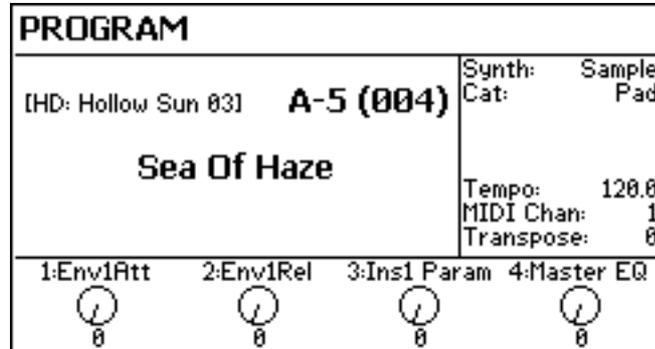


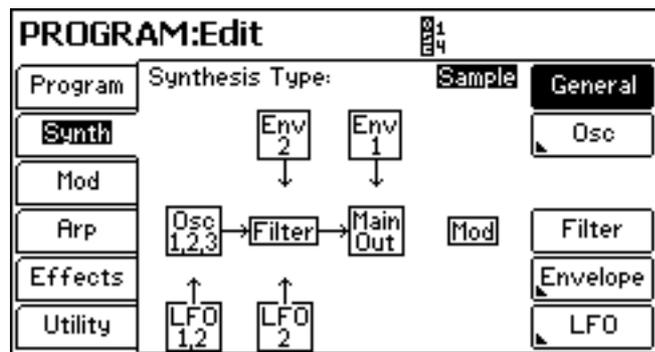
How to edit a sample program

To edit a sample-based program, select one as appropriate in the usual way using the data wheel, the INC/DEC keys or a combination of the BANK keys and the A-P/1-8 keys.



There are other examples in the presets to choose from as the basis for your edit. Whichever you choose, press the EDIT key located around the data wheel.

To edit the synthesiser parameters, press the SYNTH soft key (highlighted on the left of the LCD in the screen shot shown below). You will see this screen:



You can now choose to edit the oscillator(s), filter, envelopes and LFO(s) using the soft keys down the right hand side of the LCD.

Other aspects of the program can be selected using the soft keys down the left of the LCD.

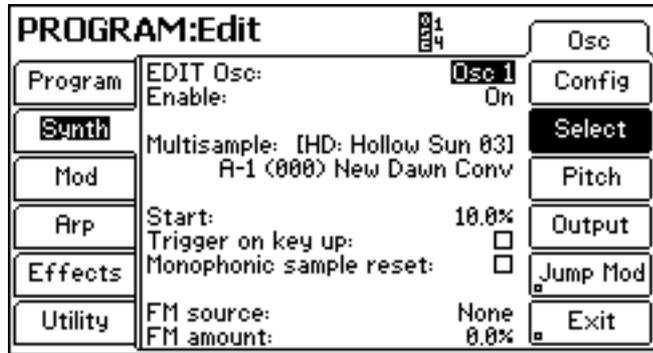
If you have already read the VA Synth tutorial, you will notice the similarity between the two program types - they are largely identical except that the VA synth's three 'analog' oscillators and ring modulator are replaced by four sample playback oscillators.

This 'How To' tutorial follows a sequential approach - i.e. oscillators then filters then envelopes then LFOs, mod matrix, effects. You can use the bookmarks in this PDF to skip directly to the section you want.

For detailed information about the principles employed in Fusion's sample playback engine, please refer to the in-depth analog sampling tutorial that is also available for download hereabouts.

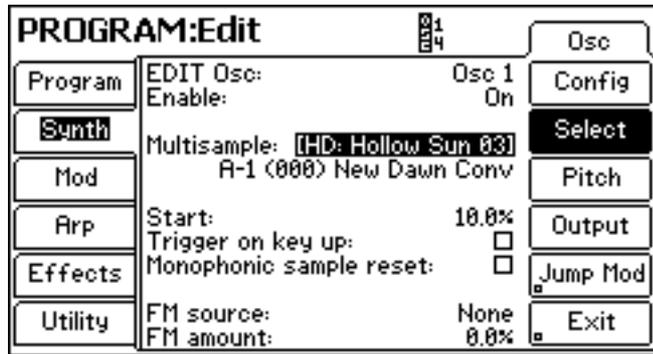
How to select different samples

To change the samples used in the selected program, press OSC and, if necessary, SELECT:



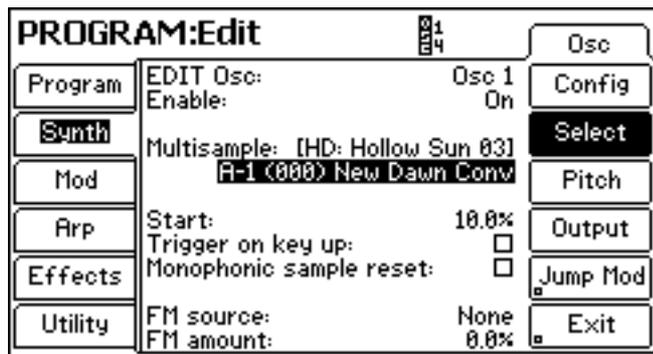
You can select the sample oscillator to edit using the EDIT OSC field (highlighted in the screen shot above).

You can select the sample bank using the MULTISAMPLE field:



Use the data wheel and/or the INC/DEC keys to select the appropriate sample bank¹.

To select the multisample itself, move the cursor to the field below:



Use the data wheel and/or the INC/DEC keys to select the appropriate multisample.

You can repeat this process for the other sample oscillators.

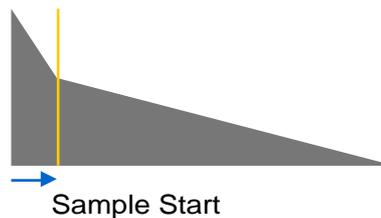
¹ If the sample(s) you want to use are in the same bank as the same bank as the program you are editing, you can skip this step and place the cursor on the field below to select the multisample.

Changing the samples in the different oscillators is probably the easiest way to make dramatic changes to your program.

Because the multisamples are often almost complete sounds in themselves (unlike the 'static' waveforms in the VA synth), it is possible to create new and different sounds quite quickly simply by combining different samples.

There are some parameters unique to the sample oscillators.

For example, it is possible to adjust the sample start here which can have a profound effect on the sound if the multisample has a pronounced initial attack - by setting this parameter value quite high, you can bypass that to create startlingly different variations on the sound.



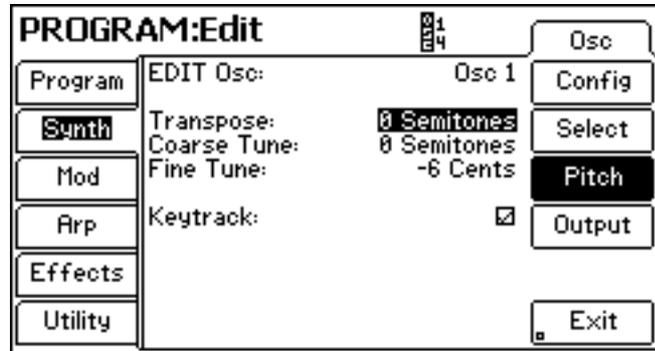
NOTE: This parameter can be controlled by velocity for dynamic real-time control of sample start. It can also be assigned to a front panel controller (such as one of the four knobs) so that dramatic tweaks to the sound can be made with a simple tweak.

It is also possible to set the multisample to trigger/sound only at note-off (i.e. when you take your finger(s) of the keyboard).

For example, you could have a finger squeak sample in a guitar sound that only sounds when you release a note. To achieve this, assign the main guitar multisample to one oscillator and assign the 'squeak' sample to another but set this to only trigger on note-off (by checking the TRIGGER ON KEY UP parameter).

