# YAMAHA

## DIGITAL KEYBOARD

# PSR-I455

## Owner's Manual

GENERAL **MIDI** **XG** XGlite **STYLE FILE** **USB** B

EN

The model number, serial number, power requirements, etc.,
may be found on or near the name plate, which is at the bot-
tom of the unit. You should note this serial number in the space
provided below and retain this manual as a permanent record
of your purchase to aid identification in the event of theft.

**Model No.**

**Serial No.**

# Table of Contents

Setting Up

Quick Guide

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## Special Features

### Creating New Sounds
► **Page 21**

By adjusting just two knobs you can add varying degrees of distortion, "sweetness," or other characteristics to a sound to change it subtly or drastically. Parameters that can be assigned to the knobs include effect, filter, envelope generator and more. You can create new sounds in real time!

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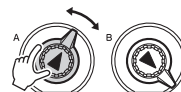
### Arpeggio Function
► **Page 20**

Similar to the arpeggio functions provided on some synthesizers, this function automatically produces arpeggios (broken chords) when you simply play the appropriate notes on the keyboard. A variety of arpeggios can be produced by changing your fingering or the arpeggio type.

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### Play a Variety of Instrument Voices
► **Page 16**

The instrument voice that sounds when you play the keyboard can be changed to violin, flute, harp, or any of an extensive range of voices. You can change the mood of a song written for piano, for example, by using violin to play it instead. Experience a whole new world of musical variety.

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### Play Along with Styles
► **Page 22**

Want to play with full accompaniment? Try the auto-accompaniment Styles. The accompaniment styles provide the equivalent of a full backing band covering a wide variety of styles from waltzes to 8-beat to euro-trance ... and much more. Select a style that matches the music you want to play, or experiment with new styles to expand your musical horizons.

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### Try playing the Tabla/Tanpura feature!
► **Page 23**

This special feature lets you play Indian phrase patterns via the Tabla and Tanpura sounds, as if you were using the Tabla machine and Tanpura machine. Let's enjoy the conventional Indian music via the panel buttons and Knobs.

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# PRECAUTIONS

## PLEASE READ CAREFULLY BEFORE PROCEEDING

Please keep this manual in a safe and handy place for future reference.

## ⚠ WARNING

**Always follow the basic precautions listed below to avoid the possibility of serious injury or even death from electrical shock, short-circuiting, damages, fire or other hazards. These precautions include, but are not limited to, the following:**

### Power supply/AC power adaptor

- Do not place the power cord near heat sources such as heaters or radiators. Also, do not excessively bend or otherwise damage the cord, or place heavy objects on it.
- Only use the voltage specified as correct for the instrument. The required voltage is printed on the name plate of the instrument.
- Use the specified adaptor (page 81) only. Using the wrong adaptor can result in damage to the instrument or overheating.
- Check the electric plug periodically and remove any dirt or dust which may have accumulated on it.

### Do not open

- This instrument contains no user-serviceable parts. Do not open the instrument or attempt to disassemble or modify the internal components in any way. If it should appear to be malfunctioning, discontinue use immediately and have it inspected by qualified Yamaha service personnel.

### Water warning

- Do not expose the instrument to rain, use it near water or in damp or wet conditions, place on it any containers (such as vases, bottles or glasses) containing liquids which might spill into any openings. If any liquid such as water seeps into the instrument, turn off the power immediately and unplug the power cord from the AC outlet. Then have the instrument inspected by qualified Yamaha service personnel.
- Never insert or remove an electric plug with wet hands.

### Fire warning

- Do not put burning items, such as candles, on the unit. A burning item may fall over and cause a fire.

### Battery

- Follow the precautions below. Failure to do so might result in explosion, fire, overheating or battery fluid leakage.
  - Do not tamper with or disassemble batteries.
  - Do not dispose of batteries in fire.
  - Do not attempt to recharge batteries that are not designed to be charged.
  - Keep the batteries separate from metallic objects such as necklaces, hairpins, coins, and keys.
  - Use the specified battery type (page 12) only.
  - Use new batteries, all of which are the same type, same model, and made by the same manufacturer.
  - Always make sure all batteries are inserted in conformity with the +/- polarity markings.
  - When the batteries run out, or if the instrument is not to be used for a long time, remove the batteries from the instrument.
  - When using Ni-MH batteries, follow the instructions that came with the batteries. Use only the specified charger device when charging.
- Keep batteries away from small children who might accidentally swallow them.
- If the batteries do leak, avoid contact with the leaked fluid. If the battery fluid should come in contact with your eyes, mouth, or skin, wash immediately with water and consult a doctor. Battery fluid is corrosive and may possibly cause loss of sight or chemical burns.

### If you notice any abnormality

- When one of the following problems occur, immediately turn off the power switch and disconnect the electric plug from the outlet. (If you are using batteries, remove all batteries from the instrument.) Then have the device inspected by Yamaha service personnel.
  - The power cord or plug becomes frayed or damaged.
  - It emits unusual smells or smoke.
  - Some object has been dropped into the instrument.
  - There is a sudden loss of sound during use of the instrument.

# ⚠ *CAUTION*

**Always follow the basic precautions listed below to avoid the possibility of physical injury to you or others, or damage to the instrument or other property. These precautions include, but are not limited to, the following:**

## Power supply/AC power adaptor

- Do not connect the instrument to an electrical outlet using a multiple-connector. Doing so can result in lower sound quality, or possibly cause overheating in the outlet.
- When removing the electric plug from the instrument or an outlet, always hold the plug itself and not the cord. Pulling by the cord can damage it.
- Remove the electric plug from the outlet when the instrument is not to be used for extended periods of time, or during electrical storms.

## Location

- Do not place the instrument in an unstable position where it might accidentally fall over.
- Before moving the instrument, remove all connected cables, to prevent damage to the cables or injury to anyone who might trip over them.
- When setting up the product, make sure that the AC outlet you are using is easily accessible. If some trouble or malfunction occurs, immediately turn off the power switch and disconnect the plug from the outlet. Even when the power switch is turned off, electricity is still flowing to the product at the minimum level. When you are not using the product for a long time, make sure to unplug the power cord from the wall AC outlet.
- Use only the stand specified for the instrument. When attaching the stand or rack, use the provided screws only. Failure to do so could cause damage to the internal components or result in the instrument falling over.

## Connections

- Before connecting the instrument to other electronic components, turn off the power for all components. Before turning the power on or off for all components, set all volume levels to minimum.
- Be sure to set the volumes of all components at their minimum levels and gradually raise the volume controls while playing the instrument to set the desired listening level.

## Handling caution

- Do not insert a finger or hand in any gaps on the instrument.
- Never insert or drop paper, metallic, or other objects into the gaps on the panel or keyboard. This could cause physical injury to you or others, damage to the instrument or other property, or operational failure.
- Do not rest your weight on, or place heavy objects on the instrument, and do not use excessive force on the buttons, switches or connectors.
- Do not use the instrument/device or headphones for a long period of time at a high or uncomfortable volume level, since this can cause permanent hearing loss. If you experience any hearing loss or ringing in the ears, consult a physician.

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Yamaha cannot be held responsible for damage caused by improper use or modifications to the instrument, or data that is lost or destroyed.

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Always turn the power off when the instrument is not in use.

Even when the [ ⏻ ] (Standby/On) switch is in standby status (display is off), electricity is still flowing to the instrument at the minimum level.

When you are not using the instrument for a long time, make sure you unplug the power cord from the wall AC outlet.

Make sure to discard used batteries according to local regulations.

## *NOTICE*

To avoid the possibility of malfunction/ damage to the product, damage to data, or damage to other property, follow the notices below.

### ■ Handling and Maintenance

- Do not use the instrument in the vicinity of a TV, radio, stereo equipment, mobile phone, or other electric devices. Otherwise, the instrument, TV, or radio may generate noise.
- Do not expose the instrument to excessive dust or vibrations, or extreme cold or heat (such as in direct sunlight, near a heater, or in a car during the day) to prevent the possibility of panel disfiguration, damage to the internal components or unstable operation. (Verified operating temperature range: 5° – 40°C, or 41° – 104°F.)
- Do not place vinyl, plastic or rubber objects on the instrument, since this might discolor the panel or keyboard.

### ■ Saving data

- Some data items (page 32) are automatically saved as backup data in the internal memory even if you turn the power off. Saved data may be lost due to malfunction or incorrect operation. Save important data to external device such as a USB flash memory (page 51).

## Information

### ■ About copyrights

- Copying of the commercially available musical data including but not limited to MIDI data and/or audio data is strictly prohibited except for your personal use.
- This product incorporates and bundles computer programs and contents in which Yamaha owns copyrights or with respect to which it has license to use others' copyrights. Such copyrighted materials include, without limitation, all computer software, style files, MIDI files, WAVE data, musical scores and sound recordings. Any unauthorized use of such programs and contents outside of personal use is not permitted under relevant laws. Any violation of copyright has legal consequences. DON'T MAKE, DISTRIBUTE OR USE ILLEGAL COPIES.

### ■ About functions/data bundled with the instrument

- Some of the preset songs have been edited for length or arrangement, and may not be exactly the same as the original.

### ■ About this manual

- The illustrations and LCD screens as shown in this manual are for instructional purposes only, and may appear somewhat different from those on your instrument.
- The company names and product names in this manual are the trademarks or registered trademarks of their respective companies.

DMI-5  2/2

## Compatible Format and Functions

**GM System Level 1**

"GM System Level 1" is an addition to the MIDI standard which ensures that any GM-compatible music data can be accurately played by any GM-compatible tone generator, regardless of manufacturer. The GM mark is affixed to all software and hardware products that support GM System Level.

**XGlite**

As its name implies, "XGlite" is a simplified version of Yamaha's high-quality XG tone generation format. Naturally, you can play back any XG song data using an XGlite tone generator. However, keep in mind that some songs may play back differently compared to the original data, due to the reduced set of control parameters and effects.

**USB**

USB is an abbreviation for Universal Serial Bus. It is a serial interface for connecting a computer with peripheral Devices. It allows "hot swapping" (connecting peripheral devices while the power to the computer is on).

**STYLE FILE**

The Style File Format is Yamaha's original style file format which uses a unique conversion system to provide high-quality automatic accompaniment based on a wide range of chord types.

# About the Manuals

This instrument has the following documents and instructional materials.

## ■ Included Documents

**Owner's Manual (this book)**

- • Setting Up — Please read this section first.
- • Quick Guide — This section explains how to use the basic functions. Refer to this section while playing the instrument.
- • Reference — This section explains how to make detailed settings for the various functions of the instrument.
- • Appendix — This section includes troubleshooting information and specifications.

**Data List**
Contains various important preset content lists such as those of Voices, Styles, Tabla/Tanpura patterns and Effects.

## ■ Online Materials (from Yamaha Manual Library)

**MIDI Reference**
Contains MIDI related information such as MIDI Data Format and the MIDI Implementation Chart.

**MIDI Basics (only in English, French, German and Spanish)**
Contains basic explanations about MIDI.

**Computer-related Operations**
Includes instructions on connecting this instrument to a computer, and operations related to transferring song data.

To obtain these manuals, access the Yamaha Manual Library, enter "PSR-I455" or "MIDI Basics" to the Model Name box, then click [SEARCH].

**Yamaha Manual Library**   http://www.yamaha.co.jp/manual/

## ■ Online Materials (for Yamaha Online members)

**Song Book** (only in English)
Contains music scores for the preset Songs (excluding the Demo Songs) of this instrument. After completing the user registration at the website below, you can download this Song Book free of charge.

**Yamaha Online Member**   https://member.yamaha.com/myproduct/regist/
You will need the PRODUCT ID on the sheet ("Online Member Product Registration") packaged with this manual in order to fill out the User Registration form.

# Included Accessories

- • Owner's Manual (this book)
- • AC Power Adaptor
- • Music Rest
- • Online Member Product Registration*
    * The PRODUCT ID on the sheet will be needed when you fill out the User Registration form.

**Music Rest**

Insert the music rest into the slots as shown.
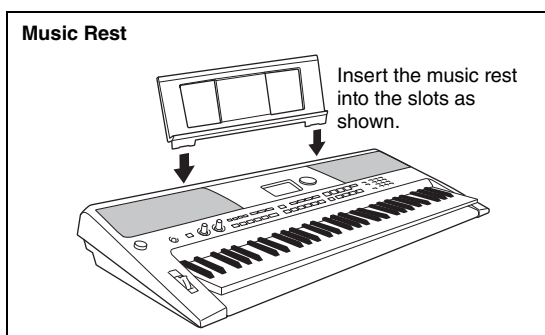
# Panel Controls and Terminals

**Front Panel**

Display (page 15)



## Front Panel

❶ **[MASTER VOLUME] control** ................Page 14

❷ **PITCH BEND wheel** ...........................Page 34

❸ **[ ⏻ ] (Standby/On) switch** ...................Page 14

❹ **LIVE CONTROL section**

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    **[A] and [B] knobs** ...........................Page 21

❺ **[DEMO] button** ....................................Page 24

❻ **[LESSON] button** ...............................Page 26

❼ **[REC] button** .......................................Page 28

❽ **[METRONOME] button** ........................Page 18

❾ **TEMPO section**

    **[TAP] button** .....................................Page 42

    **[-] and [+] buttons** ...........................Page 42

❿ **[PORTABLE GRAND] button** ..............Page 16

⓫ **VOICE CONTROL section**

    **[SPLIT] button** ..................................Page 17

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    **[HARMONY] button** ..........................Page 19

    **[ARPEGGIO] button** ..........................Page 20

⓬ **Playback Control buttons**

    • **When the [TABLA/TANPURA] lamp is turned on:** ..........................Pages 23 and 42

    • **When the [SONG] lamp is turned on:** ................................................Page 25

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**Dial** (page 14)　　**Tabla/Tanpura Pattern List** (page 75)　　**Style List** (page 74)　　**Voice List** (page 61)

**Song List** (page 76)

**Rear Panel**

USB

TO HOST　TO DEVICE　SUSTAIN　PHONES/OUTPUT　12V

㉔　　　㉕　　　㉖　　　㉗

**"Press & Hold" symbol**

By holding down one of the buttons having this symbol, you can call up an alternate function, other than the one called up when simply pressing.

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⓭ **[TRACK CONTROL] buttons**

- **When the [TABLA/TANPURA] lamp is turned on:** .........................................Page 23

- **When the [SONG] lamp is turned on:**
  ...............................................Page 25

- **When the [STYLE] lamp is turned on:**
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⓮ **[TABLA/TANPURA] button** .................Page 23
⓯ **[SONG] button** ....................................Page 24
⓰ **[STYLE] button** ..................................Page 22
⓱ **[VOICE] button** ..................................Page 16
⓲ **[MUSIC DATABASE] button** ................Page 22
⓳ **[CATEGORY] buttons** ..........................Page 14
⓴ **[REGIST MEMORY] buttons** ...............Page 31
㉑ **[FUNCTION] button** .............................Page 48

㉒ **Number buttons [1]–[9], [-/NO], [0/EXECUTE] and [+/YES] buttons** .....Page 14
㉓ **Drum illustrations for the Drum Kit**....Page 16
Each of these indicates the drum or percussion instrument assigned to the corresponding key for "Standard Kit 1."

## Rear Panel

㉔ **USB terminals**
　　**USB TO HOST terminal\*** ...................Page 49
　　**USB TO DEVICE terminal** ................Page 51
㉕ **SUSTAIN jack** .......................................Page 13
㉖ **PHONES/OUTPUT jack** ........................Page 13
㉗ **Power supply jack** ...............................Page 12

\* For connecting to a computer. For details, refer to "Computer-related Operations" (page 9). When connecting, use an AB type USB cable of less than 3 meters. USB 3.0 cables cannot be used.

**Setting Up**

# Setting Up

## Power Requirements

Although the instrument will run either from an optional AC adaptor or batteries, Yamaha recommends use of an AC adaptor whenever possible. An AC adaptor is more environmentally friendly than batteries and does not deplete resources.

### Using an AC Power Adaptor

1 Make sure that the power of the instrument is off (display is blank, except for notation staff).

⚠ **WARNING**
- *Use the specified adaptor (page 81) only. Using the wrong adaptor can result in damage to the instrument or overheating.*

2 Connect the AC adaptor to the power supply jack.
3 Plug the AC adaptor into an AC outlet.

⚠ **CAUTION**
- *When setting up the product, make sure that the AC outlet you are using is easily accessible. If some trouble or malfunction occurs, immediately turn off the power switch and disconnect the plug from the outlet. Even when the power switch is turned off, electricity is still flowing to the product at the minimum level. When you are not using the product for a long time, make sure to unplug the power cord from the wall AC outlet.*
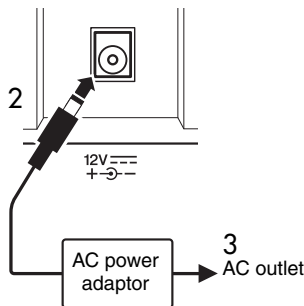


### Using Batteries

This instrument requires six "AA" size, Alkaline (LR6)/Manganese (R6) batteries, or rechargeable nickel-metal hydride batteries (rechargeable Ni-MH batteries). The Alkaline batteries or rechargeable Ni-MH batteries are recommended for this instrument, since other types may result in poorer battery performance.

⚠ **WARNING**
- *When using Ni-MH batteries, follow the instructions that came with the batteries. Use only the specified charger device when charging.*

### ■ Installing the batteries

1 Make sure that the power of the instrument is off (display is blank, except for notation staff).
2 Open the battery compartment cover located on the instrument's bottom panel.
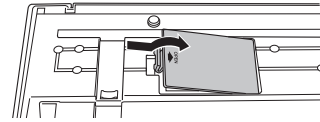


3 Insert the six new batteries, being careful to follow the polarity markings on the inside of the compartment.
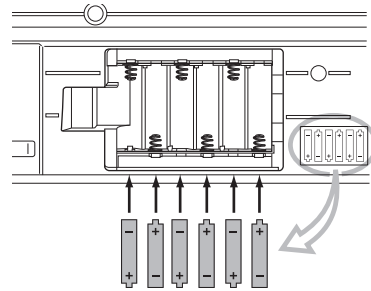


4 Replace the compartment cover, making sure that it locks firmly in place.

**NOTICE**
- *Connecting or disconnecting the power adaptor with batteries installed may turn the power off, resulting in loss of data being recorded or transferred at the time.*

When battery power becomes too low for proper operation, the volume may be reduced, the sound may be distorted, and other problems may occur. When this happens, make sure to replace all batteries with new ones or already-recharged ones.

*NOTE*
- *This instrument cannot charge the batteries. Use only the specified charger device when charging.*
- *Power will be automatically drawn from the AC adaptor if an AC adaptor is connected while batteries are installed in the instrument.*

### ■ Setting the battery type

After installing the new batteries then turning the power on, make sure to set the Battery Type to Rechargeable type or not. For details, refer to page 50.

**NOTICE**
- *Failure to set the Battery Type may shorten the amount of the battery life. Make sure to set the Battery Type correctly.*

■ **Checking the power status on the display**

● **Power source on the display**

You can confirm the power source at the left corner of the display.

Only one of these is shown.



*Harmnum1*

When ⊞ is shown, the power is supplied from the AC power adaptor. When ▣▣ is shown, the power is supplied from the batteries. When the AC power adaptor is connected with the batteries installed, the power is supplied from the AC power adaptor and the ⊞ indication is shown.

● **Remaining battery power indication**

You can confirm the approximate amount of remaining battery power at the top left of the display.

| | |
|---|---|
| ▭ | Indicates that the power will be turned off immediately. When rechargeable batteries are used, this icon flashes before the power is turned off. |
| ▣ | Indicates that remaining power is insufficient for operation. Before the power runs out, replace all the batteries with new ones, or fully recharged ones (when using rechargeable types). Note that the instrument may not work properly, including unusually soft volume and poor sound quality when remaining power becomes low. |
| ▣▣ | Indicates that the remaining power is sufficient. |

## Connecting Headphones or External Audio Equipment
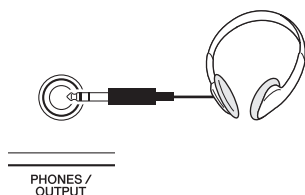


PHONES /
OUTPUT

Any pair of stereo headphones with a 1/4" stereo phone plug can be plugged in here for convenient monitoring. The speakers are automatically shut off when a plug is inserted into this jack.

The PHONES/OUTPUT jack also functions as an external output. You can connect the PHONES/OUT-

PUT jack to a keyboard amplifier, stereo system, mixer, tape recorder, or other line-level audio device to send the instrument's output signal to that device.

⚠ **CAUTION**
- *Do not use the instrument/device or headphones for a long period of time at a high or uncomfortable volume level, since this can cause permanent hearing loss. If you experience any hearing loss or ringing in the ears, consult a physician.*
- *Before connecting the instrument to other electronic components, set all volume levels to the minimum, then turn off the power for all components.*

**NOTICE**
- *When the instrument's sound is output to an external device, first turn on the power to the instrument, then to the external device. Reverse this order when you turn the power off.*

## Connecting a Footswitch to the SUSTAIN jack
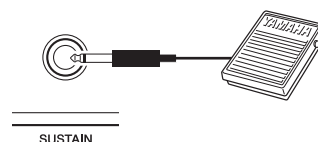


SUSTAIN

You can produce a natural sustain as you play by pressing an optional footswitch plugged into the [SUSTAIN] jack. Although the footswitch works as the Sustain pedal for most Voices, it features other functions such as Sostenuto and Arpeggio Hold (for Voices 242–287). One of these functions can be assigned to the footswitch on the Function display (page 50).

*NOTE*
- *When Split is on, the sustain function does not affect the current Split Voice (page 17) while sostenuto and Arpeggio Hold (page 39) affect only the current Split Voice.*
- *Make sure that the footswitch plug is properly connected to the SUSTAIN jack before turning on the power.*
- *Do not press the footswitch while turning the power on. Doing this changes the recognized polarity of the footswitch, resulting in reversed footswitch operation.*

# Basic Operations

## Turning the Power On/Off

Turn down the MASTER VOLUME control to "MIN" then press the [ ⏻ ] (Standby/On) switch to turn on the power. While playing the keyboard, adjust the MASTER VOLUME control. To turn off the power, press the [ ⏻ ] (Standby/On) switch again for a second.

MASTER VOLUME

MIN        MAX
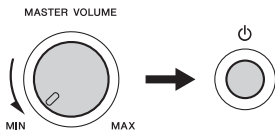
⚠ **CAUTION**
- *When using a power adaptor, even when the power is off, a small amount of electricity is still being consumed by the instrument. When you are not using the instrument for a long time, make sure to unplug the AC power adaptor from the wall AC outlet.*

## Auto Power Off Function

To prevent unnecessary power consumption, this instrument features an Auto Power Off function that automatically turns the power off if the instrument is not operated for a specified period of time. The amount of time that will elapse before the power is automatically turned off is set by default to 30 minutes.

### ■ To disable the Auto Power Off function:

Turn off the power, then press the [ ⏻ ] (Standby/On) switch to turn on the power while holding down the lowest key.

### ■ To set the time that elapses before Auto Power Off is executed:

Press the [FUNCTION] button, press the CATEGORY [+] or [-] button several times until "Auto Power Off" appears then select the desired value.

> **Settings:** OFF, 5, 10, 15, 30, 60, 120
> **Default value:** 30

> *NOTE*
> - *Generally, the data and settings are maintained even when the power is turned off. For details, see page 32.*

**NOTICE**
- *Depending on the instrument status, the power may not turn off automatically, even after the elapse of the specified period of time. Always turn off the power manually when the instrument is not in use.*

- *When the instrument is not operated for a specified period of time while connected to an external device such as an amplifier, speaker or computer, make sure to follow the instructions in the Owner's Manual to turn off the power to the instrument and the connected devices, in order to protect the devices from damage. If you do not want the power to turn off automatically when a device is connected, disable Auto Power Off.*

## Selecting Operations

Before operating the instrument, it may be helpful to familiarize yourself with the basic controls below that are used to select items and change values.

### ■ Dial

Decrease   Increase

Rotate the dial clockwise to increase the value, or counter-clockwise to decrease the value.
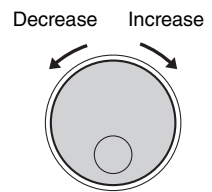
### ■ Number buttons

Use the Number buttons to directly enter an item or value. For numbers that start with one or two zeroes, the first zeroes can be omitted.

*Example: Selecting Voice 003, Harmnum3.*

Press number buttons [0], [0], [3].

RESET   NO   EXECUTE   YES
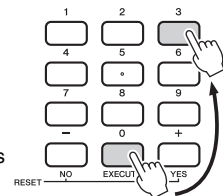
### ■ [-] and [+] buttons

Press the [+] button briefly to increase the value by 1, or press the [-] button briefly to decrease the value by 1. Press and hold either button to continuously increase or decrease the value in the corresponding direction.

RESET   NO   EXECUTE   YES
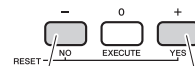
Press briefly to decrease.      Press briefly to increase.

### ■ CATEGORY buttons

Use these buttons to jump to the first Voice, Style, or Song in the next or previous Category, and call up the next or previous Function sequentially.

CATEGORY
+
−

# Display Items

**The display shows all the current settings of the Song, Style, Tabla/Tanpura, Voice and other related functions.**

### Power source status

Indicates the source from which this instrument obtains power, AC power adaptor or batteries. (Page 13)

### USB connection status

Appears when USB flash memory is connected to this instrument. (Page 51)

USB
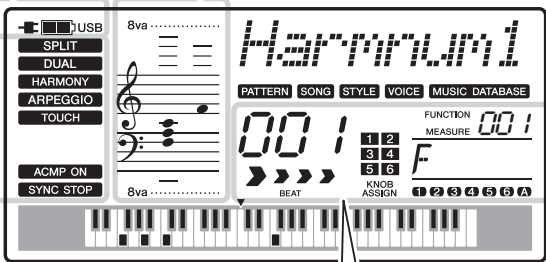
### Notation

Normally this indicates the notes you play. When the Song Lesson function is used, this indicates the current notes and chord of playback. When the Dictionary function is used, this indicates the notes of the chord you specify.

*NOTE*
- *Any notes occurring below or above the staff are indicated by "8va."*
- *For a few specific chords, not all notes may be shown, due to space limitations in the display.*

### On/off status

This area indicates the on/off status of each function. Each indication is shown when the corresponding function is turned on.

| | |
|---|---|
| SPLIT | Page 17 |
| DUAL | Page 16 |
| HARMONY | Page 19 |
| ARPEGGIO | Page 20 |
| TOUCH | Page 35 |
| ACMP ON | Page 22 |
| SYNC STOP | Page 41 |

### Beat

Indicates the current beat of playback. (Page 24)

### Knob assignment

Indicates the parameters currently assigned to the Knobs. (Page 21)

### FUNCTION and MEASURE

Indicates the Function number, the current Measure number of a Song/Style, or the current Beat number of the Tabla/Tanpura pattern.

### Chord

Indicates the chord which is being played on the keyboard (Page 22) or specified via Song playback.

### Track status

Indicates the on/off status of the current Song, Style or Tabla/Tanpura. (Pages 23, 28, 41)

# Try Playing a Variety of Instrument Voices

In addition to piano, organ, and other "standard" keyboard instruments, this instrument has a large range of voices that includes guitar, bass, strings, sax, trumpet, drums and percussion, and even sound effects—giving you a wide variety of musical sounds.

## Selecting a Main Voice

### 1 Press the [VOICE] button.
The Voice number and name will be shown.

Voice name

*Harmnum1*

*001*

Voice number

VOICE

Appears after the [VOICE] button is pressed.

### 2 Use the dial to select the desired Voice.

*Shehnai*

*004*

Select 004 Shehnai
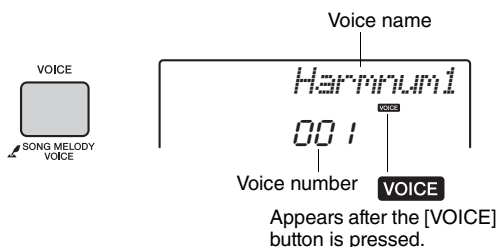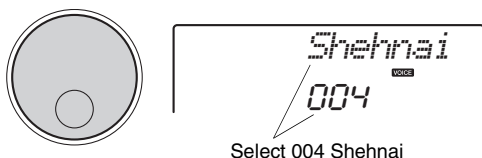
### 3 Play the keyboard.
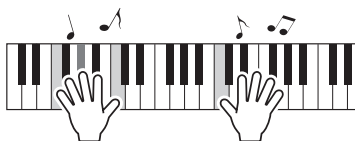
#### Preset Voice Types

| | |
|---|---|
| 001–019 (Indian Voices) | Used for Indian music performance. |
| 020–220 | Instrument Voices. |
| 221–241 (Drum Kit) | Various drum and percussion sounds are assigned to individual keys. Details on assigning instruments to keys are provided in the Drum Kit List (page 67). |
| 242–287 | Used for Arpeggio performance (page 20). |

## Playing the "Grand Piano"

When you want to reset various settings to default and simply play a Piano sound, press the [PORTABLE GRAND] button.

PORTABLE GRAND

The Voice number is set to 020 Grand Piano and all the settings such as Dual and Split are turned off automatically, with exception of the Touch Sensitivity (page 35).

## Layering a Dual Voice

In addition to the Main Voice, you can layer a different Voice over the entire keyboard as a "Dual Voice."

### 1 Press the [DUAL] button to turn Dual on.

DUAL
DUAL VOICE

*Shehnai*

*004*

DUAL    Appears when dual voice is on
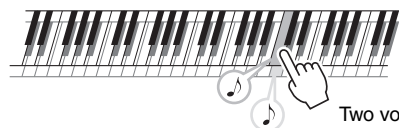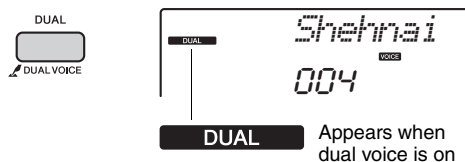
Two voices will sound at the same time.

### 2 Press the [DUAL] button again to exit from Dual.
Although turning on Dual will select a Dual Voice suitable for the current Main Voice, you can easily select a different Dual Voice (page 36).

Quick Guide

## Playing a Split Voice in the Left Hand area

By dividing the keyboard into the two separate areas, you can play a different Voice between the Left hand and Right hand areas.

1 **Press the [SPLIT] button to turn on Split.**
The keyboard is divided into the Left hand and Right hand areas.

SPLIT

SPLIT VOICE

*Shehnai*
*004*

SPLIT  Appears when split voice is on

Split Point

Split voice    Main voice and dual voice
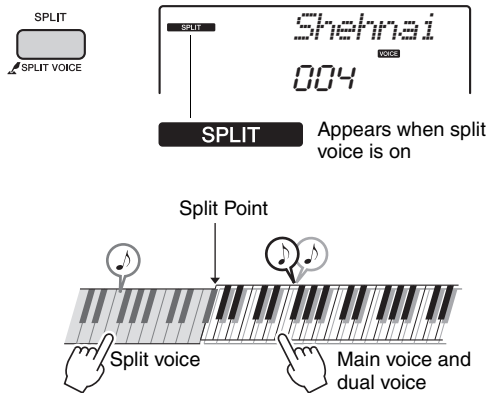
You can play a "Split Voice" on the Left hand area of the keyboard while playing a Main Voice and Dual Voice on the Right hand area of the keyboard.
The highest key for the Left hand area is referred to as the "Split Point" which can be changed from the default F#2 key. For details, refer to page 36.

2 **Press the [SPLIT] button again to exit from Split.**

You can easily select a different Split Voice (page 36). However, you need not select a Split Voice for one of the Main Voices 272–281. This is because these Voices already are set up to enable Split automatically and call up an appropriate Split Voice.

**Quick Guide**

# Using the Metronome

The instrument features a built-in metronome (a device that keeps an accurate tempo), convenient for practicing.

1 **Press the [METRONOME] button to start the metronome.**

METRONOME

✎ TIME SIGNATURE

2 **Press the [METRONOME] button again to stop the metronome.**

## Adjusting the Metronome Tempo

Press the TEMPO [TAP] button to call up the Tempo value, then use the TEMPO [-] and [+] buttons to adjust the Tempo value.

TEMPO

TAP    —    +

*Tempo*

*090*

Current Tempo value
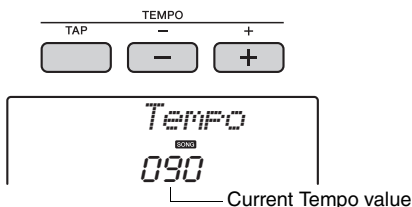
The dial and the Number buttons can also be used to set the Tempo.

## Setting the Time Signature

Here, we'll set a time signature of 5/8 as an example.

1 **Hold down the [METRONOME] button for longer than a second to call up "TimeSigN" (Time Signature Numerator).**

The number of beats per measure is shown on the display.

METRONOME

✎ TIME SIGNA

Hold for longer than a second.

*TimeSigN*

*04*

Number of beats per measure.
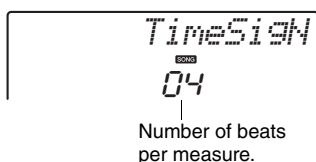
2 **Rotate the dial to select the number of beats per measure.**

A chime will sound on the first beat of each measure while the other beats will click. If "0" is selected, all beats will simply click with no chime. Select 5 for this example.

NOTE

• *This parameter cannot be set during playback of a Style, Song or Tabla/Tanpura.*

3 **Press the CATEGORY [+] button to call up "TimeSigD" (Time Signature Denominator).**

The length of one beat is shown on the display.

CATEGORY

+

—

*TimeSigD*

*04*

The length of one beat.
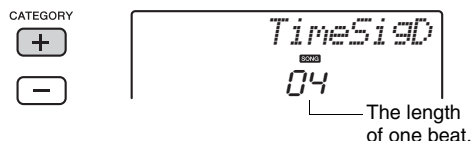
4 **Rotate the dial to select the length of one beat, from 2$^{nd}$, 4$^{th}$, 8$^{th}$ and 16$^{th}$ note.**

Select "08" (8$^{th}$ note) for this example.

5 **Confirm the setting by playing the Metronome.**

## Setting the Metronome Volume

1 **Press the [FUNCTION] button.**

FUNCTION

✎ FILE
CONTROL

2 **Press the CATEGORY [+] or [-] buttons repeatedly until "MtrVol" appears.**

CATEGORY

+

—

*MtrVol*

*100*    FUNCTION *052*
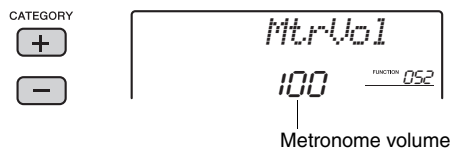
Metronome volume

3 **Rotate the dial to set the Metronome Volume.**

## Adding Harmony

You can add harmony notes to the Main Voice.

1 **Press the [HARMONY] button to turn Harmony on.**



HARMONY
Appears when the Harmony is turned on.

Although turning on the Harmony will select a Harmony Type suitable for the current Main Voice, you can select a different Harmony Type.

2 **Hold down the [HARMONY] button for longer than a second until "HarmType" appears on the display.**

After "HarmType" is shown for a few seconds, the current Harmony Type appears.



Hold for longer than a second.

*HarmType*

*Trio*
*02*

Current Harmony Type
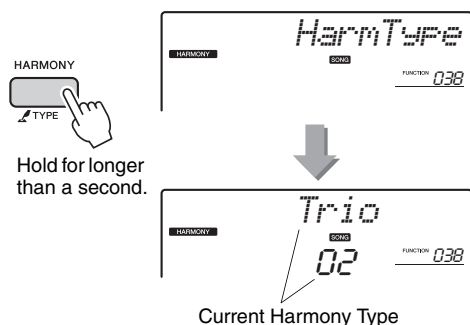
3 **Rotate the dial to select the desired Harmony Type.**

For details, refer to the Effect Type List (page 80). The effect and operation differs depending on the Harmony Type. Refer to the section below.

**How to sound each Harmony Type**

- Harmony type 01 to 05



Press the right-hand keys while playing chords in the auto accompaniment range of the keyboard when the Auto Accompaniment is on (page 22).

- Harmony type 06 to 12 (Trill)



Hold down two keys.

- Harmony type 13 to 19 (Tremolo)



Keep holding down the keys.

- Harmony type 20 to 26 (Echo)



You can adjust the Harmony Volume in the Function Settings (page 49).

