Roland®

GW-8

Workstation

Owner's Manual

Before using this unit, carefully read the sections entitled: "USING THE UNIT SAFELY" (p. 3–4) and "IMPORTANT NOTES" (p. 5–6). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, Owner's manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

Conventions Used in This Manual

Operating buttons are enclosed by square brackets [ ]; e.g., [ENTER].
Reference pages are indicated by (p. **).

The following symbols are used.

NOTE — This indicates an important note; be sure to read it.
MEMO — This indicates a memo regarding the setting or function; read it as desired.
TIP — This indicates a useful hint for operation; read it as necessary.
cf. — This indicates information for your reference; read it as necessary.
TERM — This indicates an explanation of a term; read it as necessary.

* *The explanations in this manual include illustrations that depict what should typically be shown by the display. Note, however, that your unit may incorporate a newer, enhanced version of the system (e.g., includes newer sounds), so what you actually see in the display may not always match what appears in the manual.*

For the U.K.

IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.

BLUE: NEUTRAL
BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:
The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.
Under no circumstances must either of the above wires be connected to the earth terminal of a three pin plug.

USING THE UNIT SAFELY

INSTRUCTIONS FOR THE PREVENTION OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS

About ⚠WARNING and ⚠CAUTION Notices

⚠WARNING	Used for instructions intended to alert the user to the risk of death or severe injury should the unit be used improperly.
⚠CAUTION	Used for instructions intended to alert the user to the risk of injury or material damage should the unit be used improperly. * Material damage refers to damage or other adverse effects caused with respect to the home and all its furnishings, as well to domestic animals or pets.

About the Symbols

⚠	The △ symbol alerts the user to important instructions or warnings.The specific meaning of the symbol is determined by the design contained within the triangle. In the case of the symbol at left, it is used for general cautions, warnings, or alerts to danger.
	The ⃠ symbol alerts the user to items that must never be carried out (are forbidden). The specific thing that must not be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the unit must never be disassembled.
	The ● symbol alerts the user to things that must be carried out. The specific thing that must be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the power-cord plug must be unplugged from the outlet.

ALWAYS OBSERVE THE FOLLOWING

⚠WARNING

- Do not open (or modify in any way) the unit or its AC adaptor.

- Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.

- Never use or store the unit in places that are:
  - Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are
  - Damp (e.g., baths, washrooms, on wet floors); or are
  - Humid; or are
  - Exposed to rain; or are
  - Dusty; or are
  - Subject to high levels of vibration.

- This unit should be used only with a rack or stand that is recommended by Roland.

- When using the unit with a rack or stand recommended by Roland, the rack or stand must be carefully placed so it is level and sure to remain stable. If not using a rack or stand, you still need to make sure that any location you choose for placing the unit provides a level surface that will properly support the unit, and keep it from wobbling.

⚠WARNING

- Be sure to use only the AC adaptor supplied with the unit. Also, make sure the line voltage at the installation matches the input voltage specified on the AC adaptor's body. Other AC adaptors may use a different polarity, or be designed for a different voltage, so their use could result in damage, malfunction, or electric shock.

- Use only the attached power-supply cord. Also, the supplied power cord must not be used with any other device.

- Do not excessively twist or bend the power cord, nor place heavy objects on it. Doing so can damage the cord, producing severed elements and short circuits. Damaged cords are fire and shock hazards!

- This unit, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level, or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should immediately stop using the unit, and consult an audiologist.

- Do not allow any objects (e.g., flammable material, coins, pins); or liquids of any kind (water, soft drinks, etc.) to penetrate the unit.

⚠ WARNING

- Immediately turn the power off, remove the AC adaptor from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page when:
  - The AC adaptor, the power-supply cord, or the plug has been damaged; or
  - If smoke or unusual odor occurs
  - Objects have fallen into, or liquid has been spilled onto the unit; or
  - The unit has been exposed to rain (or otherwise has become wet); or
  - The unit does not appear to operate normally or exhibits a marked change in performance.

- In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit.

- Protect the unit from strong impact.
  (Do not drop it!)

- Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through.

- Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.

- DO NOT play a CD-ROM disc on a conventional audio CD player. The resulting sound may be of a level that could cause permanent hearing loss. Damage to speakers or other system components may result.

⚠ CAUTION

- The unit and the AC adaptor should be located so their location or position does not interfere with their proper ventilation.

- This (GW-8) for use only with Roland stand KS-12. Use with other stands is capable of resulting in instability causing possible injury.

- Always grasp only the plug on the AC adaptor cord when plugging into, or unplugging from, an outlet or this unit.

- At regular intervals, you should unplug the AC adaptor and clean it by using a dry cloth to wipe all dust and other accumulations away from its prongs. Also, disconnect the power plug from the power outlet whenever the unit is to remain unused for an extended period of time. Any accumulation of dust between the power plug and the power outlet can result in poor insulation and lead to fire.

- Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children.

- Never climb on top of, nor place heavy objects on the unit.

- Never handle the AC adaptor or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit.

- Before moving the unit, disconnect the AC adaptor and all cords coming from external devices.

- Before cleaning the unit, turn off the power and unplug the AC adaptor from the outlet (p. 15).

- Whenever you suspect the possibility of lightning in your area, disconnect the AC adaptor from the outlet.

- Keep the screw that fastens the USB MEMORY connector box cover in a safe place out of children's reach, so there is no chance of it being swallowed accidentally.

IMPORTANT NOTES

Power Supply

- Do not connect this unit to same electrical outlet that is being used by an electrical appliance that is controlled by an inverter (such as a refrigerator, washing machine, microwave oven, or air conditioner), or that contains a motor. Depending on the way in which the electrical appliance is used, power supply noise may cause this unit to malfunction or may produce audible noise. If it is not practical to use a separate electrical outlet, connect a power supply noise filter between this unit and the electrical outlet.
- The AC adaptor will begin to generate heat after long hours of consecutive use. This is normal, and is not a cause for concern.
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.

Placement

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.
- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.
- When moved from one location to another where the temperature and/or humidity is very different, water droplets (condensation) may form inside the unit. Damage or malfunction may result if you attempt to use the unit in this condition. Therefore, before using the unit, you must allow it to stand for several hours, until the condensation has completely evaporated.
- Do not allow objects to remain on top of the keyboard. This can be the cause of malfunction, such as keys ceasing to produce sound.
- Depending on the material and temperature of the surface on which you place the unit, its rubber feet may discolor or mar the surface.
  You can place a piece of felt or cloth under the rubber feet to prevent this from happening. If you do so, please make sure that the unit will not slip or move accidentally.

Maintenance

- For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.
- Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.

Repairs and Data

- Please be aware that all data contained in the unit's memory may be lost when the unit is sent for repairs. Important data should always be backed up on a USB memory, or written down on paper (when possible). During repairs, due care is taken to avoid the loss of data. However, in certain cases (such as when circuitry related to memory itself is out of order), we regret that it may not be possible to restore the data, and Roland assumes no liability concerning such loss of data.

Additional Precautions

- Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit. To protect yourself against the risk of loosing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit's memory or on a USB memory.
- Unfortunately, it may be impossible to restore the contents of data that was stored in the unit's memory or on a USB memory once it has been lost. Roland Corporation assumes no liability concerning such loss of data.
- Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.
- Never strike or apply strong pressure to the display.
- When connecting / disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.
- To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially when it is late at night).
- When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.
- Use only the specified expression pedal (EV-5; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.

- Some connection cables contain resistors. Do not use cables that incorporate resistors for connecting to this unit. The use of such cables can cause the sound level to be extremely low, or impossible to hear. For information on cable specifications, contact the manufacturer of the cable.
- Unauthorized duplication, reproduction, hiring, and lending prohibited.
- The sensitivity of the D Beam controller will change depending on the amount of light in the vicinity of the unit. If it does not function as you expect, adjust the sensitivity as appropriate for the brightness of your location.

Using USB Memory

- When connecting USB memory, firmly insert it all the way in.
- Do not touch the pins of the USB memory connector, or allow them to become dirty.
- USB memory is made using high-precision electronic components, so please observe the following points when handling it.
  - To prevent damage from static electrical charges, discharge any static electricity that might be present in your body before handling USB memory.
  - Do not touch the terminals with your fingers or any metal object.
  - Do not bend or drop USB memory, or subject it to strong impact.
  - Do not leave USB memory in direct sunlight or in locations such as a closed-up automobile. (Storage temperature: 0–50 degrees C)
  - Do not allow USB memory to become wet.
  - Do not disassemble or modify USB memory.
- When connecting USB memory, position it horizontally with the USB memory connector and insert it without using excessive force. The USB memory connector may be damaged if you use excessive force when inserting USB memory.
- Do not insert anything other than USB memory (e.g., wire, coins, other types of device) into the USB memory connector. Doing so will damage the USB memory connector.
- Do not apply excessive force to the connected USB memory.
- Attach the USB memory cover when you're not using USB memory.

Handling CD-ROMs

- Avoid touching or scratching the shiny underside (encoded surface) of the disc. Damaged or dirty CD-ROM discs may not be read properly. Keep your discs clean using a commercially available CD cleaner.

Copyright

The Ideal Workstation for On-Stage Performance

High-quality sounds

- The latest sounds generated by a top-level sound generator with 128 voice polyphony
- High-quality localized sounds

Three backing functions that assist your stage performances

- High-quality Music Style engine with the latest Styles
  - ❍ Four variations each for Intro, Main, and Ending.
  - ❍ Included "StyleConverter" software lets you create Styles on your computer. Styles you've created can be installed in the GW-8 as User Styles via USB memory.
- USB Memory Player function lets you play MP3/WAV/AIFF/SMF data
  - ❍ You can apply the Center Cancel function to audio, or enjoy "minus-one" performance using SMF data.
  - ❍ Included "Playlist Editor" software lets you create playlists on your computer. You can easily create a playlist for each of your live performances.
- 16-track song sequencer is built-in, allowing you to record your performances on the GW-8
  - ❍ SMF data can be stored in internal memory, and played back or used for "minus-one" performance.

Designed for easy use in live performance

- Lightweight and compact body designed for portability
- Large, full-graphic white LCD for excellent visibility
- Friendly user interface featuring Style Select buttons for direct selection
- Intuitive controllers such as ANALOG MODIFY knobs and D Beam controller

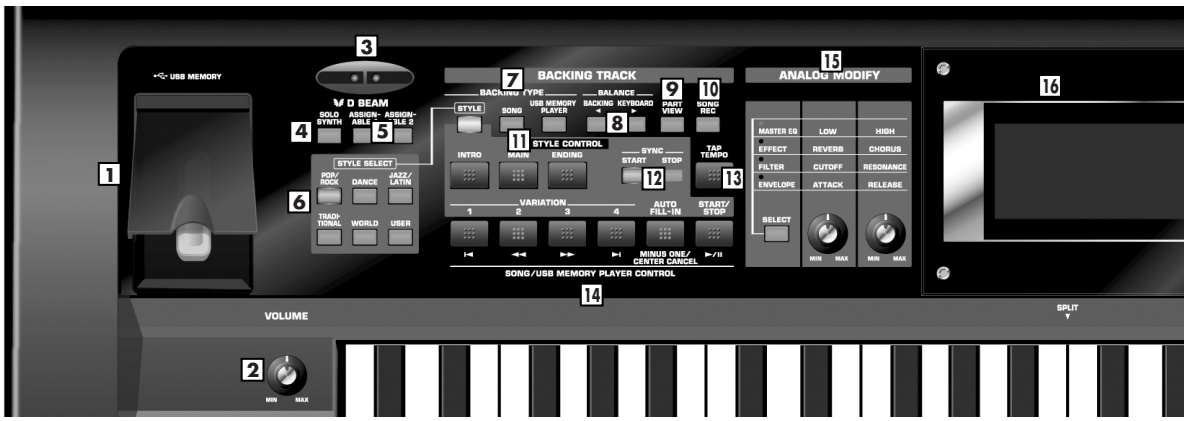
Import sounds via USB memory

- USB Import function allows you to add sounds (Tones) New sounds can be added via USB memory.

Contents

Panel Descriptions

Front Panel



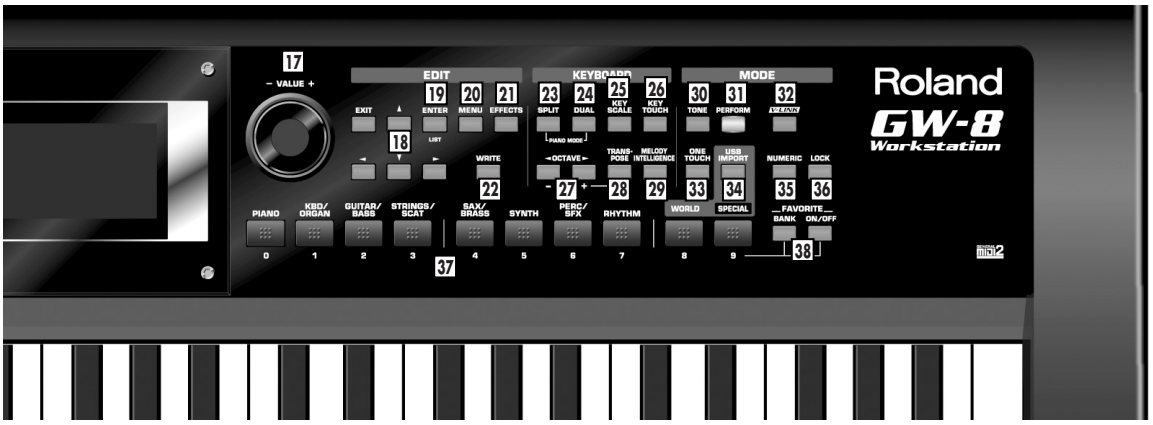
1. **USB MEMORY connector**
   Connect a USB memory here and use the GW-8 to play back files (songs) that have been stored on USB memory. You can also back up data to USB memory.
2. **VOLUME knob**
   This knob controls the volume of the entire GW-8.
3. **D BEAM controller**
   Use this controller simply by moving your hand above it (p. 34).
4. **SOLO SYNTH button**
   Play the GW-8 as a monophonic synthesizer (p. 34).
5. **ASSIGNABLE 1/2 buttons**
   Use these buttons to turn the D Beam controller on/off, or to select the D Beam function (p. 35).
6. **STYLE SELECT buttons**
   These buttons allow you to select one of the twelve Style categories.

BACKING TRACK section

7. **BACKING TYPE buttons**
   Use these buttons to select the backing type (p. 24).
8. **BALANCE buttons**
   Use these buttons to adjust the volume balance between the backing and the keyboard. (p. 24)
9. **PART VIEW button**
   Use this to adjust the volume, etc. of each part (p. 25, p. 28).
10. **SONG REC button**
    Press this button to record a Song (p. 27).
11. **STYLE CONTROL buttons**
    Use these buttons to select the desired Style pattern (p. 25).
12. **SYNC buttons**
    These buttons allow you to start/stop the Style by playing a note in the left side of the keyboard (p. 26).
13. **TAP TEMPO button**
    Use this button to set the tempo (p. 24).
14. **VARIATION [1]–[4], AUTO FILL-IN, START/STOP, and SONG/USB MEMORY PLAYER CONTROL buttons**
    The operation of these buttons will depend on the BACKING TYPE buttons (7).
    If you've used the BACKING TYPE buttons (7) to select "**STYLE**," these buttons will start/stop the Style or select variations (p. 25).
    If you've used the BACKING TYPE buttons (7) to select "**SONG**" or "**USB MEMORY PLAYER**," these buttons control the song playback as the **SONG/USB MEMORY PLAYER CONTROL buttons** (p. 30, p. 32).
15. **ANALOG MODIFY section**
    Turn the knobs to control the functions you select by pressing the SELECT button (p. 37).
16. **Display**
    This displays various information according to the operations you perform.
17. **VALUE dial**
    Use this to edit the value of the parameters (settings) in the screen.

EDIT section

18. **Cursor buttons ([◄] [▲] [▼] [►])**
    Use these buttons to move the cursor in the screen.
19. **EXIT/ENTER buttons**
    Pressed to issue the "Cancel" (EXIT) or "Execute" (ENTER) commands in screens that prompt you to make such a selection.
    You'll also use the ENTER button to access lists of Tones, Performances, Styles, Songs, or Favorites.
20. **MENU button**
    This button takes you to the settings screen for various parameters (p. 46).



21. EFFECTS button

This button lets you make effect settings (p. 42).

22. WRITE button

Press this button to save various types of settings (p. 29, p. 33, p. 41).

KEYBOARD section

23. SPLIT button

This button selects "Split mode," whereby the keyboard is divided into two regions, allowing you to play separate sounds with the right and left hands (p. 19).

24. DUAL button

Switches the GW-8 to "Dual mode," which enables performances with two separate Tones layered together (p. 19).

25. KEY SCALE button

Press this button to make Scale Tune settings (p. 21).

26. KEY TOUCH button

Press this button to make the keyboard's touch sensitivity lighter or heavier (p. 22).

27. OCTAVE buttons

Use these buttons to raise or lower the pitch of the keyboard in one-octave steps (p. 22).

28. TRANSPOSE button

These button allow you to transpose the GW-8 up or down in semitone steps (p. 22).

29. MELODY INTELLIGENCE button

Press this button to add an automatic counter-melody (second and third voice) to your solos or melodies (p. 23).

MODE section

30. TONE button

Press this button when you want to select or edit a Tone (p. 20).

Tones you edit are stored in the Performance (p. 40).

31. PERFORM button

Press this button when you want to select or edit a Performance (p. 38).

32. V-LINK button

Switching this on lets you control external V-LINK compatible video equipment (p. 51).

33. ONE TOUCH button

This applies the recommended sound settings for the currently selected Style (p. 27).

34. USB IMPORT button

You can use USB memory to add Tones or update the system (p. 50).

35. NUMERIC button

You can input numerical values with the TONE SELECT buttons (37) when this button is lit (p. 17).

36. LOCK button

This button "locks" settings (such as tempo) so that they will not change when you switch Performances (p. 16).

37. [PIANO]–[SPECIAL] (TONE SELECT buttons)/[0]–[9]

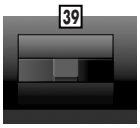
Use these buttons to select Tones by category (p. 20).

You can also input numerical values with these buttons when the NUMERIC button is on (p. 17).

When using the Favorite function, use these buttons to select a Favorite Tone or Performance (p. 20).

38. FAVORITE buttons

Use this button to access Favorite Tones or Favorite Performances (p. 20).



39.Pitch Bend/Modulation lever

You can raise or lower the pitch by moving this lever to the left or right. Push the lever away from yourself to apply modulation (normally vibrato) to the sound (p. 37).

Rear Panel

1. **LCD CONTRAST knob**
   Adjusts the display's contrast (p. 16).
2. **MIDI OUT/IN connectors**
   Connect MIDI devices to these connectors (p. 43).
3. **CONTROL PEDAL jack**
   Connect a separately available pedal switch (Roland DP Series), a separately available foot switch (BOSS FS-5U) or a separately available expression pedal (Roland EV-5) to this jack (p. 15, p. 38).
4. **HOLD PEDAL jack**
   Connect a separately available pedal switch (Roland DP Series) to this jack (p. 15).
5. **EXT INPUT jack**
   Connect a portable audio player or other audio source here (p. 15, p. 17).
6. **OUTPUT R, L/MONO jacks**
   These jacks output the audio signal to the connected mixer/amplifier system in stereo. For mono output, use the L jack (p. 15).
7. **PHONES jack**
   Connect a separately available pair of headphones to this jack.
   Sound will be output from the OUTPUT jacks even if you connect headphones.
8. **USB MIDI connector**
   Use a USB cable to connect the GW-8 to your computer via this connector (p. 49).
9. **Cord hook**
   Use this to secure the AC adaptor cord (p. 14).
10. **DC IN jack**
    Connect the included AC adaptor here (p. 14).
11. **POWER switch**
    This turns the power on/off (p. 15).

About the GW-8

What is a Performance? (p. 38)

A "Performance" is a group of settings that specifies the Tone and Style, the keyboard mode, and various other parameters.

What is a Tone? (p. 20)

On the GW-8, each of the sounds you normally play is called a "Tone." If we use the analogy of an orchestra, a Tone corresponds to an instrument played by one of the musicians. Tone settings, such as those for effects and filters, are stored in the Performance.

What is Backing? (p. 24)

"Backing" refers to the automatic accompaniment functionality of the GW-8.

There are three types of backing: you can choose from "STYLE," "SONG," and "USB MEMORY PLAYER."

What is a Music Style? (p. 25)

A "Music Style" is a musical template used by a Backing. The GW-8 contains a variety of Music Styles such as rock, pop, Latin, and jazz. You can also add Style data by using a USB memory (p. 49).

* *You can use the included "StyleConverter" software to create Styles on your computer.*

What is a Song? (p. 27)

The GW-8 contains a 16-track MIDI song sequencer, which you can use to record the music you play. You can add a Backing to the performance you play on the keyboard, and save the result as a Song. You can also load Song data by using a USB memory.

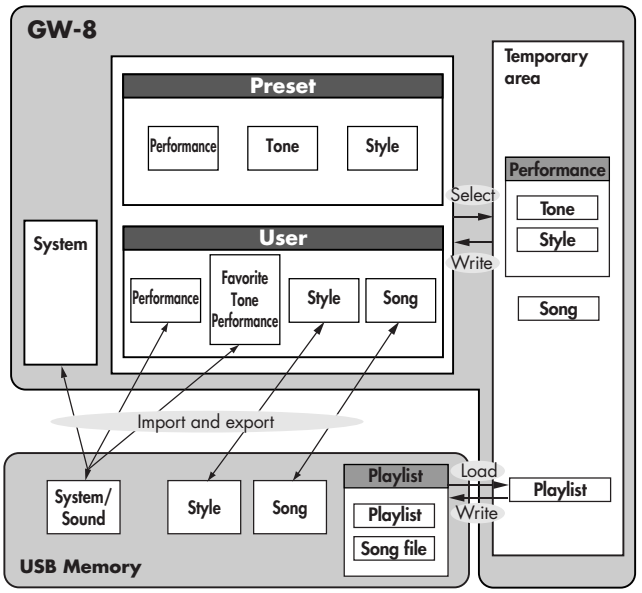
What is a USB Memory Player? (p. 31)

This plays audio files or SMF data that has been stored in USB memory.

You can perform on the GW-8 accompanied by backing from an audio file or SMF.

About Memory

Performance settings are stored in what is referred to as memory. There are three kind of memory: temporary, rewritable, and non-rewritable.



Temporary memory

Temporary area

This area holds the data of the Performance you've selected using the front panel buttons, and also holds the playlist you edited on the GW-8.

When you play the GW-8, sound is produced based on data in the temporary area. When you edit a performance, you do not directly modify the data in memory; rather, you call up the data into the temporary area, and edit it there.

Settings in the temporary area are temporary, and will be lost when the power is turned off or when you select another performance. To keep the settings you have modified, you must write them into rewritable memory.

Rewritable memory

System memory

System memory stores system parameter settings that determine how the GW-8 functions.

* *Some settings cannot be overwritten. For details, refer to "System settings that are not stored" (p. 48).*

User memory

User memory is where you normally store the data you need. To store a Performance or a Song, execute Write procedure (p. 29, p. 41).

Non-Rewritable memory

Preset memory

Data in Preset memory cannot be rewritten. However, you can call up settings from preset Performances into the temporary area, modify them and then store the modified data in rewritable memory.

USB memory

You can back up your settings to USB memory in the following units of data. (p. 49)

- Sound/System
  User Performances, Favorite Tones/Performances, system settings
- Style
  User Styles
- Song
  User Songs
- All
  Style and Song in addition to the Sound/System data listed above

Making Connections

NOTE

To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.

NOTE

When connection cables with resistors are used, the volume level of equipment connected to the input (EXT INPUT jack) may be low. If this happens, use connection cables that do not contain resistors.

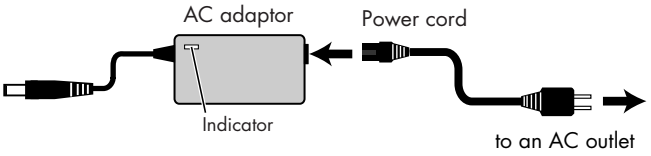
Connecting the AC Adaptor

1. **Make sure that the [POWER] switch is off.**

2. **Move the VOLUME knob all the way to the left to minimize the volume.**

3. **Connect the included power cord to the included AC adaptor.**

   The indicator will light when you plug the AC adaptor into an AC outlet.



NOTE

Place the AC adaptor so the side with the indicator (see illustration) faces upwards and the side with textual information faces downwards.

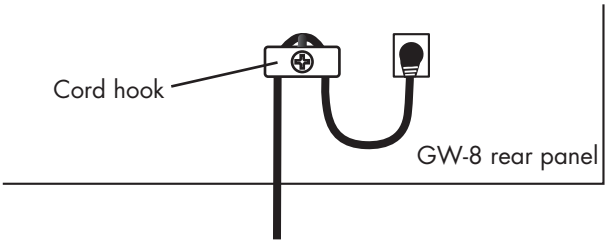
NOTE

Depending on your region, the included AC adaptor may be a different type than the one shown above. If so, omit step 3 and proceed.

4. **Connect the AC adaptor to the DC IN jack on the GW-8's rear panel, and then plug the AC adaptor into an electrical outlet.**

NOTE

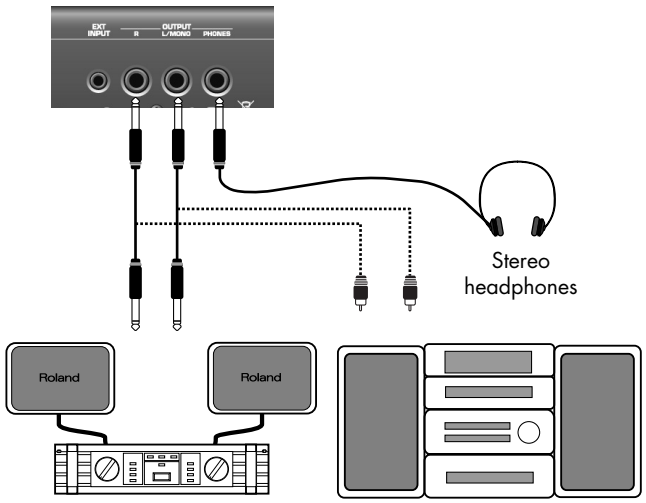
To prevent the inadvertent disruption of power to your unit (should the plug be pulled out accidentally), and to avoid applying undue stress to the AC adaptor jack, anchor the power cord using the cord hook, as shown in the illustration. Even if the cord is fastened, strong tension applied to the cord may cause it to be damaged or broken. Be careful not to pull the cord accidentally, or to apply strong pressure to it.



Connecting External Equipment

The GW-8 is not equipped with an amplifier or speakers. In order to produce sound, you need to hook up audio equipment such as a monitor speaker or a stereo set, or use headphones.

You can record your playing (or a song recorded on the GW-8) onto an audio recording device. Connect the OUTPUT jacks on the GW-8's rear panel to the input jacks of your external device.



Connecting a pedal and switch

NOTE

You must switch off the GW-8's power before you connect a pedal and/or switch.

Connect a separately available pedal switch (Roland DP Series) to the HOLD PEDAL jack on the rear panel. You can use this pedal switch to sustain notes even after taking your hands off the keyboard.

Connect a separately available pedal switch (Roland DP Series), a separately available foot switch (Boss FS-5U) or separately available expression pedal (Roland EV-5) to the rear panel CONTROL PEDAL jack. You can use this to control various functions that you assign (p. 38).

NOTE

Use only the specified expression pedal (EV-5; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.

Connecting a portable audio player to the EXT INPUT jack

You can connect an MP3 player or other audio device to the GW-8's EXT INPUT jack, and listen to the playback.

cf.
"Input settings for the EXT INPUT jack" (p. 17)

Turning the Power On/Off

Turning the power on

NOTE

Once the connections have been completed, turn on power to your various devices in the order specified. By turning on devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices.

1. **Before you turn on the power, turn the [VOLUME] knob all the way to the left to minimize the volume.**
2. **Press the rear panel [POWER] switch to turn on the power.**

NOTE

This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally.

NOTE

If the GW-8 is connected to a keyboard amp or audio amp, turn on the power of the GW-8 first, and then switch on your amp.

3. **Turn the [VOLUME] knob to adjust the volume of the GW-8.**

Turning the power off

1. **Before you turn off the power, turn the [VOLUME] knob all the way to the left to minimize the volume.**
2. **Press the [POWER] switch once again to turn off the power.**

NOTE

If the GW-8 is connected to a keyboard amp or audio amp, switch off the power to your amp first, then turn off the power on the GW-8.

Adjusting the Display Contrast ([LCD CONTRAST] knob)

1. **Turn the [LCD CONTRAST] knob on the rear panel.**

Listening to the Demo Song

1. **Press [MENU].**
2. **Use [▲] [▼] to select "Demo Play" then press [ENTER].**
3. **Use the cursor buttons to select the song you want to hear then press [ENTER].**
   Press [PIANO (0)] to play back all of the demo songs.
4. **Press [START/STOP] to stop demo playback.**
5. **Press [EXIT] to return to the Main screen.**

NOTE

NOTE

No data for the music that is played will be output from MIDI OUT.

Restoring the GW-8 to Its Factory Settings

You can return all of GW-8's settings to the factory-set state. This is called "Factory Reset."

NOTE

If GW-8's internal memory already contains important data that you've created, all of this data will be lost when you execute a Factory Reset. If you want to keep your data, you must save it to USB memory (p. 49).

1. **Press [MENU].**
2. **Use [▲] [▼] to select "Utility" then press [ENTER].**
3. **Use the cursor buttons to select "Factory Reset" then press [ENTER].**
   The confirmation message will appear.
4. **Press [ENTER] to execute the Factory Reset.**
   If you press [EXIT] instead, you're returned to the previous screen and no Factory Reset takes place.
5. **Turn the power off and then on again.**

MEMO

Restoring the factory settings will initialize the System, User Performance and Favorite Tone/Performance settings.

Preserving Certain Settings Even When You Switch Performances ([LOCK])

If you turn **[LOCK]** on (button lit), the settings for which you select the "ON" position (as described below) will not change even when you switch performances.

Choosing the settings that will be locked

1. **Press and hold [LOCK] (for approximately one second).**
2. **Use [▲] [▼] to select the parameter, and turn the VALUE dial to select the value.**

Parameter	Explanation	Value
Style	The Style will not change when you switch Performances.	ON, OFF
Tone	The Tones will not change when you switch Performances.	ON, OFF
Style Tempo	The Style tempo will not change when you switch Performances.	ON, OFF
Trans-pose	The transpose setting (p. 22) will not change when you switch Performances.	ON, OFF

3. **Press [EXIT].**

MEMO

These settings are system parameters (p. 46).

Input settings for the EXT INPUT jack

Here you can specify whether the sound from the EXT INPUT jack (p. 15) will be used.
You can also specify whether the Center Cancel function will be applied to the sound from the EXT INPUT jack.

TERM
Center Cancel function minimizes the playback volume of the sound that's heard from the center (e.g., vocal or melody instrument).

1. **Press [MENU].**
2. **Use [▲] [▼] to select "Ext Input Setting" then press [ENTER].**
3. **Use [▲] [▼] to select the item that you want to change.**

Parameter	Explanation	Value
External Input	Turns the input from the EXT INPUT jack ON or OFF.	OFF, ON
Center Cancel	Specifies whether the Center Cancel function will be applied to the sound from the EXT INPUT jack (ON) or will not be applied (OFF).	OFF, ON

4. **Turn the VALUE dial to set the value.**
5. **When you're finished making settings, press [EXIT].**

Basic Operation

Changing a Value

Moving the cursor

A single screen or window displays multiple parameters or items for selection. To edit the setting of a parameter, move the cursor to the value of that parameter. To select an item, move the cursor to that item. When selected with the cursor, a parameter value or other selection is highlighted.
Move the cursor with the [◄], [▲], [▼] and [►] (cursor buttons).

Changing a value

To change the value, use the VALUE dial.

Entering numerical values ([NUMERIC])

If you turn **[NUMERIC]** on, you'll be able to use the **TONE SELECT buttons** (**[PIANO]–[SPECIAL]**) to enter numerical values. This is convenient when selecting Tones (p. 20), Styles (p. 26), Performances (p. 38), or Songs (p. 30).

1. **Use the cursor buttons to move the cursor to the numerical value you want to change.**
2. **Press [NUMERIC].**
   All of the TONE SELECT buttons will light.
3. **Use the TONE SELECT buttons to enter the desired value, and press [ENTER].**

Main Screen

The following screen, which appears after you turn on the power, is called the "Main screen." This screen will be shown most of the time you're performing with the GW-8.

1. The number and name of the currently selected Style, or the number and name of the currently selected Song

2. The group, number, and name of the currently selected Performance

3. The number and name of the Tone selected for the Lower Part

4. The number and name of the Tone selected for the Upper Part

5. The measure number, tempo, and time signature of the Style or Song

6. Chord indication

Window

The somewhat smaller screens that appear temporarily on top of the normal screens are called windows. Various types of windows appears according to the situation. Some display allow you to make settings, and others ask you to confirm an operation.

Press [EXIT] to close the window. Some windows will close automatically when an operation is performed.

Playing Sounds from the Keyboard (Keyboard Mode)

Immediately after you turn on the power, the GW-8 will be in a state where you can use the entire keyboard to play a piano sound. The GW-8's keyboard can operate in one of the following three modes.

SINGLE	The entire keyboard plays one Tone.
SPLIT	The region of the keyboard to the left of the Split Point becomes the Lower Part, while the region of the keyboard to the right of the Split Point becomes the Upper Part. Each part plays a different Tone.
DUAL	The entire keyboard plays two Tones simultaneously.

MEMO

If BACKING TYPE [STYLE] is on, the left region of the keyboard (the Lower Part) is used to enter chords (p. 25).

TIP

Regardless of the current settings, you can easily select Single mode by choosing the "Piano setting" described below.

Using Single Mode

If the [SPLIT] and [DUAL] are off, the keyboard will be in Single mode, meaning that the entire keyboard will play a single Tone.

When you turn on the power, the GW-8 will be in this mode.

Using Piano setting

Regardless of the keyboard mode that is currently selected, you can use the following operation to call up the "Piano setting."

This "Piano setting" will make the appropriate settings for playing piano on the GW-8; the entire keyboard will play a piano sound.

1. **Press [SPLIT] and [DUAL] simultaneously.**

Using Split Mode ([SPLIT])

Such a division of the keyboard into right- and left-hand sections is called a "Split," and the key where the division takes place is called the "Split Point."

While in Split mode, a sound played in the right side is called an "Upper Tone," and the sound played in the left side is called a "Lower Tone." The Split-Point key is included in the upper section.

The Split Point has been set at the factory to C4.

1. **Press [SPLIT] so the button is lit.**

   The Tone you selected in Single mode will be the Tone for the Upper Part.

2. **To exit Split mode, press [SPLIT] once again so its light goes out.**

MEMO

In Split mode, the most suitable octave settings for each Tone are applied automatically.

Changing the Split Point

1. **Press and hold [SPLIT] (for approximately two seconds).**

   The Split Point setting screen will appear.

2. **Turn the VALUE dial to change the Split Point.**

3. **When you're finished making the setting, press [EXIT].**

TIP

You can also change the Split Point by holding down [SPLIT] and playing the desired key.

Using Dual Mode ([DUAL])

"Dual" is the mode in which two Tones are layered, so that they sound together.

In Dual mode, one Tone is called the "Upper Tone," and the other is called the "Lower Tone."

1. **Press [DUAL] so the button is lit.**

   The Tone you selected in Single mode will be the Tone for the Upper Part.

2. **To exit Dual mode, press [DUAL] once again so its light goes out.**

Selecting a Tone ([TONE])

The GW-8 contains more than 1000 different Tones. You can use these Tones in the three keyboard modes (Single, Split, Dual).

In Split mode or Dual mode, you can use the cursor buttons to move the cursor to the Tone number of the Upper Tone or Lower Tone, and select a different Tone for each.

Using the VALUE dial

1. **Press [TONE] so the button is lit.**

   Alternatively, use the cursor buttons in the Main screen to move the cursor to the Tone number.

2. **Turn the VALUE dial to step through the Tones one by one.**

   Alternatively, you can press one of the TONE SELECT buttons ([PIANO]–[SPECIAL]) to select a Tone by category.

MEMO

When the cursor in the screen is at the Tone number, you can also select a Tone by turning [NUMERIC] on, using the TONE SELECT buttons to enter a Tone number, and then pressing [ENTER].

Choosing from the Tone list

1. **In the Main screen, use the cursor buttons to move the cursor to the Tone number.**

2. **Press [ENTER].**

3. **Use [▲] [▼] or the VALUE dial to select a Tone.**

   You can press one of the TONE SELECT buttons ([PIANO]–[SPECIAL]) to select a Tone by category.

4. **Press [ENTER] to set the Tone.**

   If you press [EXIT] without pressing [ENTER], the list will close without the currently selected Tone being changed.

MEMO

You can use [◄] [►] to step through the categories one by one.

MEMO

You can edit the currently selected Tone and store it in the Performance. For details, refer to "Editing a Tone" (p. 40).

Registering Frequently Used Tones or Performances in a Button (FAVORITE Buttons)

The Favorite function lets you register frequently used Tones or Performances at **TONE SELECT buttons** (**[0]–[9]**) so that they can be called up easily.

At each of the ten buttons you can register ten Tones or Performances.

When you turn **FAVORITE [BANK]** on, the ten **TONE SELECT buttons** are used to specify the bank, allowing you to switch between the ten banks. This allows you to register a total of one hundred Favorite Tones or Performances (ten banks of ten).

MEMO

For more about Performances, refer to p. 38.

Registering a Favorite Tone/Performance

After selecting a Tone or a Performance, hold down **FAVORITE [ON/OFF]** and press one of **[0]–[9]** in which you want to register that Tone or Performance.

Selecting a Favorite Tone/Performance

Press **FAVORITE [ON/OFF]** so the button is lit, and press one of **[0]–[9]** in which you registered the desired Tone or Performance.

Checking or Changing the Registered Bank

If you press **FAVORITE [BANK]** so it's lit, one of the **[0]–[9]** buttons corresponding to the currently selected bank will light. To change the bank, press the button of the desired bank (**[0]–[9]**) while **FAVORITE [BANK]** is lit.

Viewing or Editing the Favorite List

If you press **FAVORITE [ON/OFF]** and **[ENTER]** simultaneously, the Favorite list for the currently selected bank will appear.

Button	Operation
VALUE dial	Selects the Favorite number to be edited.
[▲] [▼]	Select the Favorite number to be edited.
[◄] [►]	Change the bank displayed in the list.
[PIANO]	Deletes the Tone or Performance of the selected Favorite number from the list.
[KBD/ORGAN]	Adds the currently selected Tone or Performance to the selected Favorite number.
[EXIT]	Closes the list display.

Switching to an Arabian Scale or Other Temperament ([KEY SCALE])

As an alternative to the temperament commonly used in Western music, you can adjust the pitch of each note to create temperaments used in other musical cultures or historical periods (e.g., Oriental temperaments, or temperaments used in the Baroque era).
You can independently adjust the pitch of each note in the octave (C, C#, D, Eb, E, F, F#, G, Ab, A, Bb, B).

1. **Press [KEY SCALE] so the button is lit.**
   The Key Scale window will open.

2. **Use the cursor buttons to select the item that you want to change, and use the VALUE dial to change the value.**

TIP

You can also adjust the pitch by holding down [KEY SCALE] and pressing the key whose note pitch you want to adjust. The pitch will be lowered by 1/4 tone.
To return a note to its original pitch, hold down [KEY SCALE] and press the same key you pressed.

Parameter	Explanation	Value
Preset Equal	Equal Tuning: This tuning divides the octave into 12 equal parts, and is the most widely used method of temperament used in Western music.	Press [ENTER]
Preset Arabic	Arabic Scale: In this scale, E and B are a quarter note lower and C#, F# and G# are a quarter-note higher compared to equal temperament. The intervals between G and B, C and E, F and G#, Bb and C#, and Eb and F# have a natural third the interval between a major third and a minor third. On the GW-8, you can use Arabian temperament in the three keys of G, C and F.	Press [ENTER]
Lower Sw	Use the Key Scale for the Lower Part	OFF, ON
Upper Sw	Use the Key Scale for the Upper Part	OFF, ON
Style Sw	Use the Key Scale for the Style Part	OFF, ON
C	Key Scale C	-64–+63
C#	Key Scale C#	-64–+63
D	Key Scale D	-64–+63
Eb	Key Scale Eb	-64–+63
E	Key Scale E	-64–+63
F	Key Scale F	-64–+63
F#	Key Scale F#	-64–+63
G	Key Scale G	-64–+63
G#	Key Scale G#	-64–+63
A	Key Scale A	-64–+63
Bb	Key Scale Bb	-64–+63
B	Key Scale B	-64–+63

3. **When you've finished making settings, press [KEY SCALE] once again to close the window.**

Changing the Key Touch ([KEY TOUCH])

This setting determines how the volume changes in response to the force used to play the keyboard (Velocity Sensitivity).

TERM

The **velocity**—the force with which you play the keyboard—can affect the volume or timbre of a sound.

1. **Press [KEY TOUCH] so the button is lit.**

   The Key Touch window will open.

2. **Use the cursor buttons to select the item that you want to change, and use the VALUE dial to change the value.**

Parameter	Value	Explanation
Curve	LIGHT	Select this setting if you do not want velocity changes to bring about major volume changes.
	MEDIUM	Medium velocity sensitivity. The keyboard responds to velocity changes, but the maximum volume can be obtained more easily than with "HEAVY."
	HEAVY	Select this setting for maximum expressiveness. Even small variations of the force with which you strike a key produce audible changes. The tradeoff is, however, that you have to strike the keys forcefully to achieve the maximum volume.
	FIXED	Select this setting if all notes you play on the keyboard should have the same velocity value.
Value	1–127	Specifies the volume value used when "Curve" is set to "FIXED."

3. **When you've finished making settings, press [KEY TOUCH] once again to close the window.**

MEMO

If you want to keep this setting, press [WRITE] to store it into the Performance (p. 41).

Shifting the Keyboard Pitch in Octave Steps (OCTAVE Buttons)

You can shift the pitch of the currently selected Tone upward or downward in steps of an octave, over a maximum of four octaves upward or downward.

1. **Press OCTAVE [◄] or [►].**

   The Octave Shift window will open, and will then close a few moments after you release the button.

2. **While holding down OCTAVE [◄] or [►], use Cursor [◄] [►] to select the Tone whose pitch you want to shift.**

3. **Use OCTAVE [◄] [►] to change the octave.**

Transposing Keyboard Sounds and Songs Played Back ([TRANSPOSE])

By using the "Transpose function," you can transpose your performance without changing the notes you play. You can also use this function to play back a song in a different key.

1. **Press [TRANSPOSE].**

   The Transpose window will open, and will then close a few moments after you release the button.

2. **While holding down [TRANSPOSE], use [▲] [▼] to select the item whose setting you want to change.**

Parameter	Explanation	Value
Song Trans	The playback of Songs and of SMF data (p. 30, p. 32) will be transposed.	ON, OFF
KBD Trans	The sound of the keyboard will be transposed.	ON, OFF
C→	The transposed pitch	

3. **Hold down [TRANSPOSE], and use the VALUE dial to specify the desired value.**

   [TRANSPOSE] will light if the setting is anything other than C.

TIP

By holding down [TRANSPOSE] and using OCTAVE [◄] [►], you can change the Transpose value regardless of where the cursor is located.

Adding Harmony to the Upper Tone ([MELODY INTELLIGENCE])

While a Music Style is playing (p. 25), the matching harmony is automatically added to the notes you are playing in the Upper Part. This function is called "Melody Intelligence."
Those automatic harmonies are based on the chords you play in the lower section.
The Melody Intelligence function will be on when you turn **[MELODY INTELLIGENCE]** on (button lit).

Selecting the type of harmony

1. **Press [MELODY INTELLIGENCE] so the button is lit.**
   When you play something in the Upper Part, harmony is added.
2. **Press and hold [MELODY INTELLIGENCE], and turn the VALUE dial to select the Melody Intelligence type.**

Parameter	Value
Type	DUET, ORGAN, COMBO, STRINGS, CHOIR, BLOCK, BIG BAND, COUNTRY, TRADITIONAL, BROADWAY, GOSPEL, ROMANCE, LATIN, COUNTRY GUITAR, COUNTRY BALLAD, WALTZ ORGAN, OCTAVE TYPE 1, OCTAVE TYPE 2

3. **Press [EXIT] to return to the Main screen.**
4. **To turn the Melody Intelligence off, press [MELODY INTELLIGENCE] so its light goes out.**

Using the Metronome

It's convenient to use the metronome when you're practicing a new song.

1. **Press [MENU].**
2. **Use [▲] [▼] to select "System" then press [ENTER].**
3. **Use [◄] [►] to select "METRONOME" page, and use [▲] [▼] to select a parameter.**
4. **Turn the VALUE dial to select the value.**

Parameter	Value	Explanation
Metronome Switch	OFF, ON	Turns the metronome on/off.
Metronome Mode	Specifies how the metronome will be sounded.	
	ALWAYS	The metronome will sound at all times if it is turned on.
	REC	The metronome will sound only while you're recording a Song (p. 27).
	PLAY	The metronome will sound when you're playing a Style and when you're playing a Song (p. 25, p. 30).
Metronome Level	LOW, MEDIUM, HIGH	Adjusts the volume of the metronome. The metronome will be quiet at "Low" and loud at "High."

5. **When you've finished making settings, press [EXIT].**

Other Functions

cf.
"Performance Functions and Effects" (p. 34)
"Editing a Tone" (p. 40)
"Master Tune" (p. 46)
"System Transpose" (p. 46)

Backing Track Functions

Selecting the Backing Types (Style/Song/USB Memory Player)

The GW-8 allows you to use the following three types of musical backing. To switch the backing type, use **BACKING TYPE [STYLE], [SONG]** and **[USB MEMORY PLAYER]**.

[STYLE] (p. 25)

This backing uses the Music Styles. The GW-8 Style function automatically generates a backing with multiple instruments; simply choose one of a variety of Music Styles (Styles), then use your left hand to specify a chord. You can also choose Variations to change the backing in addition to the Intro, Main, and Ending backing types.

Using only the drum part of a Style as the backing

If you turn all of BACKING TYPE [STYLE], [SONG] and [USB MEMORY PLAYER] off, you'll hear only the drum part of the currently selected Style. Just as when [STYLE] is on, you'll be able to use the STYLE CONTROL buttons and VARIATION buttons to choose different variations.

[SONG] (p. 27)

You can use the recording function to record your own performance into the GW-8. Since a 16-track sequencer is built in, you can use multi-track recording to create a song by recording a different sound on each track. A song you've created can also be used as the backing for your keyboard performance.

SMF data can be loaded into the user Song and played back.

[USB MEMORY PLAYER] (p. 31)

This allows you to play back audio files or SMF data that's been saved on USB memory. You can use this playback as the backing for your keyboard performance.

Adjusting the Volume Balance between Backing and Keyboard (BALANCE buttons)

Use **BALANCE [BACKING]** and **[KEYBOARD]** to adjust the volume balance between the backing and your keyboard performance.

If you press **BALANCE [BACKING]** and **[KEYBOARD]** simultaneously, the volume balance will return to its original value.

If you've changed the volume balance, the button whose volume is higher will be lit.

NOTE

This setting cannot be stored.

Adjusting the Tempo ([TAP TEMPO])

NOTE

You can't adjust the tempo of audio data.

1. **Press [TAP TEMPO] three or more times at the desired interval.**

   The tempo setting window will appear, and the tempo will be specified by the interval at which you pressed the button.

TIP

You can also specify the tempo by pressing [TAP TEMPO] to access the tempo setting window, and then using the cursor buttons and VALUE dial to specify the tempo. Press [EXIT] to close the tempo setting window.

