DOWNLOAD PDF YAMAHA SPX 90 MANUAL

Chapter 1 : User reviews: Yamaha SPX90 II - Audiofanzine

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I mostly use reverbs and sometimes pitch and delay for experiments. I also have a lexicon mx I use the lexicon to improvise because it has knobs and description facade and other benefits for such use but allows precise adjustment of sound. The Spx II is more professional because it allows to fine tune each parameter on the chosen effect. What I like most about this unit: I appreciate his "cold" sound, a general mix, voices, guitars, synths He really has a character and I imagine that it can be difficult to use today to mix jazz bossa pop music or rather "hot" live well happen in the studio as a plug in or use another processor.. I like the texture of this processor, the fact that it is midifiable we can possibly control it with a sequencer or an external controller, I did not test but it is possible. The early reflection reverb is adorable. What I like least: I am not an expert in this kind of devices! With patience you get there. Most, it is small and well appearance. Feature, you push a button for a normal voice and another to take effect in court. The famous cross-key layout in my Yamaha is a good compromise. As for the SPX 90, I keep.. The Scarecrow and Mrs. The stereo echoes the chorus but the tremolo, the reverb made the era a tool used numrique trs. Especially since the effects taient ditables widely. He silent as possible to "automation" of the gear noon. This unit delivered in silent rack. Com ca no longer be possible to stack the stuff. Even when the reverb sounded a little too mtalique. The reverb also come though somewhat mtaliques prcdemment said. Obviously it has been proven. I still use it almost every systmatiquement mix. Did you find this review helpful?

We would like to show you a description here but the site won't allow us.

The SPX90 is an amalgam of advanced acoustical research and digital technology designed to provide musicians and home recording enthusiasts with a wide range of exciting effects. Not only is its assortment of 30 preset effects comprehensive enough to suit most studio and performance applications, the SPX90 also allows you to create up to 60 additional effects and store them for instant recall. Your SPX90 can create effects far beyond mere reverberation, though that in itself is of a truly superior quality. A variety of echo, delay, and special effectsâ€"each with comprehensive parameter adjustmentsâ€"can be accessed at the touch of a switch. In order to take advantage of the vast potential of this component, we urge you to study this manual before connecting the SPX90 to your system. We at Yamaha thank you, and wish you years of enjoyment with your SPX This unit utilizes state-of-the-art digital technology which, although designed to provide years of trouble-free use, requires careful handling. The operating temperature range of this unit is between 0 and 40 degrees centigrade 32 and degrees Fahrenheit. Dust, dirt, or fingermarks should simply be removed with a soft, dry cloth. Internal cleaning of the unit should only be performed by a qualified technician. The LCD may not function properly under extreme temperature conditions. It will return to normal after cooling down to within the proper temperature range. In normal use, this battery lasts 5 years, but it is advisable to change the battery before this time has elapsed. Contact your local Yamaha dealer for details. When you change the battery, the User Programs may be lost. The SPX90 can then be reprogrammed once a new battery is installed. The preset programs are permanent, and will not be affected by a change of battery. If an error is encountered, one of the following error messages will be displayed: Make a note of the error message and inform the service personnel when the unit is to be serviced. It has been type tested and found to comply with the limits for a Class B computing device in accordance with the specifications in Subpart J of Part 15 of FCC Rules, which are designed to provide reasonable protection against such interference in a residential installation. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures: Reorient the receiving antenna. Relocate the computer with respect to the receiver. Move the computer away from the receiver. Plug the computer into a different outlet so that computer and receiver are on different branch circuits. The user may find the following booklet prepared by the Federal Communications Commission helpful: This booklet is available from the U. The seven LED meter segments should not all be continuously on when an input signal is applied, as this will result in input amplifier overload and distortion. Generally, the best input level setting will produce continuous lighting of the lower green LED segments, while the upper red segments flash only occasionally. Memory numbers 1 through 30 contain factory-preset effects ROM. Memory numbers 31 through 90 can be used to store edited versions of the preset effects RAM. Parameter Key Selects successive effect parameters. Pressing this key sequentially calls the programmable parameters within the currently selected effect program. The parameters available for each program are different: Press the increment key up arrow to increase the value, or the decrement key down arrow to decrease the value. Pressing this key alternately causes the current balance and output level values to be displayed on the LCD. Recall Key Press this key to recall the program that resides in the selected memory number. Utility Key Multi-purpose key accesses MIDI control functions, facilitates program title editing and sets footswitch memory control range. See pages 8 and 9 for details. Bypass Key When this key is pressed, the effect signal is shut off and only the direct signal will be output. The range of memory locations to be recalled by the footswitch can be set with a Utility program. When the foot trigger function above is ON, the footswitch connected to this jack acts as a trigger footswitch rather than memory control. The optional remote control unit, model RC7, permits direct access to programs 1 through 7 and 31 through 37, while all other preset programs may be accessed sequentially. This LED lights whenever a remote control key is pressed. It is possible to call user programs when this LED is lighted. Since the SPX90 offers stereo output, we recommend

