

USER MANUAL

_KEYLAB 88 MK3

ARTURIA

_The sound explorers

Special Thanks

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Thank you for purchasing Arturia's KeyLab mk3!

This instruction manual covers the use of Arturia's **KeyLab mk3** and provides specific details on its features, so you can take full advantage of this powerful keyboard controller. Whether on the road, in the studio, or at home, we are confident that the KeyLab mk3 will become an indispensable tool in your kit.

In this package you will find:

- KeyLab 88 mk3 Unit
- Laptop plate
- Musical sheet holder
- USB-C to USB-A cable
- QuickStart
- Registration card with the codes you need to register the unit at www.arturia.com and activate the included software titles (see below).

Be sure to register your KeyLab mk3 as soon as possible! There is a sticker on the bottom panel that contains the serial number of your unit and an unlock code. These are required during the [online registration process](#). You may want to record these elsewhere or take a photo of the sticker in case it becomes damaged.

Registering your KeyLab mk3 gives you access to all these software titles:

- Analog Lab Pro
- Mini V
- Piano V
- Augmented Strings
- Rev PLATE-140
- Ableton Live Lite
- Native Instruments The Gentleman
- Melodies subscription and bonus lessons
- Loopcloud subscription and sounds

MIDI Control Center

The MIDI Control Center app can be freely downloaded from [Arturia Downloads & Manuals](#). Please install it now; you will need this app when and deep-editing the settings in KeyLab mk3.

Arturia Software Center

Arturia Software Center is a remote client for your Arturia account, letting you conveniently manage all your licenses, downloads, and updates from one place. In short, this is where you manage your Arturia plugins.

When you install Analog Lab, Arturia Software Center will be installed too.

You can also go to this web page: [Arturia Downloads & Manuals](#).

Look for the Arturia Software Center near the top of the page, and then download the installer version for the system you're using (Windows or macOS).

Once Arturia Software Center has been installed, proceed to do the following:

- Launch Arturia Software Center (ASC).
- Log into your Arturia account from ASC's interface.
- Scroll down to the 'My Products' section of ASC.
- Click on the 'Activate' button next to the software you want to start using (in this case, Analog Lab).

It's as simple as that!

KeyLab mk3 is easy to use and you'll probably start experimenting with it right out of the box. However, please be sure to read this manual even if you are an experienced user, as we describe many useful tips that will help you get the most out of your purchase.

We're sure you will find the KeyLab mk3 a powerful tool in your setup and we hope you'll use it to its fullest potential.

Special Message Section

Specifications Subject to Change:

The information contained in this manual is believed to be correct at the time of printing. However, Arturia reserves the right to change or modify any of the specifications without notice or obligation to update the hardware that has been purchased.

IMPORTANT:

The product and its software, when used in combination with an amplifier, headphones or speakers, may be able to produce sound levels that could cause permanent hearing loss. DO NOT operate for long periods of time at a high level or at a level that is uncomfortable.

If you encounter any hearing loss or ringing in the ears, you should consult an audiologist.

NOTICE:

Service charges incurred due to a lack of knowledge relating to how a function or feature works (when the product is operating as designed) are not covered by the manufacturer's warranty, and are therefore the owner's responsibility. Please study this manual carefully and consult your dealer before requesting service.

Precautions include, but are not limited to, the following:

1. Read and understand all the instructions.
2. Always follow the instructions on the instrument.
3. Before cleaning the instrument, always remove the USB and/or power cable. When cleaning, use a soft and dry cloth. Do not use gasoline, alcohol, acetone, turpentine or any other organic solutions; do not use a liquid cleaner, spray or cloth that's too wet.
4. Do not use the instrument near water or moisture, such as a bathtub, sink, swimming pool or similar place.
5. Do not place the instrument in an unstable position where it might accidentally fall over.
6. Do not place heavy objects on the instrument. Do not block openings or vents of the instrument; these locations are used for air circulation to prevent the instrument from overheating. Do not place the instrument near a heat vent at any location with poor air circulation.
7. Do not open or insert anything into the instrument that may cause a fire or electrical shock.
8. Do not spill any kind of liquid onto the instrument.
9. Always take the instrument to a qualified service center. You will invalidate your warranty if you open and remove the cover, and improper assembly may cause electrical shock or other malfunctions.
10. Do not use the instrument with thunder and lightning present; otherwise it may cause long distance electrical shock.
11. Do not expose the instrument to hot sunlight.
12. Do not use the instrument when there is a gas leak nearby.
13. Arturia is not responsible for any damage or data loss caused by improper operation of the instrument.

Introduction

Congratulations on your purchase of Arturia's KeyLab mk3!

KeyLab mk3 is a class-compliant MIDI controller keyboard, capable of harnessing the power of practically any software instrument and DAW. It has been designed to enhance your workflow so you can spend less time using computer peripherals and focus on creating music. KeyLab mk3 integrates seamlessly with Arturia's Analog Lab software, placing over 2,000 presets from a large amount of instruments at your fingertips.

Main features of the KeyLab mk3:

- Use with any MIDI software, plug-in, or device
- Arpeggiator includes random mode
- Chord mode with preset and user chords plus strumming
- Full integration with Ableton Live, Bitwig Studio, Cubase, FL Studio, and Logic Pro
- Track and Transport control of the most popular DAWs
- Fast sorting of Analog Lab presets helps you find the perfect sound quickly
- 88 hammer-action keys with velocity- and pressure-sensitivity (aftertouch) in custom made keyboard
- Scale mode makes sure you stay in the right key
- Pitch bend and modulation wheels
- 9 MIDI-assignable encoders, 9 faders, (all customizable) and RGB buttons, pre-configured to work with Analog Lab instruments
- 12 backlit RGB Pads with velocity- and pressure-sensitivity (channel aftertouch)
- Works with the MIDI Control Center software to edit control assignments and global settings
- Large TFT screen
- Connectors: MIDI In/Out, USB, sustain pedal, expression pedal, and aux pedal

Be sure to visit the www.arturia.com website and check for the latest firmware, download the MIDI Control Center, and check out the tutorials and FAQs. We are sure KeyLab mk3 will help take your creativity to the next level.

Musically yours,

The Arturia team

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1. GETTING STARTED

1.1. Connecting KeyLab mk3

We recommend that you install Analog Lab and the other included software before reading this manual. Be sure to register and authorize your software on the [Arturia website](#).

1.1.1. Connecting via USB

Connect KeyLab mk3 to your computer using the included USB cable. Power and MIDI is supplied through this connection.

KeyLab mk3 is a class-compliant USB device, so its drivers are automatically installed when connecting to a Mac. Your controller keyboard will be ready to use within a few seconds after power-up.



For Windows users: The Arturia USB MIDI Driver, installed along Analog Lab, is necessary to use the KeyLab mk3 with the Analog Lab and DAW integration.

1.1.2. Connecting via MIDI

If you'd like to use KeyLab mk3 to control external devices without a computer attached, simply use an optional 12V DC 1.0A power supply.

Connect a MIDI cable between KeyLab mk3's **MIDI Out** connector and the **MIDI In** connector of one of the external devices. From there you can daisy-chain the MIDI signal through further devices. Better yet, use a MIDI patchbay; this will help avoid an accumulation of lag time as the data passes through each device.

KeyLab mk3 can output MIDI via USB and MIDI ports simultaneously.

1.2. Front Panel Layout

KeyLab 88 mk3 comes in 2 different versions.



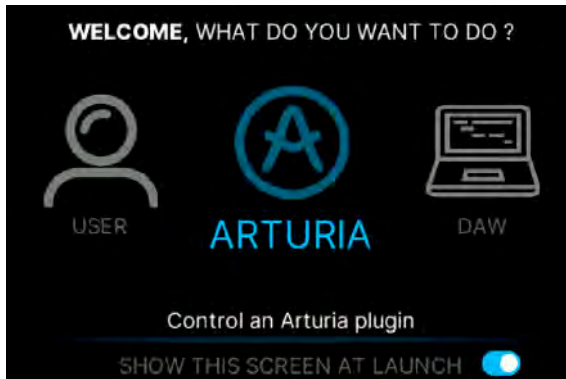
White version



Black version

1.3. Selecting Program at Startup

When you first power on KeyLab mk3, you are greeted with this page.

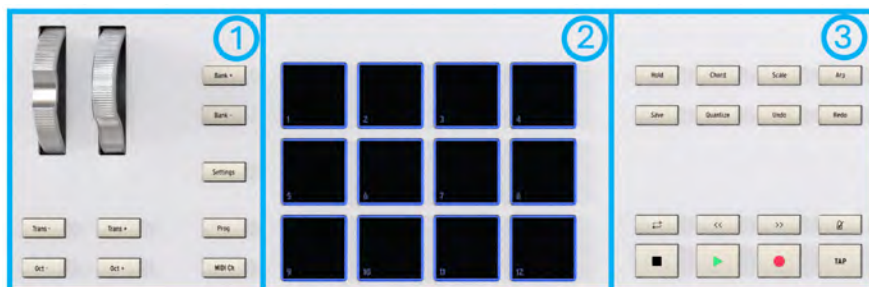


- **User** lets you customize your KeyLab mk3 to control anything.
- **Arturia** is the mode where you control plugins like Analog Lab and V Collection instruments.
- **DAW** lets you control your Digital Audio Workstation directly from KeyLab mk3.

We'll get further into the details later on in this manual. For now, we suggest you select Arturia to start playing some sounds in Analog Lab. You do so by turning the Main Encoder to the Arturia Program and pressing it to load. You load sounds by turning the Main Encoder and clicking it to confirm.

1.4. Front Panel, Left Side

Here's a guided tour of the left side of KeyLab mk3.



Number	Control	Main Function
1.	Transpose +/- and Octave +/-	These buttons handle transposition and octave shifting.
	Pitch Wheel and Mod Wheel	These are used to control pitch bend and modulation of your sound.
	Bank +/-	Use these buttons to step through Pad Banks.
	Settings	Direct access to the internal settings in KeyLab mk3 (can be personalized in User mode).
	Program	Direct access to the Program menu, where you can create, manage and load different Programs.
	MIDI Channel	Hold the MIDI button and press one of the lower 16 keys to select the User MIDI channel.
2.	Performance Pads	The pads can be used to trigger samples within your DAW, play chords on software/hardware instruments, and/or send all sorts of MIDI data including polyphonic aftertouch (the Pads are pressure-sensitive). Each pad can have a different setting within each mode.
3.	MIDI Effects and DAW Control	In this area you reach MIDI FX like Chord play, holding notes, changing Scales, and Arpeggios. The lower part of this section houses DAW transport controls.

1.5. Front Panel, Right Side

Let's move on to right side of KeyLab mk3.



Number	Control	Main Function
4.	Contextual buttons	These 8 buttons are used to navigate the Display content. The functionality of each button is determined by the text in the Display.
	Display	A useful screen helps you find your way through all the menus and functions in KeyLab mk3.
	Main Encoder	This is the control you'll use the most. You turn it to navigate between parameters and change values. You press it to perform various tasks and press + turn to send MIDI CC.
	Back	The Back button helps you navigate KeyLab mk3. It will typically take you back to the previous page.
5.	Encoders	The rotary knobs are used to control software instrument parameters, track pan within your DAW, and many other tasks in various software, hardware, and DAW applications.
	Faders	The faders are used to alter software instrument parameters, change the volume of tracks within your DAW, and many other tasks in various software, hardware, and DAW applications.
6.	Keyboard	88 velocity sensitive keys with aftertouch.



Most controls on the KeyLab mk3 can be assigned to custom MIDI commands in User Edit mode or by using the [MIDI Control Center \[p.68\]](#).

1.6. The Rear Panel

The backside of KeyLab mk3 contains these sockets.



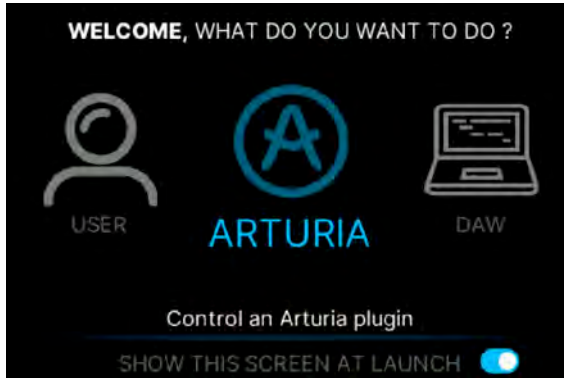
- **Aux, Expression and Sustain Pedal inputs.** Any pedal can be assigned to any MIDI CC number or tasks like Program Change, Note commands and other controls or switched controls. Expression is primarily for a continuously variable pedal, and Sustain primarily for on/off changes.
- **MIDI In/Out.** KeyLab mk3's MIDI Out connector will send USB/MIDI data to external devices, and can do so without a computer when KeyLab mk3 is powered by an optional power supply. The MIDI In connector receives MIDI data from external devices, and also serves as a MIDI/USB converter for your DAW.
- **Power and USB Connections.** If you'd like to use KeyLab mk3 without a computer attached, connect an optional 12V DC 1.0A power supply here. When working with a DAW, use the USB-C port to connect KeyLab mk3 to your computer. This port provides both power, MIDI data, and control information.

2. OVERVIEW

This chapter will guide you through the different functions and MIDI effects of KeyLab mk3. Some topics - working with Analog Lab, User Programs, DAW mode, and MIDI Control Center - are fully described in separate chapters.

2.1. Selecting Program at Startup

When first powering on KeyLab mk3, you are greeted by the Welcome page.



