



## PROMARS PLUG-OUT Software Synthesizer

Owner's Manual

# Introduction

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When you use the PROMARS for the first time, you must specify the MIDI Input/Output in the Setting window (p. 11).

For details on the settings for the DAW software that you're using, refer to the DAW's help or manuals.

In this document, SYSTEM-1/SYSTEM-1m are described as "SYSTEM-1."

## **About this product**

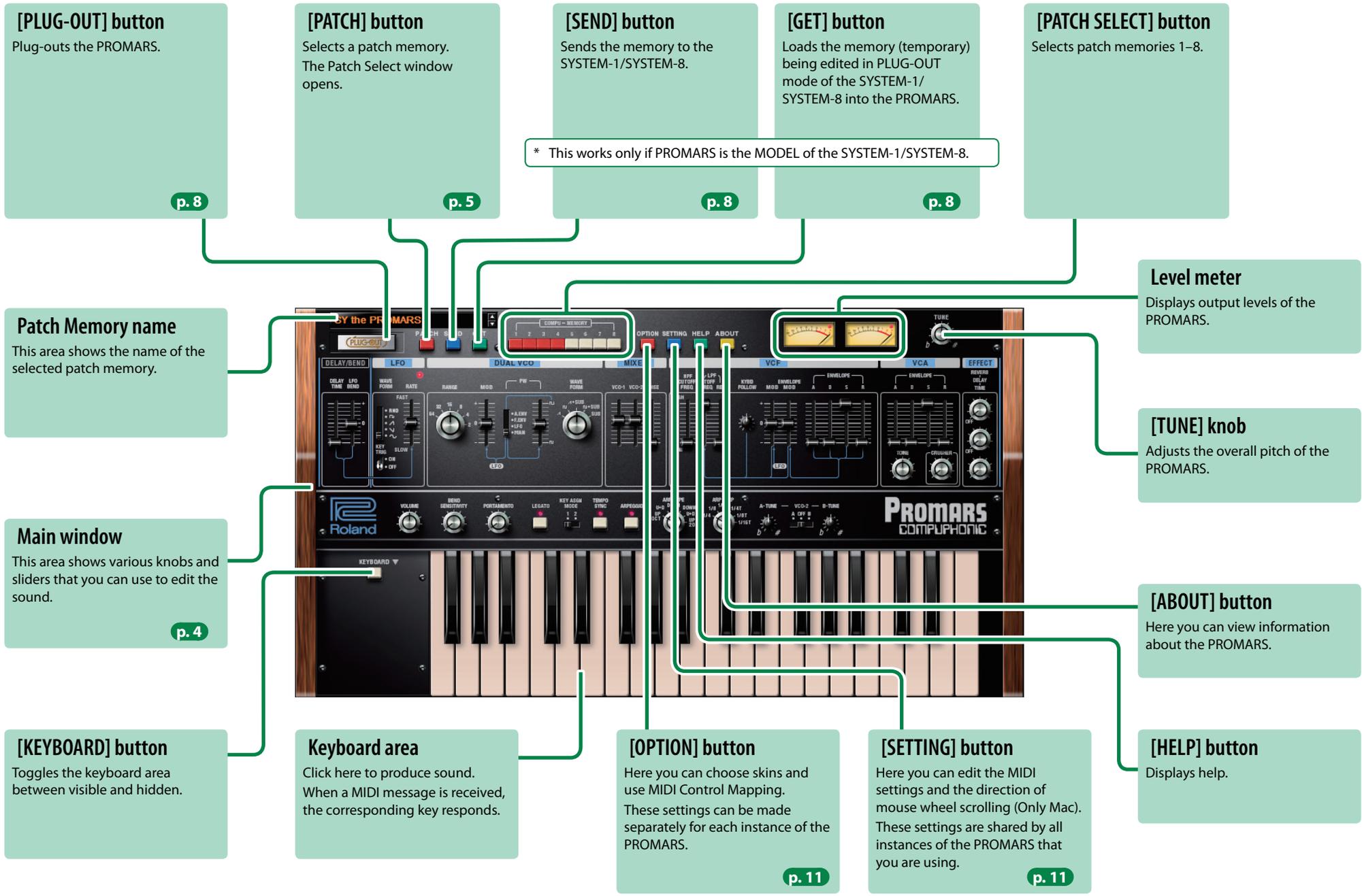
- In the interest of product improvement, the specifications and/or contents of this package are subject to change without prior notice.
- The explanations in this manual include illustrations that depict what should typically be shown by the display. Note, however, that your unit may incorporate a newer, enhanced version of the system (e.g., includes newer sounds), so what you actually see in the display may not always match what appears in the manual.