Using the metronome

1. **Press [TAP TEMPO].**

   The tempo setting window will appear.

2. **Use the cursor buttons to move the cursor to "Metronome," and use the VALUE dial to turn it on.**

   When you turn the metronome on, it will begin sounding.

3. **To stop the metronome, turn off "Metronome."**

4. **Press [EXIT] to return to the Main screen.**

MEMO

For details on volume and other settings for the metronome, refer to "Using the Metronome" (p. 23).

Style (Playing with an Accompaniment)

Playing Back a Style ([STYLE])

1. Press [STYLE] so the button is lit.

MEMO
At this time, the keyboard Split Point will be set to C4.

TIP
If you press and hold [SPLIT] (for approximately two seconds), the Split Point setting screen will appear. You can turn the VALUE dial to change the Split Point. When you're finished, press [EXIT].

2. Press [START/STOP]; the backing will start playing.

MEMO
If [STYLE] is unlit, pressing [START/STOP] will cause only the drums to start playing.

3. Use your left hand to play a chord (or a single note).

Use your left hand to play the backing chord, and your right hand to play the melody.

TIP
If you're not using the lower area of the keyboard (the Lower Part area) to enter chords, only the drum pattern of the Style will be heard.

4. If you play a different chord (or single note), the backing key will change.

MEMO
The chord name is displayed in the backing chord area of the screen.

5. Use the STYLE CONTROL buttons to select a different pattern for the currently selected Style.

[INTRO]	A backing pattern suitable for an introduction.
[MAIN]	This is the main accompaniment pattern for the song.
[ENDING]	A backing pattern suitable for an ending.

Changing the Variations

You can press the **VARIATION buttons** to change the type of ensemble that will play the backing.
The button you press flashes until the new pattern is used (after which the button lights steadily.)
VARIATION [1] produces the simplest arrangement, and **VARIATION [4]** produces the most florid.
For an intro or ending, **VARIATION [1]** is the shortest and simplest.

Using the Auto Fill-in Function

If you leave **[AUTO FILL-IN]** on (button lit), a fill-in will play when you switch between accompaniment Variations. The fill-in that is played between the current and the next Variation pattern depends on where you come from.

TERM
What's a "**Fill-In**"?–A short improvisational phrase inserted at the bar line is called a "Fill In." The GW-8 automatically plays the appropriate phrase for the selected Style.

Stopping a Style

1. Press [START/STOP] once again to make the backing stop.

TIP
If you press [ENDING] instead of [START/STOP], the ending phrase will play and then the backing will stop.

Adjusting the Part Balance ([PART VIEW])

If [STYLE] is on, or if all of the BACKING TYPE buttons are off, you can access the PERFORM MIXER screen by pressing [PART VIEW].
In the PERFORM MIXER screen you can adjust the volume for each Part of the Style. You can also mute (silence) a specific Part, or play only a specific Part.

1. With [STYLE] turned on, press [PART VIEW].

The PERFORM MIXER screen will appear.

2. Use [◄] [►] to select the part whose settings you want to make, and use [▲] [▼] to select the item that you want to set.

Display	Part
LWR	LOWER
UPR	UPPER
ADR	Accompaniment Drum
ABS	Accompaniment Bass
AC1–AC6	Accompaniment 1–6

Parameter	Value	Explanation
LEVEL	0–127	Adjusts the volume of the Part.
MUTE	OFF, ON	Specifies whether the sound will be muted (ON) or heard (OFF).
SOLO	OFF, ON	Specifies whether this Part alone will be heard by itself (ON) or not (OFF).

3. To exit the PERFORM MIXER screen, press [EXIT] or press [PART VIEW] so its light is turned off.

Sync Start/Stop (SYNC buttons)

If you leave **SYNC [START]** on (button lit), the accompaniment will start the moment you play a note at the left side of the Split Point (i.e., in the Lower Part area).

If you leave **SYNC [STOP]** on (button lit), the accompaniment will stop the moment you take your hand off of the Lower Part area. This is great for songs where you need breaks (i.e. one or several beats of silence).

To defeat this setting, press the button so it goes out.

Saving the Current Settings in a Performance

See "Saving a Performance ([WRITE])" (p. 41).

Selecting a Music Style

The Style memory locations are organized as follows.

Type	Explanation
PRST (Preset)	These are the Styles built into the GW-8. They cannot be overwritten.
USER	When you create Style data on your computer, save it to USB memory, and load it into the GW-8, it will be written into this USER area (p. 49).

Selecting a Style

Using the VALUE dial

1. Press [STYLE] so the button is lit.

2. Use the STYLE SELECT buttons to select a Style by genre.

Immediately after you press one of the STYLE SELECT buttons, the screen will show the name of the first Style in the selected genre.

To select a User Style, press [USER].

3. Turn the VALUE dial to step through the Styles one by one.

MEMO

When the cursor in the screen is at the Style number, you can also select a Style by turning [NUMERIC] on, using the TONE SELECT buttons to enter a Style number, and then pressing [ENTER].

Choosing from the Style List

1. In the Main screen, use the cursor buttons to move the cursor to the Style number.

2. Press [ENTER].

3. Use [◄] [►] to select a Style genre.

To select a User style, select "USER" or press [USER].

4. Use [▲] [▼] or the VALUE dial to select a Style.

5. Press [ENTER] to set the Style.

If you press [EXIT] without pressing [ENTER], the list will close without the currently selected Style being changed.

Adding User Styles (Importing from USB memory)

Style data saved on USB memory can be imported into the GW-8. Before you continue, the Style data you created on your computer using the included "StyleConverter" software must be saved to USB memory.

For details, refer to "Loading User Data Saved on USB Memory (Import)" (p. 49).

Deleting a User Style

Here's how you can delete the specified Style or all Styles from User Style memory.

1. Press [MENU].

2. Use [▲] [▼] to select "Utility" then press [ENTER].

3. Use the cursor buttons to select "Delete" then press [ENTER].

4. Use the cursor buttons to select "Style" or "All Styles," then press [ENTER].

5. If you selected "Style" in step 4, use the VALUE dial to select the Style that you want to delete, then press [ENTER].

A confirmation window will appear.

6. Press [ENTER] to delete the Style(s).

If you press [EXIT], you're returned to the previous screen without deleting the Style(s).

Back up User Style (Exporting to USB memory)

For details, refer to "Saving User Data to USB Memory (Backup)" (p. 49).

Using the Recommended Sound Settings for a Style ([ONE TOUCH])

When **[STYLE]** is on, turning **[ONE TOUCH]** on (button lit) will assign the most suitable Tones for the currently selected Style as the Upper Tone and Lower Tone. This is called the "One Touch" function.

If **[ONE TOUCH]** is on when you switch Styles, the keyboard Tones will also switch to the Tones that are most suitable for the Style you selected.

To turn off the One Touch function, turn **[ONE TOUCH]** off (button unlit).

MEMO

The Keyboard Mode (p. 19) will change depending on the selected Style.

MEMO

Switching the Style when [ONE TOUCH] is on will not change the Split Point (p. 19).

NOTE

You can't change the Tones that are assigned to each Style by the One Touch function.

Other Functions Related to Music Style

cf.

"Using Split Mode ([SPLIT])" (p. 19)
"Selecting a Tone ([TONE])" (p. 20)
"Adding Harmony to the Upper Tone ([MELODY INTELLIGENCE])" (p. 23)
"Using Preset Performances" (p. 38)
"Chord Mode" (p. 39)
"Backing Hold" (p. 39)
"Bass Inversion" (p. 39)
"Pedal Assign" (p. 46)
"Saving User Data to USB Memory (Backup)" (p. 49)
"Loading User Data Saved on USB Memory (Import)" (p. 49)

Song

Recording a New Song ([SONG REC])

You can use the 16-track recorder of the GW-8 to record your own performances.

You can record your keyboard performance while listening to an accompaniment, and then listen to the playback of your recorded performance.

NOTE

Recorded performances are discarded when another Song is selected, or when the power is turned off. If you don't want to lose the Song, you must save it (p. 29).

On the GW-8, there are two ways to record a Song.

- Refer to "Recording in the Main screen" (p. 27).
- Refer to "Recording a specified Part (SONG TRACK)" (p. 28).

TIP

Song settings (e.g., tempo and time signature) are determined by the settings of the Style that's saved in the selected Performance. You'll probably find it convenient to first select the Style and Tones that you want to use (p. 38). If you are performing without using a Style, you can specify the tempo and time signature of the Song in the SONG TRACK screen (p. 28).

Recording in the Main screen

If you want to record the Style playback as well, turn **[STYLE]** on.

If you want to record only your keyboard performance without playing a Style, turn **[SONG]** on.

If **[STYLE]** and **[SONG]** are both turned off, the rhythm pattern of the Style selected by the **STYLE SELECT buttons** will be recorded together with the keyboard performance.

MEMO

If you do the following procedure when any Song has been selected, you can record your performance on top of it.
If you want to record a new Song, use the Song Initializing operation. Refer to "Recording a specified Part (SONG TRACK)" (p. 28).

1. **Select the Performance that you want to use (p. 38).**
2. **Press [SONG REC].**
   [SONG REC] will blink.
3. **Press [▶/❚❚] to start recording.**
   Even without pressing [▶/❚❚], recording starts when you play the keyboard.
4. **Perform.**

5. Press [►/❚❚] to stop recording.

When you stop recording, the SONG TRACK screen will appear.

If you want to continue recording, refer to step 7 and following of "Recording a specified Part (SONG TRACK)" below, or step 3 and following of "Re-recording Your Performance" (p. 28).

Press [EXIT] to return to the Main screen.

NOTE

MFX (p. 42) will apply only to the realtime performance of the Part (Upper Part or Lower Part) you play by hand. Be aware that MFX will not apply to the recorded Song data.

MEMO

A performance you record using a Style is recorded to parts 1–16 as follows.

Track	Part Name	Track	Part Name
1	Accomp 1	**9**	Accomp 6
2	Accomp bass	**10**	Accomp drums
3	Accomp 2	**11**	Lower Part
4	Upper Part	**12**	
5	Accomp 3	**13**	
6		**14**	
7	Accomp 4	**15**	Melody Intelligence
8	Accomp 5	**16**	

MEMO

You can specify whether the metronome will sound during recording. See "Using the Metronome" (p. 23).

Recording a specified Part (SONG TRACK)

In the SONG TRACK screen you can specify the Part that you want to record. A performance using one Tone will be recorded on each Part.

NOTE

If you're recording on a specified Part, recording with a Style may cause your performance to be recorded together with the performance generated by the Style, depending on the Part you've specified. If you're recording on a specified Part, we recommend that you play without using Styles.

NOTE

MFX (p. 42) will apply only to the realtime performance of the Part (Upper Part or Lower Part) you play by hand. Be aware that MFX will not apply to the recorded Song data.

MEMO

When [SONG] is on, you can press [PART VIEW] repeatedly to switch from the Main screen to SONG TRACK → PERFORM MIXER (p. 25) → Main screen.

1. Press [SONG] so the button is lit.

2. Press [PART VIEW] so the button is lit.

The SONG TRACK screen will appear.

Initializing a Song

3. Use the cursor buttons to select the INIT icon then press [ENTER].

The Song Initialize window will appear.

4. As needed, use the cursor buttons and VALUE dial to specify the tempo and time signature of the Song.

5. Use the cursor buttons to select the INIT icon once again then press [ENTER].

A confirmation window will appear.

6. Press [ENTER].

If you press [EXIT] twice instead of [ENTER], the Song Initialize window will close without initializing a Song. The SONG TRACK screen will appear.

7. Use the cursor buttons to select an item, and turn the VALUE dial to set the value.

Item	Explanation	Value
Part	Part to record	1–16
Tone	The Tone number for each Part	
Mute	Mute On (no sound) or Off (sound) setting for each Part	
Solo	Solo On (hear only this part) or Off setting for each Part	

8. Press [SONG REC].

[SONG REC] will blink.
The Song Rec Standby screen will appear.
If you are recording a new Song, there's no need to make settings in this screen. Proceed to the next step.

9. Press [►/❚❚] to start recording.

10. Perform.

11. Press [►/❚❚] to stop recording.

Re-recording Your Performance

In the SONG TRACK screen you can overdub additional material onto your recorded performance, or re-record the specified measures of a performance.
You can use the following ways of re-recording.

- **Replace**–New material is recorded as previously recorded material is erased.
- **Mix**–New notes are recorded on top of notes previously recorded.
- **Punch In/Out**– Replace or Mix recording is performed only in the region you specify for re-recording.

MEMO

When you record a Song using a Style, the Style data is recorded in the first measure of the Song. When you play back this Song, playback will begin from measure indication "2."

NOTE

When you re-record the Song, the ANALOG MODIFY settings other than the MASTER EQ settings (p. 37; Reverb Send, Chorus Send, Attack, Release, Cutoff and Resonance) cannot be changed.

1. **Press [SONG] so the button is lit.**
2. **Press [PART VIEW] so the button is lit.**

   The SONG TRACK screen will appear.
   As needed, make Song settings as described in step 7 of "Recording a specified Part (SONG TRACK)."
3. **Press [SONG REC].**

   [SONG REC] will blink.
   The Song Rec Standby screen will appear.
4. **Use the cursor buttons to select a parameter, and turn the VALUE dial to set the value.**

Parameter	Value	Explanation
Rec Mode	REPLACE	New material is recorded as previously recorded material is erased.
	MIX	New notes are recorded on top of notes previously recorded.
Count In	OFF	No count-in. Recording starts as soon as you press [►/❚❚].
	1MEAS	Recording starts after a 1-bar count-in.
	2MEAS	Recording starts after a 2-bar count-in.
	WAIT NOTE	Recording starts as soon as you play a note on the keyboard. (There will be no count-in.)
Input Quan-tize	OFF, 1/4, 1/8, 1/8T, 1/16, 1/16T, 1/32, 1/32T, 1/64	Quantize corrects the timing of your notes by shifting them to the nearest grid mark. This specifies the number of steps per measure (i.e., the resolution).
Punch Sw	OFF, ON	If this is turned "ON," recording will occur from the "Punch In" measure to the "Punch Out" measure that you specify below. When the song playback reaches the measure you specified for "Punch In," recording will begin automatically, and recording will stop at the "Punch Out" measure.
Punch In	0001–	Measure at which recording will begin
Punch Out	0002–	Measure at which recording will end

MEMO

If you assign the pedal to "PUNCH IN/OUT" in "Pedal Assign" (p. 46), you'll be able to specify the record-start and record-end locations by pressing the pedal. In this case, turn the above "Punch Sw" to the "OFF" setting.

5. **Press [►/❚❚] to start recording.**
6. **Perform.**
7. **Press [►/❚❚] to stop recording.**

Saving a Song ([WRITE])

Here's how you can save a Song from the temporary Song memory to a user Song memory.

1. **Press [WRITE].**
2. **Use [▲] [▼] to select "Song," and then press [ENTER].**

Input a name for your user Song

3. **Use [◄] [►] to move the cursor, and turn the VALUE dial to change each character.**

   Enter a Song name of up to 16 characters.
   The following characters are available.
   A–Z 0–9 ! # $ % & ' ( ) - @ ^ _ ` { }

Button	Explanation
[0]	Selects the type of character. Each time you press this, you will alternately select the first character of a character set: uppercase (A), or numerals and symbols (0).
[1]	Deletes the character at the cursor location.
[2]	Inserts a space at the cursor location.

4. **Press [ENTER].**

   A confirmation window will appear.
5. **Press [ENTER] to save the Song.**

   If you press [EXIT], you're returned to the previous screen without the Song being saved.

Loading Song Data from USB Memory

Song data saved on USB memory can be loaded into the GW-8. SMF data also can be stored into the user Song.
For details, refer to "Loading User Data Saved on USB Memory (Import)" (p. 49).

Deleting a Song

Here's how you can delete the specified Song or all Songs from User Song memory.

1. **Press [MENU].**
2. **Use [▲] [▼] to select "Utility" then press [ENTER].**
3. **Use the cursor buttons to select "Delete" then press [ENTER].**
4. **Use the cursor buttons to select "Song" or "All Songs," then press [ENTER].**
5. **If you selected "Song" in step 4, use the VALUE dial to select the Song that you want to delete, then press [ENTER].**
   A confirmation window will appear.
6. **Press [ENTER] to delete the Song(s).**
   If you press [EXIT], you're returned to the previous screen without deleting the Song(s).

Selecting and Playing a Song ([SONG])

1. **Press [SONG] so the button is lit.**
2. **Turn the VALUE dial to select a Song.**
   When the cursor is at the Song number, you can also select a Song from the Song list. Press [ENTER] to access the Song list, using [▲] [▼] to select a Song, and then pressing [ENTER].
   You can use [NUMERIC] to select a Song (p. 17).
3. **Press [▶/❚❚] to play the Song.**
   To stop, press [▶/❚❚] once again.

MEMO
When you record a Song using a Style, the Style data is recorded in the first measure of the Song. When you play back this Song, playback will begin from measure indication "2."

NOTE
When you select a user Song, the temporary Song memory will be overwritten by the user Song you selected.

NOTE
You can't play back SMF data that contains more than 16 parts.

Moving the playback location of a song

Use the **SONG/USB MEMORY PLAYER CONTROL buttons** to specify the song playback location.

[⏮]	Returns to the beginning of the song.
[◀◀]	Rewinds the song.
[▶▶]	Fast-forwards the song.
[⏭]	Moves to the end of the song.
[▶/❚❚]	Plays or pauses the song.

Performing along with a song ([MINUS ONE/CENTER CANCEL])

You can press **[MINUS ONE/CENTER CANCEL]** to mute (silence) the specified Part. This is called the "Minus One" function. To specify the Part that will be muted, see below.
Each time you press **[MINUS ONE/CENTER CANCEL]**, the Minus One function will be turned on (button lit) or off (button unlit).

Specifying the Part that will be muted

1. **Press [MENU].**
2. **Use [▲] [▼] to select "Minus One Setting" then press [ENTER].**
3. **Use the cursor buttons to select the Part that you want to mute.**
4. **Turn the VALUE dial to set it to ON or OFF.**
5. **When you're finished making settings, press [EXIT].**

MEMO
This setting is system parameter.

Back Up Song Files

Song data you created on the GW-8 can be saved on USB memory.
For details, refer to "Saving User Data to USB Memory (Backup)" (p. 49).

Other Functions Related to Song

cf.
"Using Preset Performances" (p. 38)
"Using the Metronome" (p. 23)
"Saving User Data to USB Memory (Backup)" (p. 49)
"Loading User Data Saved on USB Memory (Import)" (p. 49)

USB Memory Player (SMF/Audio File Player)

TERM

Playlist: Playlist is a function that lets you create a list of songs in a specified order, and play them back consecutively on the GW-8. You can use the included "Playlist Editor" to create a playlist on your computer.

Songlist: The list of songs specified in the playlist is called a Songlist.

Creating a playlist

Start up Playlist Editor and create a playlist.

* *For details on creating a playlist, refer to "PlaylistEditorManualE.pdf," which is installed together with "Playlist Editor."*

NOTE

- Use the included "Playlist Editor" to create playlists. You cannot create playlists on GW-8 itself.
- You can play back individual songs even without creating a playlist. To do this, place the SMF or audio files in the root directory of your USB memory.
- Only audio files whose sampling frequency is 44.1 kHz can be played.
- The GW-8 can handle up to a maximum of 999 songs and playlists. (The Playlist Editor can handle up to 999 playlists.)

Playing Back SMF/Audio Files

You can play back SMF files or audio files saved in USB memory.

SMF/Audio files that can be played

SMF		
	Format	0 or 1 * *With format 1 SMFs, there are limitations on the tracks that will be played.*
	File Size	240 KB maximum (Note that this will vary slightly based on the SMF content.)
	System Exclusive	Packet sizes of 512 bytes or less
Audio File		
WAV/ AIFF	Sampling Rate	44.1 kHz
	Bit Depth	8/16/24 bits
MP3	Format	MPEG-1 audio layer 3
	Sampling Rate	44.1 kHz
	Bit Rates	32/40/48/56/64/80/96/ 112/128/160/192/224/256/ 320 kbps, VBR (Variable Bit Rate)

USB Memory Player Screens

Main Screen

When you connect USB memory to the GW-8 and press [USB MEMORY PLAYER], the Main screen will appear as follows.

1. PLAYLIST icon: Indicates the PLAYLIST SELECT screen.

2. SONG icon: Indicates the SONG SELECT screen.

3. The number and name of the currently selected Song

4. The group, number, and name of the currently selected Performance

5. The number and name of the Tone selected for the Lower Part

6. The number and name of the Tone selected for the Upper Part

7. The measure number and tempo or time of the Song

PLAYLIST SELECT Screen

In the Main screen, select the PLAYLIST icon and press [ENTER] to access the PLAYLIST SELECT screen.

1. PLAYLIST list

In the list, choose playlist and press [►]; the cursor will move to the icon in the right side of the screen. Select an icon and press [ENTER] to perform the following operations.

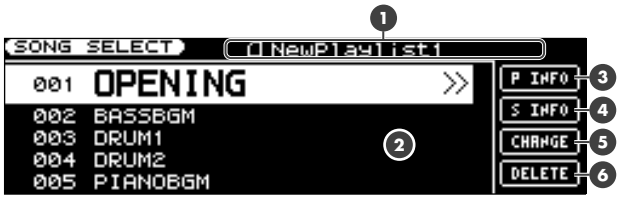
NOTE

Playlists that show a 🗎 at the left of the name don't allow you to edit the playlist settings or the settings of the songs in the playlist.

2. P INFO icon: Displays information for the currently selected playlist.

SONG SELECT Screen

In the Main screen, select the SONG icon and press [ENTER] to access the SONG SELECT screen.



1. The name of the currently selected playlist

2. Song List

Select a song from the list and press [►] to move the cursor to the icons in the right side of the screen. Select an icon and press [ENTER] to perform the following operations.

3. P INFO icon: Displays information for the currently selected playlist.

4. S INFO icon: Displays information for the currently selected song.

5. CHANGE icon: Changes the playback order of the currently selected song. For details, refer to "Changing the song order" (p. 33).

6. DELETE icon: Deletes the currently selected song from the playlist. For details, refer to "Deleting the song" (p. 33).

Song Playback ([USB MEMORY PLAYER])

Connect the USB memory containing the playlist and songs to the GW-8, and turn **[USB MEMORY PLAYER]** on.

Play the songs as described below. Use the **SONG/USB MEMORY PLAYER CONTROL buttons** to specify the song playback location.

[⏮]	Returns to the beginning of the song. Pressing this button at the beginning of the song moves to the previous song.
[◄◄]	Rewinds the song.
[►►]	Fast-forwards the song.
[⏭]	Moves to the next song.
[►/❚❚]	Plays or pauses the song.

Selecting a playlist and playing it

1. In the Main screen, move the cursor to the PLAYLIST icon in the upper line of the screen, and press [ENTER].

The PLAYLIST SELECT screen will appear.

Alternatively, you can access the PLAYLIST SELECT screen from the Main screen by pressing [USB MEMORY PLAYER] with [USB MEMORY PLAYER] turned on (button lit).

2. Use [▲] [▼] to select the playlist that you want to play.

3. When you press [►/❚❚], the songs in the selected playlist will be played in the specified order.

Press [EXIT] to return to the Main screen.

4. To stop the song playback, press [►/❚❚].

If you then press [►/❚❚], playback will start from the point at which you stopped.

Selecting and playing a song from within a songlist

1. In the Main screen, move the cursor to "SONG" in the upper line of the screen, and press [ENTER].

The songlist for the currently selected playlist will appear.

Alternatively, you can view the songlist by selecting a playlist in step 2 of "Selecting a playlist and playing it" (above), and pressing [ENTER].

2. Use [▲] [▼] to select the song that you want to play.

3. Press [►/❚❚] to play the selected song.

Press [EXIT] to return to the Main screen.

4. To stop the song playback, press [►/❚❚].

If you then press [►/❚❚], playback will start from the point at which you stopped.

Performing along with a song ([MINUS ONE/CENTER CANCEL])

By pressing **[MINUS ONE/CENTER CANCEL]** you can perform the following operations depending on the type of song data.

File	Function	Explanation
SMF	**Minus One**	Mutes the specified Part. To specify the Part that will be muted, refer to "Specifying the Part that will be muted" (p. 30).
Audio file	**Center Cancel**	Minimizes the playback volume of the sound that's heard from the center (e.g., vocal or melody instrument).

Each time you press **[MINUS ONE/CENTER CANCEL]**, the function will turn on (button lit) or off (button unlit).

Editing Playlist

NOTE

If you modify the content of the playlist, an "*" will be shown before the playlist name. If you want to keep the playlist you changed, execute the Write operation (see the right column). If you select a different playlist without writing your settings, they will revert to their original state.

Selecting the playback mode

1. **In the PLAYLIST SELECT (p. 31),or SONG SELECT screen (p. 32), choose the P INFO icon and then press [ENTER].**
2. **Use [▼] to select "Chain Play" or "Repeat All" for the Playback Mode.**
3. **Turn the VALUE dial to add or remove a check mark (✔).**
   A function is on when a check mark has been added.

Parameter	Explanation
Chain Play	If this is on, the songs in the playlist will play consecutively. Playback will stop when the last song has ended.
Repeat All	If this is on, when the last song in the playlist has ended, the unit returns to the first song and enters pause mode. If Chain Play is on, consecutive playback will continue repeating.

Changing the song order

1. **In the SONG SELECT screen (p. 32), choose the CHANGE icon and then press [ENTER].**
   The song order change window will appear.
2. **Turn the VALUE dial to specify the desired position of the currently selected song.**
3. **When you've specified the desired position, press [ENTER].**
   If you do not want to change the position, press [EXIT].

Deleting the song

1. **In the SONG SELECT screen (p. 32), choose the DELETE icon and then press [ENTER].**
   A confirmation window will appear.
2. **Press [ENTER].**
   If you do not want to delete, press [EXIT].

Adjusting the volume of each song

1. **In the SONG SELECT screen (p. 32), choose the S INFO icon and then press [ENTER].**
2. **Use [▼] to select "Level Edit," and then press [ENTER].**
   The SONG INFO (LEVEL) screen will appear.

NOTE

This item is not shown for songs in the USB Memory playlist.

3. **Use the cursor buttons to select a parameter.**
4. **Turn the VALUE dial to adjust the value.**

Parameter	Value	Explanation
Level Adjust	-12–0–+12	Assuming that the original volume (the volume of the song in USB memory) is 0, you can adjust the volume within this range: -12–0–+12.
Part 1–16 Level	0–127	If the song's file type is SMF, you can adjust the volume individually for Parts 1–16. Move the cursor to the Part number shown at the bottom of the screen and press [ENTER], and you'll be able to adjust the volume of that Part.

MEMO

When [USB MEMORY PLAYER] is on, you can press [PART VIEW] repeatedly to switch from the Main screen to SONG INFO (LEVEL) → PERFORM MIXER (p. 25) → Main screen.

Saving playlist settings to USB memory ([WRITE])

Here's how Playlist settings you've edited on the GW-8 can be saved to USB memory.

1. **Press [WRITE].**
2. **Use [▲] [▼] to select "Playlist," and then press [ENTER].**
   The confirmation window will appear.
3. **Press [ENTER] to save playlists on the USB memory.**
   If you press [EXIT], you're returned to the previous screen without playlists being saved.

Performance Features

D Beam Controller

The D Beam controller can be used simply by waving your hand over it. It can be used to apply various effects, depending on the function that is assigned to it. On the GW-8, the D Beam controller can be used not only to modify the sounds, but also to control the pitch of a monophonic (solo) synthesizer sound.

1. Press either D BEAM [SOLO SYNTH], [ASSIGNABLE 1], or [ASSIGNABLE 2] to turn on the D Beam controller.

Button	Explanation
[SOLO SYNTH]	Lets you use the D Beam controller as a monophonic synthesizer.
[ASSIGNABLE 1]	Operates the function assigned to the D Beam controller.
[ASSIGNABLE 2]	

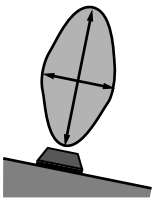
NOTE
You can't use these buttons at the same time.

2. While you play the keyboard to produce sound, place your hand above the D Beam controller and move it slowly up and down.

3. To turn off the D Beam controller, once again press the button you pressed in step 1 so the indicator goes out.

The usable range of the D Beam controller

The diagram shows the usable range of the D Beam controller. Waving your hand outside this range will produce no effect.



NOTE
The usable range of the D Beam controller will become extremely small when used under strong direct sunlight. Please be aware of this when using the D Beam controller outside.

NOTE
The sensitivity of the D Beam controller will change depending on the amount of light in the vicinity of the unit. If it does not function as you expect, adjust the D Beam Sens parameter as appropriate for the brightness of your location. Increase this value will raise the sensitivity (p. 47).

Making detailed settings for the Solo Synth

1. Press and hold [SOLO SYNTH].
The D BEAM SOLO SYNTH screen will appear.

2. Use [▲] [▼] to select the parameter that you want to edit.

3. Turn the VALUE dial to set the value.

4. When you've finished making settings, press [EXIT].
The Main screen will appear.

MEMO
These settings are system parameters (p. 46).

Solo Synth Parameters

Parameter	Value	Explanation
Level & Range		
Level	0–127	Sets the volume.
Chorus Send Level	0–127	Level of the signal sent to chorus
Reverb Send Level	0–127	Level of the signal sent to reverb
Range	2OCT–8OCT	Range in which the pitch of the solo synth will vary
Osc1		
Osc 1 Waveform	SAW, SQR	Waveform SAW: Sawtooth wave SQR: Square wave
Osc 1 Pulse Width	0–127	Pulse width of the waveform By cyclically modifying the pulse width you can create subtle changes in the tone. * *The Pulse Width is activated when "SQR" is selected with OSC1/2 waveform.*
Osc 1 Coarse Tune	-48– +48	Pitch of the Tone's sound (in semitones, +/-4 octaves)
Osc 1 Fine Tune	-50– +50	Pitch of the Tone's sound (in 1-cent steps)

Parameter	Value	Explanation
Osc2 & Sync		
Osc 2 Waveform	(same as Osc 1)	
Osc 2 Pulse Width		
Osc 2 Coarse Tune		
Osc 2 Fine Tune		
Osc 2 Level	0–127	Adjust the level.
Osc Sync Switch	OFF, ON	Turning this switch on produces a complex sound with many harmonics. This is effective when the OSC1 pitch is higher than the OSC2 pitch.
Filter		
Filter Type	OFF, LPF, BPF, HPF, PKG	Type of filter **OFF**: No filter is used. **LPF**: Low Pass Filter. This reduces the volume of all frequencies above the cutoff frequency (Cutoff) in order to round off, or un-brighten the sound. **BPF**: Band Pass Filter. This leaves only the frequencies in the region of the cutoff frequency, and cuts the rest. **HPF**: High Pass Filter. This cuts the frequencies in the region below the cutoff frequency. **PKG**: Peaking Filter. This emphasizes the frequencies in the region of the cutoff frequency.
Cutoff	0–127	Frequency at which the filter begins to have an effect on the waveform's frequency components
Resonance	0–127	Emphasizes the portion of the sound in the region of the cutoff frequency, adding character to the sound. * *Excessively high settings can produce oscillation, causing the sound to distort.*

Parameter	Value	Explanation
LFO		
LFO Rate	0–127	Modulation speed of the LFO
LFO Osc 1 Pitch Depth	-63– +63	Depth to which the LFO will modulate the Osc 1/2 pitch
LFO Osc 2 Pitch Depth		
LFO Osc 1 Pulse Width Depth	-63– +63	Depth to which the LFO will modulate the pulse width of the Osc 1/2 waveform * *The Pulse Width is activated when "SQR" is selected with Osc 1/2 waveform.*
LFO Osc 2 Pulse Width Depth		

Assigning a function to the D Beam controller

1. **Press and hold [ASSIGNABLE 1] or [ASSIGNABLE 2].**
   The D BEAM screen will appear.
2. **Use [▲] [▼] to select a parameter.**
3. **Turn the VALUE dial to select the desired D Beam function.**
4. **When you've finished making settings, press [EXIT].**
   The Main screen will appear.

MEMO

These settings are system parameters (p. 46).

Functions that can be assigned

D Beam function	Explanation
DRUM ROLL	A snare drum roll will continue as long as your hand is positioned over the D Beam. Move your hand closer to increase the volume, and move your hand rapidly away to play a cymbal.
CHIMES	Chimes will sound when you position your hand above the D Beam. The volume is greater when you move your hand more rapidly.
BUBBLE	The sound of bubbles will continue as long as your hand is positioned above the D Beam. The volume will increase as you move your hand closer.

D Beam function	Explanation
STREAM	The sound of running water will continue as long as your hand is positioned above the D Beam. The volume will increase as you move your hand closer.
EXPLO-SION	An explosion will sound when you position your hand over the D Beam. The volume is greater when you move your hand more rapidly.
GUN SHOT	A pistol shot will sound when you position your hand over the D Beam. The volume is greater when you move your hand more rapidly.
ENGINE	An engine will continue sounding as long as your hand is positioned above the D Beam. The volume will increase as you move your hand closer.
APPLAUSE	Applause will continue sounding as long as your hand is positioned above the D Beam. The volume will increase as you move your hand closer.
LAUGH-ING	Laughter will sound when you position your hand over the D Beam. The volume is greater when you move your hand more rapidly.
SCREAM-ING	A scream will sound when you position your hand over the D Beam. The volume is greater when you move your hand more rapidly.
BIRD	A bird call will sound when you position your hand over the D Beam. The volume is greater when you move your hand more rapidly.
DOG	A dog's bark will sound when you position your hand over the D Beam. The volume is greater when you move your hand more rapidly.
SEA-SHORE	Surf will sound when you position your hand over the D Beam. The volume will increase as you move your hand closer.
RAIN	The sound of rain will continue as long as your hand is positioned above the D Beam. The volume will increase as you move your hand closer.
THUNDER	The sound of thunder will continue as long as your hand is positioned above the D Beam. The volume will increase as you move your hand closer.
MODULA-TION	The D Beam controller will apply the same effect as the Modulation lever (p. 37).

D Beam function	Explanation
EXPRES-SION	The volume will increase when you bring your hand closer to the D Beam. The volume will return to the original level when you take your hand away.
BEND UP	The pitch will rise when you bring your hand closer to the D Beam. The pitch will return to the original level when you take your hand away.
BEND DOWN	The pitch will fall when you bring your hand closer to the D Beam. The pitch will return to the original level when you take your hand away.
EXP+UP	When you bring your hand closer to the D Beam, the volume of the keyboard performance will increase and the pitch will rise. The pitch and volume will return to the original level when you take your hand away.
EXP+ DOWN	When you bring your hand closer to the D Beam, the volume of the keyboard performance will increase and the pitch will fall. The pitch and volume will return to the original level when you take your hand away.
TEMPO UP	The tempo will become faster when you bring your hand closer to the D Beam. The tempo will return to the original value when you take your hand away.
TEMPO DOWN	The tempo will become slower when you bring your hand closer to the D Beam. The tempo will return to the original value when you take your hand away.
START/ STOP	Playback will start when you position your hand over the D Beam. Playback will stop when you position your hand over the D Beam once again.
FILL UP	If you position your hand over the D Beam while the backing is playing, a fill-in will sound (p. 25).
FILL DOWN	
FADE OUT	If you position your hand over the D Beam, the volume will begin decreasing and will then reach zero. The backing performance will stop, and then the original volume will return after two or three seconds.

NOTE

If you turn off the power while the D BEAM screen is displayed, the D Beam setting you chose will not be remembered by the GW-8. You must press [EXIT] before you turn off the power.

NOTE
A performance using a function that produces a sound such as DRUM ROLL can't be recorded in a Song.

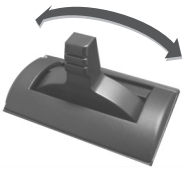
Pitch Bend and Modulation Lever

The Pitch Bend/Modulation lever located at the left of the keyboard can be used to apply two types of effect to the sound you're playing in Keyboard mode.

Pitch Bend is an effect that lowers the pitch of the sound you're playing when you move the lever toward the left, or raises it when you move the lever toward the right.

Modulation is an effect that applies vibrato to the sound you're playing when you push the lever away from yourself.

MEMO
If the MFX type is ROTARY, this will switch the rotational speed instead of Modulation.



Pitch Bend

Modulation

If you press the lever away from yourself while moving it to left or right, both effects will be applied at the same time.

MEMO
The extent of the pitch change can be assigned for each Tone. For details, refer to "Pitch Bend Range" (p. 41).

cf.
"Bend Mode" (p. 46)

Modifying the Sound (ANALOG MODIFY)

You can use the two **ANALOG MODIFY knobs** to modify the sound of the GW-8.

Use **ANALOG MODIFY [SELECT]** to choose the effect that the knobs will have.

MEMO
MASTER EQ settings are stored in System settings (p. 46), and the other settings are stored in the Tone settings of the Performance (p. 41).

Adjusting the MASTER EQ

If you press **ANALOG MODIFY [SELECT]** to select MASTER EQ, the two knobs will operate as [LOW] and [HIGH] knobs.

Master EQ is applied to the overall output of the GW-8 that is sent from OUTPUT and PHONES.

Knob	Explanation
LOW GAIN	Adjusts the volume of the low-frequency range.
HIGH GAIN	Adjusts the volume of the high-frequency range.

MEMO
If you want to keep these settings, press [WRITE] to save them in "SYSTEM."

Adjusting the currently selected Tone

Use **[SELECT]** to choose "EFFECT," "FILTER," or "ENVELOPE," and use the knobs to adjust the Tone settings.
The knob settings will apply only to the currently selected Tone.

If you've used [SELECT] to choose "EFFECT"

Knob	Explanation
REVERB	Reverb adds the reverberation characteristics of halls or auditoriums. This adjusts the level of the signal sent to Reverb.
CHORUS	Chorus adds depth and spaciousness to the sound. This adjusts the level of the signal sent to Chorus.

If you've used [SELECT] to choose "FILTER"

Knob	Explanation
CUTOFF	This specifies the cutoff frequency at which the filter will begin affecting the spectral components of the sound. Turn the knob toward the right to brighten the sound, or toward the left to darken the sound.
RESO-NANCE	This boosts the sound in the region of the cutoff frequency, adding a distinctive character to the sound. Turn the knob toward the right to strengthen this character, or toward the left to decrease it.

If you've used [SELECT] to choose "ENVELOPE"

Knob	Explanation
ATTACK	Adjusts the attack time (the time from when you press a key until the sound reaches its full volume). Turn the knob toward the right to lengthen the attack time, or toward the left to shorten it.
RELEASE	Adjusts the release time (the time from when you release a key until the sound disappears). Turn the knob toward the right to lengthen the release time, or toward the left to shorten it.

Assignable Pedal

You can connect a separately available foot switch (Boss FS-5U) or a separately available expression pedal (Roland EV-5) to the CONTROL PEDAL jack on the rear panel.
You can assign a variety of functions to this pedal. For details, refer to "System Parameters" (p. 46).

Using Preset Performances

By selecting a preset Performance, you can quickly recall settings that are appropriate for the song you're playing.
When you select a preset performance, settings for the following items will be recalled.

- Keyboard mode
- Upper Tone/Lower Tone settings
- Style settings
- Song settings
- Effects settings
- Transpose
- Octave shift
- D Beam settings
- Keyboard touch
- Chord mode
- Melody Intelligence

Selecting a Performance ([PERFORM])

The Performance memory locations are organized as follows.

Type	Explanation
PRST (Preset)	These are the Performances built into the GW-8. They cannot be overwritten.
USER	You can use these memory locations to store Performances you've edited.

Using the VALUE dial

1. **Press [PERFORM] so the button is lit.**

2. **Use the cursor buttons to move the cursor to the right of "PERFORM," located in the upper left of the screen, then use the VALUE dial to choose "PRST" or "USER."**
   You'll be able to select preset Performances if you choose "PRST," or user Performances if you choose "USER."

3. **Use the cursor buttons to move the cursor to the Performance number, and use the VALUE dial to select a Performance.**

MEMO
When the cursor in the screen is at the Performance number, you can also select a Performance by turning [NUMERIC] on, using the TONE SELECT buttons to enter a Performance number, and then pressing [ENTER].

Choosing from the Performance list

1. **In the Main screen, use the cursor buttons to move the cursor to the Performance number.**
2. **Press [ENTER].**
3. **Use [◄] [►] to select "Preset" or "User."**
   You'll be able to select preset Performances if you choose "Preset," or user Performances if you choose "User."
4. **Use [▲] [▼] or the VALUE dial to select a Performance.**
5. **Press [ENTER] to set the Performance.**
   If you press [EXIT] without pressing [ENTER], the list will close without the currently selected Performance being changed.

Editing a Performance

You can edit the settings of a Performance, and store them as a user Performance.

1. **Press [MENU].**
2. **Use [▲] [▼] to select "Perform Edit" then press [ENTER].**
3. **Use [▲] [▼] to select a parameter, and turn the VALUE dial to select the value.**
4. **When you've finished making settings, press [EXIT].**
   The Main screen will appear.

cf.
"Saving a Performance ([WRITE])" (p. 41)

Performance Parameters

Parameter	Value	Explanation
Split Point	C#2–C7	Specifies the Split Point (the key at which the keyboard will be divided) used in Split mode. This will be the highest note of the Lower Part.
Octave Upper	-4–+4	Raises or lowers the pitch in steps of one octave for the Upper Tone. * *In the case of a rhythm set, this does not transpose the pitch; rather, it shifts the set of drum/percussion sounds that are assigned to the keyboard.*
Octave Lower	-4–+4	Raises or lowers the pitch in steps of one octave for the Lower Tone.
Chord Mode	STANDARD	This lets you use simple fingering to specify a chord without having to play all the notes in the chord.
	PIANO	The chord will consist of only the note(s) you play on the keyboard in the Lower Part.
	INTEL	You can play chords as described in "Chord Intelligence" (p. 102).
	EASY	You can specify chords in the following four ways. Major chords: Play the root note of the chord Minor chords: Play the root note and the black key located at its left Seventh chords: Play the root note and the white key located at its left Minor seventh chords: Play the root note + black key at left + white key at left
Backing Hold	Selects how the backing part will sound.	
	OFF	When you take your hand off the left side of the keyboard, instrumental sounds other than the drums of the backing part will stop; only the rhythm part will continue sounding.
	ON	The chord you played in the left hand will be remembered. The backing will continue playing with that chord until you play another chord.
Bass Inversion	Specifies how Chord Bass will be sounded.	
	OFF	The root note of the chord you play will sound.
	ON	The lowest note of the chord you play will sound.

Editing a Tone

You can turn the ANALOG MODIFY knobs to edit the currently selected Tone (including rhythm set Tones).
For details on using ANALOG MODIFY, refer to "Modifying the Sound (ANALOG MODIFY)" (p. 37).
The Tone settings you edit are stored in the Performance (p. 41).
The current Tone is the Tone at whose Tone number the cursor is located in the screen when you press [TONE].

Editing a Tone in detail

You can edit the currently selected Tone (including rhythm set Tones) in more detail. The Tone settings you edit are stored in the Performance (p. 38).

1. **Press [MENU].**
2. **Use [▲] [▼] to select "Perform Tone Edit" then press [ENTER].**
3. **Use [◄] [►] to select the Upper or Lower Tone that you want to edit.**
4. **Use [▲] [▼] to select a parameter, and turn the VALUE dial to adjust the value.**
5. **When you've finished making settings, press [EXIT].**
   The Main screen will appear.

Tone Parameters

Parameter	Value	Explanation
Level	0–127	Adjusts the volume of the Tone.
Pan	L64–0–R63	Adjusts the panning (left/right stereo position) of the Tone. Values beginning with "L" place the sound at the left, 0 at the center, and "R" at the right.
Chorus Send Level	0–127	Level of the signal sent to Chorus.
Reverb Send Level	0–127	Level of the signal sent to Reverb.
Cutoff	-64–+63	The same as CUTOFF described in page 38.
Resonance	-64–+63	The same as RESONANCE described i n page 38.
Attack Time	-64–+63	The same as ATTACK described in page 38.
Decay Time	-64–+63	Adjusts the decay time (the time from when the attack has finished until the volume reaches the level at which it will remain as long as you hold down the key). Higher settings produce a longer decay time.
Release Time	-64–+63	The same as RELEASE described in page 38.
Vibrato Rate	-64–+63	Adjusts the modulation speed of vibrato. Higher settings produce faster vibrato.
Vibrato Depth	-64–+63	Adjusts the modulation depth vibrato. Higher settings produce more intense vibrato.
Vibrato Delay	-64–+63	Adjusts the time until vibrato begins. Higher settings produce a longer delay until vibrato will begin.
Mono/Poly	MONO	Only the last-played note will sound. This setting is effective when playing a solo instrument patch such as sax or flute.
	POLY	Two or more notes can be played simultaneously.
	TONE	Uses the Tone's Mono/Poly setting.
Legato Switch	OFF, ON, TONE	This setting specifies whether the Legato Switch will be used (ON) or not (OFF). Legato Switch is valid when the Mono/Poly parameter is set to "MONO." With the Legato Switch "ON," pressing a key while continuing to press a previous key causes the note to change pitch to the pitch of the most recently pressed key, sounding all the while. This creates a smooth transition between notes, which is effective when you wish to simulate the hammering on and pulling-off techniques used by a guitarist. When "TONE" is selected, the Tone's own settings take effect.

Parameter	Value	Explanation
Portamento Switch	OFF, ON, TONE	Specifies whether portamento will be applied (ON) or not (OFF). When "TONE" is selected, the Tone's own settings take effect.
Portamento Time	0–127, TONE	Adjusts the speed at which the pitch will change when portamento is used. Higher settings will lengthen the time over which the pitch changes to the next note. When "TONE" is selected, the Tone's own settings take effect.
Pitch Bend Range	0–24, TONE	Specifies the range of pitch change that can be controlled using the Pitch Bend controller. When "TONE" is selected, the Tone's own settings take effect.
Hold Pedal Switch	ON, OFF	Specifies whether the hold pedal will apply to the Tone (ON) or will not apply (OFF).
Control Pedal Switch	ON, OFF	Specifies whether the control pedal will apply to the Tone (ON) or will have no effect (OFF). This is enabled when "Pedal Assign" in "System settings" is set to EXPRESSION, SOSTENUTO, or SOFT (p. 46).

TERM

Portamento is an effect that smoothly changes the pitch from one note to the next.

Vibrato is an effect that uses an LFO (Low Frequency Oscillator) to cyclically vary the pitch.

Saving a Performance ([WRITE])

Here's how the settings of the current Performance (including the Tone settings you've edited) can be saved in the GW-8 as a new Performance.

1. **Press [WRITE].**
2. **Use [▲] [▼] to select "Performance," and then press [ENTER].**

Input a name for your user Performance

3. **Use [◄] [►] to move the cursor, and turn the VALUE dial to change each character, and then press [ENTER].**

   Enter a Performance name of up to 16 characters.
   The following characters are available.
   space A–Z a–z 0–9 ! " # $ % & ' ( ) * + , - . / : ; < = > ? @ [\ ] ^ _ ` { | }

Button	Explanation
[0]	Selects the type of character. Each time you press this, you will alternately select the first character of a character set: uppercase (A), lowercase (a), or numerals and symbols (0).
[1]	Deletes the character at the cursor location.
[2]	Inserts a space at the cursor location.

4. **Turn the VALUE dial to select the desired destination, and then press [ENTER].**

   A confirmation window will appear.

5. **Press [ENTER] to save the Performance.**

   If you press [EXIT], you're returned to the previous screen without the Performance being saved.

Other Functions Related to Performance

cf.