NOTE

- *The Harmony function cannot be used in the Tabla/Tanpura mode. Even if Harmony is turned on, pressing the [TABLA/ TANPURA] button will turn off the Harmony effect.*

**Quick Guide**

# Creating Arpeggios

**The Arpeggio function lets you create arpeggios (broken chords) by simply pressing the notes of the chord. For example, you could play the notes of a triad—the root, third, and fifth—to trigger interesting phrases. This feature can be used for music production as well as performance.**

## Triggering the Arpeggio

**1 Press the [ARPEGGIO] button to turn on the Arpeggio function.**

ARPEGGIO
TYPE

*Shehnai*
*004*
ARPEGGIO VOICE

ARPEGGIO

> **NOTE**
> • Selecting a Voice number between 242 and 287 will turn on Arpeggio automatically.

**2 Press a note or notes to trigger Arpeggio.**

The Arpeggio phrase differs depending on the number of pressed notes and the area of the keyboard.
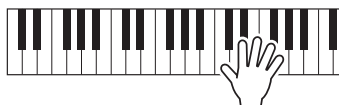
When Split is on, Arpeggio is applied only to the Split Voice. When Split is off, Arpeggio is applied to the Main and Dual Voices. Arpeggio cannot be applied to the Split and Main/Dual Voices simultaneously.

> **NOTE**
> • When you select one of the Main Voices 272–281, Split as well as Arpeggio is automatically turned on. This allows you to immediately trigger an Arpeggio by pressing a key to the left of the Split Point after selecting one of these Voices.
> • When the Pedal Function is set to "Arp Hold" or "Hold+Sus" (page 50), pressing the footswitch connected to the SUSTAIN jack will cause Arpeggio playback continue even after the note is released.

**3 To turn off the Arpeggio, press the [ARPEGGIO] button again.**

## Changing the Arpeggio Type

The most suitable Arpeggio Type is automatically selected when you select a Main Voice, but you can easily select any other Arpeggio Type.

**1 Hold down the ARPEGGIO [TYPE] button for longer than a second.**

In the display, "ARP Type" appears for a few seconds, followed by the current Arpeggio Type appears.

ARPEGGIO
TYPE

Hold for longer than a second.

*DownOct*
*002*
ARPEGGIO SONG
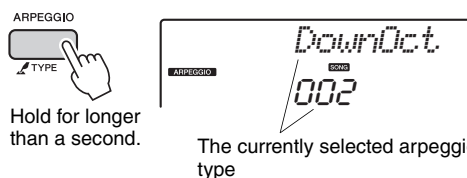
The currently selected arpeggio type

**2 Rotate the dial to select the desired Arpeggio type**

For a list of the Arpeggio List, see page 77.

> **NOTE**
> • When any of Voices 242–287 are selected, it is a good idea to set the Pedal Function to "Arp Hold" or "Hold+Sus" (page 50). This setting allows you to use a footswitch (press and hold) to have Arpeggio playback continue even after the note is released.

# Creating Original Sounds via the Knobs

**The two knobs located in the lower left area of the panel can be used to add variations to the sound being played, transforming the sound in a variety of musical ways. Select the desired pre-programmed effect combination printed above the Knobs, then rotate the Knobs to enjoy the sound.**

## Selecting a Knob Effect Combination

Repeatedly press the [ASSIGN] button to sequentially select the six effect combinations provided: (1) → (2) → (3) → (4) → (5) → (6) → (1) … etc. The current combination is shown in the display.



Current value
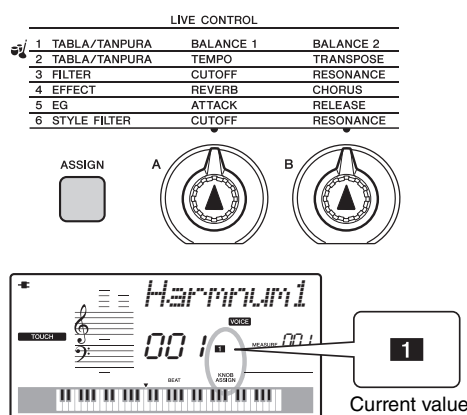
(1)–(2) affect the entire the Tabla/Tanpura sound, (3)–(5) affect the Main and Dual Voices only, and (6) affects only playback of the Style and Tabla/Tanpura. For details about each Knob effect, refer to page 37.

> Only selecting a Knob effect combination will not affect the sound even if the Knob arrow is not at the initial position. After operating the Knob, the selected effect is applied to the sound.

## Applying the Filter to the Main Voice

1  **Select the desired Main Voice.**
Here, select "178 SquareLd" (Square-wave Lead) as a synth-lead type Voice.

2  **Press the [ASSIGN] button several times until (3) (Filter) appears in the display).**

3  **Rotate Knob B all the way to the right (maximum), then play the keyboard with your right hand while operating Knob A with your left.**



Filter Cutoff  Filter Resonance
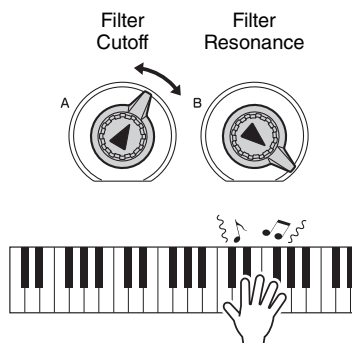
### NOTICE
- ***Selecting a different Voice will replace the settings created via the Knobs with the default settings of the new Voice. If you create a sound with the Knobs that you wish to keep, make sure to memorize the settings to Registration Memory (page 31) before selecting a different Voice.***

NOTE
- *Rotating a Knob to the right while the volume is set to a high level may result in distortion. If this occurs, reduce the volume level.*

# Playing Styles

**This instrument includes the Auto Accompaniment feature that plays appropriate "Styles" (rhythm + bass + chord accompaniment). You can select from a huge variety of Styles covering a wide range of musical genres.**

### 1 Press the [STYLE] button, then use the dial to select the desired Style.

The Style List is shown on the front panel; also see page 74.

Style Name

*Bhajan*

*001*

Style Number

STYLE

This icon appears when a style number and name is displayed.
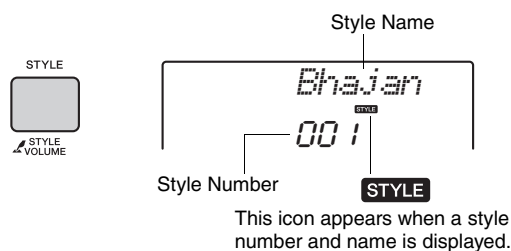
### 2 Press the [ACMP ON/OFF] button to turn on the Auto Accompaniment.

*EuTrance*

*067*

This icon appears when automatic accompaniment is on.
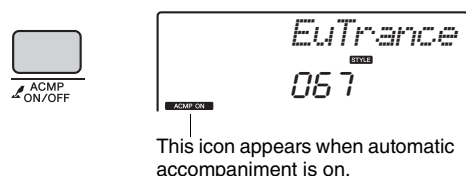
With this operation, the area of the keyboard to the left of the Split Point (54: F♯2) becomes the "Auto Accompaniment range" and is used only for specifying the chords.

Split Point (F♯2)

Auto Accompaniment range

### 3 Press the [SYNC START] button to turn Synchro Start on.

*EuTrance*

*067*
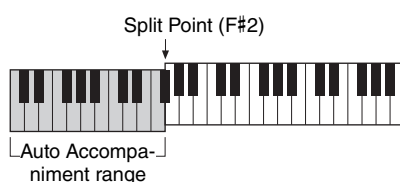
Flashes when sync start is on.
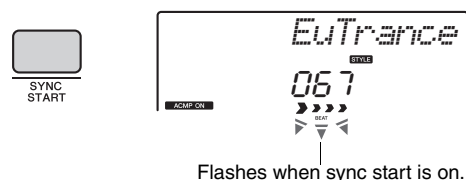
### 4 Play a chord in the Auto Accompaniment range to start playback.

Play a melody with the right hand and chords with the left hand.

For information about chords, refer to "Chord List" (page 44) or use the Chord Dictionary function (page 45).

Split Point
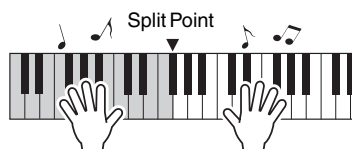
### 5 Press the [START/STOP] button to stop playback.

START/ STOP
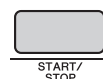
You can add intro, ending and rhythm variations to Style playback by using "Sections." For details, refer to page 40.

## Using the Music Database

If you have difficulty finding and selecting the desired Style and Voice, use this feature. From the Music Database, just selecting the favorite music genre calls up the ideal settings.

### 1 Press the [MUSIC DATABASE] button.

Both the Auto Accompaniment and Synchro Start are automatically turned on.

Music Database name

*Jude Hey*

*001*
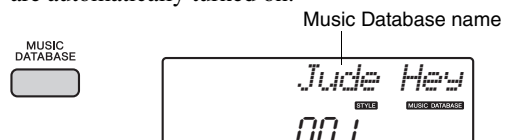
### 2 Use the dial to select the desired Music Database.

This operation calls up the panel settings such as Voice and Style that are registered to the selected Music Database. For a list of the Music Database List, see page 78.

### 3 Play the keyboard as described in Steps 4–5 above.

# Playing the Tabla/Tanpura!

**This instrument provides 16 phrase patterns (consisting of several measures) using the authentic Tabla and Tanpura sounds with looped playback. By using the Tabla/Tanpura function, try out the conventional Indian music—changing keys and creating dynamic sound variations by rotating the Knobs.**

## 1 Press the [TABLA/TANPURA] button, then use the dial to select the desired Tabla/Tanpura pattern.

Refer to the Tabla/Tanpura list on the panel of this instrument.
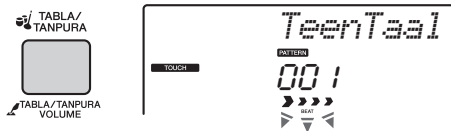


## 2 Press the [START/STOP] button to start looped playback.

At first, only the Tabla sound will play back. During playback, enjoy creating sound variations via the following operations.



### ● Turning on/off Tabla tracks 1 and 2 individually
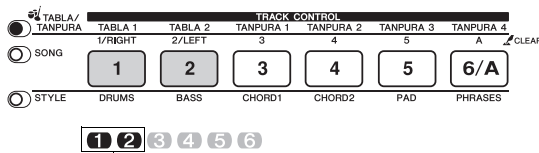


Indicates the on/off status of the Tabla tracks.

Tabla 1 features the lower pitched part while Tabla 2 features the higher pitched part.

### ● Adding the Tanpura phrase and changing it from 1–4
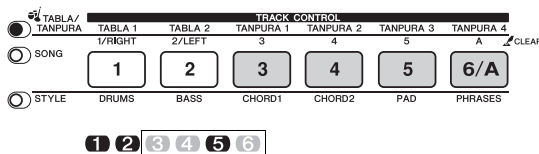


Indicates the current Tanpura number.

At first, press any of the [TANPURA 1]–[TANPURA 4] buttons to add the Tanpura phrase. Next, press another Tanpura button to change the phrase. You can enjoy four phrase varia-tions, which are shared among all Tabla/Tanpura patterns. To turn off the Tanpura sound, press the Tanpura button of the current number.

### ● Changing the Variation via the [A]–[E] buttons
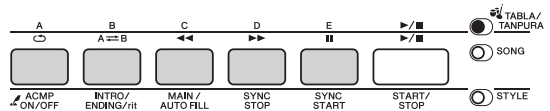


### ● Using the Knobs



**Adjusting the Volume Balance**
Press the [ASSIGN] button several times to select "1 TABLA/TANPURA," then rotate Knob A to adjust the volume balance between the sounds of Tabla 1 (low-pitched part) and Tabla 2 (high-pitched part), or rotate Knob B to adjust the volume balance between the sounds of the Tabla and Tanpura.

**Adjusting the Tempo / Transposing playback**
Press the [ASSIGN] button several times to select "2 TABLA/TANPURA," then rotate Knob A to adjust the playback tempo, or rotate Knob B to transpose the playback key in semitones.

> **NOTE**
> • You can confirm the current key and tempo value on the display. To call up the current tempo value, press the TEMPO [-] or [+] button.

## 3 Press the [START/STOP] button to stop playback.



> **NOTE**
> • The Tabla/Tanpura performance cannot be recorded.

# Playing Songs

**You can simply enjoy listening to the internal Songs, or use them with just about any of the functions, such as Lesson.**

● **Song Category**

The Songs are organized by category as listed below.

SONG

| | | |
|---|---|---|
| **001 -** | MAIN DEMO | • Gives you an idea of the advanced capabilities of this instrument. |
| **004 -** | VOICE DEMO | • Demonstrates many useful Voices of this instrument. |
| **012 -** | PIANO SOLO | • These piano solo pieces are ideally suited for the Song Lesson. |
| **038 -** | PIANO ENSEMBLE | • These piano ensemble pieces are also well suited for the Song Lesson. |
| **065 -** | PIANO ACCOMPANIMENT | • When you need to practice backing (accompaniment) patterns, these songs are ideal for that purpose. |
| **075 -** | CLASSICAL MELODIES | • Includes famous classical music pieces. |
| **094 -** | TRADITIONAL MELODIES | • Includes traditional Songs from around the world. |
| **101 -** | RAGA SCALE | • Practice Songs for studying the traditional scale of India. |
| **111 -** | USER SONG | • Songs you record yourself. |
| **121 -** | FLASH MEMORY / USB | • Songs transferred from a computer (refer to "Computer-related operations"—page 9) and Songs in the USB flash memory (page 53). |

## Listening to a Demo Song

Press the [DEMO] button to play Songs in sequence. Playback will repeat continuously, starting again from the first Song (001).

DEMO

BGM

To stop playback, press the [DEMO/BGM] button.

## Selecting and Playing Back a Song

1 **Press the [SONG] button, then use the dial to select the desired Song.**
Refer to the Song List (page 76).

SONG

SONG VOLUME

*ForElise*

*015*

Current Song
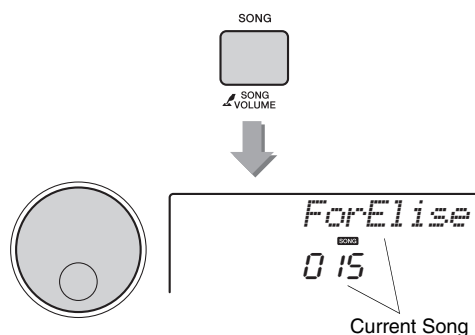
2 **Press the [▶/■] (Start/Stop) button to start playback.**
To stop playback, press the [▶/■] (Start/Stop) button again.

▶/■

*ForElise*

*015*

BEAT

Each arrow mark flashes in time with the beat.
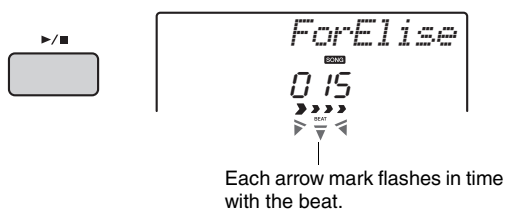
# Song Fast Forward, Fast Reverse, and Pause

Like the transport controls on an audio player, this instrument lets you fast forward [ ►► ] (Fast Forward), rewind [ ◄◄ ] (Fast Reverse) and pause [ ❙❙ ] (PAUSE) playback of the Song.

**Fast Forward**
During playback, press this button to rapidly skip ahead to a later point in the Song.
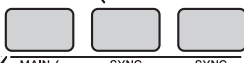
**Fast Reverse**
During playback, press this button to rapidly return to an earlier point in the Song.

**Pause**
During playback, press this button to pause playback, and press again to start from that point.

*NOTE*
- *When the A-B repeat is specified, the Fast Reverse and Fast Forward will only work within the range between A and B.*

# A-B Repeat

You can play back only a specific section of a Song repeatedly by setting the A point (start point) and B point (end point) in one-measure increments.

**A**        **B**

1 **Start playback of the Song (page 24).**

2 **When playback reaches to the point you want to specify as the start point, press the [ A⇌B ] (A-B REPEAT) button to set the A point.**

3 **When playback reaches to the point you want to specify as the end point, press the [ A⇌B ] (A-B REPEAT) button again to set the B point.**
The specified A-B section of the song will now play repeatedly.

4 **To cancel repeat playback, press the [ A⇌B ] (A-B REPEAT) button.**
To stop playback, press the [START/STOP] button.

*NOTE*
- *If you want to set the start point "A" at the top of the Song, press the [ A⇌B ] (A-B REPEAT) button before starting playback.*

# Turning Each Track On/Off

Each "track" of a Song plays a different part—melody, percussion, accompaniment, etc. Each of the tracks can be muted so that you can play the muted part yourself.
Pressing the desired Track button repeatedly will toggle the on/off status.

| TABLA 1 | TABLA 2 | TANPURA 1 | TANPURA 2 | TANPURA 3 | TANPURA 4 |
|---------|---------|-----------|-----------|-----------|-----------|
| 1/RIGHT | 2/LEFT | 3 | 4 | 5 | A |
| 1 | 2 | 3 | 4 | 5 | 6/A |

Track number on—Track will playback

Track number off—Track is muted or contains no data

*NOTE*
- *Up to two Track buttons can be pressed simultaneously for turning on or off.*

# Using the Song Lesson Feature

**You can use the selected Song for a left-hand, right-hand, or both-hands lesson. Try practicing with these three Song Lesson types while referring to the music scores in the Song Book (page 9).**

## Three Types of Song Lesson

### Lesson 1—Listen

In this Lesson, you need not play the keyboard. The model melody/chords of the part you selected will sound. Listen to it carefully and remember it well.

> LISTEN

### Lesson 2—Timing

In this mode, simply concentrate on playing the notes with the correct timing. Even if you play wrong notes, the correct notes shown in the display will sound

> TIMING

### Lesson 3—Waiting

In this Lesson, try playing the correct notes shown on the display. The Song pauses until you play the right note, and playback tempo will change to match the speed at which you are playing at.

> WAITING

> *NOTE*
> - *If you want to keep a steady playback tempo is maintained during Lesson 3: Waiting, set the Your Tempo parameter (page 50) to OFF.*

## Practicing with Song Lesson

1. **Select the desired Song for your lesson (page 24).**

   > *NOTE*
   > - *The Song Lesson can be applied also to the Songs (SMF format 0 only) transferred from a computer (page 24), but cannot be applied to the User Songs.*

2. **Turn off the part you want to practice.**
   For the right-hand lesson, press the [1/RIGHT] button to turn off the right-hand part. For the left-hand lesson, press the [2/LEFT] button to turn off the left-hand part. For the lesson using both hands, turn off both the parts.

   | | TRACK CONTROL | | | | |
   |---|---|---|---|---|---|
   | TABLA 1 | TABLA 2 | TANPURA 1 | TANPURA 2 | TANPURA 3 | TANPURA 4 |
   | 1/RIGHT | 2/LEFT | 3 | 4 | 5 | A |
   | 1 | 2 | 3 | 4 | 5 | 6/A |
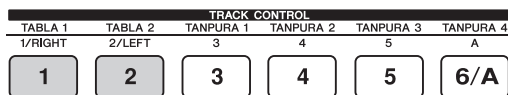
   Pressing the [1/RIGHT] and [2/LEFT] buttons repeatedly will toggle the on/off status of each part, which can be shown on the display.

   ForElise
   015

   | | |
   |---|---|
   | Right-hand lesson | ① ❷ Track 1 is unlit |
   | Left-hand lesson | ❶ ② Track 2 is unlit |
   | Both-hands lesson | ❶ ❷ Track 1 and 2 are unlit |
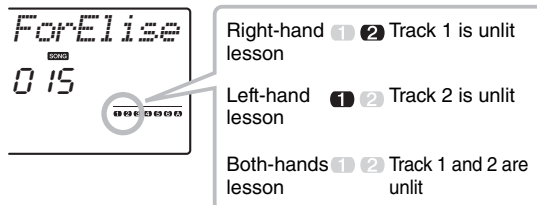
   > *NOTE*
   > - *Song numbers 075–100 only support the right-hand lesson.*

3. **Press the [LESSON] button to start playback of the Song Lesson.**
   After starting playback, pressing the [LESSON] button repeatedly will change the Lesson number from 1: LISTEN → 2: TIMING → 3: WAITING → off → 1…. Press this button until the desired number is shown on the display.

   LESSON
   CHORD DICT.

   TIMING
   LR2    MEASURE 007
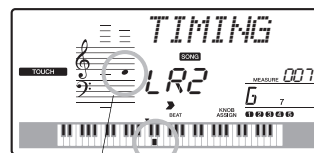
   The notation and key positions you should play are shown.

To stop Lesson playback, press the [START/STOP] button.

Even during playback, you can change the Lesson number by pressing the [LESSON] button.

4 **When Lesson playback reaches to the end, check your evaluation Grade on the display.**

"2 Timing" and "3 Waiting" will evaluate your performance in four levels: OK, Good, Very Good, or Excellent.

---

**See How You've Done**

*Excellent* ▓▓▓▓▓▓▓▓

*Very Good* ▓▓▓▓▓▓

*Good* ▓▓▓▓

*OK* ▓▓

When the lesson song has played all the way through your performance will be evaluated in 4 levels: OK, Good, Very Good, or Excellent. "Excellent!" is the highest evaluation.

After the evaluation display has appeared, the lesson will start again from the beginning.

---

## Making Practice Perfect— Repeat & Learn

If you want to practice a specific section in which you made a mistake or you have difficulty with use the Repeat & Learn function.

**Press the [ ↻ ] (REPEAT & LEARN) button during a Lesson playback.**

The Song location will move back four measures, a one-measure count will play, then Song playback will start again. Playback of the four measures will repeat with a one-measure count-in.

To exit from this status, press this button again.

*NOTE*

• *You can change the amount of measures the Repeat & Learn function jumps back by pressing a number button [1]–[9] during repeat playback.*

# Recording Your Performance

**You can record up to 10 of your performances as User Songs. The recorded User Songs can be played back on the instrument.**

NOTE
- *The Tabla/Tanpura performance cannot be recorded.*

## Track Structure of a Song

● **Melody Tracks [1]–[5]**
The melody performance in the right-hand area of the keyboard will be recorded.

● **Accompaniment Track [A]**
The chord progression (for the Style) will be recorded.

## Quick Recording

The operation is useful when you record a new Song from scratch.

1 **Make the desired settings including the Main Voice selection.**

2 **Make the desired settings of your performance.**
- *If you want to record only the melody performance, press the [SONG] button.*
- *If you want to record the performance using a Style, press the [Style] button.*

3 **Press the [REC] button to enter the Record Ready mode.**
If a User Song was not selected beforehand, this operation selects the lowest-numbered unrecorded User Song (from 101–110) as Recording target.
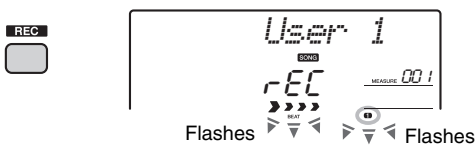
To exit from this status, press the [REC] button again.

NOTE
- *The ACMP on/off status cannot be changed after the [REC] button is pressed.*

4 **Start recording.**
- *When you press the [SONG] button in Step 2, play any note to start recording.*
- *When you select a Style in Step 2, play a chord in the Auto Accompaniment area to start recording with Style playback, or press the [START/STOP] button to start recording only with playback of the Rhythm part of a Style.*

Current measure number

The current measure will be shown on the display while recording.

5 **Press the [START/STOP] or [REC] button to stop recording.**
When using a Style, you can stop recording also by pressing the [ENDING] button then waiting until playback ends.

After recording finishes, "Writing!" appears indicating that the recorded data will be stored, then the recorded track numbers in the display will light.

NOTICE
- *Never attempt to turn the power off when "Writing!" is shown in the display. Doing so can damage the flash memory and result in a loss of data.*

6 **To play back the recorded Song, press the [START/STOP] button.**

## Recording to a Specified Track

The operation here is useful especially when you want to record the additional performances to an already recorded Song.

1 **Press the [SONG] button, then select the desired User Song (111–120) as the recording target.**

SONG

SONG
VOLUME

*User 1*

*111*

Song number
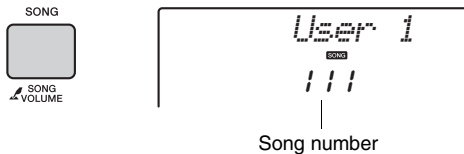
2 **While holding down the [REC] button, press the desired Track button to enter the Record Ready mode.**

● **If you want to record only the melody:**
While holding down the [REC] button, press one of the [1]–[5] buttons.

REC

Press and hold

*User 1*

*rEC*     MEASURE *001*

Track 1 will flash
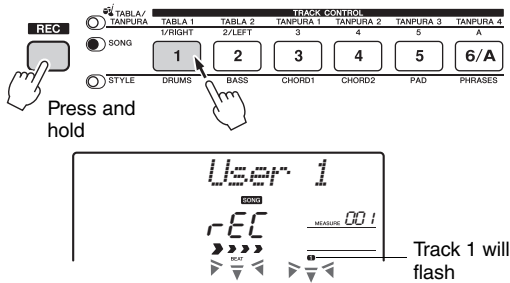
● **If you want to record only the Style playback:**
Press the [STYLE] button, select the desired Style, then simultaneously hold down the [REC] button and press the [6/A] button. ACMP is automatically turned on.

REC

Press and hold

*User 1*

*rEC*     MEASURE *001*

ACMP ON
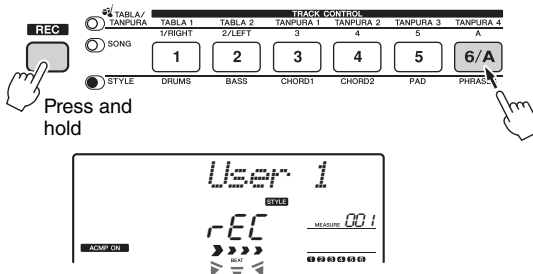
3 **Same as in Steps 4 to 6 (page 28) in "Quick Recording."**

NOTE

• *If the memory becomes full while recording, an alert message will appear and recording will stop automatically. In this case, delete unnecessary data by using the Clear functions (page 30), then execute the recording again.*

---

**Limitations while recording**
• The on/off status of ACMP cannot be changed.
• The Style number cannot be changed.
• When you use a Style, the following parameters cannot be changed: Reverb Type, Chorus Type, Time Signature, Style number and Style Volume.
• Performance with a Split Voice cannot be recorded.

---

**Quick Guide**

## Clearing a User Song

You can clear all tracks of a User Song.

1 **Press the [SONG] button, then select the User Song (111–120) to be cleared.**

2 **While holding down the track [A] button, press the track [1] button for longer than a second.**
A confirmation message will appear on the display.
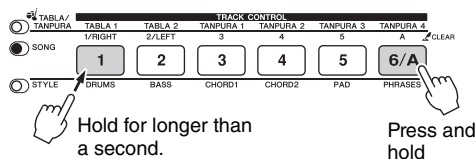


Hold for longer than a second.

Press and hold

```
ClrUser1
YES
```

3 **Press the [+] button.**
A confirmation message will appear on the display. To cancel this operation, press the [-] button.

4 **Press the [+] button to clear the Song.**
A clear-in-progress message will appear briefly on the display.

## Clearing a Specified Track from a User Song

This lets you clear individual tracks from a User Song.

1 **Press the [SONG] button, then select the desired User Song (111–120).**

2 **From [1]–[5] and [A], press the Track button to be cleared for longer than a second.**
A confirmation message will appear on the display.
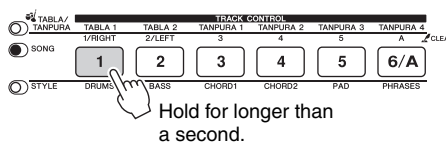


Hold for longer than a second.

```
ClrTr1
YES
```

3 **Press the [+] button.**
A confirmation message will appear on the display.To cancel this operation, press the [-] button.

4 **Press the [+] button to clear the track.**
A clear-in-progress message will appear briefly on the display.

# Memorizing Your Favorite Panel Settings

This instrument has a Registration Memory feature that lets you memorize your favorite settings for easy recall whenever they're needed. Up to 32 complete setups can be saved (eight banks of four setups each).

8 Banks

| Memory 1 | Memory 2 | Memory 3 | Memory 4 |
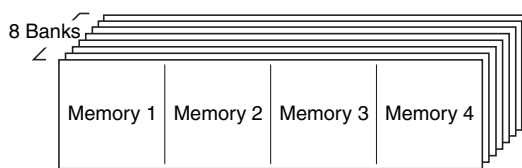
Up to 32 presets (eight banks of four each) can be memorized.

## Memorizing Panel Settings to the Registration Memory

**1** Make the desired settings such as those for Voice, Style, and Tabla/Tanpura.

**2** Press and release the [MEMORY/BANK] button to call up a Bank number on the display.
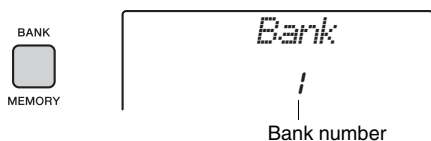
*Bank*
*1*

Bank number

**3** Use the dial or the [1]–[8] number buttons to select a Bank number.

NOTE
- *Data cannot be saved to the Registration Memory during Song playback.*

**4** While holding down the [MEMORY/BANK] button, press one of the [1]–[4] buttons to memorize the current panel settings.

REGIST MEMORY

Press and hold

*Writing!*
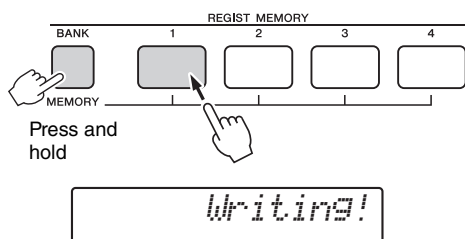
### NOTICE
- *If you select a Registration Memory number that already contains data, the previous data is deleted and overwritten by the new data.*
- *Do not turn off the power while memorizing settings to the Registration Memory, otherwise the data may be damaged or lost.*

## Recalling Panel Settings from the Registration Memory

**1** Press and release the [MEMORY/BANK] button to call up a Bank number on the display.

**2** Use the dial or the [1]–[8] number buttons to select a Bank number.

**3** Press one of the [1]–[4] buttons to call up the panel settings you memorized.
The recalled REGIST MEMORY number appears in the display for a few seconds.

REGIST MEMORY
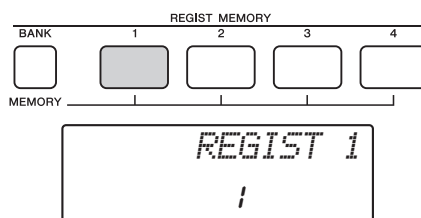
*REGIST 1*
*1*

IMPORTANT
- *When recalling the panel settings from the Registration Memory, make sure to press the same button—[STYLE] or [TABLA/TANPURA]—corresponding to the mode used when you memorize the panel settings. This is necessary since the mode status (Style or Tabla/Tanpura) is not memorized to the Registration Memory, meaning that it cannot be called up even if you press the REGISTRATION MEMORY button.*

### Freezing the Style settings even if a different Registration number is selected

If you want to select different Registration Memory setups without changing the Style settings or Tabla/Tanpura settings, simultaneously hold down the [VOICE] button and press the REGIST MEMORY number button.

VOICE    REGIST MEMORY

Press and hold
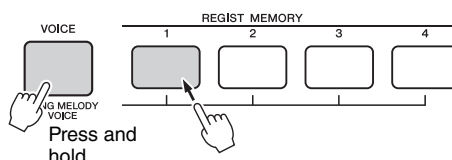
If you want to freeze the Style settings or Tabla/Tanpura settings permanently, set the Freeze mode parameter to ON from Function display 060 (page 50).

NOTE
- *For details about the parameters that can be memorized to Registration Memory, see the next page.*

# Backup Parameters and Initialization

## Backup Parameters

The following data will be maintained even if the power is turned off and can be transferred then saved to a computer via Musicsoft Downloader as a single Backup file. For instructions, refer to "Computer-related Operations" (page 9).

- User Song data (page 28)
- Style data transferred from a computer and loaded to Style numbers 207–211 (page 57)
- Registration Memory data (page 31)
- Function Settings (page 48):
    Tuning, Split Point, Touch Sensitivity, Style Volume, Song Volume, Tabla/Tanpura Volume, Metronome Volume, Grade, Demo Group, Demo Play, Demo Cancel, Master EQ type, Your Tempo on/off, Auto Power Off setting, Battery Select, Freeze Mode

In addition to the Backup data above, all the Style data (including data that have not been loaded) and all the Song data will be maintained even if you turn off the power.

---

**Parameters that can be memorized to Registration Memory**

● **Style settings\***
Style number, ACMP on/off, Style volume, Track on/off

● **Tabla/Tanpura settings\*\***
Tabla number, Tabla/Tanpura volume, Section, Track on/off, Volume balance between Tabla 1 and 2, Volume balance between Tabla and Tanpura

● **Voice settings**
**Main Voice settings:** Voice number and all settings of the related Functions
**Dual Voice settings:** Dual on/off and all settings of the related Functions
**Split Voice settings:** Split on/off and all settings of the related Functions

● **Effect settings**
Reverb Type, Chorus Type

● **Arpeggio settings**
Arpeggio on/off and all settings of the related Functions

● **Harmony settings**
Harmony on/off and all settings of the related Functions

● **Other settings**
Transpose, Pitch Bend Range, Knob Effect Combination number, Split Point, Tempo, Pedal Function

\* Available only when a Style is selected.
\*\* Available only when a Tabla is selected.

---

## Initialization

This function erases the Backup data described above and Song/Style data, then restores all the default factory settings. As required, execute one of the following two procedures.

### Backup Clear

This operation initializes the backup data.
While holding down the highest white key on the keyboard, press the [ ⏻ ] (Standby/On) switch to turn the power on.
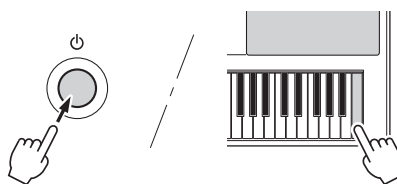


### Flash Clear

This operation deletes all the Songs and Styles that have been transferred from a computer. Note that Style data loaded to Style numbers 207–211 will be maintained.
While simultaneously holding the highest white key and the three highest black keys, press the [ ⏻ ] (Standby/On) switch to turn the power on.
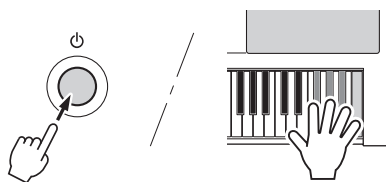


**NOTICE**
- *Keep in mind that this operation also deletes the data you have purchased. Be sure to save the important data to a computer via Musicsoft Downloader (MSD) software. For details, refer to "Computer-related Operations" (page 9).*

# Handy Performance Features

## Selecting a Reverb Type

The Reverb effect lets you play with a rich concert hall type ambience.
Although selecting a Style or Song will call up the optimum Reverb type for the entire sound, you can select a different Reverb type manually.

### 1 Press the [FUNCTION] button.

FUNCTION
FILE CONTROL

### 2 Use the CATEGORY [+] and [-] buttons to call up "Reverb" (Function 034).

After "Reverb" is shown for a few seconds, the current Reverb Type is shown.

CATEGORY
[+]
[−]

*Reverb*
FUNCTION 034

↓

*Hall2*
*02* FUNCTION 034

Current Reverb type
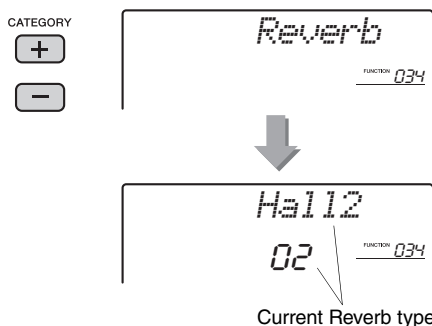
*NOTE*
• *Some Songs and Styles use Reverb Types which cannot be selected via panel operation. If such a Song or Style is played back, "- - -" is shown on the display.*

### 3 Rotate the dial to select a Reverb type.

Play the keyboard to check the sound. For information about the available Reverb types, refer to the Effect Type List (page 80).

> **Adjusting the Reverb depth**
> You can adjust the Reverb depth applied to the Main, Dual, and Split Voices individually via the same operations above. Regarding the item in Step 2, refer to the Function List on page 48.