## **About Trademarks**

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# Screen Structure



# Main Window

## DELAY/BEND

Here you can adjust the LFO effect.

<b>DELAY TIME</b>	Specifies the time from when you press a key until the modulation applied by the LFO begins.
<b>LFO BEND</b>	Applies an additional adjustment to the LFO's RATE slider.

## LFO

Here you can apply cyclic change to the sound, for example by modulating the pitch to produce vibrato, or by modulating the volume to produce tremolo.

<b>WAVE FORM</b>	RND (Random wave)
	□ (Square wave)
	∧ (Saw wave)
	∨ (Inverted saw wave)
	~ (Sine wave)
<b>RATE</b>	Determines the speed of the modulation.
<b>KEY</b>	Specifies whether the LFO cycle starts when you play a note (ON) or is not synchronized with the note timing (OFF).
<b>TRIG</b>	

## DUAL VCO

Here you can specify the character and the pitch of the sound.

<b>RANGE</b>	Specifies the octave setting.	<b>PW</b>	Adjusts the pulse width of the Square wave.
<b>MOD</b>	Specifies how the LFO varies the pitch.		∠ (Saw wave) □ (Square wave) ∠ + SUB (Saw wave + Sub oscillator (one octave below the VCO)) □ + SUB (Square wave + Sub oscillator) SUB (Sub oscillator)
<b>PW</b>	Selects the source that modulates the pulse width of the Square wave. <b>A.ENV</b> : VCA envelope <b>F.ENV</b> : VCF envelope <b>LFO</b> : LFO <b>MAN</b> : No modulation	<b>WAVE FORM</b>	

## VOLUME

Adjusts the overall volume of the PROMARS.

## BEND SENSITIVITY

Specifies the amount of pitch change that occurs when pitch bend messages are received.

## PORTAMENTO

Adjusts the time over which the pitch changes.

## LEGATO

Portamento is applied only when you play legato (pressing the next key before releasing the previous key).

## KEY ASGN MODE

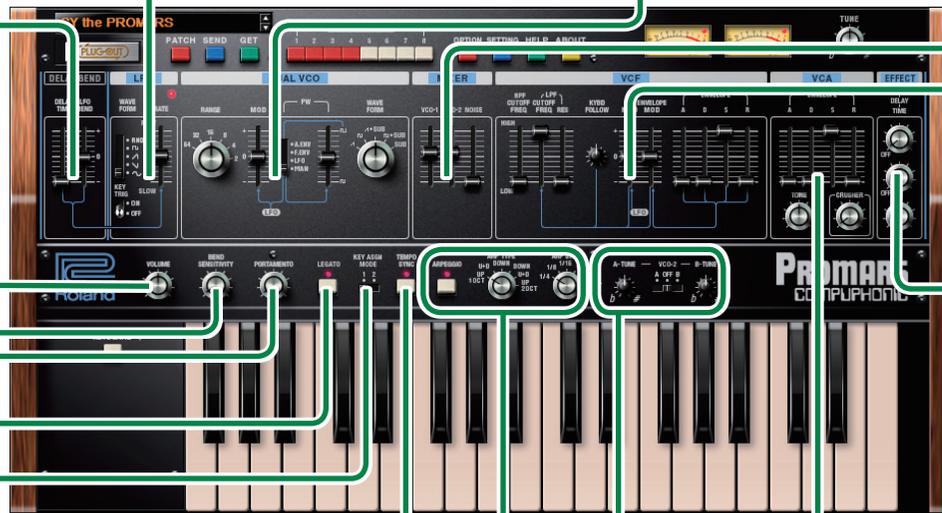
Specifies how the assigner operates.