that the output signal be fed in stereo to a stereo sound system in order to take full advantage of the superb stereo effects provided. Output impedance is ohms. Input impedance is 10 k-ohms. The preset and user programs are selected as follows: The SPX90 offers incredible sonic flexibility, as each effect type comprises its own set of parameters see parameter chart on page These parameters can be adjusted to suit your tastes and the tonal characteristics of your musical equipment. We therefore recommend that you examine each preset effect program, and observe how these parameters affect the sound. Select and recall desired program as described above. The same process is used to select user pro grams memory number 31 through 90 once you have edited and stored your own programs in user memory. The STORE function, however, allows you to save the edited program in any one of the user memory locations â€" from 31 to 90 â€" from which it can then be recalled at any time. Select and edit a program as described above. The edited program has now been stored in the selected user memory location. The stored program may now be recalled at any time by following the normal program selection procedure. SPX90 has an Edit Title Function, so you can which allows you to provide your own titles for edited programs. A normallyclosed-type footswitch such as the Yamaha FC-5 must be used. Move the cursor to the next character location and repeat this operation until the new title is complete. The available characters are as follows: For example, you can set the SPX90 so that when you select a specific voice on your MIDI synthesizer, the most appropriate effect program for that voice is selected automatically. For example, you could program the four banks with different combinations as shown in the chart below. Note that the sequence returns to the first number in the range once the highest number is passed. Reverse sequences can be programmed by entering the highest number in the range before the lowest. When this function is called by pressing the utility key again the LCD will appear as follows: In this case the sequence is: Each of these program types has a specific selection of programmable parameters. There are two types of parameters in the SPX The SPX90 creates extremely vibrant, natural sounding reverb. In a live setting, this depends on several factors: This parameter permits you to alter the reverberation time of the high frequencies in proportion to the mid-frequency reverb time. The effect of this parameter also depends on which Early Reflection mode has been selected. A Room Size Chart can be found on page 27 in this manual. This effect, commonly used in contemporary recordings, produces independently variable left- and rightchannel signal delays. The higher the feedback gain setting the greater the number of delay repeats produced. A negative value setting produces out of phase feedback. The high frequency feedback is reduced as the value of this parameter is reduced. Similar to Delay, Echo brings added dimension and force to both instrumental and vocal music. While Reverberation recreates an abundance of partial sound reflections, and Delay produces a limited number of signal repetitions, Echo can produce limitless signal repetitions. Subsequent echoes will appear at the same time interval, the number of echoes depending on how the Feedback Gain parameter is set. The overall decay time of the effect is proportionate to the Feedback Gain setting. The lower the value, the less high frequency is produced. Basically, a short delay time is varied with LFO modulation so that the delayed signal moves in relation to the direct signal. With the Chorus effect, a violin, keyboard, or guitar can sound like an entire ensemble. Chorusing splits the incoming signal into three signals placed at the center, left, and right in the stereo image. When set to lower than 1 msec, more high-frequency variation is produced, while a setting higher than 3 msec will create more low-frequency variation. Phasing lends an animated quality to musical instrument and vocal recordings: This program is used to change the pitch of an input signal. Pitch change programs B and C permit setting two different pitches. This makes it possible to produce harmonizer type effects i. Pitch change programs A and D permit the application of feedback so that an echo that changes in pitch with each repeat can be produced. Any MIDI synthesizer, such as the Yamaha DX7, can be used to alter the pitch setting of the program by simply playing the appropriate note on the synthesizer keyboard. This parameter determines the actual point at which recording begins in relation to the trigger signal. If a negative TRG DLY value is set the input signal is delayed so that in effect recording begins before the function is triggered. The SPX90 will record for milliseconds. Also the optional foot switch FC-5 can be used.

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I even worked out the schematic but could not find the reason for the slightly linear ps characteristic, not full switching, and then thermal runaway. Even tried rewinding the secondary of a generic smps toroid and could get it reliably working but only with a fan. There was some shorted turns in the original, presumably due to excess heat build up, but before blowing the TOP66 chopper. In retrospect just enough space for 2 squat linear tx and retaining the ac throughput circuitry built onto another board Yamaha SPX 90, , Digital Multi Effects Processor Cold checking , have found 2 things wrong with the ps so not powered up yet No SMPS controller IC on the ps board , a TOP66 switcher driver and 3 small transistors. Not even an obvious fat 5V zener across it. There are 15 assorted wirewound resistors on this ps , again rather odd. If I get it working , a ventillation hole and grill cut in the top cover would help. It was that hand over period , 80s , when phenolic pcbs went over to polyester. Got it back to working to its earlier non-working condition before it was seriously mangled by a "repairman". Can now see that the original problem was an 85 dec C electro that did not like being cooked in there. It slowly increases so the "5V" line goes To get a rough idea of the amperage capability of a small 5V SM ps before attaching it to its load, to simulate, just in case the regulation is kapput. It uses a TOP66 of sufficient rating to drive a few hundred watts across but the ps is relatively low power , but unknown rating. The 5V regulator uses only a mA TO92 transistor because the error is fed forward via an optocoupler to the sm oscillator. The original trouble was wavering 5V, which has returned, prior to replacing some more caps. In the broken mode if say 2. Scaling linearly, an at hand 70 W smps, with its 45mm cube transformer. I would estimate volume for vol then this one with 20mm cube would be about 6W total. Feeding rectified but unsmoothed mains signal info to the main board. Replaced main chopper transistor, D, 2x6,8 to 12R, 2x to 2x, 22 to 68 and 1.

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Yamaha SPX Below you will find the Yamaha SPX The service manual functions as a repair guide for troubleshooting and sometimes contains tips for refurbishing and modifications.

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INTRODUCTION Congratulations on your purchase of a Yamaha SPX90II Digital Multi-Effect Processor. The SPX90II is an amalgam of advanced acoustical.

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