

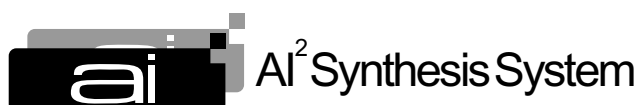
KORG DIGITAL PIANO

CONCERT



C-900

Reference Guide



KORG

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Arrangement Play Mode

In this mode you can select the arrangement that you wish to play. There are **128 preset arrangements** (eight each in POP1, POP2, SLOWPOP, LATIN POP, LATIN1, LATIN2, JAZZ, BIGBAND, BALL ROOM DANCE, BALL ROOM LATIN, WALTZ, TRAD, DANCE1, DANCE2, US POP, ROCK) and **64 user arrangements** (locations where you can store arrangements that you have modified, or arrangements that have been loaded from disk). You can use these arrangements to create your own original songs, or create original arrangements of existing songs.

Although you can modify the settings of an arrangement (for example by re-adjusting the volume of each part), be aware that if while modifying the settings you switch to another mode or a different arrangement, the modified settings will return to their original values.

If you change the settings of an arrangement and wish to keep the changes, you should use the Write Arrangement function explained on p.10 to save the new settings frequently.

< Selecting pages >

The various parameters and functions are organized into 9 pages as shown in the table at right. Use the PAGE+/PAGE- keys to switch pages. Alternatively, you can jump directly to the desired page by holding down the ARR PLAY key and pressing the PROGRAM GROUP key or ARRANGEMENT GROUP key that corresponds to that page, as shown below.

For example if you wish to jump to Page 4, hold down ARR PLAY and press the PROGRAM GROUP key BRASS STRINGS.

Arrangement Play mode functions

This table lists the functions of Arrangement Play mode, and gives the title of each page and its main contents.

Display Page		Ref. Guide Page
1	Performance monitor	Arrangement selection, tempo, chord display P.2
2	Style	Style display P.4
3	Metronome	Time signature, level (metronome volume) P.5
4	Track settings	Arrangement track, pan, effect send P.5
5		Damper pedal, track status, wrap around point, octave P.6
6		Chord latch, variation change P.8
7	Effect	Effect type, effect balance P.9
8	Rename arrangement	Modify the title of an arrangement P.9
9	Write arrangement	Store an arrangement in the user bank P.10
	Volume/mute	P.10

+

☐ PIANO ☐ PIPE
☐ E.PIANO ☐ ORGAN ☐ REED ☐ BRASS ☐ VOCAL
☐ PLUCKED ☐ BASS ☐ PAD ☐ S.E. ☐ USER

☐ /AIR ☐ GUITAR ☐ SYNTH ☐ BELL
☐ MALLETS ☐ DRUM KIT

PROGRAM GROUP

1

2

3

4

5

6

7

8

or

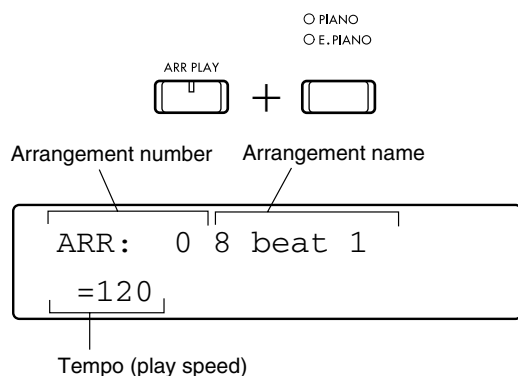
☐ POP 1 ☐ SLOW POP ☐ LATIN 1 ☐ JAZZ ☐ BALLROOM
☐ POP 2 ☐ LATIN POP ☐ LATIN 2 ☐ BIG BAND ☐ BALLROOM
☐ DANCE ☐ WALTZ ☐ DANCE 1 ☐ U.S. POP
☐ DANCE 2 ☐ ROCK ☐ USER

ARRANGEMENT GROUP

9

Page 1 Arrangement Play

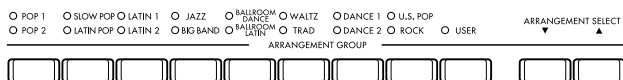
When you press the ARR PLAY key and PIANO/E.PIANO key, the following display will appear.



In addition to the arrangement name, this page also displays the tempo and chord.

ARR: select an arrangement

Use the **ARRANGEMENT GROUP** keys and the **ARRANGEMENT SELECT** keys to select one of the 192 arrangements.



< Switching arrangements while playing >

If you select a new arrangement while an arrangement is playing, the new arrangement will take effect at the beginning of the next measure, and the tempo will also change to that of the new arrangement. If you do not want the tempo to change when you select a new arrangement, press KBD LOCK. In this case, the TRANSPOSE key, the instrumental sound of the keyboard, and the effects settings etc. will not change either.

< Using a foot switch to select arrangements >

It is also possible to select arrangements using a separately sold foot switch or the pedals of an EC5 external controller. Each time you press the connected foot switch, the next arrangement will be selected. To use this function, you will need to make the appropriate foot switch settings in Disk/Global mode.

Disk/Global mode p.63

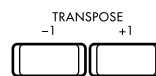
To use a foot switch, you will need to set the Assignable Pedal parameter to either Arrangement Up or Arrangement Down (see p.63). The same applies to the EC5.

Arrangement Up: Each time you press the foot switch, the arrangement number will **increase by one**.

Arrangement Down: Each time you press the foot switch, the arrangement number will **decrease by one**.

Transpose setting

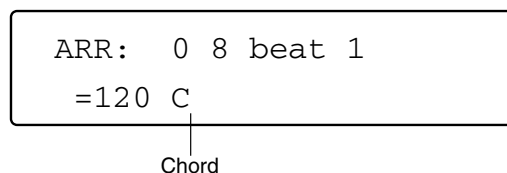
If you need to transpose the key in which you play, use the **TRANSPOSE +1** and **-1** keys.



Owner's Manual p.15 "Making it easier to play or sing"

You can transpose the pitch up or down by as much as 11 semi-tone steps. When you change the transpose setting, not only the sounds being played by the keyboard, but also all backing tracks and the chord detection function will also be transposed.

Chord display



This displays the chord that is input for the currently playing arrangement.

When you stop play and select a new arrangement, this detected chord area will be blank until a chord is actually played. Also, if you select a new arrangement while you are playing, the new arrangement will continue playing the previously-played chord. In order for a chord to be detected, you must play the desired chord in the chord detection range of the keyboard. If you press the RESET/YES key while playback is stopped, you will return to a status in which no chord is selected.

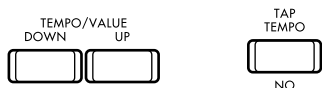


For details on the way in which chords are detected, refer to Owner's Manual p.49 "7. Functions, operations and terminology" and p.22 "3. Playing while adding automatic accompaniment".

Changing the tempo

You can adjust the playback tempo of the arrangement over the range of ♩ = 40–240.

Use the **TEMPO/VALUE UP** and **DOWN** keys to adjust the tempo.



< Using tap tempo to set the tempo >

As an alternative to setting the tempo as a numerical value, you can also set it by tapping a key.

Press the TAP TEMPO key several times at the speed of the desired tempo. The interval of your taps will be calculated and set as the tempo. It takes some experience to make a numerical setting of the desired tempo, but this method of tapping the actual tempo makes it easy to set the desired tempo and also to see its numerical value. Owner's Manual p.24 "Tap tempo"

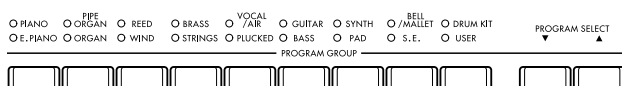
< Controlling the tempo by an external clock >

p.60

When the Disk/Global mode synchronization setting Clock is set either to MIDI or HOST, the area of the LCD that indicates the tempo will display EXT. This indicates that the tempo at which the arrangement will play is being controlled by MIDI Clock messages from an external sequencer or personal computer connected to the piano. In this case, it will not be possible to use the TEMPO/VALUE keys to adjust the tempo. If you wish to adjust the tempo, adjust the tempo of the external sequencer that is connected.

Changing the sound played by the keyboard

To change the sound that is played by the keyboard, use the PROGRAM GROUP keys and the PROGRAM SELECT keys.



< Using a foot switch to change programs >

It is also possible to change programs using a separately sold foot switch or the pedals of an EC5 external controller. Each time you press the connected foot switch, the next (or previous) program will be selected. To use this function, you must first make settings in Disk/Global mode for the foot switch.

Disk/Global mode p.63

To use a foot switch, set the Assignable Pedal parameter either to PROGRAM UP or PROGRAM DOWN (see p.63). The same applies to the EC5.

PROGRAM UP: Each time you press the foot switch, the program of the next higher number will be selected.

PROGRAM DOWN: Each time you press the foot switch, the program of the previous number will be selected.

The programs (timbre) assigned to KB1:

- will be played across the entire keyboard when you use the SINGLE or LAYER keyboard assign modes.
- will be played on the upper keyboard including the SPLIT point keys when you use the split keyboard assign mode.

The programs assigned to KB2:

- will be played across the entire keyboard when you use the LAYER keyboard assign modes.
- will be played on the lower keyboard alone when you use the SPLIT keyboard assign mode.

Programs can be selected for KB2 only if the Keyboard Assign mode is LAYER or SPLIT. Owner's Manual p.14 "Splitting the keyboard in two"

GROUP	DISPLAY	NUMBER
PIANO	Pf	0–10
E PIANO	EP	0–24
PIPE ORGAN	Pi	0–10
ORGAN	Or	0–14
REED	Re	0–12
WIND	Wi	0–28
BRASS	Br	0–22
STRINGS	St	0–19
VOCAL/AIR	Vo	0–18
PLUCKED	Pl	0–12
GUITAR	Gt	0–35
BASS	Ba	0–26
SYNTH	Sy	0–17
PAD	Pa	0–20
BELL/MALLET	Be	0–23
S.E.	SE	0–16
DRUM KIT	Dr	0–20
USER	Us	0–63

SPLIT: Split Point

This indicates the currently set split point. The split point and higher notes are referred to as the UPPER keyboard, and notes below as the LOWER keyboard.

Owner’s Manual p.14 “Splitting the keyboard in two”

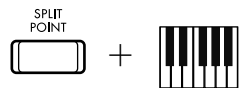
The split point divides the keyboard into high and low areas so that chords can be detected according to the selected scan mode.

Also, the mute function uses this split point to determine the area of the keyboard to be muted. (p.10)

In addition, when the Keyboard Assign mode is SPLIT, the sound being played (the keyboard timbre) is divided into two. (KB1 is the high range, and KB2 is the low range.)

< Setting the Split Point >

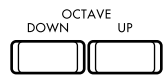
Hold down the SPLIT POINT key, and press the note that you want to specify as the split point.



Octave [-2+2]

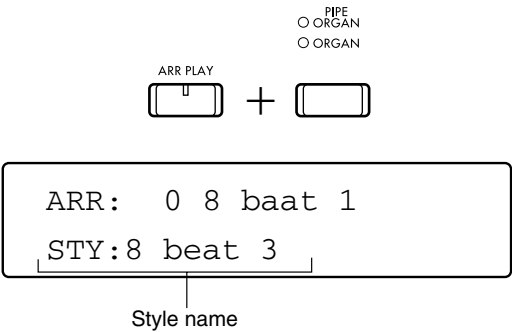
Use the OCTAVE keys to shift the pitch of the keyboard up or down one one-octave steps, over a range of up to 2 octaves.

Owner’s Manual p.15 “Making it easier to play or sing”



Page 2 Style Display

To select this page, use the PAGE+ or PAGE– keys, or the ARR PLAY key and PIPE ORGAN/ORGAN key.



STY: style

This display shows the name of the style used by the current arrangement.

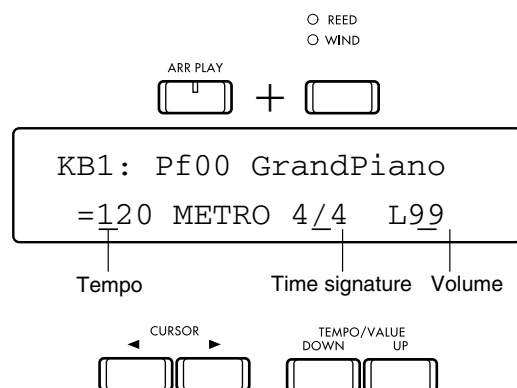
* It is not possible to change the style used by each arrangement.

Page 3 Metronome

To select this page, use the PAGE+ or PAGE– keys, or the ARR PLAY key and REED/WIND key.

This display lets you adjust the tempo, time signature, and volume of the metronome that sounds when you press the METRONOME key.

The metronome will sound only if the arrangement is stopped.



Tempo

[40–240]

Adjust the tempo of the metronome.

When the metronome tempo is adjusted, the arrangement will also playback at the tempo you specify here.

Time signature

[1–9/4, 1–16/8, 1–16/16]

Specify the time signature of the metronome.

When the metronome is started, an accent will be added to the metronome sound according to the time signature that you specify here.

This will not affect the arrangements that are played using the START/STOP key.

Volume

[L00–99]

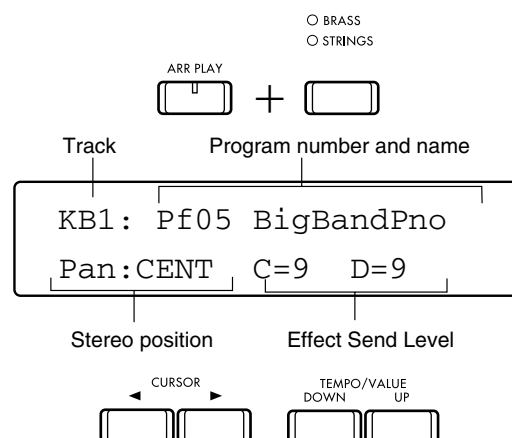
Adjust the volume at which the metronome will sound.

This also adjusts the volume of the metronome that will sound during Backing Sequence mode.

Page 4 Track Sound

To select this page, use the PAGE+ or PAGE– keys, or the ARR PLAY key and BRASS/STRINGS key.

In this page you can specify the program (sound) that is assigned to each of the 8 tracks of the arrangement, their stereo position, and the volume levels that are sent to the two effect systems.



Track

[DRUM, PERC, BASS, ACC1...ACC3, KB1, KB2]

Select the track whose settings you wish to modify. You can also select this by pressing the corresponding track key.



When you press the track key of the track that is displayed, the LCD will show the volume and mute setting. See "Volume/Mute" on p.10

Program

Select the program (sound) for each track.

< Changing the sound of each track >

If you wish to change the current program selection, press the key for the track that you wish to change so that the track appears in the display, and use the PROGRAM GROUP keys and the PROGRAM SELECT keys to change the program.

Pan: [OFF, L15...L01, CENT, R01...R15, PROG]

Adjust the stereo position (pan) of each track. This adjusts the levels of channels A and B (see “Effects Placement (Output Channels)” on p.52).

With a setting of CENT, that track will be located in the center. With settings of L it will be to the left, and with settings of R it will be to the right. As the number is increased, the sound will move further away from the center toward the left or right.

With a setting of OFF, the track will not be output to channels A and B. With a setting of PROG, the pan setting which is set for each program will be used without change.

Effect Send Level C, D [0...9, P]

Set the volume levels of each track that are sent to the effects from channels C and D.

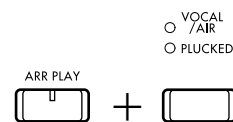
The range for each channel is from 0 to 9 (maximum), but if this is set to P, the effect send level which is set for each program will be used without change.

Depending on how the two stereo effect processors are connected and how their outputs are routed, there are four ways in which the effect system can be used: Serial, Parallel 1, Parallel 2, and Parallel 3. (see “Effects Placement (Output Channels)” on p.52)

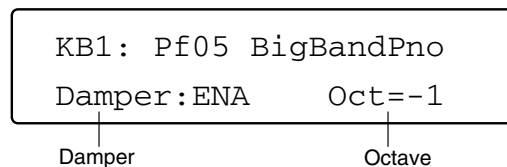
Page 5 Track Setting

To select this page, use the PAGE+ or PAGE– keys, or the ARR PLAY key and VOCAL/AIR/PLUCKED key.

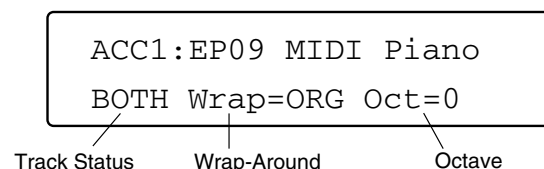
In this page you can change settings such as damper pedal operation and pitch range (octave, wrap around) for each track of the arrangement. Depending on the type of track, one of the following displays will appear.



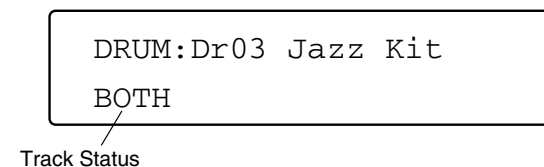
Keyboard track (KB1, KB2) setting display



Accompaniment track (ACC1, ACC2, ACC3) and bass track (BASS) setting display



Drum track (DRUM) and percussion track (PERC) setting display

**Track**

[DRUM, PERC, BASS,
ACC1...ACC3, KB1, KB2]

Press the key of the track whose settings you wish to modify, and the settings display for that track will appear.

**Program**

Select the program (sound) for each track.

< Changing the sound of each track >

If you wish to change the current program selection, press the key of the track you wish to change to access that track in the display, and use the PROGRAM GROUP keys and the PROGRAM SELECT keys to change the program.

Damper (Keyboard Track only) [DIS, ENA]

This setting lets you disable the damper pedal for the keyboard.

With a setting of ENA (Enable) the keyboard will be affected by the damper pedal. With a setting of DIS (Disable) it will not be affected by the damper pedal.

For example when using a Keyboard Assign setting of LAYER and playing organ and piano sounds, you can disable the damper only for the organ sound so that damper pedal affects only the piano, as it would in the case of a real piano and organ.

If you want the damper pedal to control the Chord Latch function, you can disable the damper function so that sounds do not continue when chord latch is being applied. ⓘp.8

Octave**[-2...0...+2]**

This raises or lowers the pitch in one-octave steps, over a maximum range of 2 octaves. With a setting of 0, the program will sound at its standard pitch.

This item will not appear if the DRUM or PERC track is selected.

ⓘ Owner's Manual p.54 "7. Functions, operations and terminology"

**Track Status
(Backing Track only)****[OFF, INT, EXT, BOTH]**

During arrangement play, this setting determines whether the accompaniment data will be played internally, or will be transmitted to an external MIDI tone generator that is connected. (Refer to Owner's Manual p.61 "8. MIDI Applications" for details on connections.)

Each of these settings will function as follows.

OFF..... The backing will not be played.

INT..... The track will be played only on the internal tone generator of the piano (normal). Musical data will not be transmitted.

EXT..... The piano itself will not play the track, but the musical data will be transmitted to external devices from MIDI OUT and TO HOST.

BOTH..... The track will be played on the internal tone generator of the piano, and the musical data will also be transmitted from MIDI OUT and TO HOST.

This setting will not appear when a keyboard track is selected.

Wrap-Around (only for ACC1, ACC2, ACC3 and BASS)**[ORG, 1...12]**

Depending on the chord progression, the pitch range of the accompaniment may sound like it is an octave higher than it should be, producing an unnatural effect. The wrap-around function can be used to prevent this.

This parameter sets the point at which the track playback will be lowered an octave. I.e., if a note higher than the point set here is specified as the root of a chord, that track will be automatically played one octave lower. This prevents the pitch range of the backing track from becoming unnaturally high.

With each step representing a semitone above the root, you can specify a wrap-around point of up to 12 steps for each accompaniment track. If you want to use the wrap-around setting of the currently-playing style without change, select ORG.

The numerical value of the wrap-around parameter indicates the distance from the key specified for the chord variation of the style.

This display will not appear if the DRUM, PERC, KB1, or KB2 track is selected.

< Make different wrap-around settings for each track >

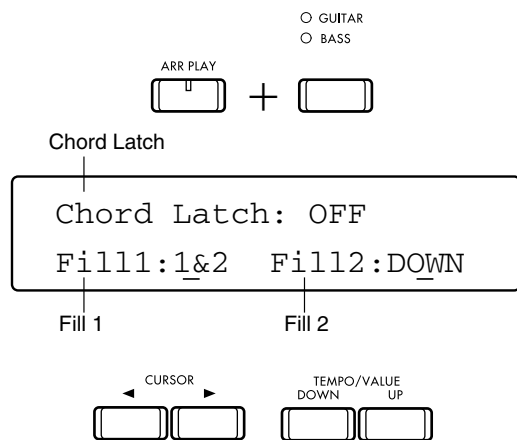
By making different wrap-around settings for each track, you can make the chord progression even more natural.

If all the tracks were set to the same wrap-around point, all the backing tracks would jump down an octave at the same place during play, producing a musical effect that is unnatural.

When selecting the wrap-around point of an arrangement track, it is helpful to listen only to one track at a time (use the mute function to mute all other tracks) as you play the chord progressions that you will actually use in your song, and try out various wrap-around points. By doing this for each track, your arrangement will sound more natural.

Page 6 Other

To select this page, use the PAGE+ or PAGE– keys, or the ARR PLAY key and GUITAR/BASS key.



next (or previous) number will be selected after each fill-in. For example if **Fill 1** is set to **UP**, and you insert this fill-in while playing variation 1, variation 2 will be selected after the fill-in ends. Each time the fill-in is inserted, variations 2→3→4→1→2→... will be selected.

Chord Latch

[ON, OFF]

This turns the chord latch function on/off.

The chord latch function prevents the detected chord from changing as long as the damper pedal remains pressed, even if you change your fingering on the keyboard.

If you want to use the chord latch function but do not want the damper pedal to affect the keyboard, set the damper setting of Page 5 to [DIS].

Fill 1, Fill 2: Variation Change

[OFF, →1...→4, 1&2...3&4, UP, DOWN]

This setting can be made independently for **Fill 1** and for **Fill 2**, but they will be explained together.

This setting determines which variation will be selected after a fill-in is played in an arrangement.

- If you want the same arrangement to be played after the fill-in as before, set this **OFF**.
- For settings with an arrow, the same variation will always be selected. For example if you specify “→2” for **Fill 1**, variation 2 will always be selected after fill-in 1 is played, regardless of which variation was being played.
- If you wish to select two variations alternately, you can (for example) select “2&3” for fill-in 1. In this case when playing variation 2, if you insert fill-in 1, variation 3 will play after the fill-in is over. If you once again insert fill-in 1, variation 2 will play after the fill-in is over.



In this example, a variation change will not take place if you insert variation 1 or 4.

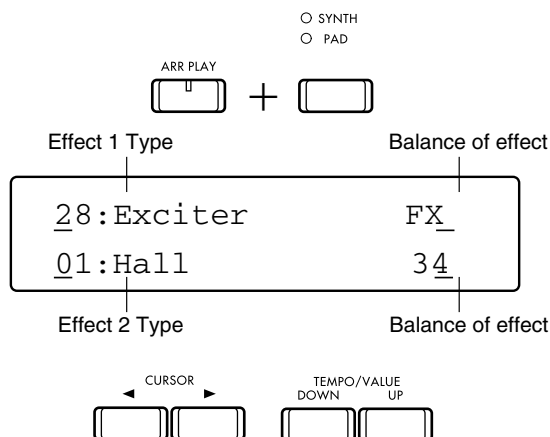
Likewise, if you select 1&2, variation 1 and 2 will be selected alternately, but if you insert the fill while variation 3 or 4 is playing, a variation change will not take place.

- With a setting of **UP** or **DOWN**, the variation of the

Page 7 Effects

To select this page, use the PAGE+ or PAGE– keys, or the ARR PLAY key and SYNTH/PAD key.

Page 7 contains settings related to the effect selection.



Two digital effect processors are provided to apply effects to the arrangement. These two processors can simultaneously create two different effects, allowing you to add a variety of effects to the programs which play the arrangement.

Effect type

Two types of effects can be selected independently.

For the selected effect, you can set the Dry/Wet balance to adjust the depth of the effect, and use a separately sold foot switch, foot pedal, or EC5 external controller to switch the effect on/off. (See “Pedal Parameters” on p.63)

Dry/Wet (effect balance) [00...99, FX]

Adjust the volume balance between the original sound and the sound processed by the effect.

With a setting of 00, there will be no effected sound. As you raise the value the effected sound will become louder (i.e., the effect will increase).

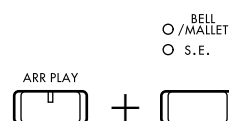
With a setting of FX, only the effected sound will be heard.

The ideal balance will depend on the type of effect that is selected. For example with an effect such as reverb that adds reverberance to the sound, you will need to modify this value to find the ideal setting. But with effects such as chorus, flanger, enhancer or exciter, that modify the character of the sound, the result will be heard more clearly if you set this to FX.

For details on each effect type, refer to p.45 “Effects”.

Page 8 Rename Arrangement

To select this page, use the PAGE+ or PAGE– keys, or the ARR PLAY key and BELL/MALLET/S.E. key.



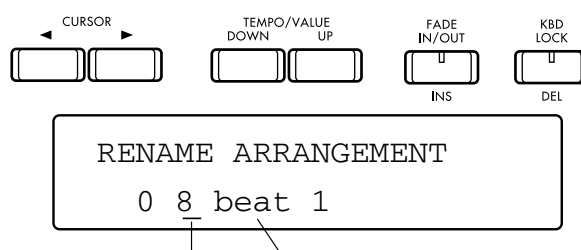
Here you can assign a title of up to 10 characters to an arrangement whose settings you have modified.

The following characters can be used.

```
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789@! " # $ % & '
( ) * + , ' - . / : ; < = > ? [ \ ] ^ _ { | } ~
```

When this page is selected, the title of the current arrangement will appear. Use the CURSOR ◀ and ▶ keys to move the cursor to the character you wish to change, and use the TEMPO/VALUE UP and DOWN keys to change the character.

When the FADE IN/OUT/INS key is pressed, the character at the cursor will be copied, allowing you to insert it into that location. By pressing the KBD LOCK/DEL key, you can delete the character at the cursor.

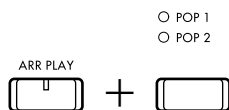


Move cursor to the character you wish to change

In order to store the modified arrangement title into the user bank, you must use the Write Arrangement operation of Page 9.

Page 9 Write Arrangement

To select this page, use the PAGE+ or PAGE– keys, or the ARR PLAY key and POP 1/POP 2 key.



This function copies a modified arrangement into the user bank.

When you write an arrangement into memory, not only the settings made in all 8 pages of this mode, but also the current settings of the operating panel which affect the arrangement will be written.



However, the current settings of the SYNCHRO START/STOP key, KBD LOCK key, SOUND HOLD key and ENSEMBLE key are not written.

WRITE ARRANGEMENT

0 Mick&Keith

- First use the TEMPO/VALUE UP and DOWN keys to select the number of the memory into which the new data will be written.



- The title of the arrangement currently stored in that number will appear, allowing you to check whether or not you really want to overwrite that arrangement.



Once data has been overwritten, it cannot be recovered.

- If you are sure you want to write the data into memory, press the RESET/YES key.



- A message of [Are you sure?] will appear in the display. If you are sure, press the RESET/YES key once again.



- The data will be written into the memory number you specified in step 1.