1	Lowest key has priority.
2	Later key has priority.

## TEMPO SYNC

Press this to make it light if you want to synchronize to the tempo of your host application (DAW).

Synchronization tempo range: 40–300



## ARPEGGIO

Causes an arpeggio to be produced when you simply hold down a chord on the keyboard.

<b>ARPEGGIO</b>	If this is lit, an arpeggio plays.
<b>ARP TYPE</b>	Selects the arpeggio variation.
<b>ARP STEP</b>	Selects the speed of the arpeggio.

## VCO-2 A-TUNE / B-TUNE

You can specify two different pitches (A-TUNE and B-TUNE) for VCO-2, and use the select switch to choose one of them.

<b>A</b>	VCO-2 sounds at the pitch specified by A-TUNE.
<b>B</b>	VCO-2 sounds at the pitch specified by B-TUNE.
<b>OFF</b>	VCO-2 is OFF (unused).

## VCA

Here you can create time-varying change (envelope) for the volume.

<b>ENVELOPE A D S R</b>	Specifies the envelope.
<b>TONE</b>	Adjusts the brightness of the sound.
<b>CRUSHER</b>	Modifies the tonal character by distorting the waveform.

## MIXER

Adjusts the volume of the VCO.

<b>VCO-1</b>	Volume of VCO-1
<b>VCO-2</b>	Volume of VCO-2
<b>NOISE</b>	Volume of Noise-generator

## VCF

These settings determine the brightness and thickness of the sound. Here you can also specify the time-varying change (envelope) for the filter.

<b>HPF CUTOFF FREQ</b>	Specifies the cutoff frequency of the high-pass filter.
<b>LPF CUTOFF FREQ</b>	Specifies the cutoff frequency of the low-pass filter.
<b>LPF RES</b>	LPF RES boosts the sound in the region of the low-pass filter's cutoff frequency.
<b>KYBD FOLLOW</b>	Allows the filter cutoff frequency to vary according to the key that you play.
<b>MOD</b>	Allows the LFO to modulate the cutoff frequency of the low-pass filter.
<b>ENVELOPE MOD</b>	Adjusts the amount of time-varying change applied by the envelope to the low-pass filter.
<b>ENVELOPE A D S R</b>	Specifies the envelope.

## EFFECTS

Here you can adjust the effects.

<b>REVERB</b>	Adjusts the depth of the reverb.
<b>DELAY TIME</b>	Adjusts the volume of delay sound. Adjusts the delay time.

# Memory and Bank

## 1. Click the [PATCH] button.

The Patch Select window opens.

### [NEW] button

Creates a new empty bank.

### [DELETE] button

Deletes the selected bank.

### [LOAD] button

Imports a bank.

### [SAVE] button

Exports a bank as a file.



### [SEND ALL] button

Sends all (64) memories in the bank to the SYSTEM-1.

### [GET ALL] button

Receives all (64) memories stored on the SYSTEM-1.

#### NOTE

All 64 memories are received into the currently selected bank, overwriting the previous contents of that bank. If you want to keep the state of the bank, create a new bank and receive the memories into the newly created bank (p. 6).

### [WRITE] button

Saves an edited sound as a memory in the bank.

### [RENAME] button

Renames the selected memory.

### [READ] button

Loads a memory from a bank.

## Bank

A set of 64 memories is called a “bank.” By switching banks you can access a large number of memories.

A bank of memories can be saved as a file.