## Selecting a Chorus Type

The Chorus effect creates a thick sound that is similar to many of the same Voices being played in unison.
Although selecting a Style or Song will call up the optimum Chorus type for the entire sound, you can select a different Chorus type manually.

### 1 Press the [FUNCTION] button.

FUNCTION
FILE CONTROL

### 2 Use the CATEGORY [+] and [-] buttons to call up "Chorus" (Function 035).

After "Chorus" is shown for a few seconds, the current Chorus Type is shown.

CATEGORY
[+]
[−]

*Chorus*
FUNCTION 035

↓

*Chorus1*
*1* FUNCTION 035

Current Chorus type
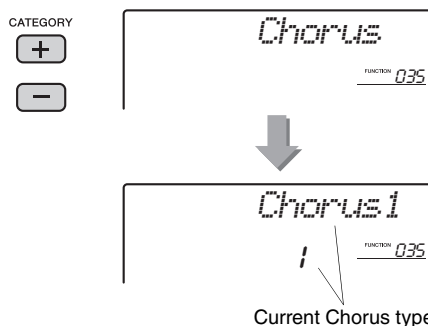
*NOTE*
• *Some Songs and Styles use Chorus Types which cannot be selected via panel operation. If such a Song or Style is played back, "- - -" is shown on the display.*

### 3 Rotate the dial to select a Chorus type.

Play the keyboard to check the sound. For information about the available Chorus types, refer to the Effect Type List (page 80).

> **Adjusting the Chorus depth**
> You can adjust the Chorus depth applied to the Main, Dual, and Split Voices individually via the same operations above. Regarding the item in Step 2, refer to the Function List on page 48.

**Reference**

## Pitch Controls—Transpose

The overall pitch of the instrument (except for the Drum Kit Voices) can be shifted up or down by a maximum of 1 octave in semitone increments.

### 1 Press the [FUNCTION] button.

FUNCTION

FILE
CONTROL

### 2 Use the CATEGORY [+] and [-] buttons to call up "Transpos" (Function 004).

CATEGORY
[+]
[—]

*Transpos*

*00*  FUNCTION *004*
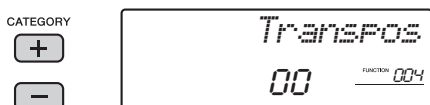
### 3 Use the dial to set the Transpose value between -12 and +12.

## Pitch Controls—Tuning

The overall tuning of the instrument (except for the Drum Kit Voices) can be shifted up or down between 427 Hz and 453 Hz in approximately 0.2Hz increments. The default value is 440.0 Hz.

### 1 Press the [FUNCTION] button.

FUNCTION

FILE
CONTROL

### 2 Use the CATEGORY [+] and [-] buttons to call up "Tuning."

CATEGORY
[+]
[—]

*Tuning*

FUNCTION *005*
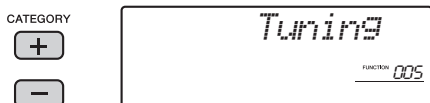
### 3 Use the dial to set the Tuning value.

*440.0Hz*

FUNCTION *005*
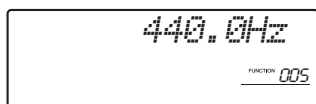
## Pitch Controls—the PITCH BEND wheel

The PITCH BEND wheel can be used to add smooth pitch variations to notes you play on the keyboard. Roll the wheel upward to raise the pitch, or downward to lower the pitch.
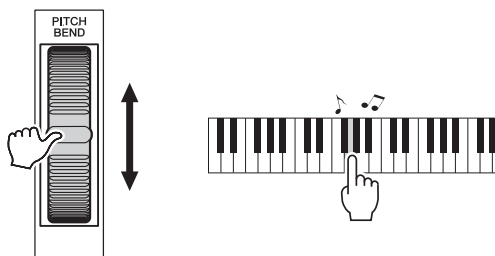
You can change the amount of pitch bend produced by the wheel. Refer to "Pitch Bend Range" in the Function List (page 48).

## Calling up Optimum Panel Settings

You can call up optimum panel settings that are ideal and stylistically appropriate for the current Song or Style—with a single touch. If you don't know what settings are best with a selected Voice, for example, use the following functions.

● **To call up the settings for a Song or Style (One Touch Setting):**

Select Voice number "000 OTS." In this status, selecting a Style or Song will call up the optimum panel settings matching the current Song or Style.

## Changing the Touch Sensitivity of the Keyboard

The keyboard of this instrument is equipped with a Touch Response feature that lets you dynamically and expressively control the level of the Voices according to your playing strength.

### 1 Press the [FUNCTION] button.

FUNCTION

FILE
CONTROL

### 2 Press the CATEGORY [+] or [-] button several times until "TouchSns" (Function 008) appears.

"TouchSns" is shown in the display for a few seconds, and the current Touch Sensitivity is shown.

*TouchSns*

TOUCH    FUNCTION *008*

*Medium*

*2*

TOUCH    FUNCTION *008*

Current Touch
Sensitivity
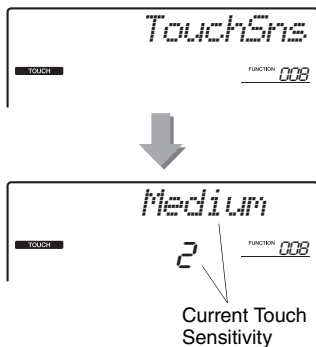
### 3 Use the dial to select a Touch Sensitivity setting between 1 and 4.

When "1"–"3" is selected, higher values produce greater (easier) volume variation in response to keyboard dynamics—i.e. greater sensitivity. When "4" (off) is selected, all notes will be played at the same volume no matter how strongly or softly you play the keys.

NOTE
• *The initial default Touch Sensitivity value is "2".*

## Selecting an EQ Setting for the Best Sound

Five different master equalizer (EQ) settings are provided to give you the best possible sound when listening through different reproduction systems—the instrument's internal speakers, headphones, or an external speaker system.

### 1 Press the [FUNCTION] button.

FUNCTION

FILE
CONTROL

### 2 Press the CATEGORY [+] or [-] button several times until "MasterEQ" (Function 036) appears.

"MasterEQ" is shown in the display for a few seconds, and the current Master EQ type appears.

CATEGORY
+
−

*MasterEQ*

FUNCTION *036*

*Speaker*

*1*

FUNCTION *036*

Current EQ type
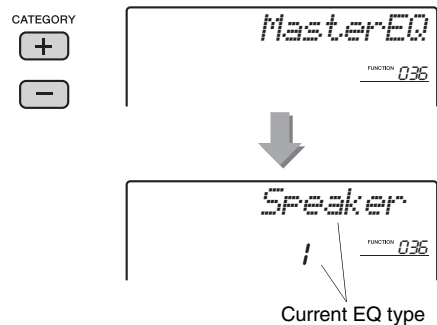
### 3 Use the dial to select the desired Master EQ type.

Settings 1 and 2 are best for listening via the instrument's built-in speakers, setting 3 is for headphones, and settings 4 and 5 are ideal for listening via external speakers.

NOTE
• *"Boost" produces a more punchy sound but may produce distortion depending on the Voice and Style, compared to the other Master EQ types.*

Reference

# Voice Settings

## Selecting a Dual Voice

1 **Hold down the [DUAL] button for longer than a second to call up "D.Voice."**

"D.VOICE" is shown for a few seconds, then the current Dual Voice appears.

DUAL

DUAL / DUAL VOICE

DUAL    *D.Voice*    VOICE  FUNCTION  *018*

DUAL    *Syn.Str*    *093*  VOICE  FUNCTION  *018*
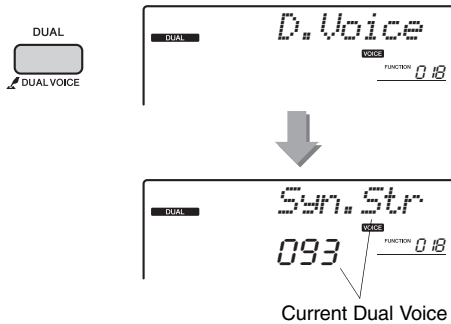
Current Dual Voice

2 **Rotate the dial to select the desired Dual Voice.**

## Selecting a Split Voice

1 **Hold down the [SPLIT] button for longer than a second to call up "S.Voice."**

"S.VOICE" is shown for a few seconds, then the current Split Voice appears.

SPLIT

SPLIT VOICE

SPLIT    *S.Voice*    STYLE  FUNCTION  *028*

SPLIT    *Strings*    *086*  STYLE  FUNCTION  *028*

Current Split Voice
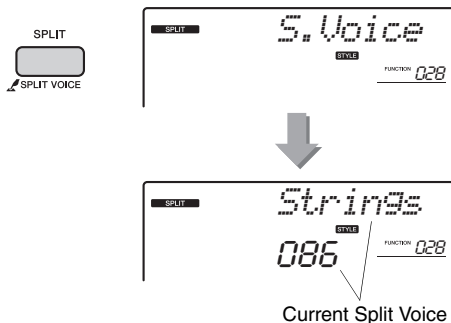
2 **Rotate the dial to select the desired Split Voice.**

## Voice Editing

For each of the Main, Dual and Split Voices, you can edit the parameters such as volume, octave and depth of the Reverb and Chorus, allowing you to create new, custom sounds that best suit your musical needs.

1 **Press the [FUNCTION] button.**

FUNCTION

FILE CONTROL

2 **Use the CATEGORY [+] and [-] buttons to call up the desired item.**

Main Voice parameters are indicated as "M.******," Dual Voice parameters as "D.******," and Split Voice parameters as "S.******." For information about each parameter, refer to the Function List on page 48.

CATEGORY
+
−

*M.Volume*    *064*  FUNCTION  *009*
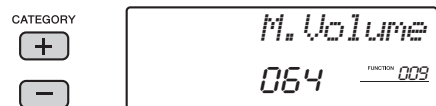
3 **Rotate the dial to set the value.**

Check the sound by playing the keyboard.

4 **Repeat Steps 2–3 above to edit various parameters.**

5 **If necessary, memorize the settings to the Registration Memory (page 31).**

The Voice-related settings are reset when a different Voice is selected. If you want to store the created sound for future recall, memorize the settings to the Registration Memory.

Reference

# Parameters Assigned to the Knobs

**This section describes each of the parameters which can be assigned to the Knobs (page 21).**

### 1 TABLA/TANPURA

Knob A adjusts the volume balance between the sounds of Tabla 1 and 2, while Knob B adjusts the volume balance between the sounds of Tabla and Tanpura.

### 2 TABLA/TANPURA

Knob A adjusts the tempo of Tabla playback while the Tanpura playback tempo is maintained. This follows typical Indian music stylistic conventions. Knob B raises or lowers the pitch of the Tabla/Tanpura sound in semitones, with the exception of Tabla 1. This accurately simulates the characteristics of the Tabla, in which the lower sound is not affected by the tuning. Note that also the pitch of Tabla 2 may not be changed depending on the Tabla/Tanpura pattern.

> **NOTE**
> • *When Knob B is turned all the way left, only the pitch of the Tabla 2 sound is raised abruptly by an octave. This is due to a limitation in this instrument.*

### 3 FILTER

Filter effects shape the sound by allowing only a specified range of frequencies to pass and/or by producing a resonance peak at the filter's "cutoff" frequency. Filter effects can be used to create a range of synthesizer-like sounds.

> **NOTE**
> • *These effects are applied only to the Main/Dual Voices played on the keyboard.*
> • *Filter effects can sometimes cause distortion in the bass frequencies.*

#### ● Knob A: CUTOFF

Adjusts the filter's cutoff frequency, and therefore the brightness of the sound. Turning the Knob to the left makes the sound more muffled or darker, while turning the Knob A to the right makes the sound brighter.
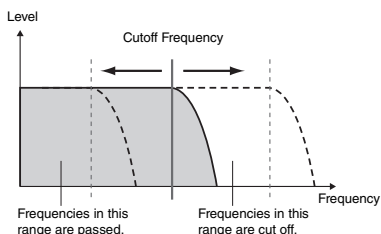


#### ● Knob B: RESONANCE

Adjusts the amount of Resonance applied at the filter's cutoff frequency. Turning the Knob to the right will increases the Resonance to emphasize the frequencies at the cutoff frequency, and thus "strengthens" the perceived effect of the filter.
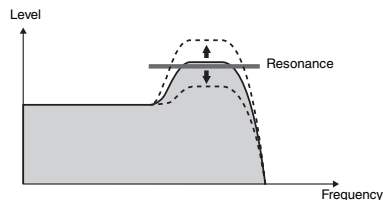


### 4 EFFECT

#### ● Knob A: REVERB

Reproduces the acoustic ambience of a concert hall or club. Turning the Knob to the right will increase the Reverb depth.

#### ● Knob B: CHORUS

Produces a layered "multi-instrument" effect. Turning the Knob to the right will increase the Chorus depth.

> **NOTE**
> • *These effects are applied only to the Main/Dual Voices played on the keyboard.*

### 5 EG (Envelope Generator)

Envelope Generator effects determine how the level of the sound varies over time. You can make the attack faster for a more percussive sound or slower for a violin-like sound, for example. Or you can lengthen or shorten the sustain to best match the music you're playing.
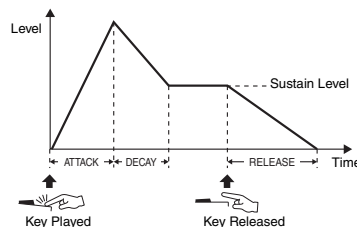


#### ● Knob A: ATTACK

Adjusts the Attack Time (the amount of time it takes the sound to reach maximum level when a key is played). Turning the Knob to the right will increase the Attack Time, thus slowing down the attack rate.

● **Knob B: RELEASE**

Adjusts the Release Time (the amount of time it takes for the sound to decay to silence after a key is released). Turning the Knob to the right will increase the Release Time, thus make a longer sustain.

*NOTE*

- *These effects are applied only to the Main/Dual Voices played on the keyboard.*

**6** **STYLE FILTER**

Same as "**3** FILTER." These effects are applied only to Style or Tabla/Tanpura playback.

The chart below lists some interesting ways to use the various effects that can be assigned to the knobs.

**Some Ideas for Using the Knobs**

| | Number/Effect | Try This |
|---|---|---|
| **1** | TABLA/TANPURA | Knob A adjusts the volume balance between the sounds of Tabla 1 (having the lower sound) and Tabla 2 (having the higher sound of Tabla or Mridangam). Knob B adjusts the volume balance between the sounds of the Tabla (assigned to the [TABLA 1] and [TABLA 2] buttons) and Tanpura (assigned to the [TANPURA 1]–[TANPURA 4] buttons). Play with these Knobs as the patterns loop, sing along if you wish, and create your own performance. |
| **2** | TABLA/TANPURA | Knob A adjusts the tempo of Tabla/Tanpura playback. Setting to the minimum left-most position results in half the default tempo, while setting to the maximum right-most position results in double the default tempo. The center position corresponds to the default tempo. Note that the tempo cannot exceed the range (11–280), and that the tempo of the Tanpura patterns will not change even if you rotate Knob A. Knob B raises or lowers the pitch of the Tabla/Tanpura sound in semitones. Regarding the Tabla, only the higher sound (assigned to the [2] button) will be transposed. Rotating the knob leftward lowers the pitch while rotating the knob rightward raises the pitch. Use these knobs to set the desired tempo and key, sing along if you wish, and create your own performance! |
| **3** | FILTER | Select a synth-type lead or pad voice (see the Voice List; page 61). Turn Knob B all the way up and operate Knob A while playing for some spacey, floating 1980's effects. |
| **4** | EFFECT | Select a voice that sounds as though it already has reverb and chorus effects applied, and turn Knob A and Knob B all the way down to hear the "direct" sound of the voice. You can then turn the Knob A and Knob B settings up to add extra impact and richness to the voice. |
| **5** | EG | Select a piano voice, and turn Knob B all the way up and Knob A to about the 3 o'clock position. This should give you a majestic, organ-like sound. The attack time is quite long so play the keys and hold them to let the sound come in fully. Ideal for slow pieces. |
| **6** | STYLE FILTER | Select style 67, Euro Trance. Turn accompaniment on and start style playback (page 22). Set Knob B to about 3 o'clock, and Knob A to about 8 o'clock. The overall sound of the style should be a bit muffled, with the drums emphasized for solid rhythmic impact. |

**Reference**

# Arpeggio Settings

## Synchronizing an Arpeggio to Song/Style/Tabla Playback— Arpeggio Quantize

When you play the keyboard to trigger an Arpeggio (page 20) along with Song/Style/Tabla playback, you'll need to play the notes with correct timing to keep the Arpeggio in synchronization with the other playback tracks. However, your actual timing may be slightly ahead of or behind the beat (or both). The "Arpeggio Quantize" function of this instrument will correct any slight imperfections in the timing (according to settings below), and then play back the Arpeggio appropriately.

- Synchronizing at the quarter notes
- Synchronizing at the 8th notes
- No synchronization with Style or Song playback

Although the Arpeggio Quantize value is pre-programmed for each Arpeggio Type, you can change the value manually.

### 1 Press the [FUNCTION] button.

### 2 Use the CATEGORY [+] and [-] buttons to call up "Quantize" (Function 042).

After "Quantize" is shown for a few seconds, the current Arpeggio Quantize value is shown.

Current value
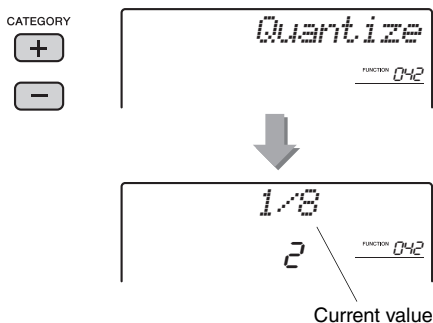
### 3 Rotate the dial to select a value from "OFF," "1/8" and "1/16."

- 1/8        Synchronizing at the quarter notes
- 1/16      Synchronizing at the 8th notes
- OFF       No synchronization with Style or Song playback

## Holding the Arpeggio Playback via the Footswitch

You can set the instrument so that Arpeggio playback continues even after the note has been released, by pressing the footswitch connected to the SUSTAIN jack.

### 1 Press the [FUNCTION] button.

### 2 Use the CATEGORY [+] and [-] buttons to call up "Pdl Func" (Function 063).

After "Pdl Func" is shown for a few seconds, the current setting is shown.

Current setting
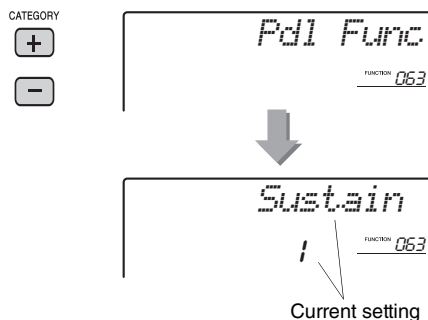
### 3 Rotate the dial to select "Arp Hold."
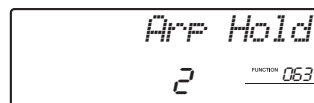
If you want to restore the footswitch function to sustain, select "Sustain." If you want to use both hold and sustain functions, select "Hold+Sus".

### 4 Try playing Arpeggio with the footswitch.

Press the notes to trigger the Arpeggio, then press the footswitch. Even if you release the notes, Arpeggio playback will continue. To stop Arpeggio playback, release the footswitch.

# Styles (Auto Accompaniment) and Tabla/Tanpura patterns

## Style Variations—Sections

Each Style consists of "Sections" that allow you to vary the arrangement of the accompaniment to match the song you are playing.
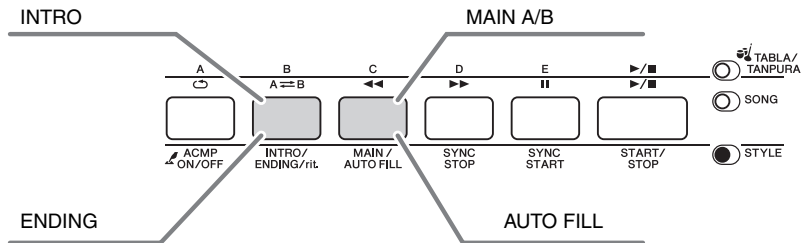


### INTRO
This is used for the beginning of the Song. When the Intro finishes, Style playback shifts to the Main section. The length of the Intro (in measures) differs depending on the selected Style.

### MAIN
This is used for playing the main part of the Song. Playback of the Main section repeats indefinitely until another Section's button is pressed. There are two variations (A and B), and the Style playback sound changes harmonically in response on the chords you play with your left hand.

### AUTO FILL
This is automatically added before changing to Main A or B.

### ENDING
This is used for the ending of the Song. When the Ending finishes, the Style playback stops automatically. The length of the Ending (in measures) differs depending on the selected Style.

1 **Press the [STYLE] button, then rotate the dial to select a Style.**

2 **Press the [ACMP ON/OFF] button to turn ACMP on.**



ACMP ON
Appears when ACMP is turned on.
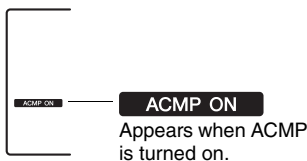
3 **Press the [SYNC START] button to turn Synchro Start on.**



Beat arrows flash.

● **Synchro Start**

When the Synchro Start is on, Style playback will begin as soon as you play a chord in the accompaniment range of the keyboard. To turn off the Synchro Start, press the [SYNC START] button.

4 **Press the [MAIN/AUTO FILL] button to select Main A or Main B.**



MAIN A

Current Section
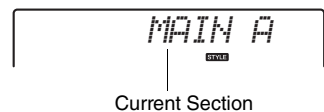
5 **Press the [INTRO/ENDING/rit.] button.**

*INTRO→A*

Now, you're ready to start Style playback from the Intro section.

6 **Play a chord with your left hand to start playback of the Intro.**

For this example, play a C major chord (as shown below). For information on how to enter chords, see "Chords" on page 44.

Split Point

Accompaniment range
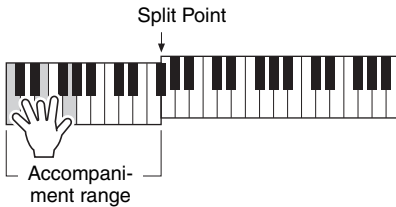
7 **After the Intro finishes, play the keyboard according to the progression of the Song you are playing.**

Play chords with your left hand while playing melodies with your right hand, and press the [MAIN/AUTO FILL] button as necessary. The Section will change to Fill-in then Main A or B.

*FILL A→B*
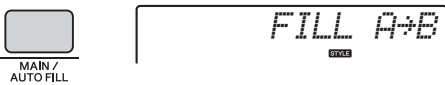
**Turning on/off each Track via the [TRACK CONTROL] button**
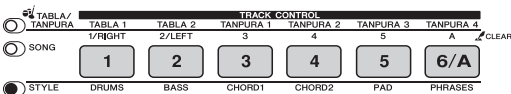
❶ ❷ ❸ ❹ ❺ ❻ —— On/off status is shown in the display (page 15)

*NOTE*
• *Up to two Track buttons can be pressed simultaneously for turning Tracks on or off.*

8 **Press the [INTRO/ENDING/rit.] button.**

*ENDING*

The Section switches to the Ending. When the Ending is finished, Style playback stops automatically. You can have the Ending gradually slow down (ritardando) by pressing the [INTRO/ENDING/rit.] button again while the Ending is playing back.

## Synchro Stop

When you press the [SYNC/STOP] button to turn on this function, the Style will only play while pressing chords in the Accompaniment range of the keyboard. Releasing all the notes will stop Style playback. This makes it easy to add rhythmic breaks as you perform, simply by releasing your hand from the Accompaniment range of the keyboard.

SYNC STOP
Appears when the synchro-stop function is engaged.

The style will play while you are playing the keys

Style playback will stop when you release the keys

**Reference**
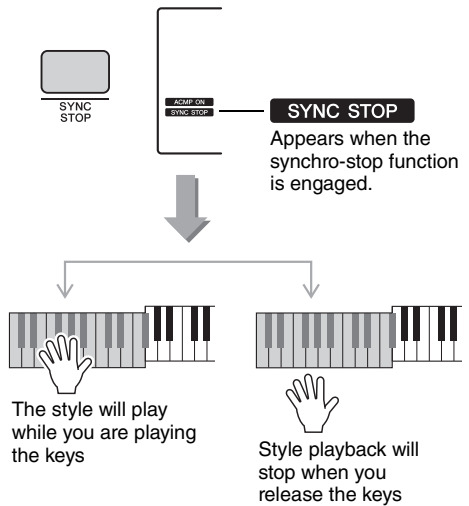
## Tabla/Tanpura Variations

Each Tabla/Tanpura features five Variations A–E via the Tabla sound. These five variations can be alternated via the [A]–[E] buttons during playback, allowing you to add dynamic variations to the performance.
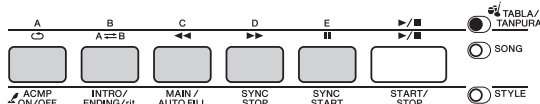
In addition, four phrase variations via the Tanpura sound are provided commonly for all the Tabla/Tanpura patterns. These four variations can be alternated via the TANPURA 1–4 buttons.
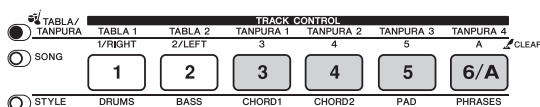
Unlike the Styles, the Tabla/Tanpura patterns do not have the variations dedicated to the beginning or ending of the Song, such as Intro and Ending.
The Tabla/Tanpura playback will continue until stopped manually.

## Changing the Tempo

A Style or Tabla/Tanpura can be played at any tempo you desire—fast or slow.

1 **Press the TEMPO [TAP] button to call up the Tempo value in the display.**

Current Tempo value
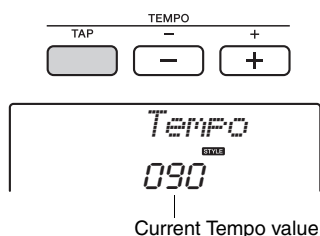
2 **Rotate the dial to set a tempo from 011 to 280.**

Press the [+] and [-] buttons simultaneously to instantly reset the value to the default tempo of the current Style, Tabla/Tanpura or Song. You can change the tempo during playback by pressing the TEMPO [TAP] button just twice at the required tempo.

*NOTE*
* *The above operation applies also to Song or Arpeggio playback tempo.*

## Tap Start

You can start play back of the Tabla/Tanpura, Style or Song by simply tapping the TEMPO [TAP] button at the required tempo—four times for time signatures in 4 (4/4, etc.), and three times for time signatures in 3 (3/4, etc.).

## Adjusting the Volume of the Style or Tabla/Tanpura

You can adjust the volume balance between Style or Tabla/Tanpura playback and keyboard performance.

1 **Press the [FUNCTION] button.**

2 **Use the CATEGORY [+] and [-] buttons to call up "StyleVol" (Function 001) or "TablaVol" (Function 003).**
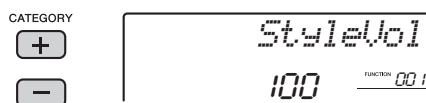
3 **Rotate the dial to set the volume between 000 and 127.**

## Setting the Split Point

The point on the keyboard that separates the left-hand range and the right-hand range of the keyboard is called the "Split Point."
When a Style is selected and ACMP is on, the notes played to the left of the Split Point are used to specify the chord for Style playback. When the Split function is on, the notes played to the left of the Split Point are used to play the Split Voice.
The initial default Split Point is key number 54 (the F#2 key), but you can change it to another key.

### 1 Press the [FUNCTION] button.

FUNCTION

FILE
CONTROL

### 2 Use the CATEGORY [+] and [-] buttons to call up "SplitPnt" (Function 007).

You can call up this display also by pressing the [STYLE] then holding the [ACMP] button for longer than a second.

CATEGORY

*SplitPnt*
*054*  FUNCTION *007*
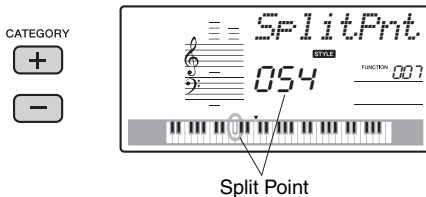
Split Point

### 3 Rotate the dial to set the Split Point between 036 (C1) and 096 (C6).

Split Point (54: F#2)

Split voice ⌐ Main voice
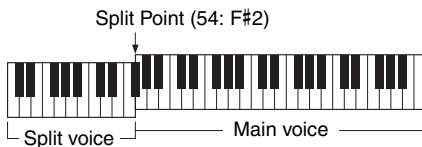
NOTE
- *The Split Point set here is applied common to the Style and Voice.*
- *During the Lesson playback, the Split Point cannot be changed.*

## Playing Chords Without Style Playback

If you press the [STYLE] button, press the [ACMP ON/OFF] button to turn ACMP on (the ACMP ON icon appears), and play the chord in the Left hand range of the keyboard (with SYNC START off), the chord sound will be heard without Style playback. This is referred to as "Stop Accompaniment." The specified chord will be shown in the display, and affects the Harmony function (page 19).

*PopBossa*
*132*
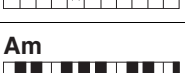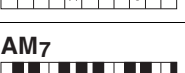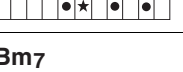
ACMP ON
Appears when auto accompaniment is on

Accompaniment range
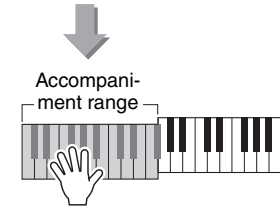
**Reference**

# Chord Types for Style Playback

For users who are new to chords, this chart features common chords. Since there are many useful chords and many different ways to use them musically, refer to commercially available chord books for further details.

★ indicates the root note.

| Major | Minor | Seventh | Minor Seventh | Major Seventh |
|---|---|---|---|---|
| C | Cm | C7 | Cm7 | CM7 |
| D | Dm | D7 | Dm7 | DM7 |
| E | Em | E7 | Em7 | EM7 |
| F | Fm | F7 | Fm7 | FM7 |
| G | Gm | G7 | Gm7 | GM7 |
| A | Am | A7 | Am7 | AM7 |
| B | Bm | B7 | Bm7 | BM7 |

- *Inversions can be used as well as in "root" position—with the following exceptions:*
  *m7, m7♭5, 6, m6, sus4, aug, dim7, 7♭5, 6(9), sus2*
- *Inversion of the 7sus4 and m7(11) chords are not recognized if the notes are omitted.*
- *When playing a chord which cannot be recognized by this instrument, nothing is shown on the display. In such a case, only the rhythm and bass parts will be played.*

---

### Easy Chords

This method lets you easily play chords in the accompaniment range of the keyboard using only one, two, or three fingers.

**For root "C"**

| C | Cm | C7 | Cm7 |
|---|---|---|---|
| **To play a major chord** Press the root note (★) of the chord. | **To play a minor chord** Press the root note together with the nearest black key to the left of it. | **To play a seventh chord** Press the root note together with the nearest white key to the left of it. | **To play a minor seventh chord** Press the root note together with the nearest white and black keys to the left of it (three keys altogether). |

## Looking Up Chords Using the Chord Dictionary

The Dictionary function is useful when you know the name of a certain chord and want to quickly learn how to play it.

1 **Press and hold the [CHORD DICT] button for longer than a second to call up "Dict."**
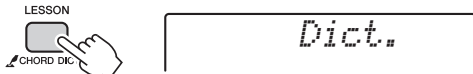
Hold for longer than a second.

This operation will divide the entire keyboard into the three ranges as illustrated below.
- The range to the right of "ROOT ▶":
  Lets you specify the Chord Root, but produces no sound.
- The range between "CHORD TYPE ▶" and "ROOT ▶":
  Lets you specify the Chord Type, but produces no sound.
- The range to the left of "CHORD TYPE ▶":
  Lets you play and confirm the Chord specified in the above two ranges.

Keyboard playing range — Chord Type range — Root range
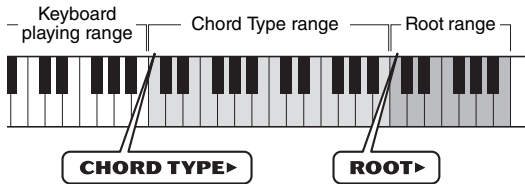
**CHORD TYPE▶**    **ROOT▶**

2 **As an example, learn how to play a GM7 (G major seventh) chord.**

2-1. Press the "G" key in the section to the right of "ROOT ▶" so that the "G" is shown as the root note.
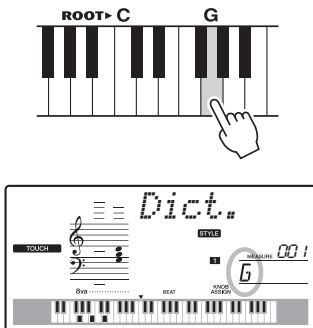
2-2. Press the key labeled "M7" in the section between "CHORD TYPE ▶" and "ROOT." The notes you should play for the specified chord (root note and chord type) are conveniently shown in the display, both as notation and in the keyboard diagram.

Notation of chord    Chord name (root and type)

Individual notes of chord (keyboard)
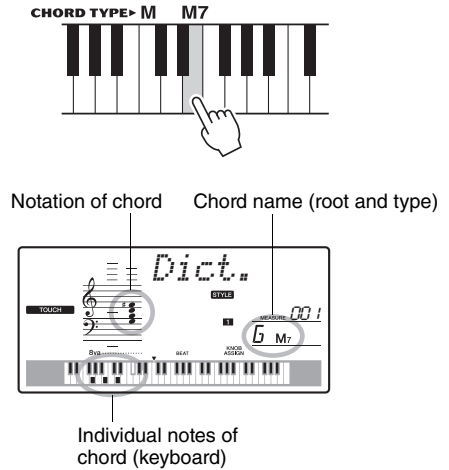
To call up possible inversions of the chord, press the [+]/[-] buttons.

*NOTE*
- *About major chords: Simple major chords are usually indicated only by the root note. For example, "C" refers to C major. However, when specifying major chords here, make sure to select "M" (major) after pressing the root note.*

3 **Following the notation and keyboard diagram in the display, try playing a chord in the range to the left of "CHORD TYPE ▶."**
When you've played the chord properly, a bell sound signals your success and the chord name in the display flashes.

**Reference**

# Song Settings

## BGM (Background Music) Playback

With the default setting, pressing the [DEMO/BGM] button will play back only a few of the internal Songs repeatedly. This setting can be changed so that, for example, all internal Songs are played, or all Songs transferred to the instrument from a computer are played back, letting you use the instrument as a background music source. Five playback group settings are provided. Simply select the one that suits your needs.

### 1 Hold down the [DEMO/BGM] button for longer than a second.

"DemoGrp" is shown in the display for a few seconds, followed by the current repeat playback target.

DEMO
BGM
Hold for longer than a second.
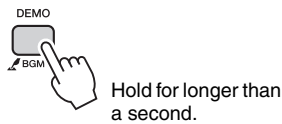
### 2 Rotate the dial to select a repeat playback group from the table below.

| Demo | Preset Songs 001–003 |
|---|---|
| Preset | All preset Songs |
| User | All User Songs |
| Download | All Songs transferred from a computer |
| USB | All Songs (MIDI files) in the connected USB flash memory |

### 3 Press the [DEMO] button to start playback.

To stop playback, press the [DEMO] button again.

## Random Song Playback

The order of Song repeat playback via the [DEMO/BGM] button can be changed between the numerical order and random order.

### 1 Press the [FUNCTION] button.

FUNCTION
FILE CONTROL

### 2 Press the CATEGORY [+] and [-] buttons several times to call up "PlayMode" (Function 058).

"PlayMode" is shown for a few seconds, followed by the current playback mode, "Normal" or "Random."

CATEGORY
+
−

*PlayMode*
FUNCTION *058*

When the DemoGrp is set to "Demo," this parameter cannot be set.

### 3 Rotate the dial to select "Random."

To return to the numerical order, select "Normal."

### 4 Press the [DEMO] button to start playback.

To stop playback, press the [DEMO] button again.

## Tempo Setting of the Song

This operation is same as that of the Style and Tabla/Tanpura. Refer to page 42.

## Tap Start

This operation is same as that of the Style and Tabla/Tanpura. Refer to page 42.

## Song Volume

1 **Press the [FUNCTION] button.**

FUNCTION
FILE CONTROL

2 **Press the CATEGORY [+] and [-] buttons several times to call up "SongVol."**

CATEGORY
[ + ]
[ — ]

*SongVol*

*100*   FUNCTION *002*
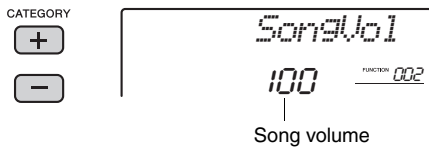
Song volume

3 **Rotate the dial to set the Song volume between 000 and 127.**

NOTE
• Song volume can be adjusted while a Song is selected.