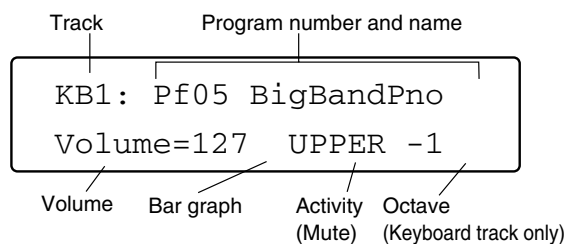
- * If a user bank arrangement has been selected for the arrangement you are writing, the data will be written into the selected user bank when you press the BACKING SEQ REC key.



Volume/Mute

Here you can change volume and muting (temporarily silencing) settings for the program assigned to each track.

In any page of Arrangement Play mode, you can use the eight pairs of VOLUME keys located below the LCD to access this display.



When you finish changing settings, press the EXIT key to return to the previous display.

The previous display will reappear if no operations are performed for approximately 7 seconds. ^{ES}Owner's Manual p.38 "2. Adjusting "loudness" or "speed""

Track [KB1, KB2, ACC1...3, BASS, PERC, DRUM]

Select the track whose volume or mute settings you wish to adjust.

Press the VOLUME ▲ or ▼ key of the desired track.



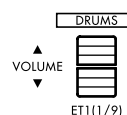
Volume

[000...127]

Each time you press the VOLUME ▲ key of a track, the volume will increase by one step. If you continue pressing the key, the volume will continue to increase.

Each time you press the VOLUME ▼ key of a track, the volume will decrease by one step. If you continue pressing the key, the volume will continue to decrease.

The volume is shown as a numerical value and also as a bar graph at its right.



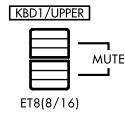
If the Keyboard Assign is SINGLE or M.DRUM, the KB1 program and volume will appear in the LCD even if you press the KB2 key.

Track Activity [----, (UPPER/LOWER/PLAY)]

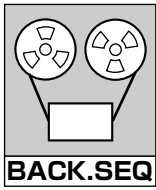
Each time you simultaneously press the VOLUME ▲ and ▼ keys of a track, that track will alternate between muted (silent) and un-muted.

When a track is not muted, the display will indicate PLAY (or in the case of the KB1 track or KB2 track, respectively UPPER or LOWER).

A track that is muted is displayed as “----”.



- ⚠ When the Keyboard Assign is LAYER, the track activity setting functions to mute LOWER or UPPER. It is not possible to use this to mute just the sound of KB1.



Backing Sequence Mode

What is Backing Sequence mode?

Backing Sequence mode allows you to play with an accompaniment, play piano solos, and to record and playback.

Normal songs with accompaniment consist of "arrangement tracks" and "extra tracks."

< Arrangement tracks >

The melody you play on the keyboard is recorded on the KBD Tr (keyboard track), and the chords you specify are recorded on the CHRD Tr (chord track).

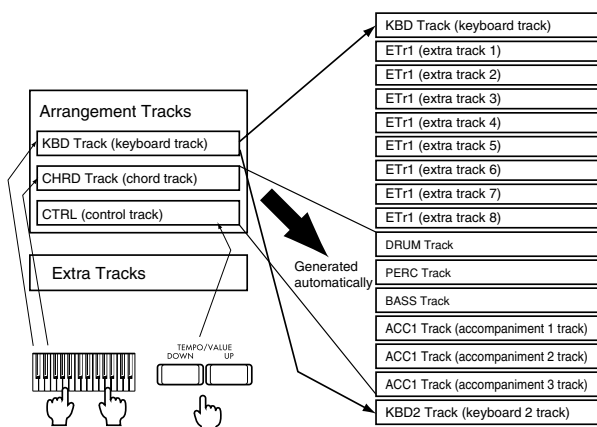
Panel switch operations such as changes in variation and fill-ins are recorded in the CTRL (control) track.

These three tracks are referred to here as arrangement tracks. At playback (and also during recording), the chord track and control track cause the automatic accompaniment consisting of DRUM, PERC, BASS, and ACC1–3 to be generated automatically in realtime and played.

This means that you are free to re-record just the melody, or to erase the data of the keyboard track and play only the melody "live" (while the other tracks playback).

< Extra tracks >

If you wish to add additional parts to the playback of the arrangement tracks, you can use the eight extra tracks.



* When Keyboard Assign is SINGLE, the KBD2 track cannot be used.

< If you wish to record a piano solo >

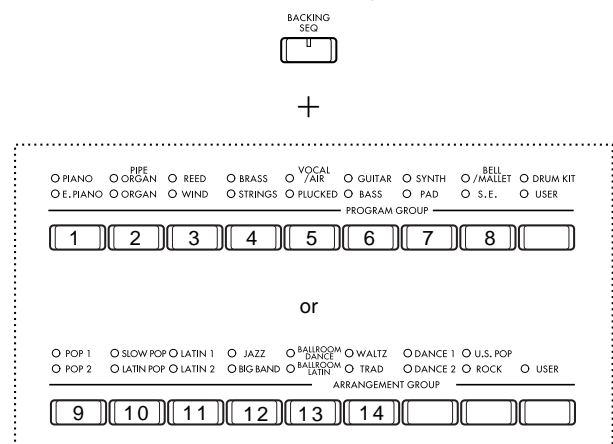
If you do not need an accompaniment, such as when recording a piano composition, turn the PIANO MODE key ON. When this key is turned on,

- The keyboard will play a piano sound (Pf00 GrandPiano).
- The accompaniment will be muted (silent).
- The effects will be changed to settings suitable for a piano solo.

The extra tracks are available for use even when the PIANO MODE key is on, so you can record duets or trios using sounds such as flute, or piano duets.


< Selecting pages >

The parameters and functions of this mode are divided among 14 pages as shown in the table on the p.15. Use the PAGE+ and PAGE– keys to select pages. If you wish to jump directly to a specific page, you can hold down the BACKING SEQ key and press the PROGRAM GROUP key (pages 1–8) or ARRANGEMENT GROUP key (pages 9–14) corresponding to the desired page number. For example if you wish to jump to Page 4, hold down the BACKING SEQ key and press BRASS/STRINGS in the PROGRAM GROUP keys. If you wish to jump to Page 10, press SLOW POP/LATIN POP in the ARRANGEMENT GROUP keys.



Always SAVE your Data!

This piano is able to hold up to 10 different backing sequences, for a total of 40,000 steps of data. Each backing sequence track can contain a maximum of approximately 16,000 steps of data.


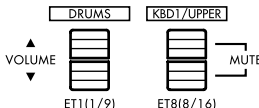



When you turn off the power, the contents of the sequence memory will be erased. For this reason, you should be sure to save your backing sequences to disk using the Save operation. (Since unexpected power outages can also cause your data to be lost, we recommend that you save frequently even while you are creating songs.)  p.57

Functions in the Backing Sequence mode

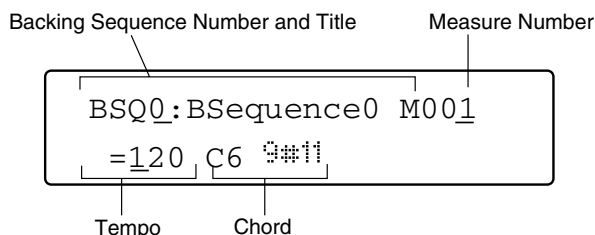
This table shows how Backing Sequence mode is organized. For each page, it gives the title, the main contents, and the reference page of this manual.

Display Page

Ref. Guide Page

1	Playback/realtime recording	Arrangement display		P.17
		Volume/Mute		P.18
		Initial Setting 	Track, activity, quantize, recording mode for extra tracks, start/end measure	P.19
2	Step Recording	Selection of recording track		P.21
		Recording 	Input performance data.	P.22
3	Erase Backing Sequence	Erase a backing sequence		P.26
4	Copy Backing Sequence	Copy a backing sequence		P.27
5	Delete Measure	Delete measures		P.28
	Insert Measure	Insert measures		P.28
	Erase Measure	Erase measures		P.29
6	Copy Measure	Copy measures		P.30
	Bounce Track	Combine tracks		P.31
	Quantize	Partial shifting of note locations		P.31
7	Shift Note	Partial shifting of pitches.		P.32
8	Event Editing	Edit track selection		P.32
		Edit 	Edit events	P.33
9	Extra Track	Track selection / program selection	MIDI channel, transpose detune	P.34
10			Pan, effect send level	P.35
11	Effects	Effect type and level.		P.36
12	Next Backing Sequence	Specify the next-played backing sequence		P.36
13	Rename Backing Sequence	Change the name of the backing sequence		P.37
14	SMF Converter	Conversion into a standard MIDI file		P.37

★ Use realtime recording to record your performance



1. Press the BACKING SEQ REC key.



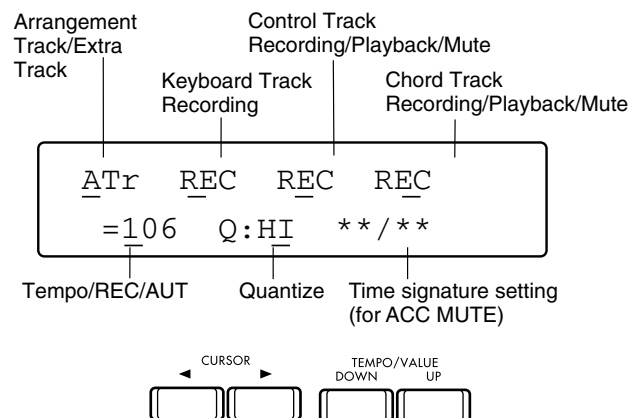
2. Select the track into which you will record (input data).

- ◆ If you wish to record your playing on the piano keyboard ...

→ Select ATr (arrangement track).

You can also record the automatic accompaniment on the control track or chord track.

To record into the ATr (arrangement track) ...



In the LCD, make the following settings for the song you are about to record:

- Select the time signature (beat).

If you have pressed the PIANO MODE key to select ACC MUTE, you can press the BACKING SEQ REC key to set the time signature.

- Specify how timing will be adjusted (recording quantize).
- If you wish to record panel operations during the song, such as changes in the arrangement or program, ...

→ Set CTRL (control track) to REC.

- If you wish to record chords detected on the keyboard, ...

→ Set CHRD (chord track) to REC.

< To record only what you play on the piano keyboard without automatic accompaniment >

→ Press the PIANO MODE key.



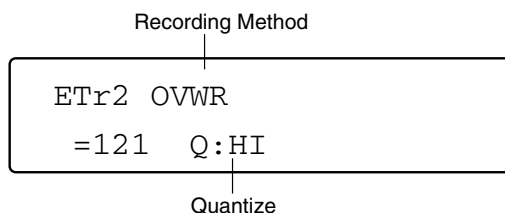
An arrangement entitled ACC MUTE will be selected, and you will be able to record without automatic accompaniment. In this case, it will not be possible to record on the control track or the chord track. Also, Keyboard Assign will be set so that the entire keyboard will sound.

- ◆ If you wish to use multitrack recording or punch-in recording (p.19) ...

→ Select an ETr (extra track).

Up to 8 tracks of multitrack recording can be done using ETr1–ETr8.

To record into an ETr (extra track) ...



In the LCD, make the following settings for the song you are about to record:

- Select the recording method.
- Select the time signature (beat).
- Specify how timing will be adjusted (recording quantize).

3. If you wish to hear the metronome, press the METRONOME key to turn it on.

The volume of the metronome can be adjusted in Page 3 of Arrangement Play mode. The metronome cannot be heard during playback.

4. Press the START/STOP key.



→ After a two-measure count, you can begin recording.

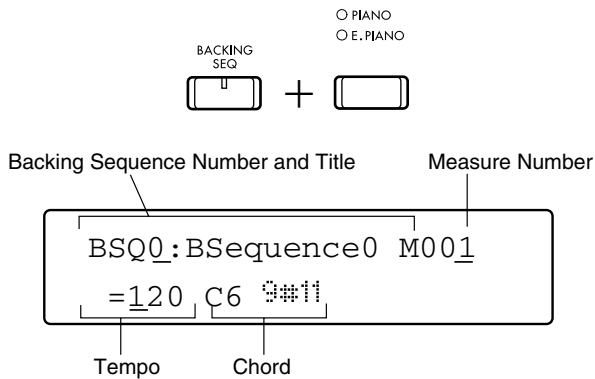
5. When you have finished recording, press the START/STOP key once again.

→ This ends realtime recording.

Page 1 Playback/Realtime Recording

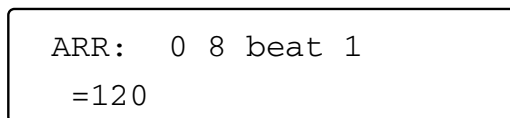
To select this page, use the PAGE+ or PAGE– keys, or the BACKING SEQ key and PIANO/E.PIANO key.

In this page you can make initial settings for recording/playback.



Arrangement Display

If you press the EXIT key in Page 1, the arrangement used by that backing sequence will be displayed.



The previous display will reappear if you press the EXIT key once again, or if you wait several seconds.



Backing Sequence Number [0...9]

Here you can select the number of the backing sequence that you wish to playback or record.

The backing sequence currently selected for playback or recording will be displayed in the upper left of the LCD. You can change this by placing the cursor on the number and changing it.

Backing Sequence Title

This indicates the title of the backing sequence currently selected for recording or playback.

The title of the backing sequence can be changed using the Rename Backing Sequence function.

➤ p.37 "Rename Backing Sequence"

M (Measure Number) [1...999]

This indicates the measure at which recording or playback will begin (the measure pointer). A maximum of 999 measures can be recorded in each track of a backing sequence.

When you press the RESET/YES key, this measure pointer will be reset to "001." Normally when a backing sequence plays back to the end, this pointer will automatically reset to "001."

♪ =Tempo [REC, AUT, 40...240]

The tempo of a backing sequence can be adjusted over a range of 40–240.

Since you can use a different tempo for recording than for playback, a song that would be difficult to play rapidly can be recorded at a slow tempo, and then played back at a faster tempo.



You can also record tempo changes during recording.

➤ p.20 "Recording tempo changes in realtime"

Chord Display

This location indicates the currently played chord of the backing sequence. The arrangement will play according to this chord.

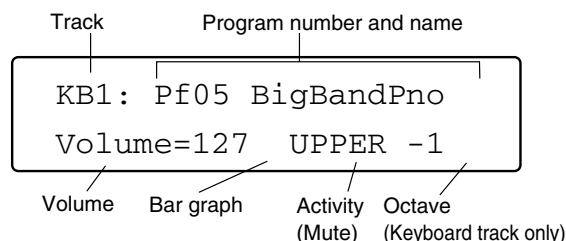
When you play a chord in the area of the keyboard in which chord scanning is active, the displayed chord indication will change. (Chords cannot be changed while a backing sequence is playing back.) When you press the RESET/YES key, the chord will be canceled.

Diagrams of the chords that can be detected are given in appendix C at the end of this manual.

Volume/Mute

Here you can adjust the volume and mute settings of the sound program assigned to each track.

When Page 1 is displayed, pressing any one of the eight pairs of VOLUME keys located below of the LCD will access this display. The parameters that are displayed will differ slightly depending on the type of track. For details refer to the explanation of each parameter.

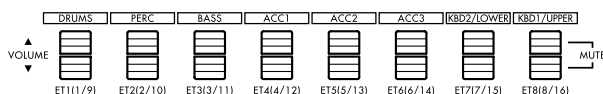


Track

[KB1, KB2, ACC1...3, BASS, PERC, DRUM, ETr1...ETr8]

Select the track whose volume or mute setting you wish to change.

If you press any of the VOLUME ▲ or ▼ keys, the corresponding track will be displayed.



If you wish to select one of the extra tracks, press the BACKING SEQ key once again. The BACKING SEQ LED will blink. Now press an ▲ or ▼ key to select the corresponding extra track.



In Backing Sequence mode you can use the PROGRAM GROUP and PROGRAM SELECT keys to select the program that is assigned to each of the following tracks: the two tracks KB1 and KB2, and the eight tracks ETr1–ETr8. However for ACC1/2/3, BASS, PERC, and DRUM, only the programs specified by the arrangement can be used. This means that it is not possible to select a program for these tracks. (If you wish to change these settings, modify the arrangement in Arrangement mode, store it in the user bank (Page 3–1), and select the modified arrangement.)

Track Volume

[000...127]

Each time you press the VOLUME ▲ key for a track, its volume will increase by 1 step. If you continue pressing, the volume will continue to increase.

Each time you press the VOLUME ▼ key for a track, its volume will decrease by 1 step. If you continue pressing, the volume will continue to increase.

The volume is displayed as a numerical value and also as a bar graph to its right.

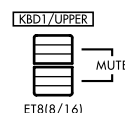
Track Activity (Arrangement Track only)

[-----, (Upper/Lower/Play)]

Each time you simultaneously press the VOLUME ▲ and ▼ keys of a track, that track will alternate between muted (silent) and unmuted (normal) status.

When a track is not muted, the display will indicate PLAY (however for the KB1 and KB2 tracks, UPPER and LOWER will be displayed).

Dashes “-----” will be displayed for muted tracks.



Octave (Keyboard Track only)

[-2, -1, 0, +1, +2]

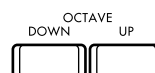
This indicates the pitch range of the sound. With a setting of 0, the program will sound at its original pitch.

Use the OCTAVE keys located on the operating panel to adjust the octave.

It is also possible to modify the octave using the track settings of Page 4 in Arrangement Play mode, and store the settings in the user bank.

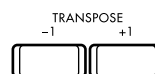
➡p.6 “Track settings”

➡Owner’s Manual ➡p.54



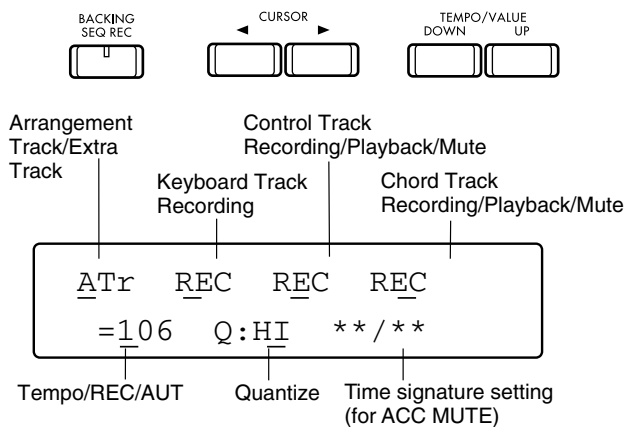
Changing the Transpose Setting

You can transpose the pitch for recording. Use the TRANSPOSE +1 and -1 keys to transpose. (➡p.2)



Track quantize settings

After making initial settings in Page 1 of Backing Sequence mode, press the BACKING SEQ REC key to access the page in which you can select the track to be recorded and make settings such as recording quantize, etc.



Track

[ATr, ETr1...ETr8]

This indicates the track that will be recorded.

ATr: **Arrangement track**
Select this when you wish to perform realtime recording on the keyboard track, control track, and chord track.

ETr1–ETr8: **Extra track**
Select one of these when you wish to perform realtime recording on an extra track.

Track Activity (Arrangement Track only)

[---, REC, KBTr/CTRL/CHRD/MUTE]

Here you can select recording, playback, or mute for each of the keyboard, control, and chord tracks.

---:

A line of dashes will appear if that track does not yet contain any data. In this case, you may select REC, but since there is no data, playback or MUTE settings will not be possible.

REC:

When you wish to perform realtime recording on this track, select this setting. You may select REC whether or not the track contains data. However, be aware that if you record on a track which already contained data, the previous data will be erased.

The keyboard track will record the performance that you play on the piano keyboard. The control track will record selections of and changes to the arrangement and variation selections that you make using the operating panel keys.

The chord track will record the chord data that was specified by the chord scanning function.

KBTr/CTRL/CHRD:

If data exists in these tracks, the track name will be displayed (KBTr: keyboard track, CTRL: control track, CHRD: chord track).

If the track name is displayed during realtime recording, the data of that track will not be recorded, but will be only played back.

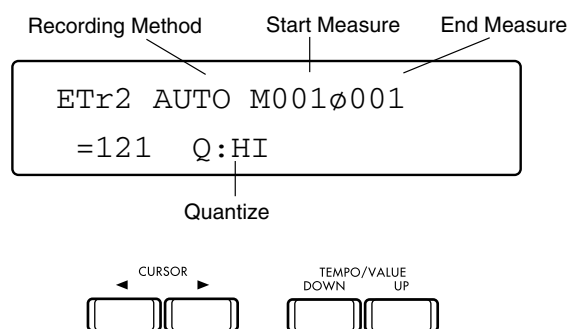
For example if you wish to re-record only the keyboard track, make settings such as "REC CTRL CHRD." The data previously recorded in the control track and chord track will be played back, and only the melody will be newly recorded into the keyboard track.

MUTE:

If data already exists in that track, you can select MUTE if you do not want that data to be played back during realtime recording. Tracks for which MUTE is selected will not be played back.

Recording method (extra tracks only)

[OVWR, OVDB, AUTP, MANP]



Here you can select the type of realtime recording that will be used to record new backing sequence data. There are four ways to record in realtime onto an extra track.

The simplest methods are **OVWR recording (overwrite recording)**, in which the data previously existing in the track is overwritten, and **OVDB recording (overdub recording)**, in which newly recorded data is added to the previously existing data.

Overwrite recording will cause the existing data to disappear, and only the newly recorded data will remain. With overdub recording, both the newly recorded and the previously existing data will remain.

If you wish to re-record a specific measure or measures in the middle of a backing sequence, select **AUTP recording (auto punch recording)**. The performance will be re-recorded only in the area between the start measure (beginning of recording) and the end measure (end of recording) that you specify.

If you use a separately sold assignable pedal or an EC5 external controller, you can select **MANP recording (manual punch-in)**, in which you will specify the recording start and end points in realtime. Set the function of the pedal to PUNCH IN/OUT either in the

Disk/Global mode Assignable Pedal setting or the EC5 external controller setting. Then you can press the pedal to specify the beginning of recording, and press it once again to specify the end of recording. (Disk/Global mode [p.63](#), [p.64](#))

Start Measure

[001...999]

This parameter will be displayed only if you have selected AOTP as the recording mode. Recording will automatically begin at the measure you specify here.

End Measure

[001...999]

This parameter will be displayed only if you have selected AOTP as the recording mode. Recording will automatically end at the measure you specify here.

If you wish to record only a single measure, set this parameter to the same value as Start Measure.

If you wish to re-do only a portion of the recording, you can use the Punch-in recording method to re-record the desired portion of the extra track.

Since there are eight extra tracks, you can record several possibilities ("takes") for each track, and later select and use the best one.

< Punch-in recording >

If you already know which measures you need to re-record, use auto punch recording (AOTP). When this method is used, you can specify the first and last measures for re-recording, so that as you playback the song, it will automatically enter recording mode when the first specified measure is reached. Then you can simply re-play the desired section. When the last specified measure ends, you will automatically switch from recording back to playback mode.

Manual punch recording (MANP) lets you specify the portion to be re-recorded in realtime. When this setting is used, playback the song, and press the BACKING SEQ REC key when the beginning of the desired section is reached. The song will immediately switch to recording mode, and you can re-play the desired section. Press the BACKING SEQ REC key once again and recording will end.

It is usually quite difficult to operate the BACKING SEQ REC key while you are playing the keyboard (or preparing to play). In such cases, it is convenient to use a foot switch or EC5 external controller to control punch-in/out recording, since you can use your foot instead of your hand. You will need to make PUNCH IN/OUT settings beforehand for the Disk/Global mode Assignable Pedal or EC5 External Controller settings. [p.64](#)

Playback until you reach the place where you wish to begin recording, and then press the pedal switch or controller to which you have assigned the PUNCH IN/OUT function. This will cause you to enter record mode, and you can begin recording. Press the switch once again to stop recording.

Q. (Recording Quantize)

[HI, , , , , , , , , , , , , ,

< Controlling tempo from an external clock >

If the Disk/Global mode Clock Source parameter is set to either HOST or MIDI, the tempo display will appear as EXT. This means that the tempo of the C-900 is being controlled by MIDI clock messages from an external sequencer that is connected. In this case, it will not be possible to change the tempo by operating the C-900 alone.

< Changing the time signature of the tracks >

If you wish to change the time signature in the middle of a track, you will need to stop recording and use the Event Edit function to change the time signature.

When tracks are added to a backing sequence, the new data will be recording with the same time signature as the previously existing tracks. If the existing tracks contain a time signature change, the data of the newly recorded tracks will follow this change.

Be aware that a change in time signature will affect all tracks containing data. If the time signature of one track is changed, all other tracks will follow the change.

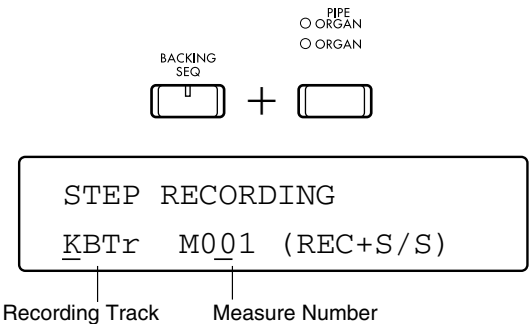
If the time signature has been changed, you can set the tempo to AUT so that the backing sequence will playback with the modified time signature. To set the tempo to AUT, move the cursor to the tempo display and simultaneously press the TEMPO/VALUE UP and DOWN keys.

If you have unintentionally modified the Beat parameter to shorten the measures, there is nothing to worry about. Just use the Event Edit function to restore the time signature to its original value, and the other tracks will also be restored.

It is not possible to change the time signature during recording or playback.

Page 2 Step Recording

To select this page, use the PAGE+ or PAGE- keys, or the BACKING SEQ key and PIPE ORGAN/ORGAN key.



The step recording function allows you to input note data, control data, and chord data step by step. If this method is used to record data into measures which already contain data, the previously existing data will be erased and replaced by the newly recorded data.

Recording Track
[KBTr, CTRL, CHRD, ETr1...ETr8]

Select the track for step recording.

- | | |
|-------------------|--|
| KBTr: | Performs step recording on the keyboard track. |
| CTRL: | Performs step recording on the control track. This lets you record arrangement selections or chord variation selections made by pressing the operating panel keys. |
| CHRD: | Performs step recording on the chord track. This records the chord progression of the backing sequence. |
| ETr1-ETr8: | Performs step recording on one of the eight extra tracks. |

★ Let's try using step recording to input musical data

STEP RECORDING	
KBTr	M001 (REC+S/S)

Recording Track Measure Number

1. Press the BACKING SEQ REC key.



2. Press the START/STOP key.



→ Now you can begin entering data.

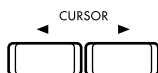
3. Select the track that you wish to record (input data).

◆ To record musical data from the piano keyboard ... [p.24](#)

→ Select KBTr (keyboard track).

To input into KBTr (keyboard track) or ETr (extra track) ... [p.24](#)

Note Data	Measure Number	Location
STEP C5	M001	1:00
4/4	V090	085%
Time Signature	Step	Velocity
		Gate



4. In the LCD, specify the note to be entered by selecting ...

- the time signature (beat)
- the note value (step)
- the loudness of the note (velocity) [p.24](#)
- the length of the sound (gate)

If necessary, you can also specify the measure and location into which the note will be input.

5. On the piano keyboard, press the note that you wish to enter once.

(If you wish to input two or more notes to sound simultaneously, press the notes together.)

→ The notes of the key(s) you pressed in step 5 will be input with the loudness and length you specified in step 4.

Repeat steps 4 and 5 to input note data one by one.