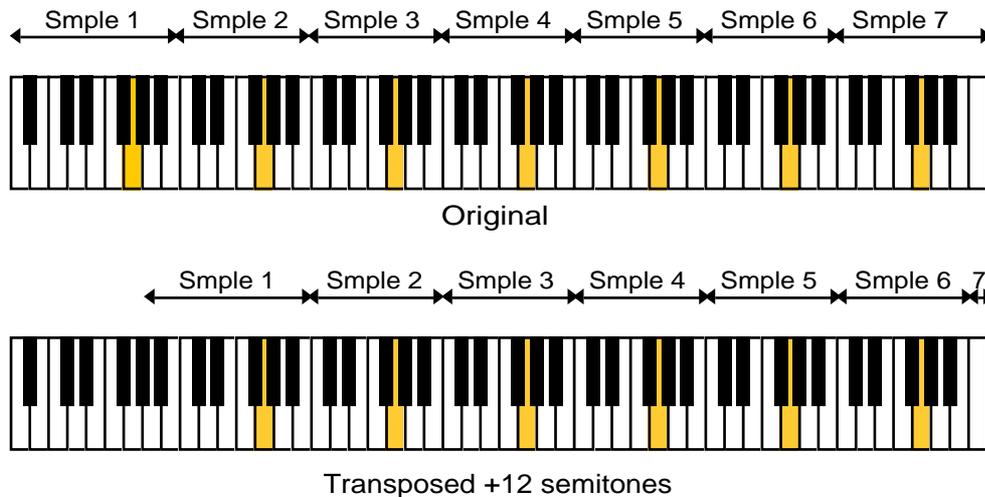
How to change sample oscillators' pitch

Press PITCH. You will see this:



You can tune the selected oscillator in semitones and/or you can fine tune it in smaller increments.

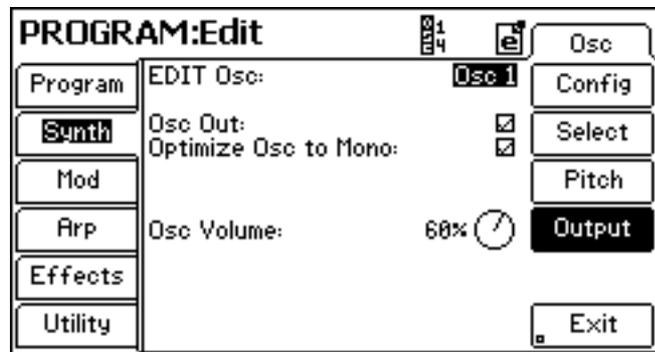
However, worthy of note with the sample oscillators is the TRANSPOSE function (highlighted in the screen shot above). This allows you to 'move' a multisample up or down the keyboard range (thus transposing it up/down in pitch) but without 'munchkinising' the sound.



Transposed by +12 semitones, the sample originally at G1 is now on G2; the sample originally at G2 is now on G3 and so on. Everything is transposed up an octave but still plays properly without 'munchkinisation'. This is VERY different to using the COARSE TUNE parameter which just speeds up/slow down the sample according to the parameter's setting (although this is not without its uses and can be used creatively).

How to balance / mix the oscillators

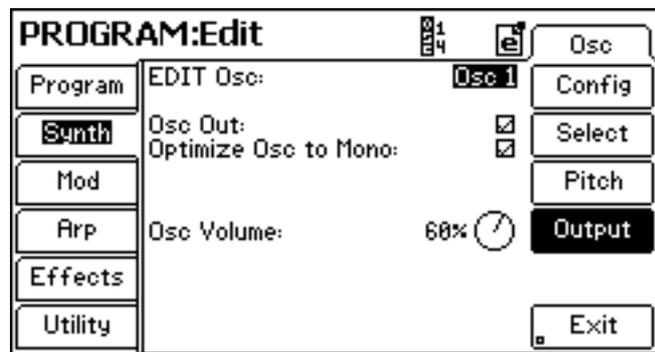
Press OUTPUT to see this screen:



Move the cursor to the OSC VOLUME field using the NEXT (or PREV) key by the data wheel and use the data wheel to set a value as appropriate.

Select the oscillator you wish to adjust using the EDIT OSC field (highlighted in the above screen shot)

When OPTIMIZE TO MONO is unchecked, an extra PAN parameter is shown:

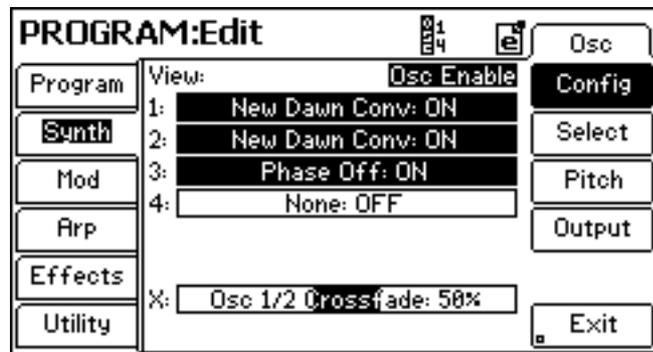


This allows you to 'spread' the four sample oscillators across the stereo image for a wider sound (useful for ensemble sounds such as strings, pads, etc.).

At any time, press EXIT or SYNTH to return to the main menu.

How to quickly configure the sample oscillators

A quick way of mixing, tuning, selecting waveforms, etc., can be done in the CONFIG page:



Using the VIEW parameter (top right and highlighted in the above screen shot) you can select:

- OSC ENABLE (i.e. oscillator on/off)
- OSC MULTISAMPLE (allows you to select a multisample in the current bank²)
- OSC TRANSPOSE
- OSC COARSE TUNE
- OSC FINE TUNE
- OSC VOLUME
- OSC PAN

Use the NEXT/PREV keys to navigate to the 1, 2, 3 and 4 fields and use the data wheel to change the selected value.

This page is useful as you can perform these functions relative to each oscillator without extensive page swapping. At any time, press EXIT or SYNTH to return to the main menu.

Sample oscillators - Conclusion

if you have read the VA synth tutorial, you will have noticed a great deal of similarity between the two program types, the only real difference being that a sample program's oscillators are configured slightly differently for the task they will perform and as a result, also feature some slight differences in the parameters involved. However, it can be useful to think of a sample program (and, indeed, Fusion's sample playback engine) as a big analog synth except that instead of electronically generated fixed waveforms, you can use almost any sound you like as the basis of your creation from an orchestral string section to a trashcan being hurled down a metal fire escape ... or both layered on top of each other!!! These samples can be left 'as is' or can be extensively mangled and processed using Fusion's powerful filters, LFO, envelope generators, mod matrix, multi-effects, etc..

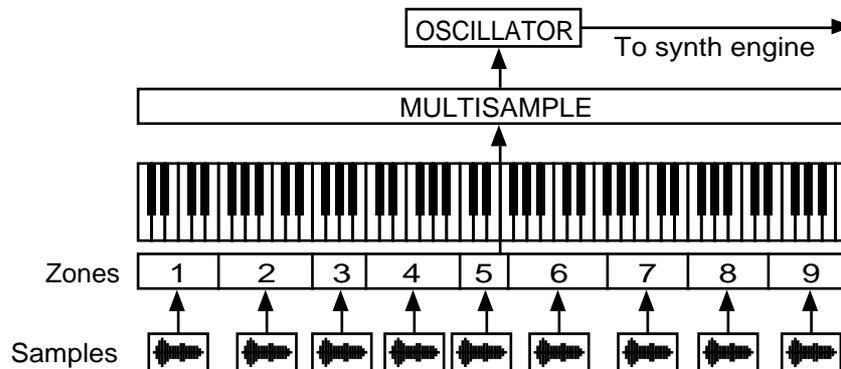
Processing samples with filters, etc., in Fusion

Because a sample program and a VA synth program share absolutely identical processing engines with *exactly* the sample complement of filters, envelopes, LFOs, etc., please refer to the VA Synth tutorial for details on that (Page 5 onwards). The in-depth VA synth 'thesis' goes further and explains how the different filter types, envelopes, LFOs, etc., actually work. The principles apply equally to samples as they do electronically generated waveforms.

