Line Outputs 1+2 to guarantee that there will always be an output signal on the main outputs.

In addition to letting you assign the Master Mix Bus to any of the other outputs, this is also how you will assign the main outputs to the Headphone output port. The PreSonus AudioBox 1818 uses outputs 7+8 as the headphone outputs, so in order to hear anything out of the headphone jack on the front of the unit you must assign the desired output to outputs 7+8. This is so important we're going to say it again:

NOTE: the AudioBox interface feeds the HEADPHONE jack on the front panel from Outputs 7 and 8. You must assign Outputs 7+8 to any channel or bus you want to monitor on headphones.



Mix Effect Output Bus Assignments

The output assignment feature of the two Mix Effect channels makes it possible to separate your "effected" signals from your "dry" signals and send them out different outputs. This is only possible with an effect that is in SEND mode, since an INSERT effect is, by definition, inserted into the signal chain, and to remove it from the signal chain defeats the purpose of inserting it in the first place.

To add effects to a synth or audio channel and then send it out its own separate "wet" channel, simply click the OUTPUT button adjacent to the effect of interest, de-assign the effect from the Master Bus, and then assign it to its own set of outputs. Note that in SEND mode, the relative amount of each signal sent to the effect is controlled by the SEND control on each of the synth or audio input channels.

This clever configuration also makes it possible to create up to three completely independent stereo mixes (Master Mix Main outputs, Mix SEND effect 1 outputs, Mix SEND effect 2 outputs). To do this, simply use the SEND control on each channel to adjust the relative mix, and then use the assigned physical output on the Master Bus Send effect as its own independent stereo output. This is very handy for setting up a monitor mix or separate mix that is going to a different from what is being sent out the master mix bus outputs.

TIP: You can use the Master Mix Effects as outputs even with no effect selected. Simply place the effect slot into SEND mode and assign an Output, and it will be available as its own separate bus.

NOTE: All audio input and output assignments are saved with your preset, so don't forget to save your preset to retain the I/O settings.

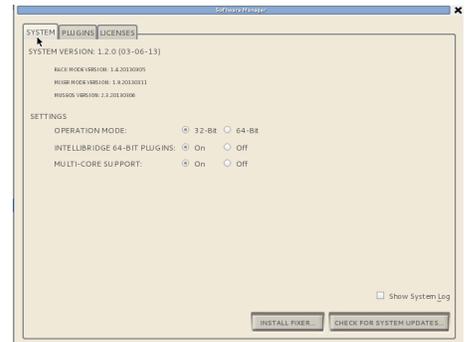
Exploring the GUI: The Setup Menu Tab

Your RECEPTOR has several system level settings that are important for getting the most out of your RECEPTOR TRIO or RECEPTOR QU4TTRO. These are all found in the SETUP tab on the Graphical User Interface.

Setup: Software Manager / System Tab

The Software Manager window is the "command central" area for managing the operating system and plug-in software on your RECEPTOR TRIO or RECEPTOR QU4TTRO. When you open up the window, you'll see Tabs across the top: SYSTEM, PLUGINS, and LICENSES.

The System tab gives you the details on the current version of system software you are running, as well as letting you select whether the system is running in 32-bit or 64-bit mode. If you happen to have 64-bit plug-ins installed on your system, you are able to take advantage of greater than 4GB of system memory. You can put the system into 32 or 64-bit mode by simply clicking on one of the mode buttons.



Note: 64-bit mode let's you access larger amounts of RAM supported by 64-bit plugins, but you cannot run 32-bit plug-ins in 64-bit mode. To run both 32 and 64-bit plugins simultaneously, use the Intellibridge feature in 32-bit mode to get the best of both worlds.

The Intellibridge™ feature is turned on or off in the System window. Intellibridge is a proprietary technology that lets you run BOTH 32-bit and 64-bit plug-ins simultaneously, running the 32-bit plug-ins in their own 4GB block of memory, while letting the 64-bit plug-ins run in whatever remaining memory is available. 64-bit plug-ins that are installed on your system are indicated by a small "64" moniker next to the picture of the plug-in when viewing the pictures of the plug-ins installed on the system in the main rack view.

The System screen is also where you can turn the Multi-Core processing support on or off. Not all plug-ins run well in a multi-core environment, and if you have issues with a particular plug-in, you might want to try turning the Multi-Core support off to see if this improves matters. Be advised however that Multi-Core processor compatible plug-ins will ensure that you get the maximum performance out of your RECEPTOR.

Updating your System Software

At the bottom of the System page is where you are able to check for Software updates, or install software "fixers" that allow you to quickly and easily install new software plugins.

To update the software, you must first have a "live" Internet connection available, and you must also connect a mouse, monitor and keyboard to your RECEPTOR. Once these connections have been made, simply select Software Update from the SETUP menu, and the RECEPTOR will automatically check for, download and install any relevant software updates for the system.

IMPORTANT NOTE: *It is possible that there will more than one software update available for your RECEPTOR depending on when you last updated. It is essential that you update your system until you see the message "There are no updated packages currently available for your system". Simply continue to press the "Check for Updates" button, and click on the "Apply Updates" button as each new update is introduced into the system, and repeat this process until you receive the message that no more updates are available. Only then can you be sure that you have all the new updates.*

Installing fixer files and new plug-ins onto your system

Your RECEPTOR can have new software installed on it as new plug-ins become available. The most popular plug-ins on the market are fully tested by Muse Research and then installer files are made available to make it as easy as possible to install new software onto your system. These installer files, also known as fixers, are available for download from the www.plugorama.com website, and then may be installed on your RECEPTOR by connecting your computer to your RECEPTOR using the supplied Crossover cable and installing the MuseTools software onto your computer. It's not as hard as it sounds, and there are plenty of YouTube videos available if you want to see how it is done. However, if you want to read about how it is done, just follow the instructions below:

1. If you haven't already done so, register your RECEPTOR on www.plugorama.com and create an account. This is how you gain access to the various ".mrpk" installer and fixer files.
2. Install the MUSE TOOLS software that came with your RECEPTOR. This software lets you view the RECEPTOR GUI on your computer and access the RECEPTOR's hard drive.
3. Download the file of interest from the Plugorama.com website to your computer. Installing software "Fixers" involves the following steps:

Connect to your RECEPTOR using the Muse Tools software and open up the Hard Drive by clicking on the "Hard Drive" on the Muse Tools interface.