"Preserving Certain Settings Even When You Switch Performances ([LOCK])" (p. 16)
"Registering Frequently Used Tones or Performances in a Button (FAVORITE Buttons)" (p. 20)
"Style (Playing with an Accompaniment)" (p. 25)
"Bend Mode" (p. 46)
"Saving User Data to USB Memory (Backup)" (p. 49)
"Loading User Data Saved on USB Memory (Import)" (p. 49)

Using Effects ([EFFECTS])

The GW-8 contains built-in reverb, chorus, and multi-effect (MFX) processors. You can choose an effect type for each processor.

NOTE

MFX will apply only to the realtime performance of the part you play by hand (the Upper Part or Lower Part). Be aware that MFX will not apply to recorded song data.

Editing the Effects

1. **Press [EFFECTS].**
   The Effect setting screen will appear.
2. **Use [◄] [►] to select a page, and use [▲] [▼] to select the parameter that you want to edit.**
3. **Turn the VALUE dial to edit the value.**
4. **When you're finished editing the effect settings, press [EFFECTS] or [EXIT].**
   The Main screen will appear.

Effect Parameters

Page	Parameter	Explanation	Value
EFFECT SEND	**Upper MFX Chorus Send**	Specifies the amount of chorus that will be applied to the sound of the Upper Part that has passed through MFX. Set this to "0" if you don't want to apply chorus.	0–127
	Upper MFX Reverb Send	Specifies the amount of reverb that will be applied to the sound of the Upper Part that has passed through MFX. Set this to "0" if you don't want to apply reverb.	0–127
	Lower MFX Chorus Send	Specifies the amount of chorus that will be applied to the sound of the Lower Part that has passed through MFX. Set this to "0" if you don't want to apply chorus.	0–127
	Lower MFX Reverb Send	Specifies the amount of reverb that will be applied to the sound of the Lower Part that has passed through MFX. Set this to "0" if you don't want to apply reverb.	0–127
EFFECT SEND	**Chorus Output Select**	Specifies how the sound routed through chorus will be output. **MAIN**: Output to the OUTPUT jacks in stereo. **REV**: Output to reverb in mono. **M+R**: Output to the OUTPUT jacks in stereo, and to reverb in mono.	MAIN, REV, M+R
LOWER MFX	See "Multi-Effects Parameters" (p. 56)		
UPPER MFX			
CHORUS	See "Chorus Parameters" (p. 82)		
REVERB	See "Reverb Parameters" (p. 83)		
EFFECT SOURCE	**Upper MFX Source**	Specifies the MFX settings that will be used for the Upper Part. If you choose "PERFORM," the MFX settings of the Performance will be used. If you choose "UPPER TONE," the Upper MFX settings of the Tone will be used.	PERFORM, UPPER TONE
	Lower MFX Source	Specifies the MFX settings that will be used for the Lower Part. If you choose "PERFORM," the MFX settings of the Performance will be used. If you choose "LOWER TONE," the Lower MFX settings of the Tone will be used.	PERFORM, LOWER TONE

Using MIDI

The GW-8 can transmit and receive performance data when connected to an external MIDI device, which enables the two devices to control each other's performance. For example, one device can play or switch sounds on the other device.

TERM

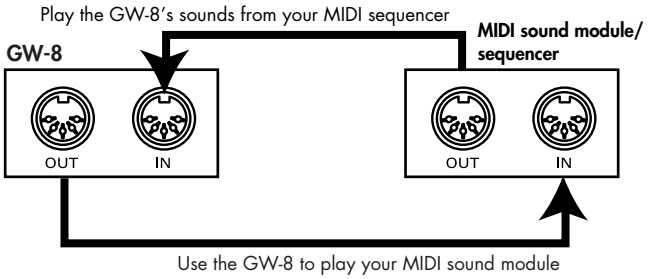
MIDI stands for "Musical Instrument Digital Interface." It is a universal standard for exchanging musical performance data among electronic musical instruments and computers.

The GW-8's MIDI connectors allow it to transmit performance data to, and receive such data from other devices. You can use the GW-8 in a wide range of ways by connecting external devices to these connectors.

Connection example

NOTE

Before making connections with other devices, you must turn down the volume of all devices and turn off the power to avoid malfunctions or speaker damage.



MIDI Channels

MIDI provides sixteen channels, numbered 1–16. Even if two MIDI devices are connected, you won't be able to select or play sounds on the other device unless both devices are set to the same MIDI channel. The GW-8 is capable of receiving on all channels, 1–16.

If the GW-8's BACKING TYPE [SONG] is on, MIDI channels 1–16 will be received by "Track" 1–16.

If the GW-8's BACKING TYPE [STYLE] is on, MIDI channels 1–16 will be received by the "Style" Parts.

MIDI channel	Track	Style
1	1	Accomp 1
2	2	Accomp bass
3	3	Accomp 2
4	4	Upper Part
5	5	Accomp 3
6	6	
7	7	Accomp 4
8	8	Accomp 5
9	9	Accomp 6
10	10	Accomp drums
11	11	Lower Part
12	12	
13	13	
14	14	
15	15	Melody Intelligence
16	16	

MIDI Parameters

For details on how to make these settings, refer to "How to Make System Settings ([MENU])" (p. 46).

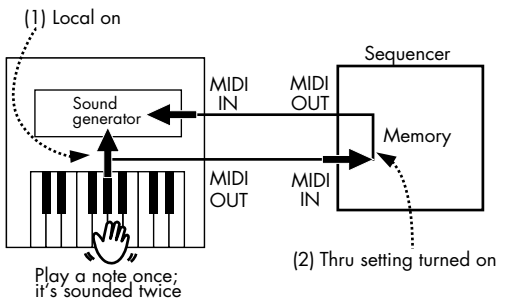
MEMO

MIDI parameters other than "Local Switch" will be saved as soon as you exit system edit mode.

Local Switch

If the notes you play on the keyboard are sent to the sound generator via both of the two routes (1) and (2) as shown in the diagram, the notes will be duplicated or interrupted. To prevent this, you can disconnect route (1) by using the "Local Off" setting.

You should turn this setting Off if you've connected a MIDI sequencer to the GW-8.



NOTE

Immediately after the power is turned on, this setting will be On.

Parameter	Explanation	Value
MIDI Tx Switch	Specifies whether MIDI messages will not be transmitted (OFF) or will be transmitted (ON).	OFF, ON
Upper Tx Channel	Specifies the transmit channel for the Upper Part.	1–16
Lower Tx Channel	Specifies the transmit channel for the Lower Part.	1–16
MIDI Rx Switch	Specifies whether MIDI messages will not be received (OFF) or will be received (ON).	OFF, ON
Upper Rx Channel	Specifies the receive channel for the Upper Part.	1–16
Lower Rx Channel	Specifies the receive channel for the Lower Part.	1–16
Tx Pitch Bend	This is an on/off switch for Pitch Bend message transmission. These messages temporarily raise or lower the pitch of the keyboard mode Tone.	OFF, ON
Tx Modulation	This is an on/off switch for Modulation message transmission. These messages apply vibrato to the keyboard mode Tone (control change CC#01).	OFF, ON
Tx Program Change	This is an on/off switch for Program Change message transmission. These messages are used to select Tones.	OFF, ON
Tx Clock	This specifies whether MIDI Clock messages will be transmitted. Use this when you want a connected external MIDI device to synchronize to the GW-8.	OFF, ON
Tx Start-Stop	This specifies whether Start/Stop/Continue messages will be transmitted. Song mode: Start/Stop/Continue Style mode: Start/Stop	OFF, ON
Tx Song Position	This specifies whether Song Position Pointer messages will be transmitted to indicate the currently playing position in Song mode. If you don't want this message to be transmitted, choose the Off setting. This is valid only if [SONG] is lit.	OFF, ON
Rx Sync	This specifies how the GW-8 will synchronize to an external MIDI device. Synchronization is available if the MIDI OUT connector of your external MIDI device is connected to the GW-8's MIDI IN connector. (If you've made the opposite connection, refer to the owner's manual for your external device.)	OFF, ON
Rx Pitch Bend	This is an on/off switch for Pitch Bend message reception. These messages temporarily raise or lower the pitch of the keyboard mode Tone.	OFF, ON
Rx Modulation	This is an on/off switch for Modulation message reception. These messages apply vibrato to the keyboard mode Tone (control change CC#01).	OFF, ON
Rx Program Change	This is an on/off switch for Program Change message reception. These messages are used to select Tones.	OFF, ON

Using the GW-8 as a MIDI Sound Module

If you want to use the GW-8 with an external MIDI sequencer, for example to create Styles, proceed as follows.

1. **Press [SONG] to put the GW-8 in Song mode.**

2. **Press [PERFORM] so it's lit, then use the VALUE dial to select the preset Performance "128: Init Performance."**

NOTE

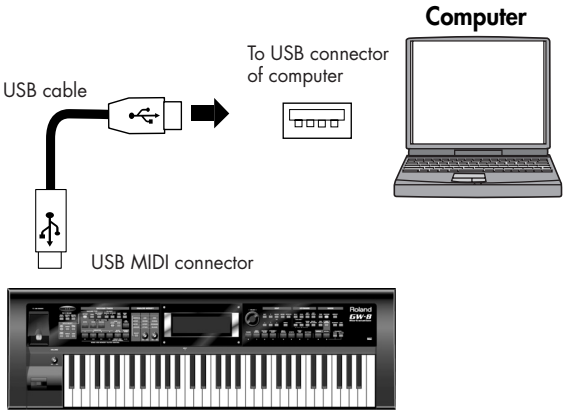
MFX (p. 42) will apply only to the part that you play manually on the GW-8 (the Upper Part or Lower Part).

Connecting to a Computer via the USB MIDI Connector

If you use a USB cable (commercially available) to connect the USB MIDI connector located on the GW-8's rear panel to the USB connector of your computer, you'll be able to do the following things.

- Use the GW-8 to play SMF played back by MIDI compatible software.
- By transferring MIDI data between the GW-8 and your sequencer software, you'll be able to enjoy a wide range of possibilities for music production and editing.

Connect the GW-8 to your computer as shown below.



Refer to the Roland website for system requirements.

Roland website: http://www.roland.com/

NOTE

If you are using Windows XP/Windows Vista, you must log onto Windows as one of the following users in order to complete the USB connection correctly.

- A user name belonging to the Administrators group, such as Administrator
- A user name whose account type is a computer administrator

NOTE

Do not connect two or more GW-8 units to one computer via USB. The system will not operate correctly with such connections.

NOTE

The file name for a Style or Song that can be used by the GW-8 must be no longer than sixteen characters (not including the filename extension). You can use the following characters.
A–Z 0–9 ! # $ % & ' ( ) - @ ^ _ ` { }

You must assign a filename extension of ".stl" to Style files, and a filename extension of ".mid" to Song files.

Depending on the type of characters you use, it may not be possible to display the file name in some cases.

If connection to your computer is unsuccessful...

Normally, you don't need to install a driver in order to connect the GW-8 to your computer. However, if some problem occurs, or if the performance is poor, using the Roland original driver may solve the problem.

For details on downloading and installing the Roland original driver, refer to the Roland website.

Roland website:http://www.roland.com/

Caution

- To avoid the risk of malfunction and/or speaker damage, always make sure to turn the volume all the way down and turn off the power on all equipment before you make any connections.
- Only MIDI data can be transmitted and received via USB.
- A USB cable is not included. If you need to obtain one, ask the dealer where you purchased the GW-8.
- Switch on power to the GW-8 before you start up the MIDI application on your computer. Don't turn the GW-8's power on/off while your MIDI application is running.

Making the Settings for the USB Driver

Specify the USB driver you want to use, and then install the driver.

1. **Press [MENU].**
2. **Use [▲] [▼] to select "System" then press [ENTER].**
3. **Use [◄] [►] to select "SYSTEM GENERAL" page.**
4. **Use [▲] [▼] to select "USB Driver."**
5. **Turn the VALUE dial to select the driver.**

Value	Explanation
VENDER	Select this if you use the supplied driver.
GENERIC	Select this if you use a generic USB driver included with the OS.

6. **Press [EXIT].**
7. **Turn the power off and then on again.**

System Settings

Settings that affect the entire operating environment of the GW-8, such as tuning and MIDI message reception, are referred to as "system settings."

How to Make System Settings ([MENU])

1. **Press [MENU].**
2. **Use [▲] [▼] to select "System" then press [ENTER].**
3. **Use [◄] [►] to select a page, and use [▲] [▼] to select the parameter that you want to edit.**
   For details, refer to "System Parameters" (below).
4. **Turn the VALUE dial to edit the value.**
5. **When you're finished making system settings, press [EXIT].**

System Parameters

SYSTEM GENERAL

Parameter	Value	Explanation
Master Tune	415.3–466.2Hz	Adjusts the tuning of the entire GW-8. The displayed value is the frequency of the A4 key (middle A).
Local Switch*	OFF, ON	Refer to "Local Switch" (p. 43).
System Transpose	-6–+5	Transposes the pitch of the GW-8 in semitone steps.
Bend Mode	NORMAL	The pitch bend lever will operate in the conventional way.
	CATCH+ LAST	If you play a note when the pitch bend lever is already moved to one side, the pitch will sound as though the lever were in the center position. When the lever passes through the center position, it will once again begin affecting the pitch. This will apply only to the most recently played note. You can use this to simulate the double-bending technique of an electric guitarist.
Screen Saver Time	OFF, 5, 10–60 (min)	Set the time (minutes) until the screen saver begins working. If this is "OFF," the screen saver will not appear.
USB Driver	VENDER, GENERIC	Refer to "Making the Settings for the USB Driver" (p. 45).

SYSTEM PEDAL

Parameter	Value	Explanation
Pedal Assign	Selects the function that will be controlled when you press a separately available pedal connected to the CONTROL PEDAL jack.	
	EXPRESSION	The pedal will function as an Expression pedal.
	CHORD OFF	Chord detection in the Lower Part area of the keyboard will be off while you hold down the pedal, allowing you to perform using the entire keyboard. The setting will return to its previous state when you release the pedal.
	CHORD TOGGLE	Chord detection in the Lower Part area will turn off when you press the pedal, allowing you to perform using the entire keyboard. The setting will return to its previous state when you press the pedal once again, so that chord detection will be on for the Lower Part area.
	SOSTENUTO	The pedal will function as a Sostenuto pedal. When you press the pedal, notes that are already being held down will be sustained. (This function can be used only for the keyboard part.)
	SOFT	The pedal will function as a Soft pedal. Notes you play while holding down the pedal will have a softer tone. (This function can be used only for the keyboard part.)
	ROTARY SLOW/ FAST	The pedal will switch the speed of the rotary effect. This is valid only if the ROTARY type is selected for MFX (p. 42).
	START/ STOP	The pedal will start/stop the backing or song playback.
	BASS INVERSION	The pedal will switch the Bass Inversion function on/off (p. 39).
	PUNCH IN/OUT	The pedal will control punch-in and punch-out during song recording (p. 29).

Pedal Assign	FILL UP	The pedal will trigger a fill-in, and then the next variation will play (e.g., from MAIN "1" to "2"). Once you reach variation "4," subsequent presses of the pedal will not change the variation any farther.
	FILL DOWN	The pedal will trigger a fill-in, and then the previous variation will play (e.g., from MAIN "4" to "3"). Once you reach variation "1," subsequent presses of the pedal will not change the variation any farther.
	PERFORM UP	The pedal will switch to the next Performance (i.e., from PERFORM 001 to 002).
	PERFORM DOWN	The pedal will switch to the previous Performance (i.e., from PERFORM 002 to 001).
	FAV PERFORM UP	The pedal will switch to the FAVORITE Performance of the next number or bank (e.g., from FAVORITE PERFORM BANK 1-1 to 1-2).
	FAV PERFORM DOWN	The pedal will switch to the FAVORITE Performance of the previous number or bank (e.g., from FAVORITE PERFORM BANK 1-2 to 1-1).
	FAV TONE UP	The pedal will switch to the FAVORITE Tone of the next number or bank (e.g., from FAVORITE TONE BANK 1-1 to 1-2).
	FAV TONE DOWN	The pedal will switch to the FAVORITE Tone of the previous number or bank (e.g., from FAVORITE TONE BANK 1-2 to 1-1).
Pedal Polarity	STANDARD, REVERSE	Switches the polarity of the pedal connected to the CONTROL PEDAL jack. Some pedals will operate in the opposite of the expected way when you press them. If you're using this type of pedal, set this parameter to "REVERSE." If you're using a Roland pedal (without a polarity switch), use "STANDARD."
Hold Polarity	STANDARD, REVERSE	Switches the polarity of the pedal connected to the HOLD PEDAL jack. (See "Pedal Polarity," above)

SYSTEM D BEAM

Parameter	Value	Explanation
D Beam Sens	0–127	This sets the D Beam controller's sensitivity. The higher the value set, the more readily the D Beam controller goes to into erect.
D Beam Assignable 1 Type	Refer to "Functions that can be assigned" (p. 35).	
D Beam Assignable 2 Type		

SYSTEM D BEAM SOLO SYNTH

Refer to "Solo Synth Parameters" (p. 34).

SYSTEM MIDI

Parameter	Value	Explanation
MIDI Tx Switch	OFF, ON	Refer to "MIDI Parameters" (p. 44).
Upper Tx Channel	1–16	
Lower Tx Channel	1–16	
MIDI Rx Switch	OFF, ON	
Upper Rx Channel	1–16	
Lower Rx Channel	1–16	
Tx		
Tx Pitch Bend	OFF, ON	Refer to "MIDI Parameters" (p. 44).
Tx Modulation	OFF, ON	
Tx Program Change	OFF, ON	
Tx Clock	OFF, ON	
Tx Start-Stop	OFF, ON	
Tx Song Position	OFF, ON	

Rx		
Rx Sync	OFF, ON	Refer to "MIDI Parameters" (p. 44).
Rx Pitch Bend	OFF, ON	
Rx Modulation	OFF, ON	
Rx Program Change	OFF, ON	

SYSTEM METRONOME

Parameter	Value	Explanation
Metronome Switch*	OFF, ON	Refer to "Using the Metronome" (p. 23).
Metronome Mode	ALWAYS, REC, PLAY	
Metronome Level	LOW, MEDIUM, HIGH	

SYSTEM LOCK

Parameter	Value	Explanation
Style	OFF, ON	Refer to "Preserving Certain Settings Even When You Switch Performances ([LOCK])" (p. 16).
Tone	OFF, ON	
Style Tempo	OFF, ON	
Transpose	OFF, ON	

MEMO

MASTER EQ settings (p. 37) are stored in System settings.

MEMO

Settings cannot be stored for the parameters marked by "*" in the table. When the power is turned on, these parameter will always return to the same value (the default value).

System settings that are not stored

In addition to the parameters marked by "*" in the above table, the following settings cannot be stored.

- BALANCE button setting (p. 24)
- Recording setting (p. 28)
  Rec Mode/Count In/Punch In/Out setting/Input Quantize
- D Beam controller on/off (p. 34)
- LOCK button on/off (p. 16)
- ANALOG MODIFY SELECT button setting (p. 37)
- External input Center Cancel (p. 17)
- MINUS ONE/CENTER CANCEL button on/off (p. 30, p. 32)

Viewing Information about GW-8 (System Version Info Screens)

Here's how to view information about the GW-8 such as its software version.

1. **Press [MENU].**
2. **Use [▲] [▼] to select "Version" then press [ENTER].**
3. **Use [◄] [►] to select a page.**
   You can view information about the imported Special Tones as well as the version of software used by the GW-8.
4. **Press [EXIT] to return to the Main screen.**

Using USB Memory

You can save GW-8 user data to USB memory (i.e., back up data), or load data from USB memory into the GW-8. Data you've downloaded to your computer can also be saved to USB memory and then loaded into the GW-8.

NOTE
Carefully insert the USB memory all the way in-until it is firmly in place.

Initializing USB Memory (USB Memory Format)

Here's how to initialize the USB memory. This operation is called "USB Memory Format."
USB memory cannot be used with the GW-8 unless it is formatted suitably for the GW-8.

NOTE
This operation will erase all data on your USB memory. Use this operation with caution.

1. **Press [MENU].**
2. **Use [▲] [▼] to select "Utility" then press [ENTER].**
3. **Use the cursor buttons to select "USB Memory Format" then press [ENTER].**
   A confirmation window will appear.
   If you do not want to format the USB memory, press [EXIT].
4. **Press [ENTER] to execute the format.**

NOTE
Don't remove the USB memory until formatting is completed.

Saving User Data to USB Memory (Backup)

The following user data of the GW-8 can be saved on USB memory.

- User Performance (p. 38)
- Favorite Tone (p. 20)
- Favorite Performance (p. 20)
- User Style (p. 26)
- User Song (p. 29)
- System settings (p. 46)

1. **Press [MENU].**
2. **Use [▲] [▼] to select "Utility" then press [ENTER].**
3. **Use the cursor buttons to select "Export" then press [ENTER].**
4. **Use the cursor buttons to select an item then press [ENTER].**

Item	Explanation
Style	All user Styles will be saved to USB memory.
Song	All user Songs will be saved to USB memory.
Sound/ System	User Performances, Favorite Tones/ Performances, and system settings will be saved to USB memory.
All	All user data will be saved to USB memory.

   A confirmation window will appear.
   If you do not want to export the data to the USB memory, press [EXIT].

5. **Press [ENTER] to export the data.**

Loading User Data Saved on USB Memory (Import)

1. **Press [MENU].**
2. **Use [▲] [▼] to select "Utility" then press [ENTER].**
3. **Use the cursor buttons to select "Import" then press [ENTER].**
4. **Use the cursor buttons to select an item then press [ENTER].**

Item	Explanation
Style	All Style data will be loaded into the GW-8's user Styles.
Song	All Song data will be loaded into the GW-8's user Songs.
Sound/ System	User Performances, Favorite Tones/ Performances, and system settings will be loaded into the GW-8.
All	All data will be loaded into the GW-8.

NOTE
The amount of data loaded into the GW-8 will depend on the amount of free memory in the GW-8.

   A confirmation window will appear.
   If you do not want to load the data, press [EXIT].

5. **Press [ENTER] to load the data.**

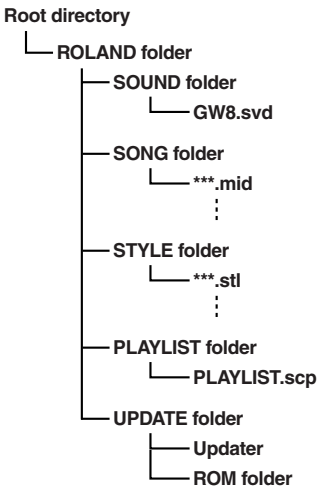
NOTE
Any file with a name consisting of seventeen or more characters (not including the filename extension) cannot be loaded into the GW-8.

Deleting user data that you loaded

To delete User Styles, refer to "Deleting a User Style" (p. 26).
To delete User Songs, refer to "Deleting a Song" (p. 30).

Data Structure in USB Memory

The folders and files that will be created are as follows.



The folders and files created on USB memory will be visible from your computer.
By manipulating the files from your computer, you can do the following things.

- You can place SMF files in the SONG folder and import them into the GW-8 (p. 49).
- You can drag and drop files from the SONG folder to copy them.
- You can place Style files in the STYLE folder and import them into the GW-8 (p. 49).
- You can drag and drop files from the STYLE folder to copy them.

Importing Data You've Saved in USB Memory ([USB IMPORT])

Before you continue, save the downloaded data from your computer to the USB memory you're using. Connect the USB memory to the GW-8, and import the data you saved.
If you add Tones, the imported Tones will be added to [WORLD] and [SPECIAL].
Refer to the Roland website; http://www.roland.com/

About V-LINK

Connecting the GW-8 to a V-LINK compatible image device allows you to control the images with the GW-8.

NOTE

To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.

V-LINK

V-LINK (V-LINK) is a function that allows music and images to be performed together. By using MIDI to connect two or more V-LINK compatible devices, you can easily enjoy performing a wide range of visual effects that are linked to the expressive elements of a music performance.

How to Use the V-LINK ([V-LINK])

1. Press [V-LINK] so the indicator is lit.

The V-LINK screen will appear, and the V-LINK setting will be on.

Operations on the GW-8

By operating the GW-8's keyboard and knobs, you can control the image along with your performance on the GW-8.

- [0] (Clip Reset): Turns the image off (solid black).
- [1] (All Reset): Resets the effect applied to the image, and restores all settings such as brightness and hue to their default values.
- [2] (Setup): Accesses the V-LINK SETUP screen.
- Black keys: Switch tabs.
- White keys: Switch clips.
- ANALOG MODIFY knobs: Transmit the following control changes.
  For details on the content that can be controlled by these control changes, refer to the "D BEAM" settings in "V-LINK SETUP Parameters," below.

[SELECT] indicator	Knob	Control Change No.
EFFECT	**REVERB**	CC91
	CHORUS	CC93
FILTER	**CUTOFF**	CC74
	RESONANCE	CC71
ENVELOPE	**ATTACK**	CC73
	RELEASE	CC72

- D Beam controller: Controls the parameter specified in V-LINK setup.

* *When you turn V-LINK on, the settings in V-LINK setup will take priority for D Beam operation.*

2. With the V-LINK screen shown, press [V-LINK] again.

The V-LINK button will go dark, and the V-LINK setting will be off.

V-LINK Settings (V-LINK SETUP)

1. Press [V-LINK] to access the V-LINK screen.

2. Press [2] (Setup).

The V-LINK SETUP screen will appear.

3. Use [▲] [▼] to move the cursor to the parameter you want to edit.

4. Use the VALUE dial to set the value.

5. Press [EXIT] to return to the previous screen.

V-LINK SETUP Parameters

Parameter	Value	Explanation	
Note Tx Channel A	1–16	Controls the V-LINK device. Specify the MIDI channel. (*)	
Note Tx Channel B			
Note Tx Channel C			
D BEAM	Assigns a V-LINK function to the D Beam controller.		
	OFF	The operation selected by D BEAM buttons will occur regardless of whether V-LINK is on or off.	
	ColorEQ Fore	CC1 (Modulation)	Used with motion dive .tokyo Performance Package
	ColorEQ Back	CC71 (Resonance)	
	Scratch SW	CC3	
	Speed Knob	CC8 (Balance)	
	Total Fader	CC10 (Panpot)	
	Cross Fader	CC11 (Expression)	

Parameter	Value	Explanation	
D BEAM	BPM Sync SW	CC64 (Hold)	Used with motion dive .tokyo Performance Package
	Clip Loop SW	CC65 (Portamento)	
	Assign Knob	CC72 (Release)	
	Fade Time SW	CC73 (Attack)	
	Visual Knob	CC74 (Cutoff)	
	AB SW	CC81 (General–6)	
	Tap SW	CC83 (General–8)	
	Total Select	CC85	
	FX Select	CC86	
	Play Pos	CC91 (Reverb)	
	Loop StartPos	CC92 (Tremolo)	
	Loop End Pos	CC93 (Chorus)	
	Layer ModeSel	CC94 (Celeste)	
	Dissolve Time	CC73 (Attack)	Used with the DV-7PR and similar devices.
	Color Cb Ctrl	CC1 (Modulation)	
	Color Cr Ctrl	CC71 (Resonance)	
	Brightness Ctrl	CC74 (Cutoff)	
	VFX1 Ctrl	CC72 (Release)	
	VFX2 Ctrl	CC91 (Reverb)	
	VFX3 Ctrl	CC92 (Tremolo)	
	VFX4 Ctrl	CC93 (Chorus)	
	Fade Ctrl	CC10 (Panpot)	

* *On V-LINK compatible devices such as the Edirol DV-7PR/P-1, only Note Tx Channel A is used.*
In motion dive .tokyo Performance Package, the Note Tx Channel corresponds as follows.
A: The MIDI channel that controls section A
B: The MIDI channel that controls section B
C: The MIDI channel that controls the MIDI note plug-in

Troubleshooting

This section provides points to check and actions to take when the GW-8 does not function as you expect. Refer to the appropriate section for the problem you are experiencing.

Problem	Check/Solution	Page
Power Does Not Turn On	Is the included AC adaptor/power cord correctly connected to an AC outlet and to the GW-8? • Do not use any AC adaptor and power cord other than the one included. Doing so will cause malfunctions.	p. 14
No Sound from the GW-8	Could the VOLUME knob be turned down?	—
	If playing the keyboard does not produce sound, could Local Switch be turned OFF? • Turn Local Switch ON.	p. 43 p. 46
	Could pedal operations or MIDI messages (exclusive or volume) received from an external MIDI device have lowered the volume?	—
No Sound from a Specific Part	Could the volume of the Part be turned down? • Adjust the volume parameters in the PERFORM MIXER screen.	p. 25
	Could you have used the Minus-One function to mute (silence) a specific Part?	p. 30
	Does the MIDI receive channel of the part match the MIDI transmit channel of the connected MIDI device? • Set the MIDI channel of the connected external device to match the GW-8.	p. 43 p. 46
No Sound from a Connected MIDI Device	Are MIDI messages being transmitted? • Turn MIDI TxRx to a setting other than OFF.	p. 44 p. 46
	Does the MIDI transmit channel of the GW-8's keyboard controller section match the MIDI receive channel of the connected MIDI device? • Set the MIDI channel of the connected external device to match the GW-8.	p. 44 p. 46
Effects Are Not Applied	The reverb and chorus effects for the keyboard parts won't be applied if their amounts are set to 0. • Check the Effect Send settings.	p. 42
	MFX will apply only to the realtime performance of the part you play by hand (the Upper Part or Lower Part). Be aware that MFX will not apply to recorded song data.	—
The Effect Sounds Wrong	Some combinations of Tones and effects may sound different in comparison to other Tones. • Check the Effect Source settings.	p. 42
Pitch Bend Not Obtained When Pitch Bend Lever Is Moved	Could the Pitch Bend Range be set to 0? • Set the Pitch Bend Range to a value other than 0.	p. 41
Sound Is Distorted	For some effect or Part volume settings, the sound may distort. Adjust the following parameters. • Volume parameters in the PERFORM MIXER screen • Amount of reverb or chorus for the Effect Send settings • Overall volume and volume balance	p. 25 p. 42 p. 24
	Could you be applying an effect such as overdrive or distortion which intentionally distorts the sound?	p. 42

Problem	Check/Solution	Page
Pitch Is Wrong	For some Tones, the pitch in certain ranges may sound different than other Tones.	—
	Could the tuning of the GW-8 be incorrect? • Check the Master Tune setting.	p. 46
	Could the pitch have been changed by pedal operations or by pitch bend messages received from an external MIDI device?	—
Notes Are Cut Off	If you attempt to play more than 128 voices simultaneously, currently sounding notes may be cut off.	—
USB memory is not detected. The files are not shown.	Check the format of your USB memory. The GW-8 can use USB memory that has been formatted as FAT. If your USB memory was formatted using any other method, please re-format it using FAT.	—
Can't back up to USB memory	Check the following points. • Could the USB memory be write protected? • Is there sufficient free space on the USB memory?	—
Playlists are not shown	This may be due to the following reasons. • Playlists may not be shown if you directly add/delete/modify the song data in the ROLAND folder without using Playlist Editor. • For some reason the USB memory is not recognized. • It is possible that the USB memory was not formatted correctly. The GW-8 can use USB memory that has been formatted as FAT. If your USB memory was formatted using any other method, please re-format it using FAT.	p. 50
Songs are not shown	• Are the songs placed in the root directory? Songs may not be shown if you directly add/delete/modify the song data in the ROLAND folder without using Playlist Editor. • It is possible that the USB memory was not formatted correctly. The GW-8 can use USB memory that has been formatted as FAT. If your USB memory was formatted using any other method, please re-format it using FAT.	p. 50
Songs or Styles saved on USB memory are not shown	Check the file name. • The file name for a Style or Song that can be used by the GW-8 must be no longer than sixteen characters (not including the filename extension). You can use the following characters. A–Z 0–9 ! # $ % & ' ( ) - @ ^ _ ` { } • You must assign a filename extension of ".stl" to Style files, and a filename extension of ".mid" to Song files.	—
Songs won't play	This may be due to the following reasons. • The file type of the song is not one of the file types that the GW-8 can play. • It may be that the song data is damaged. • Songs cannot be played if you directly add/delete/modify the song data in the ROLAND folder without using Playlist Editor.	p. 31 p. 50

Error Messages

If an incorrect operation is performed, or if processing could not be performed as you specified, an error message will appear. Refer to the explanation for the error message that appears, and take the appropriate action.

Message	Meaning	Action
USB Memory Not Ready!	USB memory is not connected.	Connect USB memory.
Read Error!	The data could not be read.	Load the data once again.
	Failed to load data from USB memory.	Make sure that USB memory is correctly connected.
	It may be that the file is damaged.	Do not use this file.
	This file cannot be loaded since its format is incorrect.	Do not use this file.
Write Error!	Failed to write the data.	Write the data once again.
	Failed to write data to USB memory.	Make sure that USB memory is correctly connected.
	Data cannot be written because the USB memory has no more free space.	Delete unneeded files from the USB memory. Alternatively, use a different USB memory device, one that has more free space available.
	The file or the USB memory itself is write protected.	Make sure that the file or the USB memory is not write protected.
Incorrect File!	This is a file that the GW-8 is unable to play.	Do not use this file.
	This song has not been transferred from Playlist Editor to USB memory.	Select the song for transfer from Playlist Editor, and transfer the data once again to USB memory.
	The file uses a sampling rate that the GW-8 cannot play.	Use a song whose sampling rate is 44.1 kHz.
System Memory Damaged!	It is possible that the contents of system memory have been damaged.	Please execute a Factory Reset. If this does not resolve the problem, contact your dealer or a nearby Roland service center.
File Not Found!	The file was not found in user memory.	Save the file once again in user memory.
	The file was not found in USB memory.	Save the file once again in USB memory.
MIDI Buffer Full!	An unusually large amount of MIDI data was received, and could not be processed.	Reduce the amount of MIDI messages that are being transmitted.
MIDI Offline!	The MIDI IN connection was broken.	Check that there is no problem with the MIDI cable connected to the GW-8's MIDI IN, and that the MIDI cable was not disconnected.
Now Playing!	The Style/Song/USB Memory Player is currently playing.	Either stop playback, or wait until playback has ended.
Now Recording!	That operation cannot be executed because recording is in progress.	Either stop recording, or wait until recording is finished.
Memory Full!	The Style/Song could not be saved because there is insufficient user memory.	Delete unneeded user data.
Cannot Record!	Recording could not be started.	You cannot record if BACKING TYPE [USB MEMORY PLAYER] is on. Set BACKING TYPE to something other than [USB MEMORY PLAYER].
Cannot Store Anymore Styles!	No more Styles can be saved.	Please delete unneeded user Styles.
Cannot Store Anymore Songs!	No more Songs can be saved.	Please delete unneeded user Songs.

Effects List

Multi-Effects Parameters

The multi-effects feature 78 different kinds of effects. Some of the effects consist of two or more different effects connected in series.

FILTER (10 types)		
01	EQUALIZER	P.58
02	SPECTRUM	P.58
03	ISOLATOR	P.58
04	LOW BOOST	P.58
05	SUPER FILTER	P.59
06	STEP FILTER	P.59
07	ENHANCER	P.59
08	AUTO WAH	P.60
09	HUMANIZER	P.60
10	SPEAKER SIMULATOR	P.60
MODULATION (12 types)		
11	PHASER	P.61
12	STEP PHASER	P.61
13	MULTI STAGE PHASER	P.61
14	INFINITE PHASER	P.62
15	RING MODULATOR	P.62
16	STEP RING MODULATOR	P.62
17	TREMOLO	P.62
18	AUTO PAN	P.63
19	STEP PAN	P.63
20	SLICER	P.63
21	ROTARY	P.64
22	VK ROTARY	P.64
CHORUS (12 types)		
23	CHORUS	P.64
24	FLANGER	P.65
25	STEP FLANGER	P.65
26	HEXA-CHORUS	P.65
27	TREMOLO CHORUS	P.66
28	SPACE-D	P.66
29	3D CHORUS	P.66
30	3D FLANGER	P.67
31	3D STEP FLANGER	P.67
32	2BAND CHORUS	P.67
33	2BAND FLANGER	P.68
34	2BAND STEP FLANGER	P.68
DYNAMICS (8 types)		
35	OVERDRIVE	P.69
36	DISTORTION	P.69
37	VS OVERDRIVE	P.69
38	VS DISTORTION	P.69
39	GUITAR AMP SIMULATOR	P.69
40	COMPRESSOR	P.70
41	LIMITER	P.70
42	GATE	P.70

DELAY (13 types)		
43	DELAY	P.71
44	LONG DELAY	P.71
45	SERIAL DELAY	P.71
46	MODULATION DELAY	P.72
47	3TAP PAN DELAY	P.72
48	4TAP PAN DELAY	P.72
49	MULTI TAP DELAY	P.73
50	REVERSE DELAY	P.73
51	SHUFFLE DELAY	P.73
52	3D DELAY	P.74
53	TIME CTRL DELAY	P.74
54	LONG TIME CTRL DLY	P.74
55	TAPE ECHO	P.75
LO-FI (5 types)		
56	LOFI NOISE	P.75
57	LOFI COMPRESS	P.75
58	LOFI RADIO	P.76
59	TELEPHONE	P.76
60	PHONOGRAPH	P.76
PITCH (3 types)		
61	PITCH SHIFTER	P.76
62	2VOI PITCH SHIFTER	P.77
63	STEP PITCH SHIFTER	P.77
REVERB (2 types)		
64	REVERB	P.77
65	GATED REVERB	P.78
COMBINATION (12 types)		
66	OVERDRIVE → CHORUS	P.78
67	OVERDRIVE → FLANGER	P.78
68	OVERDRIVE → DELAY	P.78
69	DISTORTION → CHORUS	P.79
70	DISTORTION → FLANGER	P.79
71	DISTORTION → DELAY	P.79
72	ENHANCER → CHORUS	P.79
73	ENHANCER → FLANGER	P.79
74	ENHANCER → DELAY	P.80
75	CHORUS → DELAY	P.80
76	FLANGER → DELAY	P.80
77	CHORUS → FLANGER	P.81
PIANO (1 type)		
78	SYMPATHETIC RESO	P.81

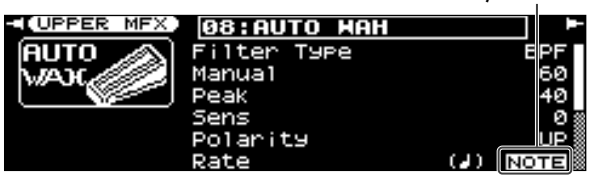
About Note

Some effect parameters (such as Rate or Delay Time) can be set in terms of a note value.

Such parameters have a num/note switch that lets you specify whether you will set the value as a note value or as a numerical value.

If you want to set Rate (Delay Time) as a numerical value, set the num/note switch to "Hz" ("msec"). If you want to set it as a note value, set the num/note switch to "NOTE."

Num/note switch



* If the Rate is specified as a note value, the modulation will be synchronized with the tempo when you play back SMF song data.

note:

𝅘𝅥𝅯₃	Sixty-fourth-note triplet	𝅘𝅥𝅯	Sixty-fourth note	𝅘𝅥𝅯₃	Thirty-second-note triplet
𝅘𝅥𝅯	Thirty-second note	𝅘𝅥𝅰₃	Sixteenth-note triplet	𝅘𝅥𝅯.	Dotted thirty-second note
𝅘𝅥𝅰	Sixteenth note	𝅘𝅥𝅮₃	Eighth-note triplet	𝅘𝅥𝅰.	Dotted sixteenth note
𝅘𝅥𝅮	Eighth note	𝅘𝅥₃	Quarter-note triplet	𝅘𝅥𝅮.	Dotted eighth note
𝅘𝅥	Quarter note	𝅗𝅥₃	Half-note triplet	𝅘𝅥.	Dotted quarter note
𝅗𝅥	Half note	𝅝₃	Whole-note triplet	𝅗𝅥.	Dotted half note
𝅝	Whole note	𝅜₃	Double-note triplet	𝅝.	Dotted whole note
𝅜	Double note				

NOTE

If you specify the delay time as a note value, slowing down the tempo will not change the delay time beyond a certain length. This is because there is an upper limit for the delay time; if the delay time is specified as a note value and you slow down the tempo until this upper limit is reached, the delay time cannot change any further. This upper limit is the maximum value that can be specified when setting the delay time as a numerical value.

When Using 3D Effects

The following 3D effects utilize RSS (Roland Sound Space) technology to create a spaciousness that cannot be produced by delay, reverb, chorus, etc.

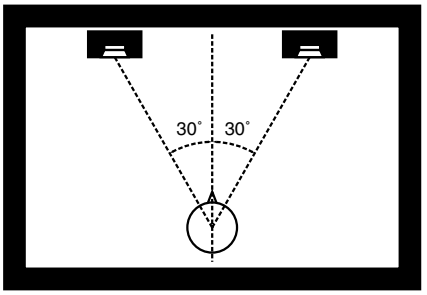
52: 3D DELAY

29: 3D CHORUS

30: 3D FLANGER

31: 3D STEP FLANGER

When using these effects, we recommend that you place your speakers as follows. Also, make sure that the speakers are at a sufficient distance from the walls on either side.

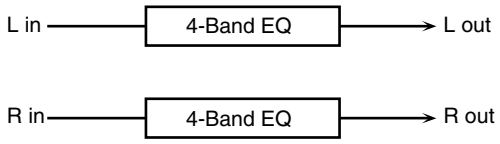


If the left and right speakers are too far apart, or if there is too much reverberation, the full 3D effect may not appear.

Each of these effects has an "Output Mode" parameter. If the sound from the OUTPUT jacks is to be heard through speakers, set this parameter to "SPEAKER." If the sound is to be heard through headphones, set it to "PHONES." This will ensure that the optimal 3D effect will be heard. If this parameter is not set correctly, the full 3D effect may not appear.

01: EQUALIZER

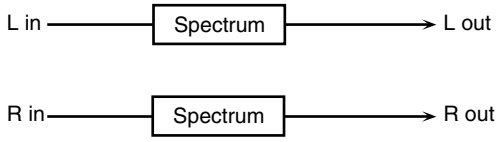
This is a four-band stereo equalizer (low, mid x 2, high).



Parameter	Value	Description
Low Freq	200, 400 Hz	Frequency of the low range
Low Gain	-15– +15 dB	Gain of the low range
Mid1 Freq	200–8000 Hz	Frequency of the middle range 1
Mid1 Gain	-15– +15 dB	Gain of the middle range 1
Mid1 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 1 Set a higher value for Q to narrow the range to be affected.
Mid2 Freq	200–8000 Hz	Frequency of the middle range 2
Mid2 Gain	-15– +15 dB	Gain of the middle range 2
Mid2 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 2 Set a higher value for Q to narrow the range to be affected.
High Freq	2000, 4000, 8000 Hz	Frequency of the high range
High Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output Level

02: SPECTRUM

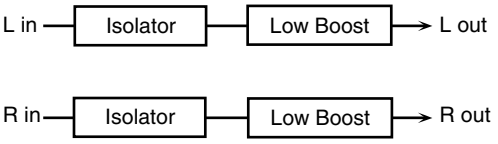
This is a stereo spectrum. Spectrum is a type of filter which modifies the timbre by boosting or cutting the level at specific frequencies.



Parameter	Value	Description
Band1 (250Hz)	-15– +15 dB	Gain of each frequency band
Band2 (500Hz)		
Band3 (1000Hz)		
Band4 (1250Hz)		
Band5 (2000Hz)		
Band6 (3150Hz)		
Band7 (4000Hz)		
Band8 (8000Hz)		
Q	0.5, 1.0, 2.0, 4.0, 8.0	Simultaneously adjusts the width of the adjusted ranges for all the frequency bands.
Level	0–127	Output Level

03: ISOLATOR

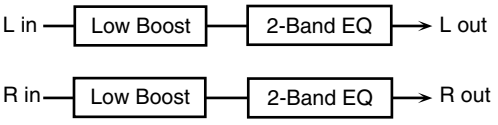
This is an equalizer which cuts the volume greatly, allowing you to add a special effect to the sound by cutting the volume in varying ranges.



Parameter	Value	Description
Boost/ Cut Low	-60– +4 dB	These boost and cut each of the High, Middle, and Low frequency ranges. At -60 dB, the sound becomes inaudible. 0 dB is equivalent to the input level of the sound.
Boost/ Cut Mid		
Boost/ Cut High		
Anti Phase Low Sw	OFF, ON	Turns the Anti-Phase function on and off for the Low frequency ranges. When turned on, the counter-channel of stereo sound is inverted and added to the signal.
Anti Phase Low Level	0–127	Adjusts the level settings for the Low frequency ranges. Adjusting this level for certain frequencies allows you to lend emphasis to specific parts. (This is effective only for stereo source.)
Anti Phase Mid Sw	OFF, ON	Settings of the Anti-Phase function for the Middle frequency ranges The parameters are the same as for the Low frequency ranges.
Anti Phase Mid Level	0–127	
Low Boost Sw	OFF, ON	Turns Low Booster on/off. This emphasizes the bottom to create a heavy bass sound.
Low Boost Level	0–127	Increasing this value gives you a heavier low end. * Depending on the Isolator and filter settings this effect may be hard to distinguish.
Level	0–127	Output Level

04: LOW BOOST

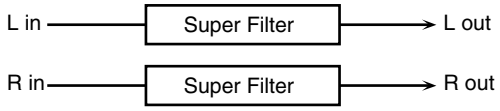
Boosts the volume of the lower range, creating powerful lows.



Parameter	Value	Description
Boost Frequency	50–125 Hz	Center frequency at which the lower range will be boosted
Boost Gain	0– +12 dB	Amount by which the lower range will be boosted
Boost Width	WIDE, MID, NARROW	Width of the lower range that will be boosted
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Level	0–127	Output level

05: SUPER FILTER

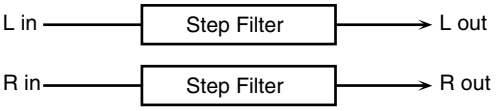
This is a filter with an extremely sharp slope. The cutoff frequency can be varied cyclically.



Parameter	Value	Description
Filter Type	LPF, BPF, HPF, NOTCH	Filter type Frequency range that will pass through each filter **LPF:** frequencies below the cutoff **BPF:** frequencies in the region of the cutoff **HPF:** frequencies above the cutoff **NOTCH:** frequencies other than the region of the cutoff
Filter Slope	-12, -24, -36 dB	Amount of attenuation per octave **-36 dB:** extremely steep **-24 dB:** steep **-12 dB:** gentle
Filter Cutoff	0–127	Cutoff frequency of the filter Increasing this value will raise the cutoff frequency.
Filter Resonance	0–127	Filter resonance level Increasing this value will emphasize the region near the cutoff frequency.
Filter Gain	0– +12 dB	Amount of boost for the filter output
Modulation Sw	OFF,ON	On/off switch for cyclic change
Modulation Wave	TRI, SQR, SIN, SAW1, SAW2	How the cutoff frequency will be modulated **TRI:** triangle wave **SQR:** square wave **SIN:** sine wave **SAW1:** sawtooth wave (upward) **SAW2:** sawtooth wave (downward)
		
Rate	0.05–10.00 Hz, note	Rate of modulation
Depth	0–127	Depth of modulation
Attack	0–127	Speed at which the cutoff frequency will change This is effective if Modulation Wave is SQR, SAW1, or SAW2.
Level	0–127	Output level

06: STEP FILTER

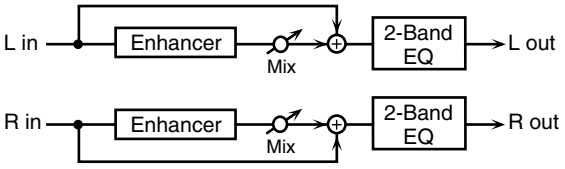
This is a filter whose cutoff frequency can be modulated in steps. You can specify the pattern by which the cutoff frequency will change.