### Bank

Memory 01  
Memory 02  
Memory 03  
⋮  
Memory 64

## Changing to Other Bank

### 1. Click the Bank field.

The bank list window opens.

### 2. Click the bank that you want to recall.

By pressing the [▲][▼] buttons located at the right of the bank field, you can switch to the next or previous bank.

## Exporting the Bank

Here’s how to export a bank as a file.

### 1. Click the [EXPORT] button.

The file name input window opens.

### 2. Enter a file name and save.

The file is written.

## Importing a Bank

### 1. Click the [IMPORT] button.

The file selection window opens.

### 2. Select a file and load it.

The bank is loaded.

## Creating/Deleting a Bank

### Creating a bank

Click the [NEW] button to create a new empty bank.

### Deleting a bank

Here's how to delete the selected bank.

1. Select a bank as described in "Changing to Other Bank" (p. 5).
2. Click the [DELETE] button.  
A confirmation screen appears.
3. Click [OK] to delete the bank.

## Renaming a Bank

1. Select a bank as described in "Changing to Other Bank" (p. 5).
2. At the left of the bank field, click ►.
3. Edit the name and press the [Return (Enter)] key.

## Memory

The PROMARS manages 64 memories as one bank.

### Loading a Memory

Here's how to load a memory from a bank. When you load a memory, its settings appear in the edit area and can be edited.

1. Click the number of the memory that you want to load.
2. Click the [LOAD] button. Or press the [Return (Enter)] key.

The memory is loaded.

\* You can also load a memory by double-clicking a memory number.

### Saving the Memory

Here's how to save an edited sound as a memory in the bank.

1. Click the number of the memory in which you want to save the sound.
2. Click the [SAVE] button.

The memory is saved in the bank.

### Renaming the Memory

1. Click the number of the memory that you want to rename.
2. Click the [RENAME] button.
3. Change the memory name. (Up to 16 letters)

### Changing the Order of the Memories

Drag the memory number to change the order of memories.

## Keyboard shortcuts

Keyboard shortcuts for the Patch Select window.

Key	Function
Command (Ctrl) + B	Changes bank
Command (Ctrl) + I	Imports bank
Command (Ctrl) + E	Exports bank
Command (Ctrl) + N	New memory
Command (Ctrl) + O	Loads memory
Command (Ctrl) + S	Saves memory
Up/Down/Left/Right	Selects memory
Space	Renames memory
Command (Ctrl) + C	Copies memory
Command (Ctrl) + V	Pastes memory
Delete *1	
delete  *2	Deletes memory
fn + delete *2	
Return (Enter)	Loads memory
Command (Ctrl) + Z	Undo
Command (Ctrl) + Shift + Z	Redo
Command (Ctrl) + U	Sends all memories to the SYSTEM-1
Esc	Closes window

\*1 Windows / \*2 Mac

# Playing with the SYSTEM-1

By connecting the SYSTEM-1 to your computer (Mac/Windows), you can use the PROMARS in conjunction with the SYSTEM-1.

## Windows

The “SYSTEM-1 CTRL” shown as a MIDI port is the port used by the PROMARS.  
Do not use this port from your DAW.

## Plug-Out

### What is a “Plug-out”?

“Plug-out” is technology that allows a software synthesizer such as PROMARS to be installed and used in the SYSTEM-1.

- You can play the PROMARS on the SYSTEM-1 by itself, without using a computer.
- You can send the setting of selected bank to the SYSTEM-1.
- You can use the knobs and sliders of the SYSTEM-1 to edit the sound.



## Plug-Out Procedure

### 1. Click the [PLUG-OUT] button.

A confirmation message appears.