Locate the folder on the RECEPTOR called "Drop Installers Here" and then drag and drop the installer file (.mrpk) into the folder.

Go back to the RECEPTOR, click on "Install Fixer" in the Software Manager System tab page, navigate to the Drop Installers Here folder, and then select the INSTALL button when the file is found.

The Plug-ins Tab: Installing Plug-ins and their patches

If you have installed a fixer that includes plug-in software, you can now install that software by clicking on the PLUGINS tab. This will open up a different window that lists all of the plug-ins that are installed on your system, as well as giving you the opportunity to install plug-ins or their patches by pressing the corresponding button on the bottom left.

The system will automatically scan for uninstalled plug-ins, and if they are of a compatible file format and have been placed in the proper folder, then the system will automatically install and attempt to validate the plug-in for use. Note that not all plug-ins are compatible with RECEPTOR due to the fact that there are literally thousands of different plug-ins on the market, and not all plug-ins are compatible with all versions of hardware and operating system software that is on the market.

For more information about software installation, please visit www.plugorama.com, watch the you Tube videos on software installation, or contact Muse Research technical support.

The Licenses Tab: Licensing new hardware and SW features

It is possible to add new features and hardware for use with your RECEPTOR as they become available. Some of these features and options will require a software license to use them with your RECEPTOR. This tab is where you can view the installed licenses, and enter new ones if required.

Setup: The "Audio..." settings menu

The **Current Audio Device** setting lets you select between the two audio interface modes available on your RECEPTOR. One is for the built-in audio, and one for the bundled PreSonus AudioBox 1818 interface. The onboard audio is provided for convenience, say in the case where you need to do a quick rehearsal and don't want to take the PreSonus interface out of your rack. When you want the best possible audio quality with the largest number of sample rate and I/O choices, you should connect and use the PreSonus interface. Selecting which interface you want to use is easy, just select whichever one you want from the menu selector, and click OK. The host software will restart, and the new interface will be selected.

System Latency refers to how many buffers of audio you are employing to perform all of the various calculations necessary to turn digital "bits" into music. The plug-ins on your system require a certain amount of CPU "processing time" in order to generate its sound or effect, and the more plug-ins you run, the higher the demands on the CPU.

By increasing the number of buffers the CPU has to work with, you reduce the chances that a calculation won't be completed in the time allowed, which could result in an unpleasant audio click or pop. Increasing the number of buffers the CPU has to work with gives it more time to do the work you have given it to do, which means it can run more plug-ins, or deliver higher polyphony counts with any particular plug-in. However, by increasing the number of buffers you are using in the processing chain, you are also introducing additional delay between the time a MIDI or audio signal comes into the system and the time that you hear the resultant audio. As such, the buffer setting directly affects the system latency which will determine how "fast" or "tight" your RECEPTOR feels. The more buffers you use, the higher the system latency, and the "slower" the system feels. The key for the setting is to find the right "buffer size" or "System Latency" setting for your particular use case to allow everything to work smoothly and efficiently.

The audio menu gives you choice of several different "System Latency" settings:

Lowest (48 sample buffers): This is the fastest setting in the RECEPTOR, and is best for drums or when you are singing. This is also the most demanding setting in terms of the processor load, so some presets may not be able to run well at this setting. If you hear clicking or popping in the audio output while playing at this setting, try selecting the next higher setting.

Normal (128 sample buffers): This is the standard setting in the RECEPTOR. Fast, but not so fast that you are likely to overload the CPU on a regular basis. If you hear clicking or popping in the audio output while playing at this setting, try selecting the next higher setting.

Medium (256 sample buffers): Slower than normal, this setting is typical of most computer systems. Percussive sounds may feel a bit a little slow in their response at this setting but should be fine for sounds that are more legato, like strings and pad synths. If you hear clicking or popping in the audio output while playing at this setting, try selecting the next highest setting.

Highest (512 sample buffers): If Medium does not give your RECEPTOR enough time to get its work done, then try the highest setting. This setting gives the processor the most amount of time to do its job, and should be sufficient for every sound found in RECEPTOR. If you still hear clicks and pops at this setting, you might want to try lowering the sample rate or reducing the CPU load.

The **Sample Rate** setting lets you set the rate of digital to analog and analog to digital conversion in the system. The built-in audio provides your choice of 44.1 or 48kHz sample rates, whereas the PreSonus interface gives you the choice of 44.1, 48, 88.2, and 96kHz. The faster you set your sample rate, the more load you are introducing to the CPU (since data is being processed faster), but a faster sample rate also reduces the system latency: latency is halved with each doubling of the sample rate.

The **Sample Clock Source** selects what clock source is used in the audio sub-system. The on-board audio supports only internal clock. The PreSonus interface lets you choose from multiple clock sources: INTERNAL, S/PDIF (clocking to the incoming S/PDIF stream) or ADAT (locking on to the incoming clock from an external ADAT input). Note that you MUST have a stable, clean, and valid clock presented to the system when using external clock mode or your audio quality will suffer greatly.

Setup: MIDI settings

RECEPTOR TRIO and QU4TTRO lets you change some of the MIDI characteristics of your RECEPTOR by selecting the MIDI SETUP menu in the main SETUP menu.