Parameter	Value	Description
Step 01–16	0–127	Cutoff frequency at each step
Rate	0.05–10.00 Hz, note	Rate of modulation
Attack	0–127	Speed at which the cutoff frequency changes between steps
Filter Type	LPF, BPF, HPF, NOTCH	Filter type Frequency range that will pass through each filter **LPF:** frequencies below the cutoff **BPF:** frequencies in the region of the cutoff **HPF:** frequencies above the cutoff **NOTCH:** frequencies other than the region of the cutoff
Filter Slope	-12, -24, -36 dB	Amount of attenuation per octave **-12 dB:** gentle **-24 dB:** steep **-36 dB:** extremely steep
Filter Resonance	0–127	Filter resonance level Increasing this value will emphasize the region near the cutoff frequency.
Filter Gain	0– +12 dB	Amount of boost for the filter output
Level	0–127	Output level

07: ENHANCER

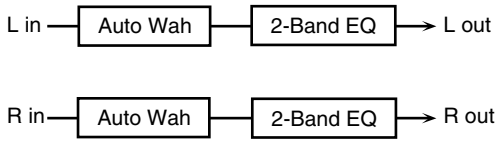
Controls the overtone structure of the high frequencies, adding sparkle and tightness to the sound.



Parameter	Value	Description
Sens	0–127	Sensitivity of the enhancer
Mix	0–127	Level of the overtones generated by the enhancer
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output Level

08: AUTO WAH

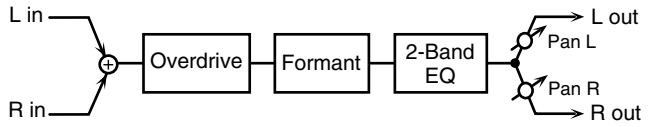
Cyclically controls a filter to create cyclic change in timbre.



Parameter	Value	Description
Filter Type	LPF, BPF	Type of filter **LPF:** The wah effect will be applied over a wide frequency range. **BPF:** The wah effect will be applied over a narrow frequency range.
Manual	0–127	Adjusts the center frequency at which the effect is applied.
Peak	0–127	Adjusts the amount of the wah effect that will occur in the range of the center frequency. Set a higher value for Q to narrow the range to be affected.
Sens	0–127	Adjusts the sensitivity with which the filter is controlled.
Polarity	UP, DOWN	Sets the direction in which the frequency will change when the auto-wah filter is modulated. **UP:** The filter will change toward a higher frequency. **DOWN:** The filter will change toward a lower frequency.
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180 deg	Adjusts the degree of phase shift of the left and right sounds when the wah effect is applied.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output Level

09: HUMANIZER

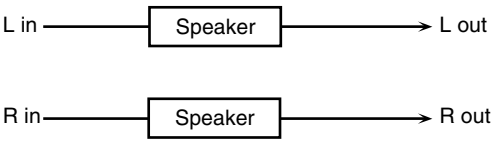
Adds a vowel character to the sound, making it similar to a human voice.



Parameter	Value	Description
Drive Sw	OFF, ON	Turns Drive on/off.
Drive	0–127	Degree of distortion Also changes the volume.
Vowel1	a, e, i, o, u	Selects the vowel.
Vowel2	a, e, i, o, u	
Rate	0.05–10.00 Hz, note	Frequency at which the two vowels switch
Depth	0–127	Effect depth
Input Sync Sw	OFF, ON	Determines whether the LFO for switching the vowels is reset by the input signal (ON) or not (OFF).
Input Sync Threshold	0–127	Volume level at which reset is applied
Manual	0–100	Point at which Vowel 1/2 switch **49 or less:** Vowel 1 will have a longer duration. **50:** Vowel 1 and 2 will be of equal duration. **51 or more:** Vowel 2 will have a longer duration.
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Pan	L64–63R	Stereo location of the output
Level	0–127	Output level

10: SPEAKER SIMULATOR

Simulates the speaker type and mic settings used to record the speaker sound.



Parameter	Value	Description
Speaker Type	(See the table below.)	Type of speaker
Mic Setting	1, 2, 3	Adjusts the location of the mic that is recording the sound of the speaker. This can be adjusted in three steps, with the mic becoming more distant in the order of 1, 2, and 3.
Mic Level	0–127	Volume of the microphone
Direct Level	0–127	Volume of the direct sound
Level	0–127	Output Level

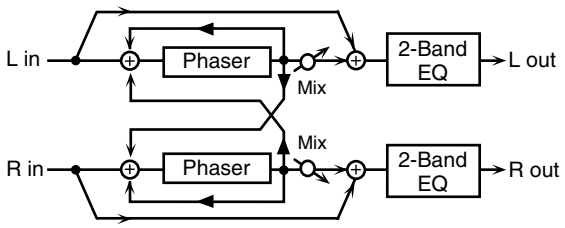
Specifications of each Speaker Type

The speaker column indicates the diameter of each speaker unit (in inches) and the number of units.

Type	Cabinet	Speaker	Microphone
SMALL 1	small open-back enclosure	10	dynamic
SMALL 2	small open-back enclosure	10	dynamic
MIDDLE	open back enclosure	12 x 1	dynamic
JC-120	open back enclosure	12 x 2	dynamic
BUILT-IN 1	open back enclosure	12 x 2	dynamic
BUILT-IN 2	open back enclosure	12 x 2	condenser
BUILT-IN 3	open back enclosure	12 x 2	condenser
BUILT-IN 4	open back enclosure	12 x 2	condenser
BUILT-IN 5	open back enclosure	12 x 2	condenser
BG STACK 1	sealed enclosure	12 x 2	condenser
BG STACK 2	large sealed enclosure	12 x 2	condenser
MS STACK 1	large sealed enclosure	12 x 4	condenser
MS STACK 2	large sealed enclosure	12 x 4	condenser
METAL STACK	large double stack	12 x 4	condenser
2-STACK	large double stack	12 x 4	condenser
3-STACK	large triple stack	12 x 4	condenser

11: PHASER

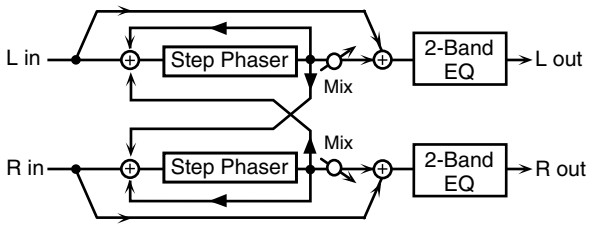
A phase-shifted sound is added to the original sound and modulated.



Parameter	Value	Description
Mode	4-STAGE, 8-STAGE, 12-STAGE	Number of stages in the phaser
Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Polarity	INVERSE, SYNCHRO	Selects whether the left and right phase of the modulation will be the same or the opposite. **INVERSE:** The left and right phase will be opposite. When using a mono source, this spreads the sound. **SYNCHRO:** The left and right phase will be the same. Select this when inputting a stereo source.
Resonance	0–127	Amount of feedback
Cross Feedback	-98– +98%	Adjusts the proportion of the phaser sound that is fed back into the effect. Negative (-) settings will invert the phase.
Mix	0–127	Level of the phase-shifted sound
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output Level

12: STEP PHASER

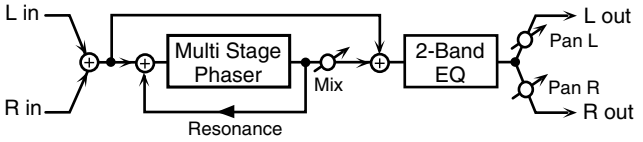
The phaser effect will be varied gradually.



Parameter	Value	Description
Mode	4-STAGE, 8-STAGE, 12-STAGE	Number of stages in the phaser
Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Polarity	INVERSE, SYNCHRO	Selects whether the left and right phase of the modulation will be the same or the opposite. **INVERSE:** The left and right phase will be opposite. When using a mono source, this spreads the sound. **SYNCHRO:** The left and right phase will be the same. Select this when inputting a stereo source.
Resonance	0–127	Amount of feedback
Cross Feedback	-98– +98%	Adjusts the proportion of the phaser sound that is fed back into the effect. Negative (-) settings will invert the phase.
Step Rate	0.10–20.00 Hz, note	Rate of the step-wise change in the phaser effect
Mix	0–127	Level of the phase-shifted sound
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output Level

13: MULTI STAGE PHASER

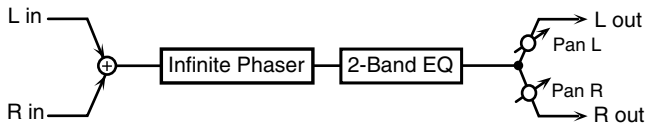
Extremely high settings of the phase difference produce a deep phaser effect.



Parameter	Value	Description
Mode	4-STAGE, 8-STAGE, 12-STAGE, 16-STAGE, 20-STAGE, 24-STAGE	Number of phaser stages
Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Resonance	0–127	Amount of feedback
Mix	0–127	Level of the phase-shifted sound
Pan	L64–63R	Stereo location of the output sound
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output Level

14: INFINITE PHASER

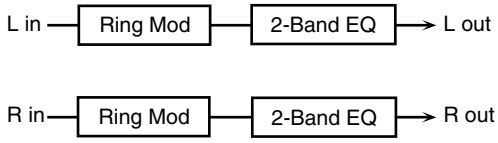
A phaser that continues raising/lowering the frequency at which the sound is modulated.



Parameter	Range	Explanation
Mode	1, 2, 3, 4	Higher values will produce a deeper phaser effect.
Speed	-100– +100	Speed at which to raise or lower the frequency at which the sound is modulated (+: upward / -: downward)
Resonance	0–127	Amount of feedback
Mix	0–127	Volume of the phase-shifted sound
Pan	L64–63R	Panning of the output sound
Low Gain	-15– +15 dB	Amount of boost/cut for the low-frequency range
High Gain	-15– +15 dB	Amount of boost/cut for the high-frequency range
Level	0–127	Output volume

15: RING MODULATOR

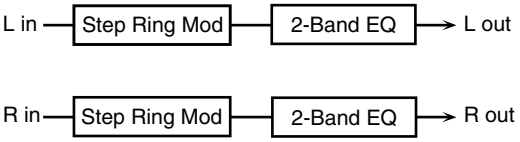
This is an effect that applies amplitude modulation (AM) to the input signal, producing bell-like sounds. You can also change the modulation frequency in response to changes in the volume of the sound sent into the effect.



Parameter	Value	Description
Frequency	0–127	Adjusts the frequency at which modulation is applied.
Sens	0–127	Adjusts the amount of frequency modulation applied.
Polarity	UP, DOWN	Determines whether the frequency modulation moves towards higher frequencies (**UP**) or lower frequencies (**DOWN**).
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output level

16: STEP RING MODULATOR

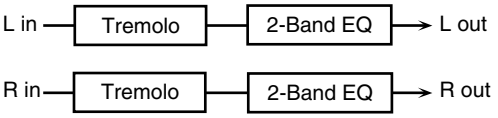
This is a ring modulator that uses a 16-step sequence to vary the frequency at which modulation is applied.



Parameter	Range	Explanation
Step 01–16	0–127	Frequency of ring modulation at each step
Rate	0.05–10.00 Hz, note	Rate at which the 16-step sequence will cycle
Attack	0–127	Speed at which the modulation frequency changes between steps
Low Gain	-15– +15 dB	Amount of boost/cut for the low-frequency range
High Gain	-15– +15 dB	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance of the original sound (D) and effect sound (W)
Level	0–127	Output volume

17: TREMOLO

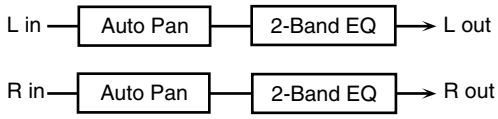
Cyclically modulates the volume to add tremolo effect to the sound.

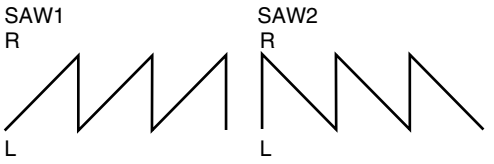


Parameter	Value	Description
Mod Wave	TRI, SQR, SIN, SAW1, SAW2	Modulation Wave **TRI:** triangle wave **SQR:** square wave **SIN:** sine wave **SAW1/2:** sawtooth wave
		
Rate	0.05–10.00 Hz, note	Frequency of the change
Depth	0–127	Depth to which the effect is applied
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output Level

18: AUTO PAN

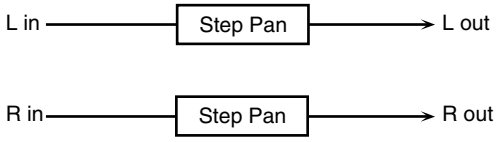
Cyclically modulates the stereo location of the sound.



Parameter	Value	Description
Mod Wave	TRI, SQR, SIN, SAW1, SAW2	Modulation Wave **TRI:** triangle wave **SQR:** square wave **SIN:** sine wave **SAW1/2:** sawtooth wave
		
Rate	0.05–10.00 Hz, note	Frequency of the change
Depth	0–127	Depth to which the effect is applied
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output Level

19: STEP PAN

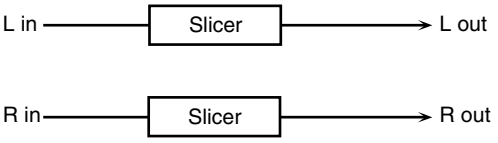
This uses a 16-step sequence to vary the panning of the sound.



Parameter	Range	Explanation
Step 01–16	L64–63R	Pan at each step
Rate	0.05–10.00 Hz, note	Rate at which the 16-step sequence will cycle
Attack	0–127	Speed at which the pan changes between steps
Input Sync Sw	OFF, ON	Specifies whether an input note will cause the sequence to resume from the first step of the sequence (ON) or not (OFF)
Input Sync Threshold	0–127	Volume at which an input note will be detected
Level	0–127	Output volume

20: SLICER

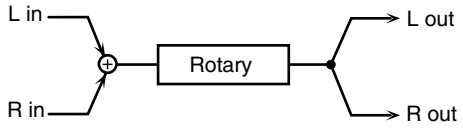
By applying successive cuts to the sound, this effect turns a conventional sound into a sound that appears to be played as a backing phrase. This is especially effective when applied to sustain-type sounds.



Parameter	Value	Description
Step 01–16	L64–63R	Level at each step
Rate	0.05–10.00 Hz, note	Rate at which the 16-step sequence will cycle
Attack	0–127	Speed at which the level changes between steps
Input Sync Sw	OFF, ON	Specifies whether an input note will cause the sequence to resume from the first step of the sequence (ON) or not (OFF)
Input Sync Threshold	0–127	Volume at which an input note will be detected
Mode	LEGATO, SLASH	Sets the manner in which the volume changes as one step progresses to the next. **LEGATO:** The change in volume from one step's level to the next remains unaltered. If the level of a following step is the same as the one preceding it, there is no change in volume. **SLASH:** The level is momentarily set to 0 before progressing to the level of the next step. This change in volume occurs even if the level of the following step is the same as the preceding step.
Shuffle	0–127	Timing of volume changes in levels for even-numbered steps (step 2, step 4, step 6...). The higher the value, the later the beat progresses.
Level	0–127	Output level

21: ROTARY

The Rotary effect simulates the sound of the rotary speakers often used with the electric organs of the past. Since the movement of the high range and low range rotors can be set independently, the unique type of modulation characteristic of these speakers can be simulated quite closely. This effect is most suitable for electric organ Patches.

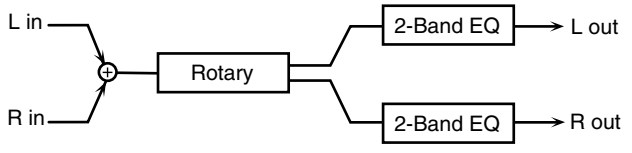


Parameter	Value	Description
Speed	SLOW, FAST	Simultaneously switch the rotational speed of the low frequency rotor and high frequency rotor. **SLOW:** Slows down the rotation to the Slow Rate. **FAST:** Speeds up the rotation to the Fast Rate.
Woofer Slow Speed	0.05–10.00 Hz	Slow speed (SLOW) of the low frequency rotor
Woofer Fast Speed	0.05–10.00 Hz	Fast speed (FAST) of the low frequency rotor
Woofer Acceleration	0–15	Adjusts the time it takes the low frequency rotor to reach the newly selected speed when switching from fast to slow (or slow to fast) speed. Lower values will require longer times.
Woofer Level	0–127	Volume of the low frequency rotor
Tweeter Slow Speed	0.05–10.00 Hz	Settings of the high frequency rotor The parameters are the same as for the low frequency rotor
Tweeter Fast Speed	0.05–10.00 Hz	
Tweeter Acceleration	0–15	
Tweeter Level	0–127	
Separation	0–127	Spatial dispersion of the sound
Level	0–127	Output Level

22: VK ROTARY

This type provides modified response for the rotary speaker, with the low end boosted further.

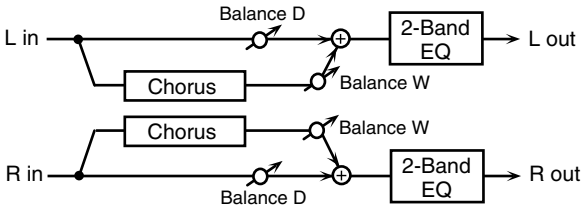
This effect features the same specifications as the VK-7's built-in rotary speaker.



Parameter	Value	Description
Speed	SLOW, FAST	Rotational speed of the rotating speaker
Brake	OFF, ON	Switches the rotation of the rotary speaker. When this is turned on, the rotation will gradually stop. When it is turned off, the rotation will gradually resume.
Woofer Slow Speed	0.05–10.00 Hz	Low-speed rotation speed of the woofer
Woofer Fast Speed	0.05–10.00 Hz	High-speed rotation speed of the woofer
Woofer Trans Up	0–127	Adjusts the rate at which the woofer rotation speeds up when the rotation is switched from Slow to Fast.
Woofer Trans Down	0–127	Adjusts the rate at which the woofer rotation speeds up when the rotation is switched from Fast to Slow.
Woofer Level	0–127	Volume of the woofer
Tweeter Slow Speed	0.05–10.00 Hz	Settings of the tweeter The parameters are the same as for the woofer.
Tweeter Fast Speed	0.05–10.00 Hz	
Tweeter Trans Up	0–127	
Tweeter Trans Down	0–127	
Tweeter Level	0–127	
Spread	0–10	Sets the rotary speaker stereo image. The higher the value set, the wider the sound is spread out.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output Level

23: CHORUS

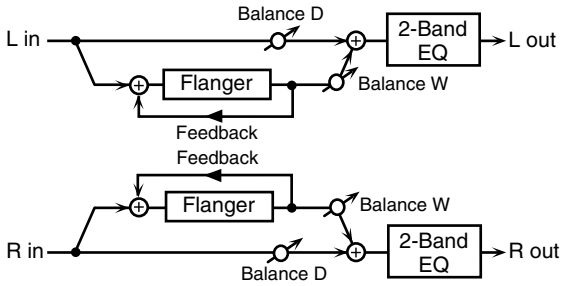
This is a stereo chorus. A filter is provided so that you can adjust the timbre of the chorus sound.



Parameter	Value	Description
Filter Type	OFF, LPF, HPF	Type of filter **OFF:** no filter is used **LPF:** cuts the frequency range above the Cutoff Freq **HPF:** cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Basic frequency of the filter
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

24: FLANGER

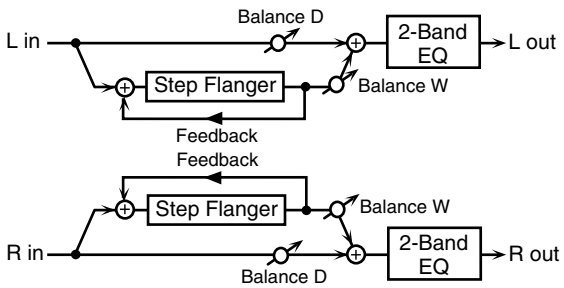
This is a stereo flanger. (The LFO has the same phase for left and right.) It produces a metallic resonance that rises and falls like a jet airplane taking off or landing. A filter is provided so that you can adjust the timbre of the flanged sound.



Parameter	Value	Description
Filter Type	OFF, LPF, HPF	Type of filter **OFF:** no filter is used **LPF:** cuts the frequency range above the Cutoff Freq **HPF:** cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Basic frequency of the filter
Pre Delay	0.0–100.0 ms	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Feedback	-98– +98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Level	0–127	Output Level

25: STEP FLANGER

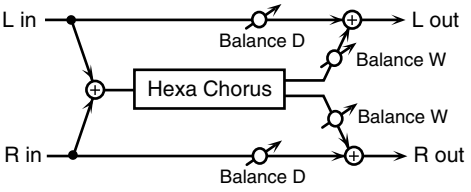
This is a flanger in which the flanger pitch changes in steps. The speed at which the pitch changes can also be specified in terms of a note-value of a specified tempo.



Parameter	Value	Description
Filter Type	OFF, LPF, HPF	Type of filter **OFF:** no filter is used **LPF:** cuts the frequency range above the Cutoff Freq **HPF:** cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Basic frequency of the filter
Pre Delay	0.0–100.0 ms	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Feedback	-98– +98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Step Rate	0.10–20.00 Hz, note	Rate (period) of pitch change
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Level	0–127	Output Level

26: HEXA-CHORUS

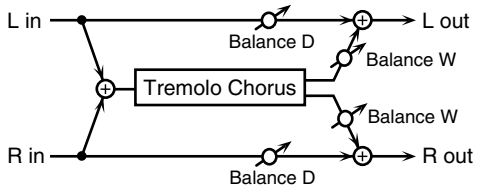
Uses a six-phase chorus (six layers of chorused sound) to give richness and spatial spread to the sound.



Parameter	Value	Description
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Pre Delay Deviation	0–20	Adjusts the differences in Pre Delay between each chorus sound.
Depth Deviation	-20– +20	Adjusts the difference in modulation depth between each chorus sound.
Pan Deviation	0–20	Adjusts the difference in stereo location between each chorus sound. **0:** All chorus sounds will be in the center. **20:** Each chorus sound will be spaced at 60 degree intervals relative to the center.
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

27: TREMOLO CHORUS

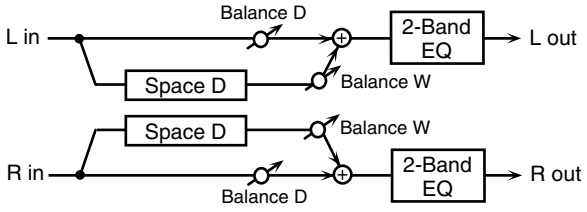
This is a chorus effect with added Tremolo (cyclic modulation of volume).



Parameter	Value	Description
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Chorus Rate	0.05–10.00 Hz, note	Modulation frequency of the chorus effect
Chorus Depth	0–127	Modulation depth of the chorus effect
Tremolo Rate	0.05–10.00 Hz, note	Modulation frequency of the tremolo effect
Tremolo Separation	0–127	Spread of the tremolo effect
Tremolo Phase	0–180 deg	Spread of the tremolo effect
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the tremolo chorus sound (W)
Level	0–127	Output Level

28: SPACE-D

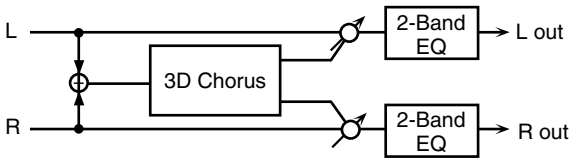
This is a multiple chorus that applies two-phase modulation in stereo. It gives no impression of modulation, but produces a transparent chorus effect.



Parameter	Value	Description
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

29: 3D CHORUS

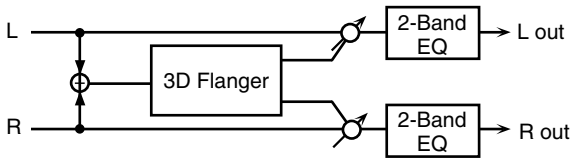
This applies a 3D effect to the chorus sound. The chorus sound will be positioned 90 degrees left and 90 degrees right.



Parameter	Value	Description
Filter Type	OFF, LPF, HPF	Type of filter **OFF:** no filter is used **LPF:** cuts the frequency range above the Cutoff Freq **HPF:** cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Basic frequency of the filter
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Modulation depth of the chorus effect
Phase	0–180 deg	Spatial spread of the sound
Output Mode	SPEAKER, PHONES	Adjusts the method that will be used to hear the sound that is output to the OUTPUT jacks. The optimal 3D effect will be achieved if you select **SPEAKER** when using speakers, or **PHONES** when using headphones.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

30: 3D FLANGER

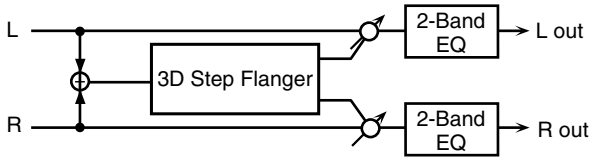
This applies a 3D effect to the flanger sound. The flanger sound will be positioned 90 degrees left and 90 degrees right.



Parameter	Value	Description
Filter Type	OFF, LPF, HPF	Type of filter **OFF:** no filter is used **LPF:** cuts the frequency range above the Cutoff Freq **HPF:** cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Basic frequency of the filter
Pre Delay	0.0–100.0 ms	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Feedback	-98– +98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Output Mode	SPEAKER, PHONES	Adjusts the method that will be used to hear the sound that is output to the OUTPUT jacks. The optimal 3D effect will be achieved if you select **SPEAKER** when using speakers, or **PHONES** when using headphones.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Level	0–127	Output Level

31: 3D STEP FLANGER

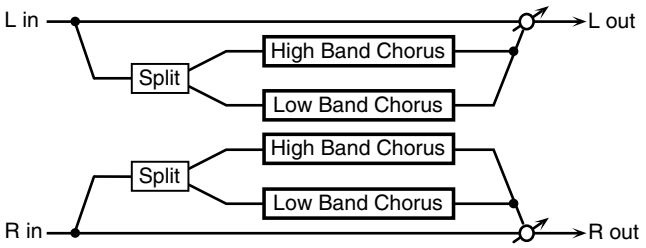
This applies a 3D effect to the step flanger sound. The flanger sound will be positioned 90 degrees left and 90 degrees right.



Parameter	Value	Description
Filter Type	OFF, LPF, HPF	Type of filter **OFF:** no filter is used **LPF:** cuts the frequency range above the Cutoff Freq **HPF:** cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Basic frequency of the filter
Pre Delay	0.0–100.0 ms	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Feedback	-98– +98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Step Rate	0.10–20.00 Hz, note	Rate (period) of pitch change
Output Mode	SPEAKER, PHONES	Adjusts the method that will be used to hear the sound that is output to the OUTPUT jacks. The optimal 3D effect will be achieved if you select **SPEAKER** when using speakers, or **PHONES** when using headphones.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Level	0–127	Output Level

32: 2BAND CHORUS

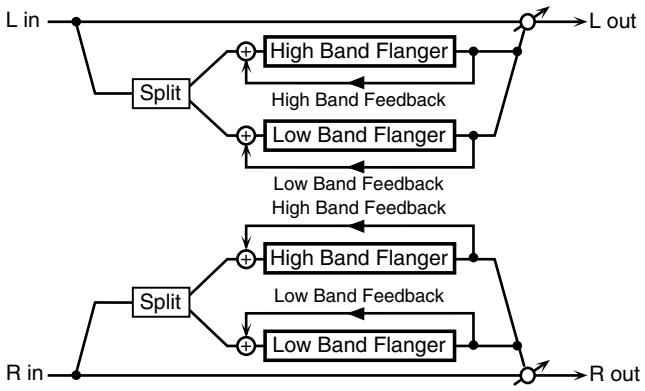
A chorus effect that lets you apply an effect independently to the low-frequency and high-frequency ranges.



Parameter	Range	Explanation
Split Freq	200–8000 Hz	Frequency at which the low and high ranges will be divided
Low Pre Delay	0.0–100.0 ms	Delay time from when the original sound is heard to when the low-range chorus sound is heard
Low Rate	0.05–10.00 Hz, note	Rate at which the low-range chorus sound is modulated
Low Depth	0–127	Modulation depth for the low-range chorus sound
Low Phase	0–180 deg	Spaciousness of the low-range chorus sound
High Pre Delay	0.0–100.0 ms	Delay time from when the original sound is heard to when the high-range chorus sound is heard
High Rate	0.05–10.00 Hz, note	Rate at which the low-range chorus sound is modulated
High Depth	0–127	Modulation depth for the high-range chorus sound
High Phase	0–180 deg	Spaciousness of the high-range chorus sound
Balance	D100:0W–D0:100W	Volume balance of the original sound (D) and chorus sound (W)
Level	0–127	Output volume

33: 2BAND FLANGER

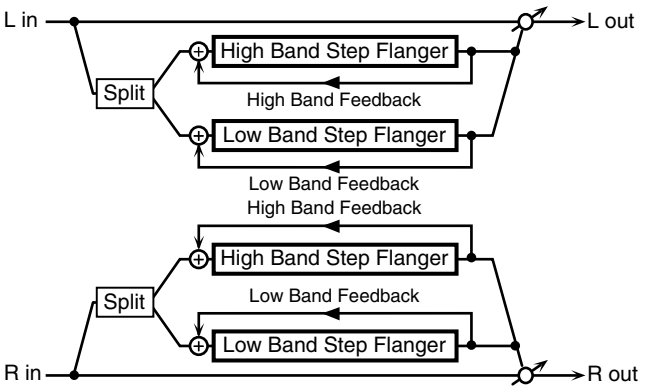
A flanger that lets you apply an effect independently to the low-frequency and high-frequency ranges.



Parameter	Range	Explanation
Split Freq	200–8000 Hz	Frequency at which the low and high ranges will be divided
Low Pre Delay	0.0–100.0 ms	Delay time from when the original sound is heard to when the low-range flanger sound is heard
Low Rate	0.05–10.00 Hz, note	Rate at which the low-range flanger sound is modulated
Low Depth	0–127	Modulation depth for the low-range flanger sound
Low Phase	0–180 deg	Spaciousness of the low-range flanger sound
Low Feedback	-98– +98%	Proportion of the low-range flanger sound that is to be returned to the input (negative values invert the phase)
High Pre Delay	0.0–100.0 ms	Delay time from when the original sound is heard to when the high-range flanger sound is heard
High Rate	0.05–10.00 Hz, note	Rate at which the high-range flanger sound is modulated
High Depth	0–127	Modulation depth for the high-range flanger sound
High Phase	0–180 deg	Spaciousness of the high-range flanger sound
High Feedback	-98– +98%	Proportion of the high-range flanger sound that is to be returned to the input (negative values invert the phase)
Balance	D100:0W–D0:100W	Volume balance of the original sound (D) and flanger sound (W)
Level	0–127	Output volume

34: 2BAND STEP FLANGER

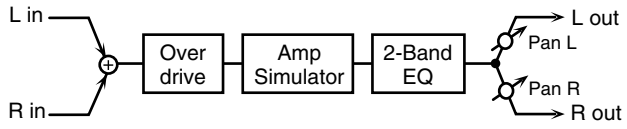
A step flanger that lets you apply an effect independently to the low-frequency and high-frequency ranges.



Parameter	Range	Explanation
Split Freq	200–8000 Hz	Frequency at which the low and high ranges will be divided
Low Pre Delay	0.0–100.0 ms	Delay time from when the original sound is heard to when the low-range flanger sound is heard
Low Rate	0.05–10.00 Hz, note	Rate at which the low-range flanger sound is modulated
Low Depth	0–127	Modulation depth for the low-range flanger sound
Low Phase	0–180 deg	Spaciousness of the low-range flanger sound
Low Feedback	-98– +98%	Proportion of the low-range flanger sound that is to be returned to the input (negative values invert the phase)
Low Step Rate	0.10–20.00 Hz, note	Rate at which the steps will cycle for the low-range flanger sound
High Pre Delay	0.0–100.0 ms	Delay time from when the original sound is heard to when the high-range flanger sound is heard
High Rate	0.05–10.00 Hz, note	Rate at which the high-range flanger sound is modulated
High Depth	0–127	Modulation depth for the high-range flanger sound
High Phase	0–180 deg	Spaciousness of the high-range flanger sound
High Feedback	-98– +98%	Proportion of the high-range flanger sound that is to be returned to the input (negative values invert the phase)
High Step Rate	0.10–20.00 Hz, note	Rate at which the steps will cycle for the high-range flanger sound
Balance	D100:0W–D0:100W	Volume balance of the original sound (D) and flanger sound (W)
Level	0–127	Output volume

35: OVERDRIVE

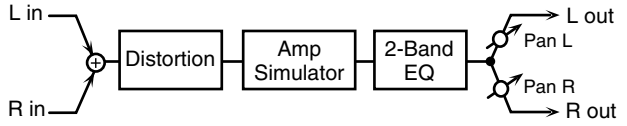
Creates a soft distortion similar to that produced by vacuum tube amplifiers.



Parameter	Value	Description
Drive	0–127	Degree of distortion Also changes the volume.
Amp Type	SMALL, BUILT-IN, 2-STACK, 3-STACK	Type of guitar amp **SMALL:** small amp **BUILT-IN:** single-unit type amp **2-STACK:** large double stack amp **3-STACK:** large triple stack amp
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Pan	L64–63R	Stereo location of the output sound
Level	0–127	Output Level

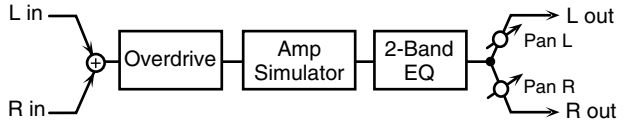
36: DISTORTION

Produces a more intense distortion than Overdrive. The parameters are the same as for "35: OVERDRIVE."



37: VS OVERDRIVE

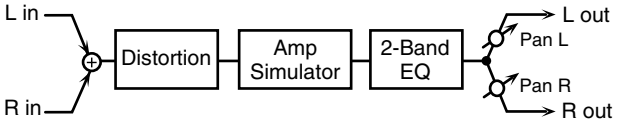
This is an overdrive that provides heavy distortion.



Parameter	Value	Description
Drive	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Sound quality of the Overdrive effect
Amp Sw	OFF, ON	Turns the Amp Simulator on/off.
Amp Type	SMALL, BUILT-IN, 2-STACK, 3-STACK	Type of guitar amp **SMALL:** small amp **BUILT-IN:** single-unit type amp **2-STACK:** large double stack amp **3-STACK:** large triple stack amp
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Pan	L64–63R	Stereo location of the output sound
Level	0–127	Output Level

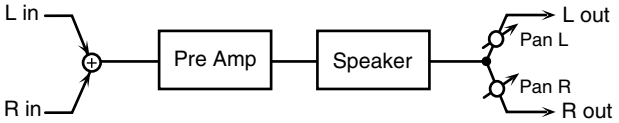
38: VS DISTORTION

This is a distortion effect that provides heavy distortion. The parameters are the same as for "37: VS OVERDRIVE."



39: GUITAR AMP SIMULATOR

This is an effect that simulates the sound of a guitar amplifier.



Parameter	Value	Description
Pre Amp Sw	OFF, ON	Turns the amp switch on/off.
Pre Amp Type	JC-120, CLEAN TWIN, MATCH DRIVE, BG LEAD, MS1959I, MS1959II, MS1959I+II, SLDN LEAD, METAL5150, METAL LEAD, OD-1, OD-2 TURBO, DISTORTION, FUZZ	Type of guitar amp
Pre Amp Volume	0–127	Volume and amount of distortion of the amp
Pre Amp Master	0–127	Volume of the entire pre-amp
Pre Amp Gain	LOW, MIDDLE, HIGH	Amount of pre-amp distortion
Pre Amp Bass	0–127	Tone of the bass/mid/treble frequency range * Middle cannot be set if "Match Drive" is selected as the Pre Amp Type.
Pre Amp Middle		
Pre Amp Treble		
Pre Amp Presence	0–127	Tone for the ultra-high frequency range
Pre Amp Bright	OFF, ON	Turning this "On" produces a sharper and brighter sound. * This parameter applies to the "JC-120," "Clean Twin," and "BG Lead" Pre Amp Types.
Speaker Sw	OFF, ON	Determines whether the signal passes through the speaker (ON), or not (OFF).
Speaker Type	(See the table right.)	Type of speaker
Mic Setting	1, 2, 3	Adjusts the location of the mic that's capturing the sound of the speaker. This can be adjusted in three steps, from 1 to 3, with the mic becoming more distant as the value increases.
Mic Level	0–127	Volume of the microphone
Direct Level	0–127	Volume of the direct sound
Pan	L64–63R	Stereo location of the output
Level	0–127	Output level

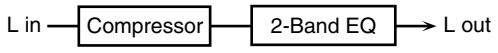
Specifications for each Speaker Type

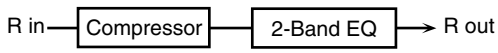
The speaker column indicates the diameter of each speaker unit (in inches) and the number of units.

Type	Cabinet	Speaker	Microphone
SMALL 1	small open-back enclosure	10	dynamic
SMALL 2	small open-back enclosure	10	dynamic
MIDDLE	open back enclosure	12 x 1	dynamic
JC-120	open back enclosure	12 x 2	dynamic
BUILT-IN 1	open back enclosure	12 x 2	dynamic
BUILT-IN 2	open back enclosure	12 x 2	condenser
BUILT-IN 3	open back enclosure	12 x 2	condenser
BUILT-IN 4	open back enclosure	12 x 2	condenser
BUILT-IN 5	open back enclosure	12 x 2	condenser
BG STACK 1	sealed enclosure	12 x 2	condenser
BG STACK 2	large sealed enclosure	12 x 2	condenser
MS STACK 1	large sealed enclosure	12 x 4	condenser
MS STACK 2	large sealed enclosure	12 x 4	condenser
METAL STACK	large double stack	12 x 4	condenser
2-STACK	large double stack	12 x 4	condenser
3-STACK	large triple stack	12 x 4	condenser

40: COMPRESSOR

Flattens out high levels and boosts low levels, smoothing out fluctuations in volume.

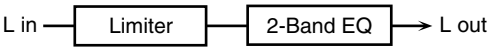


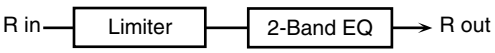


Parameter	Value	Description
Attack	0–127	Sets the speed at which compression starts
Threshold	0–127	Adjusts the volume at which compression begins
Post Gain	0– +18 dB	Adjusts the output gain.
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Level	0–127	Output level

41: LIMITER

Compresses signals that exceed a specified volume level, preventing distortion from occurring.

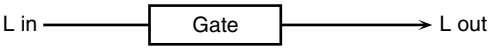


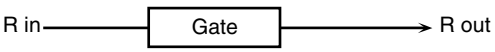


Parameter	Value	Description
Release	0–127	Adjusts the time after the signal volume falls below the Threshold Level until compression is no longer applied.
Threshold	0–127	Adjusts the volume at which compression begins
Ratio	1.5:1, 2:1, 4:1, 100:1	Compression ratio
Post Gain	0– +18 dB	Adjusts the output gain.
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Level	0–127	Output level

42: GATE

Cuts the reverb's delay according to the volume of the sound sent into the effect. Use this when you want to create an artificial-sounding decrease in the reverb's decay.

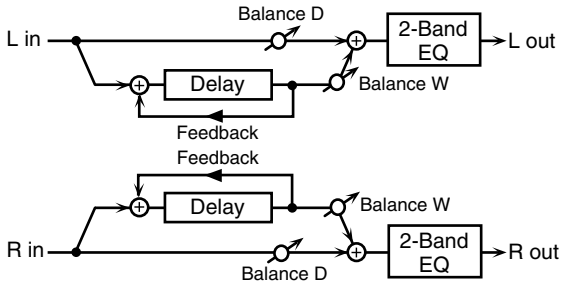




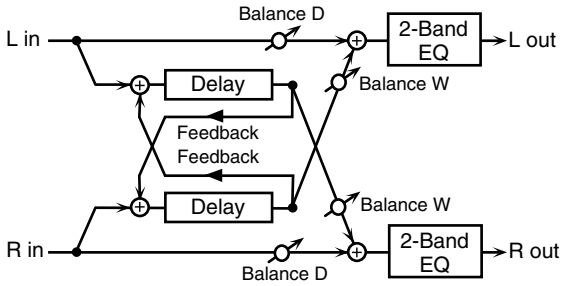
Parameter	Value	Description
Threshold	0–127	Volume level at which the gate begins to close
Mode	GATE, DUCK	Type of gate **GATE:** The gate will close when the volume of the original sound decreases, cutting the original sound. **DUCK (Ducking):** The gate will close when the volume of the original sound increases, cutting the original sound.
Attack	0–127	Adjusts the time it takes for the gate to fully open after being triggered.
Hold	0–127	Adjusts the time it takes for the gate to start closing after the source sound falls beneath the Threshold.
Release	0–127	Adjusts the time it takes the gate to fully close after the hold time.
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output level

43: DELAY

This is a stereo delay.
When Feedback Mode is NORMAL:



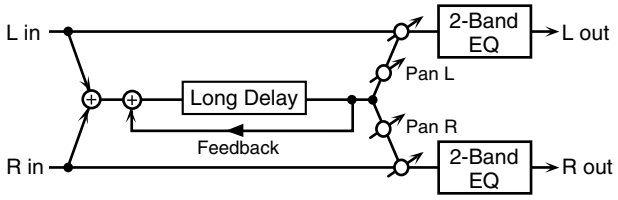
When Feedback Mode is CROSS:



Parameter	Value	Description
Delay Left	0–1300 ms, note	Adjusts the time until the delay sound is heard.
Delay Right		
Phase Left	NORMAL, INVERSE	Phase of the delay sound
Phase Right		
Feedback Mode	NORMAL, CROSS	Selects the way in which delay sound is fed back into the effect. (See the figures above.)
Feedback	-98– +98%	Adjusts the amount of the delay sound that's fed back into the effect. Negative (-) settings invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output level

44: LONG DELAY

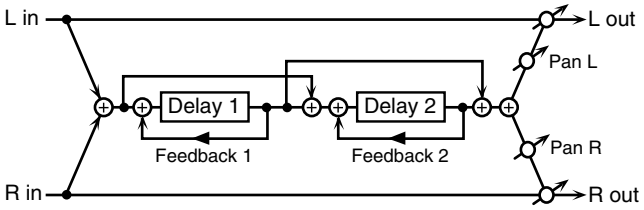
A delay that provides a long delay time.



Parameter	Range	Explanation
Delay Time	0–2600 ms, note	Delay time from when the original sound is heard to when the delay sound is heard
Phase	NORMAL, INVERSE	Phase of the delay (NORMAL: non-inverted, INVERT: inverted)
Feedback	-98– +98%	Proportion of the delay sound that is to be returned to the input (negative values invert the phase)
HF Damp	200–8000 Hz, BYPASS	Frequency at which the high-frequency content of the delayed sound will be cut (BYPASS: no cut)
Pan	L64–63R	Panning of the delay sound
Low Gain	-15– +15 dB	Amount of boost/cut for the high-frequency range
High Gain	-15– +15 dB	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance of the original sound (D) and delay sound (W)
Level	0–127	Output volume

45: SERIAL DELAY

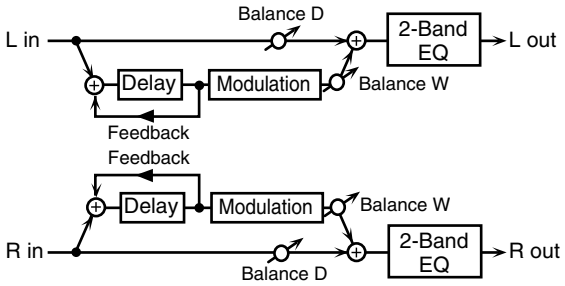
This delay connects two delay units in series. Feedback can be applied independently to each delay unit, allowing you to produce complex delay sounds.



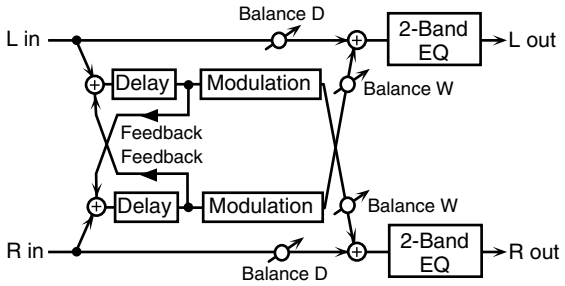
Parameter	Range	Explanation
Delay1 Time	0–1300 ms, note	Delay time from when sound is input to delay 1 until the delay sound is heard
Delay1 Feedback	-98– +98%	Proportion of the delay sound that is to be returned to the input of delay 1 (negative values invert the phase)
Delay1 HF Damp	200–8000 Hz, BYPASS	Frequency at which the high-frequency content of the delayed sound of delay 1 will be cut (BYPASS: no cut)
Delay2 Time	0–1300 ms, note	Delay time from when sound is input to delay 2 until the delay sound is heard
Delay2 Feedback	-98– +98%	Proportion of the delay sound that is to be returned to the input of delay 2 (negative values invert the phase)
Delay2 HF Damp	200–8000 Hz, BYPASS	Frequency at which the high-frequency content of the delayed sound of delay 2 will be cut (BYPASS: no cut)
Pan	L64–63R	Panning of the delay sound
Low Gain	-15– +15 dB	Amount of boost/cut for the low-frequency range
High Gain	-15– +15 dB	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance of the original sound (D) and delay sound (W)
Level	0–127	Output volume

46: MODULATION DELAY

Adds modulation to the delayed sound.
When Feedback Mode is NORMAL:



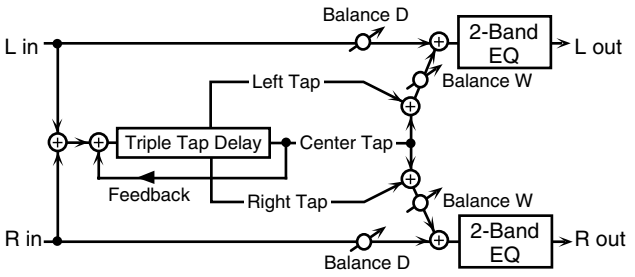
When Feedback Mode is CROSS:



Parameter	Value	Description
Delay Left	0–1300 ms, note	Adjusts the time until the delay sound is heard.
Delay Right		
Feedback Mode	NORMAL, CROSS	Selects the way in which delay sound is fed back into the effect (See the figures above.)
Feedback	-98– +98%	Adjusts the amount of the delay sound that's fed back into the effect. Negative (-) settings invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0-180 deg	Spatial spread of the sound
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output level

47: 3TAP PAN DELAY

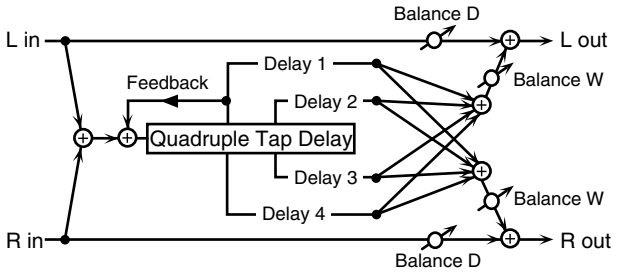
Produces three delay sounds; center, left and right.

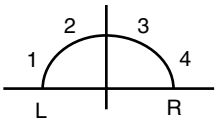


Parameter	Value	Description
Delay Left/ Right/Center	0–2600 ms, note	Adjusts the time until the delay sound is heard.
Center Feedback	-98– +98%	Adjusts the amount of the delay sound that's fed back into the effect. Negative (-) settings invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you do not want to filter out any high frequencies, set this parameter to BYPASS.
Left/Right/ Center Level	0–127	Volume of each delay
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output level

48: 4TAP PAN DELAY

This effect has four delays.