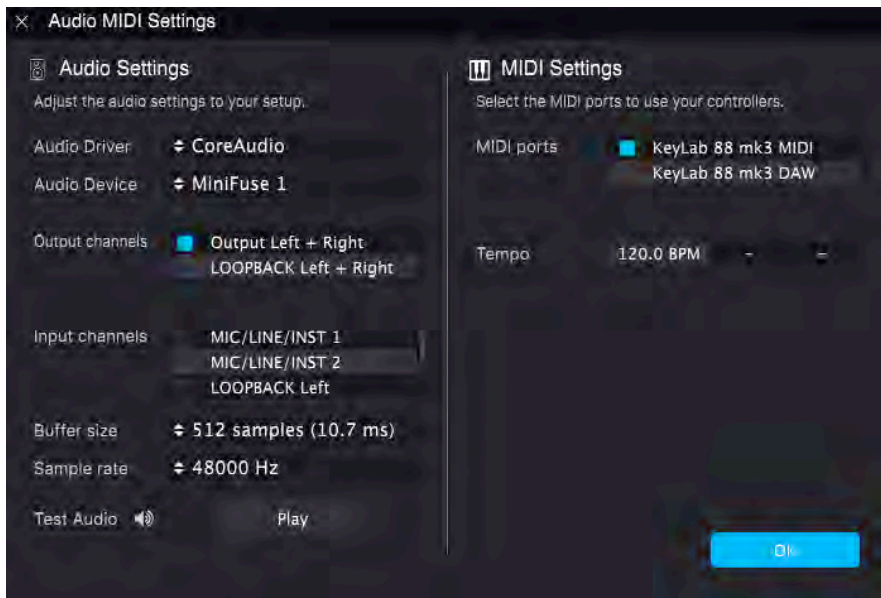
- **User** lets you create specific User Programs for different jobs.
- **Arturia** is the mode where you control Analog Lab or V Collection plugins.
- **DAW** lets you control your Digital Audio Workstation directly from KeyLab mk3.



♪ You can skip this startup page by unticking the blue switch in the lower right corner of the Display (press the 8th contextual button under the screen).

We'll get further into the details later on in this manual. For now, we suggest you select Arturia mode to start playing some sounds. You select Presets by turning the Main Encoder and pressing it to confirm. You can also use the Up and Down buttons at the lower right below the Display.

If a virtual instrument like Analog Lab is active as a standalone on your computer, make sure the Audio MIDI Settings are set up with KeyLab mk3 as a MIDI controller.



If Analog Lab - or any other plugin you want to control - is used inside a DAW (like Cubase, Studio One, Ableton Live, or other), the settings in your DAW will allow you to use KeyLab mk3 as a controller.

2.2. Keyboard



KeyLab 88 mk3 features a piano-action keyboard that is both velocity, release velocity, and pressure-sensitive (also called aftertouch or channel-aftertouch).

2.2.1. Changing the MIDI Channel

The MIDI channel of the KeyLab mk3 can be changed by holding the **MIDI Channel** button and pressing one of the **lower 16 keys** on the keyboard. After this, all controls that have been set to follow the User MIDI Channel will change to that channel.

For example, to change KeyLab mk3's MIDI output to channel 8, hold the MIDI button and hit the lowest G on the keyboard.

2.3. Pitch and modulation wheels

These controllers allow for real-time pitch bend and modulation control.



Moving the Pitch Wheel up or down will raise or lower the pitch of the selected sound. The range of this effect is set within the hardware or software instrument being controlled. This wheel can also be turned off at a User Program level.

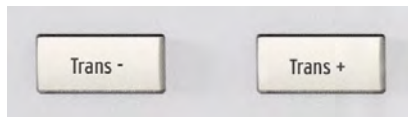
Moving the Modulation Wheel up increases the modulation amount of the selected sound. The response depends on the settings of the instrument being controlled and can also be set inside KeyLab 3. The Modulation Wheel is assigned to MIDI CC# 1 by default, but it can be reassigned in User mode or by using the MIDI Control Center.



♪ The Pitch Wheel cannot be reassigned to send another type of MIDI data.

2.4. Transpose

The Transpose function lets you shift the pitch of the keyboard chromatically to make it easier to perform in different keys.



To transpose the KeyLab mk3 downwards, press the **Trans-** button, once for every step in a chromatic scale. Example: To transpose from C down to A, press Trans- 3 times. Likewise, press the **Trans+** button to transpose upwards.

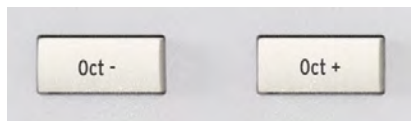
The Display will show the current transposition status each time you press a Transpose key.

2.4.1. Resetting Transpose

To reset transpose mode, simply press the Trans- and Trans+ buttons simultaneously.

2.5. Octave

The Octave shift function is practical when you need to set the tonal center of a Preset or temporarily extend the range of an instrument.



Pressing the **Oct-** or **Oct+** buttons will shift the range of KeyLab mk3's keyboard, giving you access to higher and lower octaves.

The Display will show the current octave status every time you press an Octave button.

2.5.1. Resetting Octave

To quickly reset the octave shift and return the KeyLab mk3 to the center pitch range position, press the Oct- and Oct+ buttons simultaneously.

2.6. Bank

Switches between Pad Banks A-D. In User Program mode you can program the Pads to trigger samples or functions in your DAW and/or send all sorts of MIDI data including polyphonic aftertouch (they're pressure-sensitive). Each pad can have a different setting within each mode.

2.7. Settings

In Arturia and DAW Program modes, you can fine tune various Global parameters and how the Keyboard will behave. When using a User Program, you can also edit settings for Wheels, Pedals, Encoders, Faders, Pads, and Buttons.



2.8. Program

This is where you select what Program mode you want to work in: Arturia, DAW, or User. By long-pressing the relevant button, you can perform the edits described above.

In a User Program, you can also rename, delete, copy or swap User Programs.



- [User \[p.47\]](#) lets you customize your KeyLab mk3 to control anything.
- [Arturia \[p.32\]](#) is the mode where you control Analog Lab and V Collection plugins.
- [DAW \[p.44\]](#) lets you control your Digital Audio Workstation directly from KeyLab mk3.

Click on the links above to jump to the relevant chapter.

The Program button also offers some time-saving shortcuts.

- Long-press Program button, and the Pads will reveal what Program you're on - Arturia, DAW or User. The green button indicates the current Program.
- Long-press Program button and hit a red Pad to jump to another Program.

2.9. MIDI Channel

When working with multitimbral instruments or controlling several sound modules (virtual or real), it's vital to be on the right MIDI channel.

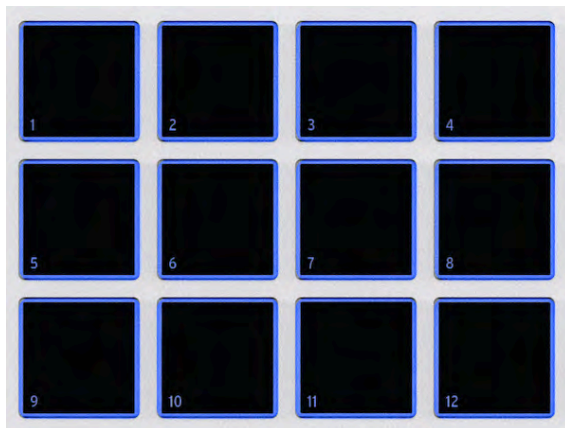
This is probably KeyLab mk3's easiest control. Just press the MIDI Channel button plus any of the lowest 16 keys on the keyboard. The display will confirm what MIDI output channel is currently selected. For reference, the MIDI channel numbers are written on the panel directly above the lowest 16 keys.



♪ It's easy to see what MIDI channel you're currently on. Just press the MIDI button and the Display will tell you.

2.10. Pads

KeyLab mk3 features 12 dual function performance Pads that are both velocity sensitive and pressure sensitive.



By default, the Pads output MIDI notes, and you may find the Pads useful for triggering drum sounds or effects.

The default output of the 12 pads are:

Pad	MIDI note	Default MIDI channel
Pad 1	G#1 / 44	10
Pad 2	A1 / 45	10
Pad 3	A#1 / 46	10
Pad 4	B1 / 47	10
Pad 5	E1 / 40	10
Pad 6	F1 / 41	10
Pad 7	F#1 / 42	10
Pad 8	G1 / 43	10
Pad 9	C1 / 36	10
Pad 10	C#1 / 37	10
Pad 11	D1 / 38	10
Pad 12	D#1 / 39	10

Pressing the **Bank+** button takes you to Bank B. By default, this one is identical to Bank A, only one octave higher. Bank C and Bank D go even further up in octaves. Pressing both Bank buttons simultaneously takes you back to Bank A.

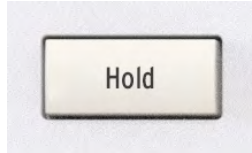
The pads can be reassigned to any MIDI CC parameter or note of your choice within a User map in User mode or by using the Arturia MIDI Control Center.



♪ When you are in DAW mode, there will be an additional Pad Bank DAW that performs various tasks inside certain DAWs.

2.11. Hold

The Hold function can sustain notes and arpeggios played from the keys (not the pads). Hold is similar to using a sustain pedal.



First press **Hold** and then play one or several notes at once or in **legato** (overlapping) mode. Release the keys and the notes will sustain.

Now press a new note or chord. The sustaining notes will stop sounding and the new note or chord will sustain.

When Hold is on, the button will be lit. You turn off Hold by pressing the button again.

If you use the Arpeggiator, the arpeggio will only keep playing for as long as you hold the keys. Pressing Hold before you hit the notes keeps the arpeggio playing. You can turn off the arpeggio by hitting the Hold button again.



♪ The audible effect of the Hold function is sound dependent. If you play a fast-decaying sound, like for example a marimba, the Hold function will be pointless. Worst case, it will eat up polyphony for you.

2.11.1. Sending a Panic Message

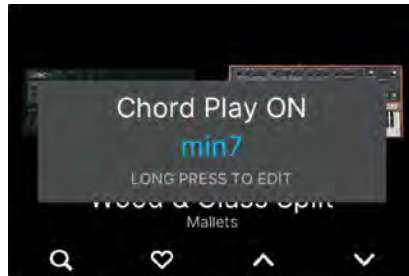
It's possible a note might continue playing if you switch between different instruments while holding down a key. Similarly, sometimes a controller value will remain at an unwanted value. These situations can be fixed easily by sending what is known as a Panic Message or All Notes Off, which resets all controllers and sends a "note off" message to all MIDI channels.

To send a Panic message from KeyLab mk3, **press the Stop button quickly three times.**



2.12. Chord

KeyLab mk3 features an advanced Chord mode which lets you perform chords on the keyboard using only one finger. Playing different keys will transpose the Chord up and down.



To turn Chord mode on and off, short-press the Chord button.

2.12.1. Playing Pre-defined Chords

Long-pressing the Chord button takes you to the Chord menu.



Pressing the upper right button (where the display says Preset) takes you to a list of preset chords. These are:

- Octave
- Fifth
- Major
- minor
- sus2
- sus4
- Maj7
- min7
- Maj9
- min9

- Maj11
- min11
- User

By rotating the Main Encoder and playing a note on the keyboard, you'll be able to listen to the pre-defined Chords.

You can leave the Chord editor with the Back button. The latest chosen chord will be active whenever the Chord button is lit.



♪ Long-pressing any of the menu buttons will reset to default value. Record has its own Reset button.

2.12.2. How Chord Mode Works

The lowest note of the chord you enter is considered as the root note of the chord. For example, if G2, C3, and E3 are entered, you have constructed a C chord in the second inversion. But when you are in Chord mode, if you play C3 on the keyboard you will hear C3, F3, and A3. This is because you have told KeyLab mk3 to transpose the original chord you entered upward by five chromatic steps (that is, a musical fourth). If you want to hear the original chord you will need to play the G2 key.

As an additional example, let's say you want to use Chord mode to play a musical fifth with the root note on the bottom. Here's what we recommend:

- Hold the Chord button
- Play a C and then a G above it
- Release the Chord button to exit Chord Record mode
- Play a C key: you'll hear a C and the next higher G
- Play an E key: you'll hear an E and the next higher B

The order in which you play the notes is important. Using the example above, if you play G before C, the resulting chord will be regarded as a G chord (G as root note). So when you play C, you will hear C and an F below it.

This is how you create a Chord. A Chord can hold up to 6 notes.



♪ When creating a Chord, always remember to play the note you regard as a root note slightly before the other notes.

You exit Chord mode by pressing the Chord button again.



2.12.3. Create a Chord for the Chord Button

Hold the Chord button until it flashes and then enter up to 16 notes on the keyboard, root note first. The notes in the chord will be shown in the Display. Release the Chord button when you are done, and after this a single note on the keyboard will play the chord you defined. As you play different notes on the keyboard, the chord will be transposed.

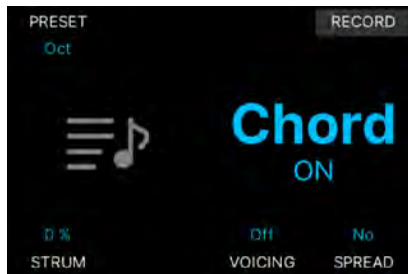


All the notes in a Chord will be transmitted over USB and MIDI.

This method can be used to program a Chord that would require up to 16 fingers, for example, or to construct an interval that is beyond your reach. Simply hold the Chord button and play each note one after the other, up to 16 notes, until all of the notes have been entered.

2.12.4. Chord Edit Mode

To enter Chord Edit mode, long-press the Chord button.



There are numerous parameters to edit on this page. Let's go through the options.

- **Preset:** Select any of the preset chords in the list or play the one you created in the previous section (User).



- **Record:** A slightly different method to enter a chord. Here you can see the notes you add and the root note is in blue. Add and remove notes by playing them again. Reset to start over and press OK to finish editing your User Chord.

- **Strum:** This playing style is similar to how you strum the strings on a guitar. The Strum can be quick or slow, you decide. The Strum can even be synced to the Arpeggiator BPM or an external clock.



- **Type:** When Strum is active (at values 1 or higher), this menu becomes available. Here you can decide how those strums will be played: Up, Alternating Up, Down, Alternating Down, or Random.



- **Voicing:** This mode adds variation to the preset chords (not the User chord). With voicing on, KeyLab mk3 elegantly voices the chords differently to create more musical voicing during chord changes. Example: When playing C Maj followed by F Maj, the whole chord doesn't just move a fourth up but is re-voiced more like a live keyboard player would play it. The settings Bass 1-3 adds a root note 1, 2, or 3 octaves down.



- **Spread:** This mode adds octaves to the chord you've chosen. Select Velocity for more octaves the harder you play. Choose Aftertouch to add bigger chords when pressing the keys (using aftertouch). Setting 1-16 decides how many notes that will sound, with 16 being a really big multi octave chord.



2.13. Scale

The Scale function helps you stay in the right key and tonality when playing.



Scale works by simply redirecting those notes that don't belong to the scale you have selected. As a result, every note you play on the KeyLab mk3 will "sound right".

You activate Scale mode by pressing the Scale button. Whichever scale and key was last selected will now be activated.