6. When you finish recording, press the START/STOP key once again.

→ This will end step recording.

If you will be using step recording to input a song that can be played normally on a piano, you can first specify the length and loudness of the notes, and then play notes on the piano keyboard to specify the pitch of each note. Input the musical data by repeating this process.

◆ To input operating panel operations such as changing the arrangement or program during a song ... [p.25](#)

→ Select CTRL (control track).

To input into CTRL (control track) ... [p.25](#)

Measure Number	Location
STEP REC M001	1:00
ARRANGEMENT	0
Event Data	

4. Use the CHORD HOLD/◀ key and SOUND HOLD/▶ key to specify the measure and location of the event that you wish to enter.

5. Select the type of event.

6. Press the RESET/YES key.



→ The event you selected in step 5 will be input at the location you specified in step 4.

Repeat steps 4 and 5 to input successive events.

7. When you have finished inputting all the events, press the START/STOP key once again.



→ This will end step recording.

By step recording into the control track, you can record operations that are performed using the keys of the operating panel, such as changing the arrangement or inserting a fill-in while you play.

◆ To input chords ... [p.26](#)

→ Select CHRD (chord track).

To input into CHRD (chord track) ... [p.26](#)

Measure Number	Location
STEP REC M001	1:00
C Maj	- /C
Chord Root	Chord Type
	Tension
	Bass Note

4. Use the CHORD HOLD/◀ key and SOUND HOLD/▶ key to specify the measure and location of the chord that you wish to enter.

5. There are two ways to specify the chord.

- a. Press a chord in the area of the keyboard in which chord scanning is active. In this case, turn on the CHORD HOLD key located at the left of the operating panel.

For details on the chords that will be detected when you press the keyboard, refer to the list of chords in appendix C.

- b. Watching the LCD, use the CURSOR keys and the TEMPO/VALUE keys to select the chord's
- i) root (basic note)
 - ii) type
 - iii) tension
 - iv) bass note

You can also use method 'b' to modify the chord that was specified by method 'a'.

6. Press the RESET/YES key.



→ The chord specified in step 5 will be input at the location specified in step 4.

Repeat steps 4 and 5 to successively input chord data.

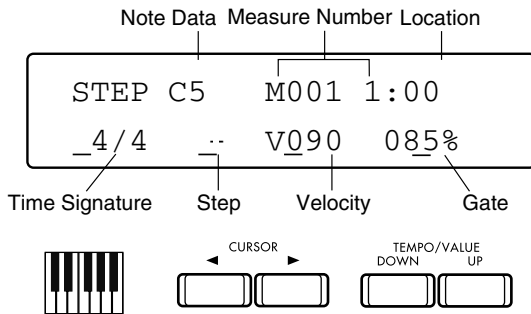
7. After inputting the last chord, press the START/STOP key once again.



→ This will end step recording.

When step recording into the chord track is performed, notes played in the chord scanning area of the piano keyboard (Owner's Manual p.49) will be detected as chords according to the chord chart in appendix C, and recorded as data.

Recording onto a keyboard track or extra track



Note Data (only for keyboard track or extra track)

The note name of the most recently input data will be displayed as an alphabetic character.

Measure Number



















This indicates the current measure.

Location

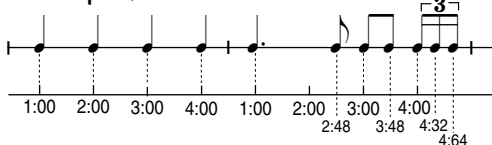
This indicates the location within the current measure where data will be input.

The digit at the left of the colon “:” indicates the beat within the measure.

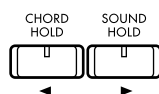
The two digits at the right indicate steps of 1/96th of a quarter note.

	 (0:12)	 (0:24)	 (0:48)	 (1:00)	 (2:00)	 (4:00)
Dot	 (0:18)	 (0:36)	 (0:72)	 (1:48)	 (3:00)	 (6:00)
Triplet	 (0:08)	 (0:16)	 (0:32)	 (0:64)	 (1:32)	 (2:64)

Example)



* To change the measure and location, use the CHORD HOLD/◀ key and SOUND HOLD/▶ key.



Time Signature (only for keyboard track or extra track)

Here you can change the time signature.

Step (Keyboard Track, Extra Track only)



Specify the length of the step by which the location will advance each time you enter data.

The step is displayed as a note symbol. You can specify a value from ♩ (whole note) to ♫ (32nd note), and dotted “.” (1.5 times the original note length) or **3** (triplet) values (1/3rd of the original note length) for each note value.

The step can be specified using the TEMPO/VALUE UP and DOWN keys, and can also be specified directly using the style element keys located on the operating panel.

Velocity (Keyboard Track and Extra Track only) [002...127,

[002...127, KEY]

Specify the velocity (loudness) of the input note.

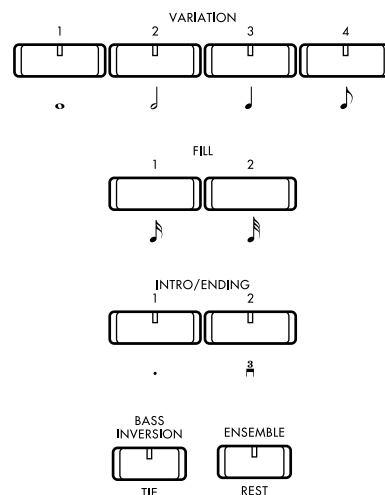
With a setting of **KEY**, the velocity with which the note was actually played will be the setting used.

Gate (Keyboard Track and Extra Track only) [001...100%

[001...100%]

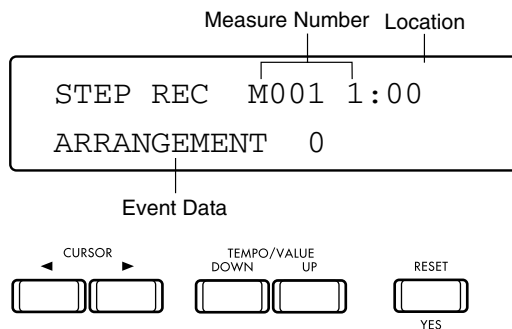
This specifies the length of time that the note will actually sound, relative to the note value specified by the Step setting (considered as 100). Lower settings of this value will produce sharper articulation (staccato). Higher settings of this value will produce smoother articulation (tenuto).

If the BASS INVERSION/TIE key is pressed, the gate of the previously-input note will be lengthened. If the ENSEMBLE/REST key is pressed, a rest will be input.



Recording the control track

Event (only for control track)



Specify the type of event that will be input into the control track. The following types of events can be input. Use the CURSOR keys and the TEMPO/VALUE UP and DOWN keys to specify the type of event and its value, and press RESET/YES key to input the data.

* About arrangements and programs

When specifying arrangement or program values, refer to the tables in appendix D.

When entering an arrangement, the LCD will show only the number within the group of the selected arrangement. The LEDs that light above the ARRANGEMENT GROUP keys on the operating panel will indicate the group of the arrangement that is selected.

* About drum maps

Drum maps are patterns by which certain percussion instruments in a drum program can be replaced by other percussion instruments. There are a total of eight patterns, allowing you (for example) to replace drum sounds with Latin percussion, or replace hi-hat cymbal notes with ride cymbal notes. The same drum program and same style element will sound different if you re-specify the drum map.

For the changes produced by each drum map, refer to the drum map table in appendix C.



When step recording is performed on the control track, all of the event data you input will be at 8th note timing intervals. If you wish to make detailed adjustments to the timing, finish inputting the data, and then modify the location of the data using the Event Edit function of Page 8.

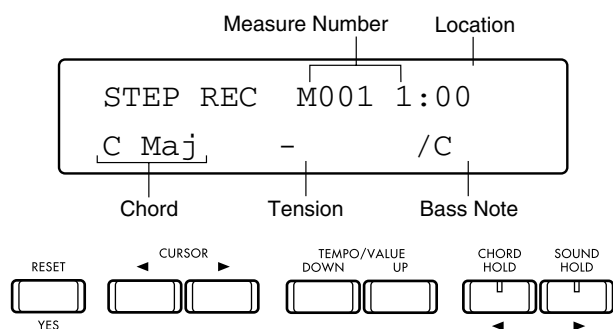
▶ p.32

	Display	Event type	Value
	ARRANGEMENT	arrangement	(refer to the arrangement list in appendix D)
*	STYLE	style	(refer to appendix D "Style")
	STYLE ELEMENT	style element	OFF, VAR1–VAR4, INT1, INT2, END1, END2, FIL1, FIL2
	KB ASSIGN	keyboard assign	SINGLE, LAYER, SPLIT, DRUM
	CHORD SCAN	chord scanning	OFF, LOWER, UPPER, FULL
	CHORD HOLD	chord hold	OFF, ON
	BASS INV.	bass inversion	OFF, ON
	TRANPOSE	transpose	–11...–1, 00, +1...+11
	DRUM MUTE	DRUM mute	PLAY, MUTE
	PERC MUTE	PERC mute	
	BASS MUTE	BASS mute	
	ACC1 MUTE	ACC1 mute	
	ACC2 MUTE	ACC2 mute	
	ACC3 MUTE	ACC3 mute	
	DRUM MAP	drum map	1–8 (refer to the drum map in appendix C)
**	KB1 PROG	KB1 program	(refer to the program list in appendix D)
**	KB2 PROG	KB2 program	
	KB1 OCT.	KB1 octave	–2, –1, 0, +1, +2
	KB2 OCT.	KB2 octave	

* You can select when in Event Edit.

** In the control track, the KB1 program and KB2 program are selected using the PROGRAM GROUP keys and PROGRAM SELECT keys.

Recording the chord track



After specifying the chord, tension, and bass either by pressing the keyboard to input the chord directly or by using the CURSOR keys and the TEMPO/VALUE UP and DOWN keys, press RESET/YES key to input the chord. When you press the SOUND HOLD/► key, the location will advance. When you press the CHORD HOLD/◀ key, the location will back up.

If you wish to directly input the chord from the keyboard, turn CHORD HOLD on before you begin.

Chord (only for chord track)

Specify the chord to be input into the chord track.

Tension (only for chord track)

You can specify the tension that will added to the chord.

“Tension” refers to the addition of a note which has no direct connection to a chord, to add a feeling of greater musical complexity.

The various types of tension that can be added to each chord are listed in appendix C “Recognized Chords.”

Bass Note (only for chord track)

You can specify any desired bass note for the chord.

Normally, the bass note of a chord is the same note as the root of the chord. However there may be times when you wish to temporarily change just the bass note of a chord to create a smoother transition with the previous chord.

When you finish recording, press the START/STOP key to stop step recording.

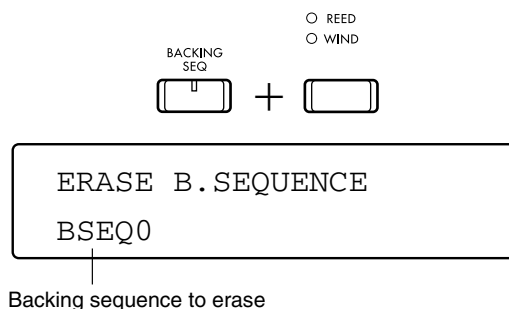


Page 3 Erase Backing Sequence

Erase Backing Sequence

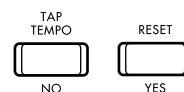
To select this page, use the PAGE+ or PAGE– keys, or the BACKING SEQ key and REED/WIND key.

This function erases all data from the currently selected backing sequence.



Select the backing sequence that you wish to erase, and press the RESET/YES key.

→ A message of “Are You Sure?” will appear. If you now press the RESET/YES key once again, the data will be erased. If you press the TAP TEMPO/NO key, the operation will be canceled.

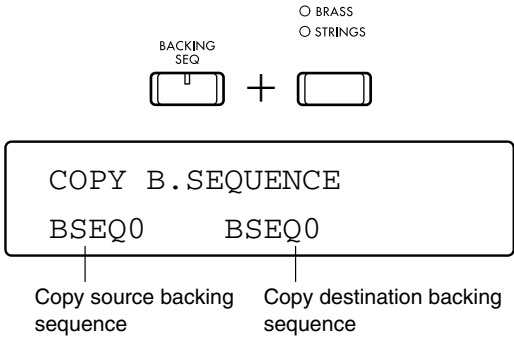


Page 4 Copy Backing Sequence

Copy Backing Sequence

To select this page, use the PAGE+ or PAGE- keys, or the BACKING SEQ key and BRASS/STRINGS key.

This function copies the entire contents of the currently selected backing sequence to another backing sequence.

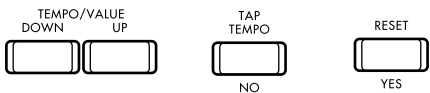


Use the TEMPO/VALUE keys to specify the backing sequence to which the currently selected backing sequence will be copied.

After specifying the copy destination backing sequence, press the RESET/YES key.

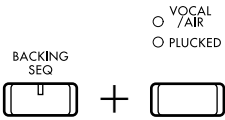
→ A message of “Are You Sure?” will appear. If you now press the RESET/YES key once again, the data will be copied. If you press the TAP TEMPO/NO key, the operation will be canceled.

If the same backing sequence is selected as both the copy source and the copy destination, the data will not be copied even if you press the RESET/YES key.

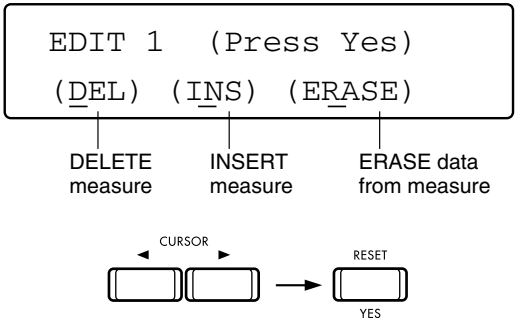


Page 5 Edit 1

To select this page, use the PAGE+ or PAGE- keys, or the BACKING SEQ key and VOCAL/AIR/PLUCKED key.



In this page you can select three operations: deleting measures (DELETE), inserting measures (INSERT), and erasing data from measures (ERASE). Use the CURSOR keys to move the cursor to the operation that you wish to execute, and press the RESET/YES key to open the sub-page for that operation.



Backing Sequence Mode

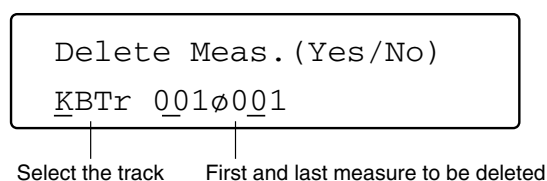
Page 5-1 Delete Measure

Delete Measure

This operation deletes measures from the specified track. Measures located after the deleted measures will be moved forward.

First use the TEMPO/VALUE keys to select a track. If you wish to delete measures from all tracks (chord track, control track, tempo track, etc.) select ALL.

Next use the TEMPO/VALUE keys to specify the first and last measures which will be deleted. (If you wish to delete only one measure, set both to the same number.)



After specifying the measures which are to be deleted, press RESET/YES key. The specified measures will be deleted.

< If the time signature of the backing sequence changes >

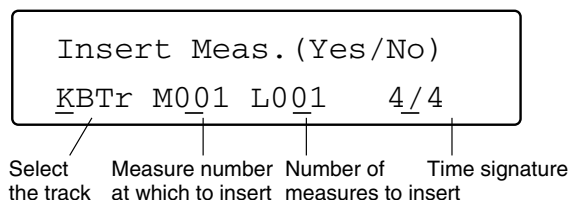
If measures are deleted only from one track, the measures which are moved forward will have the same time signature as the other tracks.

Measures whose measure numbers changed as a result of this operation may become shorter or longer.

Page 5-2 Insert Measure

Insert Measure

This operation inserts measures into the specified location of a track.



First use the TEMPO/VALUE keys to specify the track into which the measures will be inserted. If you select ALL, measures will be inserted into all tracks, including the chord track, control track, and tempo track.

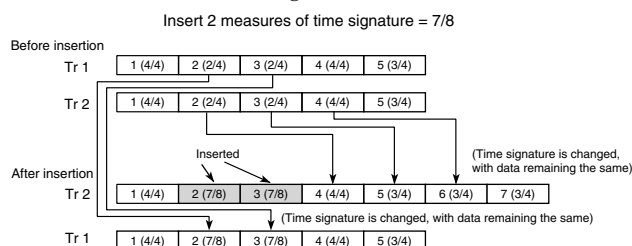
Next, specify the measure number at which the new measures will be inserted, and specify the number of new measures that will be inserted. You may specify the time signature of the new measures, but if you do so, please be aware of the points raised in the following section < Inserting measures of a different time signature >.

After you have finished making settings, press RESET/YES key. The specified measures will be inserted.

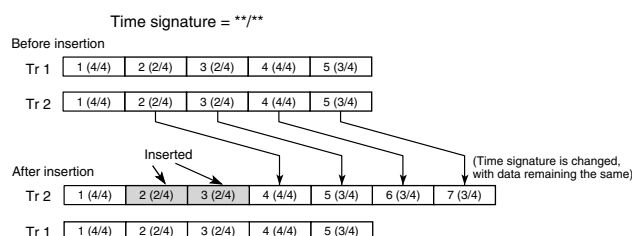
< Inserting measures of a different time signature >

The modified time signature will be effective if you set tempo to ♩=AUT.

If you select a different time signature, the corresponding measures of all tracks will use this time signature, meaning that those measures may become shorter or longer.



If you do not specify a different time signature, the setting of this parameter will be displayed as **/**, and the new measures will use the same time signature as the corresponding measures of other tracks which already contain data. If all the other tracks are empty, the same time signature as the following measure will be used.



Regardless of whether you select a different time signature or not, the measures following the inserted area will be moved forward. If you insert measures into only one track, the measures which are moved forward will use the same time signature as the corresponding measures of other tracks, as shown in the above diagram.

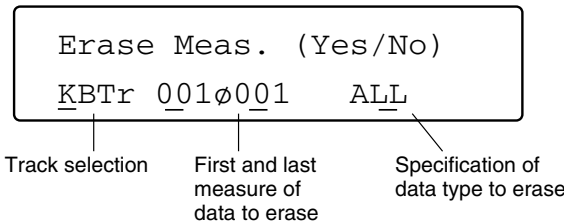
In some cases, measures whose number has changed because of an insert operation may become shorter or longer.

Page 5-3 Erase Measure

Erase Measure

This operation erases all or part of the data from the specified measure or measures.

First use the CURSOR keys and the TEMPO/VALUE keys to select the track which contains the data you wish to erase. If you wish to erase data from all tracks (chord track, control track, tempo track etc.), select ALL.



Next use TEMPO/VALUE keys to specify the first measure and the last measure that will be erased. (If you wish to erase only one measure, specify the same measure for both.)

Setting	Data to be erased
ALL	All data
NOTE	All note messages
CTRL	All control change messages
AFTT*	Channel/polyphonic aftertouch messages
BEND*	All pitch bend messages
PROG	All program change messages

* AFTT, BEND: It is not possible to input messages from of the C-900.

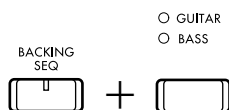
After making the correct settings, press the RESET/YES key. The data will be deleted from the specified measures.

< Erasing control change data >

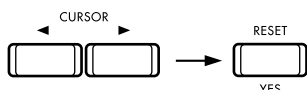
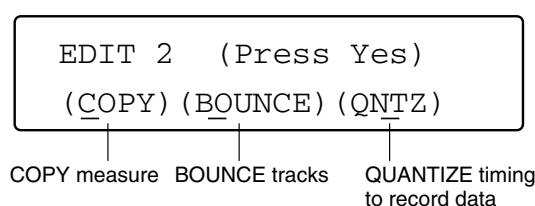
In some cases, control change data such as damper pedal or pitch bend messages may still have an effect after the data is erased. This will occur if some data remains unerased in earlier measures. In such cases, either erase the remaining messages, or use Event Edit (p.32) to modify the data.

Page 6 Edit 2

To select this page, use the PAGE+ or PAGE– keys, or the BACKING SEQ key and GUITAR BASS key.



In this page you can select one of three operations: measure copy (COPY), combining tracks (BOUNCE), and adjusting the timing of recorded data (QUANTIZE). Use the CURSOR keys to move the cursor to the operation you wish to execute, and press the RESET/YES key to open the sub-page for the selected operation.

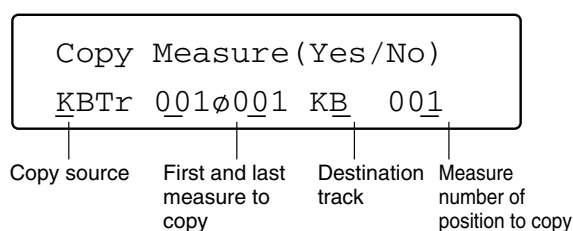


Page 6–1 Copy Measure

Copy Measure

This operation copies measures within a track or between tracks.

First use the CURSOR keys and the TEMPO/VALUE keys to specify the track which contains the measures you wish to copy. If you select ALL, data will be copied from all tracks including the chord track, control track, and tempo track. Next use the TEMPO/VALUE keys to specify the first and last measures that will be copied. (If you wish to copy just one measure, set these to the same number)




Next select the copy destination track. (If you use the TEMPO/VALUE keys to select ALL, the copy destination will automatically be set to ALL. If you wish to copy data between the keyboard track and an extra track, first select the extra track, and then press the TEMPO/VALUE keys to select a keyboard track.) Finally, specify the first measure of the copy destination.

Data of the CTRL (CTL) or CHORD (CHD) tracks cannot be copied to other tracks.

After you have made the correct settings, press the RESET/YES key.

→ The specified data will be copied.

 If the copy destination measures already contain data, that data will be erased and replaced by the copied data.

< If the time signature of the backing sequence changes >

If data exists in other tracks for the copy destination measures, the time signature of the copy destination measures will be used.

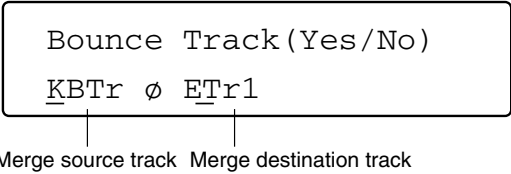
If the time signature differs between the measures to be copied and the copy destination measures, the data you intended to copy may be shortened or lengthen unexpectedly.

Page 6-2 Bounce Track

Bounce Track

This operation combines (**merges**) backing sequence data of one track with another track. The resulting track will use the program, MIDI channel, and other track settings of the merge destination track. All backing sequence data that was in the source track will be erased.

If both tracks contain pitch bend, damper pedal, or other control change data, and their locations coincide, unexpected results may occur when the data is merged. In this case you will need to use the Erase Measure operation explained on p.29 of this manual to erase control change data from one of the tracks which are to be merged, before performing the merge operation. ¶p.29

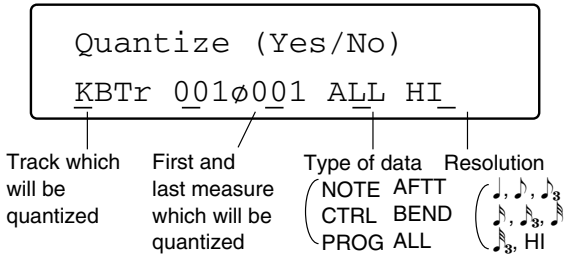


Specify the source track in the lower left of the LCD, and specify the merge destination in the lower right. (Here you can select either keyboard tracks or extra tracks.) After making your selection, press the RESET/YES key.

→ The two tracks will be merged into one.

Page 6-3 Quantize

This function lets you adjust the timing of data that has already been recorded.



This operation provides more flexibility than the Quantize parameter found in the Realtime Recording page of Backing Sequence mode. With this Quantize operation, you can specify the range of measures and the type of data to be quantized, avoiding any effect on other measures or data.

First specify the track that you wish to quantize. (To quantize the chord track, control track, or tempo track, selective respectively CHRD, CTRL, or TEMPO.)

Next, specify the first and last measures which will be quantized.

If you have selected a track other than the chord track, control track, or tempo track, you will be able to specify the type of data which will be quantized, as shown in the following table.

Setting	Data to be quantized
ALL	All data
NOTE	All note messages
CTRL	All control change messages
AFTT*	Channel/polyphonic aftertouch messages
BEND*	All pitch bend messages
PROG	All program change messages

* AFTT, BEND: It is not possible to input messages from of the C-900.

Make settings for the various parameters. The quantize parameters of this operation are the same as the quantize parameters of realtime recording.

After making the correct settings, press the RESET/YES key.

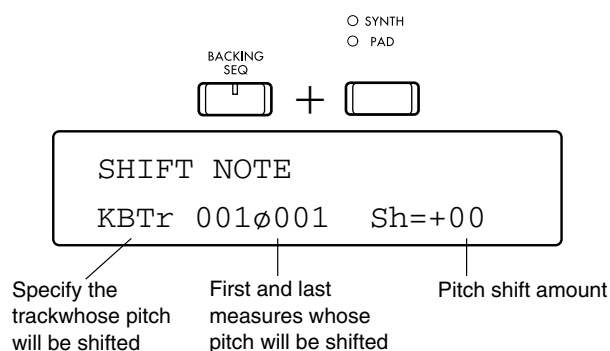
→ The data will be quantized.

Page 7 Shift Note

Shift Note

To select this page, use the PAGE+ or PAGE– keys, or the BACKING SEQ key and SYNTH/PAD key.

This operation shifts note pitches up or down in semitone steps. You can specify the range of measures whose pitch will be shifted.



First select the track which contains the notes you wish to shift. (Only the keyboard tracks or extra tracks can be selected.) Next, specify the first and last measure of the area to be shifted.

Finally, specify the amount by which the pitch of the notes will be shifted. You can shift upward or downward in semitone steps, up to a maximum of 2 octaves (–24→+24).

After making the correct settings, press the RESET/YES key.

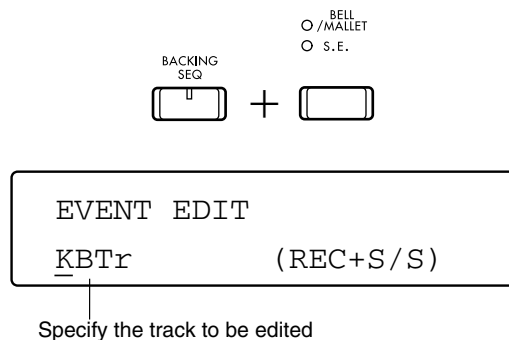
→ A message will ask “Are You Sure.” If you now press the RESET/YES key once again, the data will be shifted. To cancel the Shift operation, press the TAP TEMPO/NO key.

Page 8 Event Edit

Event Edit

To select this page, use the PAGE+ or PAGE– keys, or the BACKING SEQ key and BELL/MALLET/S.E. key.

Event editing allows you to modify individual events such as note data or MIDI control changes.



★ Here's how to edit an event.

1. Select the track that you wish to edit.

Use the TEMPO/VALUE UP and DOWN keys to select the track that you wish to edit.

2. Press the BACKING SEQ REC key.

3. Press the START/STOP key.

```
EVENT M001#00
== BAR 1    4/4 ==
```

4. Press the TEMPO/VALUE UP or DOWN key.

◆ KBTr (keyboard track), ETr1-8 (extra track)

```

Measure number  Event number  Location
EVENT M001#01  1:14
D5      V094    0:80
Event type  Velocity  Note length
(see table below)      (gate)

```

◆ CTRL (control track)

```

Measure number  Event number  Location
EVENT M001#01  1:00
ARRANGEMENT  0
Event type      Possible values for the event,
(see table on the p.25)  ON/OFF etc.