2 If the multisample you want is not in the current bank, you will have to use the SELECT page to select a different bank.

How to edit a multisample

It's probably worth having a look at how a Fusion multisample is constructed:



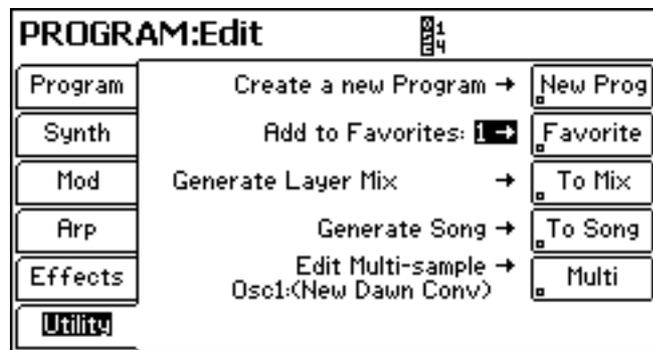
A multisample is made up of a collection different samples recorded at different pitches across the keyboard range. These samples are then mapped out across the keyboard in 'zones' and saved/stored as a 'multisample'. That multisample is then assigned to one of the sample program's four oscillators and several oscillators/multisamples can be combined and mixed to create composite sounds. These then pass to the filters, etc., for further 'synth' processing.

Where Fusion differs from 'traditional' samplers, however, is that assigning a multisample to a program is a much simpler process than individually assigning each of the samples and mapping them out every time you want to use that collection of samples!

And where Fusion differs from 'traditional' workstations and 'ROMplers' (which also employ the concept of assigning pre-configured multisamples to an 'oscillator') is that you can actually edit the raw multisamples in Fusion³.

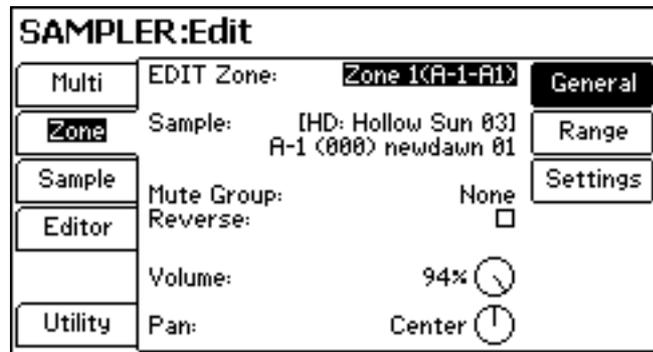
However, frankly, it is unlikely that you will want (or need) to edit a multisample because they have all been created and set up to just work as intended with carefully selected keyranges (and, where applicable, velocity switch ranges), etc.. They have also been carefully optimised and each of the zones will have been carefully tuned and balanced and changing any of the parameters is potentially only likely to mess that all up.

However, there may well be times when you want to edit or refine multisamples that *you* have created. To do that, select a program as appropriate, press EDIT and then UTILITY. You will see this screen:



3 Note, however, that you cannot edit ROM multisamples.

Press the function key labelled MULTI. You will see this screen:



NOTE: If the above screen is not displayed, simply press the ZONE key twice.

The zone you want to edit is selected in the EDIT ZONE field (highlighted above) using the data wheel and/or INC/DEC keys.

TIP: With the cursor on this field, a quick way of selecting zones is to press and hold the LOCATE key and play the appropriate note on the keyboard - the zone will automatically be selected.

In this page you can:

- Assign a different individual sample to the selected zone
- Assign a sample to a MUTE GROUP
- Reverse the sample in the selected zone
- Set the volume and pan of the selected zone

How to assign a different sample to a zone

Once you have made a multisample, it is unlikely that you would want to start messing around by changing the individual samples contained in the multisample but there could be genuine reasons why you might. To do this, select a sample bank as appropriate (if necessary) in the SAMPLE field and then move the cursor down to the next field to select a sample from within that bank.

How to set a MUTE GROUP

This requires some explanation.

There are times when you want one sample to be cut short when another sample is played.

Probably the classic example is a collection of hi-hats where a closed hi-hat shuts down/cuts an open, ringing hi-hat... or where a closed triangle cuts an open triangle, etc.:



The 'closed' articulation closes (or *mutes*) the 'open' articulation.

However, with samples, you are more likely to see/hear this:



The 'open' sample hangs over the 'closed' sample creating a rhythmic 'mush'. This can be overcome using the MUTE GROUP function.

By assigning a group of samples to a mute group, each one will be 'mutually exclusive' and any one sample in the group will cut (or mute) any others in the group that might be sounding at the same time. For example, if closed and open hi-hat samples were assigned to the same mute group (for example, MUTE GROUP A), the closed hi-hat would always cut the longer, ringing open hi-hat giving you this⁴:



In other words, pretty much as you'd expect of 'the real thing'!

The MUTE GROUP function is essential for the accurate or 'natural' playback of such groups of (typically percussive) samples - open and closed hi-hat, open and closed triangle, scraped and hit guira, etc.. Typically, each sample in a group of related samples will be given the same mute group. Fusion supports up to 16 different mute groups (A-P).

However, there is another option - SELF. This is an unusual selection as it allows a single sample to mute itself. Under normal circumstances, decaying samples will just overlap when played repeatedly:



However, there may be times when you might not want this to happen and you want each 'hit' to cut the previous one with repeated hits:



This can be useful in re-creating the sample playback of early drum machines because, although they were capable of playing several different samples simultaneously, each was monophonic and so rapidly repeated hits had a characteristic 'machine gun' effect.

The MUTE GROUP function is essentially only applicable to certain sounds in drum programs. For most programs, it's not a parameter you need worry about or use.

4 Of course, the 'open' sample will also mute a 'closed' sample if it is sounding at the same time as the 'open' sample is played/triggered but this too is 'natural'. And in practice, this is unlikely to happen in all but the most intricate rhythmic patterns.

It is worth trying to gain an understanding of the MUTE GROUP function as it is essential to certain types of drum programs as indicated - for the accurate playback of certain types of mutually exclusive 'open/closed' samples.

However, as mentioned, if this is not your aim, the parameter can largely be ignored.

How to reverse a sample

Simply 'check' the REVERSE parameter!

Reversed samples can be used quite effectively in the creation of special effects, especially 'psychedelic' sounds reminiscent of the 60s!

How to set the level of individual samples

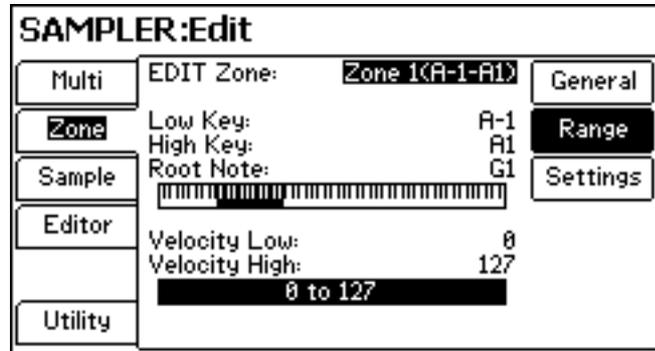
Use the VOLUME control to balance the level of each sample in a multisample.