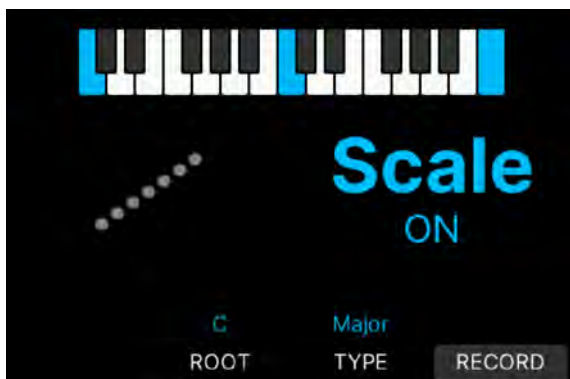


The Scale chosen will be remembered even after powering KeyLab mk3 off and on again.

2.13.1. Using Scale Mode

When you activate Scale by hitting the Scale key, the screen will confirm by saying *Scale Mode ON* and the Scale button will light up.

You get into Scale edit mode by **long-pressing** the Scale button.



Pressing the contextual button directly below **Root** lets you decide what key you want to use (for example C, D, or G#). The Root note will be shown in blue in the image directly above.

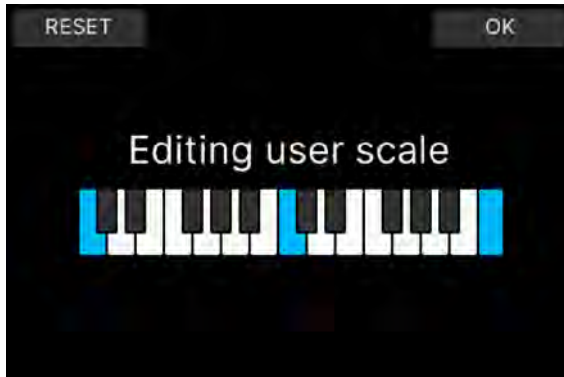
Selecting **Type** takes you through a number of scales to choose from:

- **Major:** Major scale.
- **Minor:** Natural minor.
- **Dorian:** Dorian (or doric) mode.
- **Phrygian:** Phrygian mode.
- **Lydian:** Lydian mode.
- **Mixolydian:** Mixolydian mode.
- **Locrian:** Locrian mode.
- **Harmonic Minor:** Harmonic minor.
- **Blues:** Blues scale with only 6 notes.
- **Pentatonic Major:** 5 note pentatonic scale.
- **Pentatonic Minor:** 5 note pentatonic, also a simplified blues scale.
- **Japanese:** Another 5 note pentatonic scale.
- **Gypsy:** One of several Gypsy scales.
- **Arabic:** Arabic or double harmonic scale.
- **Freygish:** Freygish or Phrygian dominant scale.
- **User:** You can create a Scale of your own. See below.

When Scale is not active, KeyLab mk3 defaults to **Chromatic**, the standard scale used on every western keyboard instrument.

2.13.2. Create Your Own Scale


It's easy to create a scale of your own. When in the Scale menu, press the Record button (the lower right button below the Display under the word **Record**).



The first time you use Scale mode, you will be greeted by a default scale. If not, press the Reset button.

To create your own scale, press Reset and enter the notes you want to include on the keyboard. Example: When using C as the root note, playing all the white keys will create a C major scale.

The Display will show you what's going on. All selected notes (omitted from your User scale) will be shown in white.

 Long-pressing any of the menu buttons will reset to default value. Record has its own Reset button.

When you're done editing your User Scale, press OK.

You leave the Scale menu by pressing the Back button.

2.14. Arpeggiator

KeyLab mk3 includes a fun and flexible Arpeggiator fashioned after those in classic synths, letting you craft rolling, percolating patterns out of held chords.



An arpeggiator takes chords played on the keyboard and converts them into arpeggios. An arpeggiator usually includes controls for Speed, Range (in octaves), Mode (if the pattern moves up, down, or up/down et cetera), and whether the arpeggio should continue playing after the keys have been released or not. You can also adjust Swing (how notes are played between the quarternotes) and Gate (note length).


Arpeggiator information is transmitted as MIDI data over the USB-C port and/or 5-pin MIDI output.

2.14.1. Using the Arpeggiator

To start the Arpeggiator, simply press the **Arp** button and play a note or a chord. You will hear that chord being played note by note. Play another chord, and the pattern repeats itself.

To turn the Arpeggiator off, hit Arp again.

In this mode, the Arpeggiator only runs when you hold down one or several keys. To keep the Arpeggio playing after you release the keys, press the **Hold** button on the panel. The notes will play until you play another chord or hit the Hold button again.


 The Arpeggiator is triggered only by the keyboard, not the Pads. Also, when the Arpeggiator is activated, the Pads can still be used to trigger sounds.

2.14.2. Editing the Arpeggiator

To enter Arpeggiator edit mode, **long-press** the Arp button.



On this page, you can edit all aspects of an Arpeggiator. The 8 parameters available are seen on this screen.

 To hear your edits in real-time, please make sure that the screen says **Arp ON**. If it doesn't, press the Arp button on the panel once.

- **Mode:** Chooses the order in which the Arpeggiator plays notes.
- **Division:** Adjusts the rhythmic subdivision relative to master tempo.
- **Gate:** Adjusts the gate time of notes, that is the length of each arpeggiated note.
- **Octave:** Chooses the octave range of played notes, from zero to 4 octaves and even -1 octave.
- **Swing:** Adds a swing factor for a “behind the beat” feel.
- **BPM:** Sets the Arpeggiator rate in beats per minute when Sync is set to Internal.
- **Sync:** Selects KeyLab mk3’s internal clock (BPM) or an external source such as connected software or hardware (Ext) unit as the source of master tempo.
- **Random:** Based on the current arpeggio, the behavior of up to 7 parameters can be randomized here.

2.14.3. Using Random Mode

First, make sure the Arpeggiator is active. If necessary, long-press the Arp button to enter the Arpeggiator menu, then press the contextual button linked to Random. This is where you can access the inner workings of Random mode.



Here’s how it works: When Arp mode is On, playing one or several notes will be transformed into an arpeggiated pattern according to the parameters on the Arpeggiator Edit page.

The Random parameter will alter those parameters for a more generative and random result. So each time a note is triggered by the Arpeggiator, there is a percentage of randomness that this note behaves differently.

Okay, so you can now decide the **probability** level for several parameters:

- **Trig:** Probability that an Arpeggiator step is triggered or not (leaving a blank). At 50 %, half the notes will be omitted.
- **Skip:** Probability that this step is skipped or not, leaving no blank but skipping directly to the next note and offsetting the whole pattern.
- **Division:** Probability that the step has a time division bigger (if positive) or smaller (if negative). If the division is smaller (negative), then the note after will also have a shorter time division to fill the gap so we always land on the downbeat. If the current Time Division is set to triplets, we keep the triplet division. Bigger or smaller, it will offset the whole pattern.



- **Octave:** Probability that the note is transposed an octave up (positive) or down (negative).
- **Gate:** Probability that the step has a Gate length longer (positive) or shorter (negative). If the original gate length is more than 80% and the Random amount type is positive, the Gate length is limited to a maximum of 200%. If the original gate length is less than 20%, Gate time is kept to 1% of the minimum value.
- **Ratchet:** Probability that this step is played twice in the same time division (so twice as fast, like a stutter). The pattern is not offset.



- **Velocity:** Probability that the step has a velocity harder (positive) or softer (negative). The behavior when approaching the extremes (velocity 1 or 127) is the same as for the Gate.



♪ If your Note On velocity is high (close to 127), you won't hear much randomization at positive random levels.

- **Random** (the die symbol): This will apply fine-tuned random values to the 7 parameters on this page and create new sets of randomness without having to tweak any parameter at all.

To reset any change applied on the edit page, long-press the associated contextual button. Long-pressing the Die button resets all random values.

You leave the Random page by hitting the Back button.



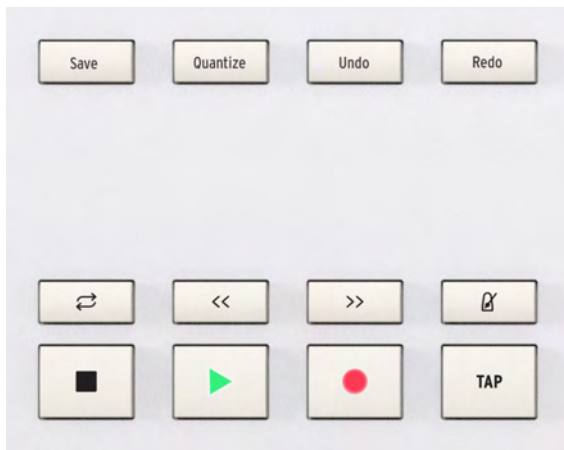
2.15. DAW Controls

One of the main features of KeyLab mk3 is its ability to remotely control your DAW (Digital Audio Workstation). When rehearsing, recording, and editing music and audio, it's easier to focus on the task at hand when the most important DAW controls are within easy reach.

There are a total of 12 buttons for DAW control. The bottom 8 buttons (Loop to Tap) are DAW specific, even if you're in an Arturia or User Program. That is, the Play button is always a Play button, even if you're creating a Multi Preset or performing another task.

When the correct settings have been made in KeyLab mk3 and your DAW, the supported DAWs will be automatically recognized. On top of that, KeyLab mk3 can control any DAW on the market thanks to the MCU and HUI protocols.

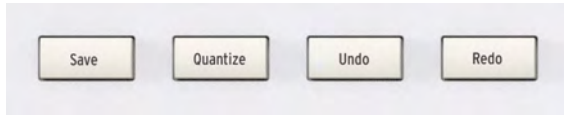
You enter DAW mode by pressing the **Prog** button and then the contextual button for **DAW**. This mode is required if you want a deep integration using the scripts written for the supported DAWs. DAW Control works in any of the Prog modes thanks to the MCU and HUI protocol.



These twelve buttons to the left of the Display are all DAW related, although Save, Undo and Redo can also be used in Arturia Software. The 12 buttons send control messages to your software, and they are designed to work conveniently with any DAW.

2.15.1. DAW Utility Controls

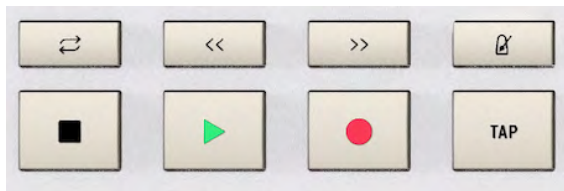
Using the industry standard Mackie HUI data language, KeyLab mk3 gives you direct access to the most frequently used commands in your recording software.



- **Save:** Saves your project.
- **Quantize:** Quantizes the selected MIDI clip/part.
- **Undo:** Reverses your last action, such as deleting a track or capturing a MIDI performance.
- **Redo:** Reverses your last Undo action.

2.15.2. DAW Transport Controls

The 8 lower DAW buttons put transport controls at your fingertips:



- **Loop:** Toggles the Loop function in your DAW on and off. The loop region is set within your software.
- **Rewind/Fast-forward:** Quickly jogs the playback cursor back and forth, letting you conveniently find specific points in your track while editing.
- **Metronome:** Toggles your DAW's metronome on and off.
- **Stop:** Stops playback. In some recording software, this will also return the playback cursor to the start of the track or where you last started Play.
- **Play/Pause:** Starts and pauses your track at the current position of the playback cursor in your DAW.
- **Record:** Arms the record function in your DAW. Hitting the Record button while the track is stopped will begin playback while recording. If the track is already playing, hitting Record will begin recording from the current playback cursor position.
- **Tap:** Tap Tempo to enter a BPM value.

The output from the DAW section can be toggled between MCU and HUI protocols within MIDI Control Center.



KeyLab mk3's compatibility with your chosen DAW will depend on how each manufacturer handles the MCU and HUI protocols. For more information, consult the KeyLab mk3 page on the Arturia website, or the documentation of your preferred DAW.

2.15.3. DAW Compatibility

KeyLab mk3 allows you to remotely control your DAW (Digital Audio Workstation).



Arturia worked on a deep integration of the KeyLab mk3 with these major DAWs:

- Ableton Live
- Apple Logic Pro
- Bitwig Studio
- Image-Line FL Studio
- Steinberg Cubase

If your DAW is not included in the list above, you can probably use one of these generic protocols for integration:

- Standard MCU
- Standard HUI

For further details about DAW mode, please refer to the [DAW chapter \[p.44\]](#) in this manual.

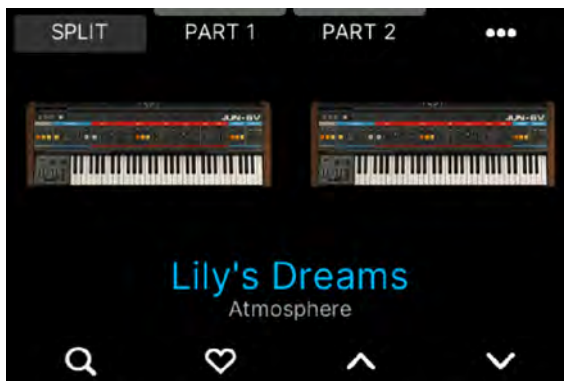
2.16. The Center Display and its Controls

Your main source of information when playing KeyLab mk3 will be presented in the big backlit Display. For most of the finer details and deep editing, the 8 Contextual Buttons, the Main Encoder and the Back button will become your best friends.



2.16.1. How Contextual Buttons Work

The 8 buttons around the Display are *contextual*. This means, that each buttons gets a specific function depending on what's being shown in the Display.



In the example above, the top left button will be used to set the Split Point, the second one selects Part 1, the third one Part 2 and so on.

2.16.2. The Main Encoder

The Main Encoder can perform various tasks.



- **Rotate:** When rotated clockwise or anticlockwise, different parameters in the Display will be selected.
- **Click:** You can press the Main Encoder to select a parameter for editing or turn things on and off.
- **Rotate:** When an item in the Display is selected, rotating the Encoder changes its value.
- **Click:** When a parameter has had its value changed, clicking the Encoder confirms the edit.



♪ When you are in DAW mode, the Main Encoder can be used as a "jog wheel" in some DAWs. In other words, it can be used to move the playback cursor in your recording software backward and forward, speeding up your workflow.