```

When specifying an arrangement, the LCD will show only the number within the group of the selected arrangement. The LEDs that light above the ARRANGEMENT GROUP keys on the operating panel will indicate the group of the arrangement that is selected.

◆ Event type of KBTr (keyboard track), ETr1-8 (extra track)

Event type	Values	
C-1...G9 (note data)	V:002...V:126 (velocity)	0:00...4:00 length (beats:clocks) *1
BEND (pitch bend)	-8192...+8191 (upper/lower values) *2	
AFTT (aftertouch)	000...127 (value)	
PROG (program change)	000...127: 000...127 *3 (program bank: program number)	
CTRL (control change)	C000...C127 (control change number)	000...127 (control value)
PAFT *4 (polyphonic aftertouch)	C-1...G9 (note number)	000...127 (value)

*1 If connected to a note in the next measure, this will be displayed as TIE.

*2 Use the CURSOR buttons to set the upper and lower pitch bend values.

*3 02 is the drum bank. For correspondence between Program Numbers and Drum Programs, refer to drum p.98 in "Appendices D".
000...127 indicate the LSB of the MIDI bank change, and the MSB is 0.

- - - will not transmit the program bank. The previously-specified bank will be used.

*4 MIDI Polyphonic Key Pressure messages will be transmitted.



In the control track, it is also possible to edit style assign data. This capability is provided in view of the possibility that you may wish to load backing sequence data created on the i1/i2/i3/i4S/XC3000i into the C-900. This means that styles contained in RAM cards of another i-series instrument, and not built-into the C-900, cannot be played back directly on the C-900. For the relation between styles and arrangements, refer to p.36 of the Owner's Manual. For the styles that can be assigned, refer to appendix D "Style" at the end of this manual.

◆ CHRD (chord track)

```

Measure number  Event number  Location
EVENT M001#01  1:00
C Maj          /C
Chord type      Tension note  Bass note

```

5. Use the CURSOR keys to select the item you wish to modify.

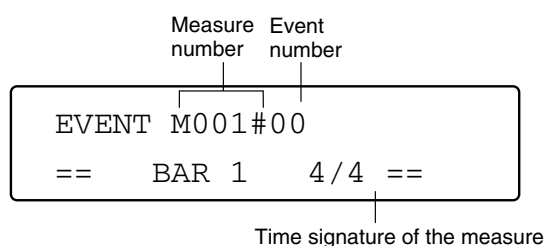
6. Use the TEMPO/VALUE UP and DOWN keys to modify the data of the selected item.

If you press the FADE IN/OUT/INS key, an identical data item will be inserted before the currently displayed step.

If you press the KBD LOCK/DEL key, the data of the currently displayed step will be deleted.

7. When you finish editing, press the START/STOP key once again to exit the Event Edit function.

< To change the time signature of the measures >

**1. Select the measure whose time signature you wish to change.**

→ Move the cursor to the measure, and use the TEMPO/VALUE UP and DOWN keys to select.

2. Select event #00.

→ Move the cursor to the event number, and use the TEMPO/VALUE DOWN key to select this. (When you select a measure, the location will be #00.)

3. Specify the time signature of the measure.

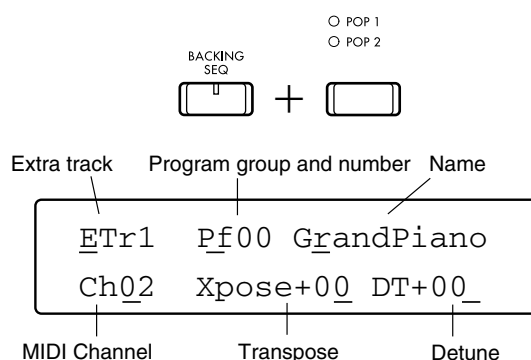
→ Move the cursor to the time signature of the measure, and set the desired time signature.

* The time signature of a measure can be modified regardless of the track that is selected.

In order for the modified time signature to be reflected in the playback of a backing sequence, the tempo setting in page 1 must be set to ♩ = AUT. Press the EXIT key to go to Page 1, move the cursor to the tempo, and simultaneously press the VALUE UP and DOWN keys.

Page 9 Extra Track

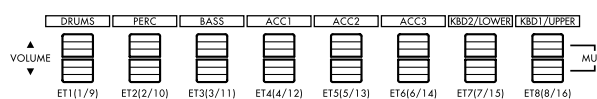
To select this page, use the PAGE+ or PAGE- keys, or the BACKING SEQ key and POP 1/POP 2 key.



It is not possible to modify the transpose setting of a keyboard here. The current setting of the TRANSPOSE key will determine the pitch of the keyboard.

Track**[ETr1...ETr8]**

You can use the track volume/mute keys to select the extra track whose settings you wish to modify.

**Program**

Select the program (sound) that you wish to play on this track.

To change the current program selection, press the key of the track you wish to change, so that the track appears in the display. Then use the PROGRAM GROUP keys and PROGRAM SELECT keys to select a different program. Also, by simultaneously pressing the two PROGRAM SELECT keys, you can turn OFF the program so that the corresponding track will not be used.

Ch (Channel)**[1...16]**

This parameter sets the MIDI channel of each track. The track will receive MIDI data on this channel from the keyboard, MIDI IN, and the TO HOST connector. Also, if the Track Status (refer to p.7 of this manual) is either EXT or BOTH, the track will transmit data on this channel.

It is possible to set two or more tracks to the same MIDI channel. In this case, two or more tracks which have the same MIDI channel setting will sound at the same pitch. (The same applies when data of that channel is received from MIDI IN or the TO HOST connector.)

Alternatively, you might set several tracks to the same MIDI channel, and assign different types of data to different tracks. For example it might be convenient to record note data in one track, and control data such as volume changes and pitch bend in a different track.

Xpose (Transpose)

[−24...+24]

This setting transposes the track in semitone steps up to a maximum of 2 octaves. With a setting of 0, the program will sound at the standard pitch.

< If a track does not play the high notes >

All programs have an upper limit beyond which they cannot sound, and if a high transpose setting is made and high notes played on the keyboard, there may sometimes be no sound.

DT (Detune)

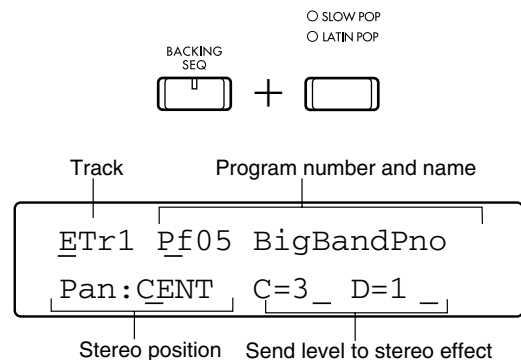
[−50...+50]

This setting makes a fine adjustment to the pitch of each track in 1-cent steps up to a maximum of 50 cents up or down (1/2 of a semitone). By detuning two tracks relative to each other, and playing them in unison, you can create a rich sound.

In order to achieve this effect, set the channel parameters of the two tracks to the same values, and record data only on one of the tracks. Next raise the detune parameter of one track, and lower the detune parameter of the other track by the same amount.

Page 10 Track Sound

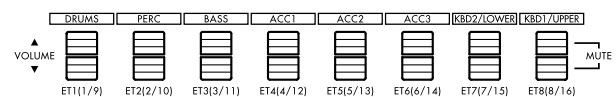
To select this page, use the PAGE+ or PAGE− keys, or the BACKING SEQ key and SLOW POP/LATIN POP key.



Track

[ETr1...8]

You can press a track key to select the track whose settings you wish to modify.



Program

Select the program (sound) that this track will play.

To change the current program selection, press the key of the track that you wish to change, to display that track in the screen. Then use the PROGRAM GROUP keys and PROGRAM SELECT keys to change the program.

Pan: [OFF, L15...L01, CENT, R01...R15, PROG]

This parameter sets the stereo position (pan) of each track. It does so by adjusting the volume balance of channels A and B.

With a setting of CENT, that track will be positioned in the center. Settings increasing in the L direction will move the sound further left, and in the R direction will move the sound further right.

With a setting of OFF, the output of the track to channels A and B will be turned off. With a setting of PROG, the pan setting of each track will be used without change.

 Some of the sounds are fixed at PROG.

Effect Send Level C, D

[0...9, P]

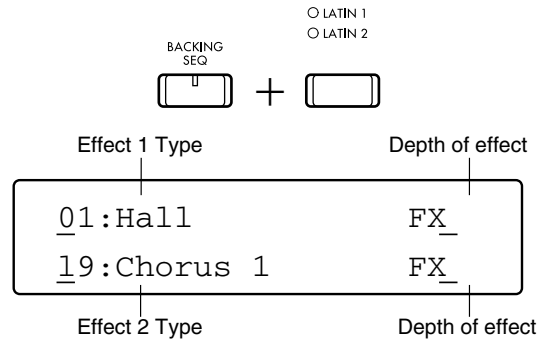
These parameters determine the volume levels of the backing tracks that are sent from channels C or D to the effect processors.

Each channel has a range of 0 to 9 (maximum). With a setting of P, the effect send level setting of the program itself will be used without change.

Depending on the placement of the two stereo effect processors in the effect system and their output routing, there are four different possible methods of output: Serial, Parallel 1, Parallel 2, and Parallel 3. For the differences between these possibilities, refer to p.52 "Effects Placement (Output Channels)".

Page 11 Effects

To select this page, use the PAGE+ or PAGE- keys, or the BACKING SEQ key and LATIN 1/LATIN 2 key.



Here you can use the two digital processors to add effects (special sound effects) to the sound of a backing sequence. These two digital processors allow you to add two different effect simultaneously. By adding effects, you can add richness and musical interest to the sounds of the programs played by the backing sequence.

Effect Type

Two different effects can be selected independently. For each selected effect, you can adjust Dry/Wet to set the depth of the effect, or connect a separately sold foot switch etc. to switch the effect on/off. p.63

Dry/Wet (Effect balance) [00...99, FX]

Adjust the volume balance between the original sound and the sound processed by the effect.

With a setting of 00, there will be no effect sound. As you raise the value the effect sound will become louder (i.e., the effect will increase).

With a setting of FX, only the effect sound will be heard.

The ideal balance will depend on the type of effect that is selected. For example with an effect such as reverb that adds reverberance to the sound, you will need to modify this value to find the ideal setting. But with effects such as chorus, flanger, enhancer or exciter, that modify the character of the sound, the result will be heard more clearly if you set this to FX.

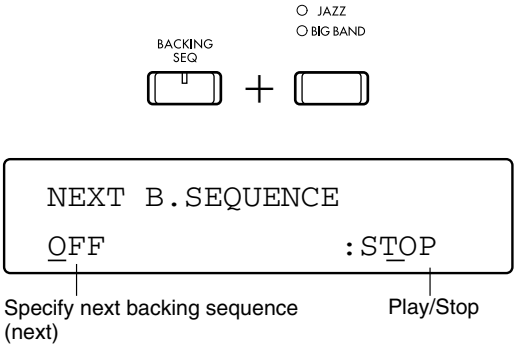
For details on each effect type, refer to p.45 "Effects".

Page 12 Next Backing Sequence

Next Backing Sequence

To select this page, use the PAGE+ or PAGE- keys, or the BACKING SEQ key and JAZZ/BIG BAND key.

This setting allows you to specify a backing sequence that will playback after the current backing sequence finishes playing back.



This function consists of two items. "Next" indicates the number of the backing sequence (BSEQ0-BSEQ9) that will be selected when the current backing sequence finishes playback. (The title of the backing sequence will be displayed beside this number.) If this item is set OFF, the backing sequence will not change when playback ends, and playback will simply stop.

"Play/Stop" indicates whether or not the specified backing sequence will be played after the current backing sequence finishes playback. If this is set to STOP, the next backing sequence will be selected, but will not be played back. If this is set to PLAY, the next backing sequence will automatically be played back. (However if "next" is OFF, playback will end.)

This function allows you to automatically playback two or more backing sequences automatically.

By setting the "next" parameter of the last backing sequence to the number of the first backing sequence, and by setting the "play/stop" parameter of all backing sequences to PLAY, you can continue to repeat playback for two or more backing sequences. For example if you wish to create a repeating loop of backing sequences 0-9, set the "next" parameter for backing sequence 9 to BSEQ0.

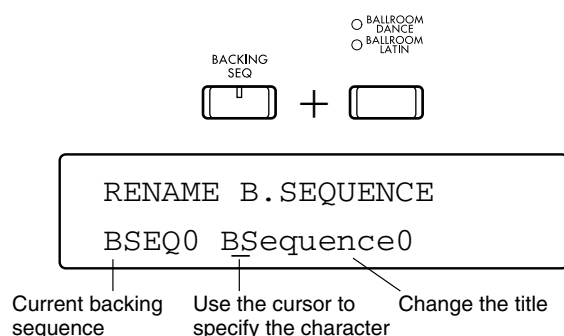
Page 13 Rename Backing Sequence

Rename Backing Sequence

To select this page, use the PAGE+ or PAGE– keys, or the BACKING SEQ key and BALLROOM DANCE/BALLROOM LATIN key.

You can modify the title of the backing sequence being edited. The title can consist of up to 10 characters.

The first eight characters of this title will be the filename displayed in Page 14. Even if you use lowercase characters in the title of a backing sequence, all characters of the filename will be converted to uppercase, and all symbols etc. other than numerals and alphabetical characters will be converted into an underline character.



When the Rename Backing Sequence function is selected, the title of the current backing sequence will appear in the lower line of the LCD. Use the CURSOR ◀ and ▶ keys to move the cursor to the character you wish to change, and use the TEMPO/VALUE UP and DOWN keys to change the character.

By pressing the FADE IN/OUT/INS key you can copy the character at the cursor and insert it at that location. By pressing the KBD LOCK/DEL key, you can delete the character at the cursor.

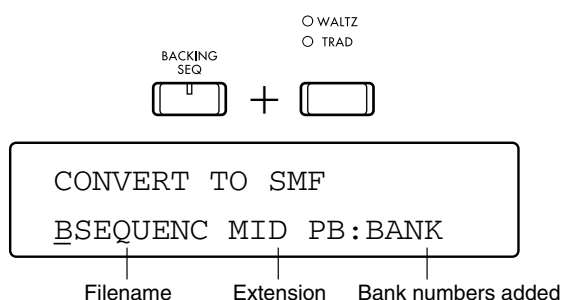
Page 14 Converting to a Standard MIDI File

To select this page, use the PAGE+ or PAGE– keys, or the BACKING SEQ key and WALTZ/TRAD key.

This operation converts a backing sequence to standard MIDI file format.

This makes it possible for data created on the C-900 to be loaded into and played on any device that supports Standard MIDI File format data.

If necessary, you can modify the eight character filename. The filename extension for Standard MIDI Files (.MID) will be displayed at the right of the filename.



Insert a floppy disk correctly into the disk drive, and press RESET/YES key. A confirmation message will appear, so press the Yes key to convert the data into Standard MIDI File format.

< Standard MIDI File >

In the past, sequence data created on electronic musical instruments was saved to disk in a different format for each manufacturer. This meant that sequence data could be played back only by identical devices. "Standard MIDI File" format is a format that has been agreed upon as a unified format for sequence data. Most sequencers today are able to save and load Standard MIDI file data, meaning that sequence data can now be played back on a variety of models.

PB: BANK

Bank numbers will be added to program changes. Use this setting when the Standard MIDI File will be played back on the C-900 or on a Korg i-series or X-series instrument.

PB: NUM

Bank numbers will not be added to program changes. Use this setting when the Standard MIDI File will be played on another GM tone generator.

However if programs from banks other than the GM bank are used by the arrangement, the keyboard tracks or the extra tracks, sound program compatibility will be lost.

The C-900 will create a Standard MIDI File which contains the sequence data of one backing sequence. When backing sequence data is saved, all style data will be expanded into conventional sequence data.

Be aware that a backing sequence can be saved only as a Standard MIDI File of format 0.

The *C-900* assigns the DRUM, PERC, BASS, ACC1, ACC2 and ACC3 tracks to the channels that are specified in Disk/Global mode Page 4 and 5. Extra tracks are assigned to the channels that are specified in Backing Sequence display Page 9.

KBD1 data is assigned to the channel that is specified in the Disk/Global mode Page 4. The KB2 MIDI channel parameter can also be used to assign the channel for KBD2 data. However, be aware that if this channel is set to the same value as any other track, it will automatically be reassigned to a currently unused channel.

Be aware that if you specify the same channel for two or more tracks, the desired result will not be obtained, since all tracks will use the same sound (the sound of one or another of these tracks), and other problems will also occur in the playback.



Song Play Mode

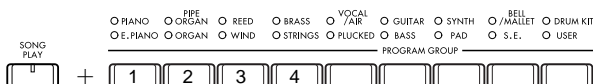
What is Song Play mode?

Song Play mode is where song files saved in Standard MIDI File format can be played back directly from floppy disk. (For more about Standard MIDI Files, refer to p.57 of the Owner's Manual.)

< Selecting pages >

The parameters and functions of Song Play mode are grouped into four pages as shown in the table at right. Use the PAGE+ and PAGE- keys to select pages.

If you wish to jump directly to a specific page, hold down the SONG PLAY key and press the PROGRAM GROUP key that corresponds to that page number. For example if you wish to jump to Page 3, hold down the SONG PLAY key and press the PROGRAM GROUP key REED/WIND.



Functions in Song Play mode

This table shows the organization of Song Play mode. For each page, it lists the title, the main contents, and the page in this manual on which it is discussed.

Displa Page

Ref. Guide Page

1	Basic Settings	Song selection, tempo, measure at which to start playback	P.40
2	Channel Setting	Stereo position, effect send level	P.41
3	Transpose Position		P.42
4	Effect Setting		P.43
	Volume/Mute		P.43

If an error message appears while using any of the above functions, refer to appendix A to check the meaning of the message and the appropriate action to take. Also please read through the precautions for floppy disk handling given on p.9 of the Owner's Manual.



MIDI output of the program bank

In the Disk/Global mode MIDI FILTER settings, the PROGRAM filter setting allows you to select how MIDI output will be processed. [p.62](#)

When connecting a Korg device, select "o".

If a MIDI device of another manufacturer is connected and playback is not correct, change this setting to "s" or "n".

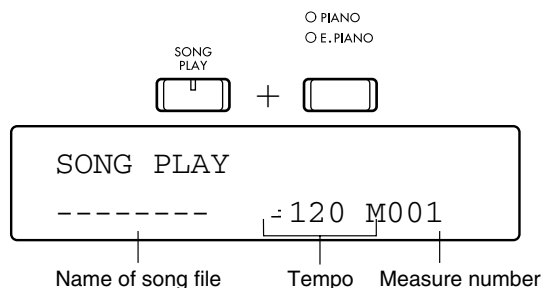
When "n" is selected, program bank selections will be ignored, and the MIDI input/output will not include the bank number.

Basic Settings

In Song Play mode display pages 1 and 2, you can select the Standard MIDI File to be played, set the tempo and the starting measure, and set the program, stereo location, and effect send level for each channel.

Page 1 Play

To select this page, use the SONG PLAY key and PIANO/E.PIANO key.

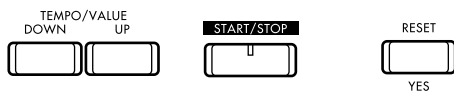


File Name


If you wish to consecutively playback all songs that are on the disk, insert the disk, and press the START/STOP key when the song file names appear.

If you wish to begin playback from a specific song, use the TEMPO/VALUE UP and DOWN keys to select the song that will be played back, and press the START/STOP key to start the song. Press the START/STOP key once again to temporarily pause playback.

If you press the RESET/YES key while playback is stopped, you will return to the beginning of the song, and the tempo will also return to the initial value (♩=120).



Standard MIDI Files of format 1 differ from format 0 files in that processing time is required for the data to be completely loaded. When you press the START/STOP key to start a format 1 Standard MIDI File, a message will appear asking you to "Please wait a moment." During loading, the tempo LED will blink rapidly, indicating that data is being loaded. When the song data has been completed loaded, playback will begin.

 In Song Play mode, the memory area of Backing Sequence mode is used in order to play a format 1 Standard MIDI File. If backing sequence data exists, a message will ask whether it is OK to erase the backing sequence data.

More memory needed.
Okay to erase B.Seq?

If you now select YES, the backing sequence data will be erased, and song playback will begin. If you do not wish to erase the data, save the backing sequence data to disk. For details on saving backing sequence data, refer to p.57 of this manual. If you select NO, loading will begin for the following song.

If the size of the file to be loaded is larger than the memory buffer size (maximum 156 K), a warning message of "Can't play all track" will appear after the loading procedure ends. This means that there were some tracks which could not be loaded. If you play such data, some instruments will not sound.

If you select YES, the data that could be loaded will be played. If you select NO, playback will stop.

< If files cannot be found >

Song Play mode recognizes only files with a file-name extension of .MID. If the titles of Standard MIDI Files created on another instrument or computer are not displayed, it is possible that a filename extension other than .MID is being used.

Tempo

[20...250]

This sets the playback tempo of the song. Normally, the song playback will begin at the tempo that is saved together with the Standard MIDI File. The tempo can be modified in the range of ♩=20–250. However when the TAP TEMPO function is used, the range will be ♩=40–240.

Measure

You can specify a measure number of the song at which playback will begin. This can be done whether the file is playing or stopped.

Use the CURSOR keys to select the measure setting, and use the UP/DOWN keys to select the desired measure. If the song is playing back while you select the measure, the tempo LED will blink rapidly while searching for the specified measure.

If in normal playback mode you specify a measure number that is higher than the last measure of the current song, playback will stop at the last measure, and a message will ask "Measure not exist. Continue?"

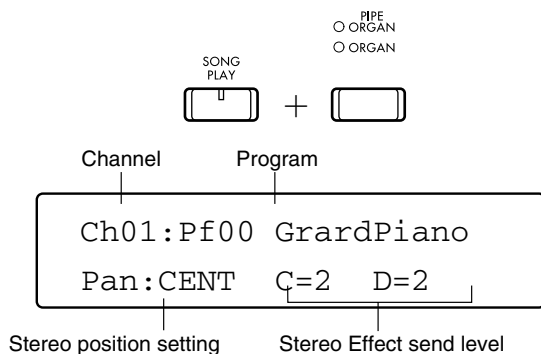
If you now press YES, you will advance to the next song and playback will continue. If you select NO, playback will stop at the last measure of the current song.

If the song data includes tempo changes or program changes, the tempo setting or program setting for each channel will be updated to the tempo or program specified for the measure that you specify. However the settings of muted channels will not be updated. If you want the settings of these channels to be updated, change the mute setting of these channels from MUTE to PLAY.

Page 2 Channel Sound

To select this page, use the PAGE+ or PAGE– keys, or the SONG PLAY key and PIPE ORGAN/ORGAN key.

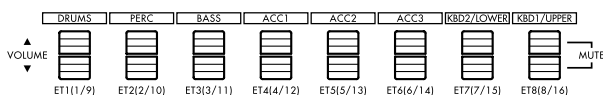
When a song file is playing back, the settings for each channel in this page will be changed to the settings saved in the Standard MIDI File. When song playback ends, the values will be reset.



Ch (Channel)

[1...16]

Use the channel keys 1–8 to select the channel whose settings you wish to change. Press the SONG PLAY key and the SONG PLAY LED will light, allowing you to select channels 9–16. Press the SONG PLAY key once again and you will again be able to select channels 1–8. The sound played from the keyboard will switch to the sound of the channel you select here.



Program

This indicates the program that will be played by the currently selected channel.

If you wish to change the currently selected program, use the PROGRAM GROUP keys and the PROGRAM SELECT keys.

Channel 10 will always start with a DRUM bank program. (If you will be playing a Standard MIDI File in which channel 10 is not the drums, change the program here.)

Pan:

[OFF, LEFT 15...LEFT1, CENTER, RIGHT1...RIGHT15, PROGRAM]

Set the stereo position (pan) of each channel. This adjusts the balance of channels A and B.



With a setting of CENTER, that channel will be positioned in the center. With a setting of LEFT it will be positioned toward the left, and with a setting of RIGHT toward the right. As the number increases, the location of the sound will be further away from the center.

With a setting of OFF, the output to channels A and B will be off. With a setting of PROGRAM, the pan position specified by the program's own data will be used.

Effect Send Level C, D

[0...9, P]

These settings determine the volume level of the Standard MIDI File channels that will be sent from effect send channels C and D to the effect system.

The range of each effect send level is 0 to 9 (maximum). If this is set to P, the effect send level specified by the program's own data will be used.

When playing back a song file created on the Korg 'i' series or 'X' series, the way in which the two effect processors are arranged and the output signal is routed combine to make four different possibilities for the effect system: Serial, Parallel 1, Parallel 2, and Parallel 3. The output connections will be automatically set to one of these four, in accordance with the song data that is played back. For the differences between these output configurations, refer top.52 "Effects Placement (Output Channels)". For normal SMF song files, the Parallel 3 configuration is appropriate.

Page 3 Transpose Position

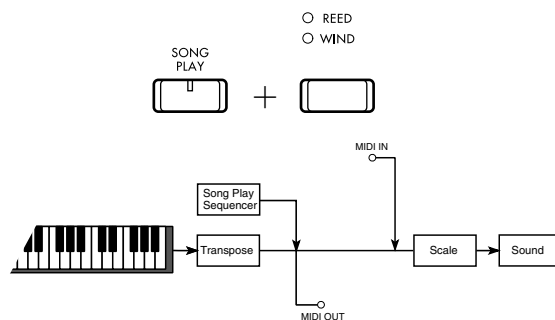
Transpose Position

[KBD/MIDI, ALL/MIDI, ALL/INT]

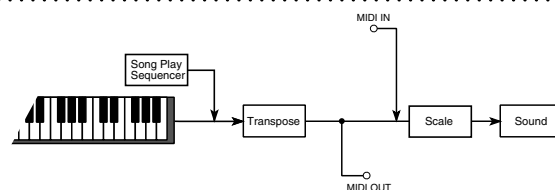
To select this page, use the PAGE+ or PAGE– keys, or the SONG PLAY key and REED/WIND key.

This setting determines whether or not the setting of the TRANSPOSE key will affect the pitches played by the keyboard, the pitches played back, or the data transmitted from the MIDI OUT connector. This setting is effective only in Song Play mode, and at this time, the “Xpose Pos” setting made in Disk/Global mode will be ignored.

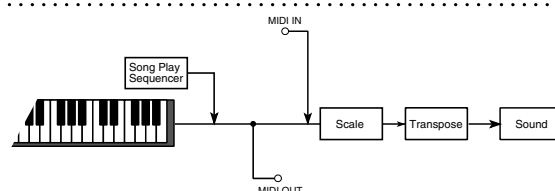
The OCTAVE keys always affect only the pitches played by the keyboard, and are not affected by this setting.



With a setting of KBD/MIDI, the pitch of the keyboard will be transposed. This means that transposition will affect both the notes played by the keyboard and the notes sounded by an instrument connected to the MIDI connector. The notes played by the sequencer or notes received from MIDI IN will not be transposed.



With a setting of ALL/MIDI, transposition will affect both the pitch of the notes played by the keyboard and the pitch of the notes played by the sequencer. This means that the transposed notes will be transmitted both to the internal tone generator and to tone generators connected to MIDI OUT. Notes received from MIDI IN will not be transposed.