How to set the pan position of individual samples

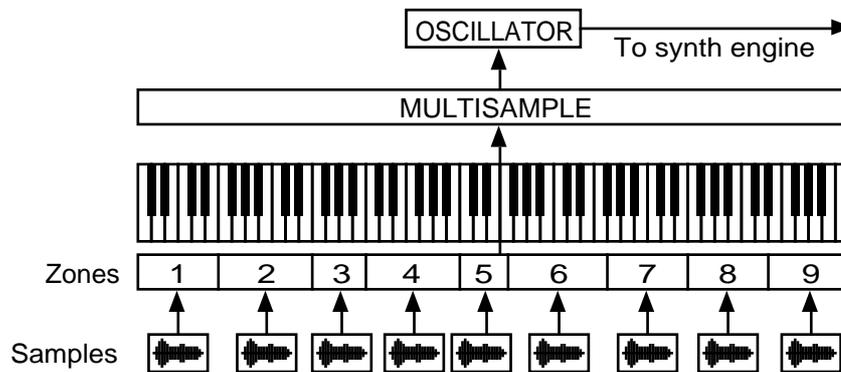
Use the PAN control to set the relative pan position of each sample in a multisample. For most applications, pan position for the samples will normally be set centrally (pan position of the samples and the stereo spread of the multisample can be controlled more effectively in the program using various techniques involving the mod matrix). However, you can, if you want pan each sample as you wish. Typically, this parameter will only be used in drum and similar programs where you want to position different samples in the stereo panorama.

How to set the keyrange of sample zones

Pressing RANGE will show this screen:

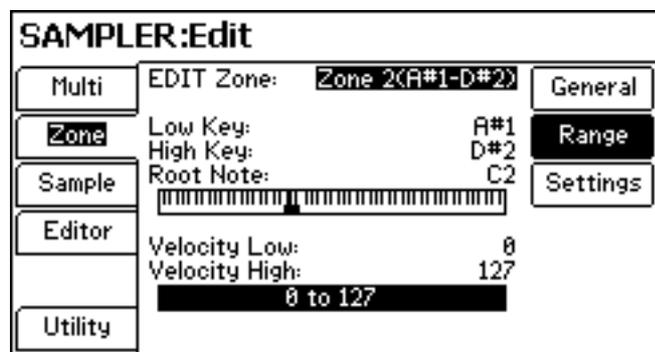


As we saw on Page 7, a multisample is made up of a collection of individual samples mapped out across the keyboard range:



The range of each zone is set here in this page.

In the above screen shot example, Zone 1 covers a range of A-1 to A1. Zone 2 covers a range of A#1 to D#2.



And so on across the keyboard range.

To change these ranges, move the cursor to the LOW KEY field and set a value as appropriate.

To set the zone's upper range, move the cursor to the HIGH KEY field and adjust it accordingly.

TIP: *With the cursor on either of these fields, a quick way of setting these parameters is to press and hold the LOCATE key and play the appropriate note on the keyboard - this will set the range*

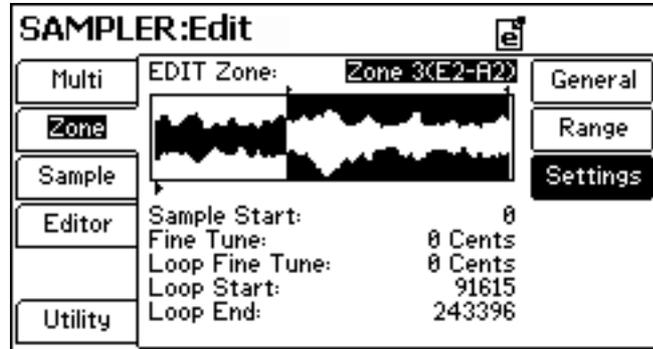
NOTE: *Zones cannot overlap - they MUST be sequentially organised... for example, C1-B1, C2-F2, F#2-A#2, B2-G3, G#3-E4, F4-C5, C#5- etc.). If zones overlap, the zone with the highest HIGH KEY setting will take priority.*

The ROOT NOTE parameter allows you to set the note on which the original sample will sit. Again, as per the tip above, with the cursor on this field, a quick way of setting this parameter is to press and hold the LOCATE key and play the appropriate note on the keyboard. The ROOT NOTE should be the same as the notes sampled from the original instrument.

The VELOCITY parameters at the bottom of the screen allow you to set the velocity range of the selected zone. Normally, these need not be touched unless you are editing (setting up) a complex velocity-switched multisample.

How to edit individual samples

As we know, a multisample is made up of individual samples. Fusion's sample editor allows you to get up close and personal with those individual samples to edit their start and end times and looping parameters. To access these parameters, press **SETTINGS**. You will see this screen:



To select the sample you want to edit, you should select the zone to which it is assigned using the **EDIT ZONE** field (this can be selected directly from the keyboard by pressing and holding the **LOCATE** key and playing the appropriate note on the keyboard).

Once selected, you can set the sample start. This is essential for accurate triggering of the sample - any 'dead space' before the sample will cause it to trigger late and so will affect timing. Sample start can also be used as a way to create new sounds - for example, if the sound has a pronounced attack that settles down into a smooth sustain, by moving the sample start beyond the attack, you can create smooth, sustained sound (for a pad perhaps).

You can fine tune the sample in the next field - this allows you to tune the octaves across the keyboard range.

You can also fine tune the loop. This may seem an odd parameter to have but sometimes, depending on loop settings (and especially if the loop is very short), the loop can go out of tune with the rest of the sample - this parameter allows you to fix that. It can, of course, also be used for special effects.

This page also allows you to adjust the loop start and end points. No real guidance can be given because every sound is different and must be approached accordingly. However, the basic guidelines apply:

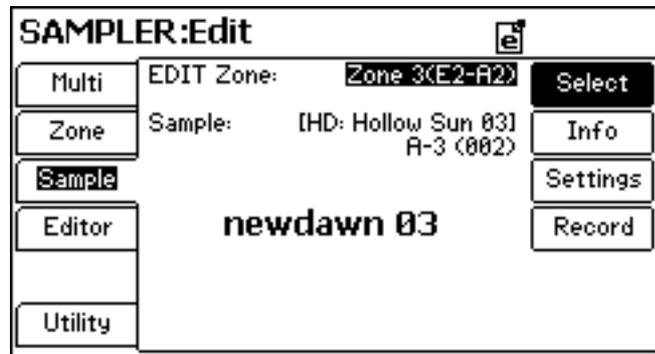
- Look for similarities in the sound - look for similar amplitude points and similarities in the waveshape. As you can see in the above screen shot, the waveform at the loop's start and end are quite similar:



This is what you should be aiming for!

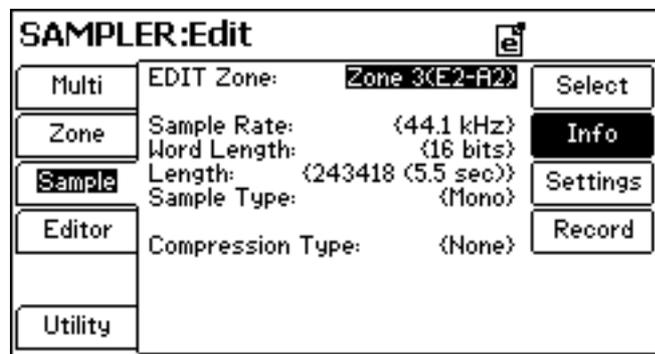
- Use your ears!!!! A big part of looping is trial and error but most sounds have some repetitive element you can home in on for looping.

To delve further into the sample, press SAMPLE on the left side of the LCD. You should see this screen:



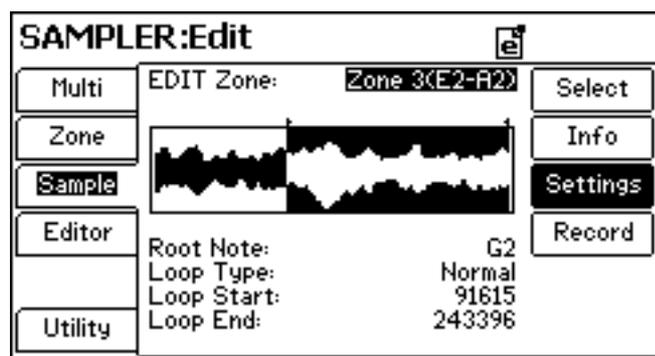
In this page, you can select the multisample zone and assign a different sample to it.