### 2. Click the [OK] button.

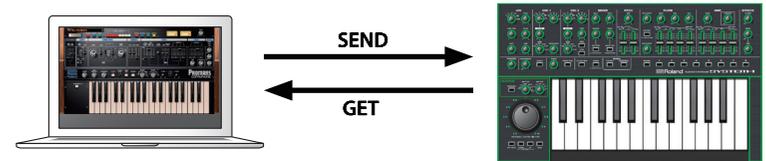
A progress bar appears, and plug-out processing begins. This takes approximately one minute.

\* If another software synthesizer is already plugged-out on the SYSTEM-1, a confirmation message appears. Click the [OK] button to continue.

#### If an error message appears, check the following items.

- Is the MIDI port specified correctly? (p. 11)
- Is the SYSTEM-1 connected to your computer?

## Send/Get Memories



### 1. Connect the SYSTEM-1 to your computer.

### 2. Turn on the MODEL [PLUG-OUT] button of the SYSTEM-1.

\* In order to send or get a memory, you must first plug-out (p. 8).

## Sending the Memory

You can send the current PROMARS memory to the SYSTEM-1 and play it on the SYSTEM-1. The sound is output from the SYSTEM-1’s OUTPUT jacks.

### 3. Click the [SEND] button of the PROMARS.

The memory is transmitted.

## Getting the Memory

If you’ve used the SYSTEM-1 to edit a memory of the plugged-out PROMARS, here’s how to load that memory into the PROMARS.

### 3. Click the [GET] button of the PROMARS.

The memory is loaded.

#### If an error message appears, check the following items.

- Is the MIDI port specified correctly? (p. 11)
- Is the SYSTEM-1 connected to your computer?
- Is the SYSTEM-1’s MODEL [PLUG-OUT] button turned on?
- Is the PROMARS plugged-out on the SYSTEM-1? (p. 8)

# Playing with the SYSTEM-8

By connecting the SYSTEM-8 to your computer (Mac/Windows), you can use the PROMARS in conjunction with the SYSTEM-8.

## Windows

The “SYSTEM-8 CTRL” shown as a MIDI port is the port used by the PROMARS.  
Do not use this port from your DAW.

## Plug-Out

### What is a “Plug-out”?

“Plug-out” is technology that allows a software synthesizer such as PROMARS to be installed and used in the SYSTEM-8.

- You can play the PROMARS on the SYSTEM-8 by itself, without using a computer.
- You can send the setting of selected bank to the SYSTEM-8.
- You can use the knobs and sliders of the SYSTEM-8 to edit the sound.



## Plug-Out Procedure

1. Click the [PLUG-OUT] button.
2. Select the plug-out destination (PLUG-OUT1–PLUGOUT3) that corresponds to the MODEL button of the SYSTEM-8.  
A confirmation message appears.
3. Click the [OK] button.

A progress bar appears, and plug-out processing begins. This takes approximately one minute.

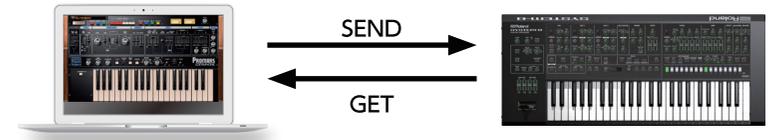
- \* If the PROMARS is already plugged-out to one of the plugout destinations (PLUG-OUT1–PLUG-OUT3), it cannot be additionally plugged-out.
- \* If another software synthesizer is already plugged-out on the SYSTEM-8, a confirmation message appears. Click the [OK] button to continue.

### If an error message appears, check the following items.

- Is the MIDI port specified correctly? (p. 11)
- Is the SYSTEM-1 connected to your computer?

## Send/Get Memories

You can send the current PROMARS memory to the SYSTEM-8 and play it on the SYSTEM-8. The sound is output from the SYSTEM-8’s OUTPUT jacks. If you’ve used the SYSTEM-8 to edit a memory of the plugged-out PROMARS, here’s how to load that memory into the PROMARS.



1. Connect the SYSTEM-8 to your computer.
2. Turn on the MODEL [PLUG-OUT1–3] button of the SYSTEM-8.

\* In order to send or get a memory, you must first plug-out.