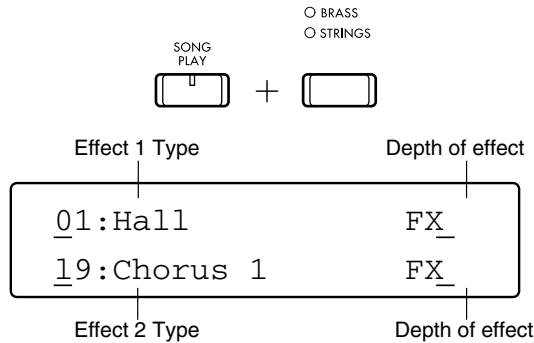


With a setting of ALL/INT, notes will be transposed immediately before they enter the tone generator. This means that the sound which you hear will be transposed, but notes transmitted from MIDI OUT will not be transposed. All notes received from MIDI IN will be transposed.

Page 4 Effects

To select this page, use the PAGE+ or PAGE– keys, or the SONG PLAY key and BRASS/STRINGS key.

Page 4 contains settings related to effect selection. By adding effects, you can add a professional-sounding touch to your sound.



Here you can use two digital processors to apply effects. These two digital processors simultaneously provide two different effects.

EFFECT TYPE

In Song Play mode, you can use two types of effect in parallel (Parallel 3). [p.52](#)

For the selected effects, you can set the Dry /Wet balance to adjust the depth of each effect independently, and use a connected foot switch to switch the effect on/off. ([p.63](#) “Pedal Parameters”)

Dry/Wet (Effect level) [00...99, FX]

Adjusts the volume balance between the original sound and the sound processed by the effect.

With a setting of 00, there will be no effect sound. As you raise the value the effect sound will become louder (i.e., the effect will increase).

With a setting of FX, only the effect sound will be heard.

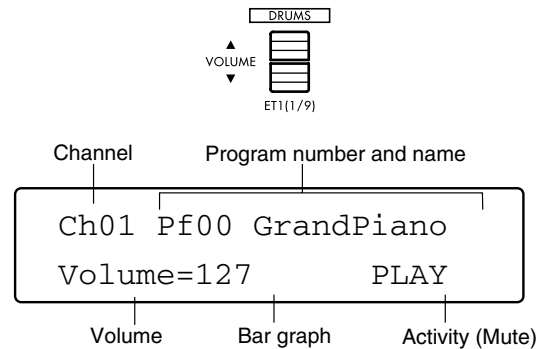
The ideal balance will depend on the type of effect that is selected. For example with an effect such as reverb that adds reverberance to the sound, you will need to modify this value to find the ideal setting. But with effects such as chorus, flanger, enhancer or exciter, that modify the character of the sound, the result will be heard more clearly if you set this to FX.

For details on each effect type, refer to “Effects” beginning on [p.45](#).

Volume/Mute

You can change volume and mute settings for the program which is assigned to each channel.

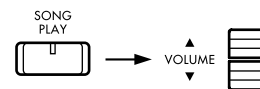
In any page of Song Play mode, you can press one of the eight pairs of VOLUME keys located at the lower part of the LCD to access the following display.



Channel [Ch01...16]

Select the channel whose volume, mute, and program settings you wish to change.

Press the VOLUME ▲ or ▼ key of the desired channel.



To select channels 9 through 16, first press the SONG PLAY key once again.

The SONG PLAY LED will blink. Now press the ▲ or ▼ key once again to select channels 9 through 16.

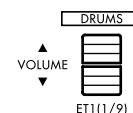
Program

Use the PROGRAM GROUP keys and PROGRAM SELECT keys to select the program (sound) that will be played by the corresponding channel.

Volume [000...127]

Each time you press the VOLUME ▲ key for a channel, the volume will increase by one step. If you continue pressing, the volume will continue to increase.

Each time you press the VOLUME ▼ key for a channel, the volume will decrease by one step. If you continue pressing, the volume will continue to decrease.



The volume is displayed as a numeric value and also as a bar graph at the right.

Channel Activity

[---, PLAY]

Each time you simultaneously press the VOLUME ▲ and ▼ keys for a channel, that channel will alternate between muted (silent) and un-muted (normal).

When not muted, the display will indicate PLAY.

When muted, the display will indicate ---.

< Playing along with a song >

When you play the keyboard, you will hear the sound of the channel that was selected here. By muting this, you can play the keyboard instead of the performance of that channel.

ACC volume

When the selected track is muted, you can use ACC volume to adjust the volume of the other tracks.


Effects

This chapter will explain the details of each effect type. The arrangement, backing sequence and song modes all have their respective pages to set the effects parameters. You will find the effects to be a powerful tool that can help you achieve precisely the sound you need to create a “total sound”.

Effects refers to the effects that are applied to the sounds. Digital processing of individual sounds or the entire sounds played back will add depth or contour, or even dynamic character to finish your sound production.

The *C-900* comes complete with 48 effects, including reverb, chorus, exciter, enhancer and more.

Since the *C-900* is complete with a independent 2-channel effect processor, it is possible to simultaneously apply up to a maximum of two effects.

You can also use the foot pedal to switch between effect ON/OFF while you perform. (These parameters are set in the assignable pedal parameters in the Disk/Global mode.)  p.63

The Effects Pages


There are a total of 48 effects available with the *C-900*, categorized into the following 25-types.

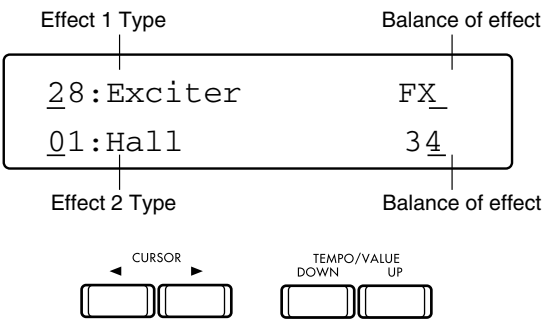
Effect Type	Effect Number
No Effect	0
Reverb	1–9
Early Reflection	10–12
Stereo Delay	13–14
Dual Delay	15
Multitap Delay	16–18
Chorus	19–20
Quadrature Chorus	21–22
Harmonic Chorus	23
Symphonic Ensemble	24
Flanger	25–27
Exciter	28
Enhancer	29
Distortion	30–31
Phaser	32–33
Rotary Speaker	34
Tremolo	35–36
Equalizer	37
Chorused/Flanged Delay	38–39
Delay & Reverb	40–41
Delay & Chorus	42
Delay & Flanger	43
Delay & Distortion	44–45
Delay & Phaser	46
Delay & Rotary Speaker	47
Pedal Simulation	48

Dynamic Modulation

The effects can be controlled using a foot pedal by connecting an optional pedal controller, Korg XVP-10 or EXP-2 to the ASSIGN PDL/SW jack. The effect parameters that can be controlled include the balance between the dry and effected sounds, the speed of the sound depth, the frequency to be emphasized and others depending on the effect type.

The dynamic modulation effect may not be as prominent depending on the effect setting.

The dynamic modulation can be selected from the assignable pedal parameters on Page 7 of the Disk/Global mode.  p.63



EFFECT TYPE

The C-900 comes with two independent effect types for selection.

Dry/Wet (Effect level) [00...99, FX]

This parameter balances the volume of the sounds assigned with and without effect settings.


When the parameter is set to 00, there will be no effect output. The effect volume increases (increasing the effect intensity) as the numerical value gets higher.

Setting the parameter to FX will allow for effect sound only.

If you want to add a certain amount of reverb or reflection, first audition the programs by using different numerical values. If you want to change the overall sound characteristics with chorus, flanger, enhancer or exciter, it is advised that the effect parameter is switched to FX to maximize the effect output to bring out the clearest effect results.

<Switch>

This turns the effect ON and OFF while performing, using a footswitch.

To use this function, assign the EFFECT 1 ON/OFF or EFFECT 2 ON/OFF on Page 7. 8 of the Disk/Global mode to the footswitch.  p.63

The effect ON/OFF can also be switched even when control change messages are sent from the MIDI sequencer. Control change messages 92 controls Effect 1 and 94 controls Effect 2.

Details of Each Effect Type

The following details the 25-types of effects available.

No Effect

00: No Effect

This setting lets you turn the *C-900* effects OFF during a performance. This setting is useful when you want to perform with a dry unprocessed sound.

As an alternative to selecting this No Effect setting, you can also turn the effect off by using a separately sold foot pedal etc. However the foot pedal is intended for realtime control while you play, and this No Effect setting is for situations where you do not want to use an effect at all when playing.

Reverb

Reverb effects add ambience by simulating varied acoustic environment. This is the most commonly used effect type.

The *C-900* has nine reverb effects.

01: Hall

This simulates the acoustic ambience of a small concert hall where you might hear a string quartet or live jazz band.

02: Ensemble Hall

This simulates a larger hall suitable for string and brass ensembles.

03: Concert Hall

This gives you the setting for a full-fledged orchestra, with emphasized early reflections.

04: Room

This simulates the ambience of a typical room.

05: Large Room

This simulates a bigger room with emphasized density to produce results similar to gated reverb.

06: Live Stage

This produces sound like you would hear in a gymnasium, and is useful for recreating the sound of a live rock band.

07: Wet Plate

08: Dry Plate

This is commonly used to emphasize vocals and solo instruments to simulate the plate reverb unit. The difference between the two is that the Wet Plate is applied heavily and the Dry Plate only lightly.

09: Spring Reverb

This reproduces the sounds of the spring reverb device commonly used in guitar amplifiers.

Early Reflections

This reproduces only the early reflections of the natural reverb effects.

Early reflections play an important role in determining the acoustics of a given room and can be used to add depth to sounds, create echo-like reflections, or finish sounds with a unique and interesting touch.

10: Early Ref 1

This creates a gated reverb effect that emphasize the bass contents. It is an ideal effect for drum sounds.

11: Early Ref 2

The reflections will fade out slower.

12: Early Ref 3

This creates reflections that increase in volume (fade in), instead of fading out. Applying this effect to strong attack sounds will give you the results of playing a tape in reverse.

Stereo Delay

This effect is used to create echo patterns.

13: Stereo Delay

Feedback is applied independently to the left and right channels.

14: Cross Delay

The delay feedback is alternated from the right to left channel or vice versa, to obtain effects where the delay sounds shift between the left and right channels.

Dual Delay

15: Dual Delay

The dual delay effect runs the right and left channel signals through independent mono delays.

Multitap Delay

The multitap delay effects run the signals from each effect input through two independent delays. They create a multiple-echo effect that produces a pair of echoes in response to each note you play.

16: Multitap Dly 1

This is the standard multitap delay.

17: Multitap Dly 2

The signals are cross-panned, reversing the right and left channel signals with each echo.

18: Multitap Dly 3

Feedback signals cross between the channels, reversing the right and left channel signals with a pair of echoes.

Chorus

Chorus effects thicken signals by running them through a short delay and the delay length is modulated by an LFO (low frequency oscillator). This delay creates minute fluctuations in pitch, that when combined with the original signal, produce the impression of two or more instruments playing in unison.

As with the reverb effect, chorus is also indispensable

for music production using electronic music instruments. It is commonly used with strings, voice, chorus, synthesizer-pads etc. Chorus adds width to a sound, but it may create a flat sound that lacks expression. Therefore, it is important that the player selects this effect according to the musical style.

19: Chorus 1

This modulates the delay of the right and left channels with the opposite phase, giving the sound a shimmering stereo motion.

20: Chorus 2

This modulates the delay for both channels with the same phase.

Quadrature Chorus

Quadrature chorus effects are similar to the stereo choruses described in the previous section. They differ mainly in that the LFO modulates the delays for the right and left channels 90 degrees out of phase with each other.

21: Quad Chorus

This is the basic type that processes the left and right channels independently.

22: XOver Chorus

This mixes the chorused signal for each channel into the output of the other channel, producing a crossover effect.

Harmonic Chorus

23: Harmonic Cho.

The harmonic chorus effect is a type of quadrature chorus that uses a filter to split the input sound into high and low frequency ranges, then applies two choruses to the high range only. It works especially well with low frequency instruments such as basses.

Symphonic Ensemble

The symphonic ensemble effect works on the same basic principle as the chorus effect described in the preceding sections.

It is particularly effective when used with large ensemble sounds such as orchestra string sections.

24: Symphonic Ens.

This effect mixes the input from the right and left channels, then applies the ensemble effect to the mixed input. The effect signals are evenly output from both channels.

The following modulated effects cannot be used in combination with the Symphonic Ensemble.

Effect Type	Effect Number
Chorus	19–20
Quadrature Chorus	21–22
Harmonic Chorus	23
Symphonic Ensemble	24
Flanger	25–27
Phaser	32–33
Rotary Speaker	34
Tremolo	35–36
Chorused/Flanged Delay	38–39
Delay & Chorus	42
Delay & Flanger	43
Delay & Phaser	46
Delay & Rotary Speaker	47

Flanger

The flanger effect uses the same basic principle as chorusing, but adds a loop that feeds the output back into the delay. Flanging can create chorus-like effects, and also adds a sense of pitch to non-pitched sounds. It is effective when used to process sounds that contain a lot of high frequency energy, such as cymbals.

25: Flanger 1

This modulates the delays applied to the right and left channels in the same phase.

26: Flanger 2

This modulates the delays in the opposite phase, resulting in a wider stereo motion.

27: XOver Flanger

This also modulates the delays in inverse phases, but each flanger sends its feedback to the other channel.

Exciter

The exciter effect adds harmonics which emphasize a certain frequency of the sound, giving it greater definition and presence. You can use it most effectively with solo instruments such as electric guitars and lead synths, to bring them to the forefront.

28: Exciter

This excites the signals for the right and left channels individually.

Enhancer

The enhancer effect excites sounds by adding harmonics that make them clearer and more defined. It also applies a short inverse-phase delay to each channel, giving the sound a greater sense of width.

29: Enhancer

This enhances the signals for the right and left channels individually. It also runs the right and left channel signals through a two-level shelving equalizer before applying the exciter and delay effects.

Distortion

Originally devised for use with guitars, distortion effects simulate the distortion that occurs when a signal's gain exceeds an amplifier's input capacity. Distortion is often used with solo instruments, as it adds thickness to single notes. It produces a muddy sound when applied to an instrument playing chords and is ideal for those that love its rock-like effects.

This also adds a wah-effect by slightly distorting the sounds.

30: Distortion

This creates a hard, solid-state distortion frequently used in hard rock and heavy metal. It is especially effective with solo instruments.

31: Overdrive

This simulates a warmer tube amp distortion. It produces a nice bluesy effect when used with guitar and organ sounds.

Phaser

Whereas chorus and flanger effects modulate delays, phasers modulate the phase of the input signal itself, creating an even clearer modulation effect. Phasers are formally called phase shifters. They are effective for electric pianos and guitars.

32: Phaser 1

This modulates the signals of the right and left channels in opposite phases, making the sound shift back forth in stereo.

33: Phaser 2

This modulates the right and left channel signals with the same phase.

Rotary Speaker

This effect simulates the sound produced by the rotary speakers used with electric organs. These rotary speakers have a motor which rotates the high range speaker horn at one of two speeds. There are many ways to use the rotary speaker however, the most common way is to shift the rotary speaker speed from low to high speed during the part of an organ timbre performance in which you want to create an exciting effect.

34: Rotary Speaker

This mixes the input from the right and left channels, then modulates the mixed input using a completely independent LFO (low-frequency oscillator). It does not equalize the input signal for either channel.

Tremolo

The tremolo effect uses a LFO (low-frequency oscillator) to modulate the volume of output sounds. It is extremely effective when applied to instruments playing languid melodies and broad chords. However, it is not as effective when used with detailed phrases.

35: Auto Pan

This modulates the volume of the right and left channels inversely, so that the sound moves as if it were being panned back and forth.

36: Tremolo

This modulates both channels with the same phase, for a common tremolo effect.

Equalizer

37: Equalizer

This is used to adjust and emphasize the audio frequencies.

Chorused or Flanged Delay

These are dual effects connected in series. Select from a mono-in, stereo-out chorus or flanger each with a stereo delay, to both the right and left channels. These effects are particularly useful with solo instruments.

38: Chorus-Delay

This serially connects a chorus with a delay.

39: Flanger-Delay

This connects a flanger with a delay. Both the chorus and the flanger use quadrature modulation. That is, the right and left channels are modulated 90 degrees out of phase with each other.

Delay & Reverb

This effect is a dual effect in which a mono-delay and mono-reverb are arranged in parallel.

40: Delay/Hall

This combines a delay with a hall reverb.

41: Delay/Room

This combines a delay with a room reverb.

Delay & Chorus

This combines a mono delay and a mono chorus in a parallel routing.

42: Delay/Chorus

This combines a mono delay and a mono chorus in a parallel routing.

Delay & Flanger

This combines a mono delay and a mono flanger in a parallel routing.

43: Delay/Flanger

This combines a mono delay and a mono flanger in a parallel routing.

Delay & Distortion

These effects combine mono delay and a mono distortion or overdrive in parallel routing. You can use them, for example, to apply a delay to a lead synth on one channel, and distortion to guitars on the other.

44: Delay/Dist

This combines delay with distortion.

45: Delay/Overdrv

This combines delay with overdrive. Both distortion and overdrive include a wah effect.

Delay & Phaser

This combines a mono delay and a mono phase in a parallel routing.

46: Delay/Phaser

This combines a mono delay and a mono phase in a parallel routing.

Delay & Rotary Speaker

This combines a mono delay and a rotary speaker in a parallel routing.

47: Delay/Rotary

The mono rotary speaker produces a more intense tremolo than the stereo rotary speaker effect (34: Rotary Speaker).

Piano effects

48: Pedal Simulation

This effect allows a simulation of the resonance of an acoustic piano to be added to the piano sound. When this effect is selected as EFFECT2, reverb will be deeper when the damper pedal is pressed.



In Arrangement Play mode when the PIANO MODE key is pressed, the program will change to Grand Piano Pf00, and simultaneously this effect will be selected for EFFECT2.



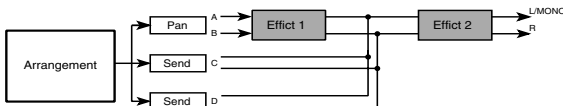
It is not possible to select this effect for EFFECT1. It is not possible to adjust the effect balance.

Effects Placement (Output Channels)

The output channels, including effects, of the *C-900* vary depending on the effect arrangement.

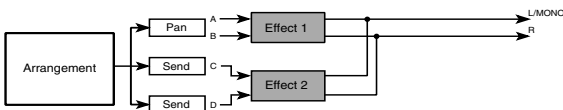
Each channel can be set with the following four output channels. Refer to the Arrangement List in Appendix D for more details on the settings.

Serial



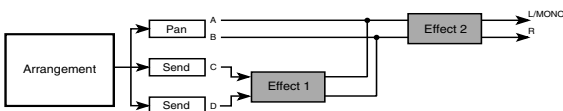
The Serial setting applies both signal processor Effect 1 and Effect 2 to channels A and B, in that order. Signals routed to channels C and D are mixed in after Effect 1, and so are processed by Effect 2 only.

Parallel 1



The Parallel 1 setting applies Effect 1 to channels A and B, and effects 2 to channels C and D. It mixes the signals from the two processors for final output.

Parallel 2

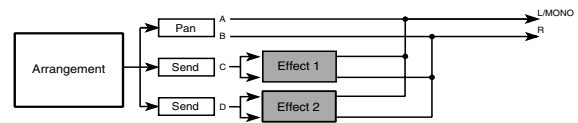


The Parallel 2 setting is the opposite of the Serial setting indicated in 1.

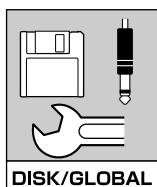
It applies effects 2 to channels C and D. It then mixes these output signals with the unprocessed signals of the Dry signals of channels A and B.

The resulting signals are then processed by effects 1 before final output.

Parallel 3



The Parallel 3 setting applies Effect 1 to channel C and Effect 2 to channel D. It then mixes the output of these channels with the unprocessed signals of channels A and B.



Disk/Global Mode

In Disk/Global mode you can change the following settings which affect the functionality of the entire C-900.

- Saving and loading data to/from floppy disk
- Tuning
- MIDI-related settings
- Settings for a connected foot pedal
- External controller settings
- Sound Hold settings
- Velocity Curve settings
- Scale settings
- MIDI message transmission and reception control
- Others

< Selecting pages >

The parameters and functions are divided among 15 display pages as shown in the table at right. To select pages, use the PAGE+ /PAGE- keys. Alternatively, you can jump directly to a specific page by holding down the DISK/GLOBAL key and pressing the ARRANGEMENT GROUP or PROGRAM GROUP key that corresponds to the desired page.

For example if you wish to jump to Page 4, hold down the DISK/GLOBAL key and press the PROGRAM GROUP key BRASS/PLUCKED.



PIANO	PIPE ORGAN	REED	BRASS	VOCAL /AIR	GUITAR	SYNTH	BELL /MALLET	DRUM KIT
E.PIANO	ORGAN	WIND	STRINGS	PLUCKED	BASS	PAD	S.E.	USER
PROGRAM GROUP								
1	2	3	4	5	6	7	8	
or								
POP 1	SLOW POP	LATIN 1	JAZZ	BALLROOM DANCE	WALTZ	DANCE 1	U.S. POP	
POP 2	LATIN POP	LATIN 2	BIG BAND	BALLROOM LATIN	TRAD	DANCE 2	ROCK	USER
ARRANGEMENT GROUP								
9	10	11	12	13	14	15		

Unlike program data and arrangement data, the settings made in Disk/Global mode do not require the Write operation to make them permanent. Exceptions to this are the Xpose Pos parameter explained on p.59 of this manual and the Local Control and Clock Source settings explained on p.60. All other settings of Disk/Global mode will be remembered even after the power is turned off.

Each time a program file is created by the ALL Save or PROGRAM Save operations explained on p.57 of this manual, Global settings are also saved to disk.

Functions in Disk/Global mode

The table below shows the layout of the C-900 Disk/Global mode. For each display page we list the major contents of the page and the number of the corresponding page in this manual where you will find these contents described.

Display Page		Ref. Guide Page
1	DISK Parameter	Load data from disk (all data, 1 data)
		P.54
		Write data to disk
		P.57
		Delete data from disk, erase style, format disk
		P.58
2	Master tuning, transpose position	P.59
3	MIDI local control, MIDI clock source, TO HOST baud rate settings	P.60
4	MIDI channel settings	Global, keyboard track, chord track
5		P.61
		Backing track
		P.62
6	MIDI data filter	P.62
7	Assignable pedal settings	P.63
8	EC5 external controller settings	P.64
9	Sound hold function, velocity curve	P.65
10	Main scale selection	P.66
11	Sub-Scale selection	P.66
12	User scale setting	P.67
13	MIDI C-900 data dumping	P.68
14	Pitch bend switch	P.69
15	Initialize pedal operation depth	P.69

Data saved on disk

The data used by the **C-900** can be stored on a 3.5 inch 2DD (720 Kbyte) or 2HD (1.44 Mbyte) floppy disk. Use a disk which has been initialized to MS-DOS format.


Since the data that is saved is organized into different types of files, each file will contain different types of data. To distinguish different types of files, a filename extension consisting of a period and three letters of the alphabet is added at the end of the filename. The following table shows the extension for each file type, and the size of the file.

Data type	Extension
Arrangement	.ARR
Style	.STY
Backing sequence	.BSQ
Standard MIDI File	.MID
Program and Global parameter	.PCG

(These filename extensions will be displayed in the LCD when the Delete File operation is used. [p.58](#))

The **C-900** is able to create these types of files and to load data from them.

The functions allowing you to delete files and format a disk are included in the Utility functions.

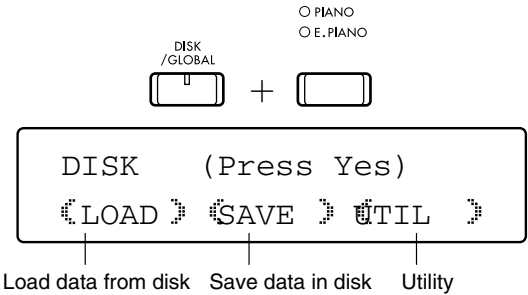
-  If you wish to use data created by the **C-900** on a different Korg i-series instrument, you must set the data mode to "CMP" in the Data Dump display of Page 13. [p.68](#)
- Never remove a floppy disk from the disk drive when the LED of DISK/GLOBAL key is blink. Otherwise, the disk drive or data on the floppy disk may be destroyed. Please also read the cautions for floppy disk handling given on p.9 of the Owner's Manual.

Page 1 Disk Parameter

To select this page, use the DISK/GLOBAL key and PIANO/E.PIANO key.

In this page you can select the following three operations: load data from disk (LOAD), save data to disk (SAVE), and utility functions (UTIL).

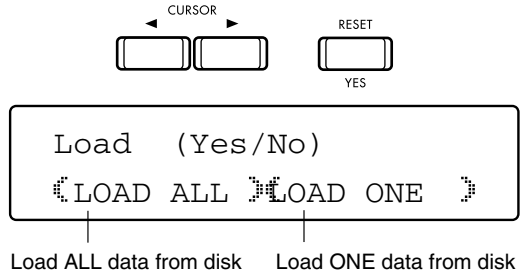
Move the cursor to the desired function and press RESET/YES key. If an error message appears while using one of these functions, refer to the list of messages in appendix A for the meaning of the message and the appropriate action.




Page 1-1 Load Functions

The functions in the first page of Disk/Global mode load data from the selected file into internal memory. The following types of data can be loaded: arrangement (ARR), backing sequence (BSQ), program (PRG), and drum kit (DRUM).

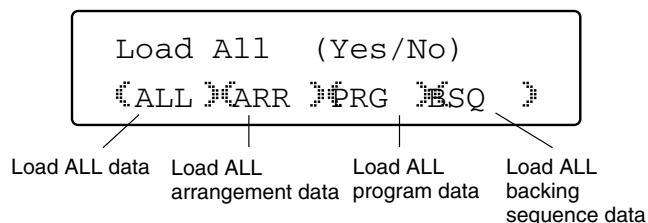
There are two methods of loading: LOAD ALL and LOAD ONE. Use the CURSOR keys in the first page to select one of these methods, and press the RESET/YES key.



Page 1-1-1 Load All

 Before using any of the functions in this display, insert a disk into the disk drive.

If you attempt to select a file without first inserting a disk, either a message of “No disk in drive” will appear in the LCD, or the filenames will not appear.



ALL

The entire contents of the data file will be loaded into the C-900's memory.


This function is very convenient, since it will load multiple related files (arrangements and the program, style, and backing sequence created with that data) into memory in a single operation. Normally, we recommend that you use this method to load data. In order to use this function, the data must have been saved using the SAVE ALL function of the SAVE display. (Refer to the explanation of the Save function on p.57 of this manual.)

After inserting the disk containing the data into the drive, select this function (ALL), and the filename shared by the program, arrangement, style, and backing sequence files on disk will be displayed. At this time the filename extension will not be displayed.



Use the TEMPO/VALUE UP and DOWN keys to select the desired file, and press the RESET/YES key to load that file. Before loading, be sure to check that the C-900 memory does not contain any important data. Data already existing in memory will be overwritten by the newly loaded file and will be lost forever. If important data exists in memory, be sure to save that data to disk before loading other data from disk.

To cancel the load operation, press the TAP TEMPO/NO key.

 If not all of the four files bearing the selected filename exist on the disk, a message will appear after loading to inform you of the files that were missing.