Pressing INFO will show this screen:



This page is purely for 'info' on the selected sample and the only parameter you can change is to select the different zones.

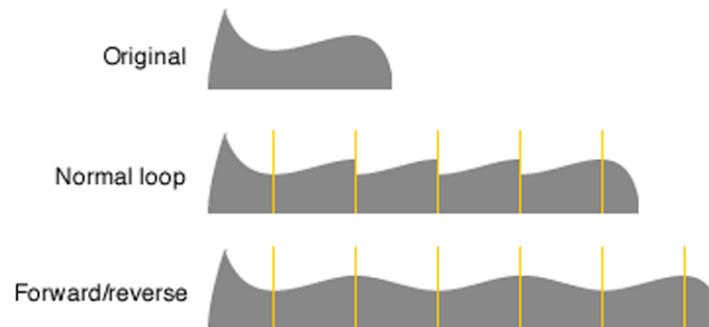
Pressing SETTINGS will show this screen:



Here, you can change the root note on which the sample will 'sit' and you can edit the loop points (although this is a duplication of the ZONE SETTINGS loop parameters seen on Page 13).

However, one parameter worthy of note is LOOP TYPE. This allows you to set NORMAL or FORWARD /REVERSE.

Normally when looping a sound, the sound plays from the start up to the LOOP END and then jumps back to the LOOP START and plays to the LOOP END and jumps back to the LOOP START and then plays to the LOOP END and then..... etc., for as long as you hold a note. In most circumstances, this is perfectly adequate for looping most sounds. However, there are times when this might not be appropriate according to the nature of the sound. In which case, it might be better to use the FORWARD/REVERSE option. With this selected, the sound will play from the start up to the LOOP END but will then play *backwards* to the LOOP START at which point it will play to the LOOP END and will then play *backwards* to the LOOP START and so on. This is best described using a diagram:



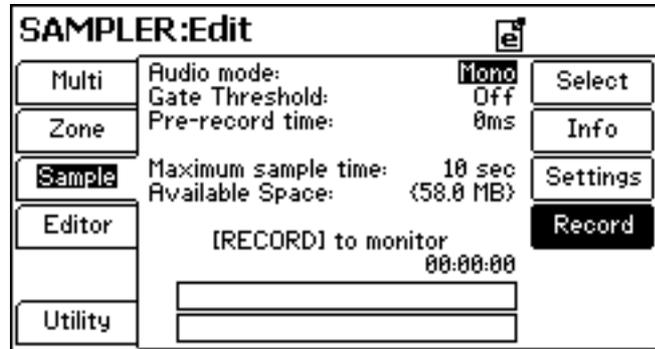
The original sample has a difficult envelope with no good loop points. Setting the loop points as shown and using the NORMAL loop selection will yield very obvious clicks and thumps at the loop points as shown above. However, by selecting the FORWARD/REVERSE option, you can see that the loop is considerably smoother. There may still be some obvious looping artefacts but they won't be so obvious perhaps.

Of course, this technique only works for looping and sustaining sounds such as strings, etc., where there is little or no difference when the sound is played backwards - for other types of sounds where the reverse portion might be noticeably different, the FORWARD/REVERSE selection is probably not appropriate.

The key with this option is just to try it - if FORWARD/REVERSE improves the loop, use it!

How to record your own sample(s)

Fusion allows you to record your own samples through the rear panel analog inputs. Pressing RECORD shows this screen:

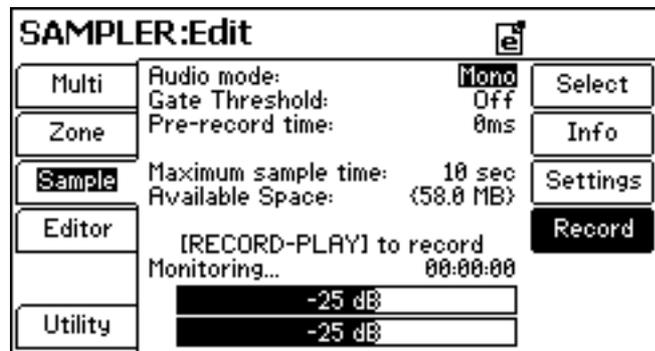


The following parameters are available:

AUDIO MODE

You can select MONO or STEREO. If only one input is being used, be sure to select MONO because a stereo file will be unnecessarily twice the size.

To monitor input levels, press the REC key located with the sequencer's transport section. It will illuminate red and you will see the incoming signal level in the vertical meters shown at the bottom of the screen:

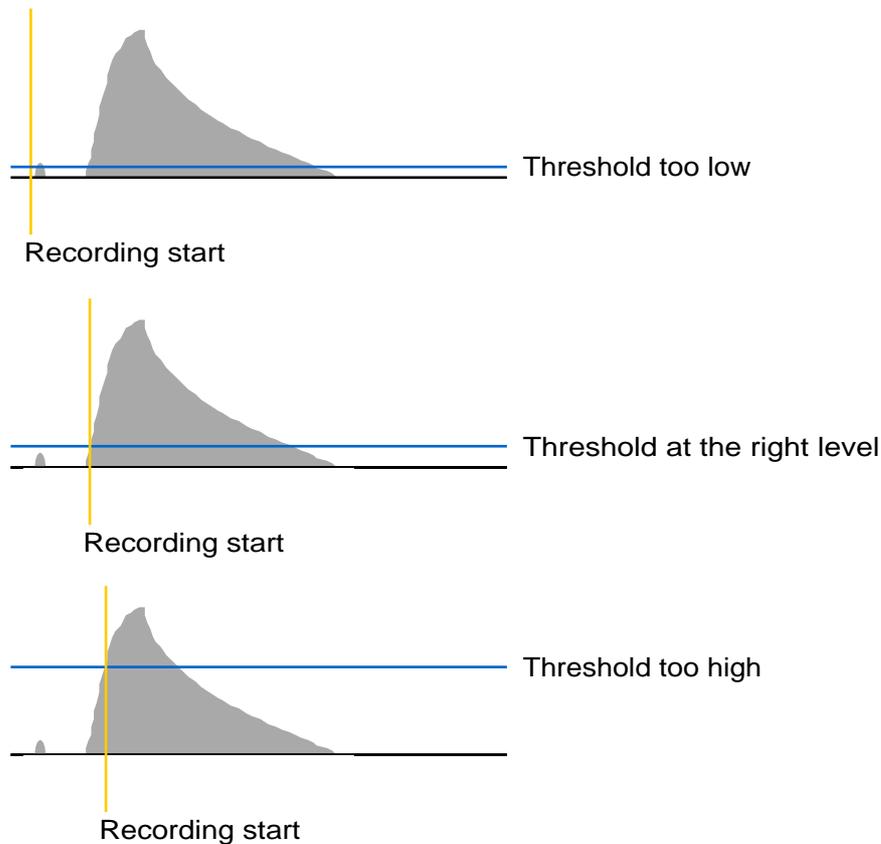


You should adjust the rear panel GAIN control to get as 'hot' an input level as possible (but taking care, of course, to avoid overload which will give rise to unpleasant distortion or 'clipping' in the signal).

GATE THRESHOLD

When recording a sample, it can sometimes be useful to have it start automatically - this way, it helps reduce the need to edit the sample start time later. When this parameter is set to OFF, sampling will begin as soon as you press RECORD and PLAY. When set to some other value (e.g. -45dB), recording will only begin when that threshold is exceeded. If using threshold recording, be sure not to set the threshold level so low that recording might be 'false triggered' by a small background noise but also not so high that part of the all important attack is missed.

We can see this in the following diagram:



In the first example, the threshold is set too low and has been false triggered early by some background noise (finger squeak on a guitar, a breath inhalation, whatever). This situation isn't disastrous - you can always edit that little noise out later.

In the second example, the threshold is set about right - high enough to not be triggered by extraneous noises but low enough to capture the start of the sound.

The third example shows the threshold set way too high!!