2.16.3. The Back Button

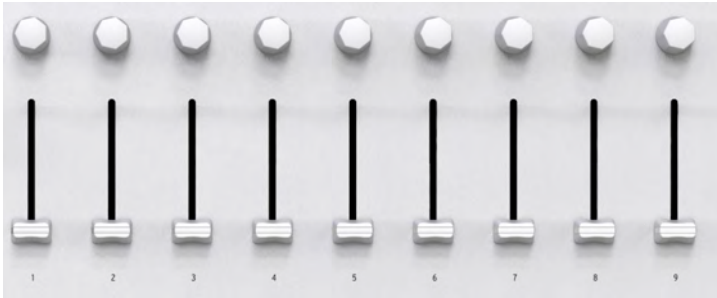
The Back button is essential when navigating KeyLab mk3.

After selecting a function or editing a parameter, the Back button takes you back, one step up for every button press.

The Back button also acts as a de-select button when editing parameters.

2.17. Encoders and Faders

The Encoders and Faders on the right side of the panel can be useful in so many ways.



- When working with Arturia instruments like **Analog Lab** and **V Collection**, you can add tons of life to your performance by tweaking Analog Lab parameters in realtime straight from KeyLab mk3.
- When using a **DAW**, you'll be able to control it remotely from KeyLab mk3 - not only with the DAW controls but also volume and pan in the DAW mixer.
- Using the Settings menu in KeyLab mk3 or the app MIDI Control Center, you can configure the Encoders and Faders on KeyLab mk3 to control virtually any parameter in **any MIDI setup**.

The Encoders and Faders are assigned to the Arturia instrument's *Macros*. Since you can assign multiple parameters to a Macro, you can get a lot of mileage out of twisting a single Encoder on KeyLab mk3. This is even more true if you own full versions of Arturia's V Collection instruments, which you can then open inside of Analog Lab V to map their internal parameters to Macros.



When Analog Lab is used as a standalone instrument, please make sure to select KeyLab mk3 as your MIDI Controller under the cogwheel in the upper right corner.

2.18. Keyboard

It's a keyboard with hammer-action keys and with velocity-, release velocity-, and pressure-sensitivity (channel aftertouch).



2.18.1. Changing the Feel of the Keyboard

We are all different. Some players like to hit the keys hard to reach the loudest velocities, some prefer a softer touch. Same thing with aftertouch, and fortunately these parameters can be adjusted to suit every musician.

2.19. Rear Panel Connection

The rear side of KeyLab mk3 contains connectivity of different kinds.



- **Sustain/Aux In:** Any standard sustain or on/off type pedal can be connected here. If it behaves unexpectedly ("backwards"), you can correct that by pressing the **Settings** button. Select **Pedal Calibration** and **Sustain (or Aux) Pedal Calibration**. These can be found under Settings → Global and also under Prog → long-press User → Settings → Pedals. With the pedal in its *up* position, press the Encoder to confirm. Then *hold down* the pedal and press again to confirm.
- **Expression:** Any standard expression pedal can be connected here. If it behaves unexpectedly ("backwards"), you can correct that by pressing the **Settings** button. Select **Pedal Calibration** and **Expression Pedal Calibration**. With the pedal in its *heel down* position, press the Encoder to confirm. Then put the pedal in the *toe down* position and press again to confirm.

More detailed information on using the above 3 connections can be found in the [User Mode \[p.47\]](#) and [Midi Control Center \[p.68\]](#) sections.

- **MIDI In:** This connector receives MIDI data from external devices, and also serves as a MIDI/USB converter for your DAW.
- **MIDI Out:** KeyLab mk3's MIDI Out connector will send USB and MIDI data to external devices, and can do so without a computer when powered with an optional power supply.
- **Power in:** If you'd like to use KeyLab mk3 without a computer attached, connect an optional 12V DC 1.0A power supply here.
- **USB-C:** When working with a DAW, use the USB-C port to connect KeyLab mk3 to your computer. This port provides both power, MIDI data, and control information.

3. ARTURIA PROGRAM

KeyLab mk3 has been designed to shine in many musical environments, and it is perfectly suited as a controller for the included Analog Lab software and in V Collection. From helping you select the perfect sound to allowing complete control over that sound, KeyLab mk3 and Arturia instruments make a powerful combination.

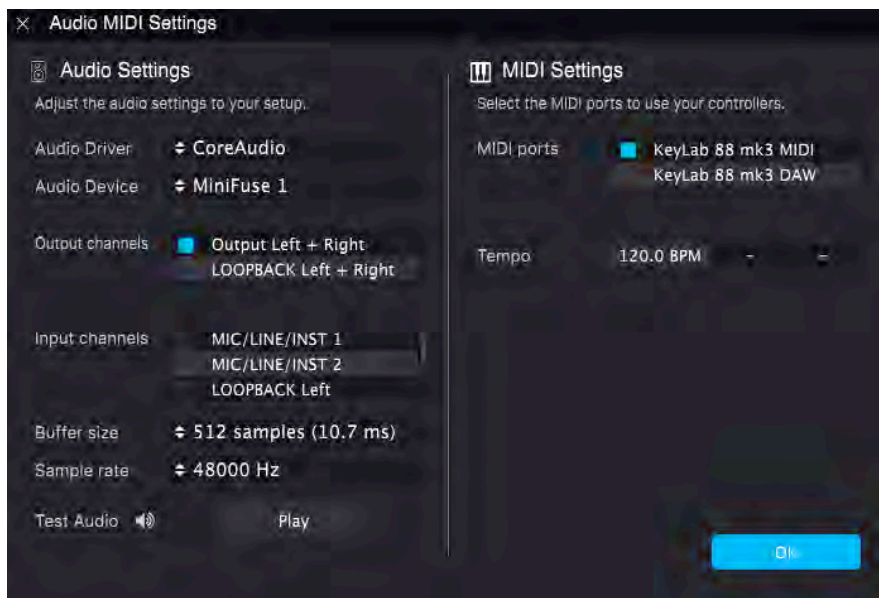
The focus of this chapter will be the features of KeyLab mk3, with occasional explanations of Analog Lab for your convenience. For in-depth information about Analog Lab, please consult the manual for that software.

3.1. Connecting to Analog Lab

Analog Lab and V Collection instruments can be used either in standalone mode (as an app) or within a DAW (Digital Audio Workstation).

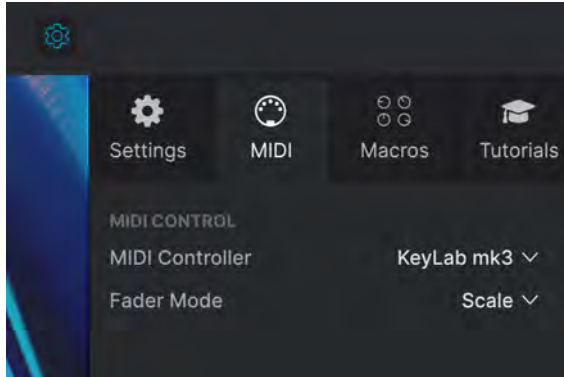
Before you can enjoy the close integration of KeyLab mk3 and Analog Lab, there are some initial conditions that must be met:

- Analog Lab needs to be downloaded, installed, and activated.
- Connect KeyLab mk3 to your computer via USB-C.
- Launch the Analog Lab application.
- Press the Prog button on KeyLab mk3 and select Arturia Program mode.
- Play a note on the keyboard. If Analog Lab does not respond, check its preferences and be sure KeyLab mk3 is selected in the **MIDI Devices** window as shown below.

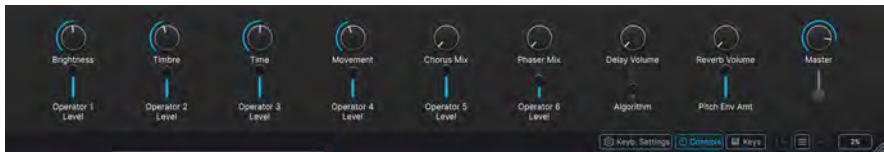


After this, every time you start Analog Lab it should connect to the KeyLab mk3 on its own. But if this is the first time you use Analog Lab with KeyLab mk3, you may also need to select KeyLab mk3 in the MIDI Controller settings.

To access these settings, click the **Gear** icon on the right of Analog Lab, then click the **MIDI** tab and select "KeyLab mk3". This will load the correct mapping configuration for your keyboard.



To see how your keyboard's controls are mapped to software parameters in Analog Lab, click the **Controls** button in the bottom right of the window.



If you've met the conditions listed above, let's begin!

i When in DAW mode, you can switch to Arturia mode and do everything described in this chapter, if the instrument assigned to the current track is Analog Lab. The transport section will continue to function as they do in DAW mode. But keep in mind that Track selection via the main encoder will not work. To select different tracks, switch back into DAW mode.

i When in DAW Mode, you can jump to Arturia Program mode easily by clicking the **Main Encoder**. To go back to DAW Mode, press the **Back** button.

3.1.1. Selecting Analog Lab Presets

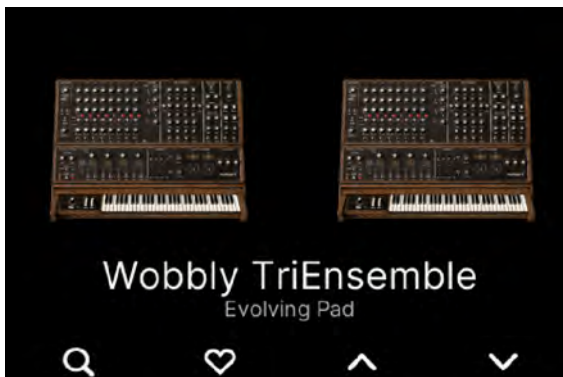
After everything has been setup as described above, the first thing you should see in the KeyLab mk3 display is the image and the name of an Analog Lab Preset - the same Preset as on your computer screen.



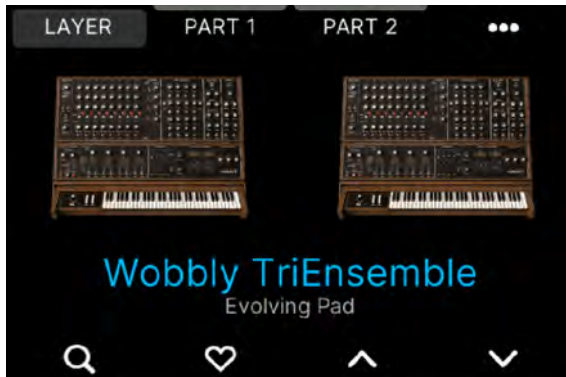
Playing the keyboard, you should hear the selected Preset.

To select another Preset in Analog Lab, rotate the Main Encoder and press to load Preset.


When a Preset is focused (but not yet loaded), the Preset title will be in white.



A selected Preset will be written in blue.

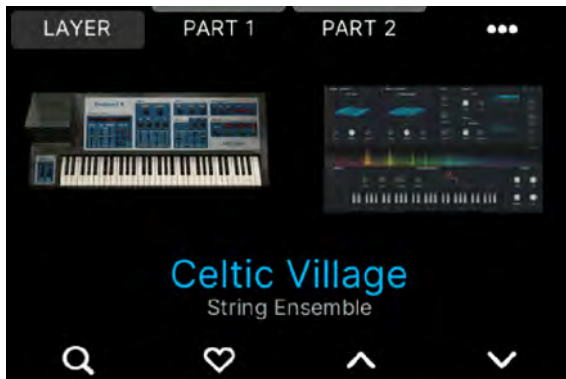


Alternatively, you can press the 2 contextual buttons (the up and down arrows) to go to the previous or next Preset. Please note, that the new Preset will be loaded immediately; no need to press anything to confirm.

 When selecting a Preset in Analog Lab, the same Preset will be seen in the KeyLab mk3 screen. Analog Lab and KeyLab mk3 are always 'in sync'.

3.2. Single and Multi Presets

Analog Lab offers two kinds of Presets: Singles and Multis, that is Presets consisting of either one or two Instruments.

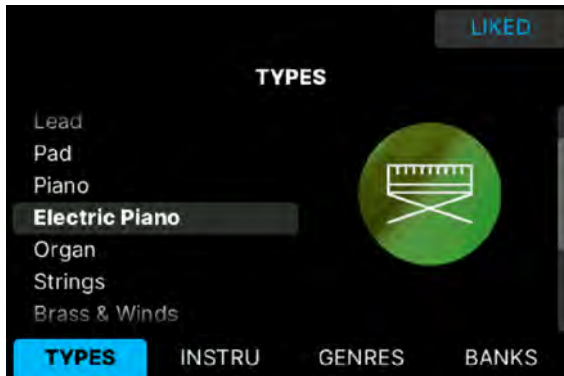


As the image above shows you, there are two parts in this Preset. You can, at any time, turn a Single preset into a Multi and vice versa. You can also exchange one of the Instruments in a Multi, if you wish.

3.2.1. Filtering Presets

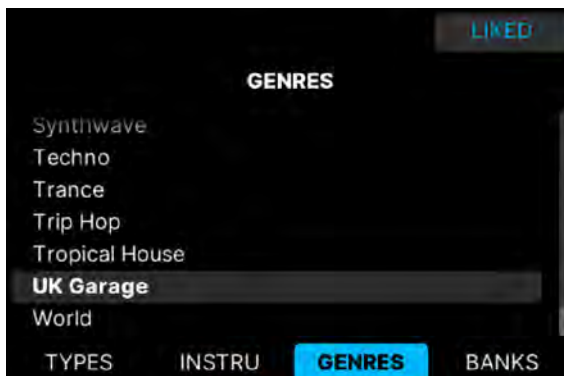
With **Arturia Program** mode selected, the center section and the Filter buttons work together to streamline the process of selecting presets.

There are times during the creative process when you know the type of sound you want: an acoustic piano, a lead, or a sequence, for example. Press the contextual button with the **magnifying glass** to bring out the Filter page.



Presets can be filtered by 5 categories:

- **Type:** These can be Bass, Piano, Strings, et cetera. After selecting a Type, you can navigate through numerous Sub-types.
- **Instruments:** Korg MS-20, Piano, Vocoder or any of Arturia's huge collection of Instruments.
- **Genres:** Sort by Genres like House, Latin, or Synthwave.



- **Banks:** Factory Sounds and other Banks you may have purchased in the Arturia Store are listed here.
- **Liked:** Presets you find especially useful can be marked with a Heart symbol. You may want to filter only those or use Liked in conjunction with any combination of filters.