ARR (=ARRANGEMENT)

This function loads an arrangement file containing data for the 64 arrangements of the user bank. Also, if a style file of the same filename exists, up to four sets of style data will be loaded into the user style memory.

The procedure is the same as for the ALL load function explained above. Only the filenames of the arrangements on disk will be displayed.

PROG (=PROGRAM)

This function loads a file containing data for all 64 user programs and the two user drum programs Dr 19 and Dr 20. Global parameters including the two user drum kits will also be loaded.

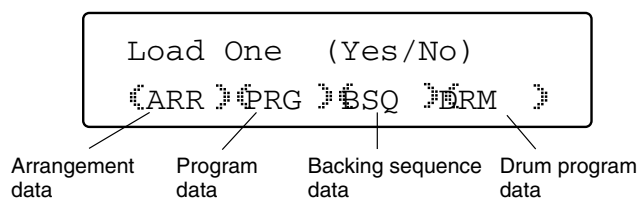
The procedure is the same as for the ALL load function explained above. Only the filenames of the program files on disk will be displayed.

BSQ (=BACKING SEQUENCE)

This function loads a backing sequence file containing a set of data for ten backing sequences.


The procedure is the same as for the ALL load function explained above. Only the filenames of the backing sequence files on disk will be displayed.

Page 1-1-2 Load One



In Display Page 1-1-2 of Disk mode, the LOAD ONE function lets you load an individual file (either arrangements (ARR), programs (PRG), backing sequences (BSQ), or drum kits (DRUM).

If you wish to load all files, use the Page 1-1-1 Load All function explained on the previous pages.

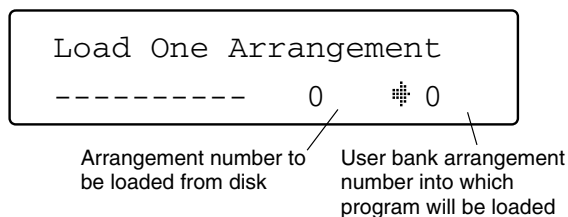
 Before using any of the functions in this display, insert a disk into the disk drive. If you attempt to select a file without first inserting a disk, a message of “No disk in drive” will appear in the LCD.


ARR (=ARRANGEMENT)

This function loads one arrangement from an arrangement file.

If the arrangement uses a user style, the necessary style will be loaded from the style file of the same name as the arrangement file, and loaded into an unused user style number. If a style file of the same filename cannot be found, a message of “Can't find file” will appear, indicating that the necessary file could not be found.

Use the CURSOR keys and the TEMPO/VALUE keys to specify the number of the arrangement that you wish to load, and the arrangement number of the user bank into which it will be loaded. The LCD will show the filename of the arrangement files on disk.

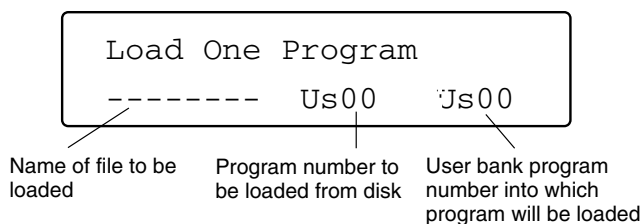


 When this function is executed, there may be times when a message of “Not enough memory” appears in the display. This means that there is not enough user memory. (However, the arrangement data will be loaded correctly.) In such cases, use the Erase Style function of p.58 to erase a different style, and execute the load operation once again.

PRG (=PROGRAM)

This function loads one program from a program file. However Global parameters and drum kit settings will not be loaded.


After inserting the disk containing the data into the drive, use the TEMPO/VALUE UP and DOWN keys to select the program filename. The names of all program files on disk will be displayed.



Next, use the CURSOR keys and the TEMPO/VALUE UP and DOWN keys to specify the bank and program number of the program that you wish to load, and the program number into which the data will be loaded.



After making the desired settings, press the RESET/YES key to load the data. Before loading, check to make sure that important data in internal memory will not be overwritten and lost. When you load program data, the data that was previously in that program memory will be overwritten and lost forever. If important data exists in internal memory, save that data to disk before loading other data from disk.

 This function does not load Global data. This means that if, for example, scale parameters have been modified, the loaded program may sound with a different scale than the original program. In such cases, reset the scale parameters to the same settings as when the program was created.

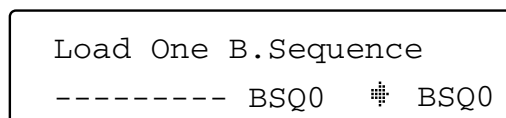
 p.66

In some cases, a loaded user drum program will require user kit settings that are different than those which are currently in use. After loading a drum program, you must also use the DRUM Load function (described in the following pages) to load the appropriate user drum kit.

BSQ (=BACKING SEQUENCE)

This function loads one backing sequence from a backing sequence file.

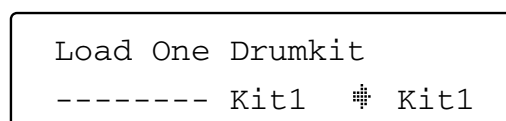
The procedure is the same as for the Program Load function described above. The filenames of the backing sequence files on disk will appear in the LCD.



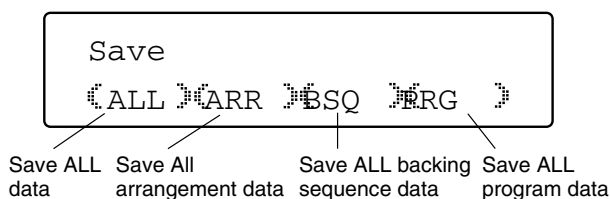
DRM (USER DRUMS KIT)

This function loads one user drum kit from a program file.

The procedure is the same as for the Program Load function described above. The filenames of the program files on disk will appear in the LCD.



Page 1-2 Save



ALL

This function saves all **C-900** data files to disk. We recommend that you normally use this method of saving.

When this function is selected, the filename that was most recently entered will appear (or, a default filename of NEW_FILE). If necessary, you can use the CURSOR keys and the UP and DOWN keys to modify this filename of up to 8 characters.

After inputting the filename, press the RESET/YES key. The data will be saved to disk.



If a file already exists on disk with the same filename as the data you are attempting to save, a message will appear in the LCD, asking you whether it is OK to overwrite the existing file. Proceed with this function only after making sure that the existing file does not contain data you wish to keep. This save procedure will cause the existing file to be overwritten and lost completely.

ARR (=ARRANGEMENT)

An arrangement file containing data for 64 arrangements and a style file will be created.

The procedure for this function is the same as for the ALL Save function discussed above. The arrangement file (extension ARR) and style file (extension STY) will be saved with the filename that you input.

BSQ (=BACKING SEQUENCE)

A backing sequence file containing a set of ten backing sequences will be created.

The procedure for this function is the same as for the ALL Save function discussed above. The backing sequence file (extension BSQ) will be saved with the filename that you input.

PRG (=PROGRAM)

A program file containing 64 programs and 2 user drum programs Dr 19 and Dr 20 will be created.

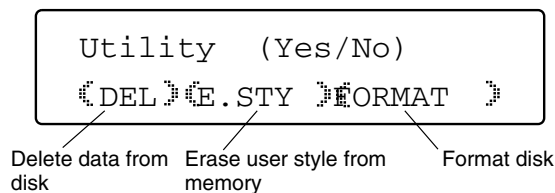
Disk/Global mode settings will also be saved in this file.

The procedure for this function is the same as for the ALL Save function discussed above. The program file (extension PCG) will be saved with the filename that you input.



If you wish to use the saved data on another Korg i-series instrument, you must use the Data Dump display of Page 13 to set the data mode to "CMP" before you save.

Page 1-3 Utilities



DEL (Delete File)

This function deletes old files which you no longer need. This is convenient when you wish to free up space on the disk to make room for new data.

Use the TEMPO/VALUE UP and DOWN keys to select the file that you wish to delete. The LCD will display the filenames of the files on disk (including the file-name extension).

Delete File



Select the file and press the RESET/YES key, and a confirming message will ask "Are you sure?" If you respond YES, the file will be erased. Before erasing, make sure that the file does not contain data you wish to keep. Once the file is erased, the data will be gone forever.

FORMAT (Format Disk)

Before using a new disk on the C-900, this function must be used to format (initialize) the disk. This function can also be used to erase unwanted data from an old disk, and re-format the disk. (This command is not necessary for new disks which are marked as already being "formatted for MS-DOS.")

Format Disk (Yes/No)



Insert the disk into the disk drive and press the RESET/YES key. The C-900 will check the disk. If it contains files, a message to that effect will appear, and after asking you to confirm the operation, the disk will be formatted. Please be very sure that the disk does not contain data that you wish to keep. When a disk is formatted, the data it contained is lost forever. [p.73-p.74](#)



When a disk is formatted, its entire contents will be erased. Do not format a floppy disk which contains data that you wish to keep, such as the included floppy disk.

E.STYLE (Erase Style)

This function erases user styles from memory. You can use this function when a message of "Not enough memory" appears when you use the Load One Arrangement function to load an arrangement which uses a new user style.

Erase Style

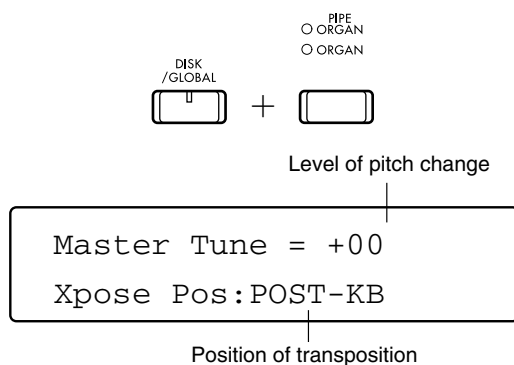
U1:Userstyle1

Basic Parameters

Page 2 contains the master tune parameter which adjusts the tuning of the **C-900**, and also parameters which specify the stage at which transpose processing will be performed.

Page 2 Master Tune/Xpose Pos

To select this page, use the PAGE+ or PAGE- keys, or the DISK/GLOBAL key and PIPE ORGAN/ORGAN key.



Master Tune

[−50...+50]

This adjusts the overall tuning of the entire piano. Set this to match any other instruments that you may be playing with, over a range of up to 50 cents (1/2 a semitone) up or down.

This pitch adjustment has no connection with the pitch of external MIDI instruments which are being played by note messages transmitted from MIDI OUT.

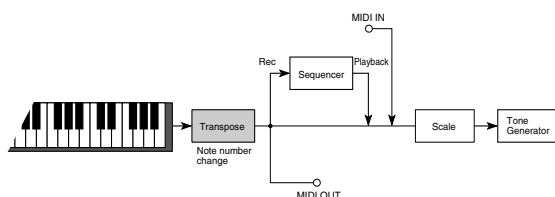
Xpose Pos

[POST-KB, PRE-OSC]

This parameter determines the location at which the setting of the TRANSPOSE keys will take effect.

[POST-KB]

With this setting, the transposition will apply to the keyboard.

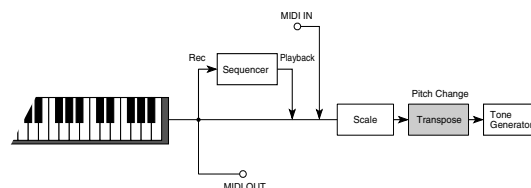


With a setting of POST-KB, note data will be transposed immediately after it leaves the keyboard. This means that the keyboard will send transposed note data both to the internal tone generator and to any instruments connected to the MIDI OUT connectors. Note messages received from the MIDI IN connector,

and note data from the sequencer will not be transposed.

[PRE-OSC]

With this setting, the transposition will apply to the tone generator.



With a setting of PRE-OSC, the note data will be transposed immediately before it enters the tone generator. This means that the **C-900** will play the transposed sound, but that the note messages from the keyboard that are transmitted from MIDI OUT will not be transposed. Note messages received from MIDI IN and sounded by the internal tone generator will all be transposed.

About the Xpose Pos and Scale settings

As you can see from these diagrams, the Xpose Pos setting also affects the keyboard transpose related to the scale parameters explained on p.66 of this manual. Depending on the scale that you use, the results may be unexpected.

In Arrangement Play mode and Backing Sequence mode, the OCTAVE keys will always have the same function as if the transpose position were set to PRE-OSC.

In Song Play mode, the transpose setting of Song Play mode will be effective. [p.42](#)

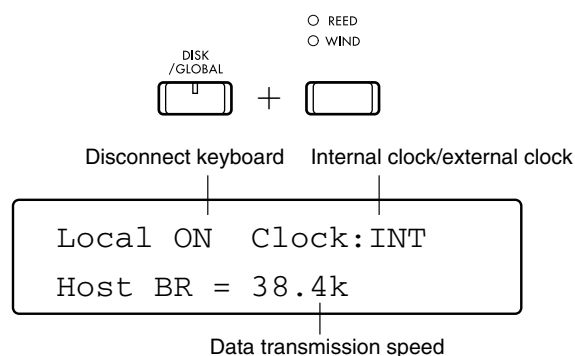
MIDI parameters (read this if you are connecting other MIDI devices)

Pages 3, 4, 5, and 6 contain parameters which will have an effect when the *C-900* is used together with other MIDI devices.

Page 3 contains the Local Control and Clock Source parameters. Pages 4 and 5 set the MIDI channels of the *C-900*. Page 6 contains the MIDI data filter settings.

Page 3 Local/Clock

To select this page, use the PAGE+ or PAGE- keys, or the DISK/GLOBAL key and REED/WIND key.



Local Control

[OFF, ON]

This setting determines whether or not the tone generator of the *C-900* will sound in response to messages from its local controllers. ("Local controllers" refer to the keyboard and pedals of the *C-900* itself.)

With a setting of ON, the *C-900*'s tone generator will respond to its local controllers.

With a setting of OFF, the tone generator will be disconnected from the local controllers, and furthermore, it will no longer be possible to record data from the controllers into the backing sequencer. Also, chord scanning of the keyboard will no longer be performed in Arrangement Play mode etc.

Local Control can be turned OFF if you wish to play only external MIDI instruments from the keyboard of the *C-900*. When the power is turned on, it will always be ON.

Clock Source

[INT, MIDI, HOST]

This parameter synchronizes the *C-900* to another MIDI sequencer.

When this parameter is set to INT, the *C-900* will use the tempo of its own internal clock. Also in modes which use a sequence, MIDI Clock messages will always be transmitted from MIDI OUT, allowing other MIDI sequencers to synchronize to the *C-900*.

With a setting of MIDI, the *C-900* will synchronize to the MIDI Clock messages transmitted from an external sequencer. It will also respond to Start, Stop, Continue, Song Select, and Song Position Pointer messages.

With a setting of HOST, the *C-900* will synchronize to the MIDI Clock messages transmitted from the sequencer software running on the computer to which it is connected by the TO HOST connector. It will also respond to Start, Stop, Continue, Song Select, and Song Position Pointer messages.

With a setting of MIDI or HOST, the tempo display in Arrangement Play mode and Backing Sequence mode will be "♩=EXT" and in this case the tempo setting of the *C-900* itself will be ignored. In other words, it will not be possible for the *C-900* to playback sequence data alone. Unless an external MIDI sequencer is connected to the MIDI IN or TO HOST connector of the *C-900*, do not use settings of MIDI or HOST.

When the power is turned on, the INT setting will always be selected.



In Song Play mode, operation will always be the same as when INT is selected, regardless of the actual setting of this parameter.

Host Baud Rate

[38.4k, 31.25k]

This sets the data transmission rate for the personal computer or other device connected to the TO HOST connector.

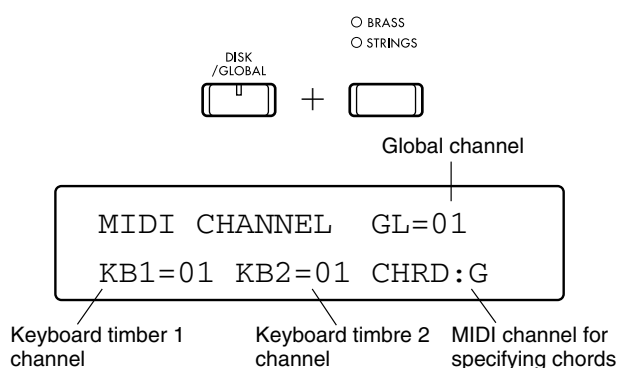
Owner's Manual p.64 "HOST BR settings"

Page 4 MIDI Channel [GLOBAL, KBD1, KBD2, CHORD]

To select this page, use the PAGE+ or PAGE– keys, or the DISK/GLOBAL key and BRASS/STRINGS key.

There are ten items related to MIDI channels, and you can select the channels that the **C-900** uses to transmit and receive MIDI messages. So that the **C-900** and other connected devices will be able to correctly exchange data, you will need to set these settings to match the devices to which the **C-900** is connected.

These settings are related mainly to Arrangement Play mode and Backing Sequence mode.



GL (Global MIDI Channel) [1...16]

This sets the global MIDI channel. Normally you will leave this set to channel 01.

In Arrangement Play mode and Backing Sequence mode, if you wish to use an external MIDI device connected to the **C-900** to perform the same operations as you normally do from the keyboard and controllers of the **C-900** itself, use the channel selected here as the Global channel.

In Arrangement Play mode, use the KB1 and KB2 settings described below to set the MIDI transmission channel of the keyboard.

In Backing Sequence mode, the **C-900** will transmit on the Global MIDI channel when the keyboard assign mode is single, layer, or manual drum, or when you play the upper area of the keyboard when in split mode.

System exclusive messages are received on the global channel unless they are being filtered by the settings of Page 6. System exclusive messages received on other channels will all be ignored.

If the global MIDI channel is a different channel than either KB1 or KB2, you can use the global channel to select and transmit arrangements in Arrangement Play mode.

KB1 (KBD1) (Keyboard 1) [1...16]

In Arrangement Play mode when the keyboard assign mode is single, layer, or manual drum, this parameter specifies the MIDI transmission channel of the piano keyboard. When the keyboard assign mode is split, this parameter specifies the MIDI transmission/reception channel of the high range of the keyboard.

KB2 (KBD2) (Keyboard 2) [1...16]

In Arrangement Play mode or Backing Sequence mode when the keyboard assign mode is split, this parameter specifies the MIDI transmission/reception channel of the low range of the keyboard.

CHRD (CHORD) [G.M]

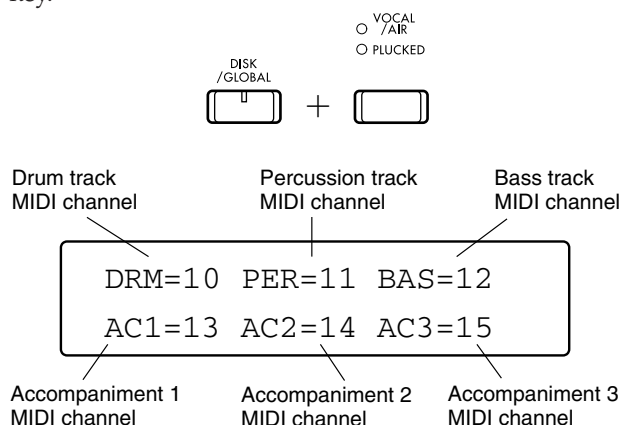
In Arrangement Play mode and Backing Sequence mode, this specifies which channel of the incoming MIDI note data will be used to specify chords.

With a setting of 'G' the global MIDI channel will be used. In this case, the note messages on the global MIDI channel will have the same effect as notes played on the **C-900**'s keyboard.

With a setting of 'M', the global MIDI channel, and also all channels which are unassigned in Disk/Global mode, will be used to specify chords.

Page 5 MIDI Channel [DRUM, PERC, BASS, ACC1, ACC2, ACC3]

To select this page, use the PAGE+ or PAGE– keys, or the DISK/GLOBAL key and VOCAL/AIR/PLUCKED key.



DRUM, PERC, BASS, ACC1, ACC2, ACC3 (drum, percussion, bass, accompaniment 1, accompaniment 2, accompaniment 3) [1...16]

These settings apply only to Arrangement Play mode and Backing Sequence mode. They select the channels on which data will be transmitted by the drums, percussion, bass, and ACC1–3 tracks. Channels 10 through 15 are normally used for these tracks. These channels will respond to the note messages or program change messages etc. that are received on the selected channel.

For details on the backing tracks, please read the chapters on Arrangement Play mode and Backing Sequence mode.

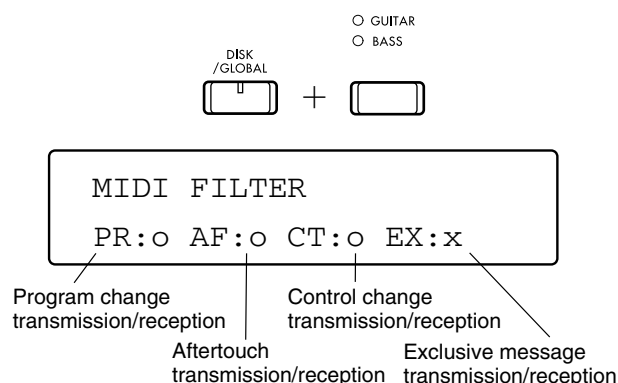
Page 6 MIDI Filter

To select this page, use the PAGE+ or PAGE– keys, or the DISK/GLOBAL key and GUITAR/BASS key.

This page contains four settings which allow transmission and reception of MIDI data to be partially restricted. By using these filters, you can cause the **C-900** to ignore certain types of MIDI data, such as program changes or system exclusive messages.

During recording, this capability is very convenient when you want to avoid filling up the sequencer with memory-intensive data such as aftertouch or control changes.

To disable a specific type of data, set the corresponding item to an 'x'. Data types which have been disabled by this setting will neither be received nor transmitted. However, data which has previously been recorded in Backing Sequence mode, data of backing tracks played by an arrangement, and data transmitted during playback in Song Play mode will all be transmitted regardless of these filter settings.



Program Change

[x, o, n, s]

This controls processing of program change messages. With a setting of 'o' program change messages will be processed as normal.

GM programs will be transmitted using bank (MSB 56, LSB 0), and GM drum programs will be transmitted using bank (MSB 62, LSB 0).

With a setting of 'n' MIDI bank change messages will be ignored.

With a setting of 's' MIDI bank numbers 0, 1, 2 and 3 will be transmitted as the corresponding number (MSB0, LSB 0–3).

A setting of 'x' allows you to ignore unwanted program changes transmitted from another MIDI device.

Aftertouch

[x, o]

This controls response to aftertouch.

With a setting of 'o' aftertouch messages will be processed normally.

With a setting of 'x' unwanted aftertouch messages received during recording from external MIDI devices will be ignored.

The keyboard of the *C-900* does not transmit aftertouch messages.

Control Change

[x, o]

This controls response to control change messages such as pitch bend, volume, sustain pedal, and other controller messages.

With a setting of 'o' these messages will be processed normally.

With a setting of 'x' unwanted control change messages received during recording from external MIDI devices will be ignored. The *C-900* will not transmit control change messages to devices other than itself.

Exclusive

[x, o]

This controls processing of system exclusive messages.

With a setting of 'o', exclusive messages can be used to transmit and receive data dumps.

For details on the format of exclusive messages, please refer to the separately distributed MIDI Implementation.

Pedal Parameters

The parameters on Pages 7 and 8 assign functions to the separately sold foot switches, foot pedals, or EC5 external controller connected to the jacks on the rear panel of the *C-900*.

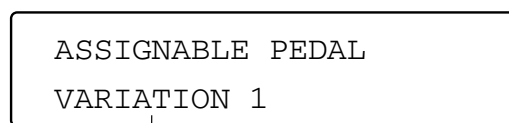
Pedal function

While these displays appear, you can press a switch on the *C-900*'s operating panel, and if it is possible for that function to be assigned to the selected foot switch or pedal, it will be assigned.

You can also select the function assigned to the foot switch or pedal by using the TEMPO/VALUE UP and DOWN keys.

Page 7 Assignable Pedal

To select this page, use the PAGE+ or PAGE- keys, or the DISK/GLOBAL key and SYNTH/PAD key.



Function assigned to the pedal

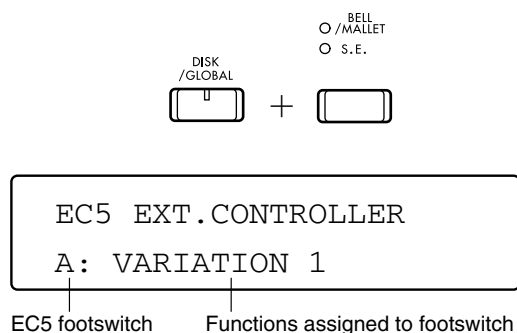
By connecting a foot switch or expression pedal to the ASSIGN PDL/SW connector on the rear panel of the *C-900*, you can control a variety of functions. When a pedal is connected to this connector, this Assignable Pedal setting determines its function.

If you wish to control functions listed in the table of expression pedal functions, please use a Korg XVP-10 or EXP-2. (Pedals made by other manufacturers will not work correctly.)

If you wish to change this setting, make sure that an appropriate type of pedal is connected before you begin playing. If no pedal is connected to this connector, set this setting to OFF.

Page 8 EC5 EXT Controller A...E

To select this page, use the PAGE+ or PAGE– keys, or the DISK/GLOBAL key and BELL/MALLETT/S.E. key.



These settings assign functions to each of the pedals A–E of the EC5 external controller. Select functions from the table of foot switch functions.

The EC5 external controller is an optional control device consisting of five foot switches, and was designed by Korg for use with the i-series. Before setting the parameters in this display, be sure to connect an EC5 to the EC5 connector.

In this display, you can press an EC5 foot switch A–E to immediately select the setting for the corresponding foot switch in the display.

Foot switch functions

Setting	Function
OFF	No function
START/STOP	Same as the START/STOP key
SYNC START/STOP	Same as the SYNCHRO START/STOP key
RESET	Same as the RESET key
TAP TEMPO	Same as the TAP TEMPO key
KBD LOCK	Same as the KBD LOCK key
INTRO/ENDING 1	Same as the INTRO/ENDING 1 key
INTRO/ENDING 2	Same as the INTRO/ENDING 2 key
FILL 1	Same as the FILL 1 key
FILL 2	Same as the FILL 2 key
VARIATION 1	Same as the VARIATION 1 key
VARIATION 2	Same as the VARIATION 2 key
VARIATION 3	Same as the VARIATION 3 key
VARIATION 4	Same as the VARIATION 4 key
CHORD HOLD	Same as the CHORD HOLD key
BASS INVERSION	Same as the BASS INVERSION key
SCALE CHANGE	Switch between main scale and sub scale
ARRANGEMENT UP	Select the next arrangement
ARRANGEMENT DOWN	Select the previous arrangement
PROGRAM UP	Select the next program
PROGRAM DOWN	Select the previous program
VARIATION UP	Select the next variation
VARIATION DOWN	Select the previous variation

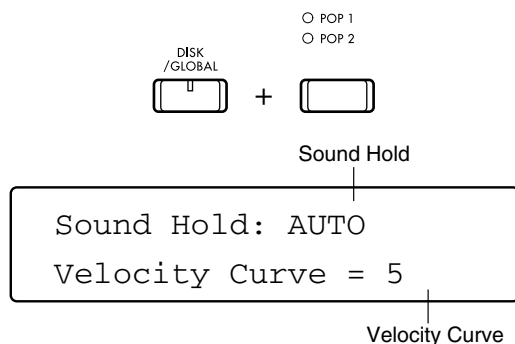
PUNCH IN/OUT	Manual punch-in recording switch (see p.20 of this manual)
EFFECT 1 ON/OFF	Effect 1 on/off
EFFECT 2 ON/OFF	Effect 2 on/off
DRUM MUTE	Mute the drum track
PERC MUTE	Mute the percussion track
BASS MUTE	Mute the bass track
ACC1 MUTE	Mute accompaniment track 1
ACC2 MUTE	Mute accompaniment track 2
ACC3 MUTE	Mute accompaniment track 3
SOUND HOLD ON/OFF	Same as the SOUND HOLD key
SUSTAIN ON/OFF	Sustain effect (sustains the sound)
FADE IN/OUT	Same as the FADE IN/OUT key
ENSEMBLE ON/OFF	Same as the ENSEMBLE ON/OFF key

Expression Pedal Functions

Setting	Functions
KB VOLUME	Basic volume of the program or selected track
MASTER VOLUME	Overall volume of the entire piano
EXPRESSION	Relative volume of the program or selected track
VDF CUTOFF	VDF cutoff frequency (brightness of the sound)
EFFECT CONTROL	Effect dynamic modulation (see p.46)
DATA ENTRY	Input parameter values

Page 9 Sound Hold/Velocity Curve

To select this page, use the PAGE+ or PAGE– keys, or the DISK/GLOBAL key and POP 1/POP 2 key.