When this parameter is set to OFF, recording begins as soon as you press RECORD and PLAY.

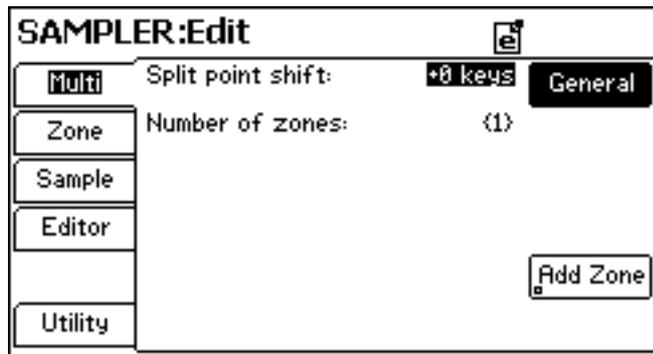
PRE-RECORD TIME

If you are using threshold recording and are concerned that you might miss some important part of the sound by setting an incorrect threshold level, you can use this parameter to ensure that you capture audio *before* you press RECORD and PLAY. Depending on the time set in this parameter, Fusion is always recording. So, for example, if PRE-RECORD TIME is set to 100ms, when you have recorded your sample, there will be 100ms of audio before the sample start time that you can use if the new sample sounds a bit 'chopped' at the start. This would rescue the sample made in the third example above - you could manually move the sample start point back a bit to reveal the bit missed by too high a threshold.

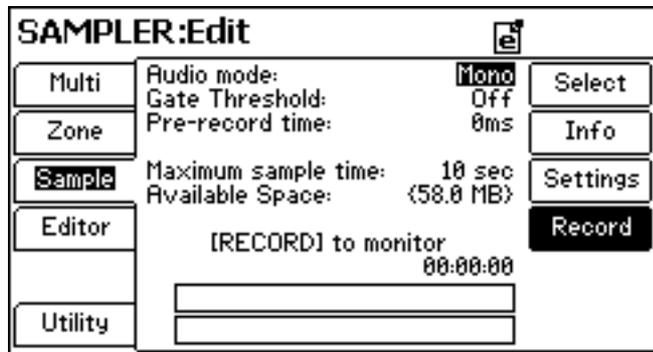
MAX SAMPLE TIME Here you can set the length of the recording from 1 second to 60 seconds. Thus, when that time is reached during the record process, recording will stop automatically. If you are unsure of the length of the sample you are about to make, simply set this parameter longer than you think you'll need - redundant data can always be edited out later.

Making your own sample....

- Select a sample program you want to place your new sample in
- or....
- Create a new MULTI⁵. You will see this screen:



- Press SAMPLE and then RECORD:



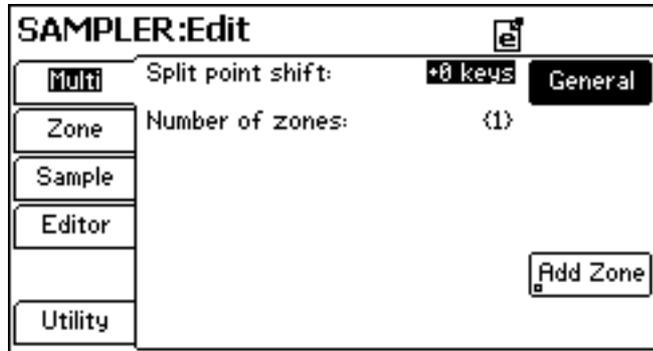
- Press RECORD to monitor the incoming signal and set levels as appropriate
- Set the parameters as appropriate (mono or stereo, threshold or not, sample time, etc.)
- When you're ready, press RECORD and PLAY - the sound will be recorded into the selected zone of an existing multisample or into Zone 1 of a brand new multisample.
- Store the multisample by pressing STORE and following the prompts.

5 This can be done in two ways - either EDIT an existing sample program and in UTILITY, press MULTI and then press UTILITY again and press NEW MULTI or....

Press SAMPLER, UTILITY, NEW MULTI

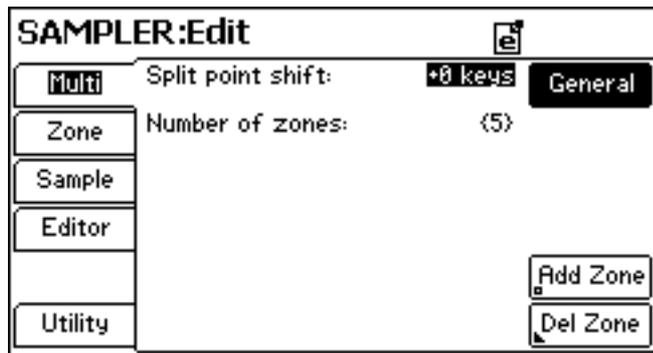
You can now set key ranges, etc., for the sample and you can edit the sample start and end and loop it, etc., as already discussed.

To add new samples to a multisample, return to the MULTI screen:

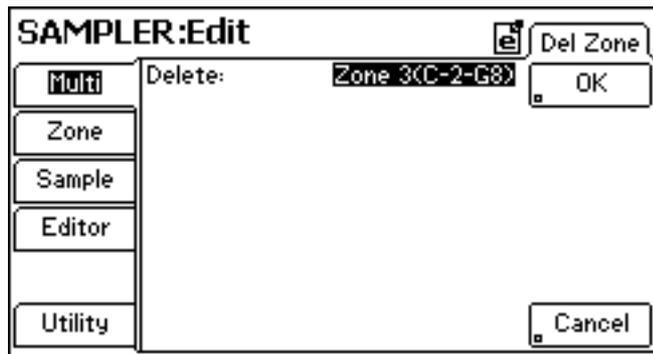


Press ADD ZONE. Repeat the above procedure to record your new sample into that zone.

When you have several zones, you will see this screen:



If you need to delete zones, press DEL ZONE - you will see this screen:



Use the data wheel and/or INC/DEC key (or press and hold LOCATE and play a key) to select the zone to delete. To delete the zone, press OK. Otherwise press CANCEL to abort.

Save any new samples you create by pressing STORE.

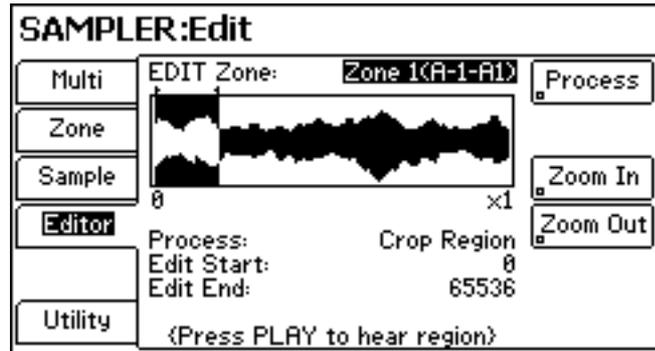
Once you have a multisample all mapped out and trimmed and looped and otherwise mixed and balanced and optimised, it can be used as the basis for your own sample programs.

How to further edit samples

Whatever you are editing - existing multisamples or your own - there is a further (deeper) level of sample editing available which can be found in the EDITOR pages.

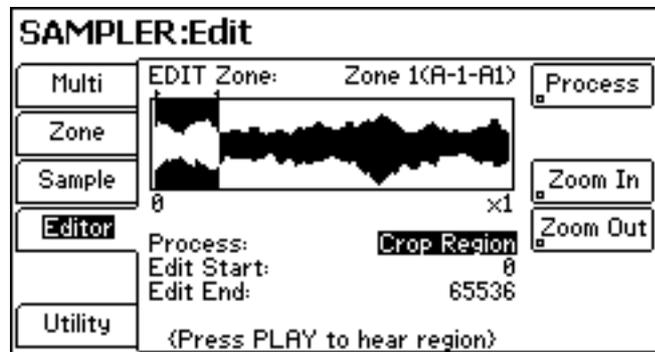
Typically, the functions on offer here provide 'destructive' editing facilities that can be used for 'utilitarian' purposes (such as discarding unwanted data to free up memory) or for 'creative' purposes (i.e. to transform the sound).