## Sending the Memory

3. Click the [SEND] button of the PROMARS.  
The memory is transmitted.

## Getting the Memory

3. Click the [GET] button of the PROMARS.  
The memory is loaded.

### If an error message appears, check the following items.

- Is the MIDI port specified correctly? (p. 11)
- Is the SYSTEM-1 connected to your computer?
- Is the SYSTEM-1’s MODEL [PLUG-OUT] button turned on?
- Is the PROMARS plugged-out on the SYSTEM-1? (p. 8)

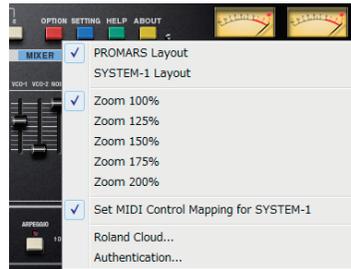
## Correspondence Table of PROMARS Operations

PROMARS	SYSTEM-8
<b>DELAY/BEND</b>	
DELAY TIME	LFO FADE TIME
LFO BEND	LFO AMP
<b>LFO</b>	
WAVEFORM	LFO WAVE
RATE	LFO RATE
KEY TORIG	LFO KEY TRIG
<b>DUAL VCO</b>	
RANGE	OSC 1 OCTAVE (FEET)
MOD	LFO PITCH
PW SOURCE	OSC 1 MOD
PULS WIDTH	OSC 1 COLOR
WAVE FORM	OSC 1 WAVE
<b>MIXER</b>	
VCO-1	MIXER OSC 1
VCO-2	MIXER OSC 2
NOISE	MIXER NOISE
<b>VCF</b>	
HPF CUTOFF FREQ	FILTER HPF CUTOFF
LPF CUTOFF FREQ	FILTER CUTOFF
LPF RES	FILTER RESO
KYBD FOLLOW	FILTER KEY
MOD	LFO FILTER
ENVELOPE MOD	FILTER ENV
ENVELOPE A	FILTER A
ENVELOPE D	FILTER D
ENVELOPE S	FILTER S
ENVELOPE R	FILTER R
<b>VCA</b>	
ENVELOPE A	AMP A
ENVELOPE D	AMP D
ENVELOPE S	AMP S
ENVELOPE R	AMP R
TONE	AMP TONE
CRUSHER	EFFECT DEPTH
<b>EFFECTS</b>	
REVERB	REVERB LEVEL
DELAY	DELAY LEVEL
DELAY TIME	DELAY TIME
<b>VCO 2 TUNE</b>	
A-TUNE	OSC 2 COLOR
B-TUNE	OSC 2 FINE TUNE
TUNE ON/OFF	OSC 2 SYNC
TUNE A-B	OSC 2 RING
<b>OTHER</b>	
KEY ASGN	MONO

# Settings

## Option

1. Click the [OPTION] button.



2. Select items.

A ✓ is shown for the selected item.

Item	Explanation
PROMARS Layout SYSTEM-1 Layout	Changes the layout of the controllers in the main window. <b>PROMARS Layout:</b> The controllers are laid out as they are on the PROMARS (original). <b>SYSTEM-1 Layout:</b> The controllers are laid out as they are on the SYSTEM-1.
Zoom	Changes the size of the main window.
Set MIDI Control Mapping for SYSTEM-1	Check this item if you want to use the SYSTEM-1 as a control surface for the PROMARS. Here you can make MIDI mapping settings for the buttons and sliders.
Authentication...	Performs user authentication for the PROMARS.

## Setting

1. Click the [SETTING] button.

The Setting window opens.

\* Flip Scroll Direction is only on Mac.