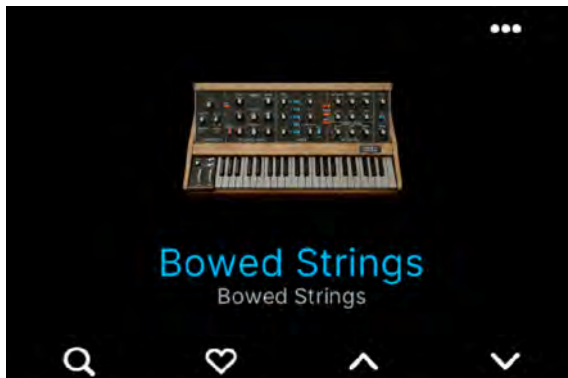
Functionality here is simple. By selecting an item in any of the 5 categories listed above, you'll be taken back to the Preset selection page. Next time you turn the Wheel or press the Up and Down buttons, you'll only see Presets in the chosen category.



As always with Multi Presets, there are separate Filters for Part 1 and 2.

3.2.2. The Edit Presets Page

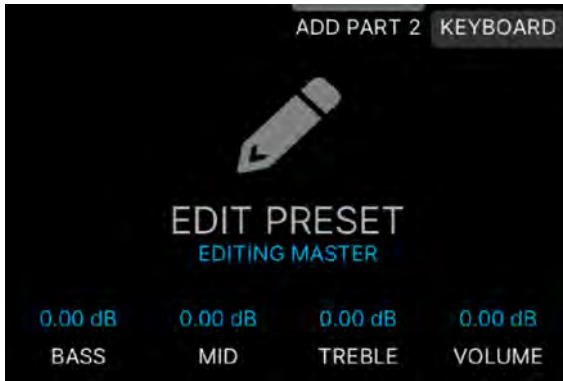
If you're not there already, go to the Preset Edit page by pressing **Prog**, then **Arturia**. Select a Preset to edit.



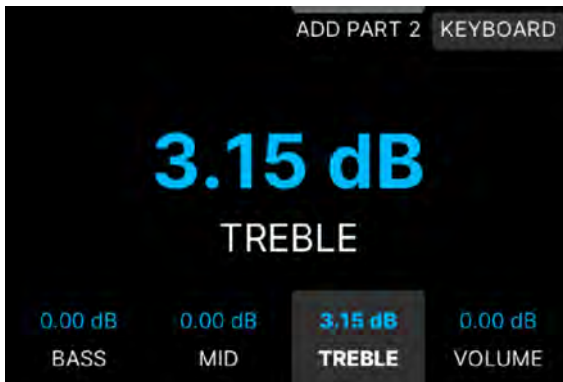
Then press the **...** button in the upper right corner. You may have to select Part 1 or Part 2 here.

3.2.3. Edit Preset

Click on Edit Preset (•••). The first page you'll land on lets you set the EQ and Volume for a Preset.



As usual, press the button nearest the parameter you want to edit and turn the Main Encoder to adjust. You don't even have to press the Main Encoder to confirm your edits.



♪ The easiest way to reset a value to its default setting is to long-press the button next to the parameter.

3.2.4. Edit Parts in a Multi Preset

Selecting **Part 1** or **Part 2** in a Multi Preset gives you further options.



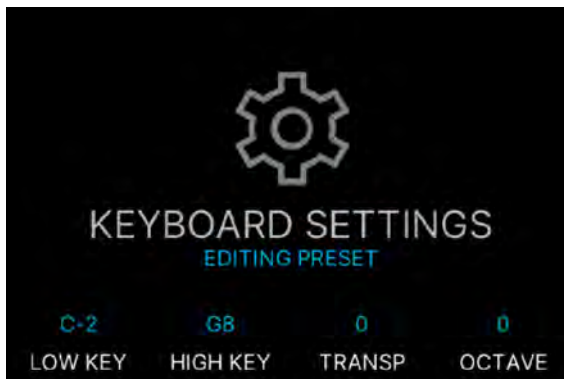
- **Replace:** Here you can replace the current Instrument with another one.
- **Active:** You may want to mute one Instrument in a Multi Preset.
- **Pan:** Place the output of the Instrument in the stereo field. This is mostly useful in Multis. 0.500 is center, 0.000 is fully left, and 1.000 is fully right.
- **Volume:** Set the overall output Volume to match other Presets.



As always with **Multi Presets**, there are separate edit pages for Part 1 and 2.

3.2.5. Edit Keyboard Settings

To edit Keyboard Settings, select a Preset. Press the button next to the **•••** symbol and select **Keyboard Settings**.



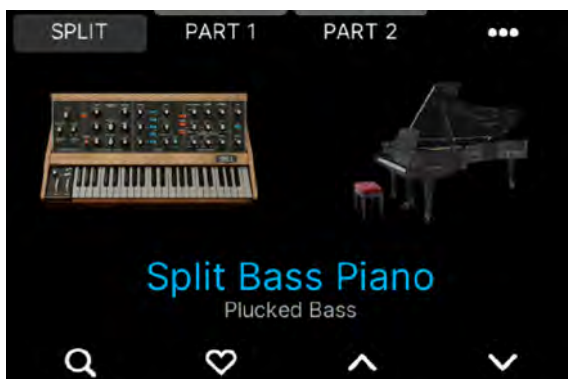
- **Low Key:** Set the lower limit of the note range. For reference, the lowest C on the keyboard is C-2.
- **High Key:** Set the upper limit of the note range. For reference, the highest note on the keyboard is G8.
- **Transpose:** Transpose the current Part up and down in semitones.
- **Octave:** Transpose the current Part up and down in octaves.

As always, you can reset any edit by long-pressing the corresponding parameter button.

i MIDI note numbers can be somewhat arbitrary. One example is transposing. If you press the **Oct+** once, the lowest note on your keyboard will still be C1, but it will trigger C2 in whatever sound module you're using.

3.2.6. The Idea Behind Multis

When using KeyLab mk3 with Analog Lab, you will notice that several Presets are Multis, that is, they consist of two sounds.



A Multi Preset can have many uses. When layering, two similar sounds (like two pads or two organs) or supplementary sounds (like a piano and a Rhodes) may be played in unison across the keyboard, panned left and right for that full sound. A Split may consist of a bass plus a brass sound with a suitable split point.

3.2.7. Creating a Multi Preset

First, load a Single Preset that uses an Instrument that will make up one Part of your new Multi.

i There's a good reason for selecting a Preset that uses one of the sounds in your planned Multi as a starting point: A number of suitable Effects and Macros are already in place.

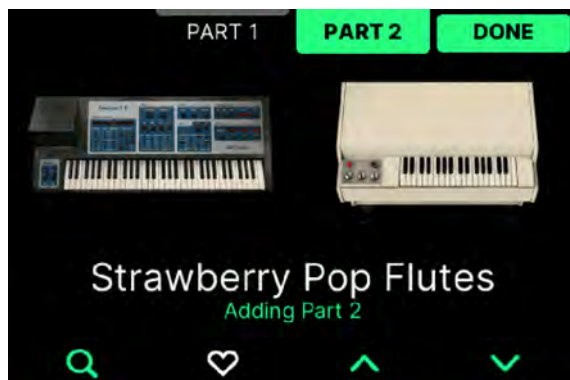
Next, press the **...** button and then go to **Add Part 2**. Here you can add a second Part, thus turning a Single Preset into a **Multi Preset**. You will see a second, identical Instrument next to the first one.



i All editing is identical to Parts 1 and 2 hereafter, so everything described here is applicable to any Part.

Press **Part 1** (or 2). You can now rotate the Main Encoder to select another Instrument for this Part. Click on Main Encoder to confirm. You may also use the Up and Down Arrows to locate and try out other Instruments. The Filters will probably make your search easier.

When you've decided on a suitable combo, press **Done** to confirm. This will take you back to the previous page, which now also includes a **Split** or **Layer** button.

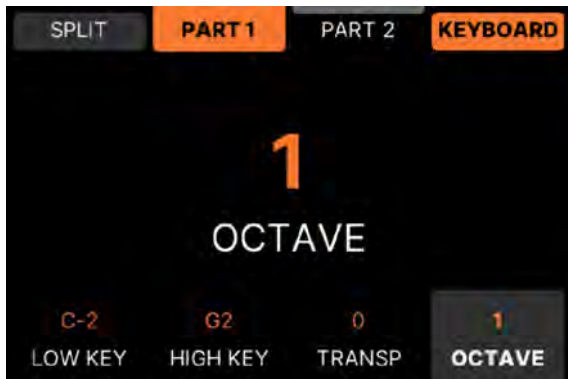


i When editing a Multi Preset, screen text, contextual buttons and the Transpose and Octave buttons will change color depending on what Part you're editing - orange for Part 1 and green for Part 2.

Your newly created Multi consists of two layered sounds. If you'd rather have a Split Preset, please read the next section.

3.2.7.1. Turning a Layered Multi Into a Split

Using a Layered Multi as a starting point, you can turn it into a Split Preset by long-pressing the Split button in the upper left corner and pressing a key.



In this Multi, Part 1 plays up to G2 and is Transposed one octave up

The four lower buttons set the note range, transpose, and octave values for the Part your currently editing.



Turning a Split Multi into a Layered Multi involves the same key range editing as described above.

3.2.7.2. Setting Split Point the Easy Way

The simplest way to create and set a split point is to hold one of the Part buttons and play a key on the keyboard.

3.2.7.3. Creative Split Features

The way Splits are organized in KeyLab mk3, allows for some creative thinking. The two Instruments are not just limited to a common split point; *any Part can have any keyboard range.*

- **Example 1:** In a Multi consisting of a bass and a piano, the bass can play up to C3 while the Piano covers the entire range.
- **Example 2:** An organ + lead multi can use the entire keyboard for the organ with the lead sound playing only the top 3 octaves.
- **Example 3:** A Multi with a Rhodes covering the full range can have a bell sound on G#5 only.



You can quickly reset any parameter to default by long-pressing the corresponding button.

3.2.7.4. Editing a Multi Preset

Using a Multi Preset as a starting point, pressing the **•••** button takes you to the Edit Preset page.



Split. Long-press this button and play a key to set a Split Point.

Part 1/Part 2. These two pages are identical. Here you can **Replace** a part, mute or unmute it by pressing **Active**, and adjust **Pan** and **Volume**. It lets you replace the Instrument for any Part. Just select Part 1 or 2 and press the Main Encoder.



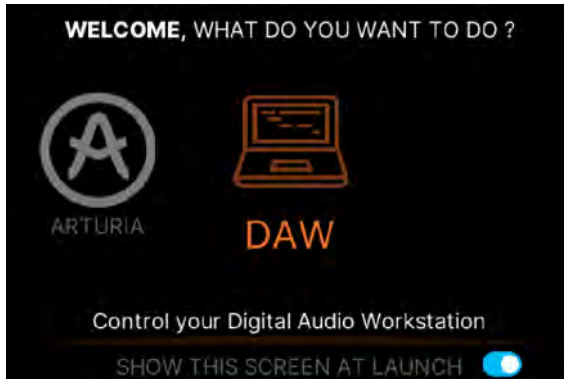
When reviewing Instruments for replacement, do **not** use the Up and Down arrows to audition new sounds. This will load another Preset, and that's probably not what you want at this stage. Instead, always use the Main Encoder + click to check out replacement Instruments.

Keyboard: Here you can set the note range and Transpose or shift Octave for each Part.

4. DAW PROGRAM

One of the great strengths of KeyLab mk3 is its ability to control your DAW (Digital Audio Workstation). First you must enter DAW Program.

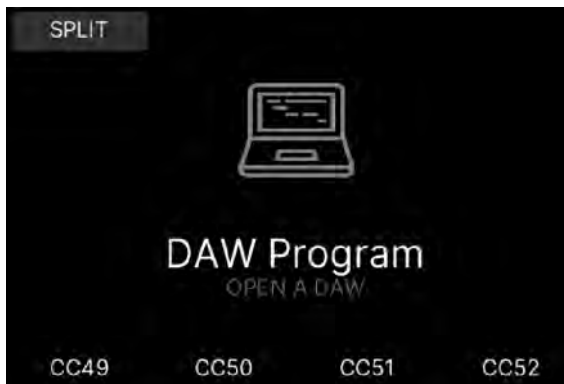
When you power up KeyLab mk3, you'll be given 3 options. One of them is DAW Program. Rotate the Main Encoder and press it to enter.



If KeyLab mk3 is already running, press the Prog button on the left side and then select DAW (by pressing the contextual button above the Display).

4.1. An Overview of DAW Program

When KeyLab mk3 is in DAW Mode, all three Modes coexist (Arturia, DAW, and User), and you may switch between them freely. Some DAW mode functions will not be available if you switch modes, though. For example, selecting tracks with the Main Encoder won't work; the main encoder is busy doing other things in Arturia Mode and User Mode.



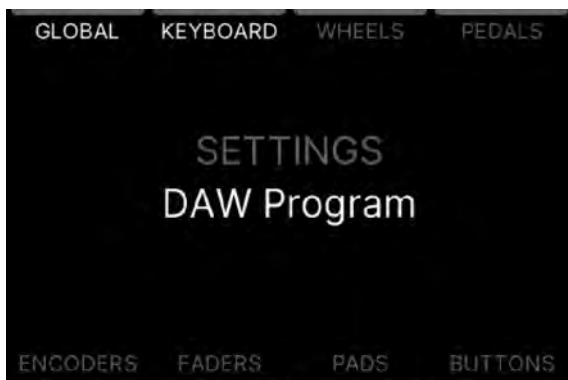
However, any DAW-specific KeyLab mk3 controls not being used by Analog Lab mode will still fulfill their DAW mode functions. For example, the DAW Commands buttons will continue to perform the Track and Global functions of the selected DAW preset.

If you switch to User mode, the DAW Commands buttons will perform the functions that were assigned to them in the current User Preset. These may still be DAW commands, or they may be different MIDI assignments, depending on how you've configured the buttons in **MIDI Control Center**.