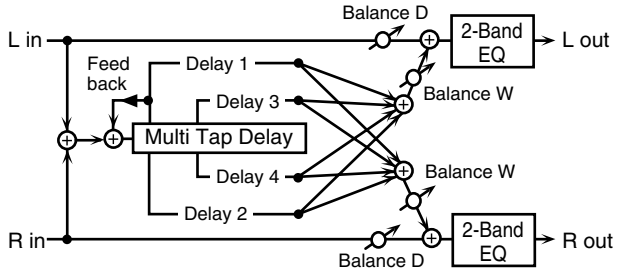


Stereo location of each delay

Parameter	Value	Description
Delay 1–4 Time	0–2600 ms, note	Adjusts the time until the delay sound is heard.
Delay 1 Feedback	-98– +98%	Adjusts the amount of the delay sound that's fed back into the effect. Negative (-) settings invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you do not want to filter out any high frequencies, set this parameter to BYPASS.
Delay 1–4 Level	0–127	Volume of each delay
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output level

49: MULTI TAP DELAY

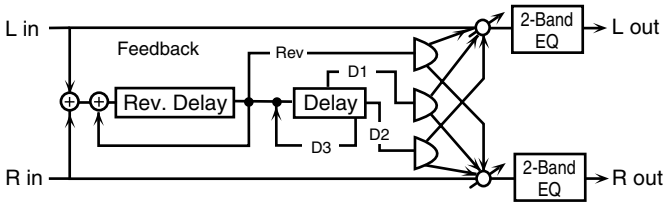
This effect provides four delays. Each of the Delay Time parameters can be set to a note length based on the selected tempo. You can also set the panning and level of each delay sound.



Parameter	Value	Description
Delay 1–4 Time	0–2600 ms, note	Adjusts the time until Delays 1–4 are heard.
Delay 1 Feedback	-98– +98%	Adjusts the amount of the delay sound that's fed back into the effect. Negative (-) settings invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any the high frequencies, set this parameter to BYPASS.
Delay 1–4 Pan	L64–63R	Stereo location of Delays 1–4
Delay 1–4 Level	0–127	Output level of Delays 1–4
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output level

50: REVERSE DELAY

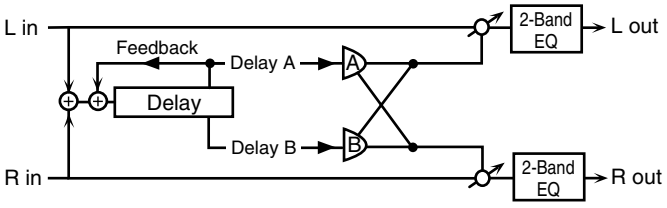
This is a reverse delay that adds a reversed and delayed sound to the input sound. A tap delay is connected immediately after the reverse delay.



Parameter	Range	Explanation
Threshold	0–127	Volume at which the reverse delay will begin to be applied
Rev Delay Time	0–1300 ms, note	Delay time from when sound is input into the reverse delay until the delay sound is heard
Rev Delay Feedback	-98– +98%	Proportion of the delay sound that is to be returned to the input of the reverse delay (negative values invert the phase)
Rev Delay HF Damp	200–8000 Hz, BYPASS	Frequency at which the high-frequency content of the reverse-delayed sound will be cut (BYPASS: no cut)
Rev Delay Pan	L64–63R	Panning of the reverse delay sound
Rev Delay Level	0–127	Volume of the reverse delay sound
Delay 1 – 3 Time	0–1300 ms, note	Delay time from when sound is input into the tap delay until the delay sound is heard
Delay 3 Feedback	-98– +98%	Proportion of the delay sound that is to be returned to the input of the tap delay (negative values invert the phase)
Delay HF Damp	200–8000 Hz, BYPASS	Frequency at which the low-frequency content of the tap delay sound will be cut (BYPASS: no cut)
Delay 1 Pan', 'Delay 2 Pan	L64–63R	Panning of the tap delay sounds
Delay 1 Level', 'Delay 2 Level	0–127	Volume of the tap delay sounds
Low Gain	-15– +15 dB	Amount of boost/cut for the low-frequency range
High Gain	-15– +15 dB	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance of the original sound (D) and delay sound (W)
Level	0–127	Output volume

51: SHUFFLE DELAY

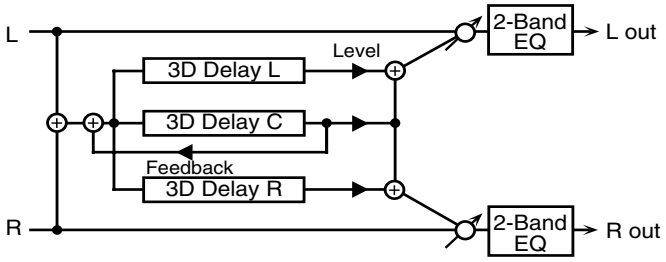
Adds a shuffle to the delay sound, giving the sound a bouncy delay effect with a swing feel.



Parameter	Value	Description
Delay Time	0–2600 ms, note	Adjusts the time until the delay sound is heard.
Shuffle Rate	0–100%	Adjusts the ratio (as a percentage) of the time that elapses before Delay B sounds relative to the time that elapses before the Delay A sounds. When set to 100%, the delay times are the same.
Acceleration	0–15	Adjusts the speed which the Delay Time changes from the current setting to its specified new setting.
Feedback	-98– +98%	Adjusts the amount of the delay that's fed back into the effect. Negative (-) settings invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Pan A/B	0–127	Stereo location of Delay A/B
Level A/B	0–127	Volume of delay A/B
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output level

52: 3D DELAY

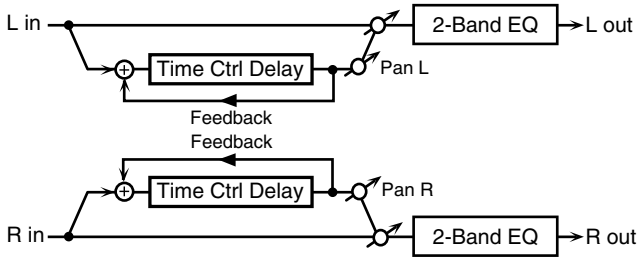
This applies a 3D effect to the delay sound. The delay sound will be positioned 90 degrees left and 90 degrees right.



Parameter	Value	Description
Delay Left	0–2600 ms, note	Adjusts the delay time from the direct sound until the delay sound is heard.
Delay Right		
Delay Center		
Center Feedback	-98– +98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Left Level	0–127	Output level of the delay sound
Right Level		
Center Level		
Output Mode	SPEAKER, PHONES	Adjusts the method that will be used to hear the sound that is output to the OUTPUT jacks. The optimal 3D effect will be achieved if you select **SPEAKER** when using speakers, or **PHONES** when using headphones.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

53: TIME CTRL DELAY

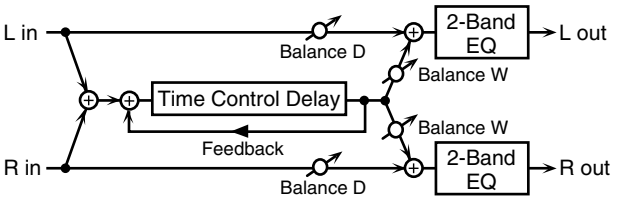
A stereo delay in which the delay time can be varied smoothly.



Parameter	Value	Description
Delay Time	0–1300 ms, note	Adjusts the time until the delay is heard.
Acceleration	0–15	Adjusts the speed which the Delay Time changes from the current setting to a specified new setting. The rate of change for the Delay Time directly affects the rate of pitch change.
Feedback	-98– +98%	Adjusts the amount of the delay that's fed back into the effect. Negative (-) settings invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you do not want to filter out any high frequencies, set this parameter to BYPASS.
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output level

54: LONG TIME CTRL DLY (LONG TIME CONTROL DELAY)

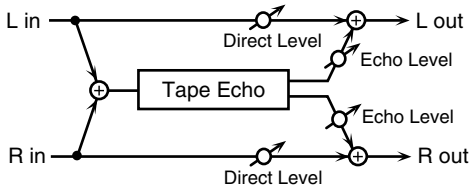
A delay in which the delay time can be varied smoothly, and allowing an extended delay to be produced.



Parameter	Value	Description
Delay Time	0–2600 ms, note	Adjusts the time until the delay is heard.
Acceleration	0–15	Adjusts the speed which the Delay Time changes from the current setting to a specified new setting. The rate of change for the Delay Time directly affects the rate of pitch change.
Feedback	-98– +98%	Adjusts the amount of the delay that's fed back into the effect. Negative (-) settings invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you do not want to filter out any high frequencies, set this parameter to BYPASS.
Pan	L64–63R	Stereo location of the delay
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output level

55: TAPE ECHO

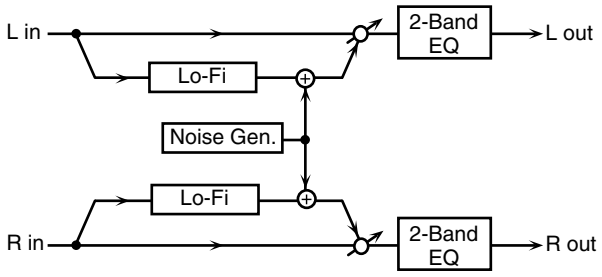
A virtual tape echo that produces a realistic tape delay sound. This simulates the tape echo section of a Roland RE-201 Space Echo.



Parameter	Value	Description
Mode	S, M, L, S+M, S+L, M+L, S+M+L	Combination of playback heads to use Select from three different heads with different delay times. **S:** short, **M:** middle, **L:** long
Repeat Rate	0–127	Tape speed Increasing this value will shorten the spacing of the delayed sounds.
Intensity	0–127	Amount of delay repeats
Bass	-15– +15 dB	Boost/cut for the lower range of the echo sound
Treble	-15– +15 dB	Boost/cut for the upper range of the echo sound
Head S Pan	L64–63R	Independent panning for the short, middle, and long playback heads
Head M Pan		
Head L Pan		
Tape Distortion	0–5	Amount of tape-dependent distortion to be added This simulates the slight tonal changes that can be detected by signal-analysis equipment. Increasing this value will increase the distortion.
Wow/Flutter Rate	0–127	Speed of wow/flutter (complex variation in pitch caused by tape wear and rotational irregularity)
Wow/Flutter Depth	0–127	Depth of wow/flutter
Echo Level	0–127	Volume of the echo sound
Direct Level	0–127	Volume of the original sound
Level	0–127	Output level

56: LOFI NOISE

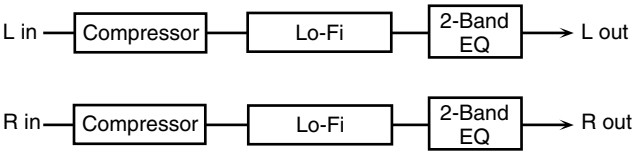
In addition to a lo-fi effect, this adds various types of noise such as white noise and disc noise.



Parameter	Value	Description
LoFi Type	1–9	Degrades the sound quality. The sound quality grows poorer as this value is increased.
Filter Type	OFF, LPF, HPF	Type of filter **OFF:** no filter is used **LPF:** cuts the frequency range above the Cutoff **HPF:** cuts the frequency range below the Cutoff
Filter Cutoff	200–8000 Hz	Center frequency of the filter
W/P Noise Type	WHITE, PINK	Switch between white noise and pink noise.
W/P Noise LPF	200–8000 Hz, BYPASS	Center frequency of the low pass filter applied to the white/pink noise (BYPASS: no cut)
W/P Noise Level	0–127	Volume of the white/pink noise
Disc Noise Type	LP, EP, SP, RND	Type of record noise The frequency at which the noise is heard depends on the selected type.
Disc Noise LPF	200–8000 Hz, BYPASS	Adjusts the cutoff frequency of the low pass filter applied to the record noise. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Disc Noise Level	0–127	Volume of the record noise
Hum Noise Type	50 Hz, 60 Hz	Frequency of the hum noise
Hum Noise LPF	200–8000 Hz, BYPASS	Center frequency of the low pass filter applied to the hum noise (BYPASS: no cut)
Hum Noise Level	0–127	Volume of the hum noise
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output level

57: LOFI COMPRESS

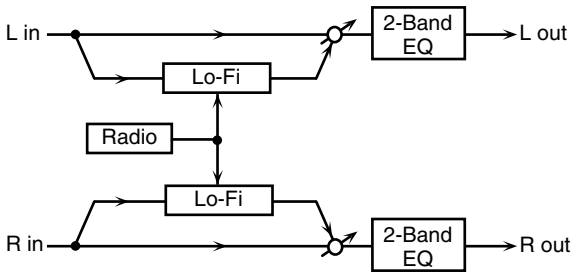
This is an effect that intentionally degrades the sound quality for creative purposes.



Parameter	Value	Description
Pre Filter Type	1–6	Selects the type of filter applied to the sound before it passes through the Lo-Fi effect. 1: Compressor off 2–6: Compressor on
LoFi Type	1–9	Degrades the sound quality. The sound quality grows poorer as this value is increased.
Post Filter Type	OFF, LPF, HPF	Type of filter **OFF:** no filter is used **LPF:** cuts the frequency range above the Cutoff **HPF:** cuts the frequency range below the Cutoff
Post Filter Cutoff	200–8000 Hz	Basic frequency of the Post Filter
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output level

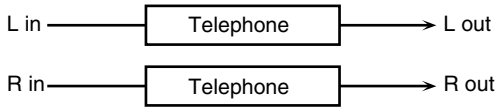
58: LOFI RADIO

In addition to a Lo-Fi effect, this effect also generates radio noise.



Parameter	Value	Description
LoFi Type	1–9	Degrades the sound quality. The sound quality grows poorer as this value is increased.
Filter Type	OFF, LPF, HPF	Type of filter **OFF:** no filter is used **LPF:** cuts the frequency range above the Cutoff **HPF:** cuts the frequency range below the Cutoff
Filter Cutoff	200–8000 Hz	Basic frequency of the Post Filter
Radio Detune	0–127	Simulates the tuning noise of a radio. As this value is raised, the tuning drifts further.
Radio Noise Level	0–127	Volume of the radio noise
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output level

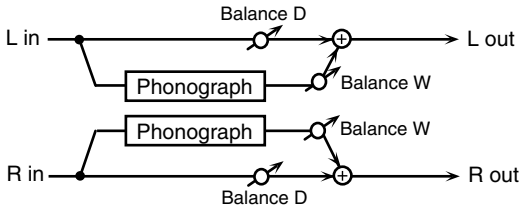
59: TELEPHONE



Parameter	Value	Description
Voice Quality	0–15	Audio quality of the telephone voice
Treble	-15– +15 dB	Bandwidth of the telephone voice
Balance	D100:0–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output level

60: PHONOGRAPH

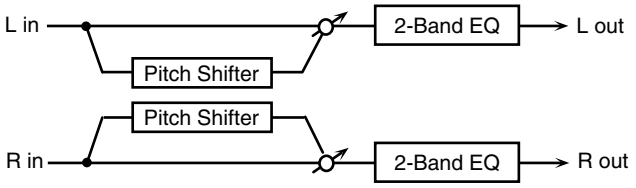
Simulates a sound recorded on an analog record and played back on a record player. This effect also simulates the various types of noise that are typical of a record, and even the rotational irregularities of an old turntable.



Parameter	Value	Description
Signal Distortion	0–127	Depth of distortion
Frequency Range	0–127	Frequency response of the playback system Decreasing this value will produce the impression of an old system with a poor frequency response.
Disc Type	LP, EP, SP	Rotational speed of the turntable This will affect the frequency of the scratch noise.
Scratch Noise Level	0–127	Amount of noise due to scratches on the record
Dust Noise Level	0–127	Volume of noise due to dust on the record
Hiss Noise Level	0–127	Volume of continuous "hiss"
Total Noise Level	0–127	Volume of overall noise
Wow	0–127	Depth of long-cycle rotational irregularity
Flutter	0–127	Depth of short-cycle rotational irregularity
Random	0–127	Depth of indefinite-cycle rotational irregularity
Total Wow/Flutter	0–127	Depth of overall rotational irregularity
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output level

61: PITCH SHIFTER (Feedback Pitch Shifter)

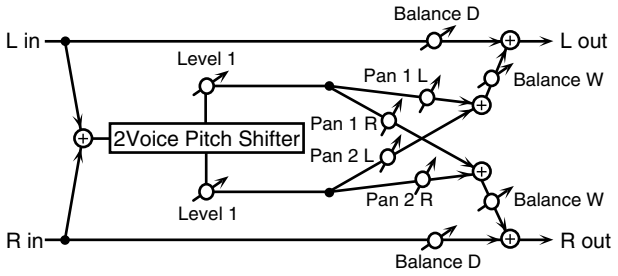
A stereo pitch shifter.



Parameter	Value	Description
Coarse	-24– +12 semi	Adjusts the pitch of the pitch shifted sound in semitone steps.
Fine	-100– +100 cent	Adjusts the pitch of the pitch shifted sound in 2-cent steps.
Delay Time	0–1300 ms, note	Adjusts the delay time from the direct sound until the pitch shifted sound is heard.
Feedback	-98– +98%	Adjusts the proportion of the pitch shifted sound that is fed back into the effect. Negative (-) settings will invert the phase.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the pitch shifted sound (W)
Level	0–127	Output Level

62: 2VOI PITCH SHIFTER (2VOICE PITCH SHIFTER)

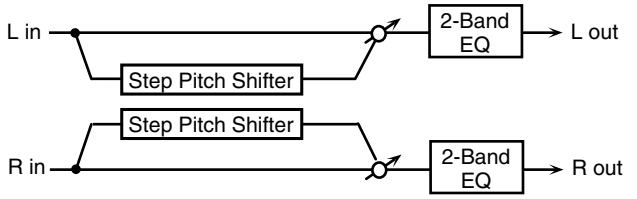
Shifts the pitch of the original sound. This 2-voice pitch shifter has two pitch shifters, and can add two pitch shifted sounds to the original sound.



Parameter	Value	Description
Pitch 1: Coarse	-24-+12 semi	Adjusts the pitch of Pitch Shift 1 in semitone steps.
Pitch 1:Fine	-100-+100 cent	Adjusts the pitch of Pitch Shift Pitch 1 in 2-cent steps.
Pitch 1:Delay	0–1300 ms, note	Adjusts the delay time from the direct sound until the Pitch Shift 1 sound is heard.
Pitch 1:Feedback	-98– +98%	Adjusts the proportion of the pitch shifted sound that is fed back into the effect. Negative (-) settings will invert the phase.
Pitch 1:Pan	L64-63R	Stereo location of the Pitch Shift 1 sound
Pitch 1:Level	0–127	Volume of the Pitch Shift1 sound
Pitch 2: Coarse	-24-+12 semi	Settings of the Pitch Shift 2 sound. The parameters are the same as for the Pitch Shift 1 sound.
Pitch 2:Fine	-100-+100 cent	
Pitch 2:Delay	0–1300 ms, note	
Pitch 2:Feedback	-98– +98%	
Pitch 2:Pan	L64-63R	
Pitch 2:Level	0–127	
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Level Balance	A100:0B-A0:100B	Volume balance between the Pitch Shift 1 and Pitch Shift 2 sounds
Balance	D100:0W-D0:100W	Volume balance between the direct sound (D) and the pitch shifted sound (W)
Level	0-127	Output Level

63: STEP PITCH SHIFTER

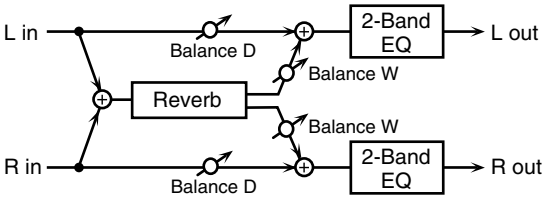
A pitch shifter in which the amount of pitch shift is varied by a 16-step sequence.



Parameter	Range	Explanation
Step 01–16	-24–+12 semi	Amount of pitch shift at each step (semitone units)
Rate	0.05–10.00 Hz, note	Rate at which the 16-step sequence will cycle
Attack	0–127	Speed at which the amount of pitch shift changes between steps
Gate Time	0–127	Duration of the pitch shifted sound at each step
Fine	-100– +100 cent	Pitch shift adjustment for all steps (2-cent units)
Delay Time	0–1300 ms, note	Delay time from the original sound until the pitch-shifted sound is heard
Feedback	-98– +98%	Proportion of the pitch-shifted sound that is to be returned to the input (negative values invert the phase)
Low Gain	-15– +15 dB	Amount of boost/cut for the low-frequency range
High Gain	-15– +15 dB	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance of the original sound (D) and pitch-shifted sound (W)
Level	0–127	Output volume

64: REVERB

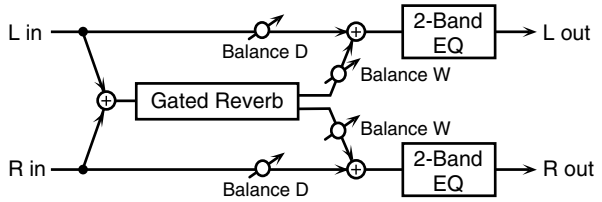
Adds reverberation to the sound, simulating an acoustic space.



Parameter	Value	Description
Type	ROOM1, ROOM2, STAGE1, STAGE2, HALL1, HALL2	Type of reverb **ROOM1:** dense reverb with short decay **ROOM2:** sparse reverb with short decay **STAGE1:** reverb with greater late reverberation **STAGE2:** reverb with strong early reflections **HALL1:** reverb with clear reverberance **HALL2:** reverb with rich reverberance
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the reverb sound is heard.
Time	0–127	Time length of reverberation
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which the reverberant sound will be cut. As the frequency is set lower, more of the high frequencies will be cut, resulting in a softer and more muted reverberance. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the reverb sound (W)
Level	0–127	Output Level

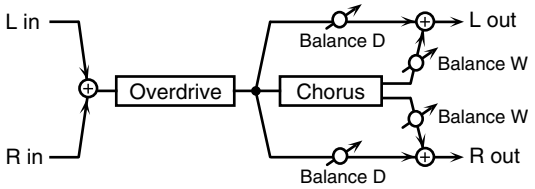
65: GATED REVERB

This is a special type of reverb in which the reverberant sound is cut off before its natural length.



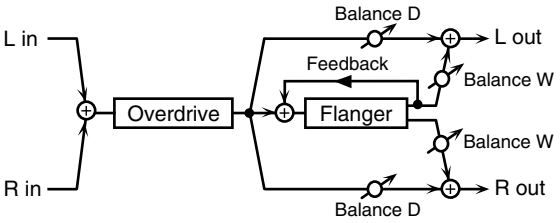
Parameter	Value	Description
Type	NORMAL, REVERSE, SWEEP1, SWEEP2	Type of reverb **NORMAL:** conventional gated reverb **REVERSE:** backwards reverb **SWEEP1:** the reverberant sound moves from right to left **SWEEP2:** the reverberant sound moves from left to right
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the reverb sound is heard.
Gate Time	5–500 ms	Adjusts the time from when the reverb is heard until it disappears.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the reverb sound (W)
Level	0–127	Output Level

66: OVERDRIVE → CHORUS



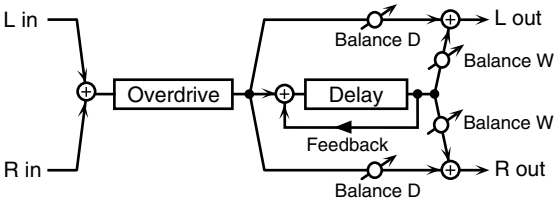
Parameter	Value	Description
Overdrive Drive	0–127	Degree of distortion Also changes the volume.
Overdrive Pan	L64–63R	Stereo location of the overdrive sound
Chorus Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Chorus Rate	0.05–10.00 Hz, note	Frequency of modulation
Chorus Depth	0–127	Depth of modulation
Chorus Balance	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Level	0–127	Output Level

67: OVERDRIVE → FLANGER



Parameter	Value	Description
Overdrive Drive	0–127	Degree of distortion Also changes the volume.
Overdrive Pan	L64–63R	Stereo location of the overdrive sound
Flanger Pre Delay	0.0–100.0 ms	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Flanger Rate	0.05–10.00 Hz, note	Frequency of modulation
Flanger Depth	0–127	Depth of modulation
Flanger Feedback	-98– +98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flanger Balance	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

68: OVERDRIVE → DELAY

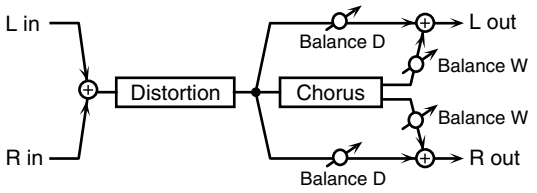


Parameter	Value	Description
Overdrive Drive	0–127	Degree of distortion Also changes the volume.
Overdrive Pan	L64–63R	Stereo location of the overdrive sound
Delay Time	0–2600 ms, note	Adjusts the delay time from the direct sound until the delay sound is heard.
Delay Feedback	-98– +98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Balance	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

69: DISTORTION → CHORUS

The parameters are essentially the same as in "66: OVERDRIVE → CHORUS," with the exception of the following two.

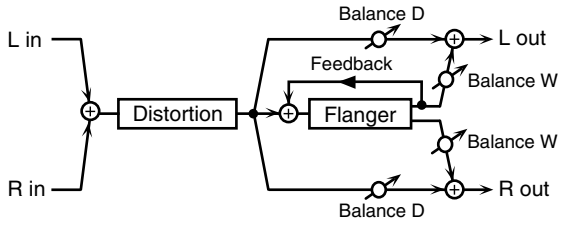
Overdrive Drive → Distortion Drive, Overdrive Pan → Distortion Pan



70: DISTORTION → FLANGER

The parameters are essentially the same as in "67: OVERDRIVE → FLANGER," with the exception of the following two.

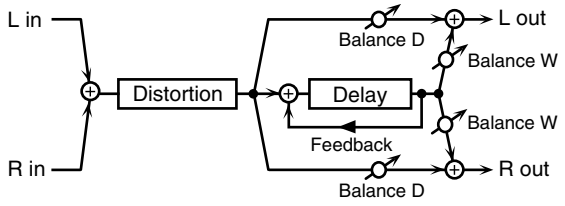
Overdrive Drive → Distortion Drive, Overdrive Pan → Distortion Pan



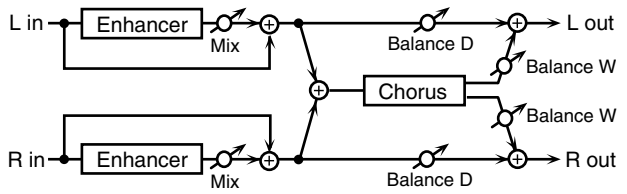
71: DISTORTION → DELAY

The parameters are essentially the same as in "68: OVERDRIVE → DELAY," with the exception of the following two.

Overdrive Drive → Distortion Drive, Overdrive Pan → Distortion Pan

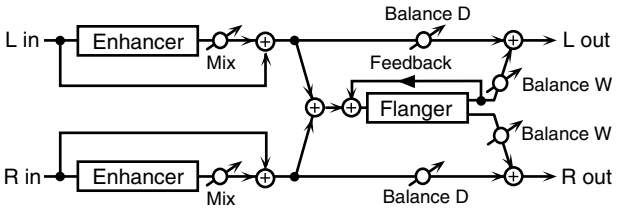


72: ENHANCER → CHORUS



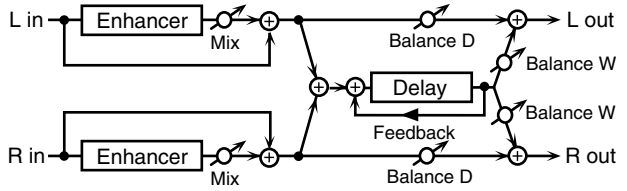
Parameter	Value	Description
Enhancer Sens	0–127	Sensitivity of the enhancer
Enhancer Mix	0–127	Level of the overtones generated by the enhancer
Chorus Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Chorus Rate	0.05–10.00 Hz, note	Frequency of modulation
Chorus Depth	0–127	Depth of modulation
Chorus Balance	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Level	0–127	Output Level

73: ENHANCER → FLANGER



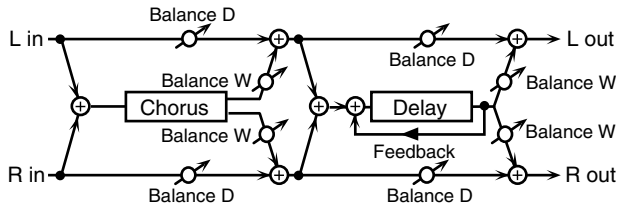
Parameter	Value	Description
Enhancer Sens	0–127	Sensitivity of the enhancer
Enhancer Mix	0–127	Level of the overtones generated by the enhancer
Flanger Pre Delay	0.0–100.0 ms	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Flanger Rate	0.05–10.00 Hz, note	Frequency of modulation
Flanger Depth	0–127	Depth of modulation
Flanger Feedback	-98– +98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flanger Balance	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

74: ENHANCER → DELAY



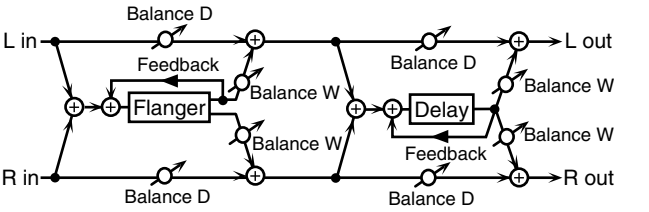
Parameter	Value	Description
Enhancer Sens	0–127	Sensitivity of the enhancer
Enhancer Mix	0–127	Level of the overtones generated by the enhancer
Delay Time	0–2600 ms, note	Adjusts the delay time from the direct sound until the delay sound is heard.
Delay Feedback	-98– +98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Balance	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

75: CHORUS → DELAY



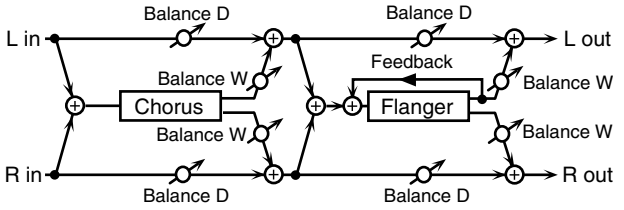
Parameter	Value	Description
Chorus Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Chorus Rate	0.05–10.00 Hz, note	Frequency of modulation
Chorus Depth	0–127	Depth of modulation
Chorus Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Delay Time	0–2600 ms, note	Adjusts the delay time from the direct sound until the delay sound is heard.
Delay Feedback	-98– +98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Balance	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

76: FLANGER → DELAY



Parameter	Value	Description
Flanger Pre Delay	0.0–100.0 ms	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Flanger Rate	0.05–10.00 Hz, note	Frequency of modulation
Flanger Depth	0–127	Depth of modulation
Flanger Feedback	-98– +98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flanger Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Delay Time	0–2600 ms, note	Adjusts the delay time from the direct sound until the delay sound is heard.
Delay Feedback	-98– +98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Balance	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

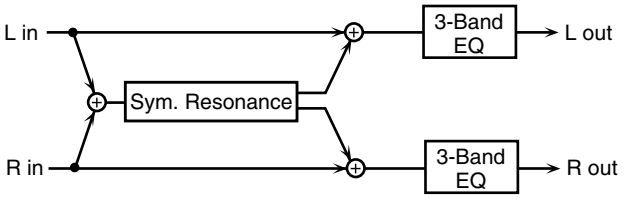
77: CHORUS → FLANGER



Parameter	Value	Description
Chorus Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Chorus Rate	0.05–10.00 Hz, note	Modulation frequency of the chorus effect
Chorus Depth	0–127	Modulation depth of the chorus effect
Chorus Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Flanger Pre Delay	0.0–100.0 ms	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Flanger Rate	0.05–10.00 Hz, note	Modulation frequency of the flanger effect
Flanger Depth	0–127	Modulation depth of the flanger effect
Flanger Feedback	-98– +98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flanger Balance	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

78: SYMPATHETIC RESO (SYMPATHETIC RESONANCE)

On an acoustic piano, holding down the damper pedal allows other strings to resonate in sympathy with the notes you play, creating rich and spacious resonances. This effect simulates these sympathetic resonances.



Parameter	Range	Explanation
Depth	0–127	Depth of the effect
Damper	0–127	Depth to which the damper pedal is pressed (controls the resonant sound)
Pre LPF	16–15000 Hz, BYPASS	Frequency of the filter that cuts the high-frequency content of the input sound (BYPASS: no cut)
Pre HPF	BYPASS, 16–15000 Hz	Frequency of the filter that cuts the low-frequency content of the input sound (BYPASS: no cut)
Peaking Freq	200–8000 Hz	Frequency of the filter that boosts/cuts a specific frequency region of the input sound
Peaking Gain	-15– +15 dB	Amount of boost/cut produced by the filter at the specified frequency region of the input sound
Peaking Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the frequency region boosted/cut by the 'Peaking Gain' parameter (larger values make the region narrower)
HF Damp	16–15000 Hz, BYPASS	Frequency at which the high-frequency content of the resonant sound will be cut (BYPASS: no cut)
LF Damp	BYPASS, 16–15000 Hz	Frequency at which the low-frequency content of the resonant sound will be cut (BYPASS: no cut)
Lid	1–6	This simulates the actual changes in sound that occur when the lid of a grand piano is set at different heights.
EQ Low Freq	200, 400 Hz	Frequency of the low-range EQ
EQ Low Gain	-15– +15 dB	Amount of low-range boost/cut
EQ Mid Freq	200–8000 Hz	Frequency of the midrange EQ
EQ Mid Gain	-15– +15 dB	Amount of midrange boost/cut
EQ Mid Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of midrange (larger values make the region narrower)
EQ High Freq	2000, 4000, 8000 Hz	Frequency of the high-range EQ
EQ High Gain	-15–+15 dB	Amount of high-range boost/cut
Level	0–127	Output Level

Chorus Parameters

The GW-8's Chorus effect unit can also be used as a stereo delay unit.
These settings allow you to select chorus or delay, and the characteristics of the selected effect type.

Parameter	Value	Description
Chorus Type	0 (OFF), 1 (CHORUS), 2 (DELAY), 3 (GM2 CHORUS)	Selects either Chorus or Delay. 0 (OFF): Neither Chorus or Delay is used. 1 (CHORUS): Chorus is used. 2 (DELAY): Delay is used. 3 (GM2 CHORUS): GM2 Chorus is used.
01: CHORUS		
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Feedback	0–127	Adjusts the amount of the chorus sound that is fed back into the effect.
Filter Type	OFF, LPF, HPF	Type of filter OFF: no filter is used LPF: cuts the frequency range above the Cutoff Freq HPF: cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Basic frequency of the filter
Phase	0–180°	Spatial spread of the sound
02: DELAY		
Delay Left	0–1000 ms, note	Adjusts the delay time from the direct sound until the delay sound is heard.
Delay Right		
Delay Center		
Center Feedback	-98–+98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Left Level	0–127	Volume of each delay sound
Right Level		
Center Level		
03: GM2 CHORUS		
Pre-LPF	0–7	Cuts the high frequency range of the sound coming into the chorus. Higher values will cut more of the high frequencies.
Level	0–127	Volume of the chorus sound
Feedback	0–127	Adjusts the amount of the chorus sound that is fed back into the effect.
Delay	0–127	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate	0–127	Frequency of modulation
Depth	0–127	Depth of modulation
Send Level To Reverb	0–127	Adjusts the amount of chorus sound that will be sent to the reverb.

NOTE

If you specify the delay time as a note value, slowing down the tempo will not change the delay time beyond a certain length. This is because there is an upper limit for the delay time; if the delay time is specified as a note value and you slow down the tempo until this upper limit is reached, the delay time cannot change any further. This upper limit is the maximum value that can be specified when setting the delay time as a numerical value.

note:

𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯₃	Sixty-fourth-note triplet	𝅘𝅥𝅯	Sixty-fourth note	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯₃	Thirty-second-note triplet
𝅘𝅥𝅯𝅘𝅥𝅯	Thirty-second note	𝅘𝅥𝅯𝅘𝅥𝅯₃	Sixteenth-note triplet	𝅘𝅥𝅯𝅘𝅥𝅯.	Dotted thirty-second note
𝅘𝅥𝅯	Sixteenth note	𝅘𝅥𝅯₃	Eighth-note triplet	𝅘𝅥𝅯.	Dotted sixteenth note
♪	Eighth note	𝅘𝅥₃	Quarter-note triplet	♪.	Dotted eighth note
♩	Quarter note	𝅗𝅥₃	Half-note triplet	♩.	Dotted quarter note
𝅗𝅥	Half note	𝅝₃	Whole-note triplet	𝅗𝅥.	Dotted half note
𝅝	Whole note	𝅜₃	Double-note triplet	𝅝.	Dotted whole note
𝅜	Double note				

Reverb Parameters

These settings allow you to select the desired type of reverb, and its characteristics.

Parameter	Value	Description
Reverb Type	0 (OFF), 1 (REVERB), 2 (SRV ROOM), 3 (SRV HALL), 4 (SRV PLATE), 5 (GM2 REVERB)	Type of reverb 0 (OFF): Reverb is not used. 1 (REVERB): Normal reverb 2 (SRV ROOM): This simulates typical room acoustic reflections. 3 (SRV HALL): This simulates typical concert hall acoustic reflections. 4 (SRV PLATE): This simulates a reverb plate, a popular type of artificial reverb unit that derives its sound from the vibration of a metallic plate. 5 (GM2 REVERB): GM2 Reverb
01: REVERB		
Type	ROOM1, ROOM2, STAGE1, STAGE2, HALL1, HALL2, DELAY, PAN-DELAY	Type of reverb/delay ROOM1: short reverb with high density ROOM2: short reverb with low density STAGE1: reverb with greater late reverberation STAGE2: reverb with strong early reflections HALL1: very clear-sounding reverb HALL2: rich reverb DELAY: conventional delay effect PAN-DELAY: delay effect with echoes that pan left and right
Time	0–127	Time length of reverberation (Type: ROOM1–HALL2) Delay time (Type: DELAY, PAN-DELAY)
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which the high-frequency content of the reverb sound will be cut, or "damped." If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Feedback	0–127	Adjusts the amount of delay feedback when the Type setting is DELAY or PAN-DELAY. Amount of delay sound returned to the input (this setting is valid only if Type is DELAY or PAN-DELAY)
02: SRV ROOM **03: SRV HALL** **04: SRV PLATE**		
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the reverb sound is heard.
Time	0–127	Time length of reverberation
Size	1–8	Size of the simulated room or hall
High Cut	160 Hz–12.5 kHz, BYPASS	Adjusts the frequency above which the high-frequency content of the reverb will be reduced. If you do not want to reduce the high frequencies, set this parameter to BYPASS.
Density	0–127	Density of reverb
Diffusion	0–127	Adjusts the change in the density of the reverb over time. The higher the value, the more the density increases with time. (The effect of this setting is most pronounced with long reverb times.)
LF Damp Freq	50–4000 Hz	Adjusts the frequency below which the low-frequency content of the reverb sound will be reduced, or "damped."
LF Damp Gain	-36–0 dB	Adjusts the amount of damping applied to the frequency range selected with LF Damp. With a setting of "0," there will be no reduction of the reverb's low-frequency content.
HF Damp Freq	4000 Hz–12.5 kHz	Adjusts the frequency above which the high-frequency content of the reverb sound will be reduced, or "damped."
HF Damp Gain	-36–0 dB	Adjusts the amount of damping applied to the frequency range selected with HF Damp. With a setting of "0," there will be no reduction of the reverb's high-frequency content.

Parameter	Value	Description
05: GM2 REVERB		
Character	0–7	Type of reverb 0–5: reverb 6, 7: delay
Pre-LPF	0–7	Cuts the high frequency range of the sound coming into the reverb. Higher values will cut more of the high frequencies.
Level	0–127	Output level of reverberation
Time	0–127	Time length of reverberation
Delay Feedback	0–127	Adjusts the amount of the delay sound that is fed back into the effect when the Reverb Character setting is 6 or 7.

Tone List

No.	Name	Category	MSB	LSB	PC
1	Rich Grand	AC.PIANO	87	64	1
2	88ConcertPno	AC.PIANO	87	64	2
3	UltimatGrand	AC.PIANO	87	64	3
4	X Pure Grand	AC.PIANO	87	64	4
5	So true...	AC.PIANO	87	64	5
6	ConcertPiano	AC.PIANO	87	64	6
7	Warm Piano	AC.PIANO	87	64	7
8	ConcertGrand	AC.PIANO	87	64	8
9	Hall Concert	AC.PIANO	87	64	9
10	Bright Tune	AC.PIANO	87	64	10
11	Mellow Tune	AC.PIANO	87	64	11
12	Studio Grand	AC.PIANO	87	64	12
13	DryStudio88	AC.PIANO	87	64	13
14	First Choice	AC.PIANO	87	64	14
15	Rokkin' pF	AC.PIANO	87	64	15
16	Dark Grand	AC.PIANO	87	64	16
17	SC Grand+Pad	AC.PIANO	87	64	17
18	Warm Pad Pno	AC.PIANO	87	64	18
19	SC Grand+Vox	AC.PIANO	87	64	19
20	Cicada Piano	AC.PIANO	87	64	20
21	X Piano +Str	AC.PIANO	87	64	21
22	Warm Str Pno	AC.PIANO	87	64	22
23	Grand Hall	AC.PIANO	87	64	23
24	Rapsody	AC.PIANO	87	64	24
25	JD-800 Piano	AC.PIANO	87	64	25
26	SA Dance Pno	AC.PIANO	87	64	26
27	SC E-Grand	AC.PIANO	87	64	27
28	Back E-Grand	AC.PIANO	87	64	28
29	SC Grand+FM	AC.PIANO	87	64	29
30	SC Blend Pno	AC.PIANO	87	64	30
31	Piano Oz	AC.PIANO	87	64	31
32	FX Piano	AC.PIANO	87	64	32
33	AmbientPiano	AC.PIANO	87	64	33
34	SC Pure EP	EL.PIANO	87	64	34
35	SC Trem EP	EL.PIANO	87	64	35
36	SC Phase EP	EL.PIANO	87	64	36
37	PhaseEPLayer	EL.PIANO	87	64	37
38	SC E.Piano	EL.PIANO	87	64	38
39	StageEP Trem	EL.PIANO	87	64	39
40	Back2the60s	EL.PIANO	87	64	40
41	Stage EP	EL.PIANO	87	64	41
42	Stage Phazer	EL.PIANO	87	64	42
43	StageCabinet	EL.PIANO	87	64	43
44	Tine EP	EL.PIANO	87	64	44
45	LEO EP	EL.PIANO	87	64	45
46	LonesomeRoad	EL.PIANO	87	64	46
47	Age'n'Tines	EL.PIANO	87	64	47
48	Brill TremEP	EL.PIANO	87	64	48
49	Crystal EP	EL.PIANO	87	64	49
50	Vintage Tine	EL.PIANO	87	64	50
51	Celestial EP	EL.PIANO	87	64	51
52	Psycho EP	EL.PIANO	87	64	52
53	Mk2 Stg phsr	EL.PIANO	87	64	53
54	Dreaming EP	EL.PIANO	87	64	54
55	Balladeer	EL.PIANO	87	64	55
56	Remember	EL.PIANO	87	64	56
57	Vibe EP	EL.PIANO	87	64	57
58	sin(EP)	EL.PIANO	87	64	58
59	SC Pure Wuly	EL.PIANO	87	64	59
60	SC Trem Wuly	EL.PIANO	87	64	60
61	Super Wurly	EL.PIANO	87	64	61
62	Wurly Trem	EL.PIANO	87	64	62
63	VelSpdWurly	EL.PIANO	87	64	63
64	Fonky Fonky	EL.PIANO	87	64	64
65	FM EP mix	EL.PIANO	87	64	65
66	FM-777	EL.PIANO	87	64	66
67	FM EPad	EL.PIANO	87	64	67
68	EP Stack	EL.PIANO	87	64	68
69	EP Belle	EL.PIANO	87	64	69
70	80s EP	EL.PIANO	87	64	70
71	SA EPiano	EL.PIANO	87	64	71
72	BrillClav DB	KEYBOARDS	87	64	72
73	Cell Clav	KEYBOARDS	87	64	73
74	VntgClav	KEYBOARDS	87	64	74
75	Cutter Clavi	KEYBOARDS	87	64	75
76	Funky D	KEYBOARDS	87	64	76
77	Phase Clavi	KEYBOARDS	87	64	77

No.	Name	Category	MSB	LSB	PC
78	BPF Clavi Ph	KEYBOARDS	87	64	78
79	Pulse Clavi	KEYBOARDS	87	64	79
80	PWM Clav	KEYBOARDS	87	64	80
81	Funky Line	KEYBOARDS	87	64	81
82	Biting Clav	KEYBOARDS	87	64	82
83	Analog Clavi	KEYBOARDS	87	64	83
84	Reso Clavi	KEYBOARDS	87	64	84
85	Snappy Clav	KEYBOARDS	87	64	85
86	Over-D6	KEYBOARDS	87	64	86
87	Harpsy Clavi	KEYBOARDS	87	64	87
88	SC Harpsi	KEYBOARDS	87	64	88
89	Amadeus	KEYBOARDS	87	64	89
90	SC Celesta	KEYBOARDS	87	64	90
91	Himalaya Ice	BELL	87	64	91
92	FM Syn Bell	BELL	87	64	92
93	D-50 Fantsia	BELL	87	64	93
94	Wine Glass	BELL	87	64	94
95	MuBox Pad	BELL	87	64	95
96	SC Bell 1	BELL	87	64	96
97	FM Heaven	BELL	87	64	97
98	SC Glocken	BELL	87	64	98
99	Music Bells	BELL	87	64	99
100	SC Musicbox	BELL	87	64	100
101	Music Box 2	BELL	87	64	101
102	Kalimbells	BELL	87	64	102
103	Step Ice	BELL	87	64	103
104	SC Bell 2	BELL	87	64	104
105	Candy Bell	BELL	87	64	105
106	SC Chime	BELL	87	64	106
107	Bell Ring	BELL	87	64	107
108	Tubular Bell	BELL	87	64	108
109	5th Key	BELL	87	64	109
110	Bell Monitor	BELL	87	64	110
111	TubyRuesday	BELL	87	64	111
112	Vibrations	MALLET	87	64	112
113	SC Vibe	MALLET	87	64	113
114	Ringy Vibes	MALLET	87	64	114
115	Airie Vibez	MALLET	87	64	115
116	SC Marimba	MALLET	87	64	116
117	FM Wood	MALLET	87	64	117
118	SC Xylo	MALLET	87	64	118
119	Ethno Keys	MALLET	87	64	119
120	Synergy MLT	MALLET	87	64	120
121	Icy Keys	MALLET	87	64	121
122	Steel Drums	MALLET	87	64	122
123	50`SteelDrms	MALLET	87	64	123
124	Xylosizer	MALLET	87	64	124
125	Toy Box	MALLET	87	64	125
126	AirPluck	MALLET	87	64	126
127	HardRockORG1	ORGAN	87	64	127
128	HardRockORG2	ORGAN	87	64	128
129	SuperDistORG	ORGAN	87	65	1
130	SuperDistLd2	ORGAN	87	65	2
131	FullDraw Org	ORGAN	87	65	3
132	StakDraw Org	ORGAN	87	65	4
133	FullStop Org	ORGAN	87	65	5
134	SC Perc Org	ORGAN	87	65	6
135	VKHold4Speed	ORGAN	87	65	7
136	X Perc Organ	ORGAN	87	65	8
137	Rocky Organ	ORGAN	87	65	9
138	Euro Organ	ORGAN	87	65	10
139	Rhythm'n'B	ORGAN	87	65	11
140	Phono Organ	ORGAN	87	65	12
141	LoFi PercOrg	ORGAN	87	65	13
142	Rochno Org	ORGAN	87	65	14
143	R&B Organ 1	ORGAN	87	65	15
144	R&B Organ 2	ORGAN	87	65	16
145	SC Dist Bee	ORGAN	87	65	17
146	60's Org 1	ORGAN	87	65	18
147	60's Org 2	ORGAN	87	65	19
148	Smoky Organ	ORGAN	87	65	20
149	SC SoapOpera	ORGAN	87	65	21
150	Crummy Organ	ORGAN	87	65	22
151	Chapel Organ	ORGAN	87	65	23
152	Grand Pipe	ORGAN	87	65	24
153	Pipe Org/Mod	ORGAN	87	65	25
154	Masked Opera	ORGAN	87	65	26