Sound Hold

[ACTUAL; AUTO; BASS]

This parameter determines the operation when the SOUND HOLD key is ON.

This will function in Arrangement Play mode and in Backing Sequence mode, but be aware that there are many variables.

With a setting of ACTUAL

- The SOUND HOLD key will function only if chord scanning is set to “LOWER.”
- The SOUND HOLD key will not function if the LOWER keyboard is muted.

– When accompaniment is stopped –

When you play the LOWER keyboard area, the root of the chord which the C-900 detects will be added using the program selected for the BASS track.

If CHORD HOLD is ON, these notes will be sustained as long as the chord is not changed.

– When accompaniment is playing –

The BASS will play the automatic accompaniment pattern.

With a setting of AUTO

- The SOUND HOLD key will function only if the chord scanning mode is set to LOWER.
- The SOUND HOLD key will not function if the LOWER keyboard is muted.

– When accompaniment is stopped –

When you play the LOWER keyboard area, the chord which the C-900 detects will be played in its full (expanded) form using the same program.

As with a setting of “ACTUAL”, the root of that chord detected by the C-900 will be added using the program of the BASS track.

If CHORD HOLD is also ON, these notes will be sustained as long as the chord is not changed.

– When accompaniment is playing –

The BASS will play the automatic accompaniment pattern.

With a setting of BASS

- The SOUND HOLD key will not function if chord scanning is OFF.
- The SOUND HOLD key will function only when playback is stopped.
- Regardless of the MUTE setting, the SOUND HOLD key will function when a chord is detected.

– When playback is stopped –

When you play the keyboard, the root of the chord which the C-900 detects will be added using the sound of the BASS track.

Since Intro 1 and Ending 1 use unique chord progressions for each arrangement, this function will automatically be disabled to prevent unnatural-sounding results.

In Backing Sequence mode, this will not function during “playback” of a backing sequence.

When a backing sequence is “recorded”, it is recorded with the settings that are used for “accompaniment playback”. Thus if this is set to <BASS>, the desired effect will not be obtained.

< About the Sound Hold function and backing sequences >

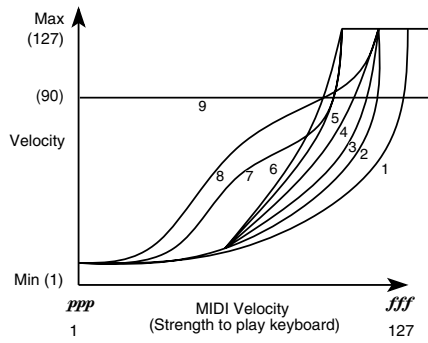
If ACTUAL or AUTO is selected, notes played in the lower area of the keyboard (or notes played automatically by the C-900) will be recorded as normal note data in the keyboard track of the backing sequence. Even if you change the Sound Hold parameter setting after recording a backing sequence, this data will not be affected.

Velocity Curve

[1...9]

Here you can select one of 9 types of curves to specify how key velocity will affect the volume or tone of the sound program. These curves will affect the playing dynamics of the piano as shown in the following diagram.

If this parameter is set to 9, all notes played on the keyboard will be sounded with a velocity of 90 regardless of the force with which they were actually played. This setting is convenient when you wish to turn off velocity sensitivity. However this will have no effect on the velocity of the MIDI note messages which are transmitted to external devices.



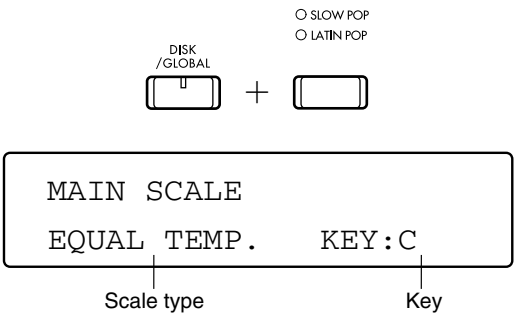
Scales

The items in Page 10, 11 and 12 specify the basic scale of the *C-900*'s internal tone generator. You can assign different scales to the main and sub scales, and switch between these using a separately sold foot switch or EC5 external controller, or via MIDI. [p.64](#)

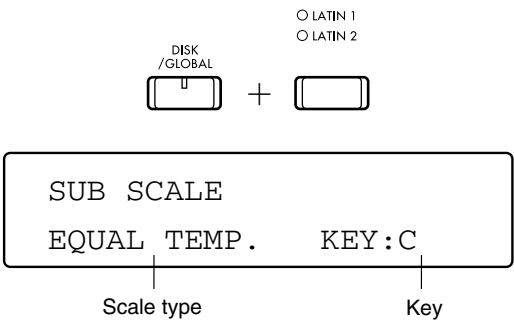
A variety of scales are provided for use with different musical styles or sounds, but you are also free to create your own scales.

Page 10, 11 Main Scale/Sub Scale

To select Page 10, use the PAGE+ or PAGE- keys, or the DISK/GLOBAL key and SLOW POP/LATIN POP key.



Use the DISK/GLOBAL key and the LATIN 1/LATIN 2 key to select Page 11.



To use a scale, you must first select it as the MAIN SCALE or SUB SCALE. Next you must specify the key (see below).

Scale

Select the scale that will be used as the main scale or the sub scale. The range of selections is the same for both main and sub scales.

The Key parameter located at the lower left of the display must be set if you have selected a scale in which the principle chords differ depending on the key (tonic).

EQUAL TEMPERAMENT

This is the most widely used scale, and consists of equally-spaced semitone steps.

EQUAL TEMPERAMENT 2

This introduces a slight degree of irregularity to the equal temperament pitches. It is suitable for simulating acoustic instruments whose pitch is naturally unstable.

PURE MAJOR

The major chords of the selected key will be perfectly in tune.

PURE MINOR

The minor chords of the selected key will be perfectly in tune.

ARABIC

This reproduces a quarter-tone scale of Arabic music. Set the Key parameter to C for "rast C/bayati D", D for "rast D/bayati E", F for "rast F/bayati G", G for "rast G/bayati A", or A# for "rast Bb/bayati C".

PYTHAGOREAN

This scale is based on ancient Greek musical theory, and is suitable for playing melodies.

Classical scales(WERCKMEISTER/KIRNBERGER)

WERCKMEISTER is an equal-tempered scale used in the latter baroque period. KIRNBERGER is a harpsichord scale created in the 18th century.

Gamelan scales (SLENDRO/PELOG)

SLENDRO and PELOG are Indonesian gamelan scales in which the octave consists respectively of 5 and 7 notes. SLENDRO uses the C, D, F, G, and A keys. PELOG uses only the white keys (if the Key parameter is set to C), and other keys will produce the same pitches as equal temperament.

USER SCALE

You can adjust each pitch in the range of ± 50 cents to create your own scale. For details on the user scale parameters, refer to the explanation on the following page.

< Xpose Pos and Scale settings >

When scales other than EQUAL TEMPERAMENT or EQUAL TEMPERAMENT 2 are used, the setting of the Xpose Pos parameter may cause the TRANSPOSE keys to shift the principle chords away from the appropriate pitches.

Key**[C...B]**

When scales other than EQUAL TEMPERAMENT, EQUAL TEMPERAMENT 2 or USER SCALE are used, this parameter lets you select the key of the principle chords in the selected scale (i.e., the tonic of the scale).

< Switching between the Main scale and the Sub scale >

You can switch scales by using a separately sold foot switch or by MIDI controller messages.

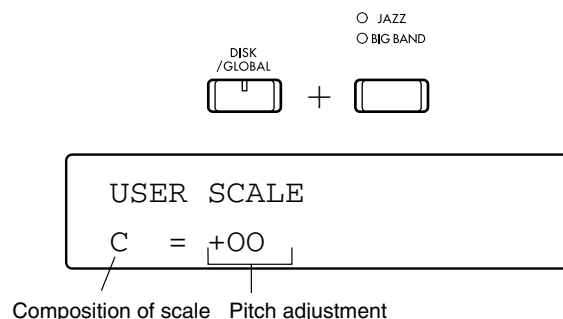
When using a foot switch, set the Assignable Pedal parameter to SCALE CHANGE (refer to p.64 of this manual). If you are using an EC5 external controller, select this setting for the desired EC5 SWITCH parameter (refer to p.64 of this manual).

To switch scales via MIDI, use MIDI control change 4. Values of 0–63 will select the main scale, and values of 64–127 will select the sub scale.

Page 12 User Scale

To select this page, use the PAGE+ or PAGE– keys, or the DISK/GLOBAL key and JAZZ/BIG BAND key.

The parameters in this page allow you to create your own user scale. The settings here will have no effect unless you select USER SCALE as a scale in Page 10 or Page 11.

**Note****[C...B]**

Select the note of the scale whose pitch you wish to adjust.

Tuning**[–50...+50]**

Adjust the tuning of the selected note of the scale. You can raise or lower the pitch over a range of 50 cents (i.e., 1/2 a semitone) above or below the standard pitch of the equal-tempered scale. This setting affects the pitch of the selected note for all octaves of the keyboard.

MIDI Data Dump

The functions are used to transmit data from the internal memory of the *C-900* to another MIDI device. This data dump function allows two or more *C-900* units to share data, or data to be stored on a personal computer able to receive system exclusive data or in a MIDI data filer.

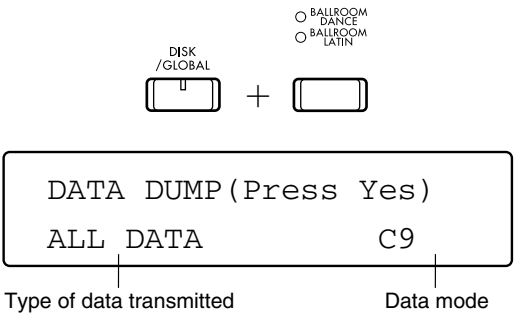
When this page is displayed, the *C-900* will be able to transmit and receive MIDI data dumps regardless of the Exclusive Filter setting on Page 6 of Disk/Global mode. To avoid problems later, we suggest that you make a note of the Global/Kbd channel setting of Page 4. Data dumps can be received only if this channel matches the channel setting that was in effect at the time that the data dump was originally transmitted.

Even when this page is not displayed, the *C-900* can receive data dumps at any time as long as the above-mentioned Exclusive Filter setting is set to 'o'.

For details on the format of exclusive message data, refer to the MIDI Implementation (distributed separately).

Page 13 Data Dump

To select this page, use the PAGE+ or PAGE- keys, or the DISK/GLOBAL key and BALLROOM DANCE/BALLROOM LATIN key.



Dump Type [ALL DATA, GLOBAL, ARRANGEMENT, BACKING SEQUENCE, PROGRAM]

- ALL DATA**
All data types listed below will be transmitted. To execute the data dump, press the RESET/YES key.
- GLOBAL**
All Global parameters other than Local Control and Clock Source will be transmitted. To execute the data dump, press the RESET/YES key.
- ARRANGEMENT**
Data for 64 arrangements will be transmitted. To execute the data dump, press the RESET/YES key.
- BACKING SEQUENCE**
Data for 10 backing sequences will be transmitted. To execute the data dump, press the RESET/YES key.

PROGRAM
Data for 64 user programs and 2 drum programs and user drum kit data will be transmitted.

Dump Type	Size (bytes)	Approximate Transmission time (sec.)
All Data	30K-280K	9-90
Program	13K	4
Global	32	Less than 0.5
Arrangement	13K-85K	4-30
Backing Sequence	3K-185K	1-60

Data Mode [C9, CMP]

- C9** The data saved to disk or dumped can be received only by an *C-900*.
- CMP** The data saved to disk or dumped can be used by a Korg i-series instrument.

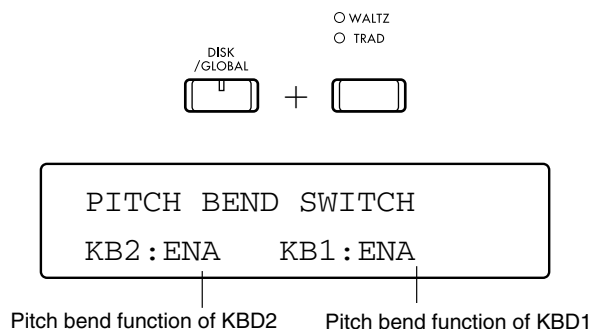
Since the data in the *C-900* uses arrangements, styles, and programs which are not contained in other i-series instruments, data may not be usable in other i-series instruments even if it was dumped or saved in CMP mode.

When such data is used by another i-series instrument, incorrect operation may result. Please use caution when using data dumped in CMP mode on another i-series instrument.

Page 14 Pitch Bend Switch

To select this page, use the PAGE+ or PAGE– keys, or the DISK/GLOBAL key and WALTZ/TRAD key.

These settings let you specify whether or not the pitch bend wheel of a MIDI keyboard etc. connected to the C-900 will affect the pitch of the two keyboard timbres KB1 and KB2.



KB2 (KB2 pitch bend switch) [ENA, DIS]

With a setting of ENA, pitch bend data will raise or lower the pitch of KB2. With a setting of DIS, pitch bend data will have no effect.

KB1 (KB1 pitch bend switch) [ENA, DIS]

With a setting of ENA, pitch bend data will raise or lower the pitch of KB1. With a setting of DIS, pitch bend data will have no effect.

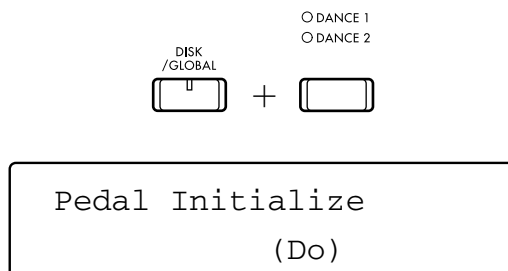
 Even with a setting of ENA, there are some sound programs for which pitch bend does not function.

Page 15 Pedal Initialize

To select this page, use the PAGE+ or PAGE– keys, or the DISK/GLOBAL key and DANCE 1/DANCE 2 key.

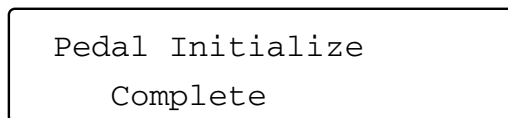
This function resets the pedal position (depth) at which the damper or soft pedals will take effect.

If your foot is resting on the damper pedal or the soft pedal when the power of the C-900 is turned on, the functioning of these pedals may become incorrect. If this occurs, perform this operation to initialize the pedals.



When this display appears, press the RESET/YES key and the depth of pedal operation will automatically be initialized.

At this time, be careful not to touch the pedals.



When the above display appears, initialization is complete.


Appendix A Error Messages

Various types of displays appear on the *C-900* LCD, which include settings and the status of certain modes. Pop-up displays also show for several seconds when changing a program, volume or transposition setting.



Prompt messages also appear. These include warning of an operation, confirmation and messages indicating that a selection is being processed.

If a warning message appears, you should immediately correct the condition or confirm the procedure before executing the function. Continuing operations when a warning message appears may result in loss of data.

Backing Sequence Mode Troubleshooting...

Empty measure.	There is no data in this measure. Therefore, the operation is invalid. Check to see that you have selected the correct measure.
Empty track.	There is no data in this track. Therefore, the operation is invalid. Check to see that you have selected the correct track.
Source is empty.	<p>If this message appears during COPY MEASURE... Make sure you are not trying to copy an empty measure to another measure. Select the proper measure and track.</p> <p>If this message appears during BOUNCE TRACK... Make sure you are not trying to bounce an empty track to another track. Select the proper track.</p>
Empty B. Sequence.	There is no data in this track. Therefore, the operation is invalid.
Not enough memory.	There is not enough memory in the <i>C-900</i> to execute the command. Therefore, this operation is not valid.
Measure won't fit.	<p>If the measure is copied or inserted as specified, there will be more than 999 measures in this track.</p> <p>The <i>C-900</i> cannot contain more than 999 measures on one track. Please check the length of the measure that you want to copy or insert, the number of times you want to copy the measure and the length of the destination track.</p>
Measure overlaps.	<p>The measures you are trying to copy overlap with the destination measures. Confirm the length and number of times the measures will be copied, as well as the destination measures.  p.30 "Copy Measure"</p>

INTERACTIVE COMPOSITION

Replay (Yes/No)?	<p>This message will appear immediately after recording or when you press the START/STOP key. It is asking whether you want to change the chord on the chord track using the interactive composition function. If you select YES, the chord will be replaced and playing will continue.</p> <p>If NO is selected, the system will stop.</p>
Erase Other (Yes/No)?	<p>There is not enough memory available to change the chord on the chord track using the interactive composition function.</p> <p>Erase backing sequence data on the <i>C-900</i> to free memory space.</p>
	<p> If there is data on the <i>C-900</i> that you do not want to lose, it is advised that you save that data on a disk using the Save All B. Sequence function in the sub page of the Disk/Global mode's disk page.</p> <p> p.57 "Saving Backing Sequence Data"</p>
Not enough memory.	<p>Even after the backing sequence data was saved or erased, there is still not enough memory for the <i>C-900</i> to operate properly.</p> <p>Therefore, the chord change was not executed.</p>
Keyboard Track Empty.	There is no data in the keyboard track. Therefore, the specified operation is not possible. Either record or load data into the track.

Song Play Mode Troubleshooting...

More memory needed. Okay to erase B. Seq?

There is not enough memory for the **C-900** to perform the data in SMF format 1. Erase backing sequence data on the **C-900** to free necessary memory?



If there is data on the **C-900** that you do not want to lose, it is advised that you save that data on a disk using the Save All B. Sequence function in the sub page of the Disk/Global mode disk page.

ⓘ p.57 "Saving Backing Sequence Data"

Can't play all track. Continue?

There is not enough memory for the **C-900** to play all the tracks in the performance data specified. If you continue the command, you will not hear all the tracks.

Measure does not exist. Continue?

Have you specified the correct measure? The measure number specified does not exist.

Please wait a moment.

Song data is being accessed from the floppy disk.

Not SMF.

The designated file is a Standard MIDI File. Therefore, this data cannot be played on the **C-900**. Check to see that you have selected the correct file.

SMF Format 2

The designated file is not a format 2 Standard MIDI File. Therefore, this data cannot be played on the **C-900**. Check to see that you have selected the correct file.

Corrupt SMF

The data in the Standard MIDI File that was selected is damaged. Therefore, this data cannot be played on the **C-900**.

Others

Battery Low

The memory backup battery level within the **C-900** is low. Please have it replaced with a new battery as soon as possible. Otherwise, when you turn ON the **C-900**, the arrangement, program, user styles and other data in the user bank may be lost. Contact your local Korg dealer or an authorized Korg service center. Never attempt to replace the battery yourself.

Disk Troubleshooting Messages

Completed.	The command has been completed. Now, you can start the next operation.
No disk in drive.	There is no floppy disk in the floppy disk drive. Insert a disk into the drive and continue.
Can't read disk.	The inserted floppy disk is not an C-900 disk format. You cannot continue the current operation. Check to see that the correct disk is inserted. This message may appear due to unstable current or voltage conditions.
Can't find file.	Have you changed disks after selecting a file during the load, delete or rename operations? The necessary file does not exist on the floppy disk currently in the disk drive. Therefore, you cannot continue the function. Check to see that the correct disk is inserted. p.54 "Data saved on disk"
Directory full.	The directory is full and will not allow you to create another directory on that floppy disk. The command cannot be executed. Either erase unnecessary files from the disk, or replace the disk with another disk that has more memory available.
Disk full.	Since the currently inserted floppy disk has no more free space to accommodate data, the operation you are attempting cannot be performed. Either delete unneeded data from disk or insert a different disk which has free space, and try the operation once again.
Empty file.	There is no data available on the chosen file. The command cannot be executed. Erroneous disk operations will result in creating an empty file on a disk. If you find such a file on a disk, erase the file using the delete file (DEL) function in the utilities of the sub page in the Disk/Global mode's disk page. p.58 "DEL (Delete File)"
Corrupt file.	The data on the chosen file is destroyed. The command cannot be executed. Check to see that the proper disk is inserted. If you have a backup of the file, load the copy.
Disk protected.	The write protect tab of the disk is open. The command cannot be executed. First, check to see if the proper disk is inserted. If you confirm that the disk can be overwritten, close the tab and resume the function.
File protected.	The selected file is a read only file. The command cannot be executed. First, check to see that the proper disk is inserted. The file's protect status can be changed using a computer. However, it cannot be changed on the C-900 . Confirm that the file can be overwritten and insert the disk in the disk drive of a computer to change the file's protect status. Insert the disk back into the C-900 and continue the procedure. Refer to the owner's manuals for the computer and operating system (basic software) of the computer to change the file category.
Can't replace dir.	The file name specified is already used as a directory on the disk. The command cannot be executed. Specify another file name and try the operation again.
Can't replace system.	The file name specified is already used as a system file on the disk. The command cannot be executed. Specify another file name and try the operation again.
Not c9 file format.	The file specified is not an C-900 file. The command cannot be executed. Specify the proper file name and try the operation again.
Not enough memory.	There is not enough memory available for the C-900 to execute the operation. You must erase backing sequence data to attain more memory.



If there is data on the **C-900** that you do not want to lose, it is advised that you save that data on a disk using the Save All B. Sequence function in the sub page of the Disk/Global mode's disk page.

☞ p.57 "Saving Backing Sequence Data"

Erase the backing sequence data using the Erase B. Sequence page of the Backing Seq mode to attain enough memory. Then, try the operation again.

????????????? exists.

The file name ???????????? that you specified as the new file name already exists for another file on the disk. Do you want to replace the file on the disk with the contents of the new file?

When the replace function is executed, all details of the old file will be lost from the disk.

Empty B. Sequence

There is no data in the backing sequence specified. The current command cannot be executed.

Missing Arrangement.

There is no arrangement file on the inserted disk.

Missing B. Sequence.

There is no Backing Sequence file on the inserted disk.

Missing some files.

There are several files missing on the inserted disk.

Wait a moment... /Now loading... /Now saving... /Now formatting...

These messages indicate that the disk drive is currently engaged. Please wait a moment until the command is completed.

Already formatted. Continue?

The disk specified to be formatted is already formatted and the prompt is requesting whether you want to format the disk. Executing the formatting command will erase all files on the disk. Check to see that the proper disk is inserted.

Disk has ??? file(s) Continue?

The message is asking for confirmation whether to continue formatting the disk since it already contains ??? files. If you proceed with the format disk operation, you will lose all the data in these files. Check to see that the proper disk is inserted before executing the command.

Appendix B Troubleshooting

General problems

Problem	Action
The power cannot be turned on.	Check that the power cable is connected to a suitable AC socket.
	Is the C-900 power switch ON?
	Contact your local Korg dealer if the above remedies will not correct the problem.
The C-900 does not produce any sound.	If you are using a sound system, check to see that the amp and mixers are connected properly.
	If you are using a sound system, check to see if the amp and mixer are ON and properly connected.
	Are headphones plugged in?
	Is the MASTER VOLUME slider of the C-900 up?
	Is the local control OFF? If so, turn it ON.
The wrong sounds are produced when playing an arrangement, style, backing sequence or song.	Have you changed any user programs or Dr19, Dr20 drum programs? Load the appropriate data.
	Have you modified either of the two user drum kits? Load the appropriate data.
	Have you modified the arrangement? Load the appropriate data.
The arrangement or backing sequence is playing the wrong song.	Does the arrangement or backing sequence use one of the user styles? If so, have you loaded different styles from the disk? Load the appropriate data.
The sound cannot be stopped.	Has the pedal connector been disconnected?
The selected arrangement or backing sequence cannot be played.	Make sure that the MIDI Clock source is set to INT.
	If you are using an external clock source, make sure that the MIDI Clock Source parameter is set to EXT, and the external device is sending the MIDI Clock data correctly.
	Has the ACC volume been lowered?
Cannot record in the Backing Sequence mode.	Make sure that the MIDI Clock source is set to INT. If you are using an external clock source, make sure that the MIDI Clock Source parameter is set to EXT, and the external device is sending the MIDI Clock data correctly.
The C-900 does not respond to the incoming MIDI data.	Check to see that all MIDI cables are connected properly.
	Make sure that the C-900 is set to receive MIDI data on the channel that the sending device is using.
	Make sure that the C-900 is not set to filter out the incoming MIDI data.
Cannot write a program.	Write programs only to User Bank or programs Dr19, Dr20.
Some drum sounds do not play.	Check the panpot and effect send level.
Keys do not play the specified drum sounds.	Check to see that the transpose function is set to +00.
Sound is interrupted	The sounds of the C-900 are produced by samples (recordings) of original instrumental sounds. For some sounds, pressing a note will play one sample, and for other sounds, two samples. When these sounds which play two samples are selected, the maximum number of notes which can be played simultaneously will be 16, including notes held by the damper pedal. If you are using a Layer to play two sounds simultaneously, the maximum number of simultaneous notes will depend on whether the sounds use one or two samples.
The pitch or tone of a piano sound appears incorrect in a particular range.	The piano sounds on this instrument have been created with the intent of reproducing the actual sounds of a piano as faithfully as possible. This means that in some pitch ranges, it may sound as though overtones are emphasized differently, or that a certain pitch or range sounds incorrect, but this is not a malfunction.

Floppy disk related problems

Problem	Action
Cannot format the floppy disk.	Are you using a 3.5 inch 2DD or 2HD floppy disk? Use only these types of disks.
	Is the disk inserted correctly?
	Make sure that the disk is not write protected with the tab set to protect.
Cannot save data to a floppy disk.	Is the disk inserted correctly?
	Make sure that the disk is not write protected with the tab set to protect.
Cannot load data from a floppy disk.	Is the disk inserted correctly?
	Does the disk contain any data?
When playing at high volume, the instrument or the floppy disk drive rattles.	Lower the volume.
	Try inserting a floppy disk.

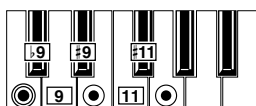
Appendix C

List of detected chords

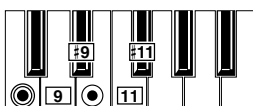
Each of the chords pictured below are shown in root position with a root note of C. In order for the *C-900* to correctly recognize major 6th and minor 6th chords, they must be played in root position as pictured. This is because these chords consist of the same notes as the minor 7th and minor 7th flatted 5th of the relative minor key. (For example, the notes C, E, G, and A could be either C6 or Am7.)