## Melody Voice Setting of the Preset Song

You can change the Melody Voice of the current Preset Song temporarily to any other desired Voice.

1 **Press the [SONG] button, select the desired Preset Song, then start playback.**

SONG
SONG VOLUME

2 **Press the [VOICE] button, then rotate the dial to select the desired Voice.**

*Strings*

*086*   VOICE
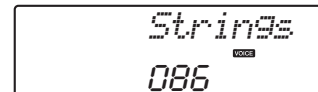
3 **Hold down the [VOICE] button for longer than a second.**
After "SONG MELODY VOICE" is shown for a few seconds, the Melody Voice of the Song will be changed to that selected in Step 2.

VOICE

SONG MELODY VOICE

*SONG MEL*
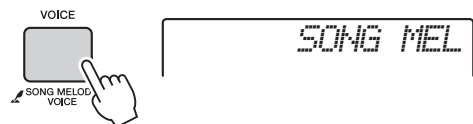
Hold for longer than a second.

# The Functions

The "Functions" provide access to a range of detailed instrument parameters such as Tuning, Split Point, Voices and Effects. Take a look at the Function List (pages 48–50). When you find the desired Function you want to change, follow the instructions below.

## Basic Procedure in the Function Display

1 **Find the desired item in the Function List on pages 48–50.**

2 **Press the [FUNCTION] button.**

```
FUNCTION          StyleVol
  FILE              100    FUNCTION 001
 CONTROL
```
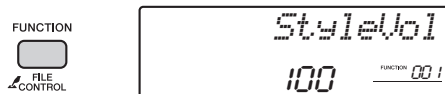
3 **Press the CATEGORY [+] and [-] buttons several times until the desired item appears.**

Current item

```
CATEGORY
  +               Transpos
  −                 00   FUNCTION 004
```
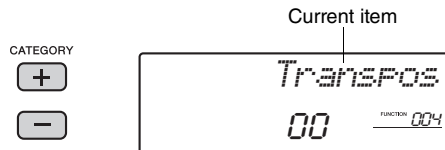
4 **Use the dial, the [+] and [-] buttons, or the [0]–[9] number buttons to set the value of the selected function.**

```
  1    2    3
  4    5    6          Direct
  7    8    9          numeric entry.
  −    0    +
 NO  EXECUTE YES
RESET
```
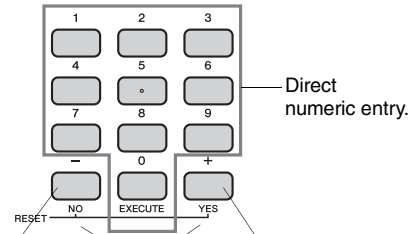
- Decrement value by 1.
- Cancel

Press simultaneously to recall the default setting.

- Increment value by 1.
- Execute

Some Function settings are maintained even if you turn off the power, and can be transferred to the computer as Backup Data (page 32).

## Function List

| Function Number | Function | Display | Range/Settings | Default Value | Description |
|---|---|---|---|---|---|
| **Volume** | | | | | |
| 001 | Style Volume | StyleVol | 000–127 | 100 | Refer to page 42. |
| 002 | Song Volume | SongVol | 000–127 | 100 | Refer to page 47. |
| 003 | Tabla Volume | TablaVol | 000–127 | 100 | Refer to page 42. |
| **Overall** | | | | | |
| 004 | Transpose | Transpos | -12–12 | 0 | Refer to page 34. |
| 005 | Tuning | Tuning | 427Hz–453Hz (in approximately 0.2Hz increments) | 440.0Hz | Refer to page 34. |
| 006 | Pitch Bend Range | PBRange | 01–12 | 2 | Sets the range over which you can control pitch by using the PITCH BEND wheel (page 34), in semitone increments. |
| 007 | Split Point | SplitPnt | 036–096 (C1–C6) | 54 (F#2) | Refer to page 43. |
| 008 | Touch Sensitivity | TouchSns | 1 (Soft), 2 (Medium), 3 (Hard), 4 (Off) | 2 (Medium) | Refer to page 35. |
| **Main Voice (page 16)** | | | | | |
| 009 | Volume | M.Volume | 000–127 | * | Determines the volume of the Main Voice. |
| 010 | Octave | M.Octave | -2 – +2 | * | Determines the octave range for the Main Voice. |
| 011 | Pan | M.Pan | 000 (left)–64 (center)–127 (right) | * | Determines the stereo pan position of the Main Voice. The value "0" results in the sound being panned full left; the value "127" results in the sound being panned full right. |
| 012 | Reverb Depth | M.Reverb | 000–127 | * | Determines how much of the Main Voice's signal is sent to the Reverb effect. |
| 013 | Chorus Depth | M.Chorus | 000–127 | * | Determines how much of the Main Voice's signal is sent to the Chorus effect. |
| 014 | Attack Time | M.Attack | 000–127 | 64 | Determines how fast the volume of the Main Voice reaches the Attack level when the note is pressed. The larger the value, the faster the attack rate. The smaller the value, the slower the attack rate. |

| Function Number | Function | Display | Range/Settings | Default Value | Description |
|---|---|---|---|---|---|
| 015 | Release Time | M.Releas | 000–127 | 64 | Determines how fast the volume of the Main Voice falls to 0 when the note is released. The larger the value, the longer the sustain. The smaller the value, the shorter the sustain. |
| 016 | Filter Cutoff | M.Cutoff | 000–127 | 64 | Determines the Filter Cutoff Frequency (page 37) of the Main Voice. |
| 017 | Filter Resonance | M.Reso. | 000–127 | 64 | Determines the Filter Resonance (page 37) of the Main Voice. |
| **Dual Voice (page 16)** | | | | | |
| 018 | Dual Voice | D.Voice | 001–753 | * | Selects a Dual Voice. |
| 019 | Volume | D.Volume | 000–127 | * | Determines the volume of the Dual Voice. |
| 020 | Octave | D.Octave | -2 – +2 | * | Determines the octave range for the Dual Voice. |
| 021 | Pan | D.Pan | 000 (left)–64 (center)–127 (right) | * | Determines the stereo pan position of the Dual Voice. A value of "0" results in the sound being panned full left; a value of "127" results in the sound being panned full right. |
| 022 | Reverb Depth | D.Reverb | 000–127 | * | Determines how much of the Dual Voice's signal is sent to the Reverb effect. |
| 023 | Chorus Depth | D.Chorus | 000–127 | * | Determines how much of the Dual Voice's signal is sent to the Chorus effect. |
| 024 | Attack Time | D.Attack | 000–127 | 64 | Determines how fast the volume of the Dual Voice reaches the Attack level when the note is pressed. The larger the value, the faster the attack rate. The smaller the value, the slower the attack rate. |
| 025 | Release Time | D.Releas | 000–127 | 64 | Determines how fast the volume of the Dual Voice falls to 0 when the note is released. The larger the value, the longer the sustain. The smaller the value, the shorter the sustain. |
| 026 | Filter Cutoff | D.Cutoff | 000–127 | 64 | Determines the Filter Cutoff Frequency (page 37) of the Dual Voice. |
| 027 | Filter Resonance | D.Reso. | 000–127 | 64 | Determines the Filter Resonance (page 37) of the Dual Voice. |
| **Split Voice (page 17)** | | | | | |
| 028 | Split Voice | S.Voice | 001–753 | 86 (Strings) | Selects a Split Voice. |
| 029 | Volume | S.Volume | 000–127 | * | Determines the volume of the Split Voice. |
| 030 | Octave | S.Octave | -2 – +2 | * | Determines the octave range for the Split Voice. |
| 031 | Pan | S.Pan | 000 (left)–64 (center)–127 (right) | * | Determines the stereo pan position of the Split Voice. A value of "0" results in the sound being panned full left; a value of "127" results in the sound being panned full right. |
| 032 | Reverb Depth | S.Reverb | 000–127 | * | Determines how much of the Split Voice's signal is sent to the Reverb effect. |
| 033 | Chorus Depth | S.Chorus | 000–127 | * | Determines how much of the Split Voice's signal is sent to the Chorus effect. |
| **Effects** | | | | | |
| 034 | Reverb Type | Reverb | 01–10 | ** | Refer to page 33. |
| 035 | Chorus Type | Chorus | 01–05 | ** | Refer to page 33. |
| 036 | Master EQ Type | MasterEQ | Speaker, Boost, Headphone, Line Out1, Line Out2 | 1 (Speaker) | Refer to page 35. |
| 037 | Wide Type | Wide | 1–4 | 4 (Wide Off) | Determines the Ultra-Wide Stereo type. Higher values produce a greater Wide effect. |
| **Harmony (page 19)** | | | | | |
| 038 | Harmony Type | HarmType | 01–26 | * | Determines the Harmony type. |
| 039 | Harmony Volume | HarmVol | 000–127 | * | Determines the volume of the Harmony effect |
| **Arpeggio (page 20)** | | | | | |
| 040 | Arpeggio Type | ARP Type | 001–162 | * | Determines the Arpeggio type. |
| 041 | Arpeggio Velocity | ARP Velo | 1(Original), 2(Thru) | * | When "Thru" is selected, the velocities of Arpeggio playback are determined by your playing strength. When "Original" is selected, the velocities of Arpeggio playback are determined by the original setting regardless of your playing strength. |
| 042 | Arpeggio Quantize | Quantize | 1(OFF), 2(1/8), 3(1/16) | * | Refer to page 39. |
| **Computer (USB TO HOST terminal)*** | | | | | |
| 043 | PC mode | PC mode | OFF/PC1/PC2 | OFF | Optimizes the MIDI settings when you connect to a computer |
| **MIDI*** | | | | | |
| 044 | Local Control | Local | ON/OFF | ON | Determines whether the instrument's keyboard controls the internal tone generator (ON) or not (OFF). When you record your keyboard performance to the application software on the computer via MIDI, set this parameter to OFF. |

Reference

| Function Number | Function | Display | Range/Settings | Default Value | Description |
|---|---|---|---|---|---|
| 045 | External Clock | ExtClock | ON/OFF | OFF | Determines whether the instrument synchronizes to the internal clock (OFF) or an external clock (ON). When you record your keyboard performance to the application software on the computer via MIDI, set this parameter to ON. |
| 046 | Keyboard Out | KbdOut | ON/OFF | ON | Determines whether MIDI messages generated via keyboard performance are transmitted (ON) or not (OFF) from the USB TO HOST terminal. |
| 047 | Style Out | StyleOut | ON/OFF | OFF | Determines whether MIDI messages generated via Style playback are transmitted (ON) or not (OFF) from the USB TO HOST terminal. |
| 048 | Song Out | SongOut | ON/OFF | OFF | Determines whether MIDI messages generated via Song playback are transmitted (ON) or not (OFF) from the USB TO HOST terminal. |
| 049 | Initial Send | InitSend | YES/NO | - | Lets you send the data of the panel settings to a computer. Press [+] to send, or press [-] to cancel. This operation should be done immediately after starting the Recording operation on the computer. |
| **Metronome (page 18)** | | | | | |
| 050 | Time Signature Numerator | TimesigN | 00–60 | ** | Determines the time signature of the Metronome. |
| 051 | Time Signature Denominator | TimesigD | Half note, Quarter note, Eighth note, Sixteenth note | ** | Determines the length of each metronome beat. |
| 052 | Metronome Volume | MtrVol | 000–127 | 100 | Determines the volume of the Metronome. |
| **Lesson (page 26)** | | | | | |
| 053 | Lesson Track (R) | R-Part | GuideTrack1–16, OFF | 1 | Determines the guide track number for your right hand lesson. The setting is only effective for Songs in SMF format 0 transferred from a computer. |
| 054 | Lesson Track (L) | L-Part | GuideTrack1–16, OFF | 2 | Determines the guide track number for your left hand lesson. The setting is only effective for Songs in SMF format 0 transferred from a computer. |
| 055 | Grade | Grade | ON/OFF | ON | Determines whether the Grade function is on or off. |
| 056 | Your Tempo | YourTemp | ON/OFF | ON | This parameter is for Lesson 3 "Waiting." When set to ON, playback tempo will change to match the speed at which you are playing. When set to OFF, playback tempo will be maintained regardless of the speed at which you are playing. |
| **Demo (page 24)** | | | | | |
| 057 | Demo Group | DemoGrp | 1 (Demo) / 2 (Preset) / 3 (User) / 4 (Download) / 5 (USB) | 1 (Demo) | Refer to page 46. |
| 058 | Demo Play Mode | PlayMode | 1 (Normal) 2 (Random) | 1 (Normal) | Refer to page 46. |
| 059 | Demo Cancel | D-Cancel | ON/OFF | OFF | Determines whether Demo cancel is enabled or not. When this is set to ON, the Demo Song will not play, even if the [DEMO/BGM] button is pressed. |
| **Registration Memory (page 31)** | | | | | |
| 060 | Freeze Mode | Freeze | ON/OFF | OFF | When set to on, the Style related settings are maintained even if you press another Registration Memory number button. |
| **Auto Power Off (page 14)** | | | | | |
| 061 | Auto Power Off Time | AutoOff | OFF, 5/10/15/30/60/120 (min.) | 30 minutes | Specifies the time that will elapse before the instrument's power is automatically turned off. |
| **Battery (page 12)** | | | | | |
| 062 | Battery Type | Battery | 1 (Alkaline) / 2 (Ni-MH) | 1 (Alkaline) | Selects the type of batteries you have installed to this instrument. |
| **Pedal Function (page 20)** | | | | | |
| 063 | Pedal Function | Pdl Func | 1 (Sustain) / 2 (Arp Hold) / 3 (Hold+Sus) / 4 (Sostenut) | 1 (Sustain) | Determines the function of the footswitch connected to the SUSTAIN jack (page 13). When "1 (Sustain)" or "4 (Sostenut)" is selected, the footswitch works as a damper pedal or sostenuto pedal as on an acoustic piano. Note that sustain does not affect the Split Voice, while sostenuto affects only the Split Voice when Split is on. When "2 (Arp Hold)" is selected, pressing the footswitch maintains Arpeggio playback even if you release the notes (page 39). When "3 (Hold+Sus)" is selected, both the Arpeggio Hold and Sustain functions are assigned to the footswitch. |

\* The appropriate value is automatically set for each Voice combination.

\** The appropriate value is automatically set for each Song, Style or Tabla/Tanpura.

\*** For details, refer to "Computer-related Operations" (page 9).

# USB Flash Memory Operations

By connecting the USB flash memory device to the [USB TO DEVICE] terminal, you can save the data created on this instrument, such as User Song and parameter settings. The saved data can be recalled to this instrument again for the future use.

> **IMPORTANT**
> - *It is recommended to use the Power Adaptor when executing USB flash memory operations, since battery power may not be reliable enough to last through these crucial operations. When you try executing certain functions, the "Use Adaptor" indication may appear and the selected function cannot be executed.*

## Precautions when using the [USB TO DEVICE] terminal

This instrument features a built-in [USB TO DEVICE] terminal. When connecting a USB device to the terminal, be sure to handle the USB device with care. Follow the important precautions below.

> **NOTE**
> - *For more information about the handling of USB devices, refer to the owner's manual of the USB device.*

### ● Compatible USB devices

The instrument does not necessarily support all commercially available USB devices. Yamaha cannot guarantee operation of USB devices that you purchase. Before purchasing a USB device for use with this instrument, check the following web page:

http://download.yamaha.com/

> **NOTE**
> - *Other USB devices such as a computer keyboard or mouse cannot be used.*

### ● Connecting USB flash memory

- When connecting a USB device to the [USB TO DEVICE] terminal, make sure that the connector on the device is appropriate and that it is connected in the proper direction.
- When connecting a USB cable, make sure that the length is less than 3 meters.
- Though the instrument supports the USB 1.1 standard, you can connect and use a USB 2.0 storage device with the instrument. However, note that the transfer speed is that of USB 1.1.

## Using USB Flash Memory

By connecting the instrument to a USB flash memory, you can save data you've created to the connected device, as well as read data from the connected device.

### ● The number of USB flash memory to be used

Only one USB flash memory device can be connected to the [USB TO DEVICE] terminal.

### ● Formatting USB flash memory

When a USB flash memory is connected, a message may appear prompting you to format the device. If so, execute the Format operation (page 53).

**NOTICE**
> - *The format operation overwrites any previously existing data. Make sure that the USB flash memory you are formatting does not contain important data.*

### ● To protect your data (write-protect)

To prevent important data from being inadvertently erased, apply the write-protect provided with the particular USB flash memory. If you are saving data to the USB flash memory, make sure to disable write-protect.

### ● Connecting/removing USB storage device

Before removing the USB flash memory from the [USB TO DEVICE] terminal, make sure that the instrument is not accessing data (such as in the Save and Delete operations).

**NOTICE**
> - *Avoid frequently connecting/disconnecting the USB flash memory too often. Doing so may result in the operation of the instrument "freezing" or hanging up. While the instrument is accessing data (such as during Save, Delete, Load and Format operations) or is mounting the USB storage device (shortly after the connection), do NOT unplug the USB flash memory, and do NOT turn the power off. Doing so may corrupt the data on either or both devices.*

Reference

## Connecting a USB Flash Memory

1 **Connect a USB flash memory to the USB TO DEVICE terminal, being careful to insert it with the proper orientation.**
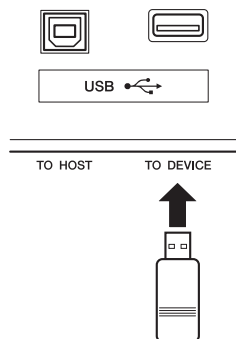
2 **Wait until "USB" appears on the left corner of the display.**

The "USB" indication confirms that the connected USB flash memory has been mounted or recognized.

USB
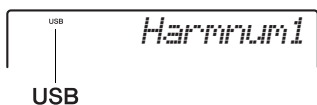
3 **Hold down the [FILE CONTROL] button to call up the File Control display.**

Hold for longer than a second.

● **If "UnFormat" followed by "Format?" appears:**

This indicates that the connected USB flash memory has not been formatted, and cannot be mounted or recognized. Execute the Format operation by following the instructions starting with Step 2 on page 53.

4 **Rotate the dial to call up the desired File Control function, then execute it.**

For details, refer to the table below.

| Display | File Control function | Page |
|---------|----------------------|------|
| Load STY | Loading a Style File | 57 |
| Load USR | Loading User Data from a USB Flash Memory | 56 |
| Save SMF | Saving a User Song as SMF to a USB Flash Memory | 55 |
| Save USR | Saving User Data to a USB Flash Memory | 54 |
| Del SMF | Deleting a SMF File in a USB Flash Memory | 58 |
| Del USR | Deleting a User File in a USB Flash Memory | 58 |
| Format? | Formatting a USB Flash Memory | 53 |
| Exit? | Exiting from a File Control display | 59 |

Messages may appear on the display during File Control procedures to aid in smooth operation. Refer to the Message List on page 59 for details.

*NOTE*

*• No sound will be produced if the keyboard is played while the file control display is showing, and only buttons related to File Control operations will be active.*

*NOTE*

*The File Control display cannot be called up in the following situations.*

*• During playback of Style, Tabla/Tanpura, or Song*

*• When "USB" does not appear even if you have connected a USB flash memory to the [USB TO DEVICE] terminal.*

Reference

## Formatting a USB Flash Memory

The Format operation lets you prepare commercially available USB flash memory for use with this instrument is called "Format."

1 **Hold the [FILE CONTROL] button for longer than a second to call up the File Control display.**

2 **Use the CATEGORY [+] and [-] buttons to call up "Format?."**

CATEGORY

*Format?*

3 **Press the [0/EXECUTE] button.**

A confirmation message will appear. To cancel the operation, press the [-/NO] button.

RESET — NO 0 EXECUTE + YES
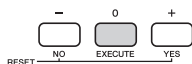
4 **Press the [0/EXECUTE] button again or the [+/YES] button to execute the Format operation.**

After a while, a message indicating completion of the operation appears, and the "USER FILES" folder will be created on the root directory in the USB flash memory.

**NOTICE**

- *The Format operation cannot be cancelled during execution. Never turn off the power or disconnect the USB flash memory during the operation. Doing so may result in data loss.*

5 **Press the [FILE CONTROL] button to exit from the File Control display.**

FUNCTION

FILE CONTROL

---

**Recognizable file location in the USB flash memory for Song playback (page 24)**

USB flash memory (Root)

Song File

Song File

Song File — Can be selected/played.

Song File — Cannot be selected/played.
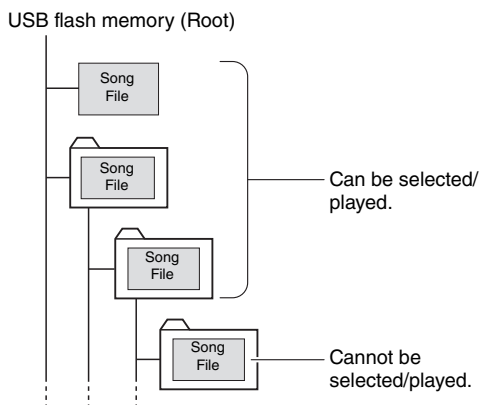
*IMPORTANT*

- *In order to play data copied to a USB flash memory from a computer or other device, the data must be stored either in the USB flash memory's root directory or a first-level/second-level folder in the root directory. Data stored in third-level-folders created inside a second-level folder cannot be selected and played by this instrument.*

*NOTE*

- *If playback of an external Song (created via a different instrument or computer) produces the distorted sound, decrease the Song Volume (page 47) to reduce the distortion then adjust the Master Volume (page 14).*

**Reference**

## Saving User Data to a USB Flash Memory

The following data created on this instrument comprise the "User Data."

- All 10 User Songs
- Styles which have been transferred from a computer then loaded to Style numbers 207–211.
- All the Registration Memory settings

The User Data can be saved as a single "User File" (.usr) to a USB flash memory.

> *NOTE*
> • *The extension (.usr) of the User File will not be shown on the display of this instrument. Confirm the extension on the computer display when connecting the USB flash memory to a computer.*

1 **Hold the [FILE CONTROL] button for longer than a second to call up the File Control display.**

2 **Use the CATEGORY [+] and [-] buttons to call up "Save USR."**

CATEGORY

Save USR

3 **Press the [0/EXECUTE] button.**
As the target file name, "USER***" (***: number) appears on the display. If desired, rotate the dial to select a different file name from "USER001"–"USER100."

USER001

4 **Press the [0/EXECUTE] button again.**
A confirmation message will appear. To cancel the operation, press the [-/NO] button.

**Overwriting existing files**
If a file that already contains data is selected as the target user file, an overwrite confirmation message will appear.

5 **Press the [0/EXECUTE] button again, or the [+/YES] button to execute the Save operation.**
After a while, a message indicating completion of the operation appears, and a User file (.usr) will be saved in a "USER FILES" folder which will automatically be created on the USB flash memory.

**NOTICE**

> • *The Save operation cannot be cancelled during execution. Never turn off the power or disconnect the USB flash memory during the operation. Doing so may result in data loss.*

> *NOTE*
> • *The amount of time required for this operation may vary depending on the condition of the USB flash memory.*

6 **Press the [FILE CONTROL] button to exit from the File Control display.**

FUNCTION

FILE CONTROL

> *NOTE*
> • *If you want to recall the User file (.usr) to this instrument again, execute the Load operation (page 56).*

Reference

## Saving a User Song as SMF to a USB Flash Memory

A User Song can be converted to SMF (Standard MIDI File) format 0 and saved to a USB flash memory.

---

**SMF (Standard MIDI File) format**

With this format, various events via the keyboard performance such as note on/off and Voice selection will be recorded as MIDI data. The SMF Format 0 and Format 1 are available. A large number of MIDI devices are compatible with SMF Format 0, and most commercially available Song file (MIDI file) is provided in SMF Format 0.

---

1 **Hold the [FILE CONTROL] button for longer than a second to call up the File Control display.**

2 **Use the CATEGORY [+] and [-] buttons to call up "Save SMF."**

CATEGORY

Save SMF

3 **Press the [0/EXECUTE] button.**
As the target User Song, "USER**" (**: number 1–10) appears on the display. If desired, rotate the dial to select a different User Song from "USER01"–"USER10" then press the [0/EXECUTE] button.

User 1
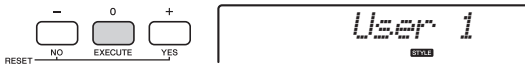
4 **Press the [0/EXECUTE] button again.**
As the target file name on the USB flash memory, "SONG***" (***: number 1–100) appears on the display. If desired, rotate the dial to select the different file.

SONG001

5 **Press the [0/EXECUTE] button again.**
A confirmation message will appear. To cancel the operation, press the [-/NO] button.

---

**Overwriting existing files**

If a file that already contains data is selected, an overwrite confirmation message will appear.

---

6 **Press the [0/EXECUTE] button again, or the [+/YES] button to execute the Save operation.**
After a while, a message indicating completion of the operation appears, and a User Song will be saved as the SMF format 0 in a "USER FILES" folder which will automatically be created on the USB flash memory.

**NOTICE**

- *The Save operation cannot be cancelled during execution. Never turn off the power or disconnect the USB flash memory during the operation. Doing so may result in data loss.*

*NOTE*

- *The amount of time required for this operation may vary depending on the condition of the USB flash memory.*

7 **Press the [FILE CONTROL] button to exit from the File Control display.**

FUNCTION

FILE CONTROL

**Reference**

## Loading User Data from a USB Flash Memory

A User data (page 54) saved as a User file (.usr) to the USB flash memory can be loaded to this instrument.

**NOTICE**

- *Loading a User file will overwrite and erase the existing data, including all 10 User Songs, Style data loaded to the Style numbers 207–211, and all the Registration Memory settings. Save important data you want to keep to a separate USB flash memory before loading a User file.*

1 **Hold the [FILE CONTROL] button for longer than a second to call up the File Control display.**

2 **Use the CATEGORY [+] and [-] buttons to call up "Load USR."**

CATEGORY

    Load USR

3 **Press the [0/EXECUTE] button.**
"USER***" (***: number) appears on the display as the User file name in the USB flash memory. As desired, rotate the dial to select a different User file.

    USER001

RESET — NO   EXECUTE   YES
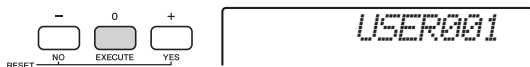
Note that the User file should be saved in the USERFILES folder on the USB flash memory. Files saved outside this folder cannot be recognized.

4 **Press the [0/EXECUTE] button again.**
A confirmation message will appear. To cancel the operation, press the [-/NO] button.

5 **Press the [0/EXECUTE] button again, or the [+/YES] button to execute the Load operation.**
After a while, a message indicating completion of the operation appears.

**NOTICE**

- *The Load operation cannot be cancelled during execution. Never turn off the power or disconnect the USB flash memory during the operation. Doing so may result in data loss.*

6 **Press the [FILE CONTROL] button to exit from the File Control display.**

7 **Check the loaded data by calling up the User Song, one of the Styles 207–211, and Registration Memory settings.**

## Loading a Style File

Style data created on another instrument or a computer can be loaded to the Style numbers 207–211, and you can play them like the internal preset Styles. The following two Load operations are available.

● Loading of a Style file (.sty) saved on the root directory on the USB flash memory
● Loading of a Style file (.sty) transferred from a computer via the Musicsoft Downloader and stored in the internal memory of this instrument

*NOTE*

• *For instructions on transferring a Style file from a computer via the Musicsoft Downloader, refer to "Computer-related Operations" (page 9). After data transfer, load the Style data to one of the Style numbers 207–211 to enable playback.*

**NOTICE**

• *Loading a Style file will overwrite and erase the existing data of the destination number. Save important data you want to keep to a separate USB flash memory before loading.*

1 **Hold the [FILE CONTROL] button for longer than a second to call up the File Control display.**

2 **Use the CATEGORY [+] and [-] buttons to call up "Load STY."**

```
CATEGORY
  +                    Load STY
  −                         STYLE
```

3 **Press the [0/EXECUTE] button.**
A name of a Style file in the USB flash memory or internal memory of this instrument will appear on the display. As desired, rotate the dial to select a different Style file.

```
  −      0      +        DiscoFox
  NO  EXECUTE  YES            STYLE
RESET                     FLA
```

4 **Press the [0/EXECUTE] button again.**
As the Load destination, "Load To? ***" (***: 207–211) appears on the display. If desired, rotate the dial to select a different number.

```
  −      0      +        Load To?
  NO  EXECUTE  YES            STYLE
RESET                     207
```

5 **Press the [0/EXECUTE] button again.**
A confirmation message will appear. To cancel the operation, press the [-/NO] button.

6 **Press the [0/EXECUTE] button again, or the [+/YES] button to execute the Load operation.**
After a while, a message indicating completion of the operation appears.

**NOTICE**

• *The Load operation cannot be cancelled during execution. Never turn off the power or disconnect the USB flash memory during the operation. Doing so may result in data loss.*

7 **Press the [STYLE] button, rotate the dial to select a Style from 207–211, then try playing it back.**

**Reference**

## Deleting a User File in the USB Flash Memory

User Files (.usr) in the root directory of the USB flash memory can be deleted.

**IMPORTANT**
- *The User file (.usr) to be deleted should have been saved in the root directory of the USB flash memory. Files outside this folder cannot be recognized.*

1 **Hold the [FILE CONTROL] button for longer than a second to call up the File Control display.**

2 **Use the CATEGORY [+] and [-] buttons to call up "Del USR."**

```
CATEGORY
[ + ]                    Del USR
[ − ]
```

3 **Press the [0/EXECUTE] button.**
As a User file name in the USB flash memory, "USER****" (****: number) appears on the display. As desired, rotate the dial to select a different User file.

```
  −    0    +
[NO][EXECUTE][YES]          USER001
RESET
```

4 **Press the [0/EXECUTE] button again.**
A confirmation message will appear. To cancel the operation, press the [-/NO] button.

5 **Press the [0/EXECUTE] button again, or the [+/YES] button to execute the Delete operation.**
After a while, a message indicating completion of the operation appears.

**NOTICE**
- *The Delete operation cannot be cancelled during execution. Never turn off the power or disconnect the USB flash memory during the operation. Doing so may result in data loss.*

6 **Press the [FILE CONTROL] button to exit from the File Control display.**

## Deleting a SMF File in the USB Flash Memory

You can delete a SMF file that has been saved in the USB flash memory via the Save SMF operation (page 55).

**IMPORTANT**
- *The SMF file (.usr) to be deleted should have been saved in the root directory of the USB flash memory. Files outside this folder cannot be recognized. This operation can be applied only to file names with the "SONG***" (***: number) format.*

1 **Hold the [FILE CONTROL] button for longer than a second to call up the File Control display.**

2 **Use the CATEGORY [+] and [-] buttons to call up "Del SMF."**

```
CATEGORY
[ + ]                    Del SMF
[ − ]
```

3 **Press the [0/EXECUTE] button.**
As a SMF file name in the USB flash memory, "SONG***" (***: number) appears on the display. As desired, rotate the dial to select a different SMF file.

```
  −    0    +
[NO][EXECUTE][YES]          SONG001
RESET
```

4 **Press the [0/EXECUTE] button again.**
A confirmation message will appear. To cancel the operation, press the [-/NO] button.

5 **Press the [0/EXECUTE] button again, or the [+/YES] button to execute the Delete operation.**
After a while, a message indicating completion of the operation appears.

**NOTICE**
- *The Delete operation cannot be cancelled during execution. Never turn off the power or disconnect the USB flash memory during the operation. Doing so may result in data loss.*

6 **Press the [FILE CONTROL] button to exit from the File Control display.**

# Exiting from a File Control display

To exit from the File Control display, press the [VOICE], [STYLE], [TABLA/TANPURA], [SONG], [FUNCTION], or [GRAND PIANO] button.
You can also exit from the File Control function mode as follows:

1 **Use the CATEGORY [+] and [-] buttons to call up "Exit?."**

CATEGORY
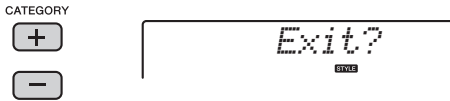
*Exit?*

2 **Press the [0/EXECUTE] button to exit from the File Control display.**

| Message | Comment |
|---------|---------|
| Can't Use | Indicates that the file control function is currently unavailable since the media is being accessed. |
| Complet. | Indicates the specified job completion such as data saving and transmission. |
| Data Err | Displayed when the user song contains illegal data. |
| Disk Ful | Displayed when saving data cannot be executed since the media memory becomes full. |
| Error | Displayed when a file error or operational error occurs. |
| File Ful | Indicates that SMF songs cannot be displayed since the total number of files exceeds the capacity. |
| no data | There is no data to save in the flash memory. |
| no file | There is no file to load or delete from the media. |
| *Ovr* | Communication with the USB device has been shut down because of the overcurrent to the USB device. Disconnect the device from the [USB TO DEVICE] terminal, then turn on the power of the instrument. |
| Protect | Displayed when trying to save or delete data on a protected media, or format a protected media. Set protect to off and try again. |
| UnFormat | Displayed when connecting an unformatted media. |
| UseAdpt | USB flash memory save, delete, and format operations cannot be performed when the instrument is being powered from battery. Use an AC adaptor. |

Reference

# Troubleshooting

| Problem | Possible Cause and Solution |
|---|---|
| When the instrument is turned on or off, a popping sound is temporarily produced. | This is normal and indicates that the instrument is receiving electrical power. |
| When using a mobile phone, noise is produced | Using a mobile phone in close proximity to the instrument may produce interference. To prevent this, turn off the mobile phone or use it further away from the instrument |
| The instrument is automatically turned off even if no operation is done. | This is normal. This occurs due to the Auto Power Off function (page 14). |
| The volume is too soft.<br>The sound quality is poor.<br>The Style/Tabla/Song/Arpeggio stops unexpectedly or will not play.<br>The recorded data of the song, etc. does not play correctly.<br>The LCD display suddenly goes dark, and all panel settings are reset. | The batteries are low or dead. Replace all six batteries with completely new ones or completely recharged ones, or use the AC power adaptor. |
| No sound is produced even when the keyboard is played, or a Song, Style, or Tabla/Tanpura is being played back. | Check whether a set of headphones or an audio cable is connected to the PHONES/OUTPUT, or not. When such a connection is made, no sound is output from the speaker of this instrument. |
| | Check the on/off status of the Local Control (page 49). Normally, set this parameter to ON. |
| The footswitch (for sustain) seems to produce the opposite effect. For example, pressing the footswitch cuts off the sound and releasing it sustains the sounds. | The polarity of the footswitch is reversed. Make sure that the footswitch plug is properly connected to the SUSTAIN jack before turning on the power. |
| No sound is produced even when playing keys in the right hand area of the keyboard, although chords played in the left hand area are recognized. | Check whether or not the Dictionary function (page 45) is used. When used, this is normal. |
| Not all of the Voices seem to sound, or the sound seems to be cut off, when playing the keyboard, Arpeggio, Style or Tabla/Tanpura or Song. | You have exceeded 32 simultaneous notes, which is the maximum polyphony (the maximum amount of notes that can be played simultaneously) of this instrument. If the Main, Dual, and Split Voices are being used along with playback of Arpeggio, Style, Tabla/Tanpura or Song, some notes/sounds may be omitted (or "stolen"). |
| The sound of the Voice changes from note to note. | This is normal. The tone generation method uses multiple recordings (samples) of an instrument across the range of the keyboard; thus, the actual sound of the Voice may be slightly different from note to note. |
| The keyboard performance and playback of Style/Tabla/Song produces an unexpected or inappropriate sound, and cannot be restored to the normal status. | Using the Knobs can produce dramatic changes in the sound, but may also produce unexpected or undesired sounds. If you want to restore the original, normal sound before being changed by the Knobs, change the Voice, Style, Tabla/Tanpura or Song, or press the [PORTABLE GRAND] button to reset the panel settings. |
| The Style, Tabla/Tanpura or Song does not start even when the [START/STOP] button is pressed. The Arpeggio does not start even when the note is pressed with the Arpeggio turned on. | Check the on/off status of the External Clock (page 50). Normally, set this parameter to OFF. |
| The volume of the Style, Tabla/Tanpura or Song is too low. | Check the volume setting in the Functions (pages 42 and 47). |
| The chords played in the left hand area cannot be recognized even when the ACMP is turned on. | Check the Split Point setting (page 43). Set this to the appropriate value. |
| Style parts other than the Rhythm part produce no sound. | Check the on/off status of the ACMP (page 22). Make sure to turn ACMP on. |
| The Styles numbered 194–206 produce no rhythm drum sound even when the [START/STOP] button is pressed. | This is normal. Style numbers 194–206 have no rhythm parts, so no rhythm will play. When one of these Styles is selected, turn ACMP on, then specify the chord in the left hand area to play Style parts other than the Rhythm part. |
| The ACMP indicator does not appear on the display when the [ACMP ON/OFF] button is pressed. | Check the on/off status of the [STYLE] lamp. When using a Style, press the [STYLE] button to turn on the [STYLE] lamp. |

# Voice List

## Maximum Polyphony

The instrument has 32-note maximum polyphony. This means that it can play a maximum of up to 32 notes at once, regardless of what functions are used. Auto accompaniment uses a number of the available notes, so when auto accompaniment is used the total number of available notes for playing on the keyboard is correspondingly reduced. The same applies to the Split Voice and Song functions. If the maximum polyphony is exceeded, earlier played notes will be cut off and the most recent notes have priority (last note priority).