The MIDI SETUP menu lets you set the internal MIDI clock rate which will provide tempo information to any synth or effect that uses MIDI clock to set tempos for things like LFOs, delays, and drum patterns. It also lets you set the tempo source to either be Internal (self-generated and set by the tempo setting) or External (synchronized to the incoming MIDI clock, if there is one).

Finally, the MIDI SETUP menu lets you change the numbering scheme for presets used in your RECEPTOR TRIO and QU4TTRO. By selecting "Start at One" the first preset in any Tag or Bank will be preset #1. By selecting "Start at Zero" the first preset in any Tag or Bank will be Preset #0. This lets you accommodate different preset numbering convention used by different manufacturers.

Setup: MIDI Mixer Control

The MIDI MIXER CONTROL menu lets you select different parameters in the main rack area to respond to MIDI controller and program change data. This is in ADDITION to all the learnable parameters on the plug-in level. For example, in this screen you can assign a MIDI controller to control the volume or panning of the system or a particular channel, select the next or previous preset or tag, or control various send levels of assignable parameters.

This menu also lets you remove the ability of the unit to accept program changes (by unlearning the Select presets within Tag parameter). As you add new synths and audio channels to the rack area, those parameters become available to assign as well.

Setup: Network Settings

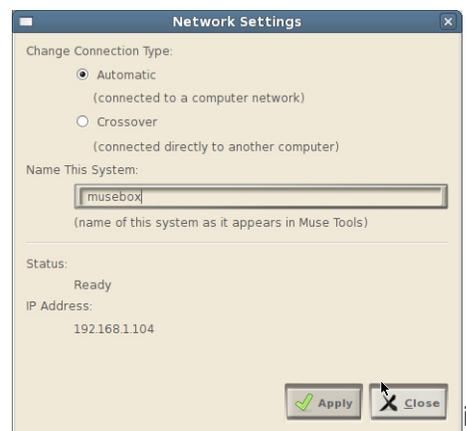
The Network Settings window allows you to configure your RECEPTOR for connection to another computer directly (crossover mode) or via a local area network (automatic mode).

Automatic mode lets your RECEPTOR update its software assuming the computer network has access to the Internet. Either mode lets you use the Muse Tools software to view the GUI on your RECEPTOR.

In Automatic mode, it is assumed that your RECEPTOR is connected to a computer network that has a device like a cable or DSL modem with router functionality to supply it with a network address. This also the mode to connect your RECEPTOR to a WiFi router for viewing the GUI using a mobile device.

Crossover mode lets you connect your RECEPTOR directly to your computer with nothing in-between except a crossover cable (supplied). In this mode, the assumption is that you will be using the computer primarily to view the GUI using the Muse Tools program.

This window also provides you with your **Network Status** so you can verify whether your network is properly configured. Proper status is indicated by the Status message "READY" and a network address listed below that.



Setup: Change Resolution

Your RECEPTOR TRIO and RECEPTOR QU4TTRO support many different monitor resolutions for viewing the GUI by directly attaching a computer LCD monitor or HDMI display to the back of the unit. There are different resolutions for the VGA or the HDMI port, and you will need to experiment to find the best resolution that allows you to view the entire graphical user interface on your particular monitor.

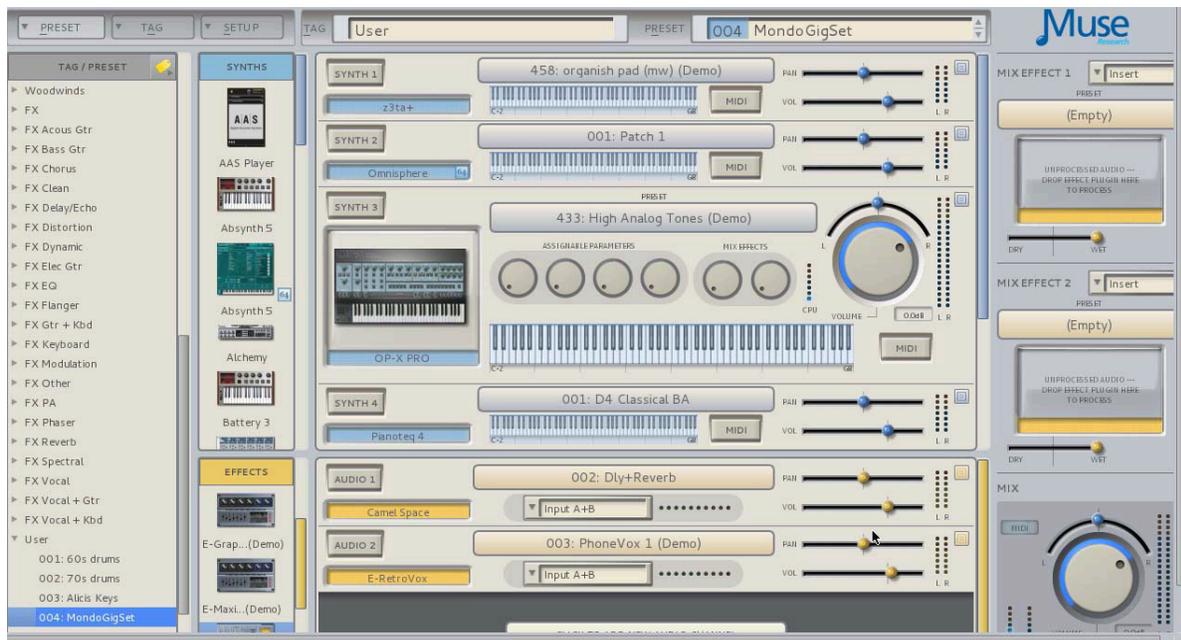
Lower resolutions show less of the interface, higher resolutions show more of the interface, but at all times the resolution has to be supported by your particular monitor. The standard monitor resolutions for computer LCDs is 1024 by 768, or 1280 by 1024.