No.	Name	Category	MSB	LSB	PC
155	Mid Pipe Org	ORGAN	87	65	27
156	Vodkakordion	ACCRDION	87	65	28
157	Squeeze Me!	ACCRDION	87	65	29
158	Guinguette	ACCRDION	87	65	30
159	HarWonderca	HARMONICA	87	65	31
160	BluesHrp V/S	HARMONICA	87	65	32
161	Green Bullet	HARMONICA	87	65	33
162	SC Brt Nylon	AC.GUITAR	87	65	34
163	SoftNyln Gtr	AC.GUITAR	87	65	35
164	SC Nylon Gt	AC.GUITAR	87	65	36
165	Wet Nyln Gtr	AC.GUITAR	87	65	37
166	Pre Mass Hum	AC.GUITAR	87	65	38
167	Thick Steel	AC.GUITAR	87	65	39
168	Uncle Martin	AC.GUITAR	87	65	40
169	Wide Ac Gtr	AC.GUITAR	87	65	41
170	Comp Stl Gtr	AC.GUITAR	87	65	42
171	Stl Gtr Duo	AC.GUITAR	87	65	43
172	SC 12str Gtr	AC.GUITAR	87	65	44
173	So good !	AC.GUITAR	87	65	45
174	StratSeq'nce	EL.GUITAR	87	65	46
175	Jazz Guitar	EL.GUITAR	87	65	47
176	DynoJazz Gtr	EL.GUITAR	87	65	48
177	Clean Gtr	EL.GUITAR	87	65	49
178	Crimson Gtr	EL.GUITAR	87	65	50
179	Plug n' Gig	EL.GUITAR	87	65	51
180	Kinda Kurt	EL.GUITAR	87	65	52
181	Nice Oct Gtr	EL.GUITAR	87	65	53
182	Strat Gtr	EL.GUITAR	87	65	54
183	Touch Drive	DIST.GUITAR	87	65	55
184	SC Chunk	DIST.GUITAR	87	65	56
185	Trem-o-Vibe	DIST.GUITAR	87	65	57
186	LP Dist	DIST.GUITAR	87	65	58
187	Hurtling Gtr	DIST.GUITAR	87	65	59
188	Searing COSM	DIST.GUITAR	87	65	60
189	SC Loud Gtr	DIST.GUITAR	87	65	61
190	SC Plugged!!	DIST.GUITAR	87	65	62
191	Punker 1	DIST.GUITAR	87	65	63
192	SC PowerChd	DIST.GUITAR	87	65	64
193	Punker 2	DIST.GUITAR	87	65	65
194	Larsen /Aft	DIST.GUITAR	87	65	66
195	Rockin' Dly	DIST.GUITAR	87	65	67
196	Sonic Ac Bs	BASS	87	65	68
197	Ulti Ac Bass	BASS	87	65	69
198	Downright Bs	BASS	87	65	70
199	Cmp'd Fng Bs	BASS	87	65	71
200	Sonic Fng Bs	BASS	87	65	72
201	Ultimo Bass	BASS	87	65	73
202	Roomy Bass	BASS	87	65	74
203	FingerMaster	BASS	87	65	75
204	All Round Bs	BASS	87	65	76
205	R&B Bs/Slide	BASS	87	65	77
206	Sonic Pck Bs	BASS	87	65	78
207	Thumb Up!	BASS	87	65	79
208	Tubby Mute	BASS	87	65	80
209	Chicken Bass	BASS	87	65	81
210	Snug Bass	BASS	87	65	82
211	Return2Base!	BASS	87	65	83
212	Chorus Bass	BASS	87	65	84
213	A Big Pick	BASS	87	65	85
214	Basement	BASS	87	65	86
215	SC Fretnot 1	BASS	87	65	87
216	SC Fretnot 2	BASS	87	65	88
217	RichFretless	BASS	87	65	89
218	NewAge Frtls	BASS	87	65	90
219	SlapBass1	BASS	87	65	91
220	Slap2 w/Fx	BASS	87	65	92
221	Got Pop?	BASS	87	65	93
222	JBass v/Thmb	BASS	87	65	94
223	SC Slap Bass	BASS	87	65	95
224	X Slap Bass	BASS	87	65	96
225	Low Bass	SYNTH BASS	87	65	97
226	Mini Like!	SYNTH BASS	87	65	98
227	MC-404 Bass	SYNTH BASS	87	65	99
228	SC Rubber Bs	SYNTH BASS	87	65	100
229	SH-101 Bs 1	SYNTH BASS	87	65	101
230	SC Syn Bass1	SYNTH BASS	87	65	102
231	Juno-106 Bs	SYNTH BASS	87	65	103

No.	Name	Category	MSB	LSB	PC
232	Smooth Bass	SYNTH BASS	87	65	104
233	SC Flat Bs	SYNTH BASS	87	65	105
234	Foundation	SYNTH BASS	87	65	106
235	Punch MG 2	SYNTH BASS	87	65	107
236	Electro Rubb	SYNTH BASS	87	65	108
237	R&B Bass 1	SYNTH BASS	87	65	109
238	Enorjizor	SYNTH BASS	87	65	110
239	LowFat Bass	SYNTH BASS	87	65	111
240	Doze Bass	SYNTH BASS	87	65	112
241	DCO Bass	SYNTH BASS	87	65	113
242	Virtual RnBs	SYNTH BASS	87	65	114
243	Saw&MG Bass	SYNTH BASS	87	65	115
244	MG+SubOsc Bs	SYNTH BASS	87	65	116
245	R&B Bass 2	SYNTH BASS	87	65	117
246	R&B Bass 3	SYNTH BASS	87	65	118
247	Not a Bass	SYNTH BASS	87	65	119
248	ResoSyn Bs 1	SYNTH BASS	87	65	120
249	SH-1 Bass	SYNTH BASS	87	65	121
250	SH-101 Bs 2	SYNTH BASS	87	65	122
251	Punch MG 1	SYNTH BASS	87	65	123
252	MKS-50 SynBs	SYNTH BASS	87	65	124
253	Gashed Bass	SYNTH BASS	87	65	125
254	Q Bass	SYNTH BASS	87	65	126
255	Super-G DX	SYNTH BASS	87	65	127
256	Kickin' Bass	SYNTH BASS	87	65	128
257	OilDrum Bass	SYNTH BASS	87	66	1
258	Dust Bass	SYNTH BASS	87	66	2
259	Glide-iator	SYNTH BASS	87	66	3
260	SC AcidPunch	SYNTH BASS	87	66	4
261	TBasic	SYNTH BASS	87	66	5
262	SC Unison Bs	SYNTH BASS	87	66	6
263	Detune Bass	SYNTH BASS	87	66	7
264	Lo Bass	SYNTH BASS	87	66	8
265	SC GarageBs1	SYNTH BASS	87	66	9
266	SC GarageBs2	SYNTH BASS	87	66	10
267	Sub Sonic	SYNTH BASS	87	66	11
268	SC Jungle Bs	SYNTH BASS	87	66	12
269	R&B Bass 4	SYNTH BASS	87	66	13
270	Simply Basic	SYNTH BASS	87	66	14
271	Beepin Bass	SYNTH BASS	87	66	15
272	MC-TB Bass	SYNTH BASS	87	66	16
273	Acdg Bass	SYNTH BASS	87	66	17
274	Loco Voco	SYNTH BASS	87	66	18
275	Unplug it!	SYNTH BASS	87	66	19
276	S&H Bass	SYNTH BASS	87	66	20
277	Destroyed Bs	SYNTH BASS	87	66	21
278	SC Acid Bs	SYNTH BASS	87	66	22
279	Lo-Fi TB	SYNTH BASS	87	66	23
280	Drop Bass	SYNTH BASS	87	66	24
281	Big Mini	SYNTH BASS	87	66	25
282	Muffled MG	SYNTH BASS	87	66	26
283	Intrusive Bs	SYNTH BASS	87	66	27
284	Alpha SynBs	SYNTH BASS	87	66	28
285	TransistorBs	SYNTH BASS	87	66	29
286	Juno-60 Bass	SYNTH BASS	87	66	30
287	Storm Bass	SYNTH BASS	87	66	31
288	Alpha ResoBs	SYNTH BASS	87	66	32
289	SH-101 Vibe	SYNTH BASS	87	66	33
290	Fazee Bass	SYNTH BASS	87	66	34
291	Hi-Energy Bs	SYNTH BASS	87	66	35
292	SC Violin	STRINGS	87	66	36
293	Violin	STRINGS	87	66	37
294	Viola	STRINGS	87	66	38
295	SC Cello	STRINGS	87	66	39
296	Cello	STRINGS	87	66	40
297	Contrabass	STRINGS	87	66	41
298	Dolce Qrt	STRINGS	87	66	42
299	Chamber Str	STRINGS	87	66	43
300	Small Str	STRINGS	87	66	44
301	Marcato	STRINGS	87	66	45
302	Bright Str	STRINGS	87	66	46
303	String Ens	STRINGS	87	66	47
304	SonicStrings	STRINGS	87	66	48
305	Stringz 101	STRINGS	87	66	49
306	Crossed Bows	STRINGS	87	66	50
307	Warm Strings	STRINGS	87	66	51
308	Stacc mp Str	STRINGS	87	66	52

No.	Name	Category	MSB	LSB	PC
309	Movie Scene	STRINGS	87	66	53
310	Hybrid Str 1	STRINGS	87	66	54
311	Gang Strangs	STRINGS	87	66	55
312	Clustered!?!	STRINGS	87	66	56
313	Full Strings	STRINGS	87	66	57
314	X StrSection	STRINGS	87	66	58
315	Oct Strings	STRINGS	87	66	59
316	Sahara Str	STRINGS	87	66	60
317	Random Mood	STRINGS	87	66	61
318	X Hall Str	STRINGS	87	66	62
319	SC Slow Str	STRINGS	87	66	63
320	Hybrid Str 2	STRINGS	87	66	64
321	Biggie Bows	STRINGS	87	66	65
322	Staccato VS	STRINGS	87	66	66
323	So Staccato	STRINGS	87	66	67
324	DelicatePizz	STRINGS	87	66	68
325	Vls PizzHall	STRINGS	87	66	69
326	Orch Pizz	STRINGS	87	66	70
327	Pizz'Stac VS	STRINGS	87	66	71
328	Mellow Tron	STRINGS	87	66	72
329	Tronic Str	STRINGS	87	66	73
330	Tape Memory	STRINGS	87	66	74
331	Wind & Str 1	ORCHESTRA	87	66	75
332	Wind & Str 2	ORCHESTRA	87	66	76
333	Farewell	ORCHESTRA	87	66	77
334	Orch & Horns	ORCHESTRA	87	66	78
335	Soft Orch 1	ORCHESTRA	87	66	79
336	Soft Orch 2	ORCHESTRA	87	66	80
337	Henry IX	ORCHESTRA	87	66	81
338	Ending Scene	ORCHESTRA	87	66	82
339	Symphonika	ORCHESTRA	87	66	83
340	Mix Hit 2	HIT&STAB	87	66	84
341	Cheezy Movie	HIT&STAB	87	66	85
342	Philly Hit	HIT&STAB	87	66	86
343	Smear Hit 1	HIT&STAB	87	66	87
344	Smear Hit 2	HIT&STAB	87	66	88
345	Good Old Hit	HIT&STAB	87	66	89
346	Mix Hit 1	HIT&STAB	87	66	90
347	Lo-Fi Hit	HIT&STAB	87	66	91
348	2ble Action	HIT&STAB	87	66	92
349	In da Cave	HIT&STAB	87	66	93
350	Housechord	HIT&STAB	87	66	94
351	Mod Chord	HIT&STAB	87	66	95
352	Dance Steam	HIT&STAB	87	66	96
353	Good Old Day	WIND	87	66	97
354	SC WindWood	WIND	87	66	98
355	Clarence.net	WIND	87	66	99
356	SC Oboe	WIND	87	66	100
357	Hall Oboe	WIND	87	66	101
358	English Horn	WIND	87	66	102
359	Bassoon	WIND	87	66	103
360	SC Flute	FLUTE	87	66	104
361	Piccolo	FLUTE	87	66	105
362	Andes Mood	FLUTE	87	66	106
363	HimalayaPipe	FLUTE	87	66	107
364	Solo Tp	AC.BRASS	87	66	108
365	Horn Chops	AC.BRASS	87	66	109
366	Flugel Horn	AC.BRASS	87	66	110
367	Spit Flugel	AC.BRASS	87	66	111
368	Mute Tp /Mod	AC.BRASS	87	66	112
369	Harmon Mute	AC.BRASS	87	66	113
370	Soft Tb	AC.BRASS	87	66	114
371	Solo Tb	AC.BRASS	87	66	115
372	Solo Bone	AC.BRASS	87	66	116
373	XP Horn	AC.BRASS	87	66	117
374	Grande Tuba	AC.BRASS	87	66	118
375	SC Tuba	AC.BRASS	87	66	119
376	StackTp Sect	AC.BRASS	87	66	120
377	Tb Section	AC.BRASS	87	66	121
378	TpTb Sect.	AC.BRASS	87	66	122
379	SC Brt Brass	AC.BRASS	87	66	123
380	SC BrsSect 1	AC.BRASS	87	66	124
381	SC BrsSect 2	AC.BRASS	87	66	125
382	Tpts & Tmbs	AC.BRASS	87	66	126
383	Brass & Sax	AC.BRASS	87	66	127
384	BrassPartOut	AC.BRASS	87	66	128
385	Simple Tutti	AC.BRASS	87	67	1
386	F.Horns Sect	AC.BRASS	87	67	2
387	Full sForza	AC.BRASS	87	67	3
388	Stereo Brass	AC.BRASS	87	67	4
389	Wide SynBrss	SYNTH BRASS	87	67	5
390	DetuneSawBrs	SYNTH BRASS	87	67	6
391	J-Pop Brass	SYNTH BRASS	87	67	7
392	80s Brass 1	SYNTH BRASS	87	67	8
393	80s Brass 2	SYNTH BRASS	87	67	9
394	Ana Brass	SYNTH BRASS	87	67	10
395	Soft Brass	SYNTH BRASS	87	67	11
396	JP8000 Brass	SYNTH BRASS	87	67	12
397	Sonic Brass	SYNTH BRASS	87	67	13
398	Syn Brass	SYNTH BRASS	87	67	14
399	Syn Brass 2	SYNTH BRASS	87	67	15
400	Xpand Brass	SYNTH BRASS	87	67	16
401	Xpand Brass2	SYNTH BRASS	87	67	17
402	Super Saw	SYNTH BRASS	87	67	18
403	SoftSynBrass	SYNTH BRASS	87	67	19
404	Silky JP	SYNTH BRASS	87	67	20
405	Silk Brs Pad	SYNTH BRASS	87	67	21
406	80s Brass 3	SYNTH BRASS	87	67	22
407	X-Saw Brass1	SYNTH BRASS	87	67	23
408	Cheesy Brass	SYNTH BRASS	87	67	24
409	Dual Saw Brs	SYNTH BRASS	87	67	25
410	Juno-106 Brs	SYNTH BRASS	87	67	26
411	Poly Brass	SYNTH BRASS	87	67	27
412	Stacked Brs	SYNTH BRASS	87	67	28
413	Soprano Sax	SAX	87	67	29
414	Solo Sop Sax	SAX	87	67	30
415	Alto mp	SAX	87	67	31
416	Alto Sax	SAX	87	67	32
417	Solo AltoSax	SAX	87	67	33
418	AltoLead Sax	SAX	87	67	34
419	XP TnrBrethy	SAX	87	67	35
420	Tenor Sax	SAX	87	67	36
421	Fat TenorSax	SAX	87	67	37
422	Baritone Sax	SAX	87	67	38
423	Sax Sect. 1	SAX	87	67	39
424	Sax Sect. 2	SAX	87	67	40
425	Horny Sax	SAX	87	67	41
426	FXM Alto Sax	SAX	87	67	42
427	Porta SoloLd	HARD LEAD	87	67	43
428	Porta Lead	HARD LEAD	87	67	44
429	Wind Syn Ld	HARD LEAD	87	67	45
430	SC Saw Ld 1	HARD LEAD	87	67	46
431	SC Saw Ld 2	HARD LEAD	87	67	47
432	Juno Lead	HARD LEAD	87	67	48
433	Follow Me	HARD LEAD	87	67	49
434	DC Triangle	HARD LEAD	87	67	50
435	Sqr-Seqence	HARD LEAD	87	67	51
436	Pure Square	HARD LEAD	87	67	52
437	Griggley	HARD LEAD	87	67	53
438	SC LegatoSaw	HARD LEAD	87	67	54
439	Lone Prophat	HARD LEAD	87	67	55
440	Dual Profs	HARD LEAD	87	67	56
441	Gwyo Press	HARD LEAD	87	67	57
442	Q DualSaws	HARD LEAD	87	67	58
443	Mogulator Ld	HARD LEAD	87	67	59
444	DirtyVoltage	HARD LEAD	87	67	60
445	Clean?	HARD LEAD	87	67	61
446	Distortion	HARD LEAD	87	67	62
447	SC Syn Ld	HARD LEAD	87	67	63
448	SynLead 0322	HARD LEAD	87	67	64
449	X-Sink Delay	HARD LEAD	87	67	65
450	Destroyed Ld	HARD LEAD	87	67	66
451	Synchro Lead	HARD LEAD	87	67	67
452	Sync Ld Mono	HARD LEAD	87	67	68
453	SyncModulate	HARD LEAD	87	67	69
454	Distorted MG	HARD LEAD	87	67	70
455	SonicVampire	HARD LEAD	87	67	71
456	Blue Meanie	HARD LEAD	87	67	72
457	SC Dist Lead	HARD LEAD	87	67	73
458	Ringmod Lead	HARD LEAD	87	67	74
459	Stimulation	HARD LEAD	87	67	75
460	BodyElectric	HARD LEAD	87	67	76
461	Classic Lead	HARD LEAD	87	67	77
462	Feat Lead	HARD LEAD	87	67	78

No.	Name	Category	MSB	LSB	PC
463	Wire Sync	HARD LEAD	87	67	79
464	Epic Lead	HARD LEAD	87	67	80
465	Bag Lead	HARD LEAD	87	67	81
466	Wezcoast	HARD LEAD	87	67	82
467	HyperJupiter	HARD LEAD	87	67	83
468	Vintagolizer	HARD LEAD	87	67	84
469	C64 Lead	HARD LEAD	87	67	85
470	303 NRG	HARD LEAD	87	67	86
471	Cell SquLead	SOFT LEAD	87	67	87
472	SC Sqr Lead	SOFT LEAD	87	67	88
473	SH Sqr Lead	SOFT LEAD	87	67	89
474	Round SQR	SOFT LEAD	87	67	90
475	Windy Synth	SOFT LEAD	87	67	91
476	Sqr Diamond	SOFT LEAD	87	67	92
477	Sinetific	SOFT LEAD	87	67	93
478	PeakArpSine	SOFT LEAD	87	67	94
479	Howards Lead	SOFT LEAD	87	67	95
480	SoloNzPeaker	SOFT LEAD	87	67	96
481	Juno SftLd	SOFT LEAD	87	67	97
482	R&B TriLead	SOFT LEAD	87	67	98
483	R&B Tri Ld2	SOFT LEAD	87	67	99
484	Jupiter Lead	SOFT LEAD	87	67	100
485	Dig-n-Duke	SOFT LEAD	87	67	101
486	SC SoftLead	SOFT LEAD	87	67	102
487	Mid Saw Ld	SOFT LEAD	87	67	103
488	X-Pulse Lead	SOFT LEAD	87	67	104
489	Mild 2-SawLd	SOFT LEAD	87	67	105
490	Mew Lead	SOFT LEAD	87	67	106
491	Shy Soloist	SOFT LEAD	87	67	107
492	Theramax	SOFT LEAD	87	67	108
493	Therasqu	SOFT LEAD	87	67	109
494	GR Lead	SOFT LEAD	87	67	110
495	SH-2 Lead	SOFT LEAD	87	67	111
496	SC ResoLead	SOFT LEAD	87	67	112
497	Modulated Ld	SOFT LEAD	87	67	113
498	Synthi Fizz	SOFT LEAD	87	67	114
499	Waspy Lead	SOFT LEAD	87	67	115
500	Pulstar Ld	SOFT LEAD	87	67	116
501	Naked Lead	SOFT LEAD	87	67	117
502	Alpha Spit	SOFT LEAD	87	67	118
503	Vliolin Lead	SOFT LEAD	87	67	119
504	Mod Lead	SOFT LEAD	87	67	120
505	JP Saw Lead	SOFT LEAD	87	67	121
506	Tristar	SOFT LEAD	87	67	122
507	Chubby Lead	SOFT LEAD	87	67	123
508	Sneaky Leady	SOFT LEAD	87	67	124
509	Shaku Lead	SOFT LEAD	87	67	125
510	Legato Tkno	SOFT LEAD	87	67	126
511	SCResoSaw Ld	SOFT LEAD	87	67	127
512	SliCed Lead	SOFT LEAD	87	67	128
513	Mini Growl	SOFT LEAD	87	68	1
514	Evangelized	SOFT LEAD	87	68	2
515	Air Lead	SOFT LEAD	87	68	3
516	Juno-D Maj7	TECHNO SYNTH	87	68	4
517	Sweet House	TECHNO SYNTH	87	68	5
518	Periscope	TECHNO SYNTH	87	68	6
519	5th Voice	TECHNO SYNTH	87	68	7
520	HPF Sweep	TECHNO SYNTH	87	68	8
521	BPF Saw	TECHNO SYNTH	87	68	9
522	Moon Synth	TECHNO SYNTH	87	68	10
523	DelyResoSaws	TECHNO SYNTH	87	68	11
524	R-Trance	TECHNO SYNTH	87	68	12
525	Braatz...	TECHNO SYNTH	87	68	13
526	AllinOneRiff	TECHNO SYNTH	87	68	14
527	YZ Again	TECHNO SYNTH	87	68	15
528	Flazzy Lead	TECHNO SYNTH	87	68	16
529	Coffee Bee	TECHNO SYNTH	87	68	17
530	SC-303	TECHNO SYNTH	87	68	18
531	Dance Saws	TECHNO SYNTH	87	68	19
532	AluminmWires	TECHNO SYNTH	87	68	20
533	Fred&Barney	TECHNO SYNTH	87	68	21
534	Electrostars	TECHNO SYNTH	87	68	22
535	LoFiSequence	TECHNO SYNTH	87	68	23
536	MelodicDrums	TECHNO SYNTH	87	68	24
537	TB Wah	TECHNO SYNTH	87	68	25
538	Waving TB303	TECHNO SYNTH	87	68	26
539	Digi Seq	TECHNO SYNTH	87	68	27

No.	Name	Category	MSB	LSB	PC
540	Seq Saw	TECHNO SYNTH	87	68	28
541	Reso Seq Saw	TECHNO SYNTH	87	68	29
542	DetuneSeqSaw	TECHNO SYNTH	87	68	30
543	Technotribe	TECHNO SYNTH	87	68	31
544	Teethy Grit	TECHNO SYNTH	87	68	32
545	Repertition	TECHNO SYNTH	87	68	33
546	Killerbeez	TECHNO SYNTH	87	68	34
547	Acid Lead	TECHNO SYNTH	87	68	35
548	Tranceformer	TECHNO SYNTH	87	68	36
549	Anadroid	TECHNO SYNTH	87	68	37
550	Shroomy	TECHNO SYNTH	87	68	38
551	Noize R us	TECHNO SYNTH	87	68	39
552	Beep Melodie	TECHNO SYNTH	87	68	40
553	Morpher	TECHNO SYNTH	87	68	41
554	Uni-G	TECHNO SYNTH	87	68	42
555	Power Synth	TECHNO SYNTH	87	68	43
556	Hoover Again	TECHNO SYNTH	87	68	44
557	Alpha Said..	TECHNO SYNTH	87	68	45
558	Ravers Awake	TECHNO SYNTH	87	68	46
559	Tekno Gargle	TECHNO SYNTH	87	68	47
560	Tranceiver	TECHNO SYNTH	87	68	48
561	Techno Dream	TECHNO SYNTH	87	68	49
562	Techno Pizz	TECHNO SYNTH	87	68	50
563	VirtualHuman	PULSATING	87	68	51
564	Strobot	PULSATING	87	68	52
565	SC Strobe	PULSATING	87	68	53
566	Strobe X	PULSATING	87	68	54
567	Rhythmic 5th	PULSATING	87	68	55
568	Cell Pad	PULSATING	87	68	56
569	DarknessSide	PULSATING	87	68	57
570	Shape of X	PULSATING	87	68	58
571	Sonic Dance	PULSATING	87	68	59
572	ShapeURMusic	PULSATING	87	68	60
573	Synth Force	PULSATING	87	68	61
574	Trance Split	PULSATING	87	68	62
575	Step Trance	PULSATING	87	68	63
576	Chop Synth	PULSATING	87	68	64
577	Euro Teuro	PULSATING	87	68	65
578	Auto Trance	PULSATING	87	68	66
579	Eureggae	PULSATING	87	68	67
580	Sorry4theDLY	PULSATING	87	68	68
581	Beat Pad	PULSATING	87	68	69
582	TMT Seq Pad	PULSATING	87	68	70
583	ForYourBreak	PULSATING	87	68	71
584	HPF Slicer	PULSATING	87	68	72
585	Sliced Choir	PULSATING	87	68	73
586	Digi-Doo	PULSATING	87	68	74
587	PanningFrmnt	PULSATING	87	68	75
588	Dirty Beat	PULSATING	87	68	76
589	Electrons	PULSATING	87	68	77
590	Protons	PULSATING	87	68	78
591	Brisk Vortex	PULSATING	87	68	79
592	SC Throbulax	PULSATING	87	68	80
593	SC Lonizer	PULSATING	87	68	81
594	diGital Pad	PULSATING	87	68	82
595	StepPitShift	PULSATING	87	68	83
596	Pad Pulses	PULSATING	87	68	84
597	Seq-Pad 2	PULSATING	87	68	85
598	DSP Chaos	PULSATING	87	68	86
599	Dancefloor	PULSATING	87	68	87
600	Minor Thirds	PULSATING	87	68	88
601	FX World	PULSATING	87	68	89
602	Mr. Fourier	PULSATING	87	68	90
603	Nu Trance X	PULSATING	87	68	91
604	Auto 5thSaws	PULSATING	87	68	92
605	Cross Talk	PULSATING	87	68	93
606	Reanimation	PULSATING	87	68	94
607	VoX Chopper	PULSATING	87	68	95
608	Trevor's Pad	PULSATING	87	68	96
609	Fantomas Pad	PULSATING	87	68	97
610	Jazzy Arps	PULSATING	87	68	98
611	Keep Running	PULSATING	87	68	99
612	Step In	PULSATING	87	68	100
613	Echo Echo	PULSATING	87	68	101
614	Keep going	PULSATING	87	68	102
615	Arposphere	PULSATING	87	68	103
616	Voco Riff	PULSATING	87	68	104

No.	Name	Category	MSB	LSB	PC
617	Pulsator	PULSATING	87	68	105
618	Motion Bass	PULSATING	87	68	106
619	Sine Magic	PULSATING	87	68	107
620	Juno-D Slice	PULSATING	87	68	108
621	Pulsatron	PULSATING	87	68	109
622	Mega Sync	PULSATING	87	68	110
623	Passing by	SYNTH FX	87	68	111
624	Lazer Points	SYNTH FX	87	68	112
625	Retro Sci-Fi	SYNTH FX	87	68	113
626	Magic Chime	SYNTH FX	87	68	114
627	SC Try This!	SYNTH FX	87	68	115
628	New Planetz	SYNTH FX	87	68	116
629	Jet Noise	SYNTH FX	87	68	117
630	Chaos 2003	SYNTH FX	87	68	118
631	Control Room	SYNTH FX	87	68	119
632	OutOf sortz	SYNTH FX	87	68	120
633	Scatter	SYNTH FX	87	68	121
634	Low Beat-S	SYNTH FX	87	68	122
635	WaitnOutside	SYNTH FX	87	68	123
636	Breath Echo	SYNTH FX	87	68	124
637	SoundStrange	SYNTH FX	87	68	125
638	Cosmic Pulse	SYNTH FX	87	68	126
639	Faked Piano	SYNTH FX	87	68	127
640	SC Crystal	SYNTH FX	87	68	128
641	ResoSweep Dn	SYNTH FX	87	69	1
642	Zap B3 & C4	SYNTH FX	87	69	2
643	PolySweep Nz	SYNTH FX	87	69	3
644	Strange Land	SYNTH FX	87	69	4
645	S&H Voc	SYNTH FX	87	69	5
646	12th Planet	SYNTH FX	87	69	6
647	Scare	SYNTH FX	87	69	7
648	Hillside	SYNTH FX	87	69	8
649	Mod Scanner	SYNTH FX	87	69	9
650	SoundOnSound	SYNTH FX	87	69	10
651	Gasp	SYNTH FX	87	69	11
652	ResoSweep Up	SYNTH FX	87	69	12
653	Magic Wave	SYNTH FX	87	69	13
654	Shangri-La	SYNTH FX	87	69	14
655	CerealKiller	SYNTH FX	87	69	15
656	Cosmic Drops	SYNTH FX	87	69	16
657	Space Echo	SYNTH FX	87	69	17
658	Robot Sci-Fi	SYNTH FX	87	69	18
659	Stacc Heaven	OTHER SYNTH	87	69	19
660	Juno Poly	OTHER SYNTH	87	69	20
661	DigitalDream	OTHER SYNTH	87	69	21
662	Jucy Saw	OTHER SYNTH	87	69	22
663	Cue Tip	OTHER SYNTH	87	69	23
664	Waspy Synth	OTHER SYNTH	87	69	24
665	TB-Sequence	OTHER SYNTH	87	69	25
666	Europe Xpres	OTHER SYNTH	87	69	26
667	Squeepy	OTHER SYNTH	87	69	27
668	DOC Stack	OTHER SYNTH	87	69	28
669	Sweep Lead	OTHER SYNTH	87	69	29
670	80s Saws 1	OTHER SYNTH	87	69	30
671	80s Saws 2	OTHER SYNTH	87	69	31
672	80s Saws 3	OTHER SYNTH	87	69	32
673	Digitaless	OTHER SYNTH	87	69	33
674	Flip Pad	OTHER SYNTH	87	69	34
675	Short Detune	OTHER SYNTH	87	69	35
676	forSequence	OTHER SYNTH	87	69	36
677	Memory Pluck	OTHER SYNTH	87	69	37
678	Metalic Bass	OTHER SYNTH	87	69	38
679	Aqua	OTHER SYNTH	87	69	39
680	Big Planet	OTHER SYNTH	87	69	40
681	Wet Atax	OTHER SYNTH	87	69	41
682	Houze Clavi	OTHER SYNTH	87	69	42
683	SuperSawSlow	OTHER SYNTH	87	69	43
684	Cell Trance	OTHER SYNTH	87	69	44
685	Trancy X	OTHER SYNTH	87	69	45
686	Trancy Synth	OTHER SYNTH	87	69	46
687	Juno Trnce	OTHER SYNTH	87	69	47
688	Saw Stack	OTHER SYNTH	87	69	48
689	Frgile Saws	OTHER SYNTH	87	69	49
690	Steamed Sawz	OTHER SYNTH	87	69	50
691	RAVtune	OTHER SYNTH	87	69	51
692	Bustranza	OTHER SYNTH	87	69	52
693	AftTch Ji-n	OTHER SYNTH	87	69	53
694	JP OctAttack	OTHER SYNTH	87	69	54
695	Oct Unison	OTHER SYNTH	87	69	55
696	Xtatic	OTHER SYNTH	87	69	56
697	Dirty Combo	OTHER SYNTH	87	69	57
698	FM's Attack	OTHER SYNTH	87	69	58
699	Digi-vox Syn	OTHER SYNTH	87	69	59
700	Fairy Factor	OTHER SYNTH	87	69	60
701	Tempest	OTHER SYNTH	87	69	61
702	X-Racer	OTHER SYNTH	87	69	62
703	TB Booster	OTHER SYNTH	87	69	63
704	Syn-Orch/Mod	OTHER SYNTH	87	69	64
705	Pressyn	OTHER SYNTH	87	69	65
706	High Five	OTHER SYNTH	87	69	66
707	4DaCommonMan	OTHER SYNTH	87	69	67
708	Orgaenia	OTHER SYNTH	87	69	68
709	Sleeper	OTHER SYNTH	87	69	69
710	Sugar Synth	OTHER SYNTH	87	69	70
711	Ice Palace	OTHER SYNTH	87	69	71
712	Story Harp	OTHER SYNTH	87	69	72
713	LostParadise	OTHER SYNTH	87	69	73
714	Magnetic 5th	OTHER SYNTH	87	69	74
715	DigimaX	OTHER SYNTH	87	69	75
716	Exhale	OTHER SYNTH	87	69	76
717	X-panda	OTHER SYNTH	87	69	77
718	Saw Keystep	OTHER SYNTH	87	69	78
719	4mant Cycle	OTHER SYNTH	87	69	79
720	Modular	OTHER SYNTH	87	69	80
721	Angel Pipes	OTHER SYNTH	87	69	81
722	Wired Synth	OTHER SYNTH	87	69	82
723	Analog Dream	OTHER SYNTH	87	69	83
724	DCO Bell Pad	OTHER SYNTH	87	69	84
725	Cell Fanta	OTHER SYNTH	87	69	85
726	Juno 5th	OTHER SYNTH	87	69	86
727	DoubleBubble	OTHER SYNTH	87	69	87
728	Cell Comb	BRIGHT PAD	87	69	88
729	Super SynStr	BRIGHT PAD	87	69	89
730	80s Str	BRIGHT PAD	87	69	90
731	PhaseStrings	BRIGHT PAD	87	69	91
732	Voyager	BRIGHT PAD	87	69	92
733	Cosmic Rays	BRIGHT PAD	87	69	93
734	Stringship	BRIGHT PAD	87	69	94
735	Fat Stacks	BRIGHT PAD	87	69	95
736	Strings R Us	BRIGHT PAD	87	69	96
737	Electric Pad	BRIGHT PAD	87	69	97
738	Neo RS-202	BRIGHT PAD	87	69	98
739	OB Rezo Pad	BRIGHT PAD	87	69	99
740	Synthi Ens	BRIGHT PAD	87	69	100
741	Giant Sweep	BRIGHT PAD	87	69	101
742	Mod Dare	BRIGHT PAD	87	69	102
743	Cell Space	BRIGHT PAD	87	69	103
744	Digi-Swell	BRIGHT PAD	87	69	104
745	Sonic Surfer	BRIGHT PAD	87	69	105
746	New Year Day	BRIGHT PAD	87	69	106
747	Polar Morn	BRIGHT PAD	87	69	107
748	Distant Sun	BRIGHT PAD	87	69	108
749	PG Chimes	BRIGHT PAD	87	69	109
750	Saturn Rings	BRIGHT PAD	87	69	110
751	Brusky	BRIGHT PAD	87	69	111
752	2 Point 2	BRIGHT PAD	87	69	112
753	2.2 Pad	BRIGHT PAD	87	69	113
754	two.two Pad	BRIGHT PAD	87	69	114
755	SaturnHolida	BRIGHT PAD	87	69	115
756	Neuro-Drone	BRIGHT PAD	87	69	116
757	In The Pass	BRIGHT PAD	87	69	117
758	Polar Night	BRIGHT PAD	87	69	118
759	Cell 5th	BRIGHT PAD	87	69	119
760	MistOver5ths	BRIGHT PAD	87	69	120
761	Gritty Pad	BRIGHT PAD	87	69	121
762	India Garden	BRIGHT PAD	87	69	122
763	BillionStars	BRIGHT PAD	87	69	123
764	Sand Pad	BRIGHT PAD	87	69	124
765	ReverseSweep	BRIGHT PAD	87	69	125
766	HugeSoundMod	BRIGHT PAD	87	69	126
767	Metal Swell	BRIGHT PAD	87	69	127
768	NuSoundtrack	BRIGHT PAD	87	69	128
769	Phat Strings	BRIGHT PAD	87	70	1
770	Soft OB Pad	SOFT PAD	87	70	2

No.	Name	Category	MSB	LSB	PC
771	SC Hollow	SOFT PAD	87	70	3
772	SC Sqr Pad	SOFT PAD	87	70	4
773	Silk Pad	SOFT PAD	87	70	5
774	WarmReso Pad	SOFT PAD	87	70	6
775	SC Soft Pad	SOFT PAD	87	70	7
776	Air Pad	SOFT PAD	87	70	8
777	Soft Breeze	SOFT PAD	87	70	9
778	JP Strings 1	SOFT PAD	87	70	10
779	JP Strings 2	SOFT PAD	87	70	11
780	DelayStrings	SOFT PAD	87	70	12
781	NorthStrings	SOFT PAD	87	70	13
782	SC Syn Str	SOFT PAD	87	70	14
783	Slow Saw Str	SOFT PAD	87	70	15
784	Syn Strings	SOFT PAD	87	70	16
785	OB Slow Str	SOFT PAD	87	70	17
786	Strings Pad	SOFT PAD	87	70	18
787	R&B SoftPad	SOFT PAD	87	70	19
788	Reso Pad	SOFT PAD	87	70	20
789	Phat Pad	SOFT PAD	87	70	21
790	SC PhaserPad	SOFT PAD	87	70	22
791	Mystic Str	SOFT PAD	87	70	23
792	Glass Organ	SOFT PAD	87	70	24
793	Wind Pad	SOFT PAD	87	70	25
794	Combination	SOFT PAD	87	70	26
795	HumanKindnes	SOFT PAD	87	70	27
796	BeautyPad	SOFT PAD	87	70	28
797	Atmospherics	SOFT PAD	87	70	29
798	Terra Nostra	SOFT PAD	87	70	30
799	OB Aaahs	SOFT PAD	87	70	31
800	Vulcano Pad	SOFT PAD	87	70	32
801	Cloud #9	SOFT PAD	87	70	33
802	Organic Pad	SOFT PAD	87	70	34
803	Hum Pad	SOFT PAD	87	70	35
804	Vox Pad	SOFT PAD	87	70	36
805	Digital Aahs	SOFT PAD	87	70	37
806	Tri 5th Pad	SOFT PAD	87	70	38
807	SC MovinPad	SOFT PAD	87	70	39
808	Seq-Pad 1	SOFT PAD	87	70	40
809	Follow	SOFT PAD	87	70	41
810	Consolament	SOFT PAD	87	70	42
811	Spacious Pad	SOFT PAD	87	70	43
812	JD Pop Pad	SOFT PAD	87	70	44
813	JP-8 Phase	SOFT PAD	87	70	45
814	Nu Epic Pad	SOFT PAD	87	70	46
815	Forever	SOFT PAD	87	70	47
816	Flange Dream	SOFT PAD	87	70	48
817	Evolution X	SOFT PAD	87	70	49
818	Heaven Pad	SOFT PAD	87	70	50
819	Angelis Pad	SOFT PAD	87	70	51
820	Juno-106 Str	SOFT PAD	87	70	52
821	JupiterMoves	SOFT PAD	87	70	53
822	Oceanic Pad	SOFT PAD	87	70	54
823	Fairy's Song	SOFT PAD	87	70	55
824	Borealis	SOFT PAD	87	70	56
825	JX Warm Pad	SOFT PAD	87	70	57
826	Analog Bgrnd	SOFT PAD	87	70	58
827	Choir Aahs 1	VOX	87	70	59
828	Choir Aahs 2	VOX	87	70	60
829	ChoirOoh/Aft	VOX	87	70	61
830	Angels Choir	VOX	87	70	62
831	Angelique	VOX	87	70	63
832	Gospel Oohs	VOX	87	70	64
833	Choir&Str	VOX	87	70	65
834	Aah Vox	VOX	87	70	66
835	Synvox	VOX	87	70	67
836	Uhmmm	VOX	87	70	68
837	Morning Star	VOX	87	70	69
838	Syn Opera	VOX	87	70	70
839	BeautifulOne	VOX	87	70	71
840	Ooze	VOX	87	70	72
841	Aerial Choir	VOX	87	70	73
842	3D Vox	VOX	87	70	74
843	Film Cue	VOX	87	70	75
844	Paradise	VOX	87	70	76
845	Sad ceremony	VOX	87	70	77
846	Lost Voices	VOX	87	70	78
847	Jazz Doos	VOX	87	70	79

No.	Name	Category	MSB	LSB	PC
848	Beat Vox	VOX	87	70	80
849	Talk 2 Me	VOX	87	70	81
850	FM Vox	VOX	87	70	82
851	Let's Talk!	VOX	87	70	83
852	Nice Kalimba	PLUCKED	87	70	84
853	Quiet River	PLUCKED	87	70	85
854	Teky Drop	PLUCKED	87	70	86
855	Pat is away	PLUCKED	87	70	87
856	SC Sitar 1	PLUCKED	87	70	88
857	SC Sitar 2	PLUCKED	87	70	89
858	Sitar on C	PLUCKED	87	70	90
859	Sitar Baby	PLUCKED	87	70	91
860	Elec Sitar	PLUCKED	87	70	92
861	Neo Sitar	PLUCKED	87	70	93
862	SaraswatiRvr	PLUCKED	87	70	94
863	Bosporus	PLUCKED	87	70	95
864	Santur Stack	PLUCKED	87	70	96
865	Aerial Harp	PLUCKED	87	70	97
866	Harpiness	PLUCKED	87	70	98
867	Skydiver	PLUCKED	87	70	99
868	TroubadorEns	PLUCKED	87	70	100
869	Jamisen	PLUCKED	87	70	101
870	Koto	PLUCKED	87	70	102
871	Monsoon	PLUCKED	87	70	103
872	Bend Koto	PLUCKED	87	70	104
873	LongDistance	ETHNIC	87	70	105
874	Ambi Shaku	ETHNIC	87	70	106
875	SC Lochscape	ETHNIC	87	70	107
876	SC PipeDream	ETHNIC	87	70	108
877	SC Far East	ETHNIC	87	70	109
878	Banjo	FRETTED	87	70	110
879	Timpani+Low	PERCUSSION	87	70	111
880	Timpani Roll	PERCUSSION	87	70	112
881	Bass Drum	PERCUSSION	87	70	113
882	Ambidextrous	SOUND FX	87	70	114
883	En-co-re	SOUND FX	87	70	115
884	Mobile Phone	SOUND FX	87	70	116
885	ElectroDisco	BEAT&GROOVE	87	70	117
886	Groove 007	BEAT&GROOVE	87	70	118
887	In Da Groove	BEAT&GROOVE	87	70	119
888	Sweet 80s	BEAT&GROOVE	87	70	120
889	Autotrance	BEAT&GROOVE	87	70	121
890	Juno Pop	BEAT&GROOVE	87	70	122
891	Compusonic 1	BEAT&GROOVE	87	70	123
892	Compusonic 2	BEAT&GROOVE	87	70	124
893	80s Combo	COMBINATION	87	70	125
894	Analog Days	COMBINATION	87	70	126
895	Techno Craft	COMBINATION	87	70	127
896	Lounge Kit	COMBINATION	87	70	128
897	Piano 1	AC.PIANO	121	0	1
898	Piano 1w	AC.PIANO	121	1	
899	European Pf	AC.PIANO	121	2	
900	Piano 2	AC.PIANO	121	0	2
901	Piano 2w	AC.PIANO	121	1	
902	Piano 3	AC.PIANO	121	0	3
903	Piano 3w	AC.PIANO	121	1	
904	Honky-tonk	AC.PIANO	121	0	4
905	Honky-tonk 2	AC.PIANO	121	4	
906	E.Piano 1	EL.PIANO	121	0	5
907	St.Soft EP	EL.PIANO	121	1	
908	FM+SA EP	EL.PIANO	121	2	
909	Wurly	EL.PIANO	121	3	
910	E.Piano 2	EL.PIANO	121	0	6
911	Detuned EP 2	EL.PIANO	121	1	
912	St.FM EP	EL.PIANO	121	2	
913	EP Legend	EL.PIANO	121	3	
914	EP Phase	EL.PIANO	121	4	
915	Harpsichord	KEYBOARDS	121	0	7
916	Coupled Hps.	KEYBOARDS	121	1	
917	Harpsi.w	KEYBOARDS	121	2	
918	Harpsi.o	KEYBOARDS	121	3	
919	Clav.	KEYBOARDS	121	0	8
920	Pulse Clav	KEYBOARDS	121	1	
921	Celesta	KEYBOARDS	121	0	9
922	Glockenspiel	BELL	121	0	10
923	Music Box	BELL	121	0	11
924	Vibraphone	MALLET	121	0	12

No.	Name	Category	MSB	LSB	PC
925	Vibraphone w	MALLET	121	1	
926	Marimba	MALLET	121	0	13
927	Marimba w	MALLET	121	1	
928	Xylophone	MALLET	121	0	14
929	Tubular-bell	BELL	121	0	15
930	Church Bell	BELL	121	1	
931	Carillon	BELL	121	2	
932	Santur	PLUCKED	121	0	16
933	Organ 1	ORGAN	121	0	17
934	Trem. Organ	ORGAN	121	1	
935	60's Organ 1	ORGAN	121	2	
936	70's E.Organ	ORGAN	121	3	
937	Organ 2	ORGAN	121	0	18
938	Chorus Or.2	ORGAN	121	1	
939	Perc. Organ	ORGAN	121	2	
940	Organ 3	ORGAN	121	0	19
941	Church Org.1	ORGAN	121	0	20
942	Church Org.2	ORGAN	121	1	
943	Church Org.3	ORGAN	121	2	
944	Reed Organ	ORGAN	121	0	21
945	Puff Organ	ORGAN	121	1	
946	Accordion Fr	ACCRDION	121	0	22
947	Accordion It	ACCRDION	121	1	
948	Harmonica	HARMONICA	121	0	23
949	Bandoneon	ACCRDION	121	0	24
950	Nylon-str.Gt	AC.GUITAR	121	0	25
951	Ukulele	AC.GUITAR	121	1	
952	Nylon Gt.o	AC.GUITAR	121	2	
953	Nylon Gt.2	AC.GUITAR	121	3	
954	Steel-str.Gt	AC.GUITAR	121	0	26
955	12-str.Gt	AC.GUITAR	121	1	
956	Mandolin	AC.GUITAR	121	2	
957	Steel + Body	AC.GUITAR	121	3	
958	Jazz Gt.	EL.GUITAR	121	0	27
959	Pedal Steel	EL.GUITAR	121	1	
960	Clean Gt.	EL.GUITAR	121	0	28
961	Chorus Gt.	EL.GUITAR	121	1	
962	Mid Tone GTR	EL.GUITAR	121	2	
963	Muted Gt.	EL.GUITAR	121	0	29
964	Funk Pop	EL.GUITAR	121	1	
965	Funk Gt.2	EL.GUITAR	121	2	
966	Jazz Man	EL.GUITAR	121	3	
967	Overdrive Gt	DIST.GUITAR	121	0	30
968	Guitar Pinch	DIST.GUITAR	121	1	
969	DistortionGt	DIST.GUITAR	121	0	31
970	Feedback Gt.	DIST.GUITAR	121	1	
971	Dist Rtm GTR	DIST.GUITAR	121	2	
972	Gt.Harmonics	EL.GUITAR	121	0	32
973	Gt. Feedback	EL.GUITAR	121	1	
974	Acoustic Bs.	BASS	121	0	33
975	Fingered Bs.	BASS	121	0	34
976	Finger Slap	BASS	121	1	
977	Picked Bass	BASS	121	0	35
978	Fretless Bs.	BASS	121	0	36
979	Slap Bass 1	BASS	121	0	37
980	Slap Bass 2	BASS	121	0	38
981	Synth Bass 1	SYNTH BASS	121	0	39
982	SynthBass101	SYNTH BASS	121	1	
983	Acid Bass	SYNTH BASS	121	2	
984	Clavi Bass	SYNTH BASS	121	3	
985	Hammer	SYNTH BASS	121	4	
986	Synth Bass 2	SYNTH BASS	121	0	40
987	Beef FM Bass	SYNTH BASS	121	1	
988	RubberBass 2	SYNTH BASS	121	2	
989	Attack Pulse	SYNTH BASS	121	3	
990	Violin	STRINGS	121	0	41
991	Slow Violin	STRINGS	121	1	
992	Viola	STRINGS	121	0	42
993	Cello	STRINGS	121	0	43
994	Contrabass	STRINGS	121	0	44
995	Tremolo Str	STRINGS	121	0	45
996	PizzicatoStr	STRINGS	121	0	46
997	Harp	PLUCKED	121	0	47
998	Yang Qin	PLUCKED	121	1	
999	Timpani	PERCUSSION	121	0	48
1000	Strings	STRINGS	121	0	49
1001	Orchestra	ORCHESTRA	121	1	

