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CX-3 Operating System Version 2.0 Addendum

During the development of the BX-3 Dual Manual Organ, Korg's design team worked hard to enhance the sound and the functionality of the tonewheel modeling engine. The goal was to get even closer to the sound of the true tonewheel system and improve the functions based on user feedback. Now, with Operating System Version 2.0, these new features and functions can enhance your CX-3 as well

Program parameters:

1) *Drawbar level curve* (P1- balances the volume of the drawbar across the 61-key range)
- Bright
- Mellow - *new!*

The keyboard level scaling per drawbar can be selected from 2 settings. Bright is the same as the current CX-3, and has extra "scream" in the upper end. Mellow smoothes out the upper range of the drawbar, and may be considered more "true" to the real tonewheel sound.

2) *Speaker simulation* (P4)
- On
- Off - *new!*

The speaker simulator part of the Preamp parameters can be turned off in Ver.2.0. It opens up a new range of tonal possibilities, and is useful when making organ sounds that are not quite similar to a Hammond. It also makes it possible to use the overdrive effect when using a real Leslie speaker.

3) *Assignable modulation wheel* (P7)

Destinations:
- Click level
- Percussion level
- Percussion decay time
- Rotary FAST key
- Rotary speed
- Wheel brake
- EX lower level

While the CX-3 does not have a Modulation Wheel this new parameter enables you to map incoming Mod Wheel messages (CC#1) to these parameters.

4) *Noise level* (P1)

When a Hammond is plugged into to a Leslie, a certain amount of noise always comes out even when no keys are depressed. The older, more beat-up the organ, the more noise is likely. This variable parameter adds that constant state noise to the sound if desired.

Note – this is different then leakage, which only occurs when notes are held down and is variable according to how many notes are played, what notes are played etc. but this new parameter does include the leakage noise and that amount will still be dependent on the Leakage setting.

5) *EX Lower* (P2 – EX Mode)
16'
8'
4'

On the current CX-3, there is no lower drawbar/manual settings possible in EX Mode. Ver.2.0 adds a three-drawbar sound source to enable split setups for the first time in this mode.

6) *Reverb type* (P5)
Room
Hall
Plate
Dark – *new!*

A fourth new Reverb setting (Dark) has been added.

7) *SW pedal type* (P7)
Alternate
Momentary - *new!*

The assignable pedal control over Rotary Speed (Fast, Slow, Stop) and Wheel Brake can now be set to momentary behavior. This means when you press it down it will engage the desired effect, and when you lift up it will return to its previous state.

Global Mode parameters:

8) *Exp Ctrl* (Expression Controller) (P1)
Both Indiv
Knob Only
Pedal Only
Both Multi – *new!*

The [EXPRESSION/OVERDRIVE] knob and the expression pedal connected to the EXPRESSION PEDAL jack will still both control the volume. But now the knob will set the maximum level of the range controlled by the expression pedal, enabling you to control the range of the pedal more effectively.

9) *Keyboard trigger* (P1)
Shallow
Deep - *new!*

Shallow functions the same as the current CX-3 does, i.e. it is the "fast" key scan which only uses the first contact (top of the key depression range). When selecting Deep, it will change to the key scan only using the second contact (bottom of the key depression range). This is useful for avoiding any "bouncing" that non-organ-playing-experienced users may encounter. It is also useful when playing the CX-3 MIDI-ed to a synth, to ensure that both devices trigger/sound at the same time.

10) *Wheel brake speed* (P1)

Slow
Fast - *new!*

Slow is the same as the current CX-3 and is true to the Hammond B3. Fast is closer to the "Keith Emerson organ abuse" sound.

11) *MIDI In to Lower* (P3)

When connecting a MIDI keyboard to a CX-3 so it can be played as a dual manual instrument, this function guarantees that the 2nd keyboard will play the lower tone generator without requiring any special settings. Here's how it works:

1. When receiving any note message, Lower always generates sounds regardless of the incoming MIDI channel.

2. Control change, Program change and Pitch bend are not received.

3. The received note message is merged with the Upper data and re-transmitted via MIDI OUT using on the Lower transmission channel.

4. The SPLIT function is automatically disabled.