Note: each time you change the resolution, the host application will need to reboot. If you are viewing the interface using the MuseTools software you may lose your connection due to this brief interruption of communication, requiring you to reconnect to your RECEPTOR from your computer.

Setup: User Interface Mode: Rack Style Versus Mixer Style

Your RECEPTOR TRIO and QU4TTRO offer you two completely separate interfaces for controlling what goes on inside the unit. This allows you to move any presets you have in an older RECEPTOR 2 model into the newer TRIO or QU4TTRO and run them without having to re-program.

You can work in either interface, but the RACK MODE interface is the newer of the two interface modes, therefore it will be receiving new updates and improvements in the future, whereas the MIXER mode interface is no longer being targeted for improvements. As a result, your RECEPTOR TRIO or QU4TTRO default to the RACK MODE interface when you first turn it on.



RACK MODE INTERFACE

You can change over to the MIXER Style interface by selecting "Mixer Style" from the User Interface Mode drop down menu. Once the "Mixer-style" interface has launched you can return to the "Rack-Style" interface by entering the SETUP page, and select "Rack-Style" interface from the UI Mode drop down menu located in the lower right hand "INFO" section. Note that the system will reboot whenever it transitions from one interface mode to the other.

Customers who are familiar with RECEPTOR 2 programming will obviously be very comfortable in the "Mixer-style" interface, but as the "Rack-style" interface gains more and more new features, you will likely find yourself spending more and more time in this exciting new interface.



MIXER MODE INTERFACE

For more information about how to utilize the features found in MIXER mode, please consult the RECEPTOR manual available on www.museresearch.com. There you can learn about the various features found in this mode. This user guide focusses on the RACK mode interface and its particular features.

Setup: Installing Complete Presets

The SoundFinder function in your RECEPTOR lets you quickly and easily located presets of interest based on their Tags. Since you may or may not actually authorize the copy of KOMPLETE installed on your system, you have the choice as to whether or not you want to install the tagged presets for KOMPLETE on your system.

If you own KOMPLETE and authorize it on your RECEPTOR, you will want to install these presets to make it easier to access the massive number of sounds that are available in KOMPLETE. However, if you do NOT own or intend to purchase KOMPLETE and register it on your RECEPTOR, you should NOT install these presets as they will only clutter up the SoundFinder interface with a large number of presets that will not be usable, resulting in no sound or effect when they are selected.

As this is a "one time operation" please be sure you want the presets installed before installing these presets. The only reason you wouldn't want them installed is if you do not own and / or did not purchase KOMPLETE with your RECEPTOR and have no intention of doing so.

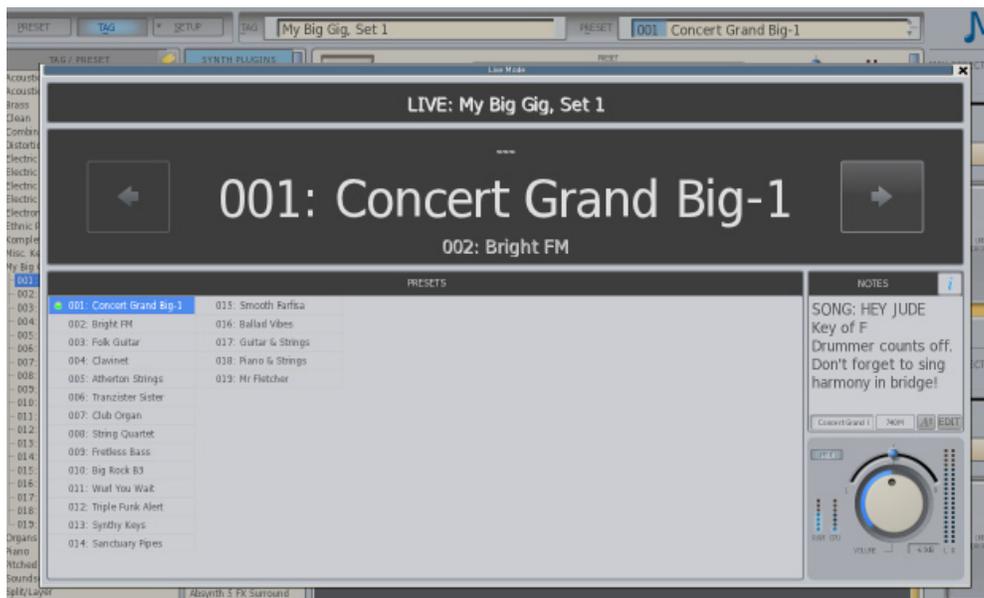
Important Features: LIVE MODE

RECEPTOR features an breakthrough technology that makes it possible to instantly switch from one preset to the next, just like in a hardware keyboard. This exclusive, proprietary technology is called LIVE MODE and it lets you pre-load the presets of a particular TAG into RAM. The result is instantaneous switching from one preset to the next using MIDI program changes or using the LIVE mode screen.

LIVE MODE is important to live players because most virtual instruments and effects were not designed with live performance in mind. As a result, some of the plug-ins, especially ones that make use of large sample libraries, can take a long time to load before you can play them.

What LIVE MODE does is it "looks ahead" at what presets follow the first preset in a TAG, and instead of just loading a single preset, it loads as many presets as can safely fit in RAM. Once they are loaded, you can switch instantly from one to the next. You can even utilize the "Patch remain" function so that you can hold the notes from one preset, switch to the next and begin playing while the other older notes are still sounding. .

LIVE MODE also features its own, super-simple dedicated window that clearly shows the name of the current preset, as well as the next and previous presets. This is ideal for choosing presets at a gig from a portable device like an iPad, iPod, Android Pad, or Android Phone connected to your RECEPTOR using a WiFi router and a VNC application on your portable device.