No.	Name	Category	MSB	LSB	PC
1002	60s Strings	STRINGS	121	2	
1003	Slow Strings	STRINGS	121	0	50
1004	Syn.Strings1	STRINGS	121	0	51
1005	Syn.Strings3	STRINGS	121	1	
1006	Syn.Strings2	SOFT PAD	121	0	52
1007	Choir Aahs	VOX	121	0	53
1008	Chorus Aahs	VOX	121	1	
1009	Voice Oohs	VOX	121	0	54
1010	Humming	VOX	121	1	
1011	SynVox	VOX	121	0	55
1012	Analog Voice	VOX	121	1	
1013	OrchestraHit	HIT&STAB	121	0	56
1014	Bass Hit	HIT&STAB	121	1	
1015	6th Hit	HIT&STAB	121	2	
1016	Euro Hit	HIT&STAB	121	3	
1017	Trumpet	AC.BRASS	121	0	57
1018	Dark Trumpet	AC.BRASS	121	1	
1019	Trombone	AC.BRASS	121	0	58
1020	Trombone 2	AC.BRASS	121	1	
1021	Bright Tb	AC.BRASS	121	2	
1022	Tuba	AC.BRASS	121	0	59
1023	MutedTrumpet	AC.BRASS	121	0	60
1024	MuteTrumpet2	AC.BRASS	121	1	
1025	French Horns	AC.BRASS	121	0	61
1026	Fr.Horn 2	AC.BRASS	121	1	
1027	Brass 1	AC.BRASS	121	0	62
1028	Brass 2	AC.BRASS	121	1	
1029	Synth Brass1	SYNTH BRASS	121	0	63
1030	JP Brass	SYNTH BRASS	121	1	
1031	Oct SynBrass	SYNTH BRASS	121	2	
1032	Jump Brass	SYNTH BRASS	121	3	
1033	Synth Brass2	SYNTH BRASS	121	0	64
1034	SynBrass sfz	SYNTH BRASS	121	1	
1035	Velo Brass 1	SYNTH BRASS	121	2	
1036	Soprano Sax	SAX	121	0	65
1037	Alto Sax	SAX	121	0	66
1038	Tenor Sax	SAX	121	0	67
1039	Baritone Sax	SAX	121	0	68
1040	Oboe	WIND	121	0	69
1041	English Horn	WIND	121	0	70
1042	Bassoon	WIND	121	0	71
1043	Clarinet	WIND	121	0	72
1044	Piccolo	FLUTE	121	0	73
1045	Flute	FLUTE	121	0	74
1046	Recorder	FLUTE	121	0	75
1047	Pan Flute	FLUTE	121	0	76
1048	Bottle Blow	FLUTE	121	0	77
1049	Shakuhachi	ETHNIC	121	0	78
1050	Whistle	FLUTE	121	0	79
1051	Ocarina	FLUTE	121	0	80
1052	Square Wave	HARD LEAD	121	0	81
1053	MG Square	HARD LEAD	121	1	
1054	2600 Sine	HARD LEAD	121	2	
1055	Saw Wave	HARD LEAD	121	0	82
1056	OB2 Saw	HARD LEAD	121	1	
1057	Doctor Solo	HARD LEAD	121	2	
1058	Natural Lead	HARD LEAD	121	3	
1059	SequencedSaw	HARD LEAD	121	4	
1060	Syn.Calliope	SOFT LEAD	121	0	83
1061	Chiffer Lead	SOFT LEAD	121	0	84
1062	Charang	HARD LEAD	121	0	85
1063	Wire Lead	HARD LEAD	121	1	
1064	Solo Vox	SOFT LEAD	121	0	86
1065	5th Saw Wave	HARD LEAD	121	0	87
1066	Bass & Lead	HARD LEAD	121	0	88
1067	Delayed Lead	HARD LEAD	121	1	
1068	Fantasia	OTHER SYNTH	121	0	89
1069	Warm Pad	SOFT PAD	121	0	90
1070	Sine Pad	SOFT PAD	121	1	
1071	Polysynth	OTHER SYNTH	121	0	91
1072	Space Voice	VOX	121	0	92
1073	Itopia	VOX	121	1	
1074	Bowed Glass	SOFT PAD	121	0	93
1075	Metal Pad	BRIGHT PAD	121	0	94
1076	Halo Pad	BRIGHT PAD	121	0	95
1077	Sweep Pad	SOFT PAD	121	0	96
1078	Ice Rain	OTHER SYNTH	121	0	97

No.	Name	Category	MSB	LSB	PC
1079	Soundtrack	SOFT PAD	121	0	98
1080	Crystal	BELL	121	0	99
1081	Syn Mallet	BELL	121	1	
1082	Atmosphere	AC.GUITAR	121	0	100
1083	Brightness	OTHER SYNTH	121	0	101
1084	Goblin	PULSATING	121	0	102
1085	Echo Drops	BRIGHT PAD	121	0	103
1086	Echo Bell	BRIGHT PAD	121	1	
1087	Echo Pan	BRIGHT PAD	121	2	
1088	Star Theme	BRIGHT PAD	121	0	104
1089	Sitar	PLUCKED	121	0	105
1090	Sitar 2	PLUCKED	121	1	
1091	Banjo	FRETTED	121	0	106
1092	Shamisen	PLUCKED	121	0	107
1093	Koto	PLUCKED	121	0	108
1094	Taisho Koto	PLUCKED	121	1	
1095	Kalimba	PLUCKED	121	0	109
1096	Bagpipe	ETHNIC	121	0	110
1097	Fiddle	STRINGS	121	0	111
1098	Shanai	ETHNIC	121	0	112
1099	Tinkle Bell	BELL	121	0	113
1100	Agogo	PERCUSSION	121	0	114
1101	Steel Drums	MALLET	121	0	115
1102	Woodblock	PERCUSSION	121	0	116
1103	Castanets	PERCUSSION	121	1	
1104	Taiko	PERCUSSION	121	0	117
1105	Concert BD	PERCUSSION	121	1	
1106	Melo. Tom 1	PERCUSSION	121	0	118
1107	Melo. Tom 2	PERCUSSION	121	1	
1108	Synth Drum	PERCUSSION	121	0	119
1109	808 Tom	PERCUSSION	121	1	
1110	Elec Perc	PERCUSSION	121	1	
1111	Reverse Cym.	PERCUSSION	121	0	120
1112	Gt.FretNoise	AC.GUITAR	121	0	121
1113	Gt.Cut Noise	AC.GUITAR	121	1	
1114	String Slap	AC.GUITAR	121	2	
1115	Breath Noise	SYNTH FX	121	0	122
1116	Fl.Key Click	SYNTH FX	121	1	
1117	Seashore	SOUND FX	121	0	123
1118	Rain	SOUND FX	121	1	
1119	Thunder	SOUND FX	121	2	
1120	Wind	SOUND FX	121	3	
1121	Stream	SOUND FX	121	4	
1122	Bubble	SOUND FX	121	5	
1123	Bird	SOUND FX	121	0	124
1124	Dog	SOUND FX	121	1	
1125	Horse-Gallop	SOUND FX	121	2	
1126	Bird 2	SOUND FX	121	3	
1127	Telephone 1	SOUND FX	121	0	125
1128	Telephone 2	SOUND FX	121	1	
1129	DoorCreaking	SOUND FX	121	2	
1130	Door	SOUND FX	121	3	
1131	Scratch	SOUND FX	121	4	
1132	Wind Chimes	SOUND FX	121	5	
1133	Helicopter	SOUND FX	121	0	126
1134	Car-Engine	SOUND FX	121	1	
1135	Car-Stop	SOUND FX	121	2	
1136	Car-Pass	SOUND FX	121	3	
1137	Car-Crash	SOUND FX	121	4	
1138	Siren	SOUND FX	121	5	
1139	Train	SOUND FX	121	6	
1140	Jetplane	SOUND FX	121	7	
1141	Starship	SOUND FX	121	8	
1142	Burst Noise	SOUND FX	121	9	
1143	Applause	SOUND FX	121	0	127
1144	Laughing	SOUND FX	121	1	
1145	Screaming	SOUND FX	121	2	
1146	Punch	SOUND FX	121	3	
1147	Heart Beat	SOUND FX	121	4	
1148	Footsteps	SOUND FX	121	5	
1149	Gun Shot	SOUND FX	121	0	128
1150	Machine Gun	SOUND FX	121	1	
1151	Lasergun	SOUND FX	121	2	
1152	Explosion	SOUND FX	121	3	
1153	GW Std Kit	RHYTHM	86	64	1
1154	WD Std Kit	RHYTHM	86	64	2
1155	LD Std Kit	RHYTHM	86	64	3
1156	TY Std Kit	RHYTHM	86	64	4
1157	StandardKit1	RHYTHM	86	64	5
1158	StandardKit2	RHYTHM	86	64	6
1159	StandardKit3	RHYTHM	86	64	7
1160	Rock Kit 1	RHYTHM	86	64	8
1161	Rock Kit 2	RHYTHM	86	64	9
1162	Brush Jz Kit	RHYTHM	86	64	10
1163	Orch Kit	RHYTHM	86	64	11
1164	909 808 Kit	RHYTHM	86	64	12
1165	Limiter Kit	RHYTHM	86	64	13
1166	HipHop Kit 1	RHYTHM	86	64	14
1167	R&B Kit	RHYTHM	86	64	15
1168	HiFi R&B Kit	RHYTHM	86	64	16
1169	Machine Kit1	RHYTHM	86	64	17
1170	Kit-Euro:POP	RHYTHM	86	64	18
1171	House Kit	RHYTHM	86	64	19
1172	Nu Technica	RHYTHM	86	64	20
1173	Machine Kit2	RHYTHM	86	64	21
1174	ArtificalKit	RHYTHM	86	64	22
1175	Noise Kit	RHYTHM	86	64	23
1176	Kick Menu	RHYTHM	86	64	24
1177	Snare Menu	RHYTHM	86	64	25
1178	Snr/Rim Menu	RHYTHM	86	64	26
1179	HiHat Menu	RHYTHM	86	64	27
1180	Tom Menu	RHYTHM	86	64	28
1181	Clp&Cym&Hit	RHYTHM	86	64	29
1182	FX/SFX Menu	RHYTHM	86	64	30
1183	Percussion	RHYTHM	86	64	31
1184	Scrh&Voi&Wld	RHYTHM	86	64	32
1185	GM2 STANDARD	RHYTHM	120	0	1
1186	GM2 ROOM	RHYTHM	120	0	9
1187	GM2 POWER	RHYTHM	120	0	17
1188	GM2 ELECTRIC	RHYTHM	120	0	25
1189	GM2 ANALOG	RHYTHM	120	0	26
1190	GM2 JAZZ	RHYTHM	120	0	33
1191	GM2 BRUSH	RHYTHM	120	0	41
1192	GM2 ORCHSTRA	RHYTHM	120	0	49
1193	GM2 SFX	RHYTHM	120	0	57

Rhythm Set List

Preset Group

Tone No	Name
1153	GW Std Kit
1154	WD Std Kit
1155	LD Std Kit
1156	TY Std Kit
1157	StandardKit1
1158	StandardKit2
1159	StandardKit3
1160	Rock Kit 1
1161	Rock Kit 2
1162	Brush Jz Kit
1163	Orch Kit
1164	909 808 Kit
1165	Limiter Kit
1166	HipHop Kit 1
1167	R&B Kit
1168	HiFi R&B Kit
1169	Machine Kit1
1170	Kit-Euro:POP
1171	House Kit
1172	Nu Technica
1173	Machine Kit2
1174	ArtificalKit
1175	Noise Kit
1176	Kick Menu
1177	Snare Menu
1178	Snr/Rim Menu
1179	HiHat Menu
1180	Tom Menu
1181	Clp&Cym&Hit
1182	FX/SFX Menu
1183	Percussion
1184	Scrh&Voi&Wld

GM Group

Tone No	Name
1185	GM2 STANDARD
1186	GM2 ROOM
1187	GM2 POWER
1188	GM2 ELECTRIC
1189	GM2 ANALOG
1190	GM2 JAZZ
1191	GM2 BRUSH
1192	GM2 ORCHSTRA
1193	GM2 SFX

Preset Group

Preset: Note No.	1153 GW Std Kit	1154 WD Std Kit	1155 LD Std Kit	1156 TY Std Kit	1157 StandardKit1	1158 StandardKit2
28	Dance Kick	Dance Kick	Dance Kick	Dance Kick	MaxLow Kick2	Dance Kick
	Dry Kick 1	Dry Kick 1	Dry Kick 1	Dry Kick 1	Rk CmpKick	Dry Kick 1
29 30	Snr Roll	Snr Roll	Snr Roll	Snr Roll	Gospel Clap	Snr Roll
31	Power Kick	Power Kick	Power Kick	Power Kick	Sweep Bass	Power Kick
32	Amb.Snr 2	Amb.Snr 2	Amb.Snr 2	Amb.Snr2 p	Sft Snr Gst	Amb.Snr 2p
33	Power Kick	Reg.Kick 2	Reg.Kick 2	Power Kick	HipHop Kick2	Power Kick
34	Reg.PHH	Reg.PHH	Reg.PHH	Reg.PHH	Reg.PHH	Reg.PHH
35	Reg.Kick	Reg.Kick 1	Reg.Kick 1	Reg.Kick	Reg.Kick 1	Reg.Kick 1
C2 36	SF Kick 1	WD Kick	LD Kick	TY Kick	Reg.Kick 2	Reg.Kick 2
37	SF CStk	WD CStk	LD CStk	TY CStk	Reg.Stick	Wild Stick
38	SF Snr	WD Snr	LD Snr	TY Snr	Reg.Snr 2	Amb.Snr 1
39	SF Snr Gst	SF Snr Gst	Reg.Snr Gst	SF SnrGst	Reg.Snr Gst	Reg.Snr Gst
40	SF Rim	WD Rim	LD Rim	TY Rim	Reg.Snr 1	Amb.Snr 2
	RR F.Tom	RR F.Tom	RR F.Tom	RR F.Tom	Reg.F.Tom	Reg.F.Tom
41 42	Reg.CHH 1	Reg.CHH 1	Reg.CHH 1	Reg.CHH 1	Reg.CHH 1	Reg.CHH 1
43	SF L.Tom	TY L.Tom	LD L.Tom	TY L.Tom	Reg.L.Tom	Reg.L.Tom
44	Reg.CHH 2	Reg.CHH 2	Reg.CHH 2	Reg.CHH 2	Reg.CHH 2	Reg.CHH 2
45	SF M.Tom	TY M.Tom	LD M.Tom	TY M.Tom	Reg.M.Tom 1	Reg.M.Tom
46	Reg.OHH	Reg.OHH	Reg.OHH	Reg.OHH	Reg.OHH	Reg.OHH
47	SF MT Flm	TY M.Tom	LD M.Tom	TY M.Tom	Reg.M.Tom 2	Reg.M.TomFlm
C3 48	SF H.Tom	TY H.Tom	LD H.Tom	TY H.Tom	Reg.H.Tom 1	Reg.H.Tom
49	Crash Cym1a	Crash Cym1a	Crash Cym1a	Crash Cym 2	Crash Cym1	Crash Cym1a
50	SF HT Flm	TY H.Tom	LD H.Tom	TY H.Tom	Reg.H.Tom 2	Reg.H.TomFlm
51	Rock Ride 1	Rock Ride 1	Rock Ride 1	Rock Ride 1	Rock Ride	Rock Ride 1
52	China Cymbal	China Cymbal	China Cymbal	China Cymbal	China Cymbal	China Cymbal
	Splash Cym	Splash Cym	Splash Cym	Splash Cym	Ride Edge	Splash Cym
53 54	Tamborine2	Tamborine 3	Tamborine 3	Tamborine2	Tamborine	Tamborine
55	Rock Crash 1	Rock Crash 1	Rock Crash 1	Crash Cym1a	Crash Cym2a	Rock Crash 1
56	Cowbell3	Cowbell3	Cowbell3	Cowbell3	Cowbell Low	Cowbell Hi
57	Crash Cym1b	Crash Cym1b	Crash Cym1	Crash Cym1b	Crash Cym2b	Crash Cym1b
58	Cowbell2 Lng	Cowbell2 Lng	Cowbell	Cowbell2 Lng	Cowbell Hi	Cowbell Low
59	Rock Ride 2	Rock Ride 2	Rock Ride 2	Rock Ride 2	Ride Bell	Rock Ride 2
C4 60	Conga 2H Mt	Conga Hi Mt	Conga 2H Mt	Conga 2H Mt	Conga Hi Mt	Conga Hi Mt
61	Conga 2L Mt	Conga Lo Mt	Conga 2L Mt	Conga 2L Mt	Conga Lo Mt	Conga Lo Mt
62	Conga 2H Slp	Conga Hi Slp	Conga 2H Slp	Conga 2H Slp	Conga Lo	Conga Hi Slp
63	Conga 2H Op	Conga Hi Op	Conga 2H Op	Conga 2H Op	Conga Hi Op	Conga Hi Op
64	Conga 2L Op	Conga Lo Op	Conga Lo Op	Conga 2L Op	Conga Lo Op	Conga Lo Op
	Timbare 4	Timbale Hi	Timbale 1	Timbare 4	Timbale Hi	Timbale Hi
65 66	Timbare 3	Timbale Low	Timbale 2	Timbare 3	Timbale Low	Timbale Low
67	Agogo 2 Hi	Mild Agogo H	Agogo 2 Hi	Agogo 2 Hi	Agogo Bell H	Mild Agogo H
68	Agogo 2 Low	Mild Agogo L	Agogo 2 Low	Agogo 2 Low	Agogo Bell L	Mild Agogo L
69	Cabasa 2	Cabasa Up	Cabasa 2	Cabasa 2	Cabasa Up	Cabasa Up
70	Shaker 2	Maracas	Shaker 2	Shaker 1	Maracas	Maracas
71	Whistle Shrt	Whistle Shrt	Whistle Shrt	Whistle Shrt	Whistle Shrt	Whistle Shrt
C5 72	Whistle Long	Whistle Long	Whistle	Whistle Long	Whistle Long	Whistle Long
73	Guiro 2 Up	Guiro Short	Guiro 2 Up	Guiro 2 Up	Guiro Short	Guiro Short
74	Guiro 2 Down	Guiro Long	Guiro Long	Guiro 2 Down	Guiro Long	Guiro Long
75	Claves 2	Claves	Claves 2	Claves 2	Claves	Claves
76	Wood Block2H	Wood Block H	Wood Block2H	Wood Block2H	Wood Block H	Wood Block H
	Wood Block2L	Wood Block L	Wood Block2L	Wood Block2L	Wood Block L	Wood Block L
77 78	Cuica 2 Low	Cuica Mute	Cuica 2 Low	Cuica 2 Low	Cuica Mute	Cuica Mute
79	Cuica 2 Hi	Cuica Open	Cuica 2 Hi	Cuica 2 Hi	Cuica Open	Cuica Open
80	Triangle Mt	Triangle Mt	Triangle Mt	Triangle Mt	Triangle Mt	Triangle Mt
81	Triangle Op	Triangle Op	Triangle Op	Triangle Op	Triangle Op	Triangle Op
82	Cabasa2 Cut	Cabasa Cut	Cabasa2 Cut	Cabasa2 Cut	Cabasa Cut	Cabasa Cut
83	DigiSpectrum	DigiSpectrum	DigiSpectrum	DigiSpectrum	Castanet	DigiSpectrum
C6 84	Wind Chime	Wind Chime	Wind Chime	Wind Chime	Bongo Hi Mt	Wind Chime
85	Wood Block2M	Wood Block M	Wood Block2M	Wood Block2M	Bongo Hi Slp	Wood Block M
86	Cajon 2	Cajon 2	Cajon 2	Cajon 2	Bongo Lo Slp	Cajon 2
87	ConcertBD	ConcertBD	ConcertBD	ConcertBD	Bongo Hi Op	ConcertBD
88	R&B Kick	R&B Kick	R&B Kick	R&B Kick	Bongo Lo Op	R&B Kick
	Dry Kick 2	Dry Kick 2	Dry Kick 2	Dry Kick 2	Cajon 1	Dry Kick 2
89 90	Old Kick	Old Kick	Old Kick	Old Kick	Cajon 2	Old Kick
91	Jazz Doos	Jazz Doos	Jazz Doos	Jazz Doos	Cajon 3	Jazz Doos
92	Agogo Noise	Agogo Noise	Agogo Noise	Agogo Noise	Vint Snr 2	Agogo Noise
93	Rock OHH	Rock OHH	Rock OHH	Rock OHH	Shaker 3	Rock OHH
94	JD Anklungs	JD Anklungs	JD Anklungs	JD Anklungs	WD Rim	JD Anklungs
95	Rock OHH	Rock OHH	Rock OHH	Rock OHH	Mix Kick 1	Rock OHH
C7 96	Cajon 3	Cajon 3	Cajon 3	Cajon 3	Mix Kick 2	Mix Kick 1
97	Cajon 1	Cajon 1	Cajon 1	Cajon 1	Mix Kick 3	Cajon 1
98	Mix Kick 4	Mix Clap	Mix Kick 4	TY Rim f	Mix Kick 4	Mix Kick 2
99	Gospel Clap	Gospel Clap	Gospel Clap	Gospel Clap	Mix Kick 5	Gospel Clap
100	Bright Clap	Bright Clap	Bright Clap	Bright Clap	Mix Clap 1	Bright Clap
101	Rock Rd Cup	Rock Rd Cup	Rock Rd Cup	Rock Rd Cup	Wind Chime	Rock Rd Cup
102	Cowbell	Cowbell	Cowbell	Cowbell	Tibet Cymbal	Cowbell
103	Crash Cym 2	Crash Cym 2	Crash Cym 2	Crash Cym 2	Crotale	Crash Cym 2

Preset: Note No.	1159 StandardKit3	1160 Rock Kit 1	1161 Rock Kit 2	1162 Brush Jz Kit	1163 Orch Kit	1164 909 808 Kit
28	HipHop Kick2	R&B Kick	MaxLow Kick2	TR909 Kick1a	Timpani Roll	TR909 Kick 2
	Syn Swt Atk1	Rk CmpKick	MaxLow Kick1	TR909 Kick1b	ConcertBD 2	TR909 Kick 4
29 30	Lo-Bit Stk 1	Sft Snr Gst	LD Rim mf	Jazz Snr	R8 Shaker 1	Urbn Sn Roll
31	TR707 Kick	Dry Kick 4	Power Kick	Reg.Kick 1	Jngl pkt Snr	TR909 Kick 5
32	TR808 Snr 5	Snr Roll	Mix Clap 2	Soft Jz Roll	Reverse Cym	TR909 Snr 3
33	Vint Kick 1	SH32 Kick	Vint Kick	Reg.Kick 2	Snr Roll	TR909 Kick 3
34	Reg.PHH	Reg.PHH	Rock CHH2	Reg.PHH	Jazz Ride	TR909 PHH 2
35	Vint Kick 2	Reg.Kick 1	Rock Kick	Jazz Kick 1	Timpani Roll	TR909 Kick 6
C2 36	Old Kick 1	Reg.Kick 2	Rk CmpKick	Jazz Kick 2	ConcertBD 1	TR909 Kick 1
37	Lo-Bit Stk 4	Reg.Stick	Wild Stick	Hard Stick	Hard Stick	TR909 Rim
38	Reg.Snr 1	Reg.Snr2	Maple Snr	Jazz Rim	Amb.Snr 2	TR909 Snr 1
39	Amb Clap	Reg.Snr Gst	Sft Snr Gst	Jz Brsh Swsh	Gospel Clap	TR909 Clap 1
40	TY Rim	Reg.Snr1	Reg.Snr1	Jazz Snr	Concert SD	TR909 Snr 2
	Jazz Lo Tom1	Reg.F.Tom	Sharp L.Tom1	Reg.F.Tom 1	Timpani F	TR909 Tom L
41 42	Reg.CHH 1	Reg.CHH 1	Rock CHH 1	Reg.CHH 1	Timpani F#	TR909 CHH 1
43	Jazz Lo Tom2	Reg.L.Tom	Sharp L.Tom2	Reg.L.Tom 1	Timpani G	TR909 Tom L
44	Reg.CHH 2	Reg.CHH 2	Reg.PHH	Reg.CHH 2	Timpani G#	TR909 PHH 1
45	Jazz Mid Tom	Reg.M.Tom	Sharp L.Tom3	Reg.M.Tom 1	Timpani A	TR909 Tom M
46	Reg.OHH	Reg.OHH	Rock OHH	Reg.OHH	Timpani A#	TR909 OHH 2
47	Jazz Mid Tom	Reg.M.TomFlm	Sharp H.Tom1	Reg.M.Tom 1	Timpani B	TR909 Tom M
C3 48	Jazz Hi Tom	Reg.H.Tom	Sharp H.Tom2	Reg.H.Tom 1	Timpani C	TR909 Tom H
49	Crash Cym1	Crash Cym1a	Crash Cym1	Jazz Crash	Timpani C#	TR909 Crash
50	Jazz Hi Tom	Reg.H.TomFlm	Sharp H.Tom3	Reg.H.Tom 1	Timpani D	TR909 Tom H
51	Rock Rd Edge	Rock Ride 1	Ride Cymbal	Jazz Ride 1	Timpani D#	TR909 Ride 1
52	China Cymbal	China Cymbal	China Cymbal	China Cym 1	Timpani E	TR909 Crash1
	Rock Rd Cup	Splash Cym	Ride Bell	Ride Edge	Timpani f	TR909 Ride 2
53 54	Tamborine	Tamborine	Tamborine 3	Tamborine	Tamborine 3	CR78 Tamb 1
55	Splash Cym	Rock Crash 1	Rock Crash 2	Crash Cym	Concert Cym	TR909 Crash2
56	Cowbell	Cowbell Hi	Cowbell Mute	Cowbell Low	Cowbell Mute	JD Sm Metal
57	Rock Crash 2	Crash Cym1b	Splash Cym	Crash Cym	Concert Cym2	TR909 Ride 3
58	TR808 Cym	Cowbell Low	Cowbell	Cowbell Hi	Ride Cymbal	Syn Swt Atk3
59	Jazz Ride	Rock Ride 2	Rock Rd Cup	Ride Bell	Crash Cym1	TR808 Kick 1
C4 60	Bongo Hi	Conga Hi Mt	Conga Hi Mt	Conga Hi Mt	Bongo Hi Op	TR808 Kick 2
61	Bongo Lo	Conga Lo Mt	Conga Lo Mt	Conga Lo Mt	Bongo Lo Op	TR808 Rim
62	Conga Hi Mt	Conga Hi Slp	Conga Slp Op	Conga Lo Slp	Conga Hi Mt	TR808 Snr 2
63	Conga Hi	Conga Hi Op	Conga Hi Op	Conga Hi Op	Conga Hi Op	TR808 Clap 2
64	Conga Lo	Conga Lo Op	Conga Lo Op	Conga Lo Op	Conga Lo Op	TR808 Snr 4
	Timbale Hi	Timbale Hi	Timbale Hi	Timbale Hi	Timbale Hi	TR808 Tom L
65 66	Timbale Low	Timbale Low	Timbale Low	Timbale Low	Timbale Low	TR808 CHH 1
67	Cowbell Hi	Agogo Bell H	Agogo Bell H	Agogo Bell H	Agogo Bell H	TR808 Tom L
68	Cowbell Low	Agogo Bell L	Agogo Bell L	Agogo Bell L	Agogo Bell L	TR808 CHH 2
69	Cabasa	Cabasa Up	Cabasa Up	Cabasa Up	Cabasa Up	TR808 Tom M
70	Shaker	Maracas	Maracas	Maracas	Maracas	TR808 OHH 1
71	Noise OHH 2	Whistle Shrt	Whistle Shrt	Jazz Kick 1	Whistle Shrt	TR808 Tom M
C5 72	Scratch 5	Whistle Long	Whistle Long	Jazz Kick 2	Whistle Long	TR808 Tom H
73	Syn Low Atk2	Guiro Short	Guiro Short	Hard Stick	Guiro Short	TR808Cowbell
74	MG Zap 3	Guiro Long	Guiro Long	Jazz Rim	Guiro Long	TR808 Tom H
75	Syn Swt Atk1	Claves	Claves	Sft Snr Gst	Claves	TR606 Cym
76	Syn Swt Atk4	Wood Block H	Wood Block H	Jazz Snr	Wood Block H	TR606 OHH 1
	Bongo Hi Slp	Wood Block L	Wood Block L	Reg.F.Tom 2	Wood Block L	TR606 OHH 2
77 78	Noise OHH	Cuica Mute	Cuica Mute	Reg.CHH 1	Cuica Mute	CR78 Tamb 2
79	Noise CHH	Cuica Open	Cuica Open	Reg.L.Tom 2	Cuica Open	CR78 OHH 1
80	Triangle 1	Triangle Mt	Triangle Mt	Reg.CHH 2	Triangle Mt	Cowbell Mute
81	Triangle 2	Triangle Op	Triangle Op	Reg.M.Tom 2	Triangle Op	CR78 OHH 2
82	Cajon 1	Cabasa Cut	Cabasa Cut	Reg.OHH	Cabasa Cut	Syn Swt Atk5
83	Cajon 3	DigiSpectrum	Wind Chime	Reg.M.TomFlm	Finger Snap	TR808 OHH 2
C6 84	Wind Chime	Wind Chime	Dist Chord 1	Reg.H.Tom 2	Wind Chime	808 Maracas
85	SprgDrm Hit	Dist Chord 1	Dist Chord 2	Jazz Cymbal	Tibet Cymbal	TR808 Claves
86	Crotale	Dist Chord 2	Dist Chord 3	Reg.H.TomFlm	Vibraslap	Triangle Mt
87	R8 Click	Dist Chord 3	Dist Chord 4	Jazz Ride 2	Crotale	Triangle Op
88	Metro Bell	Dist Chord 4	Dist Chord 5	China Cym 2	Applause	Narrow Hit 2
	DR202 Beep	Dist Chord 5	Dist Chord 6	Cajon 1	TubulrBel F	TR808 Cym1
89 90	Reverse Cym	Rock CHH 2	Rock CHH 2	Cajon 2	TubulrBel F#	MG Zap 4
91	Xylo Seq.	Cowbell 2a	Dist Chord 7	Cajon 3	TubulrBel G	Scratch 1
92	Vinyl Noise	Rock CHH 1	DistGtr Nz 1	Vint Snr 2	TubulrBel G#	MG Zap 1
93	Mobile Phone	Cowbell 2b	DistGtr Nz 2	Shaker 3	TubulrBel A	TR606 Snr 2
94	Group Snap	Rock OHH	DistGtr Nz 3	WD Rim f	TubulrBel A#	Synth Saw
95	Laser	Fng.EB2 Sld	JD Switch	Mix Kick 1	TubulrBel B	Digi Breath
C7 96	Siren	Cajon 3	Cajon 3	Mix Kick 2	TubulrBel C	TR808 Cym2
97	AnalogKick 3	Cajon 2	Cajon 2	Mix Kick 3	TubulrBel C#	TR808 Conga1
98	Old Kick 2	Cajon 1	Cajon 1	Mix Kick 4	TubulrBel D	TR808 Conga2
99	Reg.Kick	Gospel Clap	Real Clap	Mix Kick 5	TubulrBel D#	Cajon 1
100	TR909 Snr 4	Rock Crash 2	Gospel Clap	Mix Clap 1	TubulrBel E	Vint Snr 3
101	TR808 Snr 2	Rock Rd Cup	Tibet Cymbal	Wind Chime	TubulrBel f	Door Creak
102	Short Snr1	Club FinSnap	Tamborine 1	Tibet Cymbal	Church Bell1	Vint.Phone
103	Vint Snr 4	TR909 Snr 6	Tamborine 2	Crotale	Church Bell2	Door Creak

Preset: Note No.	1165 Limiter Kit	1166 HipHop Kit 1	1167 R&B Kit	1168 HiFi R&B Kit	1169 Machine Kit1	1170 Kit-Euro:POP
28	Dance Kick 1	PlasticKick2	70's Kick	MaxLow Kick2	TR909 Kick 2	TR707 Kick
29	HipHop Kick1	Group Snap	AnalogKick 6	FB Kick	TR909 Kick 4	AnalogKick 1
30	WD CStk	Snr Roll	Urbn Sn Roll	Rough Kick1a	Light Snr	Dirty Snr 6
31	R&B Kick 1	AnalogKick 3	HipHop Kick2	MaxLow Kick1	Mix Kick 5	FB Kick
32	Wild Stick	GoodOld Snr5	R&B ShrtSnr1	Rough Kick3	DR660 Snr	BrushRoll
33	Dance Kick 2	Dist Kick	Old Kick	Rk CmpKick	Mix Kick 2	PlasticKick2
34	Hip PHH	Noise CHH	HipHop CHH	TR909 Kick 5	TR808 PHH	Reg.CHH 2
35	LD Kick	TR707 Kick	EuroHit Kick	Rough Kick1b	AnalogKick 6	Power Kick
C2 36	R&B Kick 2	Dry Kick 4	TR909 Kick 1	R&B Kick	70's Kick 1	TR909 Kick 6
37	Lo-Bit Stk 2	Jazz Rim	Dry Stick 4	Hard Stick	TR808 Rim	R&B ShrtRim1
38	Wild Stick	Dirty Snr 2	Dirty Snr 2	GoodOld Snr3	Jngl pktSnr1	TR909 Snr 3
39	Dist Clap	Old Clap	Maple Snr	GoodOld Snr4	Funk Clap	TR909 Clap 1
40	DR660 Snr	Vint Snr 4a	Short Snr2	GoodOld Snr2	Jngl pktSnr2	TR909 Snr 4a
41	Reg.F.Tom p	TR909 Tom L	TR808 Tom 1	Lo-Bit Snr 1	MG Attack	Sharp L.Tom2
42	Lo-Bit CHH 2	HipHop CHH 2	TR606 CHH 2	Noise CHH	TR808 CHH 1	TR909 CHH 1
43	Reg.F.Tom f	Deep Tom L	Reg.F.Tom	Jazz Snr	MG Attack	Sharp L.Tom1
44	Lo-Bit CHH 4	Lo-Bit PHH	TR909 CHH 2	Hip PHH	TR808 PHH	TR909 PHH 1
45	Reg.L.Tom	TR909 Tom M	TR808 Tom 2	Lo-Bit Snr 2	MG Blip	Sharp M.Tom
46	Lo-Bit OHH 2	Lo-Bit OHH 2	Lo-Bit OHH 2	Reg.OHH	TR808 OHH 1	TR909 OHH 2
47	Reg.L.TomFlm	Deep Tom M	Reg.M.Tom	Vint Snr 2	MG Blip	Sharp M.Tom
C3 48	Reg.H.Tom	TR909 Tom H	TR808 Tom 3	WD Snr	Beam HiQ	Sharp H.Tom
49	Crash Cym 1	Crash Cym1 p	Rock Crash 1	TR808 Cym 1	TR606 Cym 2a	TR909 Crash
50	Reg.H.TomFlm	Deep Tom H	Reg.H.Tom	GoodOld Snr6	Beam HiQ	Sharp H.Tom
51	Lo-Bit OHH 1	Rock Crash 1	Splash Cym	TR606 Cym 2	Lo-Bit OHH1a	TR909 Ride
52	TR606 Cym 2	Rock Rd Edge	Rock Rd Edge	White Noise	TR606 Cym 2	China Cymbal
53	Jazz Ride 1	China Cymbal	Concert Cym	Bright Form	Lo-Bit OHH1b	Rock Rd Edge
54	Tamborine 1	Snap	Cheap Clap	CR78 Tamb	CR78 Tamb 1	Tamborine 3
55	TR606 OHH	TR808 Conga2	Snap	SBF Hrd Ld 1	TR606 Cym 2b	Crash Cym1 p
56	Vibraslap	Vint Snr 4	Lo-Bit Snr 2	JD Sm Metal	JD Sm Metal1	Cowbell
57	Mix Kick 2	TR808Cowbell	Wood Block	TR808 Cym 2	Lo-Bit OHH1c	Rock Crash 2
58	Hip PHH	Guiro Long	Shaku Noise	Syn Swt Atk3	Syn Swt Atk3	Vibraslap
59	Mix Kick 2	Guiro 2	Syn Hrd Atk1	TR909 Kick4a	AnalogKick 6	TR606 Cym 2
C4 60	Rough Kick	Guiro 1	JD MetalWind	TR909 Kick4b	70's Kick 2	Bongo Lo Op
61	Dry Stick	Shaker 3	Maracas	TR808 Rim	R8 Comp Rim	Bongo Hi Op
62	GoodOld Snr5	Noise CHH	Cabasa Up	TR808 Snr 2	Pocket Snr	Conga Hi Mt
63	R8 Clap	Cabasa 2	Cabasa Down	TR808 Clap 2	TR909 Clap 2	Conga Hi Op
64	Jngl pkt Snr	Vibraslap	Cabasa Cut	TR808 Snr 4	Vint Snr 4	Conga Lo Op
65	TR808 Tom	Mix Kick 2	Tamborine 1	TR808 Tom 4	TR606 Tom L	Conga Efx
66	Noise CHH 1	Dist Snr	Tamborine 2	TR808 CHH 1	Dance CHH	Shaker 3
67	TR808 Tom	Sweep Bass	Tamborine 1	TR808 Tom 3	TR606 Tom L	Shaker 2
68	Noise CHH 2	Short Snr1	Triangle Mt	TR808 CHH 2	Lo-Bit CHH 1	CR78 Beat
69	TR606 Tom L1	CR78 CHH	Triangle Op	TR808 Tom 2	TR606 Tom M	Cabasa Cut 1
70	Lo-Bit OHH 2	Shaker 2	Xylo Seq.	TR808 OHH 1	Reg.OHH	Cabasa Cut 2
71	TR606 Tom L2	CR78 Tamb	Philly Hit	TR808 Tom 1	TR606 Tom M	Lo-Bit PHH
C5 72	TR606 Tom H1	Noise OHH	LoFi Min Hit	Scratch 3	TR606 Tom H	Scratch 7
73	Crash Cym 2	Slight Bell	Vinyl Noise	Scratch 4	TR909 Crash1	Syn Low Atk2
74	TR606 Tom H2	Tibet Cymbal	Cajon 1	Scratch 5	TR606 Tom H	MG Zap 7
75	Jazz Ride 2	Wind Chime	Cajon 2	Scratch 6	Lite OHH 1	Syn Swt Atk1
76	Splash Cym	Scratch 2	Cajon 3	Old Clap	TR909 Crash2	Syn Swt Atk4
77	Rock Rd Edge	Scratch 1	Conga Hi Mt	Hand Clap	Lite OHH 2	Conga Thumb
78	Tamborine 3	Scratch 10	Conga Lo Mt	R8 Clap	CR78 Tamb 2	Triangle 1
79	Guiro Long	Scratch 9	Conga Hi Slp	Cabasa Cut	TR909 Crash	Triangle 2
80	Gospel Clap	Smear Hit 2	Conga Lo Slp	R8 Shaker	JD Sm Metal2	Euro Hit 1
81	Tibet Cymbal	Lofi Min Hit	Conga Hi Op	Tamborine 2	Lite OHH 3	Tao Hit
82	Wind Chime	Thin Beef	Conga Lo Op	Cabasa Down	Syn Swt Atk1	Narrow Hit 2
83	Mix Kick 1	Dist Hit	Conga Slp Op	Cabasa Cut	TR808 OHH 2	Euro Hit 2
C6 84	Mix Kick 2	Narrow Hit 2	Conga Efx	Tibet Cymbal	808 Maracas	Wind Chime
85	Mix Kick 4	MG Attack	Conga Thumb	Crotale	TR808 Claves	Timpani Roll
86	Vint Snr 1	MG Zap 9	Noise OHH	Slight Bell	Triangle Mt	Crotale
87	Vint Snr 2	Mix Clap 3	Shaker 3	Wind Chime	Triangle Op	R8 Click
88	Vint Snr 3	R8 Shaker	Castanet	Triangle 1	Narrow Hit 2	Metro Bell
89	Vint Snr 4	Cabasa Down	CR78 Beat	Mild CanWave	Euro Hit	MC500 Beep 1
90	Noise CHH	Cabasa Cut	CR78 OHH	Cheap Clap	MG Zap 4	MC500 Beep 2
91	CR78 CHH	MaxLow Kick1	CR78 CHH	JD Plunk	Scratch 1	Atmosphere
92	Noise CHH 3	MaxLow Kick2	Lite OHH	Syn Swt Atk2	MG Zap 1	Agogo Noise
93	Noise OHH 2	Lo-Bit Snr 1	CR78 Tamb	DistGtr Nz 2	TR606 Snr 2	Car Slip
94	Noise OHH 1	Dance CHH	JD Vox Noise	River	Synth Saw	Group Snap
95	Heartbeat	Wild Stick	Guiro 2 Fast	Bubble	Digi Breath	Laser
C7 96	Scratch 2	MC500 Beep 1	Metro Click	Train Pass	DigiSpectrum	ConcertBD
97	Scratch 5	MC500 Beep 2	Metro Bell	LoFi Min Hit	Shaker 3	AnalogKick 3
98	Scratch 1	Gospel Clap	Wind Chime	Pink Noise	Conga 2H Slp	Old Kick
99	Scratch 4	TR606 Cym	Crotale	Agogo Noise	Cajon 1	Reg.Kick
100	Scratch 6	China Cymbal	Crash Cym1 p	SynVox Nz 1	Vint Snr 3	TR909 Snr 4b
101	Mobile Phone	Rock Crash 2	TR909 Crash	SynVox Nz 2	Door Creak 1	TR808 Snr 2
102	Sweep Bass 1	CR78 OHH	CR78 OHH	R8 Click	Vint.Phone	Vint Snr 4
103	Sweep Bass 2	Concert Cym	Rev.Lite OHH	Syn Swt Atk1	Door Creak 2	Light Snr