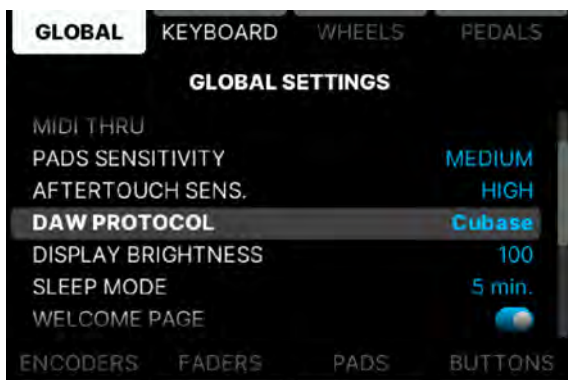
 The Transport buttons perform the same function no matter which of the three main modes is selected (Arturia, DAW, or User).

4.2. DAW preset selection

If not in DAW Mode, first press the Prog button. **Long-press** the DAW mode button to enter the DAW Settings screen.



Next, press Global and scroll through the list to find the name of your DAW.



Click the Main Encoder to select that DAW Protocol. Now the features of KeyLab mk3 will be reconfigured to match the most important functions of your DAW.



If your DAW isn't listed, its compatibility with KeyLab mk3 depends on how your DAW handles the MCU and HUI protocols. For more information, consult the documentation of the DAW you are using.

4.2.1. List of Supported DAWs

KeyLab mk3 has Presets for these DAWs:

- **Ableton Live**
- **Apple Logic Pro**
- **Bitwig Studio**
- **Image-Line FL Studio**
- **Steinberg Cubase**

If your DAW is not listed above, you can use any of these 2 protocols:

- **Standard MCU**
- **Standard HUI**

4.2.2. Preparing your DAW

We have put together dedicated DAW integration guides for each DAW that can be downloaded from our [Downloads and Manuals page](#), or from the Resources tab of the KeyLab mk3 page.

Make sure to check them out to get the most out of your KeyLab mk3.

5. USER PROGRAM

5.1. General concept

User Mode is where you can edit your personal global controller keyboard settings. Almost anything in KeyLab mk3 can be adjusted to your taste in a User Program.

User Mode lets you create specific User Programs for different jobs - recording, live gigs, rehearsals, education, experimenting and so on.

5.2. User Program Selection

You enter User Mode by tapping the Prog button.



This page will look different depending on how many User Programs that have been created.

You can select User Program in 3 ways.

- By tapping the appropriate contextual button.
- By pressing the corresponding Pad.
- When in any other mode, by holding the Prog button and pressing a Pad 3-8 (depending on how many User Programs you've created).

5.3. Managing a User Program

The default User view looks like this.



From here you'll be able to create a Multi setup, where you can play two sound modules in either split or layered mode. You can also name this User Program and dedicate the four buttons at the bottom to whatever function you want. Plus so much more!

5.4. Editing a User Program

Pressing the Split button activates the 2 MIDI Parts. In this mode, the encoders and faders on the right of KeyLab mk3 control either Part 1 or Part 2 in a Multi.

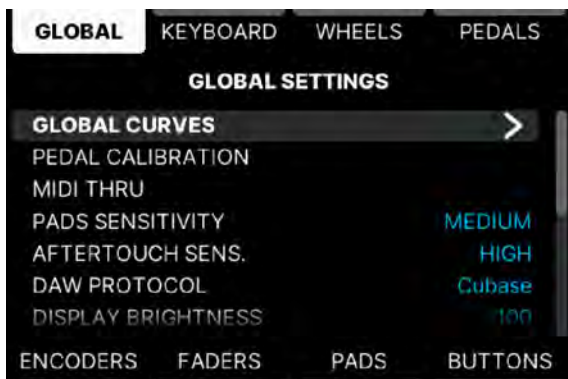
The color coding is a big help here. With Analog Lab in Explore or Edit mode, orange denotes Part 1 and green denotes Part 2.



The 3 horizontal dots (•••) lead to an overview page where you can edit the settings for Part 1 (orange) and Part 2 (green).

5.4.1. User Global Settings

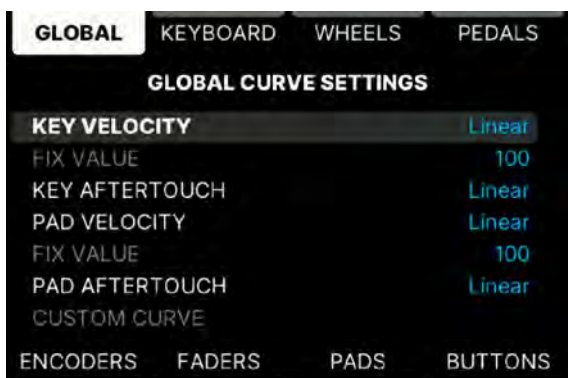
The Global settings in KeyLab mk3 are ... global! The settings you make here are identical for all Programs, be they Arturia, DAW or User.



You can reach this page by pressing the Settings button and then selecting Global.

5.4.1.1. Global Curves

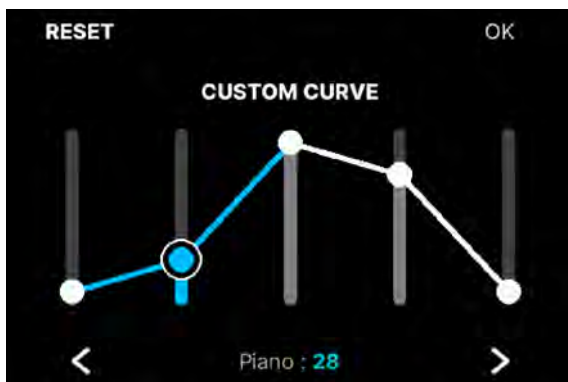
Global Curves offers Velocity and Aftertouch editing for Keyboard and Pads.



Press the Main Encoder to select Key Velocity. There are 5 different curves:

- **Linear:** Playing a key softly sends out a low velocity value, play harder and KeyLab mk3 will output higher velocity. "What you play is what you get".
- **Logarithmic:** Going from soft to a little louder results in a much louder sound. This curve rises fast and flattens out at higher velocities.
- **Exponential:** The opposite of logarithmic. An exponential curve changes slowly at first, but then the rate of change speeds up.
- **Fixed:** No velocity sensitivity at all. Set the fixed value in the row below.
- **Custom:** You can freely edit the velocity response in the **Custom Editor** at the bottom of this page. Want to try some inverted velocity?

- **Key Aftertouch, Pad Velocity, and Pad Aftertouch** can be edited in a similar fashion, except there is no Fixed parameter for Aftertouch.
- **Custom Curve:** This is the editor for the Custom velocity option. It can only be accessed if Keyboard or Pad velocity or Aftertouch have been set to Custom. Use the Wheel to edit the levels and the arrows to select band. Reset to go back to default value and OK to confirm changes.



You can get really creative in the Custom Curve editor

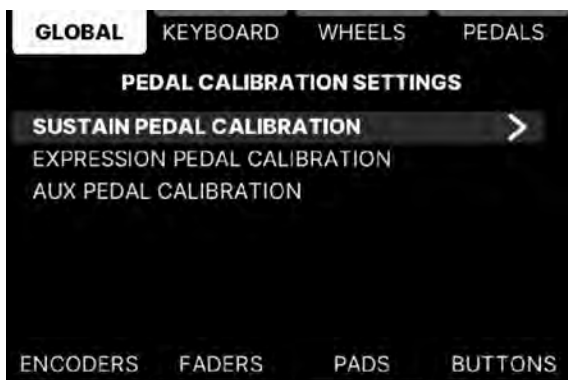
Press the Back button to go back to the Global Settings page.

5.4.1.2. Pedal Calibration

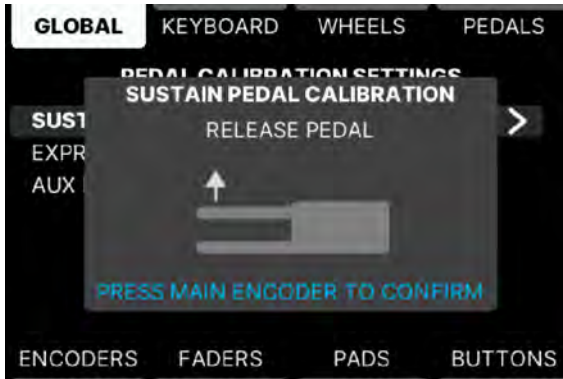
There is no global standard for how *switch* and *continuous pedals* are supposed to behave. Fortunately, KeyLab mk3 can correct any mismatch.

This page can also be accessed via the Pedals tab.

First connect your pedal(s). Then scroll to **Pedal Calibration** and follow the instructions.



- **Sustain Pedal Calibration:** If your sustain or on/off type pedal behaves unexpectedly (“backwards”), correct that here. With the pedal in its *up* position, press the Encoder to confirm. Then *hold down* the pedal and press again to confirm.



- **Expression Pedal Calibration:** If your expression pedal behaves unexpectedly (“backwards”), correct that here. With the pedal in its *heel down* position, press the Encoder to confirm. Then put the pedal in the *toe down* position and press again to confirm.
- **Aux Pedal Calibration:** A footswitch or a continuously variable pedal can be used with the Aux pedal input. To calibrate it, see the instructions above.



Any pedal input at the rear can accept any type of pedal – footswitch or continuously variable.

5.4.1.3. MIDI Thru

These settings determine whether data will be passed between the MIDI and USB connectors in both directions, MIDI In to MIDI Out, only one direction, or not at all.



- **MIDI In (DIN) to USB:** When set to On, data received at the physical MIDI In connector will be passed over USB to your DAW or another USB device.
- **USB to MIDI Out (DIN):** When set to On, data received via USB will be sent to external devices via the physical MIDI Out connector.
- **MIDI In (DIN) to MIDI Out (DIN):** When On, the MIDI Out will function as a MIDI Out **and** a MIDI Thru port.
- **Apply MIDI FX:** You can select if the MIDI effects (Hold, Chord, Scale, and Arpeggiator) data will be passed on to the MIDI Out connector or not. This applies to all MIDI Thru settings.

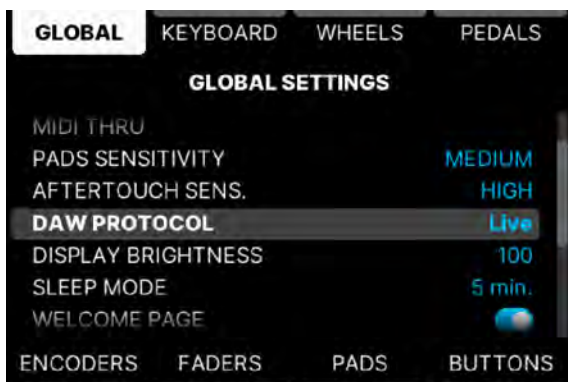
5.4.1.4. Pads Sensitivity

There are 3 Pad Sensitivity settings - High, Medium, or Low. Adjust to suit you playing style.

5.4.1.5. Aftertouch Sensitivity

Adjust sensitivity to High, Medium, or Low - any setting you feel comfortable with.

5.4.1.6. DAW Protocol



DAW Control can be especially tailored for this selection of DAWs:

- **Ableton Live**
- **Apple Logic Pro**
- **Bitwig Studio**
- **Image-Line FL Studio**
- **Steinberg Cubase**

DAW Control can also be generic (suitable for all DAWs).

- **Standard MCU**
- **Standard HUI**

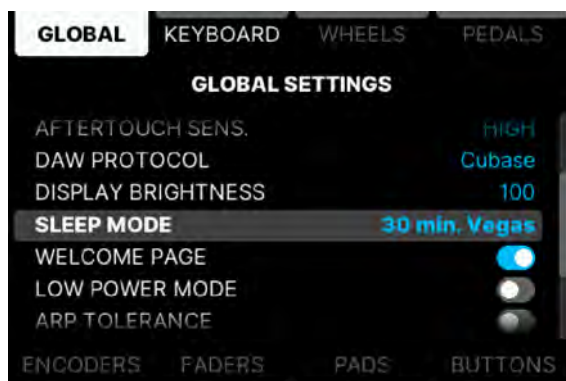
Select the DAW you're using for best compatibility. If your DAW is not in the preset list, it is probably compatible with either the MCU or HUI preset. Please refer to the user guide for your DAW to see which of the two protocols is best to use.

5.4.1.7. Display Brightness


Adjust the brightness of the Display to whatever suits your eyes.

5.4.1.8. Sleep Mode

If left idle, KeyLab mk3 will go into sleep mode, similar to a computer screensaver. All controls will go dark. You can set the time before that happens here.



The **Vegas Mode** is a special mode where the buttons and pads will cycle through a rainbow of colors.

 The screen will always be darkened after 5 minutes of inactivity, whatever time you've selected. This is to protect the screen burn-in.

5.4.1.9. Welcome Page

When you power up KeyLab mk3, it will show a Welcome Page where you can decide to go into User Mode, Arturia Mode, or DAW Mode.

If you find this page helpful, leave it on. If you'd rather skip this page at every startup, turn it off here, and the last used User Program will load at next startup.

5.4.1.10. Low Power Mode

You can activate Low Power Mode. This will reduce the brightness of the Pad and button lights by 50 %. This mode is only accessible when KeyLab mk3 is powered by a PSU.

5.4.1.11. Arp Tolerance

When KeyLab mk3 is set to External Clock and not receiving any clock signal, or when set to an internal clock, a Tolerance will be added between 2 sets of notes.

5.4.1.12. Factory Reset

If you want to go back to the default settings of KeyLab mk3, press here. You'll be taken to a page where you can accept or decline.

5.4.1.13. Firmware

Here's a readout of the current firmware version number in your Keylab mk3. Updates are expected to happen, and updating can be done from Analog Lab or the MIDI Control Center app.

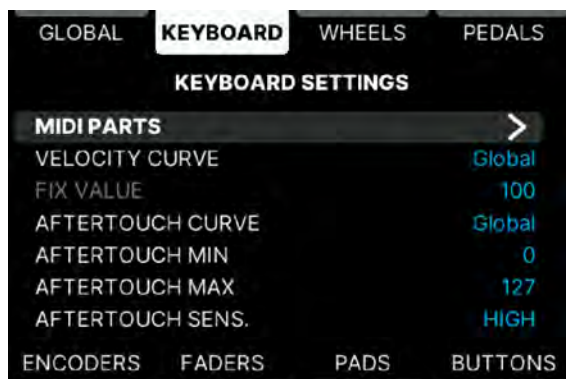
5.4.1.14. Serial Number and Unlock Code

Be sure to register your KeyLab mk3 as soon as possible! Your serial number and unlock code are written here, and also on a sticker on the bottom panel and on the KeyLab mk3 packaging.