Entering LIVE MODE / Creating TAGS for use in LIVE MODE

LIVE MODE will make ready any preset from any TAG by simply clicking on the name of a TAG, going to the TAG menu, and clicking on "Play 'TAG NAME' Live...". Once you do this, the LIVE MODE control panel will open up, and the presets in that particular TAG will automatically start loading. All you have to do is play the presets and change between them! Note that only one TAG can be performed at once, but you can easily add new presets to any TAG to allow them to accommodate all the presets you require.

If you are preparing for a live performance where you will be using your own group of presets, you'll want to set up your own custom TAG to perform. That can be done quite easily by selecting "New Empty TAG" from the TAG menu, and entering in the name for that TAG, such as "Friday Night Jam" or "Concert in the Park gig" or whatever. That TAG will now show up with all the other TAGs on the left hand side of the GUI. You can now simply drag any existing presets of interest into that TAG by clicking, dragging, and dropping the preset into the TAG, or by creating a new custom preset from scratch and then saving it with your new TAG name checked when you go to save it.

Managing your Presets in LIVE MODE

Once the TAG has the presets you want in it, you'll want to make sure they are in the order in which you think you will perform them before entering LIVE mode because you cannot reorder your presets in LIVE mode. LIVE MODE works by loading the first presets in a TAG, and then loading the presets sequentially from that point. If your set lists changes, or you need to jump to a different preset, you can simply click or select the different preset, and LIVE MODE will automatically start loading from that point on.

LIVE MODE keeps as many presets loaded as will fit in to RAM. The exact number of presets that load in any given TAG will depend on how much RAM each preset requires. Please note that very large sampled-based presets, such as can be found in products like Synthogy Ivory 2 or Kontakt from Native Instruments can consume vast amounts of RAM, which means you won't be able to load nearly as many presets using large sample libraries as you would if you were loading presets that were using physical modelling, FM, additive or subtractive synthesis.

IN the case where not all presets can fit in to the available RAM, LIVE MODE will load up the current preset, the preset immediately before the current preset, and as many presets beyond the current preset as will fit into RAM. This is done because often you might have to rehearse the transition from a previous song to the next, so keeping the previous preset around is handy in this case.

Preset Status and Different Preset Switching Methods

Note that switching time between presets in LIVE mode depends on the input method! If you are using MIDI program changes, or the footswitch connection in the back of the unit, the changes are instantaneous. However, if you use an encoder from the front panel or the NEXT or PREVIOUS buttons on the GUI, you may notice a slight delay in switching from one sound to the next. This is done intentionally to allow you to skip through several presets in a TAG and not get bogged down going from one patch to the next. Once you stop moving through the list of presets, the sound selected will instantly load.

Note that in all cases, the "patch remain" function is active, letting you sustain some notes, change patches, and continue sustaining the "old" notes while sounding new ones until the sustain is done.

Note that next to each preset name in LIVE mode is a small icon that shows you what the current status is of that particular presets, as well as the presets that are affected by LIVE MODE.

Standard Text Preset Name: A preset that is loaded and ready to play.

Italic Text Preset Name: A preset that is NOT loaded yet or ready to play.

Green Dot : Indicates the preset that is currently being played in LIVE MODE

Red Dot: Indicates a preset that still has notes sounding from previous use (patch remain).

Clock icon: Indication that a particular preset is currently loading and becoming ready.

The "NOTES" field

Unique to the LIVE mode is a text field on the right hand side of the window that lets you enter in notes for that particular preset. Notes can be things like the song name, who counts it off, what key it is in, a list of lyrics or chord changes, pretty much anything.

To enter a note, simply double click on the field or click on the EDIT button. After a second or two the note will be automatically saved, or hit RETURN to manually save the note. You can adjust the size of the font using the font sizing button (the letter A with an up / down arrow). You can "hide" a note from view by clicking on the upper right hand box with the "i" in it.

System Specifications

Dimensions:

RECEPTOR: 19" wide (standard rack space, (48cm)), 3.0" high (not including feet, two rack spaces (7.6cm)), 10.5" deep (26.7cm), not including knobs. RECEPTOR is designed for table-top and rackmount use.

AUDIOBOX: 19" wide (standard rack space, (48cm)), 1.5" high (not including feet, two rack spaces (3.8cm)), 10.5" deep (26.7cm), not including knobs. RECEPTOR is designed for table-top and rackmount use.

Weight: RECEPTOR weighs approximately 15 lbs (6.8kg). The PreSonus AudioBox 1818 interface weighs approximately 4 lbs, 11 ounces (2.1kg)

Power Requirements: RECEPTOR and AudioBox 1818: 100-240VAC input, 50/60Hz, auto-power ranging. Can be used anywhere in the world with the proper power connector. If the power feeding this device is subject to brownouts or interruption, we recommend connecting it to an uninterruptible power supply that can supply 250 watts of power.

Operational Guidelines: RECEPTOR is designed for the rigors of the touring environment, however we recommend the following operational conditions to ensure maximum reliability and longevity: The system can operate from 35 degrees F to 95 degrees F. Operation at extreme high temperatures is not recommended for extended periods of time; provide supplemental cooling if doing so. Unit contains a rotating hard drive that is vulnerable to mechanical failure if subjected sudden acceleration. For applications where unit will be subject to movement while powered on, we highly recommend installing the optional Solid State Hard Drive which has no moving parts.

Transportation temperature range: -20 to 140 degrees F, assuming unit is not subjected to condensation.

Built -in Inputs and Outputs:

Front panel:

One 1/4" TRS (Tip / Ring / Sleeve) headphone jack, disabled with line outputs connected on rear os with PreSonus AudioBox interface connected and selected as the primary audio I/O device.

Rear Panel:

Two 1/4" line level outputs, low impedance.

Two 1/4" line level inputs, high impedance.