> **NOTE**
> - The Voice List includes MIDI program change numbers for each voice. Use these program change numbers when playing the instrument via MIDI from an external device.
> - Program change numbers are often specified as numbers "0–127." Since this list uses a "1–128" numbering system, in such cases it is necessary to subtract 1 from the transmitted program change numbers to select the appropriate sound: e.g. to select No. 2 in the list, transmit program change number 1.
> - Some voices may sound continuously or have a long decay after the notes have been released while the sustain pedal (footswitch) is held.

## Panel Voice List

| Voice No. | Bank Select MSB (0–127) | Bank Select LSB (0–127) | MIDI Program Change# (1–128) | Voice Name |
|---|---|---|---|---|
| | **INDIAN** | | | |
| 1 | 0 | 113 | 21 | Harmonium 1 (Single Reed) |
| 2 | 0 | 114 | 21 | Harmonium 2 (Double Reed) |
| 3 | 0 | 115 | 21 | Harmonium 3 (Triple Reed) |
| 4 | 0 | 123 | 112 | Shehnai |
| 5 | 0 | 123 | 111 | Sarangi 1 |
| 6 | 0 | 124 | 111 | Sarangi 2 |
| 7 | 0 | 124 | 112 | Pungi |
| 8 | 0 | 117 | 74 | Bansuri |
| 9 | 0 | 112 | 105 | Sitar 1 |
| 10 | 0 | 113 | 105 | Sitar 2 |
| 11 | 0 | 115 | 105 | Sarod |
| 12 | 0 | 97 | 16 | Santur |
| 13 | 0 | 114 | 105 | Tanpura |
| 14 | 0 | 116 | 117 | Tabla |
| 15 | 126 | 0 | 116 | Tabla Kit 1 |
| 16 | 126 | 0 | 117 | Tabla Kit 2 |
| 17 | 126 | 0 | 40 | Indian Kit 1 |
| 18 | 126 | 0 | 115 | Indian Kit 2 |
| 19 | 126 | 0 | 112 | Animal Kit |
| | **PIANO** | | | |
| 20 | 0 | 112 | 1 | Grand Piano |
| *21 | - | - | - | Octave Piano |
| 22 | 0 | 112 | 2 | Bright Piano |
| 23 | 0 | 112 | 7 | Harpsichord |
| *24 | - | - | - | Octave Harpsichord |
| 25 | 0 | 112 | 4 | Honky-tonk Piano |
| 26 | 0 | 112 | 3 | MIDI Grand Piano |
| 27 | 0 | 113 | 3 | CP 80 |
| *28 | - | - | - | Piano+Strings |
| *29 | - | - | - | Piano Pad |
| | **E.PIANO** | | | |
| 30 | 0 | 114 | 5 | Cool! Galaxy Electric Piano |
| 31 | 0 | 113 | 6 | Hyper Tines |
| *32 | - | - | - | Tiny Electric Piano |
| 33 | 0 | 112 | 5 | Funky Electric Piano |
| 34 | 0 | 112 | 6 | DX Modern Electric Piano |
| 35 | 0 | 114 | 6 | Venus Electric Piano |
| *36 | - | - | - | EP Pad |
| 37 | 0 | 112 | 8 | Clavi |
| | **ORGAN** | | | |
| 38 | 0 | 118 | 19 | Cool! Organ |
| 39 | 0 | 117 | 19 | Cool! Rotor Organ |
| 40 | 0 | 112 | 17 | Jazz Organ 1 |
| 41 | 0 | 113 | 17 | Jazz Organ 2 |
| 42 | 0 | 112 | 19 | Rock Organ |
| 43 | 0 | 114 | 19 | Purple Organ |
| 44 | 0 | 112 | 18 | Click Organ |
| 45 | 0 | 116 | 17 | Bright Organ |
| 46 | 0 | 127 | 19 | Theater Organ |
| 47 | 0 | 121 | 20 | 16'+2' Organ |
| 48 | 0 | 120 | 20 | 16'+4' Organ |
| *49 | - | - | - | Full Organ |
| 50 | 0 | 113 | 20 | Chapel Organ |
| 51 | 0 | 112 | 20 | Pipe Organ |
| 52 | 0 | 112 | 21 | Reed Organ |

| Voice No. | Bank Select MSB (0–127) | Bank Select LSB (0–127) | MIDI Program Change# (1–128) | Voice Name |
|---|---|---|---|---|
| | **ACCORDION** | | | |
| 53 | 0 | 112 | 22 | Musette Accordion |
| 54 | 0 | 113 | 22 | Traditional Accordion |
| 55 | 0 | 113 | 24 | Bandoneon |
| 56 | 0 | 113 | 23 | Modern Harp |
| 57 | 0 | 112 | 23 | Harmonica |
| | **GUITAR** | | | |
| 58 | 0 | 116 | 25 | Dynamic Nylon Guitar |
| 59 | 0 | 118 | 30 | Dynamic Overdriven |
| 60 | 0 | 112 | 25 | Classical Guitar |
| 61 | 0 | 112 | 26 | Folk Guitar |
| 62 | 0 | 112 | 27 | Jazz Guitar |
| *63 | - | - | - | Octave Jazz Guitar |
| 64 | 0 | 117 | 28 | 60s Clean Guitar |
| 65 | 0 | 113 | 26 | 12Strings Guitar |
| 66 | 0 | 112 | 28 | Clean Guitar |
| 67 | 0 | 113 | 27 | Octave Guitar |
| 68 | 0 | 112 | 29 | Muted Guitar |
| 69 | 0 | 112 | 30 | Overdriven Guitar |
| 70 | 0 | 112 | 31 | Distortion Guitar |
| | **BASS** | | | |
| 71 | 0 | 116 | 34 | Dynamic Electric Bass |
| 72 | 0 | 112 | 34 | Finger Bass |
| 73 | 0 | 112 | 33 | Acoustic Bass |
| 74 | 0 | 112 | 35 | Pick Bass |
| 75 | 0 | 112 | 36 | Fretless Bass |
| 76 | 0 | 112 | 37 | Slap Bass |
| 77 | 0 | 118 | 40 | DX100 Bass |
| 78 | 0 | 119 | 40 | Ramp Bass |
| 79 | 0 | 120 | 40 | Dark Core Bass |
| 80 | 0 | 119 | 39 | Fat Lo Bass |
| 81 | 0 | 122 | 40 | Bleep Bass |
| 82 | 0 | 121 | 40 | Funk Bass |
| 83 | 0 | 112 | 39 | Synth Bass |
| 84 | 0 | 113 | 39 | Hi-Q Bass |
| 85 | 0 | 113 | 40 | Dance Bass |
| | **STRINGS** | | | |
| 86 | 0 | 112 | 49 | String Ensemble |
| 87 | 0 | 112 | 50 | Chamber Strings |
| 88 | 0 | 115 | 50 | Marcato Strings |
| 89 | 0 | 113 | 50 | Slow Strings |
| *90 | - | - | - | Octave Strings |
| *91 | - | - | - | Orchestra Section |
| 92 | 0 | 112 | 45 | Tremolo Strings |
| 93 | 0 | 112 | 51 | Synth Strings |
| 94 | 0 | 112 | 46 | Pizzicato Strings |
| *95 | - | - | - | Octave Pizzicato Strings |
| 96 | 0 | 112 | 41 | Violin |
| 97 | 0 | 112 | 43 | Cello |
| *98 | - | - | - | Strings Session |
| 99 | 0 | 112 | 44 | Contrabass |
| 100 | 0 | 112 | 47 | Harp |
| *101 | - | - | - | Octave Harp |
| 102 | 0 | 112 | 106 | Banjo |
| 103 | 0 | 112 | 56 | Orchestra Hit |
| *104 | - | - | - | Orchestra Hit & Timpani |
| 105 | 0 | 96 | 105 | Tambra |

Appendix

| Voice No. | Bank Select | | MIDI Program Change# (1–128) | Voice Name |
|---|---|---|---|---|
| | MSB (0–127) | LSB (0–127) | | |
| 106 | 0 | 96 | 106 | Rabab |
| 107 | 0 | 98 | 106 | Oud |
| 108 | 0 | 0 | 107 | Shamisen |
| 109 | 0 | 97 | 106 | Gopichant |
| 110 | 0 | 0 | 108 | Koto |
| 111 | 0 | 96 | 108 | Taisho-kin |
| 112 | 0 | 0 | 16 | Dulcimer |
| 113 | 0 | 97 | 108 | Kanoon |
| 114 | 0 | 96 | 16 | Cimbalom |
| **115 | - | - | - | Tremolo Cimbalom |
| 116 | 0 | 40 | 47 | Yang Chin |
| **117 | - | - | - | Tremolo Yang Chin |
| **CHOIR** | | | | |
| 118 | 0 | 112 | 53 | Choir |
| 119 | 0 | 113 | 53 | Vocal Ensemble |
| 120 | 0 | 112 | 55 | Air Choir |
| *121 | - | - | - | Grand Choir |
| 122 | 0 | 112 | 54 | Vox Humana |
| **SAXOPHONE** | | | | |
| 123 | 0 | 117 | 67 | Sweet! Tenor Sax |
| 124 | 0 | 113 | 65 | Sweet! Soprano Sax |
| 125 | 0 | 116 | 66 | Sax Ensemble |
| *126 | - | - | - | Ballroom Sax Ensemble |
| *127 | - | - | - | Jazz Section |
| 128 | 0 | 112 | 67 | Tenor Sax |
| 129 | 0 | 112 | 66 | Alto Sax |
| 130 | 0 | 112 | 65 | Soprano Sax |
| 131 | 0 | 112 | 68 | Baritone Sax |
| 132 | 0 | 114 | 67 | Breathy Tenor Sax |
| 133 | 0 | 112 | 72 | Clarinet |
| 134 | 0 | 112 | 69 | Oboe |
| 135 | 0 | 112 | 70 | English Horn |
| 136 | 0 | 112 | 71 | Bassoon |
| 137 | 0 | 116 | 72 | WoodWind Section |
| 138 | 0 | 97 | 112 | Hichiriki |
| **TRUMPET** | | | | |
| 139 | 0 | 115 | 57 | Sweet! Trumpet |
| 140 | 0 | 112 | 57 | Trumpet |
| 141 | 0 | 112 | 58 | Trombone |
| 142 | 0 | 113 | 58 | Trombone Section |
| 143 | 0 | 112 | 60 | Muted Trumpet |
| 144 | 0 | 112 | 61 | French Horn |
| *145 | - | - | - | Octave Horns |
| 146 | 0 | 112 | 59 | Tuba |
| **BRASS** | | | | |
| 147 | 0 | 112 | 62 | Brass Section |
| 148 | 0 | 113 | 62 | Big Band Brass |
| 149 | 0 | 116 | 62 | Octave Brass |
| *150 | - | - | - | Ballroom Brass |
| *151 | - | - | - | Jazz Brass Section |
| *152 | - | - | - | Orchestra Brass |
| 153 | 0 | 113 | 56 | Brass Hit |
| 154 | 0 | 113 | 63 | 80s Brass |
| *155 | - | - | - | Fat Synth Brass |
| 156 | 0 | 119 | 62 | Mellow Horns |
| 157 | 0 | 115 | 63 | Funkey Brass |
| 158 | 0 | 114 | 63 | Techno Brass |
| 159 | 0 | 112 | 63 | Synth Brass |
| **FLUTE** | | | | |
| 160 | 0 | 114 | 74 | Sweet! Flute |
| 161 | 0 | 113 | 76 | Sweet! Pan Flute |
| 162 | 0 | 112 | 74 | Flute |
| *163 | - | - | - | Flute & Clarinet |
| 164 | 0 | 112 | 73 | Piccolo |
| 165 | 0 | 112 | 76 | Pan Flute |
| 166 | 0 | 112 | 75 | Recorder |
| 167 | 0 | 112 | 80 | Ocarina |
| **SYNTH LEAD** | | | | |
| 168 | 0 | 104 | 82 | RS Saw Lead 1 |

| Voice No. | Bank Select | | MIDI Program Change# (1–128) | Voice Name |
|---|---|---|---|---|
| | MSB (0–127) | LSB (0–127) | | |
| 169 | 0 | 106 | 82 | RS Saw Lead 2 |
| 170 | 0 | 114 | 84 | RS Dist Lead |
| 171 | 0 | 119 | 81 | RS Dual Square |
| 172 | 0 | 107 | 82 | RS Ramp Lead |
| 173 | 0 | 108 | 82 | RS Tech Saw |
| 174 | 0 | 119 | 85 | RS Quack Lead |
| 175 | 0 | 109 | 82 | RS Dual Saw |
| 176 | 0 | 105 | 82 | RS Sync 1 |
| 177 | 0 | 119 | 88 | RS Sync 2 |
| 178 | 0 | 112 | 81 | Square Lead |
| 179 | 0 | 112 | 82 | Sawtooth Lead |
| 180 | 0 | 112 | 88 | Under Heim |
| 181 | 0 | 112 | 85 | Portatone |
| 182 | 0 | 115 | 82 | Analogon |
| 183 | 0 | 119 | 82 | Fargo |
| 184 | 0 | 112 | 86 | Voice Lead |
| 185 | 0 | 121 | 82 | Funky Lead |
| *186 | - | - | - | Octave Lead |
| *187 | - | - | - | Wah Square Lead |
| *188 | - | - | - | Resonance Lead |
| *189 | - | - | - | Quack Lead |
| *190 | - | - | - | 5th Wah Lead |
| *191 | - | - | - | Super 5th Lead |
| **SYNTH PAD** | | | | |
| *192 | - | - | - | Dynamic Chime |
| 193 | 0 | 126 | 90 | RS Analog Pad |
| 194 | 0 | 123 | 90 | RS Synth Pad |
| 195 | 0 | 113 | 92 | RS Warm Pad |
| 196 | 0 | 116 | 91 | RS Short Resonance |
| 197 | 0 | 124 | 90 | RS Noise Pad |
| 198 | 0 | 125 | 90 | RS Tekno Man |
| 199 | 0 | 118 | 89 | Sweet Heaven |
| 200 | 0 | 121 | 89 | Dream Heaven |
| 201 | 0 | 113 | 89 | Symbiont |
| 202 | 0 | 112 | 99 | Star Dust |
| 203 | 0 | 112 | 92 | Xenon Pad |
| 204 | 0 | 112 | 95 | Equinox |
| 205 | 0 | 112 | 89 | Fantasia |
| 206 | 0 | 113 | 90 | Dark Moon |
| 207 | 0 | 112 | 101 | Brightness |
| 208 | 0 | 113 | 101 | Bell Pad |
| **PERCUSSION** | | | | |
| 209 | 0 | 112 | 12 | Vibraphone |
| 210 | 0 | 112 | 13 | Marimba |
| **211 | - | - | - | Tremolo Marimba |
| 212 | 0 | 112 | 14 | Xylophone |
| **213 | - | - | - | Tremolo Xylophone |
| 214 | 0 | 112 | 115 | Steel Drums |
| **215 | - | - | - | Tremolo Steel Drum |
| 216 | 0 | 112 | 9 | Celesta |
| 217 | 0 | 112 | 11 | Music Box |
| 218 | 0 | 112 | 15 | Tubular Bells |
| 219 | 0 | 112 | 48 | Timpani |
| **220 | - | - | - | Timpani Roll |
| **DRUM KITS** | | | | |
| 221 | 127 | 0 | 88 | Power Kit |
| 222 | 127 | 0 | 1 | Standard Kit 1 |
| 223 | 127 | 0 | 2 | Standard Kit 2 |
| 224 | 127 | 0 | 9 | Room Kit |
| 225 | 127 | 0 | 17 | Rock Kit |
| 226 | 127 | 0 | 25 | Electronic Kit |
| 227 | 127 | 0 | 59 | T8 Kit |
| 228 | 127 | 0 | 60 | T9 Kit |
| 229 | 127 | 0 | 26 | Analog Kit |
| 230 | 127 | 0 | 113 | Dance Kit |
| 231 | 127 | 0 | 33 | Jazz Kit |
| 232 | 127 | 0 | 41 | Brush Kit |
| 233 | 127 | 0 | 49 | Symphony Kit |
| 234 | 126 | 0 | 1 | SFX Kit 1 |

**Appendix**

| Voice No. | Bank Select MSB (0–127) | Bank Select LSB (0–127) | MIDI Program Change# (1–128) | Voice Name |
|---|---|---|---|---|
| 235 | 126 | 0 | 2 | SFX Kit 2 |
| 236 | 126 | 0 | 21 | Bass Drum Kit |
| 237 | 126 | 0 | 22 | Reverse Bass Drum Kit |
| 238 | 126 | 0 | 125 | China Kit 1 |
| 239 | 127 | 0 | 127 | China Kit 2 |
| 240 | 126 | 0 | 37 | Arabic Kit |
| 241 | 126 | 0 | 41 | Cuban Kit |
| **ARPEGGIO** | | | | |
| 242 | - | - | - | Concerto |
| 243 | - | - | - | Chambers |
| 244 | - | - | - | Pizzicato Strings |
| 245 | - | - | - | Latin Rock |
| 246 | - | - | - | Brass Section 1 |
| 247 | - | - | - | Brass Section 2 |
| 248 | - | - | - | Funk Brass |
| 249 | - | - | - | Piano Chord |
| 250 | - | - | - | Piano Ballad |
| 251 | - | - | - | Piano Arpeggio |
| 252 | - | - | - | Hybrid |
| 253 | - | - | - | Synth Sequence |
| 254 | - | - | - | Guitarist |
| *255 | - | - | - | Strum |
| 256 | - | - | - | Pickin' |
| 257 | - | - | - | Spanish |
| 258 | - | - | - | Synth Chords |
| 259 | - | - | - | Funky Clavi |
| 260 | - | - | - | Reggae Organ |
| 261 | - | - | - | Harpeggio |
| 262 | - | - | - | Analog Sequence |
| 263 | - | - | - | Sawtooth |
| 264 | - | - | - | Percussion Arpeggio |
| 265 | - | - | - | Trill |
| 266 | - | - | - | Club Beat |
| 267 | - | - | - | R&B Loop |
| 268 | - | - | - | Club Adds |
| 269 | - | - | - | Samba |
| 270 | - | - | - | Indian |
| 271 | - | - | - | Arabic |
| 272 | - | - | - | Finger Bass Left |
| 273 | - | - | - | Combo Jazz Left |
| 274 | - | - | - | Paul's Bass Left |
| 275 | - | - | - | Trance Bass Left |
| 276 | - | - | - | Acid Bass Left |
| 277 | - | - | - | Piano Ballad Left |
| 278 | - | - | - | Salsa Piano Left |
| 279 | - | - | - | Piano Arpeggio Left |
| 280 | - | - | - | Guitar Arpeggio Left |
| 281 | - | - | - | Strum Left |
| 282 | - | - | - | Teen Tal C |
| 283 | - | - | - | Teen Tal F |
| 284 | - | - | - | Teen Tal A |
| 285 | - | - | - | Dadra D |
| 286 | - | - | - | Dadra E |
| 287 | - | - | - | Dadra G |

## XGlite Voice List

| Voice No. | Bank Select MSB (0–127) | Bank Select LSB (0–127) | MIDI Program Change# (1–128) | Voice Name |
|---|---|---|---|---|
| **XG PIANO** | | | | |
| 288 | 0 | 0 | 1 | Grand Piano |
| 289 | 0 | 1 | 1 | Grand Piano KSP |
| 290 | 0 | 18 | 1 | MellowGrPno |
| 291 | 0 | 40 | 1 | Piano Strings |
| 292 | 0 | 41 | 1 | Dream |
| 293 | 0 | 0 | 2 | Bright Piano |
| 294 | 0 | 1 | 2 | Bright Piano KSP |
| 295 | 0 | 0 | 3 | Electric Grand Piano |

| Voice No. | Bank Select MSB (0–127) | Bank Select LSB (0–127) | MIDI Program Change# (1–128) | Voice Name |
|---|---|---|---|---|
| 296 | 0 | 1 | 3 | Electric Grand Piano KSP |
| 297 | 0 | 32 | 3 | Detuned CP80 |
| 298 | 0 | 40 | 3 | LayeredCP 1 |
| 299 | 0 | 41 | 3 | LayeredCP 2 |
| 300 | 0 | 0 | 4 | Honky-tonk Piano |
| 301 | 0 | 1 | 4 | Honky-tonk Piano KSP |
| 302 | 0 | 0 | 5 | Electric Piano 1 |
| 303 | 0 | 1 | 5 | Electric Piano 1 KSP |
| 304 | 0 | 18 | 5 | MellowEP 1 |
| 305 | 0 | 32 | 5 | Chorus Electric Piano 1 |
| 306 | 0 | 40 | 5 | HardEl.Piano |
| 307 | 0 | 45 | 5 | Velocity Crossfade El.P 1 |
| 308 | 0 | 64 | 5 | 60's El.Piano 1 |
| 309 | 0 | 0 | 6 | Electric Piano 2 |
| 310 | 0 | 1 | 6 | Electric Piano 2 KSP |
| 311 | 0 | 32 | 6 | Chorus Electric Piano 2 |
| 312 | 0 | 33 | 6 | DX EP Hard |
| 313 | 0 | 34 | 6 | DX Legend |
| 314 | 0 | 40 | 6 | DX Phase EP |
| 315 | 0 | 41 | 6 | DX + Analog Electric Piano |
| 316 | 0 | 42 | 6 | DX Koto EP |
| 317 | 0 | 45 | 6 | Velocity Crossfade El.P 2 |
| 318 | 0 | 0 | 7 | Harpsichord |
| 319 | 0 | 1 | 7 | Harpsichord KSP |
| 320 | 0 | 25 | 7 | Harpsichord 2 |
| 321 | 0 | 27 | 8 | Clavi.Wah |
| 322 | 0 | 35 | 7 | Harpsichord 3 |
| 323 | 0 | 64 | 8 | Pulse Clavi. |
| 324 | 0 | 0 | 8 | Clavi |
| 325 | 0 | 1 | 8 | Clavi KSP |
| 326 | 0 | 65 | 8 | PierceClavi. |
| **XG CHROMATIC** | | | | |
| 327 | 0 | 0 | 9 | Celesta |
| 328 | 0 | 0 | 10 | Glockenspiel |
| 329 | 0 | 0 | 11 | Music Box |
| 330 | 0 | 64 | 11 | Orgel |
| 331 | 0 | 0 | 12 | Vibraphone |
| 332 | 0 | 1 | 12 | Vibraphone KSP |
| 333 | 0 | 45 | 12 | Hard Vibes |
| 334 | 0 | 0 | 13 | Marimba |
| 335 | 0 | 1 | 13 | Marimba KSP |
| 336 | 0 | 64 | 13 | Sine Marimba |
| 337 | 0 | 97 | 13 | Balimba |
| 338 | 0 | 98 | 13 | Log Drums |
| 339 | 0 | 0 | 14 | Xylophone |
| 340 | 0 | 0 | 15 | Tubular Bells |
| 341 | 0 | 96 | 15 | Church Bells |
| 342 | 0 | 35 | 16 | Dulcimer 2 |
| 343 | 0 | 97 | 15 | Carillon |
| **XG ORGAN** | | | | |
| 344 | 0 | 0 | 17 | Drawbar Organ |
| 345 | 0 | 32 | 17 | Detuned Drawbar Organ |
| 346 | 0 | 33 | 17 | 60's Drawbar Organ 1 |
| 347 | 0 | 34 | 17 | 60's Drawbar Organ 2 |
| 348 | 0 | 35 | 17 | 70's Drawbar Organ 1 |
| 349 | 0 | 36 | 17 | Drawbar Organ 2 |
| 350 | 0 | 37 | 17 | 60's Drawbar Organ 3 |
| 351 | 0 | 38 | 17 | Even Bar Organ |
| 352 | 0 | 40 | 17 | 16+2'2/3 |
| 353 | 0 | 64 | 17 | Organ Bass |
| 354 | 0 | 65 | 17 | 70's Drawbar Organ 2 |
| 355 | 0 | 66 | 17 | Cheezy Organ |
| 356 | 0 | 67 | 17 | Drawbar Organ 3 |
| 357 | 0 | 0 | 18 | Percussive Organ |
| 358 | 0 | 24 | 18 | 70's Percussive Organ |
| 359 | 0 | 32 | 18 | Detuned Percussive Organ |
| 360 | 0 | 33 | 18 | Light Organ |
| 361 | 0 | 37 | 18 | Percussive Organ 2 |
| 362 | 0 | 0 | 19 | Rock Organ |

| Voice No. | Bank Select | | MIDI Program Change# (1–128) | Voice Name |
|---|---|---|---|---|
| | MSB (0–127) | LSB (0–127) | | |
| 363 | 0 | 64 | 19 | Rotary Organ |
| 364 | 0 | 65 | 19 | Slow Rotary |
| 365 | 0 | 66 | 19 | Fast Rotary |
| 366 | 0 | 0 | 20 | Church Organ |
| 367 | 0 | 32 | 20 | Church Organ 3 |
| 368 | 0 | 35 | 20 | Church Organ 2 |
| 369 | 0 | 40 | 20 | Notre Dame |
| 370 | 0 | 64 | 20 | Organ Flute |
| 371 | 0 | 65 | 20 | Tremolo Organ Flute |
| 372 | 0 | 0 | 21 | Reed Organ |
| 373 | 0 | 40 | 21 | Puff Organ |
| 374 | 0 | 0 | 22 | Accordion |
| 375 | 0 | 32 | 22 | AccordIt |
| 376 | 0 | 0 | 23 | Harmonica |
| 377 | 0 | 32 | 23 | Harmonica 2 |
| 378 | 0 | 0 | 24 | Tango Accordion |
| 379 | 0 | 64 | 24 | Tango Accordion 2 |
| **XG GUITAR** | | | | |
| 380 | 0 | 0 | 25 | Nylon Guitar |
| 381 | 0 | 16 | 25 | Nylon Guitar 2 |
| 382 | 0 | 25 | 25 | Nylon Guitar 3 |
| 383 | 0 | 43 | 25 | Velocity Guitar Harmonics |
| 384 | 0 | 96 | 25 | Ukulele |
| 385 | 0 | 0 | 26 | Steel Guitar |
| 386 | 0 | 16 | 26 | Steel Guitar 2 |
| 387 | 0 | 35 | 26 | 12-string Guitar |
| 388 | 0 | 40 | 26 | Nylon & Steel Guitar |
| 389 | 0 | 41 | 26 | Steel Guitar with Body Sound |
| 390 | 0 | 96 | 26 | Mandolin |
| 391 | 0 | 0 | 27 | Jazz Guitar |
| 392 | 0 | 18 | 27 | Mellow Guitar |
| 393 | 0 | 32 | 27 | Jazz Amp |
| 394 | 0 | 0 | 28 | Clean Guitar |
| 395 | 0 | 32 | 28 | Chorus Guitar |
| 396 | 0 | 0 | 29 | Muted Guitar |
| 397 | 0 | 40 | 29 | Funk Guitar 1 |
| 398 | 0 | 41 | 29 | Muted Steel Guitar |
| 399 | 0 | 43 | 29 | Funk Guitar 2 |
| 400 | 0 | 45 | 29 | Jazz Man |
| 401 | 0 | 0 | 30 | Overdriven Guitar |
| 402 | 0 | 43 | 30 | Guitar Pinch |
| 403 | 0 | 0 | 31 | Distortion Guitar |
| 404 | 0 | 40 | 31 | Feedback Guitar |
| 405 | 0 | 41 | 31 | Feedback Guitar 2 |
| 406 | 0 | 0 | 32 | Guitar Harmonics |
| 407 | 0 | 65 | 32 | Guitar Feedback |
| 408 | 0 | 66 | 32 | Guitar Harmonics 2 |
| **XG BASS** | | | | |
| 409 | 0 | 0 | 33 | Acoustic Bass |
| 410 | 0 | 40 | 33 | Jazz Rhythm |
| 411 | 0 | 45 | 33 | Velocity Crossfade Upright Bass |
| 412 | 0 | 0 | 34 | Finger Bass |
| 413 | 0 | 18 | 34 | Finger Dark |
| 414 | 0 | 27 | 34 | Flange Bass |
| 415 | 0 | 40 | 34 | Bass & Distorted Electric Guitar |
| 416 | 0 | 43 | 34 | Finger Slap Bass |
| 417 | 0 | 45 | 34 | Finger Bass 2 |
| 418 | 0 | 65 | 34 | Modulated Bass |
| 419 | 0 | 0 | 35 | Pick Bass |
| 420 | 0 | 28 | 35 | Muted Pick Bass |
| 421 | 0 | 0 | 36 | Fretless Bass |
| 422 | 0 | 32 | 36 | Fretless Bass 2 |
| 423 | 0 | 33 | 36 | Fretless Bass 3 |
| 424 | 0 | 34 | 36 | Fretless Bass 4 |
| 425 | 0 | 96 | 36 | Syn.Fretless |
| 426 | 0 | 97 | 36 | SmthFretless |
| 427 | 0 | 0 | 37 | Slap Bass 1 |

| Voice No. | Bank Select | | MIDI Program Change# (1–128) | Voice Name |
|---|---|---|---|---|
| | MSB (0–127) | LSB (0–127) | | |
| 428 | 0 | 27 | 37 | ResonantSlap |
| 429 | 0 | 32 | 37 | Punch Thumb Bass |
| 430 | 0 | 0 | 38 | Slap Bass 2 |
| 431 | 0 | 43 | 38 | Velocity Switch Slap |
| 432 | 0 | 0 | 39 | Synth Bass 1 |
| 433 | 0 | 18 | 39 | Synth Bass 1 Dark |
| 434 | 0 | 20 | 39 | Fast Reso Bass |
| 435 | 0 | 24 | 39 | Acid Bass |
| 436 | 0 | 35 | 39 | Clavi Bass |
| 437 | 0 | 40 | 39 | Techno Synth Bass |
| 438 | 0 | 64 | 39 | Orbiter |
| 439 | 0 | 65 | 39 | Square Bass |
| 440 | 0 | 66 | 39 | Rubber Bass |
| 441 | 0 | 96 | 39 | Hammer |
| 442 | 0 | 0 | 40 | Synth Bass 2 |
| 443 | 0 | 6 | 40 | Mellow Synth Bass |
| 444 | 0 | 12 | 40 | Sequenced Bass |
| 445 | 0 | 18 | 40 | Click Synth Bass |
| 446 | 0 | 19 | 40 | Synth Bass 2 Dark |
| 447 | 0 | 32 | 40 | Smooth Synth Bass |
| 448 | 0 | 40 | 40 | Modular Synth Bass |
| 449 | 0 | 41 | 40 | DX Bass |
| 450 | 0 | 64 | 40 | XWire Bass |
| **XG STRINGS** | | | | |
| 451 | 0 | 0 | 41 | Violin |
| 452 | 0 | 8 | 41 | Slow Violin |
| 453 | 0 | 0 | 42 | Viola |
| 454 | 0 | 0 | 43 | Cello |
| 455 | 0 | 0 | 44 | Contrabass |
| 456 | 0 | 0 | 45 | Tremolo Strings |
| 457 | 0 | 8 | 45 | Slow Tremolo Strings |
| 458 | 0 | 40 | 45 | Suspense Strings |
| 459 | 0 | 0 | 46 | Pizzicato Strings |
| 460 | 0 | 0 | 47 | Orchestral Harp |
| 461 | 0 | 0 | 48 | Timpani |
| **XG ENSEMBLE** | | | | |
| 462 | 0 | 0 | 49 | Strings 1 |
| 463 | 0 | 3 | 49 | Stereo Strings |
| 464 | 0 | 8 | 49 | Slow Strings |
| 465 | 0 | 24 | 49 | Arco Strings |
| 466 | 0 | 35 | 49 | 60's Strings |
| 467 | 0 | 40 | 49 | Orchestra |
| 468 | 0 | 41 | 49 | Orchestra 2 |
| 469 | 0 | 42 | 49 | Tremolo Orchestra |
| 470 | 0 | 45 | 49 | Velocity Strings |
| 471 | 0 | 0 | 50 | Strings 2 |
| 472 | 0 | 3 | 50 | Stereo Slow Strings |
| 473 | 0 | 8 | 50 | Legato Strings |
| 474 | 0 | 40 | 50 | Warm Strings |
| 475 | 0 | 41 | 50 | Kingdom |
| 476 | 0 | 64 | 50 | 70's Strings |
| 477 | 0 | 65 | 50 | Strings 3 |
| 478 | 0 | 0 | 51 | Synth Strings 1 |
| 479 | 0 | 27 | 51 | ResoStrings |
| 480 | 0 | 64 | 51 | Synth Strings 4 |
| 481 | 0 | 65 | 51 | Synth Strings 5 |
| 482 | 0 | 0 | 52 | Synth Strings 2 |
| 483 | 0 | 0 | 53 | Choir Aahs |
| 484 | 0 | 3 | 53 | Stereo Choir |
| 485 | 0 | 32 | 53 | Mellow Choir |
| 486 | 0 | 16 | 53 | Choir Aahs 2 |
| 487 | 0 | 40 | 53 | Choir Strings |
| 488 | 0 | 0 | 54 | Voice Oohs |
| 489 | 0 | 0 | 55 | Synth Voice |
| 490 | 0 | 40 | 55 | Synth Voice 2 |
| 491 | 0 | 41 | 55 | Choral |
| 492 | 0 | 64 | 55 | Analog Voice |
| 493 | 0 | 0 | 56 | Orchestra Hit |
| 494 | 0 | 35 | 56 | Orchestra Hit 2 |