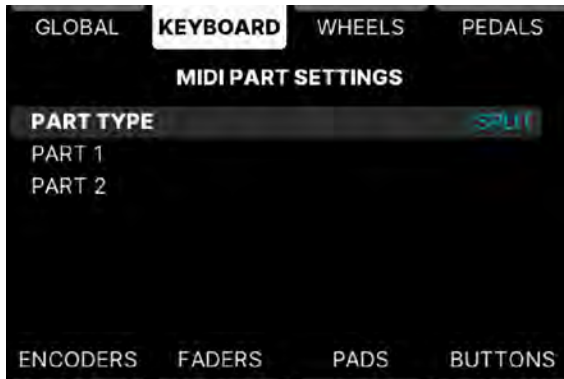
These numbers are required during the online registration process. You may want to record these elsewhere or take a photo of the sticker in case it becomes damaged or your instrument gets stolen.

5.4.2. Keyboard Settings

This section focuses on parameters concerning the keyboard and MIDI Parts settings.



5.4.2.1. MIDI Parts



- **Part Type:** Select whether KeyLab mk3 should default to Split or Layered Mode when you create a Multi Preset.

5.4.3. Velocity Curve

The velocity curve in a User Program can be set to follow the Global setting or be specific for every User Program.

For more details, please refer to the [Global Curves \[p.49\]](#) section.

5.4.4. Aftertouch Curve

The aftertouch curve in a User Program can be set to follow the Global setting or be specific for every User Program.

For more details, please refer to the [Global Curves \[p.49\]](#) section.

5.4.5. Aftertouch Minimum Value

Here you can set the minimum value to be sent via aftertouch.

5.4.6. Aftertouch Maximum Value

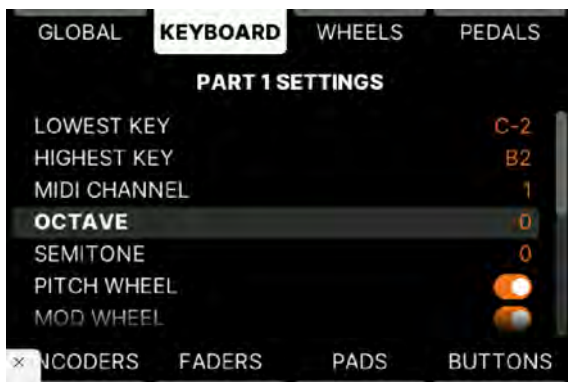
The maximum value sent via aftertouch can be set here.

5.4.7. Aftertouch Sensitivity

Adjust aftertouch sensitivity to suit your playing style.

5.4.7.1. Part 1/2 Settings

These two edit pages are identical. Select the Part you want to edit.



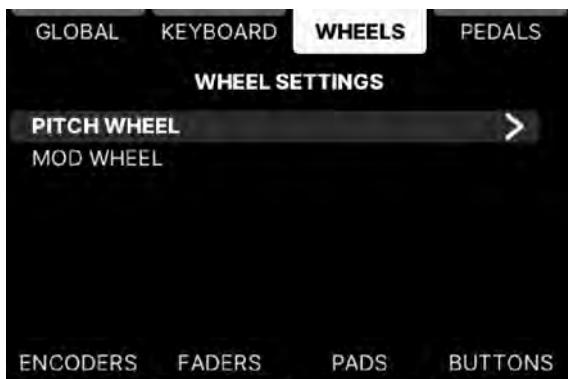
Here you can set what **Note Range**, **MIDI Channel**, **Octave**, and **Semitone** (Transpose) values that KeyLab mk3 defaults to when you create Presets.

Pitch and **Mod Wheel**, **Aftertouch**, **Sustain**, **Expression**, and **Aux Pedals** can be active by default too.


Finally, you can set the default state of the MIDI effects (**Hold**, **Chord**, **Arp**, and **Scale**).

5.4.8. Wheels Settings in User Program

Pitch Wheel and Modulation Wheel behavior is specified on this page. You can access it by pressing Settings followed by Wheels.



- **Pitch Wheel:** Select what MIDI channel this Wheel transmits on and on what Parts the Wheel should be active: Selected Part, Both, Part 1 or 2 only, or None.
- **Mod Wheel:** Like for the Pitch Wheel (above), set MIDI channel and Part behavior here. Type can be set to Off, Control (sending Modulation or any MIDI Control Change number), and RPN/NRPN. The range for RPN and NRPN can also be set.

 The encoders have the option to transmit Registered Parameter Numbers (RPN) or Non-Registered Parameter Numbers (NRPN). These are numbers that can be used by various manufacturers to allow their proprietary parameters to be controlled by external devices. Refer to the documentation of the target instrument to see if it can respond appropriately to these commands.


5.4.9. Pedals Settings in User Program

When in a User Program, you can reach this page by pressing Settings followed by Pedals.

Set the behavior of connected Sustain, Expression, and Aux pedals.

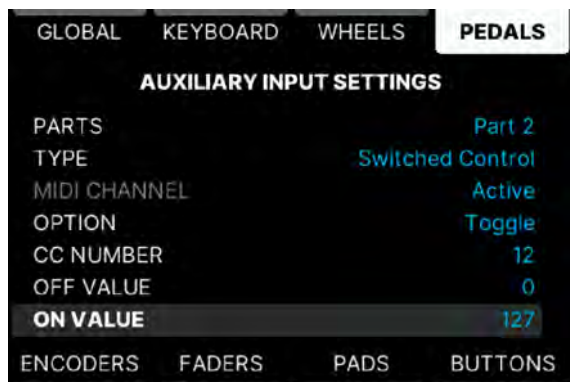
5.4.9.1. Pedal Calibration

Please refer to the [Pedal Calibration \[p.50\]](#) section of this manual.

 Any pedal input at the rear can accept any type of pedal - footswitch or continuously variable.

5.4.9.2. Edit Sustain/Exp/Aux Pedal Details

All 3 pedal inputs for external pedals can perform any pedal task. Example: While it's convenient to plug your sustain pedal into the Sustain input, you are perfectly free to use a continuous controller pedal here.



- **Parts:** A pedal can be assigned to Part 1, Part 2, Part 1+2 or no Part.
- **Type:** Can be Off, (Continuous) Control, Switch, Note, or Program Change.
- **MIDI Channel:** Select MIDI channel here.

Depending on what Control Type is selected, there are settings for the following parameters.

- **CC Number + Min and Max Values:** Choose what MIDI CC to transmit and its range.
- **Option:** Can be set to Gate or Toggle.
- **Note:** Select a MIDI note.
- **Program Number + Bank LSB/MSB:** Set the MIDI Program number and LSB/MSB the pedal will send when activated.

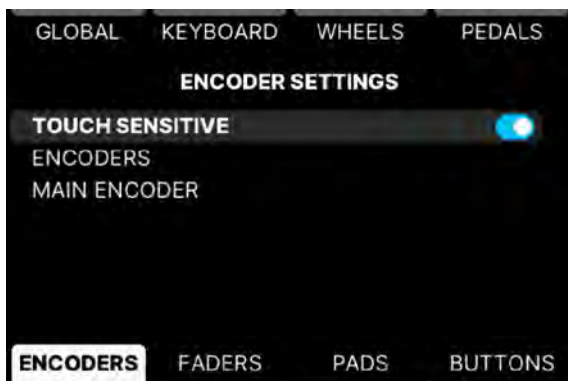
i **Bank LSB:** Defines the Bank Select value for Least Significant Byte (MIDI CC# 32) that the pedal will send when activated. Enter a value between 0 and 127 in the fields below. Not all devices respond to Bank LSB, so consult the documentation of the hardware or software instrument you're using.

i **Bank MSB:** Defines the Bank Select value for Most Significant Byte (MIDI CC# 0) that the pedal will send when activated. Enter a value between 0 and 127 in the fields below. Not all devices respond to Bank MSB, so consult the documentation of the hardware or software instrument you want to control.

5.4.10. Encoders Settings in User Program

The 9 Encoders and 9 Faders on the right side of KeyLab mk3 are your best friends when you control remote sound modules, real or virtual.

You reach this page by pressing Settings followed by Encoders.



5.4.10.1. Touch Sensitive

The Encoders are touch-sensitive, meaning they will be able to display useful information when touched (without being rotated). With touch sensitivity **active**, the Display will show the current name of the parameter, its value, and the position of the control.

To avoid confusion, Touch Sensitivity will not happen when you're editing a menu.

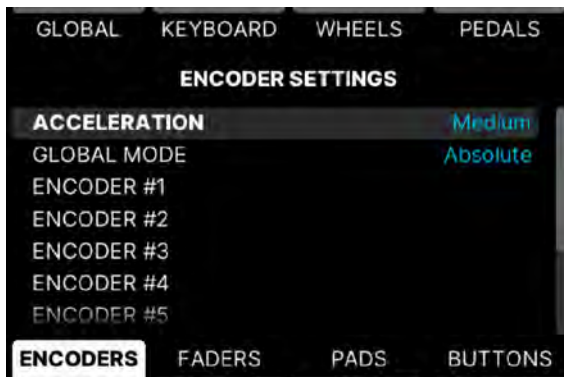
5.4.10.2. Editing Encoders

- **Acceleration:** Sets how fast values are changed when you turn a controller - slow, medium, or fast. This parameter is global for all 9 Encoders.
- **Global Mode:** These are the modes for the Encoders.
 - **Absolute:** The Encoder sends a value between 0 and 127. When KeyLab mk3 boots, the encoder value is initialized to 0. Turning the Encoder clockwise increases the value if it's less than 127. Turning the Encoder counter-clockwise will decrease the value if it is higher than 0.
 - **Relative Main:** The Encoder sends a value corresponding to a position change compared to last known position: +1, +2, -1, or -2 for instance. Technically, the 0 is coded by the value 64, so a change of +1 will result in a value of 65. Following this logic, a change of -2 will give a message with the value 62.
 - **Relative Alt 1:** This is identical to *Relative Main* but coded in 7-bits Two's complement. 0 and the positive values are natural and negative values are 127 for -1, 126 for -2, 125 for -3 et cetera.
 - **Relative Alt 2:** Same coding as *Relative Main* but centered around 16 instead of 64. The 0 is coded by the value 16. A change of +1 will send a value of 17, and a change of -2 will give a message with the value 14.

5.4.10.3. Individual Encoder Settings

There is a clever shortcut that lets you reach the right page for every Encoder and Fader. Simply long-press Settings and touch any Encoder or Fader.

There are 9 identical slots for editing each Encoder individually.



- **Name:** Give this Encoder a suitable name.
- **Type:** Off, Control, or RPN/NRPN.
- **CC Number/Option:** Depending on if the previous entry is set to CC Number or RPN/NRPN, you can set MIDI Control Change number or select RPN or NRPN here.



♪ RPN and NRPN are explained [here \[p.56\]](#).

- **MIDI Channel:** Set MIDI channel.
- **Mode:** These are the modes for the Encoders.
 - **Global:** Uses the Global setting. This can be overridden by selecting on of the modes below.
 - **Absolute:** The Encoder sends a value between 0 and 127. When KeyLab mk3 boots, the encoder value is initialized to 0. Turning the Encoder clockwise increases the value if it's less than 127. Turning the Encoder counter-clockwise will decrease the value if it is higher than 0.
 - **Relative Main:** The Encoder sends a value corresponding to a position change compared to last known position: +1, +2, -1, or -2 for instance. Technically, the 0 is coded by the value 64, so a change of +1 will result in a value of 65. Following this logic, a change of -2 will give a message with the value 62.
 - **Relative Alt 1:** This is identical to *Relative Main* but coded in 7-bits Two's complement. 0 and the positive values are natural and negative values are 127 for -1, 126 for -2, 125 for -3 et cetera.
 - **Relative Alt 2:** Same coding as *Relative Main* but centered around 16 instead of 64. The 0 is coded by the value 16. A change of +1 will send a value of 17, and a change of -2 will give a message with the value 14.
- **Min/Max Value:** When Type is Control, you can set the MIDI CC range here.
or
- **MSB/LSB:** When Type is RPN/NRPN, you can set LSB and MSB values here.



♪ LSB and MSB are explained [here \[p.57\]](#).

5.4.10.4. Default Values for Encoders

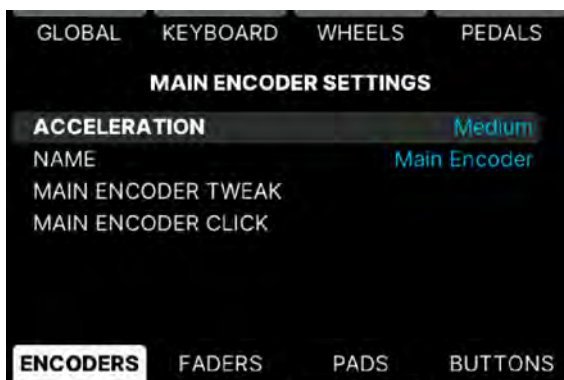
By default, Encoders 1-9 have these CC (Control Change) values when you're in a User Program:

Encoder	CC
1	74
2	71
3	76
4	77
5	93
6	18
7	19
8	16
9	17

5.4.10.5. Main Encoder

Acceleration time and Name for the Main Encoder can be edited here.

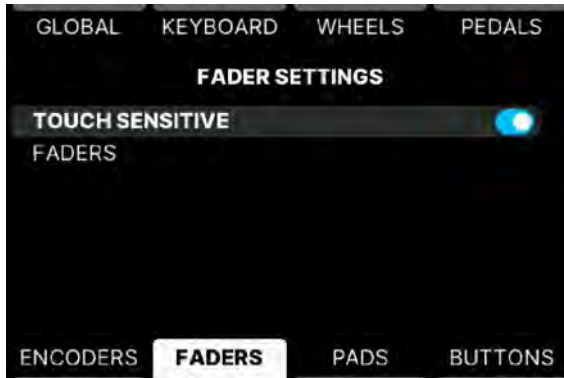
There is a clever shortcut that lets you reach the Main Encoder click and tweak Settings. Simply long-press Settings and click or turn the Encoder



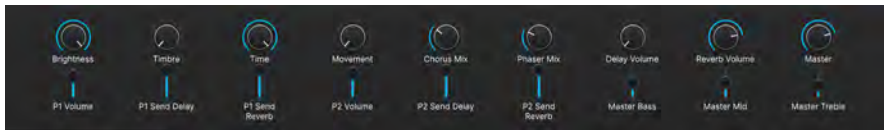
- **Main Encoder Tweak:** Set the Main Encoder's MIDI CC number and MIDI channel. This will only work when you're on a User screen, not when editing a menu.
- **Main Encoder Click:** Turn the Main Encoder on or off. Edit its MIDI CC value and MIDI channel. Under Option you can select Gate or Toggle mode and set min and max values. This will only work when you're on a User screen, not when editing a menu.