One full-size 5-pin DIN MIDI INPUT jack.

One 1/4" TRS Footswitch Input jack. Grounding the Tip or Sleeve will invoke assigned function. Default function assignment is Tip=Patch Increment, Ring= Patch Decrement)

Six USB 2.0 Jacks for conection to a mouse, keyboard, or device-compliant MIDI USB devices.

One Gigabit Ethernet Jack for connection to a Computer or network (networking cables not supplied).

One 15-pin VGA monitor connector for connecting a computer monitor.

One HDMI monitor connector for connecting to an HDMI television monitor.

Bottom Panel:

One USB "dongle" port, accessible by removing four screws on the bottom of the unit.

System Specifications

External PreSonus AudioBox interface Inputs and Outputs:

Front panel:

One 1/4" TRS (Tip / Ring / Sleeve) headphone jack, (Fed from Audio Outputs 7 and 8)

Eight combination XLR / 1/4" combi jacks for Mic, Instrument and Line inputs. First two inputs are especially designed for use with very high impedance inputs like Guitars or basses. Other inputs accept microphone or line level inputs. All inputs have adjustable front panel gain.

Rear Panel:

Eight 1/4" balanced, low impedance line level outputs, labeled 1 through 8.

Two 1/4" balanced, low impedance, line level outputs, labeled Main Out L and R, fed from outputs 1 and 2.

One full-size 5-pin DIN MIDI INPUT and OUTPUT jack.

One full-size 5-pin DIN MIDI INPUT jack.

One full-size 5-pin DIN MIDI OUTPUT jack.

One ADAT digital audio optical TOSLINK INPUT connector.

One ADAT digital audio optical TOSLINK OUTPUT connector.

One S/PDIF digital audio INPUT on RCA type coaxial connector (RED)

One S/PDIF digital audio OUTPUT on RCA type coaxial connector (WHITE)

One Word Clock digital clock output on BNC connector. 4.5Vpp, 75 ohm termination.

One USB Type B connector for connection to the RECEPTOR.

One coaxial DC power input connector for +18V, 2.6A, Center Pin Positive DC power supply adapter.

One Gigabit Ethernet Jack for connection to a Computer or network (networking cables not supplied).

One 15-pin VGA monitor connector for connecting a computer monitor.

One HDMI monitor connector for connecting to an HDMI television monitor.

For more information on the PreSonus AudioBox interface, please consult the manual included with the unit or visit the PreSonus.com website for more information.

Special Front Panel Key Combinations & Shortcuts

Pressing the power button **once** will cause the unit to start up

Pressing the power button **twice** will cause the unit to shut down completely. **IMPORTANT: ALWAYS SHUT THE RECEPTOR DOWN BY PRESSING THE POWER BUTTON TWICE TO ENSURE NORMAL OPERATION.**

Pressing the power button **three times** will reset the unit and reload the current sounds or effects.

Holding down 'PLAY' at startup will rescan Banks and Patches, rebuilds the plugin list, and start the mixer in a default setting with no sounds or effects loaded.

Holding down PLAY + MIX creates an all notes message MIDI panic in the event that your keyboard or MIDI device did not send a Note Off message.

Muse Research and Development Standard Warranty

Muse Research and Development, Inc. (MRD) warrants each MRD hardware product to be free of material hardware defects for 12 (twelve) months from the date of purchase by the original customer, and will, at its option, repair or replace any such defect according to the terms of this Standard Warranty. MRD's liability under this warranty shall be limited to such repair or replacement of any defective component or device. MRD warrants only the base unit for such 12-month period. Additionally, for the first 90 days after purchase, the customer may receive technical support for the product at no cost providing they have registered the unit. The warranty and technical support is valid only for the original purchaser and is not transferrable.

Under this Standard Warranty, MRD will, at MRD's option, repair or replace defective hardware products or related hardware components, during MRD's normal working hours of operation. MRD will not ship replacement equipment until the defective hardware or hardware component is received (freight prepaid by Purchaser) at the MRD factory or designated service depot, unless MRD agrees in writing to do otherwise. MRD, at its option, may ship the replacement hardware product prior to its receipt of the defective hardware product. Advanced replacement parts are available only in special cases and then only at the sole discretion of MRD. The model and serial number of the defective unit must be furnished by the Purchaser at the time of request for service or technical support pursuant to this Standard Warranty. A return authorization number must be obtained from the MRD service department prior to returning any hardware to the factory.

This Standard Warranty shall be invalid if, in MRD's sole judgment, the hardware product or component has been subjected to any of the following: misuse, modification, abuse, neglect, accidents, acts of nature, or when repairs or installation of expansion products, accessories or components has been attempted or performed by anyone other than a MRD-authorized service center. The standard warranty shall be invalid if the unit has been subject to external electrical fault or power surges, operating the unit in an environment of extreme heat or cold, or an environment where the internal electronics are subject to rain, snow, condensing moisture, extreme amounts of pyrotechnic smoke or other by-products of stage craft, damage during shipment or touring, or as the result of acts outside the reasonable control of MRD or its distribution partners. The Standard Warranty shall also be invalid if the hardware product's serial number has been removed, defaced or altered in any way. Furthermore, no warranty support is offered for units where any of the software components of the product have been subject to tampering or modification of any kind, including but not limited to the following: modification or alteration of the application software, OS, BIOS, Receptor Remote, UniWire, or copy protection technologies employed therein, or modification of any of the pre-installed plug-ins. No warranty support is offered for plug-ins where the copy-protection has been modified or tampered with in any shape or form. This Standard Warranty does not cover other manufacturers' computer hardware, components, accessories or expansion items unless authorized in writing by MRD.

This Standard Warranty shall be invalid if, in MRD's sole judgment, the hardware product has been obtained through an unauthorized dealer or through illegitimate means, and/or if the product has been obtained through "grey market" means where the product has been imported into the Purchaser's country of residence through any means other than through the MRD authorized distributor for that country.