| Voice No. | Bank Select MSB (0–127) | Bank Select LSB (0–127) | MIDI Program Change# (1–128) | Voice Name |
|---|---|---|---|---|
| 495 | 0 | 64 | 56 | Impact |
| **XG BRASS** | | | | |
| 496 | 0 | 0 | 57 | Trumpet |
| 497 | 0 | 16 | 57 | Trumpet 2 |
| 498 | 0 | 17 | 57 | BriteTrumpet |
| 499 | 0 | 32 | 57 | Warm Trumpet |
| 500 | 0 | 0 | 58 | Trombone |
| 501 | 0 | 18 | 58 | Trombone 2 |
| 502 | 0 | 0 | 59 | Tuba |
| 503 | 0 | 16 | 59 | Tuba 2 |
| 504 | 0 | 0 | 60 | Muted Trumpet |
| 505 | 0 | 0 | 61 | French Horn |
| 506 | 0 | 6 | 61 | French Horn Solo |
| 507 | 0 | 32 | 61 | French Horn 2 |
| 508 | 0 | 37 | 61 | Horn Orchestra |
| 509 | 0 | 0 | 62 | Brass Section |
| 510 | 0 | 35 | 62 | Trumpet & Trombone Section |
| 511 | 0 | 40 | 62 | Brass Section 2 |
| 512 | 0 | 41 | 62 | High Brass |
| 513 | 0 | 42 | 62 | Mellow Brass |
| 514 | 0 | 0 | 63 | Synth Brass 1 |
| 515 | 0 | 12 | 63 | Quack Brass |
| 516 | 0 | 20 | 63 | Resonant Synth Brass |
| 517 | 0 | 24 | 63 | Poly Brass |
| 518 | 0 | 27 | 63 | Synth Brass 3 |
| 519 | 0 | 32 | 63 | Jump Brass |
| 520 | 0 | 45 | 63 | Ana Vel Brass 1 |
| 521 | 0 | 64 | 63 | Analog Brass 1 |
| 522 | 0 | 0 | 64 | Synth Brass 2 |
| 523 | 0 | 18 | 64 | Soft Brass |
| 524 | 0 | 40 | 64 | Synth Brass 4 |
| 525 | 0 | 41 | 64 | Choir Brass |
| 526 | 0 | 45 | 64 | Ana Vel Brass 2 |
| 527 | 0 | 64 | 64 | Analog Brass 2 |
| **XG REED** | | | | |
| 528 | 0 | 0 | 65 | Soprano Sax |
| 529 | 0 | 0 | 66 | Alto Sax |
| 530 | 0 | 40 | 66 | Sax Section |
| 531 | 0 | 43 | 66 | Hyper Alto Sax |
| 532 | 0 | 0 | 67 | Tenor Sax |
| 533 | 0 | 40 | 67 | Breathy Tenor Sax |
| 534 | 0 | 41 | 67 | Soft Tenor Sax |
| 535 | 0 | 64 | 67 | Tenor Sax 2 |
| 536 | 0 | 0 | 68 | Baritone Sax |
| 537 | 0 | 0 | 69 | Oboe |
| 538 | 0 | 0 | 70 | English Horn |
| 539 | 0 | 0 | 71 | Bassoon |
| 540 | 0 | 0 | 72 | Clarinet |
| **XG PIPE** | | | | |
| 541 | 0 | 0 | 73 | Piccolo |
| 542 | 0 | 0 | 74 | Flute |
| 543 | 0 | 0 | 75 | Recorder |
| 544 | 0 | 0 | 76 | Pan Flute |
| 545 | 0 | 0 | 77 | Blown Bottle |
| 546 | 0 | 0 | 78 | Shakuhachi |
| 547 | 0 | 0 | 79 | Whistle |
| 548 | 0 | 0 | 80 | Ocarina |
| **XG SYNTH LEAD** | | | | |
| 549 | 0 | 0 | 81 | Square Lead |
| 550 | 0 | 6 | 81 | Square Lead 2 |
| 551 | 0 | 8 | 81 | LM Square |
| 552 | 0 | 18 | 81 | Hollow |
| 553 | 0 | 19 | 81 | Shroud |
| 554 | 0 | 64 | 81 | Mellow |
| 555 | 0 | 65 | 81 | Solo Sine |
| 556 | 0 | 66 | 81 | Sine Lead |
| 557 | 0 | 0 | 82 | Sawtooth Lead |
| 558 | 0 | 6 | 82 | Sawtooth Lead 2 |
| 559 | 0 | 8 | 82 | Thick Sawtooth |

| Voice No. | Bank Select MSB (0–127) | Bank Select LSB (0–127) | MIDI Program Change# (1–128) | Voice Name |
|---|---|---|---|---|
| 560 | 0 | 18 | 82 | Dynamic Sawtooth |
| 561 | 0 | 19 | 82 | Digital Sawtooth |
| 562 | 0 | 20 | 82 | Big Lead |
| 563 | 0 | 24 | 82 | Heavy Synth |
| 564 | 0 | 25 | 82 | Waspy Synth |
| 565 | 0 | 40 | 82 | Pulse Saw |
| 566 | 0 | 41 | 82 | Dr.Lead |
| 567 | 0 | 45 | 82 | Velocity Lead |
| 568 | 0 | 96 | 82 | Sequenced Analog |
| 569 | 0 | 0 | 83 | Calliope Lead |
| 570 | 0 | 65 | 83 | Pure Lead |
| 571 | 0 | 0 | 84 | Chiff Lead |
| 572 | 0 | 64 | 84 | Rubby |
| 573 | 0 | 0 | 85 | Charang Lead |
| 574 | 0 | 64 | 85 | Distorted Lead |
| 575 | 0 | 65 | 85 | Wire Lead |
| 576 | 0 | 0 | 86 | Voice Lead |
| 577 | 0 | 24 | 86 | Synth Aahs |
| 578 | 0 | 64 | 86 | Vox Lead |
| 579 | 0 | 0 | 87 | Fifths Lead |
| 580 | 0 | 35 | 87 | Big Five |
| 581 | 0 | 0 | 88 | Bass & Lead |
| 582 | 0 | 16 | 88 | Big & Low |
| 583 | 0 | 64 | 88 | Fat & Perky |
| 584 | 0 | 65 | 88 | Soft Whirl |
| **XG SYNTH PAD** | | | | |
| 585 | 0 | 0 | 89 | New Age Pad |
| 586 | 0 | 64 | 89 | Fantasy |
| 587 | 0 | 0 | 90 | Warm Pad |
| 588 | 0 | 16 | 90 | Thick Pad |
| 589 | 0 | 17 | 90 | Soft Pad |
| 590 | 0 | 18 | 90 | Sine Pad |
| 591 | 0 | 64 | 90 | Horn Pad |
| 592 | 0 | 65 | 90 | Rotary Strings |
| 593 | 0 | 0 | 91 | Poly Synth Pad |
| 594 | 0 | 64 | 91 | Poly Pad 80 |
| 595 | 0 | 65 | 91 | Click Pad |
| 596 | 0 | 66 | 91 | Analog Pad |
| 597 | 0 | 67 | 91 | Square Pad |
| 598 | 0 | 0 | 92 | Choir Pad |
| 599 | 0 | 64 | 92 | Heaven |
| 600 | 0 | 66 | 92 | Itopia |
| 601 | 0 | 67 | 92 | CC Pad |
| 602 | 0 | 0 | 93 | Bowed Pad |
| 603 | 0 | 64 | 93 | Glacier |
| 604 | 0 | 65 | 93 | Glass Pad |
| 605 | 0 | 0 | 94 | Metallic Pad |
| 606 | 0 | 64 | 94 | Tine Pad |
| 607 | 0 | 65 | 94 | Pan Pad |
| 608 | 0 | 0 | 95 | Halo Pad |
| 609 | 0 | 0 | 96 | Sweep Pad |
| 610 | 0 | 20 | 96 | Shwimmer |
| 611 | 0 | 27 | 96 | Converge |
| 612 | 0 | 64 | 96 | PolarPad |
| 613 | 0 | 66 | 96 | Celestial |
| **XG SYNTH EFFECTS** | | | | |
| 614 | 0 | 0 | 97 | Rain |
| 615 | 0 | 45 | 97 | Clavi Pad |
| 616 | 0 | 64 | 97 | Harmo Rain |
| 617 | 0 | 65 | 97 | African Wind |
| 618 | 0 | 66 | 97 | Carib |
| 619 | 0 | 0 | 98 | Sound Track |
| 620 | 0 | 27 | 98 | Prologue |
| 621 | 0 | 64 | 98 | Ancestral |
| 622 | 0 | 0 | 99 | Crystal |
| 623 | 0 | 12 | 99 | Synth Drum Comp |
| 624 | 0 | 14 | 99 | Popcorn |
| 625 | 0 | 18 | 99 | Tiny Bells |
| 626 | 0 | 35 | 99 | Round Glockenspiel |

**Appendix**

| Voice No. | Bank Select MSB (0–127) | LSB (0–127) | MIDI Program Change# (1–128) | Voice Name |
|---|---|---|---|---|
| 627 | 0 | 40 | 99 | Glockenspiel Chimes |
| 628 | 0 | 41 | 99 | Clear Bells |
| 629 | 0 | 42 | 99 | Chorus Bells |
| 630 | 0 | 64 | 99 | Synth Mallet |
| 631 | 0 | 65 | 99 | Soft Crystal |
| 632 | 0 | 66 | 99 | Loud Glocken |
| 633 | 0 | 67 | 99 | Christmas Bel |
| 634 | 0 | 68 | 99 | Vibe Bells |
| 635 | 0 | 69 | 99 | Digital Bells |
| 636 | 0 | 70 | 99 | Air Bells |
| 637 | 0 | 71 | 99 | Bell Harp |
| 638 | 0 | 72 | 99 | Gamelimba |
| 639 | 0 | 0 | 100 | Atmosphere |
| 640 | 0 | 18 | 100 | Warm Atmosphere |
| 641 | 0 | 19 | 100 | Hollow Release |
| 642 | 0 | 40 | 100 | Nylon Electric Piano |
| 643 | 0 | 64 | 100 | Nylon Harp |
| 644 | 0 | 65 | 100 | Harp Vox |
| 645 | 0 | 66 | 100 | Atmosphere Pad |
| 646 | 0 | 67 | 100 | Planet |
| 647 | 0 | 0 | 101 | Brightness |
| 648 | 0 | 64 | 101 | Fantasy Bells |
| 649 | 0 | 96 | 101 | Smokey |
| 650 | 0 | 0 | 102 | Goblins |
| 651 | 0 | 64 | 102 | Goblins Synth |
| 652 | 0 | 65 | 102 | Creeper |
| 653 | 0 | 66 | 102 | Ring Pad |
| 654 | 0 | 67 | 102 | Ritual |
| 655 | 0 | 68 | 102 | To Heaven |
| 656 | 0 | 70 | 102 | Night |
| 657 | 0 | 71 | 102 | Glisten |
| 658 | 0 | 96 | 102 | Bell Choir |
| 659 | 0 | 0 | 103 | Echoes |
| 660 | 0 | 8 | 103 | Echoes 2 |
| 661 | 0 | 14 | 103 | Echo Pan |
| 662 | 0 | 64 | 103 | Echo Bells |
| 663 | 0 | 65 | 103 | Big Pan |
| 664 | 0 | 66 | 103 | Synth Piano |
| 665 | 0 | 67 | 103 | Creation |
| 666 | 0 | 68 | 103 | Star Dust |
| 667 | 0 | 69 | 103 | Reso&Panning |
| 668 | 0 | 0 | 104 | Sci-Fi |
| 669 | 0 | 64 | 104 | Starz |
| **XG WORLD** | | | | |
| 670 | 0 | 0 | 105 | Sitar |
| 671 | 0 | 35 | 105 | Sitar 2 |
| 672 | 0 | 32 | 105 | Detuned Sitar |
| 673 | 0 | 97 | 105 | Tamboura |
| 674 | 0 | 0 | 112 | Shanai |
| 675 | 0 | 64 | 112 | Shanai 2 |
| 676 | 0 | 96 | 112 | Pungi |
| 677 | 0 | 0 | 106 | Banjo |
| 678 | 0 | 28 | 106 | Muted Banjo |
| 679 | 0 | 0 | 109 | Kalimba |
| 680 | 0 | 0 | 110 | Bagpipe |
| 681 | 0 | 0 | 111 | Fiddle |
| **XG PERCUSSIVE** | | | | |
| 682 | 0 | 0 | 113 | Tinkle Bell |
| 683 | 0 | 96 | 113 | Bonang |
| 684 | 0 | 97 | 113 | Altair |
| 685 | 0 | 98 | 113 | Gamelan Gongs |
| 686 | 0 | 99 | 113 | Stereo Gamelan Gongs |
| 687 | 0 | 100 | 113 | Rama Cymbal |
| 688 | 0 | 101 | 113 | Asian Bells |
| 689 | 0 | 0 | 114 | Agogo |
| 690 | 0 | 0 | 115 | Steel Drums |
| 691 | 0 | 97 | 115 | Glass Percussion |
| 692 | 0 | 98 | 115 | Thai Bells |
| 693 | 0 | 0 | 116 | Woodblock |

| Voice No. | Bank Select MSB (0–127) | LSB (0–127) | MIDI Program Change# (1–128) | Voice Name |
|---|---|---|---|---|
| 694 | 0 | 96 | 116 | Castanets |
| 695 | 0 | 0 | 117 | Taiko Drum |
| 696 | 0 | 96 | 117 | Gran Cassa |
| 697 | 0 | 0 | 118 | Melodic Tom |
| 698 | 0 | 64 | 118 | Melodic Tom 2 |
| 699 | 0 | 65 | 118 | Real Tom |
| 700 | 0 | 66 | 118 | Rock Tom |
| 701 | 0 | 0 | 119 | Synth Drum |
| 702 | 0 | 64 | 119 | Analog Tom |
| 703 | 0 | 65 | 119 | Electronic Percussion |
| 704 | 0 | 0 | 120 | Reverse Cymbal |
| **XG SOUND EFFECTS** | | | | |
| 705 | 0 | 0 | 121 | Fret Noise |
| 706 | 0 | 0 | 122 | Breath Noise |
| 707 | 0 | 0 | 123 | Seashore |
| 708 | 0 | 0 | 124 | Bird Tweet |
| 709 | 0 | 0 | 125 | Telephone Ring |
| 710 | 0 | 0 | 126 | Helicopter |
| 711 | 0 | 0 | 127 | Applause |
| 712 | 0 | 0 | 128 | Gunshot |
| 713 | 64 | 0 | 1 | Cutting Noise |
| 714 | 64 | 0 | 2 | Cutting Noise 2 |
| 715 | 64 | 0 | 4 | String Slap |
| 716 | 64 | 0 | 17 | Flute Key Click |
| 717 | 64 | 0 | 33 | Shower |
| 718 | 64 | 0 | 34 | Thunder |
| 719 | 64 | 0 | 35 | Wind |
| 720 | 64 | 0 | 36 | Stream |
| 721 | 64 | 0 | 37 | Bubble |
| 722 | 64 | 0 | 38 | Feed |
| 723 | 64 | 0 | 49 | Dog |
| 724 | 64 | 0 | 50 | Horse |
| 725 | 64 | 0 | 51 | Bird Tweet 2 |
| 726 | 64 | 0 | 56 | Maou |
| 727 | 64 | 0 | 65 | Phone Call |
| 728 | 64 | 0 | 66 | Door Squeak |
| 729 | 64 | 0 | 67 | Door Slam |
| 730 | 64 | 0 | 68 | Scratch Cut |
| 731 | 64 | 0 | 69 | Scratch Split |
| 732 | 64 | 0 | 70 | Wind Chime |
| 733 | 64 | 0 | 71 | Telephone Ring 2 |
| 734 | 64 | 0 | 81 | Car Engine Ignition |
| 735 | 64 | 0 | 82 | Car Tires Squeal |
| 736 | 64 | 0 | 83 | Car Passing |
| 737 | 64 | 0 | 84 | Car Crash |
| 738 | 64 | 0 | 85 | Siren |
| 739 | 64 | 0 | 86 | Train |
| 740 | 64 | 0 | 87 | Jet Plane |
| 741 | 64 | 0 | 88 | Starship |
| 742 | 64 | 0 | 89 | Burst |
| 743 | 64 | 0 | 90 | Roller Coaster |
| 744 | 64 | 0 | 91 | Submarine |
| 745 | 64 | 0 | 97 | Laugh |
| 746 | 64 | 0 | 98 | Scream |
| 747 | 64 | 0 | 99 | Punch |
| 748 | 64 | 0 | 100 | Heartbeat |
| 749 | 64 | 0 | 101 | Footsteps |
| 750 | 64 | 0 | 113 | Machine Gun |
| 751 | 64 | 0 | 114 | Laser Gun |
| 752 | 64 | 0 | 115 | Explosion |
| 753 | 64 | 0 | 116 | Firework |

NOTE

- Selecting a Voice number between 242 and 287 will turn on Arpeggio.
- Selecting a Voice number with an asterisk (*) will turn on Dual.
- Selecting a Voice number with an asterisk (**) will turn on Harmony.
- These Voice numbers cannot be selected via MIDI messages from a computer.

- " ▢ " indicates that the drum sound is the same as "Standard Kit 1".
- Each percussion voice uses one note.
- The MIDI Note is actually one or two octave(s) lower than keyboard Note (see Default Octave column). For example, in "222: Standard Kit 1", the "Seq Click H" (Note C1) corresponds to (Note C0: Note# 24).
- Key Off: Keys marked "O" stop sounding the instant they are released.
- Voices with the same Alternate Note Number (*1 ... 4) cannot be played simultaneously. (They are designed to be played alternately with each other.)
- Actual keyboard notes of 14 "Tabla" are one octave lower than the ones described in the list below. For example, the C4 sound in the following list is actually played from C3.

| Voice No. | | | | 14 | 15 | | 16 | | 17 | |
|---|---|---|---|---|---|---|---|---|---|---|
| MSB (0–127) / LSB (0–127) / PC (1–128) | | | | 0/116/117 | 126/0/116 | | 126/0/117 | | 126/0/40 | |
| Keyboard | | MIDI | | Tabla | Tabla Kit 1 | Alternate Group | Tabla Kit 2 | Alternate Group | Indian Kit 2 | Alternate Group |
| Note# | Note | Note# | Note | | | | | | | |
| 25 | C# 0 | 13 | C# -1 | | | | | | | |
| 26 | D 0 | 14 | D -1 | | | | | | | |
| 27 | D# 0 | 15 | D# -1 | | | | | | | |
| 28 | E 0 | 16 | E -1 | | A Tabla na | 6 | A Tabla na | 6 | | |
| 29 | F 0 | 17 | F -1 | | A Tabla tin | 6 | A Tabla tin | 6 | | |
| 30 | F# 0 | 18 | F# -1 | | A Tabla Center tin | 6 | A Tabla Center tin | 6 | | |
| 31 | G 0 | 19 | G -1 | | A Tabla ti 01 | 6 | A Tabla ti 01 | 6 | | |
| 32 | G# 0 | 20 | G# -1 | | A Tabla ti 02 | 6 | A Tabla ti 02 | 6 | | |
| 33 | A 0 | 21 | A -1 | | A Tabla ri | 6 | A Tabla ri | 6 | | |
| 34 | A# 0 | 22 | A# -1 | | A Tabla kat | 6 | A Tabla kat | 6 | Hateli Long | |
| 35 | B 0 | 23 | B -1 | | A Tabla tu | 6 | A Tabla tu | 6 | Hateli Short | |
| 36 | C 1 | 24 | C 0 | | Open Baya | 7 | Open Baya | 7 | Baya ge | 1 |
| 37 | C# 1 | 25 | C# 0 | | Mid Baya | 7 | Mid Baya | 7 | Baya ke | 1 |
| 38 | D 1 | 26 | D 0 | | Press Baya | 7 | Press Baya | 7 | Baya ghe | 1 |
| 39 | D# 1 | 27 | D# 0 | | Bend Baya Slow | 7 | Bend Baya Slow | 7 | Baya ka | 1 |
| 40 | E 1 | 28 | E 0 | | Bend Baya Fast | 7 | Bend Baya Fast | 7 | Tabla na | 2 |
| 41 | F 1 | 29 | F 0 | Baya ke / ge (Velocity 1-47 / 48-127) | Click | 7 | Click | 7 | Tabla tin | 2 |
| 42 | F# 1 | 30 | F# 0 | | Open Click | 7 | Open Click | 7 | Tablabaya dha | 1 |
| 43 | G 1 | 31 | G 0 | | G Low Tabla Tharang | | G Low Tabla Tharang | | Tabla tun | 2 |
| 44 | G# 1 | 32 | G# 0 | | G# Low Tabla Tharang | | G# Low Tabla Tharang | | Tablabaya dhin | 1 |
| 45 | A 1 | 33 | A 0 | | A Low Tabla Tarang | | A Low Tabla Tarang | | Tabla di | 2 |
| 46 | A# 1 | 34 | A# 0 | | A# Low Tabla Tarang | | A# Low Tabla Tarang | | Tablabaya dhe | 1 |
| 47 | B 1 | 35 | B 0 | | B Low Tabla Tarang | | B Low Tabla Tarang | | Tabla ti | 2 |
| 48 | C 2 | 36 | C 1 | | C Low Tabla Tarang | | C Low Tabla Tarang | | Tabla ne | 2 |
| 49 | C# 2 | 37 | C# 1 | | C# Low Tabla Tarang | | C# Low Tabla Tarang | | Tabla taran | 2 |
| 50 | D 2 | 38 | D 1 | | D Low Tabla Tarang | | D Low Tabla Tarang | | Tabla tak | 2 |
| 51 | D# 2 | 39 | D# 1 | | D# Low Tabla Tarang | | D# Low Tabla Tarang | | Chipri | |
| 52 | E 2 | 40 | E 1 | | E Low Tabla Tarang | | E Low Tabla Tarang | | Kanjira Open | 3 |
| 53 | F 2 | 41 | F 1 | | F Low Tabla Tarang | | F Low Tabla Tarang | | Kanjira Slap | 3 |
| 54 | F# 2 | 42 | F# 1 | | F# Low Tabla Tarang | | F# Low Tabla Tarang | | Kanjira Mute | 3 |
| 55 | G 2 | 43 | G 1 | | G Low Tabla Tarang | | G Low Tabla Tarang | | Kanjira Bend up | 3 |
| 56 | G# 2 | 44 | G# 1 | | G# Low Tabla Tarang | | G# Low Tabla Tarang | | Kanjira Bend down | 3 |
| 57 | A 2 | 45 | A 1 | | A Low Tabla Tarang | | A Low Tabla Tarang | | Dholak Open | 4 |
| 58 | A# 2 | 46 | A# 1 | | A# Low Tabla Tarang | | A# Low Tabla Tarang | | Dholak Mute | 4 |
| 59 | B 2 | 47 | B 1 | | B Low Tabla Tarang | | B Low Tabla Tarang | | Dholak Slap | 4 |
| 60 | C 3 | 48 | C 2 | | C Tabla na | 1 | C Tabla na | 1 | Dhol Open | 5 |
| 61 | C# 3 | 49 | C# 2 | | C Tabla tin | 1 | C Tabla tin | 1 | Dhol Mute | 5 |
| 62 | D 3 | 50 | D 2 | | C Tabla Center tin | 1 | C Tabla Center tin | 1 | Dhol Slap | 5 |
| 63 | D# 3 | 51 | D# 2 | | C Tabla ti 01 | 1 | C Tabla ti 01 | 1 | Dhol Slide | 5 |
| 64 | E 3 | 52 | E 2 | | C Tabla ti 02 | 1 | C Tabla ti 02 | 1 | Mridangam Normal | 6 |
| 65 | F 3 | 53 | F 2 | Baya ka / ghe (Velocity 1-47 / 48-127) | C Tabla ri | 1 | C Tabla ri | 1 | Mridangam Open | 6 |
| 66 | F# 3 | 54 | F# 2 | | C Tabla kat | 1 | C Tabla kat | 1 | Mridangam Mute | 6 |
| 67 | G 3 | 55 | G 2 | | C Tabla tu | 1 | C Tabla tu | 1 | Mridangam Slap | 6 |
| 68 | G# 3 | 56 | G# 2 | | D Tabla na | 2 | D Tabla na | 2 | Mridangam Rim | 6 |
| 69 | A 3 | 57 | A 2 | | D Tabla tin | 2 | D Tabla tin | 2 | Chimta Open | 7 |
| 70 | A# 3 | 58 | A# 2 | | D Tabla Center tin | 2 | D Tabla Center tin | 2 | Chimta Normal | 7 |
| 71 | B 3 | 59 | B 2 | | D Tabla ti 01 | 2 | D Tabla ti 01 | 2 | Chimta Ring | 7 |
| 72 | C 4 | 60 | C 3 | | D Tabla ti 02 | 2 | D Tabla ti 02 | 2 | Dholki Open | 8 |
| 73 | C# 4 | 61 | C# 3 | | D Tabla ri | 2 | D Tabla ri | 2 | Dholki Mute | 8 |
| 74 | D 4 | 62 | D 3 | | D Tabla kat | 2 | D Tabla kat | 2 | Dholki Slap | 8 |
| 75 | D# 4 | 63 | D# 3 | | D Tabla tu | 2 | D Tabla tu | 2 | Dholki Slide | 8 |
| 76 | E 4 | 64 | E 3 | | E Tabla na | 3 | E Tabla na | 3 | Dholki Rim | 8 |
| 77 | F 4 | 65 | F 3 | Tabla ne / na (Velocity 1-47 / 48-127) | E Tabla tin | 3 | E Tabla tin | 3 | Khol Open | 9 |
| 78 | F# 4 | 66 | F# 3 | | E Tabla Center tin | 3 | E Tabla Center tin | 3 | Khol Slide | 9 |
| 79 | G 4 | 67 | G 3 | | E Tabla ti 01 | 3 | E Tabla ti 01 | 3 | Khol Mute | 9 |
| 80 | G# 4 | 68 | G# 3 | | E Tabla ti 02 | 3 | E Tabla ti 02 | 3 | Manjira Open | 10 |
| 81 | A 4 | 69 | A 3 | | E Tabla ri | 3 | E Tabla ri | 3 | Manjira Close | 10 |
| 82 | A# 4 | 70 | A# 3 | | E Tabla kat | 3 | E Tabla kat | 3 | Jhanji Open | 11 |
| 83 | B 4 | 71 | B 3 | | E Tabla tu | 3 | E Tabla tu | 3 | Jhanji Close | 11 |
| 84 | C 5 | 72 | C 4 | | F Tabla na | 4 | F Tabla na | 4 | Mondira Open | 12 |
| 85 | C# 5 | 73 | C# 4 | | F Tabla tin | 4 | F Tabla tin | 4 | Mondira Close | 12 |
| 86 | D 5 | 74 | D 4 | | F Tabla Center tin | 4 | F Tabla Center tin | 4 | Mridang Open | 13 |
| 87 | D# 5 | 75 | D# 4 | | F Tabla ti 01 | 4 | F Tabla ti 01 | 4 | Mridang Mute | 13 |
| 88 | E 5 | 76 | E 4 | | F Tabla ti 02 | 4 | F Tabla ti 02 | 4 | Mridang Rim | 13 |
| 89 | F 5 | 77 | F 4 | Tabla ne / tin (Velocity 1-47 / 48-127) | F Tabla ri | 4 | F Tabla ri | 4 | Mridang Slide | 13 |
| 90 | F# 5 | 78 | F# 4 | | F Tabla kat | 4 | F Tabla kat | 4 | Khomokh Normal | |
| 91 | G 5 | 79 | G 4 | | F Tabla tu | 4 | F Tabla tu | 4 | Khomokh Mute | |
| 92 | G# 5 | 80 | G# 4 | | G Tabla na | 5 | G Tabla na | 5 | Khomokh Mltatk | |
| 93 | A 5 | 81 | A 4 | | G Tabla tin | 5 | G Tabla tin | 5 | Madal-A2 | |
| 94 | A# 5 | 82 | A# 4 | | G Tabla Center tin | 5 | G Tabla Center tin | 5 | Madal-A#2 | |
| 95 | B 5 | 83 | B 4 | | G Tabla ti 01 | 5 | G Tabla ti 01 | 5 | Madal-B2 | |
| 96 | C 6 | 84 | C 5 | | G Tabla ti 02 | 5 | G Tabla ti 02 | 5 | Madal-C3 | |
| 97 | C# 6 | 85 | C# 5 | | G Tabla ri | 5 | G Tabla ri | 5 | Madal-C#3 | |
| 98 | D 6 | 86 | D 5 | | G Tabla kat | 5 | G Tabla kat | 5 | Madal-D3 | |
| 99 | D# 6 | 87 | D# 5 | Tabla ne / di (Velocity 1-47 / 48-127) | G Tabla tu | 5 | G Tabla tu | 5 | Madal-D#3 | |
| 100 | E 6 | 88 | E 5 | | | | | | Madal-E3 | |
| 101 | F 6 | 89 | F 5 | | | | | | Madal-F3 | |
| 102 | F# 6 | 90 | F# 5 | | | | | | Madal-F#3 | |
| 103 | G 6 | 91 | G 5 | | | | | | Madal-G3 | |

Keyboard note labels (left margin): C1, C#1, D1, D#1, E1, F1, F#1, G1, G#1, A1, B1, C2, C#2, D2, D#2, E2, F2, F#2, G2, G#2, A2, A#2, B2, C3, C#3, D3, D#3, E3, F3, F#3, G3, G#3, A3, A#3, B3, C4, C#4, D4, D#4, E4, F4, F#4, G4, G#4, A4, A#4, B4, C5, C#5, D5, D#5, E5, F5, F#5, G5, G#5, A5, A#5, B5, C6

| Voice No. | | | | | 18 | | 19 |
|---|---|---|---|---|---|---|---|
| MSB (0–127) / LSB (0–127) / PC (1–128) | | | | | 126/0/115 | | 126/0/112 |
| Keyboard | | MIDI | | | Indian Kit 1 | Alternate Group | Animal Kit |
| Note# | Note | Note# | Note | | | | |
| 25 | C# 0 | 13 | C# -1 | | | | |
| 26 | D 0 | 14 | D -1 | | | | |
| 27 | D# 0 | 15 | D# -1 | | Hand Clap | | |
| 28 | E 0 | 16 | E -1 | | Dafli Open | | |
| 29 | F 0 | 17 | F -1 | | Dafli Slap | 1 | |
| 30 | F# 0 | 18 | F# -1 | | Dafli Rim | 1 | |
| 31 | G 0 | 19 | G -1 | | Duff Open | | |
| 32 | G# 0 | 20 | G# -1 | | Duff Slap | | |
| 33 | A 0 | 21 | A -1 | | Duff Rim | | |
| 34 | A# 0 | 22 | A# -1 | | Hatheli Long | 2 | |
| 35 | B 0 | 23 | B -1 | | Hatheli Short | 2 | |
| 36 | C 1 | 24 | C 0 | | Baya ge | 3 | |
| 37 | C# 1 | 25 | C# 0 | | Baya ke | 3 | |
| 38 | D 1 | 26 | D 0 | | Baya ghe | 3 | |
| 39 | D# 1 | 27 | D# 0 | | Baya ka | 3 | |
| 40 | E 1 | 28 | E 0 | | Tabla na | 4 | |
| 41 | F 1 | 29 | F 0 | | Tabla tin | 4 | |
| 42 | F# 1 | 30 | F# 0 | | Tablabaya dha | 3 | |
| 43 | G 1 | 31 | G 0 | | Dhol 1 Open | | |
| 44 | G# 1 | 32 | G# 0 | | Dhol 1 Slap | 5 | |
| 45 | A 1 | 33 | A 0 | | Dhol 1 Mute | 5 | |
| 46 | A# 1 | 34 | A# 0 | | Dhol 1 Open Slap | 5 | |
| 47 | B 1 | 35 | B 0 | | Dhol 1 Roll | | |
| 48 | C 2 | 36 | C 1 | | Dandia Short | 6 | |
| 49 | C# 2 | 37 | C# 1 | | Dandia Long | 6 | |
| 50 | D 2 | 38 | D 1 | | Chutki | | |
| 51 | D# 2 | 39 | D# 1 | | Chipri | | |
| 52 | E 2 | 40 | E 1 | | Khanjira Open | | |
| 53 | F 2 | 41 | F 1 | | Khanjira Slap | | |
| 54 | F# 2 | 42 | F# 1 | | Khanjira Mute | | |
| 55 | G 2 | 43 | G 1 | | Khanjira Bendup | | |
| 56 | G# 2 | 44 | G# 1 | | Khanjira Benddown | | |
| 57 | A 2 | 45 | A 1 | | Dholak 1 Open | | |
| 58 | A# 2 | 46 | A# 1 | | Dholak 1 Mute | 7 | |
| 59 | B 2 | 47 | B 1 | | Dholak 1 Slap | 7 | |
| 60 | C 3 | 48 | C 2 | | Dhol 2 Open | | Rooster |
| 61 | C# 3 | 49 | C# 2 | | Dhol 2 Slap | 8 | |
| 62 | D 3 | 50 | D 2 | | Dhol 2 Rim | 8 | Elephant |
| 63 | D# 3 | 51 | D# 2 | | Mridangam na | 9 | |
| 64 | E 3 | 52 | E 2 | | Mridangam din | 9 | Horse |
| 65 | F 3 | 53 | F 2 | | Mridangam ki | 9 | Cricket |
| 66 | F# 3 | 54 | F# 2 | | Mridangam ta | 9 | |
| 67 | G 3 | 55 | G 2 | | Mridangam Chapu | 9 | Cow |
| 68 | G# 3 | 56 | G# 2 | | Mridangam Lo Closed | 10 | |
| 69 | A 3 | 57 | A 2 | | Mridangam Lo Open | 10 | Tiger |
| 70 | A# 3 | 58 | A# 2 | | Chimta Normal | 11 | |
| 71 | B 3 | 59 | B 2 | | Chimta Ring | 11 | Rattlesnake |
| 72 | C 4 | 60 | C 3 | | Dholki Hi Open | 12 | Monkeies |
| 73 | C# 4 | 61 | C# 3 | | Dholki Hi Mute | 12 | |
| 74 | D 4 | 62 | D 3 | | Dholki Lo Open | 13 | Crow |
| 75 | D# 4 | 63 | D# 3 | | Dholki Hi Slap | 12 | |
| 76 | E 4 | 64 | E 3 | | Dholki Lo Slide | 13 | |
| 77 | F 4 | 65 | F 3 | | Khol Open | 14 | |
| 78 | F# 4 | 66 | F# 3 | | Khol Slide | | |
| 79 | G 4 | 67 | G 3 | | Khol Mute | 14 | |
| 80 | G# 4 | 68 | G# 3 | | Manjira Open | 15 | |
| 81 | A 4 | 69 | A 3 | | Manjira Close | 15 | |
| 82 | A# 4 | 70 | A# 3 | | Jhanji Open | 16 | |
| 83 | B 4 | 71 | B 3 | | Jhanji Close | 16 | |
| 84 | C 5 | 72 | C 4 | | Mondira Open | 17 | |
| 85 | C# 5 | 73 | C# 4 | | Mondira Close | 17 | |
| 86 | D 5 | 74 | D 4 | | Bhangra Scat 1 | | |
| 87 | D# 5 | 75 | D# 4 | | Bhangra Scat 2 | | |
| 88 | E 5 | 76 | E 4 | | Bhangra Scat 3 | | |
| 89 | F 5 | 77 | F 4 | | Bhangra Scat 4 | | |
| 90 | F# 5 | 78 | F# 4 | | Khomokh Normal | | |
| 91 | G 5 | 79 | G 4 | | Khomokh Mute | | |
| 92 | G# 5 | 80 | G# 4 | | Khomokh Mltatk | | |
| 93 | A 5 | 81 | A 4 | | Thavil Open | | |
| 94 | A# 5 | 82 | A# 4 | | Thavil Slap | | |
| 95 | B 5 | 83 | B 4 | | Thavil Mute | | |
| 96 | C 6 | 84 | C 5 | | Khartaal | | |
| 97 | C# 6 | 85 | C# 5 | | Dholak 2 Open | 18 | |
| 98 | D 6 | 86 | D 5 | | Dholak 2 Slide | 18 | |
| 99 | D# 6 | 87 | D# 5 | | Dholak 2 Rim 1 | | |
| 100 | E 6 | 88 | E 5 | | Dholak 2 Rim 2 | | |
| 101 | F 6 | 89 | F 5 | | Dholak 2 Ring | | |
| 102 | F# 6 | 90 | F# 5 | | Dholak 2 Slap | | |
| 103 | G 6 | 91 | G 5 | | Dholak 2 Body | | |

Keyboard reference (left margin): C1, C#1, D1, D#1, E1, F1, F#1, G1, G#1, A1, A#1, B1, C2, C#2, D2, D#2, E2, F2, F#2, G2, G#2, A2, A#2, B2, C3, C#3, D3, D#3, E3, F3, F#3, G3, G#3, A3, A#3, B3, C4, C#4, D4, D#4, E4, F4, F#4, G4, G#4, A4, A#4, B4, C5, C#5, D5, D#5, E5, F5, F#5, G5, G#5, A5, A#5, B5, C6