5.4.11. Faders Settings in User Program

The Faders are extremely helpful when controlling remote sound modules. Together with the 9 Encoders, they give you the feel of having actual controls under your fingertips.



We would advise any KeyLab mk3 user to learn how the Encoders and Faders are organized in their favorite sound module. For example, in Analog Lab, the Filter is nearly always on Encoder 1 and Delay control is on 7, Attack on Fader 5 and Master Volume on Encoder 9, et cetera.



5.4.11.1. Touch Sensitive

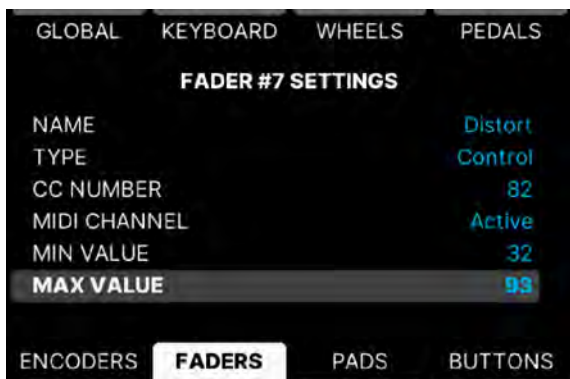
The Faders are touch-sensitive, meaning they will be able to display useful information when touched (without being moved). With touch sensitivity **active**, the Display will show the current name of the parameter, its value, and the position of the control.

To avoid confusion, Touch Sensitivity will not happen when you're editing a menu.

5.4.11.2. Individual Fader Settings

There is a clever shortcut that lets you reach the right page for every Encoder and Fader. Simply long-press Settings and touch any Encoder or Fader.

On this page there are 9 identical slots for editing each Fader individually.



- **Name:** Give this Fader a suitable name.
- **Type:** Off, Control, or RPN/NRPN.
- **CC Number/Option:** Depending on if the previous entry is set to CC Number or RPN/NRPN, you can set MIDI Control Change number or select RPN or NRPN here.



♪ RPN and NRPN are explained [here \[p.56\]](#).

- **MIDI Channel:** Set MIDI channel.
- **Min/Max Value:** When Type is Control, you can set the MIDI CC range here.
or
- **MSB/LSB:** When Type is RPN/NRPN, you can set LSB and MSB values here.



♪ LSB and MSB are explained [here \[p.57\]](#).

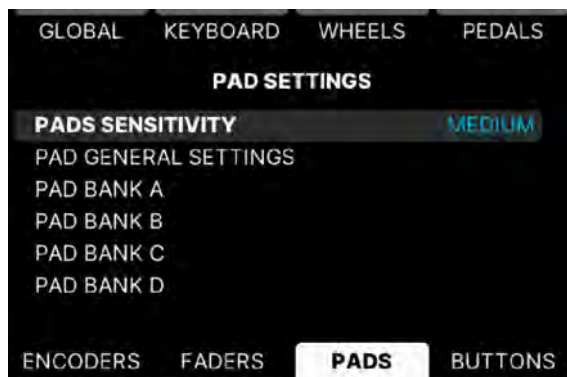
5.4.11.3. Default Values for Faders

By default, Faders 1-9 have these CC (Control Change) values when you're in a User Program:

Fader	CC
1	73
2	75
3	79
4	72
5	80
6	81
7	82
8	83
9	85

5.4.12. Pad Settings in User Program

The Pads offer an intuitive alternative to the keyboard. Moreover, they are programmable, so they can be used to play notes with aftertouch and drum sounds, send program changes and other useful MIDI stuff.

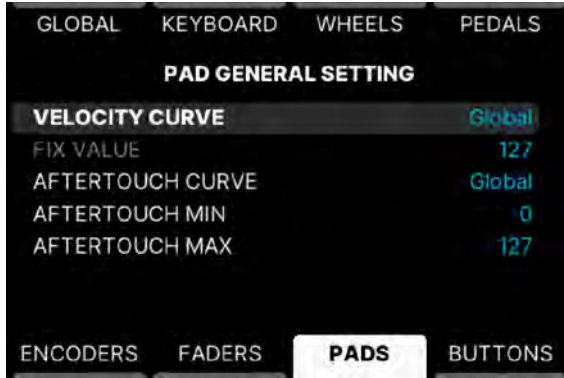


5.4.12.1. Pad Sensitivity

Pad Sensitivity can be set to 3 levels - Low, Medium, and High. Choose one that you're comfortable with. Remember that this setting is hard linked to the Global setting.

5.4.12.2. Pad General Settings

These are your options when adjusting the **Velocity Curve** for the Pads.

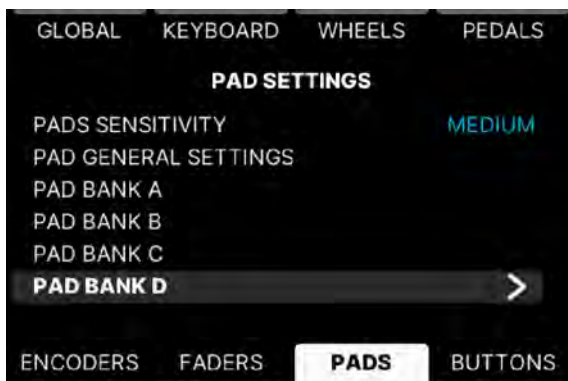


- **Linear:** Playing a Pad softly sends out a low velocity value, play harder and KeyLab mk3 will output higher velocity. "What you play is what you get".
- **Logarithmic:** Going from soft to a little louder results in a much louder sound. This curve rises fast and flattens out at higher velocities.
- **Exponential:** The opposite of logarithmic. An exponential curve changes slowly at first, but then the rate of change speeds up.
- **Fixed:** No velocity sensitivity at all. Set the fixed value in the row below.
- **Custom:** You can freely edit the velocity response in the **Custom Editor** on the Global settings page.
- **Pad Aftertouch** can be edited in a similar fashion, except there is no Fixed parameter for Aftertouch.
- **Aftertouch Min/Max:** You can limit the aftertouch range. This is useful if, for example, you want to avoid using excessive amounts of modulation.

5.4.12.3. Pad Bank A-D

These 4 menus are identical. Each one contains 12 submenus for the 12 Pads.

There is a clever shortcut that lets you reach the right page for every Pad in every Bank. Simply long-press Settings and tap any Pad. If you land on the wrong Bank, long-press Settings, then hit Bank- or Bank+, and finally the Pad you want to edit.



- **Colour:** Press here to select a global color for this Bank. Press again to confirm.
- **Name:** Give the Pad a name.
- **Colour:** Decide on the general Bank color or a Custom color. Select color in the menu below.




- **Type:** Can be Off, Note, Switch, or Program Change. Edit Note, CC, or Program number in the row below.
- **MIDI Channel:** Select MIDI channel here.

Depending on what Control Type is selected, there are settings for the following parameters.

- **Note:** Select a MIDI note.
- **Option:** Can be set to Gate or Toggle.
- **CC Number + Min and Max Values:** Choose what MIDI CC to transmit and its range.
- **Switch:** Gate or Toggle.

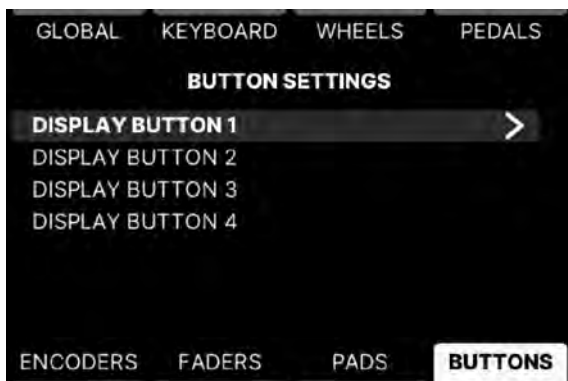
- **On/Off Value:** Set the limits here.
- **Program Number + Bank LSB/MSB:** Set the MIDI Program number and LSB/MSB the pedal will send when activated.

 [LSB and MSB are explained here \[p.57\].](#)

5.4.13. User Buttons in User Program

The 4 buttons below the Display can perform various tasks. The 4 menus here have identical content.


There is a clever shortcut that lets you reach the right page for every Button below the screen. Simply long-press Settings and touch any Contextual Button.



- **Name:** For easy reference, give the button a name.
- **Colour:** Press here to select a color. Press again to confirm.
- **Type:** Can be Off, Switch, or Program Change. Edit CC or Program number in the row below.
- **MIDI Channel:** Select MIDI channel here.

Depending on what Control Type is selected, there are settings for the following parameters.

- **Option:** Can be set to Gate or Toggle.
- **Min and Max Values:** Choose the range here.
- **Program Number + Bank LSB/MSB:** Set the MIDI Program number and LSB/MSB the pedal will send when activated.

 [LSB and MSB are explained here \[p.57\].](#)

6. MIDI CONTROL CENTER

KeyLab mk3 has been designed to provide quick access to the controls you use most frequently. And though editing from the front panel is quick and easy, the MIDI Control Center (MCC) offers an alternative computer based method.



MCC also provides an elegant way to save and recall many more User memories than the 6 Programs in KeyLab mk3.

When the KeyLab mk3 is connected to your computer, you may prefer to use the MCC to design your presets to match whatever software or instruments you might use.

Functionality of the MIDI Control Center for KeyLab mk3 is currently being finalized. There will be a manual update with more detailed info coming soon.

6.1. Connecting to MIDI Control Center

Once you have [downloaded the MCC](#) and installed it, simply open the program while your KeyLab mk3 is connected to your computer.

MCC will automatically connect to your KeyLab mk3 and display it in the main window.



If you have multiple Arturia devices connected to your system, you can specify which one you will be editing by selecting it from the drop-down menu in the **Device** section of the MCC.

Now that your KeyLab mk3 is connected and selected, let's go over a few of the simple ways to personalize your controller.

6.1.1. Device Memories

The Device Memories section of the MCC displays the 6 Memories that correspond to the 6 User presets within KeyLab mk3, as well as two Read-Only Memories dedicated to Analog Lab and DAW modes.

- **Analog Lab.** This Memory is dedicated to using KeyLab mk3 within Analog Lab. It is read-only, which means it cannot be altered.
- **DAW.** This Memory is dedicated to using KeyLab mk3 to control your recording software. It is read-only, which means it cannot be altered.
- **User 1-6.** These Memories correspond to User presets 1 - 6 inside the KeyLab mk3, and can be customized to match your setup.
- **Store to.** This function lets you save your current template to the highlighted User slot in the KeyLab mk3.
- **Recall from.** This function lets you recall the highlighted User preset from the KeyLab mk3, when enables you to edit and refine the settings. The revised Memory can be saved on your computer and stored directly into one of the KeyLab mk3 User presets.

6.1.2. Local Templates

The Local Templates section lets you store and organize your custom User presets without needing to save or recall settings from KeyLab mk3. It also can be used to load pre-configured control maps generated by the Arturia user community.

- **Factory templates.** This section displays the default settings of KeyLab mk3, giving you a useful 'initialized' patch to start from or return to.
- **User templates.** This section displays the User presets you have recalled from the KeyLab mk3 into your computer. These can also be templates created by other users that have been imported into the MCC.
- **Save.** Save the changes you have made to the current User template.
- **Save As.** Save a copy of the current User template and give it a new name.
- **New.** Creates a new, default User template.
- **Delete.** Deletes the User template currently highlighted.
- **Import.** Lets you import a pre-made User template by opening a browser. Simply locate the desired file and hit **Open**.
- **Export.** Lets you export your User template to the location of your choice. Just choose the location and name the file.

6.2. MCC Controller Map

The upper left corner of the MCC window has a tab labeled **ControllerMap**. This is the section that allows you to customize the way the pads, encoders, faders, keyboard, and pedal inputs react. These settings can then be stored to one of KeyLab mk3's 6 User presets.

To select a parameter to change, simply click the graphic of the front-panel control or rear-panel connector you would like to change.



Some KeyLab mk3 controls cannot be customized, such as those in the Transport section.

All the controls available in the Controller Map tab could be imported into KeyLab mk3 as Device memory, while the Device Settings Tab (on top right) will setup all the global parameters in KeyLab mk3.

When you edit Device settings, all changes are applied in real time on the Keylab 3.

7. DECLARATION OF CONFORMITY

7.1. FCC

WARNING: DO NOT MODIFY THE UNIT!

Any modifications or other changes to this unit not approved by the party responsible for compliance could void the user's authority to operate this equipment.

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions: (1) This device may not cause harmful interference, and (2) This device must accept any interference received, including interference that may cause undesired operation.

Responsible Party in USA: Zedra, 185 Alewife Brook Parkway, #210, Cambridge, MA 02138, United States T: +1 857 285 5953

Trade Name: ARTURIA, Model Number: KeyLab 88 mk3

Note: This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful 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 or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

7.2. CANADA

This class B digital apparatus complies with Canadian ICES-003.

Cet appareil numérique de la classe B est conforme à la norme NMB-003 du Canada

7.3. CE

This device has been tested and found to comply with the limits of the European Council Directive on the approximation of the laws of the member states relating to Electromagnetic Compatibility according to 2014/30/EU, and Low Voltage Directive 2014/35/EU.

7.4. ROHS

This device has been produced with lead free solder and fulfills the requirements of the ROHS directive 2011/65/EU.

7.5. WEEE



This symbol indicates that the electrical and electronic equipment should not be disposed of as general household waste at its end-of-life. Instead, the products should be handed over to the applicable collection points for the recycling of electrical and electronic equipment for proper treatment, recovery, and recycling in accordance with your national legislation and the Directive 2012/19/EU (WEEE - Directive on Waste Electrical and Electronic Equipment). For more information about collection points and recycling of these products, please contact your local municipal office, your household waste disposal service, or the shop where you purchased the product.

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