2. Edit the parameters.

Parameter	Explanation
MIDI CTRL Input	<b>If you're using SYSTEM-1</b> Choose "SYSTEM-1" (Mac OS) or "SYSTEM-1 CTRL" (Windows).
MIDI CTRL Output	<b>If you're using SYSTEM-8</b> Choose "SYSTEM-8 CTRL."
Flip Scroll Direction (Only on Mac)	Inverts the direction of rotation when using the mouse wheel to edit a value.

3. Click the [OK] button.

\* Your changes are remembered.

\* If multiple instances of the PROMARS are running, these settings apply to all instances.

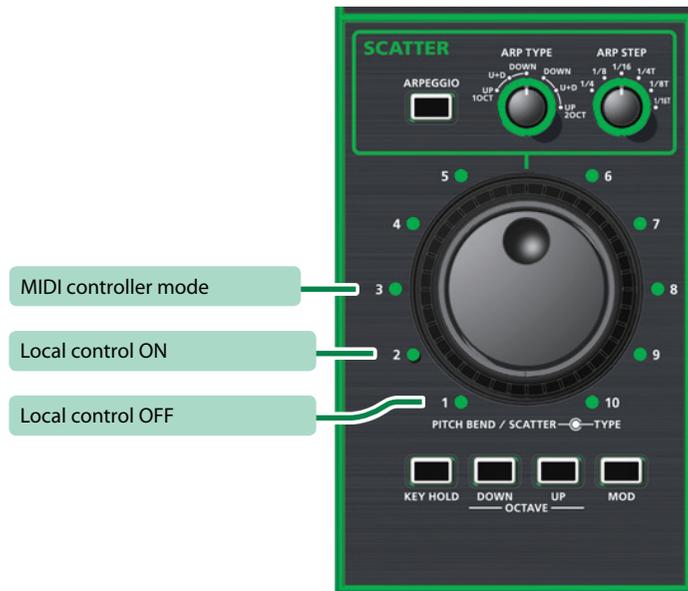
## Setting for the SYSTEM-1

When you want to play the PROMARS's sound (plug-in) with your SYSTEM-1, set the SYSTEM-1 to the MIDI controller mode.

Once you set to MIDI controller mode, SYSTEM-1's internal sound can not be played, and the SYSTEM-1 can play the PROMARS's sound only.

\* These settings are not available in SYSTEM-1m.

1. Turn the power on of the SYSTEM-1.
2. While holding down the MODEL [SYSTEM-1] and [PLUG-OUT] buttons, use the SCATTER [TYPE] dial to set to MIDI controller mode.



Setting	Explanation
<b>MIDI Controller Mode</b>	Choose this if you're using the SYSTEM-1 as a MIDI controller. * Playing the keyboard will not produce the SYSTEM-1's internal sound. * The SYSTEM-1's internal sound is not produced even if the SYSTEM-1 receives MIDI.
<b>Local Control ON</b>	Choose this when using the SYSTEM-1 on its own. (Default setting)
<b>Local Control OFF</b>	Choose this when using the SYSTEM-1 in conjunction with your DAW. * If the SYSTEM-1 is used by itself with this setting, playing the keyboard will not produce sound.

## Setting for the SYSTEM-8

From the SYSTEM-8 menu, set the "SYSTEM" → "SOUND" → "Local Sw" setting to "SURFACE". The internal sound engine of the SYSTEM-8 no longer produces sound; only the PROMARS can produce sound.

For details, refer to SYSTEM-8 Reference Manual.

### About PROMARS



The PROMARS was a two-VCO monophonic synthesizer that went on sale in 1979.

It was a sibling of the JUPITER-4 that went on sale about the same time, and its thick sound and the "compu-memory" function that allowed these sounds to be stored and recalled made it highly regarded as an instrument for live performance.

Although the PROMARS was designed as a two-VCO monophonic synthesizer, the pitch of the two VCOs could be slightly detuned to produce a unison chorus effect, and a sub-oscillator was provided on each VCO, making it possible to produce sounds similar to a four-VCO synthesizer. Its rich and dense sound is still loved by both professionals and amateurs.