Appendix

| Keyboard Note# | Keyboard Note | MIDI Note# | MIDI Note | Key Off | Alternate Group | 221 127/000/088 Power Kit | 222 127/000/001 Standard Kit 1 | 223 127/000/002 Standard Kit 2 | 224 127/000/009 Room Kit | 225 127/000/017 Rock Kit |
|---|---|---|---|---|---|---|---|---|---|---|
| 25 | C# 0 | 13 | C# -1 | | 3 | | Surdo Mute | | | |
| 26 | D 0 | 14 | D -1 | | 3 | | Surdo Open | | | |
| 27 | D# 0 | 15 | D# -1 | | | | Hi Q | | | |
| 28 | E 0 | 16 | E -1 | | | | Whip Slap | | | |
| 29 | F 0 | 17 | F -1 | | 4 | | Scratch H | | | |
| 30 | F# 0 | 18 | F# -1 | | 4 | | Scratch L | | | |
| 31 | G 0 | 19 | G -1 | | | | Finger Snap | | | |
| 32 | G# 0 | 20 | G# -1 | | | | Click Noise | | | |
| 33 | A 0 | 21 | A -1 | | | | Metronome Click | | | |
| 34 | A# 0 | 22 | A# -1 | | | | Metronome Bell | | | |
| 35 | B 0 | 23 | B -1 | | | | Seq Click L | | | |
| 36 | C 1 | 24 | C 0 | | | | Seq Click H | | | |
| 37 | C# 1 | 25 | C# 0 | | | | Brush Tap | | | |
| 38 | D 1 | 26 | D 0 | O | | | Brush Swirl | | | |
| 39 | D# 1 | 27 | D# 0 | | | | Brush Slap | | | |
| 40 | E 1 | 28 | E 0 | O | | | Brush Tap Swirl | | | |
| 41 | F 1 | 29 | F 0 | O | | | Snare Roll | | | |
| 42 | F# 1 | 30 | F# 0 | | | | Castanet | | | |
| 43 | G 1 | 31 | G 0 | | | Snare Soft Power 1 | Snare Soft | Snare Soft 2 | | Snare Noisy |
| 44 | G# 1 | 32 | G# 0 | | | | Sticks | | | |
| 45 | A 1 | 33 | A 0 | | | Kick Amb+ | Kick Soft | | | |
| 46 | A# 1 | 34 | A# 0 | | | Open Rim Power 1 | Open Rim Shot | Open Rim Shot H Short | | |
| 47 | B 1 | 35 | B 0 | | | Kick Power Open | Kick Tight | | | Kick 2 |
| 48 | C 2 | 36 | C 1 | | | Kick Power Closed | Kick | Kick Short | | Kick Gate |
| 49 | C# 2 | 37 | C# 1 | | | Side Stick Power | Side Stick | Side Stick Light | | |
| 50 | D 2 | 38 | D 1 | | | Snare Power | Snare | Snare Short | Snare Snappy | Snare Rock |
| 51 | D# 2 | 39 | D# 1 | | | Hand Clap Power | Hand Clap | | | |
| 52 | E 2 | 40 | E 1 | | | Snare Rough | Snare Tight | Snare Tight H | Snare Tight Snappy | Snare Rock Tight |
| 53 | F 2 | 41 | F 1 | | | Tom Power 1 | Floor Tom L | | Tom Room 1 | Tom Rock 1 |
| 54 | F# 2 | 42 | F# 1 | | 1 | Hi-Hat Closed Power | Hi-Hat Closed | | | |
| 55 | G 2 | 43 | G 1 | | | Tom Power 2 | Floor Tom H | | Tom Room 2 | Tom Rock 2 |
| 56 | G# 2 | 44 | G# 1 | | 1 | Hi-Hat Pedal Power | Hi-Hat Pedal | | | |
| 57 | A 2 | 45 | A 1 | | | Tom Power 3 | Low Tom | | Tom Room 3 | Tom Rock 3 |
| 58 | A# 2 | 46 | A# 1 | | 1 | Hi-Hat Open Power | Hi-Hat Open | | | |
| 59 | B 2 | 47 | B 1 | | | Tom Power 4 | Mid Tom L | | Tom Room 4 | Tom Rock 4 |
| 60 | C 3 | 48 | C 2 | | | Tom Power 5 | Mid Tom H | | Tom Room 5 | Tom Rock 5 |
| 61 | C# 3 | 49 | C# 2 | | | Crash Cymbal Acoustic 1 | Crash Cymbal 1 | | | |
| 62 | D 3 | 50 | D 2 | | | Tom Power 6 | High Tom | | Tom Room 6 | Tom Rock 6 |
| 63 | D# 3 | 51 | D# 2 | | | Ride Cymbal Acoustic 1 | Ride Cymbal 1 | | | |
| 64 | E 3 | 52 | E 2 | | | Chinese Cymbal Acoustic | Chinese Cymbal | | | |
| 65 | F 3 | 53 | F 2 | | | Ride Cymbal Acoustic | Ride Cymbal Cup | | | |
| 66 | F# 3 | 54 | F# 2 | | | | Tambourine | | | |
| 67 | G 3 | 55 | G 2 | | | Splash Cymbal Acoustic | Splash Cymbal | | | |
| 68 | G# 3 | 56 | G# 2 | | | | Cowbell | | | |
| 69 | A 3 | 57 | A 2 | | | Crash Cymbal Acoustic 2 | Crash Cymbal 2 | | | |
| 70 | A# 3 | 58 | A# 2 | | | | Vibraslap | | | |
| 71 | B 3 | 59 | B 2 | | | Ride Cymbal Acoustic 2 | Ride Cymbal 2 | | | |
| 72 | C 4 | 60 | C 3 | | | | Bongo H | | | |
| 73 | C# 4 | 61 | C# 3 | | | | Bongo L | | | |
| 74 | D 4 | 62 | D 3 | | | | Conga H Mute | | | |
| 75 | D# 4 | 63 | D# 3 | | | | Conga H Open | | | |
| 76 | E 4 | 64 | E 3 | | | | Conga L | | | |
| 77 | F 4 | 65 | F 3 | | | | Timbale H | | | |
| 78 | F# 4 | 66 | F# 3 | | | | Timbale L | | | |
| 79 | G 4 | 67 | G 3 | | | | Agogo H | | | |
| 80 | G# 4 | 68 | G# 3 | | | | Agogo L | | | |
| 81 | A 4 | 69 | A 3 | | | | Cabasa | | | |
| 82 | A# 4 | 70 | A# 3 | | | | Maracas | | | |
| 83 | B 4 | 71 | B 3 | O | | | Samba Whistle H | | | |
| 84 | C 5 | 72 | C 4 | O | | | Samba Whistle L | | | |
| 85 | C# 5 | 73 | C# 4 | | | | Guiro Short | | | |
| 86 | D 5 | 74 | D 4 | O | | | Guiro Long | | | |
| 87 | D# 5 | 75 | D# 4 | | | | Claves | | | |
| 88 | E 5 | 76 | E 4 | | | | Wood Block H | | | |
| 89 | F 5 | 77 | F 4 | | | | Wood Block L | | | |
| 90 | F# 5 | 78 | F# 4 | | | | Cuica Mute | | | |
| 91 | G 5 | 79 | G 4 | | | | Cuica Open | | | |
| 92 | G# 5 | 80 | G# 4 | | 2 | | Triangle Mute | | | |
| 93 | A 5 | 81 | A 4 | | 2 | | Triangle Open | | | |
| 94 | A# 5 | 82 | A# 4 | | | | Shaker | | | |
| 95 | B 5 | 83 | B 4 | | | | Jingle Bells | | | |
| 96 | C 6 | 84 | C 5 | | | | Bell Tree | | | |
| 97 | C# 6 | 85 | C# 5 | | | | | | | |
| 98 | D 6 | 86 | D 5 | | | | | | | |
| 99 | D# 6 | 87 | D# 5 | | | | | | | |
| 100 | E 6 | 88 | E 5 | | | | | | | |
| 101 | F 6 | 89 | F 5 | | | | | | | |
| 102 | F# 6 | 90 | F# 5 | | | | | | | |
| 103 | G 6 | 91 | G 5 | | | | | | | |

| Keyboard Note# | Keyboard Note | MIDI Note# | MIDI Note | Key Off | Alternate Group | Voice No. 222 / 127/000/001 Standard Kit 1 | 226 / 127/000/025 Electronic Kit | 227 / 127/000/059 T8 Kit | 228 / 127/000/060 T9 Kit | 229 / 127/000/026 Analog Kit |
|---|---|---|---|---|---|---|---|---|---|---|
| 25 | C# 0 | 13 | C# -1 | | 3 | Surdo Mute | | | | |
| 26 | D 0 | 14 | D -1 | | 3 | Surdo Open | | | | |
| 27 | D# 0 | 15 | D# -1 | | | Hi Q | | | | |
| 28 | E 0 | 16 | E -1 | | | Whip Slap | | | | |
| 29 | F 0 | 17 | F -1 | | 4 | Scratch H | | | | |
| 30 | F# 0 | 18 | F# -1 | | 4 | Scratch L | | | | |
| 31 | G 0 | 19 | G -1 | | | Finger Snap | | Snare Hammer | Snare Drum&Bass 1 | |
| 32 | G# 0 | 20 | G# -1 | | | Click Noise | | Kick ZapHard | Kick Break 2 | |
| 33 | A 0 | 21 | A -1 | | | Metronome Click | | Snare Garg L | Snare Distortion | |
| 34 | A# 0 | 22 | A# -1 | | | Metronome Bell | | Kick TekPower | Kick TekPower | |
| 35 | B 0 | 23 | B -1 | | | Seq Click L | | Kick Slimy | Kick Distortion RM | |
| 36 | C 1 | 24 | C 0 | | | Seq Click H | | Kick T8 1 | Kick T9 1 | |
| 37 | C# 1 | 25 | C# 0 | | | Brush Tap | | Snare Analog CR | Snare Analog CR | |
| 38 | D 1 | 26 | D 0 | O | | Brush Swirl | | Snare T8 4 | Snare T9 5 | |
| 39 | D# 1 | 27 | D# 0 | | | Brush Slap | | Snare Clap Analog | Clap Analog Sm | |
| 40 | E 1 | 28 | E 0 | O | | Brush Tap Swirl | Reverse Cymbal | Snare T8 3 | Snare T9 Gate | Reverse Cymbal |
| 41 | F 1 | 29 | F 0 | O | | Snare Roll | | Tom T8 5 | Snare Rock Roll | |
| 42 | F# 1 | 30 | F# 0 | | | Castanet | Hi Q 2 | Snare T8 5 | Snare T9 3 | Hi Q 2 |
| 43 | G 1 | 31 | G 0 | | | Snare Soft | Snare Snappy Electro | Kick T8 3 | Snare T9 4 | Snare Noisy 4 |
| 44 | G# 1 | 32 | G# 0 | | | Sticks | | Snare T8 4 | Snare T9 Gate | |
| 45 | A 1 | 33 | A 0 | | | Kick Soft | Kick 3 | Kick T8 2 | Kick T9 4 | Kick 3 |
| 46 | A# 1 | 34 | A# 0 | | | Open Rim Shot | | Snare T8 3 | Snare T9 5 | |
| 47 | B 1 | 35 | B 0 | | | Kick Tight | Kick Gate | T8 Kick Bass | Kick T9 1 | Kick Analog Short |
| 48 | C 2 | 36 | C 1 | | | Kick | Kick Gate Heavy | Kick T8 1 | Kick T9 3 | Kick Analog |
| 49 | C# 2 | 37 | C# 1 | | | Side Stick | | Snare T8 Rim | Snare T9 Rim | Side Stick Analog |
| 50 | D 2 | 38 | D 1 | | | Snare | Snare Noisy 2 | Snare T8 2 | Snare T9 1 | Snare Analog |
| 51 | D# 2 | 39 | D# 1 | | | Hand Clap | | Clap T9 | Clap T9 | |
| 52 | E 2 | 40 | E 1 | | | Snare Tight | Snare Noisy 3 | Snare T8 1 | Snare T9 2 | Snare Analog 2 |
| 53 | F 2 | 41 | F 1 | | | Floor Tom L | Tom Electro 1 | Tom T8 1 | Tom T9 1 | Tom Analog 1 |
| 54 | F# 2 | 42 | F# 1 | | 1 | Hi-Hat Closed | | Hi-Hat Closed T8 2 | Hi-Hat Closed T9 | Hi-Hat Closed Analog |
| 55 | G 2 | 43 | G 1 | | | Floor Tom H | Tom Electro 2 | Tom T8 2 | Tom T9 2 | Tom Analog 2 |
| 56 | G# 2 | 44 | G# 1 | | 1 | Hi-Hat Pedal | | Hi-Hat Open T8 1 | Hi-Hat Open T9 | Hi-Hat Closed Analog 2 |
| 57 | A 2 | 45 | A 1 | | | Low Tom | Tom Electro 3 | Tom T8 3 | Tom T9 3 | Tom Analog 3 |
| 58 | A# 2 | 46 | A# 1 | | 1 | Hi-Hat Open | | Hi-Hat Open T8 1 | Hi-Hat Open T9 | Hi-Hat Open Analog |
| 59 | B 2 | 47 | B 1 | | | Mid Tom L | Tom Electro 4 | Tom T8 4 | Tom T9 4 | Tom Analog 4 |
| 60 | C 3 | 48 | C 2 | | | Mid Tom H | Tom Electro 5 | Tom T8 6 | Tom T9 5 | Tom Analog 5 |
| 61 | C# 3 | 49 | C# 2 | | | Crash Cymbal 1 | | Crash T8 | Crash T9 | Crash Analog |
| 62 | D 3 | 50 | D 2 | | | High Tom | Tom Electro 6 | Tom T8 7 | Tom T9 6 | Tom Analog 6 |
| 63 | D# 3 | 51 | D# 2 | | | Ride Cymbal 1 | | Ride T9 | Ride T9 | |
| 64 | E 3 | 52 | E 2 | | | Chinese Cymbal | | Chinese Cymbal 2 | Chinese Cymbal 2 | |
| 65 | F 3 | 53 | F 2 | | | Ride Cymbal Cup | | Ride Cymbal Cup 2 | Ride Cymbal Cup 2 | |
| 66 | F# 3 | 54 | F# 2 | | | Tambourine | | Tambourine RX5 | Tambourine RX5 | |
| 67 | G 3 | 55 | G 2 | | | Splash Cymbal | | | Crash Cymbal 3 | |
| 68 | G# 3 | 56 | G# 2 | | | Cowbell | | Cowbell T8 | Cowbell 1 | Cowbell Analog |
| 69 | A 3 | 57 | A 2 | | | Crash Cymbal 2 | | Crash Cymbal 4 | Crash Cymbal 4 | |
| 70 | A# 3 | 58 | A# 2 | | | Vibraslap | | | Cowbell T8 | |
| 71 | B 3 | 59 | B 2 | | | Ride Cymbal 2 | | Ride Cymbal 3 | Ride Cymbal 3 | |
| 72 | C 4 | 60 | C 3 | | | Bongo H | | Conga T8 5 | Conga T8 5 | |
| 73 | C# 4 | 61 | C# 3 | | | Bongo L | | Conga T8 4 | Conga T8 4 | |
| 74 | D 4 | 62 | D 3 | | | Conga H Mute | | Conga T8 3 | Conga Tip | Conga Analog H |
| 75 | D# 4 | 63 | D# 3 | | | Conga H Open | | Conga T8 2 | Conga Open Slap | Conga Analog M |
| 76 | E 4 | 64 | E 3 | | | Conga L | | Conga T8 1 | Conga Open | Conga Analog L |
| 77 | F 4 | 65 | F 3 | | | Timbale H | | | | |
| 78 | F# 4 | 66 | F# 3 | | | Timbale L | | | | |
| 79 | G 4 | 67 | G 3 | | | Agogo H | | Glass H | Analog Click | |
| 80 | G# 4 | 68 | G# 3 | | | Agogo L | | Glass L | Conga T8 1 | |
| 81 | A 4 | 69 | A 3 | | | Cabasa | | | | |
| 82 | A# 4 | 70 | A# 3 | | | Maracas | | Maracas T8 | Maracas Slur | Maracas 2 |
| 83 | B 4 | 71 | B 3 | O | | Samba Whistle H | | FxGun 2 | FxGun 2 | |
| 84 | C 5 | 72 | C 4 | O | | Samba Whistle L | | FxGun 1 | FxGun 1 | |
| 85 | C# 5 | 73 | C# 4 | | | Guiro Short | | Analog Shaker H | Scratch H 2 | |
| 86 | D 5 | 74 | D 4 | O | | Guiro Long | | Analog Shaker L | Scratch Down | |
| 87 | D# 5 | 75 | D# 4 | | | Claves | | Clave T8 | Hi Q 3 | Claves 2 |
| 88 | E 5 | 76 | E 4 | | | Wood Block H | | Hi Q 1 | Hi Q 1 | |
| 89 | F 5 | 77 | F 4 | | | Wood Block L | | Hi Q 2 | Hi Q 2 | |
| 90 | F# 5 | 78 | F# 4 | | | Cuica Mute | Scratch H 2 | Scratch L | Scratch L | Scratch H 2 |
| 91 | G 5 | 79 | G 4 | | | Cuica Open | Scratch L 2 | Scratch L 2 | Scratch L 2 | Scratch L 2 |
| 92 | G# 5 | 80 | G# 4 | | 2 | Triangle Mute | | | | |
| 93 | A 5 | 81 | A 4 | | 2 | Triangle Open | | | | |
| 94 | A# 5 | 82 | A# 4 | | | Shaker | | Analog Shaker | Analog Shaker | |
| 95 | B 5 | 83 | B 4 | | | Jingle Bells | | Sleigh Bell | Sleigh Bell | |
| 96 | C 6 | 84 | C 5 | | | Bell Tree | | Wind Chime | Wind Chime | |
| 97 | C# 6 | 85 | C# 5 | | | | | Snare Hip 1 | Snare Piccolo | |
| 98 | D 6 | 86 | D 5 | | | | | Snare Hip 2 | Snare T8 5 | |
| 99 | D# 6 | 87 | D# 5 | | | | | Snare Hip Gate | Snare Rock Roll Distortion | |
| 100 | E 6 | 88 | E 5 | | | | | Snare Break 1 | Snare Brush Mute | |
| 101 | F 6 | 89 | F 5 | | | | | Kick Blip | Kick Blip Hard | |
| 102 | F# 6 | 90 | F# 5 | | | | | Snare FX 1 | Snare Jungle 1 | |
| 103 | G 6 | 91 | G 5 | | | | | Kick FxHammer | Kick Sustain | |

**Appendix**

\* Actual keyboard notes of the SFX Kit 1 and 2 are one octave lower than the ones described in the list below.

| 230 | 231 | 232 | 233 | 234 | 235 |
|---|---|---|---|---|---|
| 127/000/113 | 127/000/033 | 127/000/041 | 127/000/049 | 126/000/001 | 126/000/002 |
| **Dance Kit** | **Jazz Kit** | **Brush Kit** | **Symphony Kit** | **SFX Kit 1 \*** | **SFX Kit 2 \*** |
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| Reverse Cymbal | | | | | |
| | | | | | |
| Hi Q 2 | | | | | |
| Snare Techno | Snare Jazz H | Brush Slap 2 | | | |
| | | | | | |
| Kick Techno Q | | | Kick Soft 2 | | |
| Rim Gate | | Open Rim Shot Light | | | |
| Kick Techno L | | | Gran Cassa | | |
| Kick Techno | Kick Jazz | Kick Jazz | Gran Cassa Mute | Cutting Noise | Phone Call |
| Side Stick Analog | Stick Light | Stick Light | | Cutting Noise 2 | Door Squeak |
| Snare Clap | Snare Jazz L | Brush Slap 3 | Band Snare | | Door Slam |
| | | | | String Slap | Scratch Cut |
| Snare Dry | Snare Jazz M | Brush Tap 2 | Band Snare 2 | | Scratch H 3 |
| Tom Analog 1 | Tom Jazz 1 | Tom Brush 1 | Tom Jazz 1 | | Wind Chime |
| Hi-Hat Closed Analog3 | | | | | Telephone Ring 2 |
| Tom Analog 2 | Tom Jazz 2 | Tom Brush 2 | Tom Jazz 2 | | |
| Hi-Hat Closed Analog 4 | | | | | |
| Tom Analog 3 | Tom Jazz 3 | Tom Brush 3 | Tom Jazz 3 | | |
| Hi-Hat Open Analog 2 | | | | | |
| Tom Analog 4 | Tom Jazz 4 | Tom Brush 4 | Tom Jazz 4 | | |
| Tom Analog 5 | Tom Jazz 5 | Tom Brush 5 | Tom Jazz 5 | | |
| Crash Analog | | | Hand Cymbal | | |
| Tom Analog 6 | Tom Jazz 6 | Tom Brush 6 | Tom Jazz 6 | | |
| | | | Hand Cymbal Short | | |
| | | | | Flute Key Click | Car Engine Ignition |
| | | | | | Car Tires Squeal |
| | | | | | Car Passing |
| | | | | | Car Crash |
| Cowbell Analog | | | | | Siren |
| | | | Hand Cymbal 2 | | Train |
| | | | | | Jet Plane |
| | | | Hand Cymbal 2 Short | | Starship |
| | | | | | Burst |
| | | | | | Roller Coaster |
| Conga Analog H | | | | | Submarine |
| Conga Analog M | | | | | |
| Conga Analog L | | | | | |
| | | | | | |
| | | | | | |
| | | | | Shower | Laugh |
| | | | | Thunder | Scream |
| Maracas 2 | | | | Wind | Punch |
| | | | | Stream | Heartbeat |
| | | | | Bubble | Footeps |
| | | | | Feed | |
| | | | | | |
| Claves 2 | | | | | |
| | | | | | |
| Scratch H 2 | | | | | |
| Scratch L 3 | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | Dog | Machine Gun |
| TurnTableNoise | | | | Horse | Laser Gun |
| | | | | Bird Tweet 2 | Explosion |
| | | | | | Firework |
| | | | | | |
| | | | | | |
| | | | Maou | | |

**Appendix**

**Appendix**

| Keyboard Note# | Keyboard Note | MIDI Note# | MIDI Note | Key Off | Alternate Group | Standard Kit 1 (222 / 127/000/001) | Bass Drum Kit (236 / 126/000/021) | Reverse Bass Drum Kit (237 / 126/000/022) | China Kit 1 (238 / 126/000/125) | Alternate Group |
|---|---|---|---|---|---|---|---|---|---|---|
| 25 | C# 0 | 13 | C# -1 | | 3 | Surdo Mute | BD Electro | Reverse BD Electro | | |
| 26 | D 0 | 14 | D -1 | | 3 | Surdo Open | BD FX Gate | Reverse BD FX Gate | | |
| 27 | D# 0 | 15 | D# -1 | | | Hi Q | BD Hammer | Reverse BD Hammer | | |
| 28 | E 0 | 16 | E -1 | | | Whip Slap | BD Analog Power | Reverse BD Analog Power | | |
| 29 | F 0 | 17 | F -1 | | 4 | Scratch H | BD Analog Distortion 5 | | | |
| 30 | F# 0 | 18 | F# -1 | | 4 | Scratch L | BD Analog Distortion 6 | Reverse BD Analog Distortion 6 | | |
| 31 | G 0 | 19 | G -1 | | | Finger Snap | BD Analog Distortion 4 | | | |
| 32 | G# 0 | 20 | G# -1 | | | Click Noise | BD Analog Distortion 3 | Reverse BD Analog Distortion 3 | | |
| 33 | A 0 | 21 | A -1 | | | Metronome Click | BD Analog Distortion 2 | Reverse BD Analog Distortion 2 | | |
| 34 | A# 0 | 22 | A# -1 | | | Metronome Bell | BD Analog Tight | Reverse BD Analog Tight | | |
| 35 | B 0 | 23 | B -1 | | | Seq Click L | BD Analog 94 | Reverse BD Analog 94 | Da Cha | |
| 36 | C 1 | 24 | C 0 | | | Seq Click H | BD Analog Blip 2 | Reverse BD Analog Blip 2 | Da Gu mp | 2 |
| 37 | C# 1 | 25 | C# 0 | | | Brush Tap | BD Analog Rubber 2 | Reverse BD Analog Rubber 2 | Da Gu rim | |
| 38 | D 1 | 26 | D 0 | O | | Brush Swirl | BD Analog 93 | Reverse BD Analog 93 | Da Gu f | 2 |
| 39 | D# 1 | 27 | D# 0 | | | Brush Slap | BD Analog 90 | Reverse BD Analog 90 | Da Gu hand | 2 |
| 40 | E 1 | 28 | E 0 | O | | Brush Tap Swirl | BD Analog 83 | Reverse BD Analog 83 | Da Gu roll | 2 |
| 41 | F 1 | 29 | F 0 | O | | Snare Roll | BD Analog 82 | Reverse BD Analog 82 | Pai Gu 4 | |
| 42 | F# 1 | 30 | F# 0 | | | Castanet | BD Analog 92 | | Pai Gu 4 High | |
| 43 | G 1 | 31 | G 0 | | | Snare Soft | BD Analog 91 | Reverse BD Analog 91 | Pai Gu 3 | |
| 44 | G# 1 | 32 | G# 0 | | | Sticks | BD Analog Deep | Reverse BD Analog Deep | Pai Gu 3 High | |
| 45 | A 1 | 33 | A 0 | | | Kick Soft | BD Analog Hard 2 | | Pai Gu 2 | |
| 46 | A# 1 | 34 | A# 0 | | | Open Rim Shot | BD Analog Hard 1 | Reverse BD Analog Hard 1 | Pai Gu 2 High | |
| 47 | B 1 | 35 | B 0 | | | Kick Tight | BD Analog Blip 1 | Reverse BD Analog Blip 1 | Pai Gu 1 | |
| 48 | C 2 | 36 | C 1 | | | Kick | BD Analog Rubber 1 | Reverse BD Analog Rubber 1 | Luo High 1 | |
| 49 | C# 2 | 37 | C# 1 | | | Side Stick | BD Analog Loose | Reverse BD Analog Loose | Gong batter | |
| 50 | D 2 | 38 | D 1 | | | Snare | BD Synth 1 | Reverse BD Synth 1 | Jin Luo | |
| 51 | D# 2 | 39 | D# 1 | | | Hand Clap | BD Synth 2 | Reverse BD Synth 2 | Luo High 2 | |
| 52 | E 2 | 40 | E 1 | | | Snare Tight | BD Analog Distortion 1 | Reverse BD Analog Distortion 1 | Luo Mid-Low | |
| 53 | F 2 | 41 | F 1 | | | Floor Tom L | Ripper | Reverse Ripper | Luo | |
| 54 | F# 2 | 42 | F# 1 | | 1 | Hi-Hat Closed | BD Analog 70 L | | Jin Luo Low | 5 |
| 55 | G 2 | 43 | G 1 | | | Floor Tom H | BD Analog 70 | Reverse BD Analog 70 | Da Cha | 5 |
| 56 | G# 2 | 44 | G# 1 | | 1 | Hi-Hat Pedal | BD Analog 80 | Reverse BD Analog 81 | Da Cha effect | 5 |
| 57 | A 2 | 45 | A 1 | | | Low Tom | BD Analog 80 Long | | Zhong Cha | |
| 58 | A# 2 | 46 | A# 1 | | 1 | Hi-Hat Open | BD Dry | Reverse BD Dry | Xiao Cha effect | 1 |
| 59 | B 2 | 47 | B 1 | | | Mid Tom L | BD Dry Hard | | Xiao Cha | 1 |
| 60 | C 3 | 48 | C 2 | | | Mid Tom H | BD Room 1 | | Mang Luo Low | |
| 61 | C# 3 | 49 | C# 2 | | | Crash Cymbal 1 | BD Soft | Reverse BD Soft | Mang Luo Mid | |
| 62 | D 3 | 50 | D 2 | | | High Tom | BD Room 2 | Reverse BD Room 2 | Qing | |
| 63 | D# 3 | 51 | D# 2 | | | Ride Cymbal 1 | BD Break Lo-fi 2 | Reverse BD Break Lo-fi 2 | Finger Bell | |
| 64 | E 3 | 52 | E 2 | | | Chinese Cymbal | BD Break Lo-fi 1 | Reverse BD Break Lo-fi 1 | Luo big | |
| 65 | F 3 | 53 | F 2 | | | Ride Cymbal Cup | BD & Hi-Hat Open | Reverse BD & Hi-Hat Open | Mu Yu Low | |
| 66 | F# 3 | 54 | F# 2 | | | Tambourine | BD Jungle 2 | | Mu Yu Mid-Low | |
| 67 | G 3 | 55 | G 2 | | | Splash Cymbal | BD Jungle 1 | | Mu Yu Mid | |
| 68 | G# 3 | 56 | G# 2 | | | Cowbell | BD Jungle 3 | Reverse BD Jungle 3 | Mu Yu High | |
| 69 | A 3 | 57 | A 2 | | | Crash Cymbal 2 | BD D&B 1 | Reverse BD D&B 1 | Nan Bang Zi roll | 3 |
| 70 | A# 3 | 58 | A# 2 | | | Vibraslap | BD D&B 2 | Reverse BD D&B 2 | Nan Bang Zi | 3 |
| 71 | B 3 | 59 | B 2 | | | Ride Cymbal 2 | BD RX5 1 | Reverse BD RX5 1 | Ban Gu | 4 |
| 72 | C 4 | 60 | C 3 | | | Bongo H | BD RX5 2 | Reverse BD RX5 2 | Ban | 4 |
| 73 | C# 4 | 61 | C# 3 | | | Bongo L | BD Room 3 | Reverse BD Room 3 | Ban Gu roll | 4 |
| 74 | D 4 | 62 | D 3 | | | Conga H Mute | BD Power Gate | Reverse BD Power Gate | Chinese Opera Voice 1 | |
| 75 | D# 4 | 63 | D# 3 | | | Conga H Open | BD R&B 1 | Reverse BD R&B 1 | Chinese Opera Voice 2 | |
| 76 | E 4 | 64 | E 3 | | | Conga L | BD R&B 2 | Reverse BD R&B 2 | Chinese Opera Voice 3 | |
| 77 | F 4 | 65 | F 3 | | | Timbale H | BD Lo-fi | Reverse BD Lo-fi | Yun Luo F4 | |
| 78 | F# 4 | 66 | F# 3 | | | Timbale L | BD Hip Deep | | Yun Luo F#4 | |
| 79 | G 4 | 67 | G 3 | | | Agogo H | BD Break Deep | Reverse BD Break Deep | Yun Luo G4 | |
| 80 | G# 4 | 68 | G# 3 | | | Agogo L | BD Break Heavy | Reverse BD Break Heavy | Yun Luo G#4 | |
| 81 | A 4 | 69 | A 3 | | | Cabasa | BD Break Hard | Reverse BD Break Hard | Yun Luo A4 | |
| 82 | A# 4 | 70 | A# 3 | | | Maracas | Big Drum | Reverse Big Drum | Yun Luo A#4 | |
| 83 | B 4 | 71 | B 3 | O | | Samba Whistle H | Taiko Drum | Reverse Taiko Drum | Yun Luo B4 | |
| 84 | C 5 | 72 | C 4 | O | | Samba Whistle L | Surdo Open | Reverse Surdo Open | Yun Luo C5 | |
| 85 | C# 5 | 73 | C# 4 | | | Guiro Short | Feet 2 | Reverse Feet 2 | Yun Luo C#5 | |
| 86 | D 5 | 74 | D 4 | O | | Guiro Long | BD Industrial | Reverse Tom Industrial | Yun Luo D5 | |
| 87 | D# 5 | 75 | D# 4 | | | Claves | Door Slam | Reverse Door Slam | Yun Luo D#5 | |
| 88 | E 5 | 76 | E 4 | | | Wood Block H | Punch | Reverse Punch | Yun Luo E5 | |
| 89 | F 5 | 77 | F 4 | | | Wood Block L | Heart | | Yun Luo F5 | |
| 90 | F# 5 | 78 | F# 4 | | | Cuica Mute | Feet 1 | Reverse Feet 1 | Yun Luo F#5 | |
| 91 | G 5 | 79 | G 4 | | | Cuica Open | BD Human | Reverse BD Human | Yun Luo G5 | |
| 92 | G# 5 | 80 | G# 4 | | 2 | Triangle Mute | BD Human Deep | Reverse BD Human Deep | Yun Luo G#5 | |
| 93 | A 5 | 81 | A 4 | | 2 | Triangle Open | Vox Buh! | Reverse Vox Buh! | Yun Luo A5 | |
| 94 | A# 5 | 82 | A# 4 | | | Shaker | Vox Muh! | Reverse Vox Muh! | Yun Luo A#5 | |
| 95 | B 5 | 83 | B 4 | | | Jingle Bells | | | Yun Luo B5 | |
| 96 | C 6 | 84 | C 5 | | | Bell Tree | | | Yun Luo C6 | |
| 97 | C# 6 | 85 | C# 5 | | | | | | | |
| 98 | D 6 | 86 | D 5 | | | | | | | |
| 99 | D# 6 | 87 | D# 5 | | | | | | | |
| 100 | E 6 | 88 | E 5 | | | | | | | |
| 101 | F 6 | 89 | F 5 | | | | | | | |
| 102 | F# 6 | 90 | F# 5 | | | | | | | |
| 103 | G 6 | 91 | G 5 | | | | | | | |

Keyboard reference labels: C1, C#1, D1, D#1, E1, F1, F#1, G1, G#1, A1, A#1, B1, C2, C#2, D2, D#2, E2, F2, F#2, G2, G#2, A2, A#2, B2, C3, C#3, D3, D#3, E3, F3, F#3, G3, G#3, A3, A#3, B3, C4, C#4, D4, D#4, E4, F4, F#4, G4, G#4, A4, A#4, B4, C5, C#5, D5, D#5, E5, F5, F#5, G5, G#5, A5, A#5, B5, C6

* Actual keyboard notes of the Arabic Kit are one octave higher than the ones described in the list below.

| 239 | | 240 | 241 |
|---|---|---|---|
| 127/000/127 | | 126/000/037 | 126/000/041 |
| China Kit 2 | Alternate Group | Arabic Kit * | Cuban Kit |
| | | Zarb Back mf | |
| | | Zarb Tom f | |
| | | Zarb Eshareh | |
| | | Zarb Whipping | |
| | | Tombak Tom f | |
| | | Neghareh Tom f | |
| | | Tombak Back f | |
| | | Neghareh Back f | |
| | | Tombak Snap f | |
| | | Neghareh Pelang f | Conga H Tip |
| | | Tombak Trill | Conga H Heel |
| | | Khaligi Clap 1 | Conga H Open |
| | | Arabic Zalgouta Open | Conga H Mute |
| | | Khaligi Clap 2 | Conga H Slap Open |
| | | Arabic Zalgouta Close | Conga H Slap |
| | | Arabic Hand Clap | Conga H Slap Mute |
| | | Tabel Tak 1 | Conga L Tip |
| | | Sagat 1 | Conga L Heel |
| | | Tabel Dom | Conga L Open |
| | | Sagat 2 | Conga L Mute |
| | | Tabel Tak 2 | Conga L Slap Open |
| | | Sagat 3 | Conga L Slap |
| | | Riq Tik 3 | Conga L Slide |
| | | Riq Tik 2 | Bongo H Open 1 finger |
| | | Riq Tik Hard 1 | Bongo H Open 3 finger |
| | | Riq Tik 1 | Bongo H Rim |
| | | Riq Tik Hard 2 | Bongo H Tip |
| | | Riq Tik Hard 3 | Bongo H Heel |
| | | Riq Tish | Bongo H Slap |
| | | Riq Snouj 2 | Bongo L Open 1 finger |
| | | Riq Roll | Bongo L Open 3 finger |
| | | Riq Snouj 1 | Bongo L Rim |
| | | Riq Sak | Bongo L Tip |
| | | Riq Snouj 3 | Bongo L Heel |
| | | Riq Snouj 4 | Bongo L Slap |
| | | Riq Tak 1 | Timbale L Open |
| | | Riq Brass 1 | |
| | | Riq Tak 2 | |
| | | Riq Brass 2 | |
| | | Riq Dom | |
| | | Katem Tak Doff | Paila L |
| | | Katem Dom | Timbale H Open |
| | | Katem Sak 1 | |
| | | Katem Tak 1 | |
| | | Katem Sak 2 | |
| | | Katem Tak 2 | |
| | | Daholla Sak 2 | Paila H |
| | | Daholla Sak 1 | Cowbell Top |
| | | Daholla Tak 1 | |
| | | Daholla Dom | |
| | | Daholla Tak 2 | |
| | | Tablah Prok | Guiro Short |
| | | Tablah Dom 2 | Guiro Long |
| | | Tablah Roll of Edge | |
| Dagu Mute | 4 | Tablah Tak Finger 4 | |
| Zhongcha Mute | 5 | Tablah Tak Trill 1 | Tambourine |
| Dagu Heavy | 4 | Tablah Tak Finger 3 | |
| Zhongcha Open | 5 | Tablah Tak Trill 2 | |
| Paigu Middle | | Tablah Tak Finger 2 | |
| Paigu Low | | Tablah Tak Finger 1 | Maracas |
| Xiaocha Mute | 6 | Tablah Tik 2 | Shaker |
| Bangu | | Tablah Tik 4 | Cabasa |
| Xiaocha Open | 6 | Tablah Tik 3 | |
| Bangzi | | Tablah Tik 1 | |
| Muyu Low | | Tablah Tak 3 | |
| Zhongluo Mute | 7 | Tablah Tak 1 | |
| Muyu Mid-Low | | Tablah Tak 4 | |
| Zhongluo Open | 7 | Tablah Tak 2 | |
| Muyu Middle | | Tablah Sak 2 | |
| Xiaoluo Open | | Tablah Tremolo | |
| Triangle Mute | 8 | Tablah Sak 1 | |
| Triangle Open | 8 | Tablah Dom 1 | |