The sole and exclusive remedy to the original purchaser, under this Standard Warranty, shall be the repair or replacement of defective parts as provided above.

The procedure for obtaining service may vary outside the Continental United States. Purchasers not located within the Continental United States desiring warranty service must contact MRD for such warranty service information.

ANYTHING TO THE CONTRARY HEREIN NOTWITHSTANDING, UNDER NO CIRCUMSTANCES SHALL MRD ITS SUCCESSORS, ASSIGNS, OFFICERS, DIRECTORS, EMPLOYEES AND AGENTS, UNDER ANY LEGAL THEORY, TORT, CONTRACT OR OTHERWISE, BE LIABLE IN ANY WAY FOR DAMAGES HEREUNDER, INCLUDING, BUT NOT LIMITED TO, ANY LOSS OR INACCURACY OF DATA, BUSINESS LOSS OR PROFITS, OR ANY OTHER DIRECT OR INDIRECT, SPECIAL, INCIDENTAL, PUNITIVE, EXEMPLARY, OR CONSEQUENTIAL DAMAGES ARISING FROM THE USE OF THE PRODUCT COVERED BY THIS STANDARD WARRANTY. IN NO EVENT WILL MRD, ITS SUCCESSORS, ASSIGNS, OFFICERS, AGENTS, OR EMPLOYEES BE LIABLE TO ANY PARTY FOR ANY DAMAGES IN EXCESS OF THE AMOUNT SUCH PARTY PAID TO MRD FOR THE PURCHASE OF THE HARDWARE PRODUCTS HEREUNDER, EVEN IF MRD SHALL HAVE BEEN INFORMED OF THE POSSIBILITY OF SUCH DAMAGES, OR FOR ANY CLAIM BY ANY OTHER SUCH PARTY.

MRD DISCLAIMS ALL OTHER WARRANTIES EXPRESS OR IMPLIED, INCLUDING WITHOUT LIMITATION, ANY IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE EXCEPT TO THE EXTENT THAT ANY WARRANTIES IMPLIED BY LAW CANNOT BE VALIDLY WAIVED. MRD MAKES NO REPRESENTATIONS WITH RESPECT TO THE INFRINGEMENT OR NONINFRINGEMENT OF THIRD-PARTY INTELLECTUAL PROPERTY RIGHTS AS RELATED TO THE HARDWARE PRODUCTS PURCHASED HEREUNDER. MRD HAS NOT AUTHORIZED ANYONE TO MAKE ANY OTHER REPRESENTATIONS OR WARRANTIES HEREUNDER, EXCEPT AS SO PROVIDED HEREIN.

IT IS EXPRESSLY UNDERSTOOD AND AGREED THAT EACH AND EVERY PROVISION OF THIS STANDARD WARRANTY WHICH PROVIDES FOR A LIMITATION OF LIABILITY, DISCLAIMER OF WARRANTIES, OR EXCLUSION OF DAMAGES IS INTENDED BY THE PARTIES HERETO TO BE SEVERABLE AND INDEPENDENT OF ANY OTHER PROVISION AND TO BE ENFORCED AS SUCH. PURCHASER HEREIN AGREES THAT USE OF THE HARDWARE PRODUCTS AND COMPONENTS HEREUNDER CONSTITUTES ITS ACCEPTANCE OF THIS STANDARD WARRANTY.

END-USER SOFTWARE LICENSE AGREEMENT

By opening the seal of this product and operating it, you are agreeing to the following end-user licensing agreements for the software that runs on RECEPTOR. If you do not agree to the terms set forth herewith, return the unit to your retailer in the same condition as it was purchased for a full refund.

DEFINITIONS: This license is between you, the end-user ("you"), Muse R&D ("Muse") and the third party software developers ("Developers") whose software is included for use with this product. This license agreement covers all software used in and with the RECEPTOR product, made available for download, or provided on physical data storage media for use with the RECEPTOR product. The term "software" in this agreement includes all source code, application software, drivers, virtual instruments or effects, content, presets, and tools used or associated with the RECEPTOR product.

OWNERSHIP: The software and any authorized copies of the software used in RECEPTOR, in any form, is intellectual property of Muse or the Developer who created the software. You acknowledge that the software in RECEPTOR is licensed (not sold) to you on a non-exclusive basis for use with the RECEPTOR hardware. You may use and benefit from the functionality and intellectual property expressed in the software, but you are not allowed to unbundle, resell or distribute the software for any purpose whatsoever. The copyrights, trademarks, and intellectual property of all software contained or associated with the RECEPTOR remains the property of Muse or its suppliers at all times, including when or if RECEPTOR is sold or transferred to another user.

THIS SOFTWARE IS PROTECTED BY LAW, INCLUDING BUT NOT LIMITED TO INTERNATIONAL COPYRIGHT AND INTELLECTUAL PROPERTY TREATIES. YOU ARE SPECIFICALLY FORBIDDEN FROM UNBUNDLING, REVERSE ENGINEERING, MODIFYING, HACKING, DE-COMPILING, RE-PURPOSING OR RE-DISTRIBUTING THE SOFTWARE INCLUDED IN RECEPTOR FOR ANY REASON. FURTHERMORE, THE RESAMPLING OF THE CONTENT OF ANY OF THE SOUNDS OR PRESETS IN RECEPTOR TO CREATE COMMERCIAL SOUND LIBRARIES FOR SALE IS STRICTLY FORBIDDEN AND VIOLATES THE COPYRIGHTS OF THE SOFTWARE AND SOUND DEVELOPERS.