Pressing EDITOR will show this screen:



As always, select the zone/sample you want to edit using the data wheel, the INC/DEC keys or by pressing and holding LOCATE and playing a note on the keyboard.

Now move the cursor to the PROCESS field to select the process you want to apply:

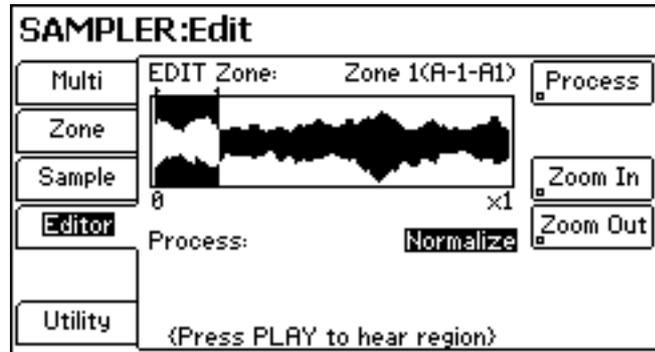


The first option allows you to discard any data before the start and after the end point. Set the START and END points as appropriate. Use the transport section's PLAY key to audition your changes. When you are happy with them, press PROCESS.

You will be prompted that the process has been completed. If you don't like the changes, press EDIT to undo the process -the sound will be reverted to its saved/stored state.

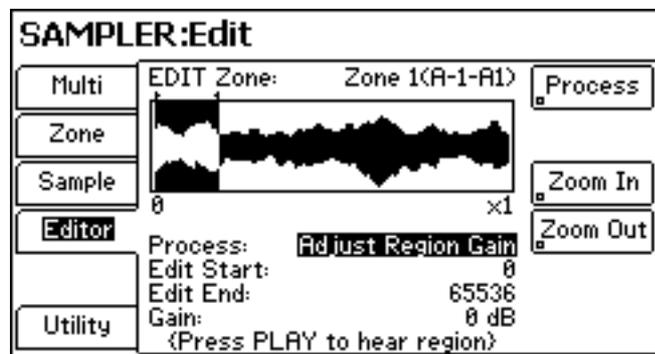
You can zoom in and out on the waveform for more accurate edits.

The next process is NORMALIZE:



There are no start and end point to adjust - you can only normalise the entire sample. This will raise the overall level of the sample to its optimum.

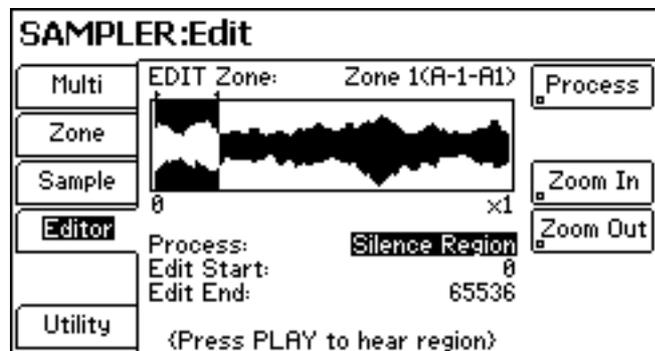
The next option is ADJUST REGION GAIN:



It is possible to change the level of either the entire sample (or a defined region) to a level of your own choosing.

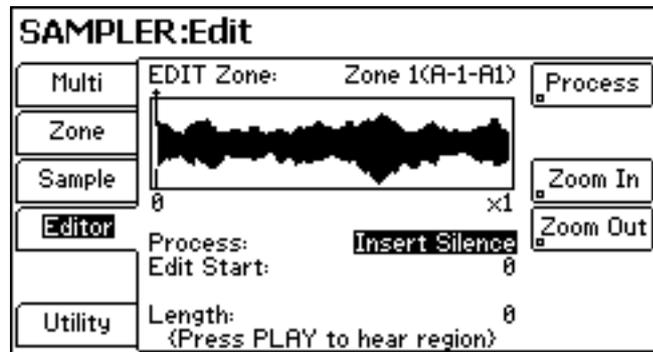
NOTE: *If the signal is already fairly high (or is optimised), raising the level further is not going to make the sample louder or 'punchier', whatever - it will simply distort unpleasantly. Take care when proceeding!*

The next available process is SILENCE REGION:



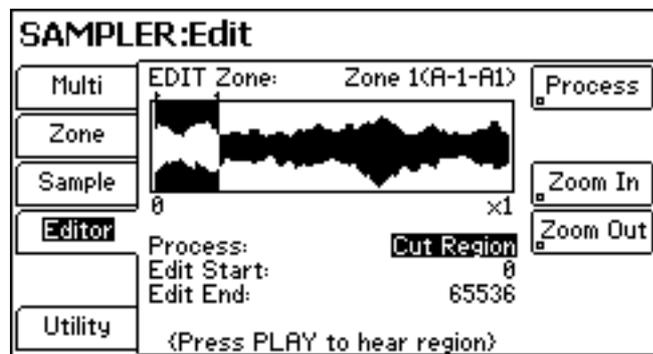
You can silence (i.e. mute or cut) a defined region in the sample.

The next available process is INSERT SILENCE:



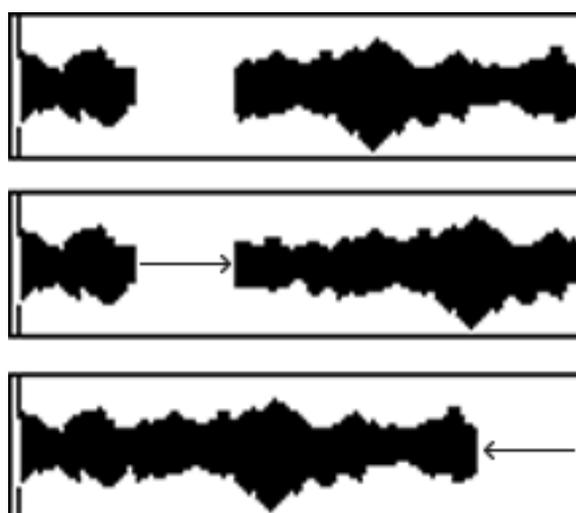
This allows you to insert silence anywhere you want in the sample and you can define the length of that on the LENGTH field. Any audio after the insertion will be shifted forward/late in time.

The next available process is CUT REGION:



This allows you to remove data from the sample. All audio after the cut region will be shifted backwards/earlier in time.

We can compare the different processes:

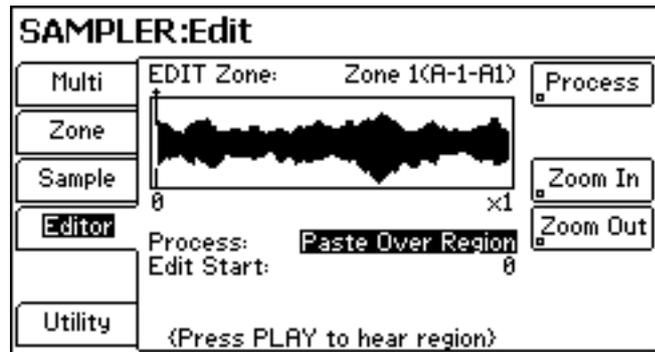


In the first diagram using SILENCE REGION, the selected region is simply muted and any subsequent audio is unaffected.

In the second using INSERT SILENCE, any audio data is slipped forwards.