Appendix

# Style List

| Style No. | Style Name |
|-----------|------------|
| **INDIAN** | |
| 1 | Bhajan |
| 2 | Bolly 1 |
| 3 | Bolly 2 |
| 4 | Bolly 3 |
| 5 | Bolly 4 |
| 6 | Indy Pop |
| 7 | Hind Bld |
| 8 | IndyWlz1 |
| 9 | IndyWlz2 |
| 10 | Bhangra1 |
| 11 | Bhangra2 |
| 12 | Boliyan |
| 13 | BaleBale |
| 14 | IndyDnc1 |
| 15 | IndyDnc2 |
| 16 | Tamil |
| 17 | Kerala |
| 18 | Goa Grv |
| 19 | Goan Pop |
| 20 | Rajsthan |
| 21 | Dandiya |
| 22 | MdrnQwal |
| 23 | Qawwali |
| **8BEAT** | |
| 24 | BritRock |
| 25 | 8BtModrn |
| 26 | Cool 8Bt |
| 27 | 60sGtPop |
| 28 | 8BtAdria |
| 29 | 60s8Beat |
| 30 | BblgumPp |
| 31 | BritPpSw |
| 32 | 8Beat |
| 33 | Off Beat |
| 34 | 60s Rock |
| 35 | HardRock |
| 36 | RockShfl |
| 37 | 8Bt Rock |
| **16BEAT** | |
| 38 | 16Beat |
| 39 | PopShf 1 |
| 40 | PopShf 2 |
| 41 | Gtr Pop |
| 42 | 16Bt Up |
| 43 | KoolShfl |
| 44 | JazzRock |
| 45 | HH Light |
| **BALLAD** | |
| 46 | Glam Pno |
| 47 | Gtr Bld |
| 48 | PianoBld |
| 49 | LoveSong |
| 50 | 68Modern |
| 51 | 68SlowRk |
| 52 | 68OrcBld |
| 53 | OrganBld |
| 54 | Pop Bld |
| 55 | 16Bld 1 |
| 56 | 16Bld 2 |
| **DANCE** | |
| 57 | AgagBeat |
| 58 | CoastDnc |
| 59 | ClubBeat |

| Style No. | Style Name |
|-----------|------------|
| 60 | Electron |
| 61 | FunkyHse |
| 62 | ChartR&B |
| 63 | MellowHH |
| 64 | Soul R&B |
| 65 | Soul Bld |
| 66 | Chillout |
| 67 | EuTrance |
| 68 | Ibiza |
| 69 | DreamDnc |
| 70 | NewHipHp |
| 71 | Pop R&B |
| 72 | TrancPop |
| 73 | ChartPop |
| 74 | HouseMsk |
| 75 | Swing H |
| 76 | TcnPolis |
| 77 | Clubdanc |
| 78 | Club Ltn |
| 79 | Garage 1 |
| 80 | Garage 2 |
| 81 | TcnParty |
| 82 | UK Pop |
| 83 | HHGroove |
| 84 | Hip Shfl |
| 85 | HipHopPp |
| **DISCO** | |
| 86 | ModDisco |
| 87 | 70sDsc 1 |
| 88 | 70sDsc 2 |
| 89 | LatinDsc |
| 90 | DscPhily |
| 91 | SatNight |
| 92 | DscChoco |
| 93 | DscHands |
| **SWING&JAZZ** | |
| 94 | BB Fast |
| 95 | BBMedium |
| 96 | BBBallad |
| 97 | BB Shfl |
| 98 | AcousJaz |
| 99 | AcidJazz |
| 100 | JazzClub |
| 101 | Swing 1 |
| 102 | Swing 2 |
| 103 | OrchSwng |
| 104 | FiveFour |
| 105 | Jazz Bld |
| 106 | Dixie |
| 107 | Ragtime |
| 108 | AfroCubn |
| 109 | Charlstn |
| **R&B** | |
| 110 | Blues Rk |
| 111 | Soul |
| 112 | DetPop 1 |
| 113 | 60s R&R |
| 114 | 6/8 Soul |
| 115 | ModrnR&B |
| 116 | CroTwist |
| 117 | Rck&Roll |
| 118 | DetPop 2 |
| 119 | Boogie 1 |
| 120 | Boogie 2 |

| Style No. | Style Name |
|-----------|------------|
| 121 | 6/8Blues |
| **COUNTRY** | |
| 122 | Cntry8Bt |
| 123 | CntryPop |
| 124 | CntrySwg |
| 125 | CntryBld |
| 126 | Cntry2/4 |
| 127 | CowboyBg |
| 128 | CntryShf |
| 129 | Blgrass |
| **LATIN** | |
| 130 | BrzSamba |
| 131 | Bossa |
| 132 | PopBossa |
| 133 | Forro |
| 134 | Srtanejo |
| 135 | Tijuana |
| 136 | Joropo |
| 137 | Parranda |
| 138 | Regaeton |
| 139 | DscLatin |
| 140 | Mambo |
| 141 | Salsa |
| 142 | Beguine |
| 143 | GtrRumba |
| 144 | Flamenco |
| 145 | RmbIslnd |
| 146 | Reggae |
| **BALLROOM** | |
| 147 | VienWltz |
| 148 | EngWaltz |
| 149 | Slowfox |
| 150 | Foxtrot |
| 151 | Quickstp |
| 152 | Tango |
| 153 | Pasodobl |
| 154 | Samba |
| 155 | ChaCha |
| 156 | Rumba |
| 157 | Jive |
| **TRAD & WORLD** | |
| 158 | US March |
| 159 | 6/8March |
| 160 | GerMarch |
| 161 | PolkaPop |
| 162 | OberPlka |
| 163 | Trntella |
| 164 | Showtune |
| 165 | Xmas Swg |
| 166 | XmasWltz |
| 167 | Reel |
| 168 | Hawaiian |
| 169 | Durngens |
| 170 | CGrupera |
| 171 | Saeidy |
| 172 | WehdaSag |
| 173 | Laff |
| 174 | IranElec |
| 175 | Emarati |
| 176 | Luo Gu |
| 177 | Jing Ju |
| 178 | Dangdut |
| 179 | Kroncong |

Appendix

| Style No. | Style Name |
|---|---|
| **WALTZ** | |
| 180 | ItalyWlz |
| 181 | MriacWlz |
| 182 | Serenade |
| 183 | SwingWlz |
| 184 | Jz Wlz 1 |
| 185 | Jz Wlz 2 |
| 186 | CntryWlz |
| 187 | OberWltz |
| 188 | Musette |
| **CHILDREN** | |
| 189 | Learn2/4 |
| 190 | Learn4/4 |
| 191 | Learn6/8 |
| 192 | Fun 3/4 |
| 193 | Fun 4/4 |
| **PIANIST** | |
| 194 | Stride |
| 195 | PnoBls 1 |
| 196 | PnoBls 2 |
| 197 | Pno Rag |
| 198 | Pno R&R |
| 199 | PnoBoogi |
| 200 | PnoJzWlz |
| 201 | PnoJzBld |
| 202 | Arpeggio |
| 203 | Musical |
| 204 | SlowRock |
| 205 | 8Pno Bld |
| 206 | PnoSwing |

| Pattern No. | Pattern Name |
|---|---|
| 1 | TeenTaal |
| 2 | Rupak |
| 3 | JhapTaal |
| 4 | EkTaal |
| 5 | ChauTaal |
| 6 | Chachar |
| 7 | Dadra |
| 8 | Keherwa |
| 9 | Garba |
| 10 | Bhajan |
| 11 | Punjabi |
| 12 | Tishram |
| 13 | Chtushrm |
| 14 | Khandam |
| 15 | Mishram |
| 16 | Sankernm |

Appendix

# Song List

| Song No. | Song Name | Composer |
|---|---|---|
| | **Main Demo** | |
| 1 | India | Original |
| 2 | GlobePop | Original |
| 3 | Chillin | Original |
| | **Voice Demo** | |
| 4 | Grand Piano Demo | Original |
| 5 | Sweet! Tenor Sax Demo | Original |
| 6 | Cool! Rotor Organ Demo | Original |
| 7 | Cool! Galaxy Electric Piano Demo | Original |
| 8 | Modern Harp & Sweet! Soprano Demo | Original |
| 9 | Power Kit Drum Demo | Original |
| 10 | Dance Kit Drum Demo | Original |
| 11 | Afro Cuban Kit Percussion Demo | Original |
| | **Piano Solo** | |
| 12 | Maple Leaf Rag | S. Joplin |
| 13 | Jeanie with the Light Brown Hair | S. C. Foster |
| 14 | The Last Rose of Summer | Traditional |
| 15 | For Elise | L. v. Beethoven |
| 16 | Valse op.64-1 "Petit Chien" | F. Chopin |
| 17 | Turkish March | W.A. Mozart |
| 18 | Menuett/Beethoven | L. v. Beethoven |
| 19 | Andante grazioso (Sonate K.331) | W. A. Mozart |
| 20 | 24 Preludes op.28-7 | F. Chopin |
| 21 | Melodie (Album für die Jugend) | R. Schumann |
| 22 | Fröhlicher Landmann (Album für die Jugend) | R. Schumann |
| 23 | Von fremden Ländern und Menschen (Kinderszenen) | R. Schumann |
| 24 | Träumerei (Kinderszenen) | R. Schumann |
| 25 | Thema (Impromptus D.935-3) | F. Schubert |
| 26 | Menuett BWV. Anh.116 | J. S. Bach |
| 27 | Invention Nr.1 | J. S. Bach |
| 28 | Gavotte/J. S. Bach | J. S. Bach |
| 29 | Arietta/Grieg | E. Grieg |
| 30 | To a Wild Rose | E. A. MacDowell |
| 31 | Tango/Albeniz | I. Albéniz |
| 32 | La Fille aux Cheveux de Lin | C. A. Debussy |
| 33 | La Chevaleresque | J. F. Burgmüller |
| 34 | Arabesque | J. F. Burgmüller |
| 35 | Pastorale | J. F. Burgmüller |
| 36 | Annie Laurie | Traditional |
| 37 | The Entertainer | S. Joplin |
| | **Piano Ensemble** | |
| 38 | Amazing Grace | Traditional |
| 39 | Die Lorelei | F. Silcher |
| 40 | Piano Concerto No.21 2nd mov. | W. A. Mozart |
| 41 | Scarborough Fair | Traditional |
| 42 | Old Folks at Home | S. C. Foster |
| 43 | Londonderry Air | Traditional |
| 44 | Home Sweet Home | H. R. Bishop |
| 45 | Jesus bleibet meine Freude | J. S. Bach |
| 46 | Loch Lomond | Traditional |
| 47 | Twinkle Twinkle Little Star | Traditional |
| 48 | Three Blind Mice | Traditional |
| 49 | Believe Me If All Those Endearing Young Charms | Traditional |
| 50 | Nocturne op.9-2 | F. Chopin |
| 51 | Etude op.10-3 "Chanson de L'adieu" | F. Chopin |
| 52 | Ave Maria/J. S. Bach - Gounod | J. S. Bach / C. F. Gounod |
| 53 | Menuett BWV. Anh.114 | J. S. Bach |
| 54 | Wenn ich ein Vöglein wär | Traditional |
| 55 | Der Vogelfänger bin ich ja | W. A. Mozart |
| 56 | Romanze (Serenade K.525) | W. A. Mozart |
| 57 | Ave Verum Corpus | W. A. Mozart |
| 58 | Liebesträume Nr.3 | F. Liszt |
| 59 | Chanson du Toreador | G. Bizet |

| Song No. | Song Name | Composer |
|---|---|---|
| 60 | Frühlingslied | F. Mendelssohn |
| 61 | Ode to Joy | L. v. Beethoven |
| 62 | O Christmas Tree | Traditional |
| 63 | Deck the Halls | Traditional |
| 64 | Silent Night | F. Gruber |
| | **Piano Accompaniment** | |
| 65 | Ep Ballad | Original |
| 66 | Boogie Woogie | Original |
| 67 | Rock Piano | Original |
| 68 | Salsa | Original |
| 69 | Country Piano | Original |
| 70 | Gospel R&B | Original |
| 71 | Medium Swing | Original |
| 72 | Jazz Waltz | Original |
| 73 | Medium Bossa | Original |
| 74 | Slow Rock | Original |
| | **Classical Melodies** | |
| 75 | Waltz (The Sleeping Beauty) | P. I. Tchaikovsky |
| 76 | Air (Orchestral Suite) | J. S. Bach |
| 77 | Minuetto/Boccherini | L. Boccherini |
| 78 | Siciliano/J. S. Bach | J. S. Bach |
| 79 | Menuet (L'Arlésienne) | G. Bizet |
| 80 | Slavonic Dances op.72-2 | A. Dvořák |
| 81 | Largo (From the New World) | A. Dvořák |
| 82 | Pizzicato Polka | J. Strauss II |
| 83 | Romanze/Beethoven | L. v. Beethoven |
| 84 | Swan Lake | P. I. Tchaikovsky |
| 85 | Sicilienne/Fauré | G. Fauré |
| 86 | Méditation (Thaïs) | J. Massenet |
| 87 | Serenade/Haydn | F. J. Haydn |
| 88 | Grand March (Aida) | G. Verdi |
| 89 | Danza dell'Ore (La Gioconda) | A. Ponchielli |
| 90 | Le Cygne (Le Carnaval des Animaux) | C. Saint-Saëns |
| 91 | L'éléphant (Le Carnaval des Animaux) | C. Saint-Saëns |
| 92 | Fossiles (Le Carnaval des Animaux) | C. Saint-Saëns |
| 93 | Wachet auf, ruft uns die Stimme BWV. 645 | J. S. Bach |
| | **Traditional Melodies** | |
| 94 | Greensleeves | Traditional |
| 95 | Beautiful Dreamer | S. C. Foster |
| 96 | Ring de Banjo | S. C. Foster |
| 97 | O du lieber Augustin | Traditional |
| 98 | London Bridge | Traditional |
| 99 | Aura Lee | Traditional |
| 100 | Aloha Oe | Q. Liliuokalani |
| | **Raga Scale** | |
| 101 | Bilawal | – |
| 102 | Khamaaj | – |
| 103 | Bhairav | – |
| 104 | Kalyan | – |
| 105 | Asavari | – |
| 106 | Kalyani | – |
| 107 | Hamsadhvani | – |
| 108 | Mohanam | – |
| 109 | Hindolam | – |
| 110 | Sankarabharanam | – |

**Appendix**

# Arpeggio List

| Arpeggio No. | Arpeggio Name |
|---|---|
| 1 | UpOct |
| 2 | DownOct |
| 3 | UpDwnOct |
| 4 | SynArp1 |
| 5 | SynArp2 |
| 6 | SynArp3 |
| 7 | SynArp4 |
| 8 | SyncEcho |
| 9 | PulsLine |
| 10 | StepLine |
| 11 | Random |
| 12 | Down&Up |
| 13 | SuperArp |
| 14 | AcidLine |
| 15 | TekEcho |
| 16 | VelGruv |
| 17 | Planet |
| 18 | Trance1 |
| 19 | Trance2 |
| 20 | Trance3 |
| 21 | ChordAlt |
| 22 | SynChrd1 |
| 23 | SynChrd2 |
| 24 | Syncopa |
| 25 | Hybrid1 |
| 26 | Hybrid2 |
| 27 | Hybrid3 |
| 28 | Hybrid4 |
| 29 | Hybrid5 |
| 30 | PfArp1 |
| 31 | PfArp2 |
| 32 | PfArp3 |
| 33 | PfArp4 |
| 34 | PfClub1 |
| 35 | PfClub2 |
| 36 | PfBallad |
| 37 | PfChd8th |
| 38 | EPArp |
| 39 | PfShufle |
| 40 | PfRock |
| 41 | Clavi1 |
| 42 | Clavi2 |
| 43 | RocknPf |
| 44 | 70RockPf |
| 45 | SlowflPf |
| 46 | SoulPf |
| 47 | ChordUp |
| 48 | ChdDance |
| 49 | LatinRck |
| 50 | Salsa1 |
| 51 | Salsa2 |
| 52 | Reggae1 |
| 53 | Reggae2 |
| 54 | Reggae3 |
| 55 | 6/8R&B |
| 56 | Gospel |
| 57 | BalladEP |
| 58 | Strum1 |
| 59 | Strum2 |
| 60 | Strum3 |
| 61 | Strum4 |
| 62 | Pickin1 |
| 63 | Pickin2 |
| 64 | Funky |
| 65 | GtrChrd1 |

| Arpeggio No. | Arpeggio Name |
|---|---|
| 66 | GtrChrd2 |
| 67 | GtrChrd3 |
| 68 | GtrArp |
| 69 | FngrPck1 |
| 70 | FngrPck2 |
| 71 | CleanGtr |
| 72 | Slowfl |
| 73 | Samba1 |
| 74 | Samba2 |
| 75 | Spanish1 |
| 76 | Spanish2 |
| 77 | Harp1 |
| 78 | Harp2 |
| 79 | FngrBas1 |
| 80 | FngrBas2 |
| 81 | FngrBas3 |
| 82 | CoolFunk |
| 83 | SlapBass |
| 84 | AcidBas1 |
| 85 | AcidBas2 |
| 86 | FunkyBas |
| 87 | CmbJazB1 |
| 88 | CmbJazB2 |
| 89 | CmbJazB3 |
| 90 | NewR&BBs |
| 91 | HipHopBs |
| 92 | SmoothBs |
| 93 | DreamBas |
| 94 | TranceBs |
| 95 | LatinBas |
| 96 | Strings1 |
| 97 | Strings2 |
| 98 | Strings3 |
| 99 | Strings4 |
| 100 | StrngDwn |
| 101 | StrngUp |
| 102 | OrcheStr |
| 103 | Jupiter |
| 104 | Pizz1 |
| 105 | Pizz2 |
| 106 | BrasSec1 |
| 107 | BrasSec2 |
| 108 | BrasSec3 |
| 109 | FunkBras |
| 110 | SoulReed |
| 111 | DiscoLd |
| 112 | SmoothPd |
| 113 | PercArp |
| 114 | Trill |
| 115 | Cresendo |
| 116 | DiscoCP |
| 117 | Perc1 |
| 118 | Perc2 |
| 119 | R&B |
| 120 | Funk1 |
| 121 | Funk2 |
| 122 | Funk3 |
| 123 | Soul |
| 124 | ClscHip |
| 125 | Smooth |
| 126 | NewGospl |
| 127 | CmbJazz1 |
| 128 | CmbJazz2 |
| 129 | Bebop |
| 130 | JazzHop |

| Arpeggio No. | Arpeggio Name |
|---|---|
| 131 | FolkRock |
| 132 | Unplugge |
| 133 | HipHop |
| 134 | Trance |
| 135 | Dream |
| 136 | 2 Step |
| 137 | ClubHs1 |
| 138 | ClubHs2 |
| 139 | EuroTek |
| 140 | House |
| 141 | Ibiza1 |
| 142 | Ibiza2 |
| 143 | Ibiza3 |
| 144 | Garage |
| 145 | Samba |
| 146 | African |
| 147 | Latin |
| 148 | China |
| 149 | Indian |
| 150 | Arabic |
| 151 | TeenTalC |
| 152 | TeenTalD |
| 153 | TeenTalE |
| 154 | TeenTalF |
| 155 | TeenTalG |
| 156 | TeenTalA |
| 157 | Dadra C |
| 158 | Dadra D |
| 159 | Dadra E |
| 160 | Dadra F |
| 161 | Dadra G |
| 162 | Dadra A |

# Music Database List

| MDB No. | MDB Name |
|---|---|
| **ALL TIME HITS** | |
| 1 | Jude Hey |
| 2 | New UK |
| 3 | MyLoving |
| 4 | All OK |
| 5 | Buttercp |
| 6 | JustCall |
| 7 | CheepChp |
| 8 | Daddy's |
| 9 | Dance? |
| 10 | GetBack |
| 11 | GtrWheel |
| 12 | HighTide |
| 13 | IWasBorn |
| 14 | Sailing |
| 15 | BluJeans |
| 16 | Holiday |
| 17 | Imagine |
| 18 | LoveMe |
| 19 | LetItBld |
| 20 | LdyMdona |
| 21 | YelowSub |
| 22 | Marriage |
| 23 | MovinOut |
| 24 | My Shell |
| 25 | NowNever |
| 26 | DoLoveMe |
| 27 | TcktRide |
| 28 | SeeClear |
| 29 | Masachus |
| 30 | Hard Day |
| 31 | USA Pie |
| 32 | Norway |
| 33 | YesterBd |
| **MODERN POP** | |
| 34 | Watches |
| 35 | SoundMPH |
| 36 | Hold Us |
| 37 | Unfound |
| 38 | NeedSome |
| 39 | PrtTmLvr |
| 40 | MoonShdw |
| 41 | NikitSng |
| 42 | Sure of |
| 43 | Off Day |
| 44 | Tell Her |
| 45 | GirlsMne |
| 46 | NeedLove |
| 47 | Radio |
| **POP CLASSICS** | |
| 48 | Standing |
| 49 | RainLaff |
| 50 | Sunshine |
| 51 | ForNamdo |
| 52 | ThankFor |
| 53 | ManPiano |
| 54 | CoinLane |
| 55 | LovesYou |
| 56 | Tmbourin |
| 57 | Alone |
| 58 | GldField |
| 59 | Raindrop |
| 60 | SultanSw |
| 61 | Life'sWk |
| 62 | TopWorld |

| MDB No. | MDB Name |
|---|---|
| 63 | WatchGrl |
| **POP BALLAD** | |
| 64 | WnderLnd |
| 65 | CanIStop |
| 66 | EvryTime |
| 67 | IvoryAnd |
| 68 | TheWorld |
| 69 | LovWoman |
| 70 | Dolannes |
| 71 | Madigan |
| 72 | Paradise |
| 73 | Whisper |
| **BALLAD** | |
| 74 | AllOdds |
| 75 | AtonalFl |
| 76 | Hero |
| 77 | Woman |
| 78 | RunToYou |
| 79 | LoveOfAl |
| 80 | CndleWnd |
| 81 | Cavatina |
| 82 | Cherish |
| 83 | ToLoveMe |
| 84 | YouKnow |
| 85 | Evrythng |
| 86 | EyesOfBl |
| 87 | Hello |
| 88 | BeThere |
| 89 | FlyAway |
| 90 | LoveYou |
| 91 | NeverLet |
| 92 | JustOnce |
| 93 | IfYouGo |
| 94 | SavingAl |
| 95 | InTheDrk |
| 96 | LovePwr |
| 97 | Vision |
| 98 | Beautifl |
| 99 | AllAlone |
| 100 | Opposite |
| 101 | BeHonest |
| 102 | SayYou |
| 103 | SayNthng |
| 104 | Stranger |
| 105 | OneDay |
| 106 | TheBayou |
| 107 | ThisSong |
| 108 | Distance |
| 109 | ThisWay |
| 110 | LoveGone |
| 111 | Inspirng |
| 112 | TrueColr |
| **ROCK & ROLL** | |
| 113 | ShakenUp |
| 114 | Beethovn |
| 115 | HurryLov |
| 116 | BeCruel |
| 117 | Jumping |
| 118 | Countdwn |
| 119 | SuePeggy |
| 120 | Champion |
| 121 | Jailhous |
| 122 | BlueShoe |
| 123 | Rockin24 |
| 124 | Shouting |

| MDB No. | MDB Name |
|---|---|
| 125 | Rock&Rll |
| 126 | HonkyTnk |
| **OLDIES** | |
| 127 | Daydream |
| 128 | Sumertme |
| 129 | Diana's |
| 130 | Uptown |
| 131 | Apache |
| 132 | IGotIt |
| 133 | Tonight |
| 134 | MyPillow |
| 135 | NoRain |
| 136 | FinalDan |
| 137 | SlpnLion |
| 138 | Ghetto |
| 139 | LipsLcky |
| 140 | PrettyWm |
| 141 | TikiGtr |
| 142 | TurnThre |
| 143 | Sherry |
| **DANCE & DISCO** | |
| 144 | Babylon |
| 145 | Goodbye |
| 146 | Catch22 |
| 147 | DISCO |
| 148 | Survival |
| 149 | TheNavy |
| 150 | DontHide |
| 151 | Celebrat |
| 152 | LondonRU |
| 153 | 10,2 Sun |
| 154 | ShakeYou |
| 155 | Believe |
| 156 | BoySumer |
| 157 | I'mSexy |
| 158 | StuffHot |
| **SWING & JAZZ** | |
| 159 | MoonOf |
| 160 | Patrol |
| 161 | Charles |
| 162 | GiveLove |
| 163 | HallOfMe |
| 164 | Rhythm |
| 165 | LOVE |
| 166 | LeroyBad |
| 167 | Caraban |
| 168 | Misbehav |
| 169 | Safari |
| 170 | Smiling |
| 171 | SoWhatIs |
| 172 | TimeGone |
| 173 | TasteHny |
| 174 | Sandman |
| 175 | Tunisian |
| 176 | TwoFoot |
| 177 | MyBaby |
| **R&B** | |
| 178 | Sally's |
| 179 | AsPlayed |
| 180 | BabyGrov |
| 181 | Highwy66 |
| 182 | SweetCHI |
| 183 | JustU&Me |
| 184 | ManLoves |
| 185 | OurLove |

| MDB No. | MDB Name |
|---------|----------|
| 186 | Wish I |
| 187 | What |
| **COUNTRY** | |
| 188 | OnTheRd |
| 189 | Breathe |
| 190 | InMyMind |
| 191 | ContryHw |
| 192 | GreenGrs |
| 193 | EverNeed |
| 194 | Lonesome |
| 195 | Lucille |
| 196 | HomeRng |
| 197 | Tennesse |
| **LATIN** | |
| 198 | Bananabt |
| 199 | DanceMng |
| 200 | DntWorry |
| 201 | Jamaica |
| 202 | FleaSpa |
| 203 | I'mPola |
| 204 | MamboJm |
| 205 | OneNote |
| 206 | PasoCani |
| 207 | SayNoMor |
| 208 | Beguine |
| 209 | Tijuana |
| 210 | Picture |
| **ENTERTAINMENT** | |
| 211 | OnTheHil |
| 212 | Barnacle |
| 213 | Califrag |
| 214 | DadClock |
| 215 | DanceLd |
| 216 | DnceFire |
| 217 | BigCntry |
| 218 | Cabaret |
| 219 | OdeToJoy |
| 220 | Mi-Re-Do |
| 221 | MyPrince |
| 222 | Necesary |
| 223 | NoBuiz |
| 224 | NoisyOld |
| 225 | Sleigh |
| 226 | RockBaby |
| 227 | Magnifiq |
| 228 | Magnfcnt |
| 229 | SilentNt |
| 230 | Nabucco |
| 231 | Standing |
| 232 | SummerPl |
| 233 | Christms |
| 234 | Favorite |
| 235 | Tubbie |
| 236 | Turkish |
| 237 | 12OClock |
| **WALTZ & TRAD** | |
| 238 | Blk&Whte |
| 239 | CanCan |
| 240 | Charmain |
| 241 | Musicbox |
| 242 | Clementn |
| 243 | Doodah! |
| 244 | Dreamer |
| 245 | EnterRag |
| 246 | Birthday |

| MDB No. | MDB Name |
|---------|----------|
| 247 | MaryLamb |
| 248 | Donald's |
| 249 | MoonWlz |
| 250 | MoulinHt |
| 251 | Sunshine |
| 252 | PieceOf |
| 253 | GreenSlv |
| 254 | TakeFour |
| 255 | TexRose |
| 256 | ThePolka |
| 257 | Scarboro |
| 258 | Edelweis |
| 259 | AroundWd |
| 260 | Whatever |
| 261 | Yankee's |
| **WORLD** | |
| 262 | Hawaii |
| 263 | D'amor |
| 264 | ElCondor |
| 265 | GoodbyRm |
| 266 | ILandOn |
| 267 | ItalyBel |
| 268 | Cucarumb |
| 269 | Puntuali |
| 270 | Cielito |
| 271 | ItalySun |
| 272 | SantaLuc |
| 273 | Trumpetr |
| 274 | VanMass |
| **PIANIST** | |
| 275 | ItalySun |
| 276 | BeGood |
| 277 | Birdland |
| 278 | BlueRose |
| 279 | Chaie's |
| 280 | Highwy66 |
| 281 | Leaves |
| 282 | Miload |
| 283 | Cabaret |
| 284 | Wonderfl |
| 285 | Imagine |
| 286 | LtleStar |
| 287 | MapleRag |
| 288 | Mi-Re-Do |
| 289 | NoBuiz |
| 290 | OhBlah |
| 291 | Charades |
| 292 | Sally's |
| 293 | Nabucco |
| 294 | SunnyStr |
| 295 | MistyFln |
| 296 | LdnBridg |
| 297 | GrndClck |
| 298 | Importnc |
| 299 | Snowman |
| 300 | Favorite |
| 301 | SongForU |
| 302 | SugerSpn |
| 303 | ThisWay |
| 304 | WenSmile |
| 305 | ZipperD |

**Appendix**

# Effect Type List

## Harmony Types

| No. | Harmony Type | Description |
|-----|--------------|-------------|
| 01 | Duet | Harmony types 01–05 are pitch-based and add one-, two- or three-note harmonies to the single-note melody played in the right hand. These types sound when chords are played in the auto accompaniment range of the keyboard. These Harmony types will also work when playing songs that contain chord data. |
| 02 | Trio | |
| 03 | Block | |
| 04 | Country | |
| 05 | Octave | |
| 06 | Trill 1/4 note | Types 6–26 are rhythm-based effects and add embellishments or delayed repeats in time with the auto accompaniment. These types sound whether the auto accompaniment is on or not; however, the actual speed of the effect depends on the Tempo setting. The individual note values in each type let you synchronize the effect precisely to the rhythm. Triplet settings are also available: 1/6 = quarter-note triplets, 1/12 = eighth-note triplets, 1/24 = sixteenth-note triplets.<br>• The Trill effect Types (06–12) create two-note trills (alternating notes) when two notes are held.<br>• The Tremolo effect Types (13–19) repeat all held notes (up to four).<br>• The Echo effect Types (20–26) create delayed repeats of each note played. |
| 07 | Trill 1/6 note | |
| 08 | Trill 1/8 note | |
| 09 | Trill 1/12 note | |
| 10 | Trill 1/16 note | |
| 11 | Trill 1/24 note | |
| 12 | Trill 1/32 note | |
| 13 | Tremolo 1/4 note | |
| 14 | Tremolo 1/6 note | |
| 15 | Tremolo 1/8 note | |
| 16 | Tremolo 1/12 note | |
| 17 | Tremolo 1/16 note | |
| 18 | Tremolo 1/24 note | |
| 19 | Tremolo 1/32 note | |
| 20 | Echo 1/4 note | |
| 21 | Echo 1/6 note | |
| 22 | Echo 1/8 note | |
| 23 | Echo 1/12 note | |
| 24 | Echo 1/16 note | |
| 25 | Echo 1/24 note | |
| 26 | Echo 1/32 note | |

## Reverb Types

| No. | Reverb Type | Description |
|-----|-------------|-------------|
| 01–03 | Hall 1–3 | Concert hall reverb. |
| 04–05 | Room 1–2 | Small room reverb. |
| 06–07 | Stage 1–2 | Reverb for solo instruments. |
| 08–09 | Plate 1–2 | Simulated steel plate reverb. |
| 10 | Off | No effect. |

## Chorus Types

| No. | Chorus Type | Description |
|-----|-------------|-------------|
| 01–02 | Chorus 1–2 | Conventional chorus program with rich, warm chorusing. |
| 03–04 | Flanger 1–2 | Pronounced three-phase modulation with a slight metallic sound. |
| 05 | Off | No effect. |

# Specifications

| Size/Weight | Dimensions (W x D x H) | | 946 mm x 405 mm x 140 mm (37-1/4" x 15-15/16" x 5-1/2") |
|---|---|---|---|
| | Weight | | 6.8 kg (15lbs 0oz.) (not including batteries) |
| Keyboard | Number of Keys | | 61 |
| | Touch Response | | Yes |
| Other Controllers | Pitch Bend | | Yes |
| | Control Knobs | | Yes |
| Display | Display | | LCD display |
| | Language | | English |
| Voices | Tone Generation | Tone Generating Technology | AWM Stereo Sampling |
| | Polyphony | Number of Polyphony (Max.) | 32 |
| | Preset | Number of Voices | 214 + 466XGlite + 6 Indian Kits + 21 Drum/SFX Kits + 46 Arpeggio |
| | Compatibility | | GM, XGlite |
| Effects | Types | Reverb | 9 types |
| | | Chorus | 4 types |
| | | Master EQ | 5 types |
| | | Harmony | 26 types |
| | | Ultra-Wide Stereo | 3 types |
| | Functions | Dual | Yes |
| | | Split | Yes |
| | | Arpeggio type | 162 types |
| Accompaniment Styles | Preset | Number of Preset Styles | 206 |
| | | Fingering | Multi finger |
| | | Style Control | ACMP ON/OFF, INTRO/ENDING/rit., MAIN/AUTO FILL, SYNC START, SYNC STOP, START/STOP, TRACK ON/OFF |
| | User Styles | | 5 |
| | Other Features | Music Database | 305 |
| | | One Touch Setting (OTS) | Yes |
| Tabla/Tanpura pattern | Preset | Number of Preset Tabla Patterns | 16 |
| | | Number of Variations | 5 (for each Tabla Pattern) |
| | | Number of Preset Tanpura Patterns | 4 (for all Tabla Patterns) |
| Recording/Playback | Preset | Number of Preset Songs | 110 |
| | Recording | Number of Songs | 10 |
| | | Number of Tracks | 6 (5 Melody + 1 Style) |
| | | Data Capacity | Approx. 19,000 notes (when only "melody" tracks are recorded) Approx. 5,500 chords (when only "chord" tracks are recorded) |
| Compatible Data Format | Playback | | SMF |
| | Recording | | Original File Format (SMF conversion function) |
| Function | Lesson/Guide | | [1 LISTENING, 2 TIMING, 3 WAITING], [Repeat & Learn], [Chord Dictionary] |
| | Registration | Number of Buttons | 4 (x 8 banks) with Freeze function |
| | Overall | Metronome | Yes |
| | | Tempo Range | 11 – 280 |
| | | Transpose | -12 to 0, 0 to +12 |
| | | Tuning | 427.0 – 440.0 – 453.0 Hz |
| | Miscellaneous | Portable Grand Button | Yes |
| Memory/Connectivity | Memory | Internal Memory | Approx. 1.54MB |
| | | External Strage Device | USB flash memory |
| | Connectivity | DC IN | DC IN 12V |
| | | Headphones/Output | [PHONES/OUTPUT] x 1 |
| | | Sustain Pedal | [SUSTAIN] x 1 |
| | | USB TO DEVICE | Yes |
| | | USB TO HOST | Yes |
| Amplifiers/Speakers | Amplifiers | | 2.5W + 2.5W |
| | Speakers | | 12cm×2 + 3cm×2 |
| Power Supply | Power Supply | Adaptor | • Adaptor: PA-150A or an equivalent recommended by Yamaha |
| | | Batteries | Six "AA" size alkaline (LR6), manganese (R6) or Ni-MH rechargable batteries |
| | Power Consumption | | • 16W (PA-150A) |
| | Auto Power Off Function | | Yes |
| Accessories | Included Accessories | | • Owner's Manual • AC Power Adaptor    PA-150A or an equivalent • Music Rest • Online Member Product Registration |
| | Optional Accessories | | • AC Power Adaptor    PA-150A or an equivalent recommended by Yamaha • Keyboard Stand (L-2C) • Stereo Headphones (HPE-150/HPE-30) • Footswitch (FC4/FC5) |

\* Specifications and descriptions in this owner's manual are for information purposes only. Yamaha Corp. reserves the right to change or modify products or specifications at any time without prior notice. Since specifications, equipment or options may not be the same in every locale, please check with your Yamaha dealer.

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