ACCEPTABLE USE: The software in this product, including but not limited to the host software, software tools, the virtual instruments and effects as well as the sampled sound content and presets used in RECEPTOR are licensed to you for music composition, recording, and/or performance, including using the sounds created by or processed with the software on recordings, live performance or in broadcast without restriction. Some software that can be installed on RECEPTOR may have different restrictions on use and those specific terms of use are not superseded by the terms of this agreement.

WARRANTY: Muse and/or the Developers of the licensed software included with RECEPTOR warrant the product will perform substantially in accordance with the accompanying RECEPTOR documentation for the first 90 days after purchase. Beyond the operation of the software as documented, you agree that Peavey, Muse and the Developers have made no express warranties to you regarding the software provided herein, and acknowledge that the software is provided "AS-IS" without warranty. Furthermore, you agree that no claims of the fitness of this software for any particular purpose, merchantability, satisfactory quality, or non-infringement of third party rights have been made by, Muse or the Developers. Some States do not allow the exclusion of implied warranties, so this exclusion or limitation may not apply to you. .

DISCLAIMER OF LIABILITY: In no event will Muse or the Developers be liable to you for any loss of use, interruption of business, or any direct, indirect, special, incidental or consequential damages of any kind (including loss of data, income, or profits) associated with the use of this product, regardless of the form of action including contract, tort (including negligence), strict product liability, or otherwise, even in the event that Muse, and/or the Developers have been advised of the possibility of such damages. Some States do not allow exclusions or limitations of liability rights, so the above limitation or exclusion may not apply to you.

INTERNET CONNECTIVITY: The software in this product may connect to the Internet for the purposes of software registration, updates, or enhancement. Whenever the product connects to the Internet, the IP address associated with your RECEPTOR will be made available to Muse and/or its suppliers. All information obtained in this manner is treated confidential, and all customer information associated with the registration, updating, or use of RECEPTOR or the online services associated with the device are managed in accordance with the company's privacy policies which can be found on the website www.museresearch.com.

COPYRIGHT / TRADEMARK NOTICE: The software contained in and associated with RECEPTOR is Copyright 2001-2013, All Rights Reserved, by Muse Research and Development Inc., Peavey Electronics, Inc., Ultimate Sound Bank, Inc., WaveArts, Inc., MuVoice, Inc., Camel Audio, Inc., ForeFront, Inc., and any or all other third party developers whose software is included with this device. The Muse logo, RECEPTOR, and MusePlayer are trademarks of Muse Research and Development, Inc. All other Copyrights and Trademarks are property of their respective owners.

Acknowledgements

RECEPTOR was created by a dedicated group of individuals at Muse Research & Development. Special thanks go to the following individuals for turning this concept into a reality:

Executive Producer: Matt Christiano.

Hardware & Firmware Engineering: Chuck Geber, Bryan Lanser.
Special thanks to Chuck his considerable expertise!

Software Engineering and System Design: Michael Ost and Louis Gorenfeld.

Product Concept and GUI Design: Michael Ost, Bryan Lanser, Louis Gorenfeld, Axel Hartmann (DesignBox).

Industrial Design / Mechanical Engineering / Manufacturing Engineering: Peter Muller (Interform Design), Claudio Martinez, Justin Taylor.

Software Testing: Kevin Bryson, Gary Grove, Kevin Looney.

Sound Design and Preset Creation: Kevin Bryson, Chris Martirano, Tom Allen, Louis Gorenfeld.
Special thanks to Mario DeCuittius at Alternate Mode for the great pitched percussion samples.

Project Wrangler / User Guide / Cooking and bottle washing: Bryan Lanser.

Virtual Instrument and Effects partners: Alain Etchart and Emanuel Usai (Universons) Ben Gillette (Camel Audio), Bill Gardner (WaveArts), Wim D'Haes (Mu Tech), Marc-Pierre Verge (Applied Acoustics Systems), Michael Lundgren (Peavey), Urs Heckmen (U-He), George Yohng (ForeFront) Peter Linsener (LinPlug).

Good Advice Along The Way: Kevin Looney, Peter Muller, and many current RECEPTOR users too numerous to mention, but you know who you are!

Special thanks to our production partners, especially Robert Stern and Ally from Power10 Sales.

This product was designed and manufactured in the USA.

We utilize green practices wherever possible during production, shipping, and recycling of this product. Should you wish to dispose of this product in the future, you can ship it back to Muse Research for environmentally-responsible recycling at no charge.

This manual and the proprietary software contained in RECEPTOR are Copyright 2013 Muse Research and Development, Inc., All Rights Reserved. Other software copyrights may apply.

Some software components used in this product are distributed in accordance with General Public License (GPL) distribution guidelines and as such are available for download free of charge. Contact Muse Research for more information.

Features and specifications subject to change without notice.



Muse Research, Inc.
1530 Meridian Ave 3rd Floor
San Jose, CA. 95125 USA
+(650) 326-5400
www.museresearch.com

Additional Resources for Learning More about RECEPTOR

Below is a list of additional resources where you can learn more about your RECEPTOR, Virtual Instruments in general, and how to get the most from your system.

<http://www.museresearch.com>

Basic support information, tutorial videos, and software updates

<http://www.pluginorama.com>

Advanced support information including a comprehensive FAQ database, help desk for submitting specific questions, and installer files for installing new plug-ins to your system.

<http://www.youtube.com/receptorland>

Various tutorial videos by Muse Research and others that show you how to use specific features of the product. More videos are added on a regular basis.

<http://www.kvraudio.com>

The industry's leading forum for all information about virtual instruments and effects. Also includes a RECEPTOR specific forum with very knowledgeable and helpful users.

Muse Research MuseCare Support Options

Muse Research offers free tech support for the first 90 days after you purchase your unit. In addition, you can purchase MuseCare packages that extend out the phone support for an entire year.

You can also purchase technical support for a specific incident or problem on a one-time basis. Contact Muse Technical support at the following email address for more information:

support@museresearch.com