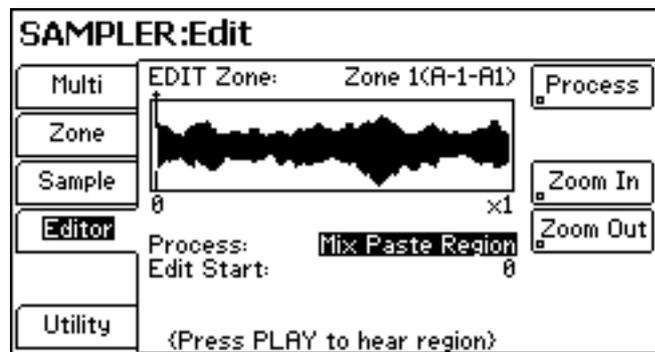
In the third example using CUT REGION, any subsequent audio slips backwards.

The next processing option is PASTE OVER REGION:



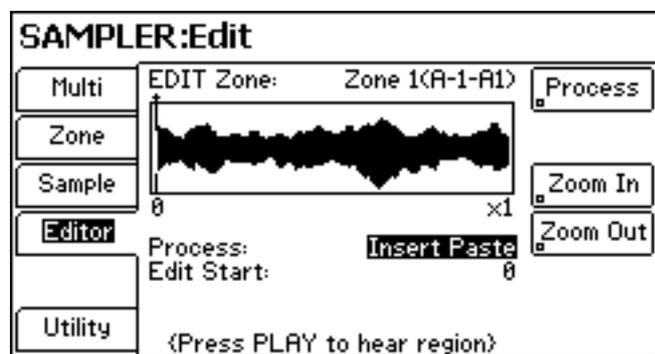
This allows you to paste audio data over the existing sample at a point of your choosing. This can be from another sample or, indeed, the same sample.

The next process available is MIX PASTE REGION:



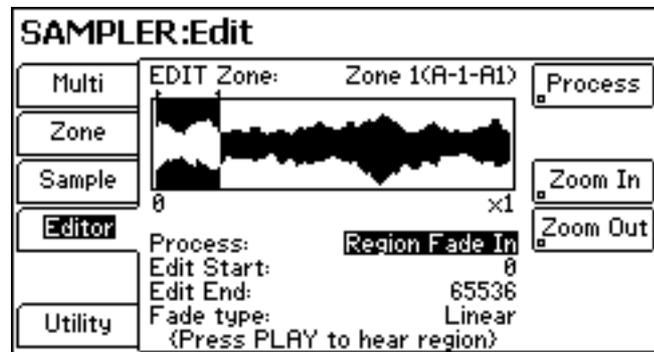
This will merge two samples together at the EDIT START point.

The next process you can use is INSERT PASTE



This will paste audio data at the EDIT START point but will shift any subsequent audio in the sample forwards/later.

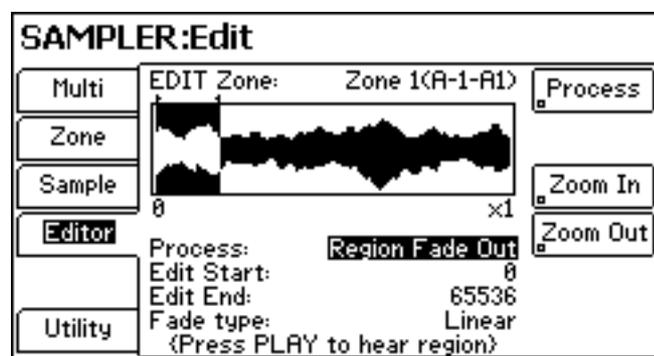
The next option available to you is REGION FADE IN:



This allows you to set a fade in for the sample typically to 'soften' the attack of the sound. It can also be used to maybe reduce clicks or other artefacts at the attack/sample start.

NOTE: Whilst it might seem like a good idea to add a fade in to a sample at source, don't forget that when the sample is transposed up or down in pitch, the speed of the fade-in will change. Perhaps best to use an artificial envelope to 'shape' the envelope characteristics of the sample with a real-time 'synth' envelope generator so that fade-in/attack times are more consistent across the keyboard range.

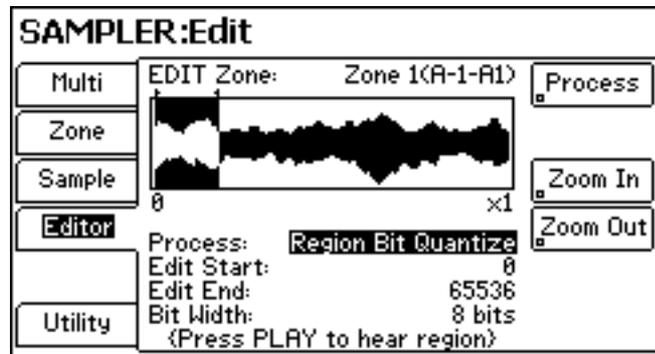
The next available option is REGION FADE OUT:



This allows you to add a fade-out to the sample.

NOTE: As above, it might be best to shape the decay/release/fade-out of samples using an envelope generator. That said, this parameter is useful for processing drum and percussion sounds which won't be transposed in pitch - it can help in a smoother decay and eliminating any clicks, whatever, at the end of the sample.

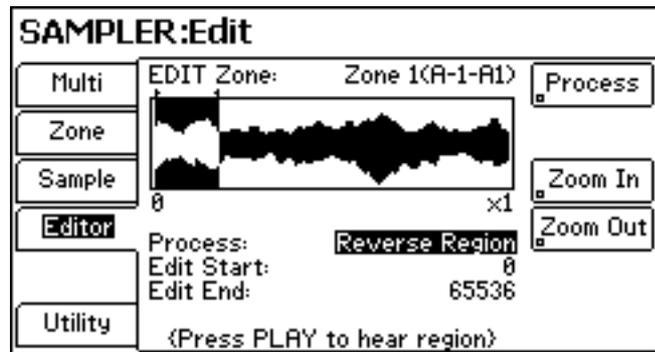
The next sample processing function is REGION BIT QUANTIZE:



This allows you to 'down-sample' to a lower bit-depth to create more 'grungey' or 'old skool' sounds. For example, you can take a pristine modern, ho-definition drum sound and transform it into something resembling an '80s drum machine!

NOTE: There are also various 'bit-crunching' real-time effects available in Fusion but these will affect all drums equally. This function is useful for 'decimating' individual samples/sounds.

The final process available is REVERSE REGION:



This will reverse the sample so that it plays backwards.

Although it is possible to define a specific region within the sample, nine times out of ten, you will probably want to reverse the entire sample.

In all cases, set the parameters as required and use the PROCESS key to commit the edit/change. If you don't like the result, press EDIT to 'undo' the process..

How to import samples into Fusion

Fusion doesn't read/load WAV, AIFF and other format samples directly but it is possible to convert such samples into Fusion format using Alesis' own free conversion utility for Mac OSX and Windows to convert WAV, AIFF, Soundfont, Akai S1/2/3/5/6000 and Z-series format files to Fusion format.

Detailed operational instructions for the Fusion Converter are available with the utility but basically it works like this:

- On your Mac PC, locate the sample(s) you want to convert
- Select them in Fusion Converter as the source data
- Select a destination for the converted data (this can be your Mac/PC's desktop⁶, whatever, or Fusion itself when connected via USB)
- Click on CONVERT and sit back as the files are converted to Fusion format!!!

It is beyond the scope of this document to enter into specific details of the operation of the Fusion Converter - please refer to the utility's documentation for precise details.

Conclusion

Fusion's sample editing and creation processes are extensive, rivalling many of the top hardware and software samplers available. Take the time to read this document carefully and the procedures described within it if you are to get the best from the sampling capabilities of Fusion. Even if you never 'roll your own' samples, it's worth knowing how best to modify a multisample and also mangle existing samples.

Of course, it might well be that Fusion's on-board sample creation/editing facilities don't suit your way of working. That's ok - no problem that's why we developed the Fusion Converter... so that you can develop samples on your Mac/PC and then convert them to Fusion format for transfer over USB.

Whichever way you prefer to work, your options are covered.

6 If you have selected your Mac/PC as the destination, the files will need to be transferred to Fusion over USB typically using simple drag and drop operations.