Preset: Note No.	1171 House Kit	1172 Nu Technica	1173 Machine Kit2	1174 ArtificalKit	1175 Noise Kit	1176 Kick Menu
28	TR909 Kick 3	SH32 Kick 1	AnalogKick 5	TR909 Kick 2	TR909 Kick 2	—
29	SH32 Kick	JD EML 5th 1	AnalogKick6a	AnalogKick 2	TR909 Kick 4	—
30	Urbn Sn Roll	AnalogKick 6	Analog Snr 1	TR808 Snr 5	Urbn SnRoll1	—
31	TR909 Kick 2	TR909 Kick 5	AnalogKick1a	TR909 Kick 3	TR909 Kick 5	—
32	TR909 Snr 6	Plastic Kc3a	TR808 Snr 4	Vint Snr 3	Door Creak 1	—
33	TR909 Kick 5	R&B Kick	FB Kick	FB Kick	TR909 Kick 1	—
34	TR909 PHH 2	TR707 Kick	TR808 PHH	TR606 Cym 2a	SynSwt Atk7a	—
35	TR909 Kick4a	Plastic Kc3b	AnalogKick6b	AnalogKick 3	Cajon 3a	Reg.Kick p
C2 36	TR909 Kick4b	SH32 Kick 2	AnalogKick6c	TVF Trigger	Cajon 3b	Reg.Kick f
37	TR909 Rim	TR909 Snr 5	R&B ShrtRim2	TR909 Rim	Laser	Reg.Kick ff
38	TR909 Snr 4	Syn Mtl Atk2	TR909 Snr 1	TR909 Snr 1	Door Creak2a	Rock Kick p
39	TR909 Clap 2	Flange Snr	TR707 Clap	Claptail	Train Pass	Rock Kick f
40	TR909 Snr 5	TR909 Snr 3	Lo-Bit Snr 2	TR909 Snr 3	Door Creak2b	Jazz Kick p
41	TR909 Tom L	Dance CHH	Deep Tom L	TR909 Tom L2	Syn Swt AtkL	Jazz Kick mf
42	TR909 CHH 2	TR606DstCHH1	TR606 CHH 1	TR909 CHH 1	SynSwt Atk7b	Jazz Kick f
43	TR909 Tom L	TR909 PHH 2	Deep Tom L	TR909 Tom L1	Syn Swt AtkL	Dry Kick 1
44	TR909 PHH 2	TR606 PHH 2a	TR606 PHH 1	TR909 PHH 1	Syn Mtl Atk2	Tight Kick
45	TR909 Tom M	TR909 OHH 1	Deep Tom M	TR909 Tom M2	Syn Swt AtkM	Old Kick
46	TR909 OHH 2	Lite OHH	TR909 OHH 2	TR909 OHH 2	White Noise	Jz Dry Kick
47	TR909 Tom M	Rock Rd Cup	Deep Tom M	TR909 Tom M1	Syn Swt AtkM	Dry Kick 2
C3 48	TR909 Tom H	Syn Hrd Atk4	Deep Tom H	TR909 Tom H2	Syn Swt AtkH	Dry Kick 3
49	TR909 Crash1	MG Zap 7a	Lite OHH	TR909 Crash	Syn Mtl Atk1	Power Kick
50	TR909 Tom H	MG Zap 9	Deep Tom H	TR909 Tom H1	Syn Swt AtkH	R&B Kick L
51	TR909 Ride 1	MG Zap 8	TR808 OHH 1	TR909 Ride	SynLow Atk1a	Rk CmpKick
52	TR909 Crash2	MG Zap 10	TR606 Cym 2a	White Noise1	Crotale 1	Dance Kick
53	TR909 Ride 2	HipHop CHH 2	TR909 Ride 1	CR78 Beat	Laser 1	HipHop Kick1
54	CR78 Tamb	Syn Swt Atk3	CR78 Tamb	Tamborine 3	MG Zap 11	HipHop Kick2
55	MG Zap 4	Reg.PHH	TR606 Cym 2b	Atmosphere	Laser 2	TR909 Kick 1
56	JD Sm Metal	Syn Swt Atk6	JD Sm Metal	Cowbell Mute	MG Zap 4a	TR808 Kick
57	MG Zap 5	HipHop OHH	TR909 Ride 2	Syn Swt Atk1	Digi Loop 1	TR909 Kick 4
58	Syn Swt Atk3	TR909 OHH 2	Syn Swt Atk3	Cowbell	MG Zap 6a	WD Kick mf
59	AnalogKick 2	TR909 R.Crsh	AnalogKick1b	Reverse Cym	SynLow Atk2a	WD Kick f
C4 60	TR909 Kick 2	TR909 Crash	AnalogKick 4	AnalogKick 5	SynLow Atk2b	WD Kick ff
61	TR909 Rim	Rock Crash 1	Urbn SnRoll1	Metal Vox W1	MG Attack	LD Kick mf
62	TR909 Snr 1	MG Zap 2	Analog Snr 2	Metal Vox W2	Syn Hrd Atk4	LD Kick f
63	TR909 Clap 1	MG Zap 9	Dist Clap	Metal Vox W3	Train Pass	LD Kick ff
64	TR909 Snr 2	Smear Hit 2	Analog Snr 3	White Noise2	Syn Mtl Atk1	TY Kick mf
65	TR909 D.TomL	Low Square	R8 Shaker	White Noise3	Syn Swt AtkL	TY Kick f
66	TR909 CHH 1	JD WoodCrak1	TR909 CHH 2	TR606 Cym 2b	Syn Swt Atk7	TY Kick ff
67	TR909 D.TomL	Piano Atk Nz	R8 Shaker	MG Blip	Syn Swt AtkL	SF Kick 1
68	TR808 CHH 2	JD WoodCrak2	TR909 PHH 2	MG Blip Rev.	Syn Mtl Atk2	SF Kick 2
69	TR909 D.TomM	DR202 Beep 1	Syn Hrd Atk1	DigiSpectrum	Syn Swt AtkM	MaxLow Kick1
70	TR909 OHH 1	JD WoodCrak3	TR909 OHH 2	Ice Crash	DigiSpectrum	MaxLow Kick2
71	TR909 D.TomM	Syn Pulse 2	SynHrd Atk1a	Metal Vox L2	Syn Swt AtkM	Dist Kick
C5 72	TR909 D.TomH	DR202 Beep 2	SynHrd Atk1b	Thin Beef	Syn Swt AtkH	FB Kick
73	TR909 Crash3	Narrow Hit2a	TR909 Crash	LoFi Min Hit	Digi Loop 1	Rough Kick1
74	TR909 D.TomH	E.Gtr Harm	SynHrd Atk1c	Trance Saw	Syn Swt AtkH	Rough Kick2
75	TR909 Ride 3	Narrow Hit2b	TR909 Ride 3	TB DstSqr	SynLow Atk1b	Rough Kick3
76	TR909 Crash4	Euro Hit	TR909 Crash	Finger Snap	Crotale 2	PlasticKick1
77	TR909 Ride 4	Jazz Lo Tom1	TR909 Ride 1	Conga Slp Op	Laser 3	70's Kick
78	Tamborine 2	TR909 D.TomL	CR78 Tamb	Conga Lo Op	MG Zap 11	AnalogKick 1
79	MG Zap 2	Jazz Lo Tom2	MG Zap 2	Conga Hi Op	Laser 4	PlasticKick2
80	Cowbell Low	TR909 D.TomM	JD Sm Metal	Triangle Mt	MG Zap 4b	PlasticKick3
81	MG Zap 6	Jazz Lo Tom3	MG Zap 6	Triangle Op	Crotale 3	TR909 Kick 2
82	Cowbell Hi	TR909 D.TomH	Syn Swt Atk1	Cabasa Cut	MG Zap 6b	AnalogKick 2
83	MG Zap 7	AnalogKick 3	MG Zap 7	R8 Shaker	Syn Low Atk2	TR909 Kick 3
C6 84	Conga Hi Mt	AnalogKick 5	808 Maracas	AnalogKick 1	808 Maracas	AnalogKick 3
85	Conga Lo Mt	Club Clap	TR808 Claves	PlasticKick2	TR808 Claves	AnalogKick 4
86	Conga Lo Slp	TR808 Snr 7	Triangle Mt	PlasticKick3	Triangle Mt	AnalogKick 5
87	Conga Hi Op	TR808 Snr 3	Triangle Op	TR909 Kick 1	Triangle Op	AnalogKick 6
88	Conga Lo Op	TR909 Snr 6a	Euro Hit	AnalogKick 4	Dry Lo Tom	TR606DstKick
89	Timbale Hi	TR909 CHH 2	Scratch 4	AnalogKick 6	Conga Thumb	TR909 Kick 5
90	Timbale Low	TR606DstCHH2	Brt Strat C	TR909 Snr 2	Funk Gtr	SH32 Kick
91	Agogo Bell H	Dance CHH	Crotale	TR909 Snr 4	Digi Loop 1	TR707 Kick
92	Agogo Bell L	TR606 PHH 2b	MG Zap 4	TR909 Snr 5	MG Zap 4c	TR909 Kick 6
93	Cabasa Down	TR909 OHH 2	Urbn SnRoll2	TR909 Snr 6	Urbn SnRoll2	Mix Kick 1
94	Maracas	TR606 OHH	Calc.Saw	TR808 Snr 1	Sweep Saw	Mix Kick 2
95	Guiro Short	CR78 OHH	White Noise	TR808 Snr 2	White Noise	Mix Kick 3
C7 96	Guiro Long	Juno Sqr HD	Blow Loop	TR808 CHH 1	Monsoon	Mix Kick 4
97	Claves	TR909 Snr 6b	Shaker 2	TR808 OHH 1	Shaker 3	Mix Kick 5
98	Wood Block L	TR808 Kick	Shaker 3	TR909 CHH 2	Scream	Dry Kick 4
99	Wood Block H	JD EML 5th 2	Cajon 1	TR909 OHH 2	Cajon 1	Sweep Bass
100	Triangle Mt	TR707 Clap	Euro Hit	Lite CHH	Euro Hit	Vint Kick
101	Triangle Op	Dist Clap	Laugh	Lite OHH	Laugh	Small Kick
102	Castanet	MG Zap 5	Office Phone	TR606 Cym 2c	ConcertBD	—
103	Whistle	MG Zap 7b	Door Creak	China Cymbal	Timpani	—

Preset: Note No.	1177 Snare Menu	1178 Snr/Rim Menu	1179 HiHat Menu	1180 Tom Menu	1181 Clp&Cym&Hit	1182 FX/SFX Menu
28	—	—	—	—	—	—
29	—	—	—	—	—	—
30	—	—	—	—	—	—
31	—	—	—	—	—	—
32	—	—	—	—	—	—
33	—	—	—	—	—	—
34	—	—	—	—	—	—
35	Reg.Snr1 p	GoodOld Snr1	Reg.CHH 1 p	Reg.F.Tom p	Hand Clap	MG Zap 1
C2 36	Reg.Snr1mf	GoodOld Snr2	Reg.CHH 1 mf	Reg.F.Tom f	Club Clap	MG Zap 2
37	Reg.Snr1 f	GoodOld Snr3	Reg.CHH 1 f	Reg.L.Tom p	Real Clap	MG Zap 3
38	Reg.Snr1ff	GoodOld Snr4	Reg.CHH 1 ff	Reg.L.Tom f	Bright Clap	MG Zap 4
39	Reg.Snr2 p	GoodOld Snr5	Reg.CHH 2 mf	Reg.M.Tom p	R8 Clap	MG Zap 5
40	Reg.Snr2 f	GoodOld Snr6	Reg.CHH 2 f	Reg.M.Tom f	Gospel Clap	MG Zap 6
41	Reg.Snr2ff	Dirty Snr 1	Reg.CHH 2 ff	Reg.H.Tom p	Amb Clap	MG Zap 7
42	Amb.Snr1 p	Dirty Snr 2	Reg.PHH mf	Reg.H.Tom f	TR808 Clap 1	MG Zap 8
43	Amb.Snr1 f	Dirty Snr 4	Reg.PHH f	Reg.L.TomFlm	TR808 Clap 2	MG Zap 9
44	Amb.Snr2 p	Dirty Snr 5	Reg.OHH mf	Reg.M.TomFlm	TR909 Clap 1	MG Zap 10
45	Amb.Snr2 f	Dirty Snr 6	Reg.OHH f	Reg.H.TomFlm	TR909 Clap 2	MG Zap 11
46	Piccolo Snr	Dirty Snr 7	Reg.OHH ff	Jazz Lo Tom	TR707 Clap	MG Blip
47	Maple Snr	Grit Snr 1	Rock CHH1 mf	Jazz Mid Tom	Cheap Clap	Beam HiQ
C3 48	Reg.Snr Gst	Grit Snr 2	Rock CHH1 f	Jazz Hi Tom	Mix Clap 1	MG Attack
49	Sft Snr Gst	Grit Snr 3	Rock CHH2 mf	Jazz Lo Flm	Mix Clap 2	Syn Low Atk1
50	Jazz Snr p	LoBit SnrFlm	Rock CHH2 f	Jazz Mid Flm	Mix Clap 3	Syn Low Atk2
51	Jz Brsh Slap	Lo-Bit Snr 1	Rock OHH	Jazz Hi Flm	Mix Clap 4	Syn Hrd Atk1
52	Jz Brsh Swsh	Dirty Snr 3	Lo-Bit CHH 1	Sharp Lo Tom	Dist Clap	Syn Hrd Atk2
53	Swish&Turn p	Lo-Bit Snr 2	Lo-Bit CHH 2	Sharp Hi Tom	Dist Clap 2	Syn Hrd Atk3
54	Swish&Turn f	Analog Snr 1	Lo-Bit CHH 3	Dry Lo Tom	Crash Cym1 p	Syn Hrd Atk4
55	Concert SD	Tiny Snare	Lo-Bit CHH 4	TR909 Tom	Crash Cym1 f	Syn Mtl Atk1
56	Snr Roll Lp	R&B ShrtSnr1	Lo-Bit CHH 5	TR909 DstTom	Crash Cym 2	Syn Mtl Atk2
57	BrushRoll Lp	TR808 Snr 1	HipHop CHH	TR808 Tom	Rock Crash 1	Syn Swt Atk1
58	WD Snr p	TR808 Snr 2	TR909 CHH 1	TR606 Tom	Rock Crash 2	Syn Swt Atk2
59	WD Snr mf	TR808 Snr 3	TR909 CHH 2	Deep Tom	Splash Cym	Syn Swt Atk3
C4 60	WD Snr f	TR606 Snr 1	TR808 CHH 1	RR F.Tom mp	Jazz Crash	Syn Swt Atk4
61	WD Snr ff	MrchCmp Snr	TR808 CHH 2	RR F.Tom f	Ride Cymbal	Syn Swt Atk5
62	WD Rim p	Reggae Snr	TR606 CHH 1	RR F.Tom ff	Ride Bell	Syn Swt Atk6
63	WD Rim mf	DR660 Snr	TR606 CHH 2	LD L.Tom mf	Rock Rd Cup	Syn Swt Atk7
64	WD Rim f	Jngl pkt Snr	TR606 DstCHH	LD L.Tom f	Rock Rd Edge	R8 Click
65	WD Rim ff	Pocket Snr	Noise CHH	LD L.Tom ff	Jazz Ride p	MC500 Beep 1
66	LD Snr p	Flange Snr	Lite CHH	LD M.Tom mf	Jazz Ride mf	MC500 Beep 2
67	LD Snr mf	Analog Snr 2	CR78 CHH	LD M.Tom f	China Cymbal	DR202 Beep
68	LD Snr f	Analog Snr 3	Dance CHH	LD M.Tom ff	TR909 Crash	JD Switch
69	LD Snr ff	TR909 Snr 1	Lo-Bit PHH	LD H.Tom mf	TR909 Ride	Cutting Nz
70	LD Rim mf	TR909 Snr 2	Hip PHH	LD H.Tom f	Concert Cym1	Vinyl Noise
71	LD Rim f	TR909 Snr 3	TR909 PHH 1	LD H.Tom ff	Concert Cym2	Applause
C5 72	LD Rim ff	TR909 Snr 4	TR909 PHH 2	TY L.Tom mf	TR606 Cym	River
73	TY Snr p	TR909 Snr 5	TR808 PHH	TY L.Tom f	TR808 Cym	Thunder
74	TY Snr mf	TR909 Snr 6	TR606 PHH 1	TY L.Tom ff	Reverse Cym	Monsoon
75	TY Snr f	TR808 Snr 4	TR606 PHH 2	TY M.Tom mf	ClassicHseHt	Stream
76	TY Snr ff	Lite Snare	HipHop OHH	TY M.Tom f	Narrow Hit 1	Bubble
77	TY Rim p	TR808 Snr 5	TR909 OHH 1	TY M.Tom ff	Narrow Hit 2	Bird Song
78	TY Rim mf	TR808 Snr 6	TR909 OHH 2	TY H.Tom mf	Euro Hit	Dog Bark
79	TY Rim f	TR606 Snr 2	TR808 OHH 1	TY H.Tom f	Dist Hit	Gallop
80	TY Rim ff	CR78 Snare	TR808 OHH 2	TY H.Tom ff	Thin Beef	Vint.Phone
81	SF Snr p	Urbn Sn Roll	TR606 OHH	SF L.Tom mf	Tao Hit	Office Phone
82	SF Snr mf	Reg.Stick	Lo-Bit OHH 1	SF L.Tom ff	Smear Hit 1	Mobile Phone
83	SF Snr f	Soft Stick	Lo-Bit OHH 2	SF M.Tom mf	Smear Hit 2	Door Creak
C6 84	SF Snr ff	Hard Stick	Lo-Bit OHH 3	SF M.Tom f	LoFi Min Hit	Door Slam
85	SF SnrGst1	Wild Stick	Lite OHH	SF M.Tom ff	Orch. Hit	Car Engine
86	SF SnrGst2	R&B ShrtRim1	CR78 OHH	SF H.Tom mf	Punch Hit	Car Slip
87	SF Rim p	R&B ShrtRim2	Noise OHH 1	SF H.Tom f	O'Skool Hit	Car Pass
88	SF Rim mf	WD CStk mf	Noise OHH 2	SF H.Tom ff	Philly Hit	Crash Seq.
89	SF Rim f	WD CStk f	—	RR FT Flm ff	—	Gun Shot
90	SF Rim ff	LD CStk mf	—	SF LT Flm ff	—	Siren
91	Light Snr ff	LD CStk f	—	SF MT Flm f	—	Train Pass
92	Click Snr p	TY CStk mf	—	SF HT Flm p	—	Airplane
93	Click Snr ff	TY CStk f	—	SF HT Flm f	—	Laugh
94	Jazz Snr mf	SfCrsStk p	—	SF HT Flm ff	—	Scream
95	Jazz Snr f	SfCrsStk f	—	—	—	Punch
C7 96	Jazz Rim p	Lo-Bit Stk 1	—	—	—	Heartbeat
97	Soft Jz Roll	Lo-Bit Stk 2	—	—	—	Footsteps
98	—	Dry Stick 1	—	—	—	Machine Gun
99	—	Dry Stick 2	—	—	—	Laser
100	—	Dry Stick 3	—	—	—	Thunder Lp
101	—	R8 Comp Rim	—	—	—	Metro Bell
102	—	TR909 Rim	—	—	—	Metro Click
103	—	TR808 Rim	—	—	—	—

Preset: Note No.	1183 Percussion	1184 Scrh&Voi&Wld
28	Cowbell	—
29	Cowbell Mute	—
30	Cowbell2 Lng	—
31	Cowbell2 Edg	—
32	Cowbell3 mf	—
33	Cowbell3 f	—
34	Wood Block	—
35	Wood Block2H	Scratch 1
C2 36	Wood Block2L	Scratch 2
37	Claves	Scratch 3
38	TR808 Claves	Scratch 4
39	Claves 2	Scratch 5
40	CR78 Beat	Scratch 6
	Castanet	Scratch 7
41	Whistle	Scratch 9
42	Whistle Long	Scratch 10
43	Whistle Shrt	Aah Formant
44	Bongo Hi Mt	Eeh Formant
45	Bongo Hi Slp	Iih Formant
46	Bongo Lo Slp	Ooh Formant
47	Bongo Hi Op	Uuh Formant
C3 48	Bongo Lo Op	Metal Vox W1
49	Conga Hi Mt	Metal Vox W2
50	Conga Lo Mt	Metal Vox W3
51	Conga Hi Slp	JD Gamelan 1
52	Conga Lo Slp	JD Gamelan 2
53	Conga Hi Op	JD Gamelan 3
54	Conga Lo Op	JD Gamelan 4
55	Conga Slp Op	JD Gamelan 5
56	Conga Efx	JD Gamelan 6
57	Conga Thumb	JD Gamelan 7
58	Conga 2H Op	JD Gamelan 8
59	Conga 2H Mt	JD Gamelan 9
C4 60	Conga 2H Slp	JD Gamelan10
61	Conga 2L Op	JD Gamelan11
62	Conga 2L Mt	JD Gamelan12
63	Timbale 1	Cajon 1
64	Timbale 2	Cajon 2
65	Timbare 3	Cajon 3
66	Timbare 4	Cajon 4
67	Cabasa Up	SprgDrm Hit
68	Cabasa Down	Cuica
69	Cabasa Cut	Cuica 2 Hi
70	Cabasa2	Cuica 2 Low
71	Cabasa2 Cut	—
C5 72	Shaker	—
73	Maracas	—
74	808 Maracas	—
75	R8 Shaker	—
76	Guiro 1	—
77	Guiro 2	—
78	Guiro Long	—
79	Guiro 2 Up	—
80	Guiro 2 Down	—
81	Guiro 2 Fast	—
82	Vibraslap	—
83	Tamborine 1	—
C6 84	Tamborine 2	—
85	Tamborine 3	—
86	Tamborine4 f	—
87	Tamborine4 p	—
88	CR78 Tamb	—
89	Timpani p	—
90	Timpani f	—
91	Timpani Roll	—
92	Timpani Lp	—
93	ConcertBD p	—
94	ConcertBD f	—
95	ConcertBD ff	—
C7 96	ConcertBD Lp	—
97	Triangle 1Op	—
98	Triangle 1Mt	—
99	Triangle 2	—
100	Tibet Cymbal	—
101	Wind Chime	—
102	Crotale	—
103		

GM Group

Note No.	1185 (PC: 1) GM2 STANDARD	1186 (PC: 9) GM2 ROOM	1187 (PC: 17) GM2 POWER	1188 (PC: 25) GM2 ELECTRIC	1189 (PC: 26) GM2 ANALOG	1190 (PC: 33) GM2 JAZZ
27	High Q	High Q	High Q	High Q	High Q	High Q
28	Slap	Slap	Slap	Slap	Slap	Slap
29	Scratch Push	Scratch Push	Scratch Push	Scratch Push	Scratch Push	Scratch Push
30	Scratch Pull	Scratch Pull	Scratch Pull	Scratch Pull	Scratch Pull	Scratch Pull
31	Sticks	Sticks	Sticks	Sticks	Sticks	Sticks
32	Square Click	Square Click	Square Click	Square Click	Square Click	Square Click
33	Metron Click	Metron Click	Metron Click	Metron Click	Metron Click	Metron Click
34	Metron Bell	Metron Bell	Metron Bell	Metron Bell	Metron Bell	Metron Bell
35	Kick Drum 2	Kick Drum 2	Power Kick 2	Kick Drum 2	Kick Drum 2	Jazz Kick 2
C2 36	Kick Drum 1	Kick Drum 1	Power Kick 1	Elec.Kick 1	Ana.Kick 1	Jazz Kick 1
37	Side Stick	Side Stick	Side Stick	Side Stick	Ana.Rim Sho	Side Stick
38	Aco.Snare	Aco.Snare	PowerSnareDr	E.SnareDrum1	Ana.Snare 1	Aco.Snare
39	Hand Clap	Hand Clap	Hand Clap	Hand Clap	Hand Clap	Hand Clap
40	Elec.Snare	Elec.Snare	Elec.Snare	E.SnareDrum2	Elec.Snare	Elec.Snare
41	Low Tom 2	Room LowTom2	PowerLowTom2	E.Low Tom 2	Ana.Low Tom2	Low Tom 2
42	ClosedHi-hat	ClosedHi-hat	ClosedHi-hat	ClosedHi-hat	Ana.ClosedHH	ClosedHi-hat
43	Low Tom 1	Room LowTom1	PowerLowTom1	E.Low Tom 1	Ana.Low Tom1	Low Tom 1
44	Pedal Hi-hat	Pedal Hi-hat	Pedal Hi-hat	Pedal Hi-hat	Ana.ClosedHH	Pedal Hi-hat
45	Mid Tom 2	Room MidTom2	PowerMidTom2	E.Mid Tom 2	Ana.Mid Tom2	Mid Tom 2
46	Open Hi-hat	Open Hi-hat	Open Hi-hat	Open Hi-hat	Ana.Open HH	Open Hi-hat
47	Mid Tom 1	Room MidTom1	PowerMidTom1	E.Mid Tom 1	Ana.Mid Tom1	Mid Tom 1
C3 48	High Tom 2	Room Hi Tom2	Power HiTom2	E.Hi Tom 2	Ana.Hi Tom2	High Tom 2
49	CrashCymbal1	CrashCymbal1	CrashCymbal1	CrashCymbal1	Ana.Cymbal	CrashCymbal1
50	High Tom 1	Room Hi Tom1	Power HiTom1	E.Hi Tom 1	Ana.Hi Tom1	High Tom 1
51	Ride Cymbal1	Ride Cymbal1	Ride Cymbal1	Ride Cymbal1	Ride Cymbal1	Ride Cymbal1
52	China Cymbal	China Cymbal	China Cymbal	Reverse Cym.	China Cymbal	China Cymbal
53	Ride Bell	Ride Bell	Ride Bell	Ride Bell	Ride Bell	Ride Bell
54	Tambourine	Tambourine	Tambourine	Tambourine	Tambourine	Tambourine
55	SplashCymbal	SplashCymbal	SplashCymbal	SplashCymbal	SplashCymbal	SplashCymbal
56	Cowbell	Cowbell	Cowbell	Cowbell	Ana.Cowbell	Cowbell
57	CrashCymbal2	CrashCymbal2	CrashCymbal2	CrashCymbal2	CrashCymbal2	CrashCymbal2
58	Vibra-slap	Vibra-slap	Vibra-slap	Vibra-slap	Vibra-slap	Vibra-slap
59	Ride Cymbal2	Ride Cymbal2	Ride Cymbal2	Ride Cymbal2	Ride Cymbal2	Ride Cymbal2
C4 60	High Bongo	High Bongo	High Bongo	High Bongo	High Bongo	High Bongo
61	Low Bongo	Low Bongo	Low Bongo	Low Bongo	Low Bongo	Low Bongo
62	MuteHi Conga	MuteHi Conga	MuteHi Conga	MuteHi Conga	Ana.Hi Conga	MuteHi Conga
63	OpenHi Conga	OpenHi Conga	OpenHi Conga	OpenHi Conga	Ana.MidConga	OpenHi Conga
64	Low Conga	Low Conga	Low Conga	Low Conga	Ana.LowConga	Low Conga
65	High Timbale	High Timbale	High Timbale	High Timbale	High Timbale	High Timbale
66	Low Timbale	Low Timbale	Low Timbale	Low Timbale	Low Timbale	Low Timbale
67	High Agogo	High Agogo	High Agogo	High Agogo	High Agogo	High Agogo
68	Low Agogo	Low Agogo	Low Agogo	Low Agogo	Low Agogo	Low Agogo
69	Cabasa	Cabasa	Cabasa	Cabasa	Cabasa	Cabasa
70	Maracas	Maracas	Maracas	Maracas	Ana.Maracas	Maracas
71	ShortWhistle	ShortWhistle	ShortWhistle	ShortWhistle	ShortWhistle	ShortWhistle
C5 72	Long Whistle	Long Whistle	Long Whistle	Long Whistle	Long Whistle	Long Whistle
73	Short Guiro	Short Guiro	Short Guiro	Short Guiro	Short Guiro	Short Guiro
74	Long Guiro	Long Guiro	Long Guiro	Long Guiro	Long Guiro	Long Guiro
75	Claves	Claves	Claves	Claves	Ana.Claves	Claves
76	Hi WoodBlock	Hi WoodBlock	Hi WoodBlock	Hi WoodBlock	Hi WoodBlock	Hi WoodBlock
77	LowWoodBlock	LowWoodBlock	LowWoodBlock	LowWoodBlock	LowWoodBlock	LowWoodBlock
78	Mute Cuica	Mute Cuica	Mute Cuica	Mute Cuica	Mute Cuica	Mute Cuica
79	Open Cuica	Open Cuica	Open Cuica	Open Cuica	Open Cuica	Open Cuica
80	MuteTriangle	MuteTriangle	MuteTriangle	MuteTriangle	MuteTriangle	MuteTriangle
81	OpenTriangle	OpenTriangle	OpenTriangle	OpenTriangle	OpenTriangle	OpenTriangle
82	Shaker	Shaker	Shaker	Shaker	Shaker	Shaker
83	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell
C6 84	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Bell Tree
85	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets
86	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo
87	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo
88	—	—	—	—	—	—

Note No.	1191 (PC: 41) GM2 BRUSH	1192 (PC: 49) GM2 ORCHSTRA	1193 (PC: 57) GM2 SFX
27	High Q	ClosedHi-hat	—
28	Slap	Pedal Hi-hat	—
29	Scratch Push	Open Hi-hat	—
30	Scratch Pull	Ride Cymbal1	—
31	Sticks	Sticks	—
32	Square Click	Square Click	—
33	Metron Click	Metron Click	—
34	Metron Bell	Metron Bell	—
35	Jazz Kick 2	Concert BD 2	—
C2 36	Jazz Kick 1	Concert BD 1	—
37	Side Stick	Side Stick	—
38	Brush Tap	Concert SD	—
39	Brush Slap	Castanets	High Q
40	Brush Swirl	Concert SD	Slap
41	BrushLowTom2	Timpani F	Scratch Push
42	ClosedHi-hat	Timpani F#	Scratch Pull
43	BrushLowTom1	Timpani G	Sticks
44	Pedal Hi-hat	Timpani G#	Square Click
45	BrushMidTom2	Timpani A	Metron Click
46	Open Hi-hat	Timpani A#	Metron Bell
47	BrushMidTom1	Timpani B	GtFret Noise
C3 48	Brush HiTom2	Timpani c	Cut Noise Up
49	CrashCymbal1	Timpani c#	Cut Noise Dw
50	Brush HiTom1	Timpani d	Slap_St.Bass
51	Ride Cymbal1	Timpani d#	Fl.Key Click
52	China Cymbal	Timpani e	Laughing
53	Ride Bell	Timpani f	Scream
54	Tambourine	Tambourine	Punch
55	SplashCymbal	SplashCymbal	Heart Beat
56	Cowbell	Cowbell	Footsteps 1
57	CrashCymbal2	Concert Cym2	Footsteps 2
58	Vibra-slap	Vibra-slap	Applause
59	Ride Cymbal2	Concert Cym1	Door Creak
C4 60	High Bongo	High Bongo	Door
61	Low Bongo	Low Bongo	Scratch
62	MuteHi Conga	MuteHi Conga	Wind Chimes
63	OpenHi Conga	OpenHi Conga	Car-Engine
64	Low Conga	Low Conga	Car-Stop
65	High Timbale	High Timbale	Car-Pass
66	Low Timbale	Low Timbale	Car-Crash
67	High Agogo	High Agogo	Siren
68	Low Agogo	Low Agogo	Train
69	Cabasa	Cabasa	Jetplane
70	Maracas	Maracas	Helicopter
71	ShortWhistle	ShortWhistle	Starship
C5 72	Long Whistle	Long Whistle	Gun Shot
73	Short Guiro	Short Guiro	Machine Gun
74	Long Guiro	Long Guiro	Lasergun
75	Claves	Claves	Explosion
76	Hi WoodBlock	Hi WoodBlock	Dog
77	LowWoodBlock	LowWoodBlock	Horse-Gallop
78	Mute Cuica	Mute Cuica	Birds
79	Open Cuica	Open Cuica	Rain
80	MuteTriangle	MuteTriangle	Thunder
81	OpenTriangle	OpenTriangle	Wind
82	Shaker	Shaker	Seashore
83	Jingle Bell	Jingle Bell	Stream
C6 84	Bell Tree	Bell Tree	Bubble
85	Castanets	Castanets	—
86	Mute Surdo	Mute Surdo	—
87	Open Surdo	Open Surdo	—
88	—	Applause	—

MEMO

Chord Intelligence

● = Constituent notes of this chord

★ = Keys you need to press to hear this chord when "Chord Mode" in "Performance Parameters" is set to INTEL (p. 39)

C

C#

D

E♭

E

F

CM7

C#M7

DM7

E♭M7

EM7

FM7

C7

C#7

D7

E♭7

E7

F7

Cm

C#m

Dm

E♭m

Em

Fm

Cm7

C#m7

Dm7

E♭m7

Em7

Fm7

CmM7

C#mM7

DmM7

E♭mM7

EmM7

FmM7

Cdim

C#dim

Ddim

E♭dim

Edim

Fdim

Cm7 (♭5)

C#m7 (♭5)

Dm7 (♭5)

E♭m7 (♭5)

Em7 (♭5)

Fm7 (♭5)

Caug

C#aug

Daug

E♭aug

Eaug

Faug

Csus4

C#sus4

Dsus4

E♭sus4

Esus4

Fsus4

C7sus4

C#7sus4

D7sus4

E♭7sus4

E7sus4

F7sus4

● = Constituent notes of this chord

★ = Keys you need to press to hear this chord when "Chord Mode" in "Performance Parameters" is set to INTEL (p. 39)

F#


G


A♭


A


B♭


B


F#M7


GM7


A♭M7


AM7


B♭ M7


BM7


F#7


G7


A♭7


A7


B♭ 7


B7


F#m


Gm


A♭m


Am


B♭ m


Bm


F#m7


Gm7


A♭m7


Am7


B♭ m7


Bm7


F#mM7


GmM7


A♭mM7


AmM7


B♭ mM7


BmM7


F#dim


Gdim


A♭dim


Adim


B♭ dim


Bdim


F#m7 (♭5)


Gm7 (♭5)


A♭m7 (♭5)


Am7 (♭5)


B♭ m7 (♭5)


Bm7 (♭5)


F#aug


Gaug


A♭aug


Aaug


B♭ aug


Baug


F#sus4


Gsus4


A♭sus4


Asus4


B♭ sus4


Bsus4


F#7sus4


G7sus4


A♭7sus4


A7sus4


B♭ 7sus4


B7sus4


Model: GW-8

MIDI Implementation Chart

Date : March 1, 2008
Version : 1.00

Function...		Transmitted	Recognized	Remarks
Basic	Default	1–16	1–16	
Channel	Changed	1–16	1–16	
Mode	Default	Mode 3	Mode 3	
	Messages	Mode 3, 4 (M = 1)	Mode 3, 4 (M = 1)	* 2
	Altered	**********		
Note		0–127	0–127	
Number :	True Voice	**********	0–127	
Velocity	Note ON	O	O	
	Note OFF	O *3	O	
Aftertouch	Key's	O *3	O	
	Channel's	O *3	O	
Pitch Bend		O *1	O *1	
Control Change	0, 32	O *1	O *1	Bank select
	1	O *1	O *1	Modulation
	2	O	X	Breath type
	4	O	X	Foot type
	5	O	O	Portamento time
	6, 38	O	O	Data entry
	7	O	O	Volume
	8	O	X	Balance
	10	O	O	Panpot
	11	O	O	Expression
	16	O	X	General purpose controller 1
	17	O	X	General purpose controller 2
	18	O	X	General purpose controller 3
	19	O	X	General purpose controller 4
	64	O	O	Hold1
	65	O	O	Portamento
	66	O	O	Sostenuto
	67	O	O	Soft
	68	O	O	Legato foot switch
	69	O	X	Hold2
	70	O	X	Sound variation
	71	O	O	Resonance
	72	O	O	Release time
	73	O	O	Attack time
	74	O	O	Cutoff
	75	O	O	Decay time
	76	O	O	Vibrato rate
	77	O	O	Vibrato depth
	78	O	O	Vibrato delay
	80	O	O	General purpose controller 5
	81	O	O	General purpose controller 6
	82	O	O	General purpose controller 7
	83	O	O	General purpose controller 8
	84	O	O	Portamento control
	91	O	O (Reverb)	General purpose effects 1
	92	O	X	Tremoro
	93	O	O (Chorus)	General purpose effects 3
	94	O	X	Celeste
	95	O	X	Phaser
	96, 97	O	X	Increment, Decrement
	98, 99	O	X	NRPN LSB,MSB
	100, 101	O	O	RPN LSB,MSB
	102–119	O	X	
Program Change		O *1	O *1	
	: True Number	**********	0–127	Program Number 1–128
System Exclusive		O	O	
System Common	: Song Position	O *1	O	
	: Song Select	X	X	
	: Tune	X	X	
System Realtime	: Clock	O *1	O *1	
	: Command	O *1	O *1	
Aux Messages	: All Sound Off	O *3	O	
	: Reset All Controllers	O *3	O	
	: Local ON/OFF	X	X	
	: All Note Off	O *3	O (123–127)	
	: Active Sensing	O	O	
	: System Reset	X	X	
Notes		* 1 O X is selectable. * 2 Recognized as M=1 even if M≠1. * 3 Transmitted from Backing Track.		

Mode 1 : OMNI ON, POLY
Mode 2 : OMNI ON, MONO
Mode 3 : OMNI OFF, POLY
Mode 4 : OMNI OFF, MONO

O : Yes
X : No

Specifications

GW-8: Workstation

(Conforms to General MIDI 2 System)

■ Keyboard

61 keys (with velocity)

■ Sound Generator

Maximum Polyphony	128 voices
Parts	16 parts + Keyboard part
Wave Memory	256 MB (16-bit linear equivalent)
Preset Memory	Performances: 128 Tones: 896 + 256 (GM2) + World Rhythm Sets: 32 + 9 (GM2) + World
User Memory	Performances: 128 Favorite Performances: 100 Favorite Tones: 100
Effects	MFX: Upper and Lower, 78 types Chorus: 3 types Reverb: 5 types

■ Backing Track

Backing type	Style, Song, USB Memory Player
Tempo (MIDI)	20 to 250
Style Variations	4 Intro, 4 Main, 4 Ending, 4 Fill In Sync Start, Stop One Touch Setting
Song (16-track Recorder)	16-track, Rec mode (Mix, Replace), Count in, Punch In-Out, Input Quantize
USB Memory Player	999 songs SMF: format-0/1 Audio File: WAV, AIFF, MP3
Preset Memory	Styles: 130 + World
User Memory	Styles: 100 Songs: 200

■ Others

Controllers	D Beam Controller: 1 Pitch Bend/Modulation Lever: 1 Control Knobs: 2
USB (MIDI)	Operating System Windows: XP Home SP2 or later/ Windows XP Professional SP2 or later/Windows Vista * *This does not work with the 64-bit Edition of Windows Vista.*
Display	240 x 64 dots white graphic LCD
Connectors	Output Jacks (L/MONO, R) Ext Input jack Headphones Jack MIDI Connectors (IN, OUT) Hold Pedal Jack Control Pedal Jack USB Connectors : COMPUTER (supports USB MIDI) : MEMORY (supports USB 2.0 Hi-Speed Flash Memory)
Power Supply	DC 9 V (AC Adaptor)
Current Draw	1,000 mA
Dimensions	1,045 (W) x 318 (D) x 102 (H) mm
Weight	6.0 kg / 13 lbs 4 oz (excluding AC adaptor)
Accessories	Owner's Manual CD-ROM (Style Converter 3.0, Playlist Editor) AC Adaptor (PSB-1U) Music Player Pad USB Box Protector

Style Converter 3 System Requirements

Operating System	Microsoft® Windows® XP
	Microsoft® Windows Vista® * *This does not work with the 64-bit Edition of Windows Vista®.*
CPU/Clock	Pentium®/Celeron® processor 1 GHz or higher
RAM	512 MB or more
Hard Disk	2 MB or more
Display/ Colors	800 x 600 or higher/ 65,536 colors (16 bit High Color) or more
Others	CD-ROM Drive

Playlist Editor System Requirements

Operating System	Microsoft® Windows® XP
	Microsoft® Windows Vista® * *This does not work with the 64-bit Edition of Windows Vista®.*
CPU/Clock	Pentium®/Celeron® processor 1 GHz or higher
RAM	512 MB or more
Hard Disk	10 MB or more
Display/Colors	1024 x 768 or higher/24 bit Full Color or more
Others	CD-ROM Drive

* *While under most conditions, a computer similar to the above will permit normal operation of the GW-8 applications, Roland cannot guarantee compatibility solely on these factors. This is due to numerous variables that may influence the processing environment, such as differences in motherboard design and the particular combination of other devices involved.*

* *In the interest of product improvement, the specifications and/or appearance of this unit are subject to change without prior notice.*

* *In the interest of product improvement, the specifications and/or contents of this package are subject to change without prior notice.*

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TEL: (266) 364 609

RUSSIA
MuTek
Dorozhnaya ul.3,korp.6
117 545 Moscow, RUSSIA
TEL: (095) 981-4967

SLOVAKIA
DAN Acoustic s.r.o.
Povazská 18.
SK - 940 01 Nové Zámky
TEL: (035) 6424 330

SPAIN
Roland Iberia, S.L.
Paseo García Faria, 33-35
08005 Barcelona SPAIN
TEL: 93 493 91 00

SWEDEN
Roland Scandinavia A/S SWEDISH SALES OFFICE
Danvik Center 28, 2 tr.
S-131 30 Nacka SWEDEN
TEL: (0)8 702 00 20

SWITZERLAND
Roland (Switzerland) AG
Landstrasse 5, Postfach,
CH-4452 Itingen,
SWITZERLAND
TEL: (061) 927-8383

UKRAINE
EURHYTHMICS Ltd.
P.O.Box: 37-a.
Nedecey Str. 30
UA - 89600 Mukachevo,
UKRAINE
TEL: (03131) 414-40

UNITED KINGDOM
Roland (U.K.) Ltd.
Atlantic Close, Swansea Enterprise Park, SWANSEA
SA7 9FJ,
UNITED KINGDOM
TEL: (01792) 702701

MIDDLE EAST

BAHRAIN
Moon Stores
No.1231&1249 Rumaytha Building Road 3931, Manama 339 BAHRAIN
TEL: 17 813 942

IRAN
MOCO INC.
No.41 Nike St., Dr.Shariyati Ave.,
Roberoye Cerahe Mirdamad
Tehran, IRAN
TEL: (021)-2285-4169

ISRAEL
Halilit P. Greenspoon & Sons Ltd.
8 Retzif Ha'alia Hashnia St.
Tel-Aviv-Yafo ISRAEL
TEL: (03) 6823666

JORDAN
MUSIC HOUSE CO. LTD.
FREDDY FOR MUSIC
P. O. Box 922846
Amman 11192 JORDAN
TEL: (06) 5692696

KUWAIT
EASA HUSAIN AL-YOUSIFI & SONS CO.
Al-Yousifi Service Center
P.O.Box 126 (Safat) 13002
KUWAIT
TEL: 00 965 802929

LEBANON
Chahine S.A.L.
George Zeidan St., Chahine Bldg., Achrafieh, P.O.Box: 16-5857
Beirut, LEBANON
TEL: (01) 20-1441

OMAN
TALENTZ CENTRE L.L.C.
Malatan House No.1
Al Noor Street, Ruwi
SULTANATE OF OMAN
TEL: 2478 3443

QATAR
Al Emadi Co. (Badie Studio & Stores)
P.O. Box 62, Doha, QATAR
TEL: 4423-554

SAUDI ARABIA
aDawliah Universal Electronics APL
Behind Pizza Inn
Prince Turkey Street
aDawliah Building,
PO BOX 2154,
Alkhobar 31952
SAUDI ARABIA
TEL: (03) 8643601

SYRIA
Technical Light & Sound Center
Rawda, Abdul Qader Jazairi St.
Bldg. No. 21, P.O.BOX 13520,
Damascus, SYRIA
TEL: (011) 223-5384

TURKEY
ZUHAL DIS TICARET A.S.
Galip Dede Cad. No.37
Beyoglu - Istanbul / TURKEY
TEL: (0212) 249 85 10

U.A.E.
Zak Electronics & Musical Instruments Co. L.L.C.
Zabeel Road, Al Sherooq Bldg., No. 14, Ground Floor, Dubai, U.A.E.
TEL: (04) 3360715

NORTH AMERICA

CANADA
Roland Canada Ltd. (Head Office)
5480 Parkwood Way
Richmond B. C., V6V 2M4
CANADA
TEL: (604) 270 6626

Roland Canada Ltd. (Toronto Office)
170 Admiral Boulevard
Mississauga On L5T 2N6
CANADA
TEL: (905) 362 9707

U. S. A.
Roland Corporation U.S.
5100 S. Eastern Avenue
Los Angeles, CA 90040-2938,
U. S. A.
TEL: (323) 890 3700

As of Oct. 1, 2007 (ROLAND)

For EU Countries

UK This symbol indicates that in EU countries, this product must be collected separately from household waste, as defined in each region. Products bearing this symbol must not be discarded together with household waste.

DE Dieses Symbol bedeutet, dass dieses Produkt in EU-Ländern getrennt vom Hausmüll gesammelt werden muss gemäß den regionalen Bestimmungen. Mit diesem Symbol gekennzeichnete Produkte dürfen nicht zusammen mit den Hausmüll entsorgt werden.

FR Ce symbole indique que dans les pays de l'Union européenne, ce produit doit être collecté séparément des ordures ménagères selon les directives en vigueur dans chacun de ces pays. Les produits portant ce symbole ne doivent pas être mis au rebut avec les ordures ménagères.

IT Questo simbolo indica che nei paesi della Comunità europea questo prodotto deve essere smaltito separatamente dai normali rifiuti domestici, secondo la legislazione in vigore in ciascun paese. I prodotti che riportano questo simbolo non devono essere smaltiti insieme ai rifiuti domestici. Ai sensi dell'art. 13 del D.Lgs. 25 luglio 2005 n. 151.

ES Este símbolo indica que en los países de la Unión Europea este producto debe recogerse aparte de los residuos domésticos, tal como esté regulado en cada zona. Los productos con este símbolo no se deben depositar con los residuos domésticos.

PT Este símbolo indica que nos países da UE, a recolha deste produto deverá ser feita separadamente do lixo doméstico, de acordo com os regulamentos de cada região. Os produtos que apresentem este símbolo não deverão ser eliminados juntamente com o lixo doméstico.

NL Dit symbool geeft aan dat in landen van de EU dit product gescheiden van huishoudelijk afval moet worden aangeboden, zoals bepaald per gemeente of regio. Producten die van dit symbool zijn voorzien, mogen niet samen met huishoudelijk afval worden verwijderd.

DK Dette symbol angiver, at i EU-lande skal dette produkt opsamles adskilt fra husholdningsaffald, som defineret i hver enkelt region. Produkter med dette symbol må ikke smides ud sammen med husholdningsaffald.

NO Dette symbolet indikerer at produktet må behandles som spesialavfall i EU-land, iht. til retningslinjer for den enkelte regionen, og ikke kastes sammen med vanlig husholdningsavfall. Produkter som er merket med dette symbolet, må ikke kastes sammen med vanlig husholdningsavfall.

SE Symbolen anger att i EU-länder måste den här produkten kasseras separat från hushållsavfall, i enlighet med varje regions bestämmelser. Produkter med den här symbolen får inte kasseras tillsammans med hushållsavfall.

FI Tämä merkintä ilmaisee, että tuote on EU-maissa kerättävä erillään kotitalousjätteistä kunkin alueen voimassa olevien määräysten mukaisesti. Tällä merkinnällä varustettuja tuotteita ei saa hävittää kotitalousjätteiden mukana.

HU Ez a szimbólum azt jelenti, hogy az Európai Unióban ezt a terméket a háztartási hulladéktól elkülönítve, az adott régióban érvényes szabályozás szerint kell gyűjteni. Az ezzel a szimbólummal ellátott termékeket nem szabad a háztartási hulladék közé dobni.

PL Symbol oznacza, że zgodnie z regulacjami w odpowiednim regionie, w krajach UE produktu nie należy wyrzucać z odpadami domowymi. Produktów opatrzonych tym symbolem nie można utylizować razem z odpadami domowymi.

CZ Tento symbol udává, že v zemích EU musí být tento výrobek sbírán odděleně od domácího odpadu, jak je určeno pro každý region. Výrobky nesoucí tento symbol se nesmí vyhazovat spolu s domácím odpadem.

SK Tento symbol vyjadruje, že v krajinách EÚ sa musí zber tohto produktu vykonávať oddelene od domového odpadu, podľa nariadení platných v konkrétnej krajine. Produkty s týmto symbolom sa nesmú vyhadzovať spolu s domovým odpadom.

EE See sümbol näitab, et EL-i maades tuleb see toode olemprügist eraldi koguda, nii nagu on igas piirkonnas määratletud. Selle sümboliga märgitud tooteid ei tohi ära visata koos olmeprügiga.

LT Šis simbolis rodo, kad ES šalyse šis produktas turi būti surenkamas atskirai nuo buitinių atliekų, kaip nustatyta kiekviename regione. Šiuo simboliu paženklinti produktai neturi būti išmetami kartu su buitinėmis atliekomis.

LV Šis simbols norāda, ka ES valstīs šo produktu jāievāc atsevišķi no mājsaimniecības atkritumiem, kā noteikts katrā reģionā. Produktus ar šo simbolu nedrīkst izmest kopā ar mājsaimniecības atkritumiem.

SI Ta simbol označuje, da je treba proizvod v državah EU zbirati ločeno od gospodinjskih odpadkov, tako kot je določeno v vsaki regiji. Proizvoda s tem znakom ni dovoljeno odlagati skupaj z gospodinjskimi odpadki.

GR Το σύμβολο αυτό υποδηλώνει ότι στις χώρες της Ε.Ε. το συγκεκριμένο προϊόν πρέπει να συλλέγεται χωριστά από τα υπόλοιπα οικιακά απορρίμματα, σύμφωνα με όσα προβλέπονται σε κάθε περιοχή. Τα προϊόντα που φέρουν το συγκεκριμένο σύμβολο δεν πρέπει να απορρίπτονται μαζί με τα οικιακά απορρίμματα.

For China

有关产品中所含有害物质的说明

本资料就本公司产品中所含的特定有害物质及其安全性予以说明。

本资料适用于 2007 年 3 月 1 日以后本公司所制造的产品。

环保使用期限

此标志适用于在中国国内销售的电子信息产品，表示环保使用期限的年数。所谓环保使用期限是指在自制造日起的规定期限内，产品中所含的有害物质不致引起环境污染，不会对人身、财产造成严重的不良影响。

环保使用期限仅在遵照产品使用说明书，正确使用产品的条件下才有效。

不当的使用，将会导致有害物质泄漏的危险。

产品中有毒有害物质或元素的名称及含量

部件名称	有毒有害物质或元素					
	铅(Pb)	汞(Hg)	镉(Cd)	六价铬(Cr(VI))	多溴联苯(PBB)	多溴二苯醚(PBDE)
外壳（壳体）	×	○	○	○	○	○
电子部件（印刷电路板等）	×	○	×	○	○	○
附件（电源线、交流适配器等）	×	○	○	○	○	○

○：表示该有毒有害物质在该部件所有均质材料中的含量均在 SJ/T11363-2006 标准规定的限量要求以下。

×：表示该有毒有害物质至少在该部件的某一均质材料中的含量超出 SJ/T11363-2006 标准规定的限量要求。

因根据现有的技术水平，还没有什么物质能够代替它。

For EU Countries

This product complies with the requirements of EMC Directive 2004/108/EC.

For the USA

FEDERAL COMMUNICATIONS COMMISSION
RADIO FREQUENCY INTERFERENCE STATEMENT

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

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

Unauthorized changes or modification to this system can void the users authority to operate this equipment.
This equipment requires shielded interface cables in order to meet FCC class B Limit.

For Canada

NOTICE

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.

For the USA

DECLARATION OF CONFORMITY
Compliance Information Statement

Model Name :	GW-8
Type of Equipment :	Workstation
Responsible Party :	Roland Corporation U.S.
Address :	5100 S. Eastern Avenue, Los Angeles, CA 90040-2938
Telephone :	(323) 890-3700

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