PPG Wave 2.2 und Wave 2.3 – Abkürzungen:

Bank Display:

CP	00-19	Combiprog. (nicht in Wave 2.2)
BK	00-86	Bank (00-99 in Wave 2.2)
GR	A-B	Group (nicht in Wave 2.2)
DET		Detune gesamt
KBM		Keyboardmode
SPL	1-7	Splitpunkt
KEY	1-59	Splitbereich

Digital Display:

UW	0-1	Upper Wavetable (Bank 0)
SW	0-3	Steuerung des Subosz.
		0 – Parallele Osz; Poti = Offset
		1 – Subosz. nur durch Poti
		2 – Env. 3 steuert Subosz.
		3 – Subosz. disabled
KW	0-7	Keys steuern Wellensatz
		0 – kein Einfluß
		4 – tiefes C = eingestellte Welle
		7 – max. Einfluß
KF	0-7	Keyfollow für Filter
		0 – kein Einfluß
		3 – 1:1
		7 – 1:2
KL	0-7	Keyfollow für Lautstärke
		0 – höchste Taste = laut
		4 – kein Einfluß
		7 – höchste Taste = leise
MW	0-1	Mod Wheel auf Wellenform
MF	0-1	Mod Wheel auf Filter
ML	0-1	Mod Wheel auf Lautstärke
BD	0-7	Bender auf Destination
		0 – disabled
		1 – Pitch
		2 – Filter
		3 – Wellen
		4 – Pitch Subosz.
		5 – Pitch + Filter
		6 – Pitch + Wellen
		7 – Filter und Wellen
BI	0-3	Bender Interval
		0 – (+/- 2)
		1 – (+/- 4)
		2 – (+/- 7)
		3 – (+/- 12)
TW	0-1	Touch auf Welle
TF	0-1	Touch auf Filter
TL	0-1	Touch auf Lautstärke
TM	0-1	Touch auf Modulation
VF	0-1	Velocity auf Filter
VL	0-1	Velocity auf Lautstärke

Tuning Display:

DETU	0-7	Detune der Oszillatoren:
		0 – keine Verstimmung
		1 – schwache Verstimmung
		2 – kleine Schwebung
		3 – mittlere Schwebung
		4 – starke Schwebung
		5 – (+7)
		6 – (+12)
		7 – (+24)
MO	0-1	Modulation Oszillator
MS	0-1	Modulation Suboszillator
EO	0-1	Envelope 3 auf Osz.
ES	0-1	Envelope 3 auf Subosz.
BI	0-3	Bender Interval
		0 – (+/- 2)
		1 – (+/- 4)
		2 – (+/- 7)
		3 – (+/- 12)

Sequencer Display:

PROG	00-86	aktuelle Bank
SEQ		Sequence/Arpeggiator Mode
		00-09 – Sequenzen
		10,11 – ARP up
		12 – ARP down
		13 – ARP up/down
		14, 24 – ARP Random
		15, 25 – ARP moving
		21 – ARP down mit Loop
LOOPS	1-99	Loops / Begrenzt Arpeggiator
		1-98 – Loops
		99 – Infinitive Loops
RECM	0-8	Record Mode
		0 – Normalzustand
		1 – Neue Sequenz
		2 – Speichernt
		4 – Beginn einer neuen Sequenz
		8 – Löschen des Memory´s (88)
TMC	0-8	Time Correction
		0 – disabled
		1 – Metronom
		2 – ½ Metronom
		4 – ¼ Metronom
		8 – 1/8 Metronom
SP		Speed
RUN	0-3	Start / Stop
		0 – Stop
		1 – Start mit Reset
		2 – Start ohne Reset
		3 – Singlestep
CH	0-9	Channel
		0 – Normales Playback
		1 – Record
		2 – Edit
		3 – Frische Spur
		4 – Update Pitch
		5 – Update Pitch
		6 – Update Loudness
		7 – Update Filter
		8 – Update Waves
		9 – Update Filter-Envelope

PPG Wave 2.2 und Wave 2.3 – Wavetables:

00. Harmonics 1-8 very strong, simulation of a resonant filter, wave number 00 is a sine.

01. Similar to wavetable 00, but with additional higher harmonics, dual VCF simulation

02. Similar to two previous wavetables, but also good for vibes, bells, tubular bells.

03. Sine-to-rectangular sweep, low-resonance VCF simulation, like for clarinette and flute.

04. Waves 00-47 feature very high harmonics in progressively greater amplitudes. Waves 48-59 continue to add high harmonics but at a faster rate. Also useful for delay effects and church bells.

05. Very high harmonics are emphasized, effects similar to wavetable 15, but more mixture like.

06. Sine-to-ramp sweep, low-resonance-VCF effects, also good for woodwinds.

07. VCF sweep without resonance, also useful for woodwind sounds.

08. Highpass VCF simulation, no resonance. Wave 00 has no fundamental. Wave 25 has fundamental at maximum amplitude. Useful for dark percussive strings, bass with click-like attack.

09. Formants are strong middle-range harmonics, useful for ring-modulation and vocal sounds.

10. Similar to wavetable 09.

11. Low formants. Wave 00 is dark, 32 is bright, 59 is dark.

12. High formants that sweep.

13. Very strong high-order harmonics, the fundamental is weak. Useful for bright percussive stringed keyboard instrument sounds like clavichord. When swept, you get an amplitude modulation effect. Wave 00 is maximum amplitude, 24 is minimum amplitude, 59 is maximum. Use great detuning, upper waves and dissonant low chords for noise effects.

14. Several organ registers.

15. Harmonics 2 + 3 to sawtooth sweep. Useful for harmonium or accordion.

16. Wild amplitude modulation effects when swept. Some peaks and dips in amplitude.

17. Wave 00 features the fundamental and second harmonic. Wave 14 is the fundamental alone. Wave 40 has high harmonics. Wave 59 is the fundamental.

18. When swept produces high-low-high harmonic sweep effect.

19. Waves 00-32 are stationary waveforms with string upper harmonics and a few lower harmonics. Wave 59 has no fundamental.

20. Fast discrete changes of low and high harmonics for sample and hold effects. Wave 00 is a sine wave.

21. Sine wave to high frequency formants.

22. This wavetable is particularly suited for echoing effects. Waveforms vary from original attack plus one delay, to two coloured delays. Wave 00 is a sine wave.

23. Strong high harmonics.

24. Stationary organs. If swept produces ascending high harmonic sweeps.

25. Waves 59 to 49 go from bright to sine wave. 48 to 33 have a coloured delay. 33 to 18 are sine waves. 17 to 00 have a coloured delay echo.

26. Variations on sawtooth waves in strong, bright formants. Good for brass sounds.

27. Formant sweeps. When keyboard is used to control the waves, for vocals and choirs.

28. Phasing sawtooth waves. Useful for ensemble string sounds.

29. Square to rectangular to narrow pulse waves. Sweeps produce pulse width modulation effects.

30. Used on older wave 2.2's to hold sampled waveforms loaded in via the Waveterm.

31. Holds samples of piano and saxophone in pre-MIDI models