Major "C"

3-note



2-note



2-note

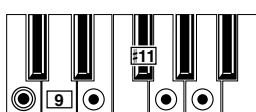


1-note

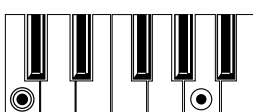


Major 6th "C6"

4-note

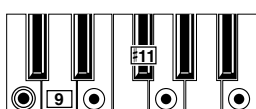


2-note

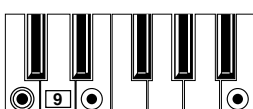


Major 7th "CM7"

4-note



3-note

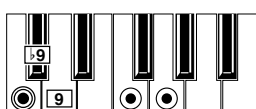


2-note

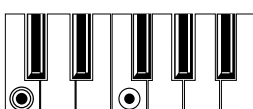


Sus 4 "Csus4"

3-note

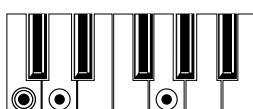


2-note



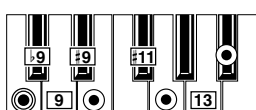
Sus 2 "Csus2"

3-note

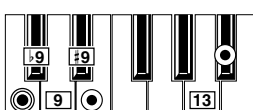


Dominant 7th "C7"

4-note



3-note



2-note



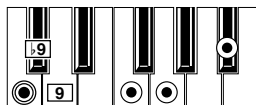
: Root

: Constituent notes of the chord

: Notes which can be used as tension

Dominant 7th Sus 4

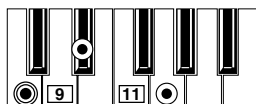
4-note

**"C7sus4"**

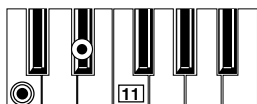
3-note

**Minor "Cm"**

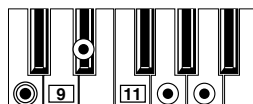
3-note



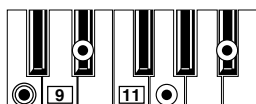
2-note

**Minor 6th "Cm6"**

4-note

**Minor 7th "Cm7"**

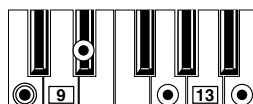
4-note



3-note

**Minor-Major 7th "CmM7"**

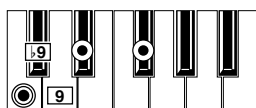
4-note



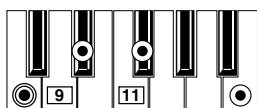
3-note

**Diminished "Cdim"**

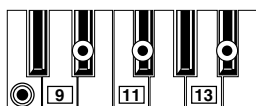
3-note

**Diminished Major 7th "CdimM7"**

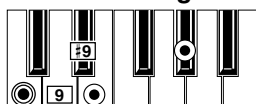
4-note

**Minor 7th $\flat 5$ "Cm7 $\flat 5$ "**

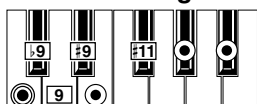
4-note

**Augmented**

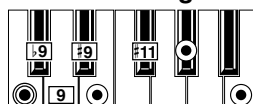
3-note

**Augmented 7th**

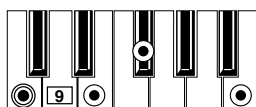
4-note

**Augmented Major 7th**

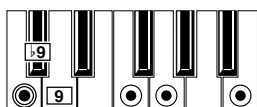
4-note

**Major 7th $\flat 5$ "CM7 $\flat 5$ "**

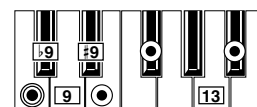
4-note

**Major 7th Sus 4**

4-note

**Dominant 7th $\flat 5$ "C7 $\flat 5$ "**

4-note



● : Root

● : Constituent notes of the chord

□ : Notes which can be used as tension

Drum Map Tables

These tables show how the specified drum sounds are changed when you select the drum maps. Drum sounds unaffected by the drum maps do not appear here. For this reason, drum map 5 is not listed, as all of the drum sounds remain unaffected when using this map.

Drum Map 1 (percussion)

Original note data	Re-mapped to:
Kick 1 (C2)	Clave
Kick 2 (B1)	Low Woodblock
Kick 3 (G1)	Hi Agogo
Kick 4 (E1)	Hi Bongo
Snare 1 (D2)	Cowbell
Snare 2 (E2)	Castanets
Snare 3 (A1)	Low Agogo
Snare 4 (F1)	Low Bongo

Original note data	Re-mapped to:
Sidestick (C#2)	Hi Woodblock
Snare Roll/Reversed Snare (A#1)	Bongo Slap
Closed Hi-hat (F#2)	Shaker
Accent Hi-hat (F#1)	Tambourine
Open Hi-hat (A#2)	Cabasa
Pedal Hi-hat (G#2)	Maracas
Ride 1 (D#3)	Muted Triangle
Ride 2 (B3)	Maracas
Ride Bell (F3)	Open Triangle

Original note data	Re-mapped to:
Crash 1 (C#3)	Vibraslap
Crash 2 (A3)	Bell Tree
China Crash (E3)	Bell Tree
Splash (G3)	Jingle
Hi Tom 1 (D3)	Hi Bongo
Hi Tom 2 (C3)	Lo Bongo
Mid Tom 1 (B2)	Mute Conga
Mid Tom 2 (A2)	Hi Conga
Low Tom 1 (G2)	Low Conga
Low Tom 2 (F2)	Low Timbale

Drum Map 2 (no snare)

Original note data	Re-mapped to:
Snare 1, 2, 3, 4 (D2, E2, A1, F1)	Pedal Hi-hat
Sidestick (C#2)	Closed Hi-hat
Snare Roll/Reversed Snare (A#1)	Closed Hi-hat

Drum Map 3 (sidestick and hi-hat)

Original note data	Re-mapped to:
Snare 1, 2, 3, 4 (D2, E2, A1, F1)	Sidestick
Sidestick (C#2)	*Snare 1, 2, 3, or 4
Snare Roll/Reversed Snare (A#1)	Sidestick

* The snare sound you hear will be determined by the current arrangement.

Drum Map 4 (sidestick and ride)

Original note data	Re-mapped to:
Snare 1, 2, 3, 4 (D2, E2, A1, F1)	Sidestick
Sidestick (C#2)	*Snare 1, 2, 3, or 4
Snare Roll/Reversed Snare (A#1)	Sidestick
Closed Hi-hat (F#2)	Ride 1
Accent Hi-hat (F#1)	Ride 2
Open Hi-hat (A#2)	Ride Bell

Original note data	Re-mapped to:
Ride 1 (D#3)	Closed Hi-hat
Ride 2 (B3)	Accent Hi-hat
Ride Bell (F3)	Open Hi-hat

* The snare sound you hear will be determined by the current arrangement.

Drum Map 6 (snare and ride)

Original note data	Re-mapped to:
Closed Hi-hat (F#2)	Ride 1
Accent Hi-hat (F#1)	Ride 2
Open Hi-hat (A#2)	Ride Bell

Original note data	Re-mapped to:
Ride 1 (D#3)	Closed Hi-hat
Ride 2 (B3)	Accent Hi-hat
Ride Bell (F3)	Open Hi-hat

Drum Map 7 (open hi-hat)

Original note data	Re-mapped to:
Closed Hi-hat (F#2)	Open Hi-hat
Accent Hi-hat (F#1)	Open Hi-hat

Original note data	Re-mapped to:
Ride 1 (D#3)	Open Hi-hat
Ride 2 (B3)	Open Hi-hat
Ride Bell (F3)	Open Hi-hat

Drum Map 8 (crash)

Original note data	Re-mapped to:
Accent Hi-hat (F#1)	Crash 2
Open Hi-hat (A#2)	Crash 1

MIDI Implementation Chart

Function		Transmitted	Recognized	Remarks	
Basic Channel	Default	1 – 16	1 – 16	Memorized	
	Changed	1 – 16	1 – 16		
Mode	Default		3	Memorized	
	Messages	X	X		
	Altered	*****			
Note Number:	True Voice	10 – 119 *****	0 – 127 0 – 108	0–127: transmitted with octave UP/DOWN in Song Play mode and received for some programs	
Velocity	Note On	O 9n, V=1 – 127	O 9n, V=1 – 127	When sequencer data is sent: 2 – 126	
	Note Off	X	X		
Aftertouch	Polyphonic (Key)	O	O	*A	
	Monophonic (Channel)	O	O	Only sequencer data is transmitted *A	
Pitch Bend		O	O	Only sequencer data is transmitted *C	
Control Change	0, 32	O	O	Bank Select (MSB, LSB)	*P
	1, 2	X	O	Modulation (pitch, cutoff)	*C
	4	O	O	Pedal (scale)	*C
	64, 66, 67	O	O	Pedal (damper, sostenuto, soft))	*C
	6, 38	O	O	Data Entry (MSB, LSB)	*C
	7, 11	O	O	Volume, Expression	*C
	10, 91, 93	O	O	A:B panpot, send C, D	*C
	12, 13	O	O	Effect controller 1, 2	*C
	72, 73, 74	O	O	EG time (Release, Attack), Brightness	*C
	92, 94	O	O	Effects 1, 2 on/off	*C
	96, 97	O	O	Data Inc, Dec	*E
	100, 101	X	O	RPN (LSB, MSB)	*2
	120, 121	X	O	All sound off, Reset all Cntrls	*C
	0 – 101	O	O	(Sequencer data)	
Program Change	Variable Range	O 0 – 127 *****	O 0 – 127 0 – 127	*P	
System Exclusive		O	O	*3 *E	
System Common	Song Position	O	O	*1	
	Song Select	O 0 – 9	O 0 – 9	*1	
	Tune	X	X		
System Real Time	Clock	O	O	*1	
	Command	O	O	*1	
Aux Messages	Local On/Off	X	O		
	All Notes Off	X	O (123 – 127)		
	Active Sense	O	O		
	Reset	X	X		
<div>*C, *P, *A, *E: Sent and received when MIDI Filter (Controller, Program Change, Aftertouch, System Exclusive) is set to ENA in Global mode.</div> <div>*1: When Clock is internal, only transmitted; when external, only received.</div> <div>*2: LSB, MSB = 00,00: pitch bend range, =01,00: fine tune, =02,00: course tune</div> <div>*3: Includes Inquiry, GM Mode On, Master Balance, and Master Volume messages.</div>					

Mode 1:OMNI ON, POLY
Mode 3:OMNI OFF, POLY

Mode 2:OMNI ON, MONO
Mode 4:OMNI OFF, MONO

O: Yes
X: No

Consult your local Korg distributor for more information on MIDI IMPLEMENTATION.

Appendix D

Arrangement List

S: Split mode
L: Layer mode
Unless otherwise stated: Single mode

POP 1

Arrangement	Program	Effect Placement
0 8 Beat 1 S	Pf05 BigBandPno Vo09 AirVoxDbl	Parallel 1
1 8 Beat 2 L	Sy00 SquareWave Wi13 Clarinet	Parallel 1
2 8 Beat 3 S	EP09 MIDI Piano St00 i3 Strings	Parallel 1
3 8 Beat 4 S	Gt04 12 Strings St14 Octave Str	Parallel 1
4 8 Beat 5 S	EP01 New Tine2 St00 i3 Strings	Parallel 1
5 LightRock1 S	EP10 MIDI Pno2 St00 i3 Strings	Parallel 1
6 LightRock2 L	Or04 Gospel Org Or00 Full Organ	Parallel 1
7 Pop 1 S	Sy08 Fresh Air Pa00 Analog Pad	Parallel 1

POP 2

Arrangement	Program	Effect Placement
0 Pop 2 S	Br02 Bright Trp Pa17 GP Pad	Parallel 1
1 Motown S	Be22 Bell Synth Pa02 AnalogPad2	Parallel 1
2 Mid Shffle L	Gt10 E. Guitars Gt27 DirtyMutes	Parallel 1
3 SlowShffle S	EP09 MIDI Piano Pa02 AnalogPad2	Parallel 1
4 Country 1 S	PI03 New Banjo Gt31 HawaiiGtr2	Parallel 1
5 Country 2 L	Gt29 PedalSteel Gt29 PedalSteel	Parallel 1
6 Country 3 S	Re09 Toots Fan EP04 Whirly	Parallel 1
7 Country 4 S	Gt31 HawaiiGtr2 Gt03 L&R A.Gtrs	Parallel 1

SLOW POP

Arrangement	Program	Effect Placement
0 16 Beat 1 S	EP06 DigiPiano2 Vo09 AirVoxDbl	Parallel 1
1 16 Beat 2 S	EP10 MIDI Pno2 Pf03 Piano 8'	Parallel 1
2 16 Beat 3 S	Wi04 SopranoSx2 Pa17 GP Pad	Parallel 1
3 16 Beat 4 S	EP04 Whirly Pa14 PnoPad/Vox	Parallel 1
4 Ballad S	EP10 MIDI Pno2 Pa01 Analog2Pad	Parallel 1
5 PopBallad1 S	EP07 FM E.Piano Vo09 AirVoxDbl	Parallel 1
6 PopBallad2 S	Wi05 Alto Sax2 St00 i3 Strings	Parallel 1
7 RockBallad S	EP07 FM E.Piano Pa01 Analog2Pad	Parallel 1

LATIN POP

Arrangement	Program	Effect Placement
0 Latin S	Br02 Bright Trp Pa01 Analog2Pad	Parallel 1
1 Pop Samba L	Or11 Tone Wheel Or11 Tone Wheel	Parallel 1
2 LiteBossa1 S	Wi05 Alto Sax2 Vo09 AirVoxDbl	Parallel 1
3 LiteBossa2 S	Re09 Toots Fan St04 SlowString	Parallel 1
4 Meneaito 1 S	Wi06 Tenor Sax2 Pa01 Analog2Pad	Parallel 1
5 Meneaito 2 S	Br15 Big Brass Re00 Akordeon 1	Parallel 1
6 Gipsy 1 S	Re06 Tango Acc Pa01 Analog2Pad	Parallel 1
7 Gipsy 2 S	Wi22 Pan Flute2 Vo09 AirVoxDbl	Parallel 3

LATIN 1

Arrangement	Program	Effect Placement
0 Mambo 1 L	Gt01 Nylon Gtr Gt03 L&R A.Gtrs	Parallel 1
1 Mambo 2	Br01 Trumpets!!	Parallel 1
2 Merengue 1 S	Wi06 Tenor Sax2 Pa01 Analog2Pad	Parallel 1
3 Merengue 2	Be10 SteelDrums	Parallel 1
4 Salsa 1 S	Wi11 Silver Flt Be04 Vibes	Parallel 1
5 Salsa 2 S	Pf10 SalsaPiano Pf02 Piano	Parallel 1
6 Cumbia 1 S	Wi14 SoloClari. Pa01 Analog2Pad	Parallel 1
7 Cumbia 2	Wi11 Silver Flt	Parallel 1

LATIN 2

Arrangement	Program	Effect Placement
0 BossaNova1 L	Pf02 Piano Be04 Vibes	Parallel 1
1 BossaNova2 S	Wi22 Pan Flute2 Pa17 GP Pad	Parallel 1
2 BossaNova3 S	Re03 Musette 2 St04 SlowString	Parallel 1
3 Samba 1 S	Or07 JazzOrgan1 Pa01 Analog2Pad	Parallel 1
4 Samba 2 L	Gt00 ClassicGtr Gt03 L&R A.Gtrs	Parallel 1
5 Calypso 1 S	Br06 BrightTrmb St00 i3 Strings	Parallel 1
6 Calypso 2 S	Gt30 HawaiiGtr1 St00 i3 Strings	Parallel 1
7 Reggae S	Or11 Tone Wheel St00 i3 Strings	Parallel 1

JAZZ

	Arrangement		Program	Effect Placement
0	Fast Swing	S	Gt07 HollowBody Pf03 Piano 8'	Parallel 1
1	Mid Swing	S	Wi05 Alto Sax2 St00 i3 Strings	Parallel 1
2	Slow Swing	L	Gt07 HollowBody Be04 Vibes	Parallel 1
3	SwingShfl1	L	Or05 HamNCheese Gt33 RockMonics	Parallel 1
4	SwingShfl2		Br12 FlugelHorn	Parallel 1
5	6/8 Swing	S	Wi11 Silver Flt St10 Ana Str 2	Parallel 1
6	6/8 Ballad	S	Be05 Vibes 2 St04 SlowString	Parallel 1
7	Latin Jazz	L	EP11 MIDI Pno3 Pa15 Poppin'Pad	Parallel 1

BIG BAND

	Arrangement		Program	Effect Placement
0	BigBand 1	L	Br16 Brass Band Br01 Trumpets!!	Parallel 1
1	BigBand 2	L	Wi12 FluteClar Br18 Mute Ens.	Parallel 1
2	BigBand 3	L	Wi13 Clarinet Br03 Muted Trpt	Parallel 1
3	BigBand 4	S	Pf03 Piano 8' St00 i3 Strings	Parallel 1
4	Charleston	S	Wi13 Clarinet St00 i3 Strings	Parallel 1
5	6/8BigBand	S	Pf05 BigBandPno St00 i3 Strings	Parallel 1
6	LatnBBand1		Wi11 Silver Flt	Parallel 1
7	LatnBBand2		Wi05 Alto sax2	Parallel 1

BALLROOM DANCE

	Arrangement		Program	Effect Placement
0	Foxtrot 1	S	Or08 JazzOrgan2 Pa01 Analog2Pad	Parallel 1
1	Foxtrot 2	S	Wi05 Alto Sax2 St00 i3 Strings	Parallel 1
2	QuickStep1	S	Wi06 Tenor Sax2 St00 i3 Strings	Parallel 1
3	QuickStep2	S	Or11 Tone Wheel St00 i3 Strings	Parallel 1
4	PasoDoble1	S	Br01 Trumpets!! Vo00 Choir	Parallel 1
5	PasoDoble2	L	Re06 Tango Acc Re03 Musette 2	Parallel 1
6	Tango 1	S	Re06 Tango Acc Pa01 Analog2Pad	Parallel 1
7	Tango 2	S	Re04 Musette 3 St00 i3 Strings	Parallel 1

BALLROOM LATIN

	Arrangement		Program	Effect Placement
0	ChaCha	S	Br16 Brass Band Pa01 Analog2Pad	Parallel 1
1	SlowChaCha	S	Br06 BrightTrmb St00 i3 Strings	Parallel 1
2	Lambada	S	Re06 Tango Acc St09 Ana Str 1	Parallel 1
3	Beguine	S	Gt01 Nylon Gtr Pa01 Analog2Pad	Parallel 1
4	RhumbaBeg	S	PI08 Mando Trem Vo00 Choir	Parallel 1
5	Rhumba	S	St11 BigStrings Gt03 L&R A.Gtrs	Parallel 1
6	Bolero	S	Wi11 Silver Flt Pa17 GP Pad	Parallel 1
7	Hawaiian	S	Gt30 HawaiiGtr1 Pa01 Analog2Pad	Parallel 1

WALTZ

	Arrangement		Program	Effect Placement
0	Waltz 1	S	Re03 Musette 2 Sy08 Fresh Air	Parallel 1
1	Waltz 2	S	Wi14 SoloClari. Sy08 Fresh Air	Parallel 1
2	Waltz 3	S	Re03 Musette 2 Pa01 Analog2Pad	Parallel 1
3	Waltz 4	S	PI07 Zither Re00 Akordeon 1	Parallel 1
4	SlowWaltz1	S	Wi14 SoloClari. St00 i3 Strings	Parallel 1
5	SlowWaltz2	S	Pf05 BigBandPno St04 SlowString	Parallel 1
6	JazzWaltz1		Br12 FlugelHorn	Parallel 1
7	JazzWaltz2	S	Wi05 Alto Sax2 St00 i3 Strings	Parallel 1

TRAD

	Arrangement		Program	Effect Placement
0	Dixieland	S	Br06 BrightTrmb Pf02 Piano	Parallel 1
1	-Mar-01	L	Wi28 Whistle2 Wi28 Whistle2	Parallel 1
2	-Mar-02	S	Br15 Big Brass Pa01 Analog2Pad	Parallel 1
3	-Mar-03	S	Re12 Horn & Acc Wi15 Clarn Ens	Parallel 1
4	Polka 1	S	Re03 Musette 2 Re00 Akordeon 1	Parallel 1
5	Polka 2	S	PI06 Hackbrett2 Gt00 ClassicGtr	Parallel 1
6	PartyPolk1	S	Br01 Trumpets!! Pa01 Analog2Pad	Parallel 1
7	PartyPolk2	S	Re11 Trmpt&Acc Pa01 Analog2Pad	Parallel 1

DANCE 1

	Arrangement		Program	Effect Placement
0	Disco 1	L	St00 i3 Strings Br21 SynBrass 3	Parallel 1
1	Disco 2	S	Be22 Bell Synth Vo09 AirVoxDbl	Parallel 1
2	PopClasic1	L	St01 BigStrings St02 Arco Str.	Parallel 1
3	PopClasic2	S	Wi11 Silver Flt Vo00 Choir	Parallel 1
4	Dance Pop		EP15 RussePiano	Parallel 1
5	Hully 1	S	Pf05 BigBandPno St00 i3 Strings	Parallel 1
6	Hully 2	S	Or11 Tone Wheel Or04 Gospel Org	Parallel 1
7	Twist	S	Wi06 Tenor Sax2 Or03 60's Organ	Parallel 1

DANCE 2

	Arrangement		Program	Effect Placement
0	R&BShuffle1	L	EP13 LylerPiano Vo14 Doolally	Parallel 1
1	R&BShuffle2	S	Wi24 Shakuhachi Vo09 AirVoxDbl	Parallel 3
2	Funk 1	S	EP07 FM E.Piano Or06 Perc&Rotor	Parallel 1
3	Funk 2	L	EP07 FM E.Piano EP04 Whirly	Parallel 1
4	House	S	Ba14 JungleBass Pa20 Lylesircs	Parallel 1
5	Rap	L	Sy15 Mono Lead Sy12 Stab Pad	Parallel 1
6	Techno 1	L	Pa17 SquareBs X Sy10 PropheZia	Parallel 1
7	Techno 2	L	St03 Marcato Vo01 Choir L+R	Parallel 1

U.S. POP

	Arrangement		Program	Effect Placement
0	PopShuffle	L	St18 Solo Str. Pa12 SynPad	Parallel 1
1	Rock&Roll	S	Pf08 Rock Piano Or02 BX-3 Organ	Parallel 1
2	Slow Rock	S	Gt35 E.Gtr&Str Pa01 Analog2Pad	Parallel 1
3	R&B	L	Or14 Hot Keys Or11 Tone Wheel	Parallel 1
4	Blues 1	L	Or11 Tone Wheel Gt33 RockMonics	Serial
5	Blues 2	L	Pf05 BigBandPno Pf08 Rock Piano	Parallel 1
6	Oldies 1	S	Or09 JazzPerc. Vo14 Doolally	Parallel 1
7	Oldies 2	L	Wi22 Pan Flute2 Wi18 BasoonOboe	Parallel 1

ROCK

	Arrangement		Program	Effect Placement
0	PopRock 1	L	Sy11 PowerSynth Sy10 PropheZia	Parallel 1
1	PopRock 2	S	Gt22 StereoDist Sy08 Fresh Air	Parallel 1
2	RockShuffl	S	Or14 Hot Keys Pa07 Sweep	Parallel 1
3	HardRock 1	L	Sy09 Lead Stab Sy11 PowerSynth	Parallel 1
4	HardRock 2	L	Pi07 Big Pipe2 St00 i3 Strings	Parallel 1
5	SimpleRock	S	Gt13 Shadows Pa01 Analog2Pad	Parallel 1
6	Rock 1	S	Pf05 BigBandPno St00 i3 Strings	Parallel 1
7	Rock 2	L	Or14 Hot Keys Or10 NoisyOrgan	Parallel 1

Arrangement List (AMERICA)

Arrangement				Program		Effect	
Us00	Mick&Keith			Gt19	DistGuitar	Parallel1	
Us01	Prog. Rock	L	Sy09 Lead Stab Us39 PowerSynth		Parallel1		
Us02	Shufflin'			Or06	Perc&Rotor	Parallel1	
Us03	Top40 Rock			Us00	Piano 8'	Parallel1	
Us04	Riffin'			Or01	Perc Organ	Parallel1	
Us05	Rock On!			Gt19	Dist Guitar	Parallel1	
Us06	Don't Stop			EP09	MIDI Piano	Parallel1	
Us07	AOR Rock			Us00	Piano 8'	Parallel1	
Us08	SouthernRk	S	Or02 BX-3 Organ Or01 Perc Organ		Parallel1		
Us09	EasyRockin			Us00	Piano 8'	Parallel1	
Us10	Love Songs			EP09	MIDI Piano	Parallel1	
Us11	OldTimeR&R	S	Us00 Piano 8' Or02 BX-3 Organ		Parallel1		
Us12	HalfTime	S	Gt19 Dist Guitar Be16 BellPad		Parallel1		
Us13	Laid Back			Us00	Piano 8'	Parallel1	
Us14	Unplugged			Wi00	SopranoSax	Parallel1	
Us15	Beethoven	S	Us00 Piano 8' Or02 BX-3 Organ		Parallel1		
Us16	Doctor			Us00	Piano 8'	Parallel1	
Us17	The King	S	Wi02 Tenor Sax Or02 BX-3 Organ		Parallel1		
Us18	TheFabFour			Gt11	L&R E.Gtrs	Parallel1	
Us19	Surf City !			Or03	60's Organ	Parallel1	
Us20	The Twist	S	Wi02 Tenor Sax Gt10 E.Guitars		Parallel1		
Us21	Pickin'	S	Gt09 Strummers Gt29 PedalSteel		Parallel1		
Us22	Nashville!	S	Gt29 PedalSteel Us00 Piano 8'		Parallel1		
Us23	Long Train			EP09	MIDI Piano	Parallel1	
Us24	90's Funk	L	Us32 Poppin' Pad Br21 SynBrass 3		Parallel1		
Us25	SongWriter			Us00	Piano 8'	Parallel1	
Us26	Solid Gold	S	Br16 Brass Band Or02 BX-3 Organ		Parallel1		
Us27	Supremely			Us00	Piano 8'	Parallel1	
Us28	Motown 1968	L	Gt10 E.Guitars Gt09 Strummers		Parallel1		
Us29	Soul Bros.	S	Or04 Gospel Org EP04 Whirly		Parallel1		
Us30	Da Blues	S	Or02 BX-3 Organ Or01 Perc Organ		Parallel1		
Us31	RastaMan			Or04	Gospel Org	Parallel1	

Arrangement				Program		Effect	
Us32	Boston Boy			Us39	PowerSynth	Parallel1	
Us33	Night Jams	S	EP09 Midi Piano Ba21 Euro Bass		Parallel1		
Us34	DanceGirls	L	Us55 MonoLead Us53 Leeeed		Parallel1		
Us35	VogueHouse	L	Pa01 Analog2Pad Us16 Vibra Bell		Parallel1		
Us36	Yo!! Rap	L	Wi02 Tenor Sax SE00 Orch Hit		Parallel1		
Us37	Groovin'			EP09	MIDI Piano	Parallel1	
Us38	RaveltUp!	L	Sy04 Rezzo4ths Us54 Busy Boy		Parallel1		
Us39	MirrorBall	L	Br16 Brass Band St03 Marcato		Parallel1		
Us40	"1,000 Hits"			EP09	MIDI Piano	Parallel1	
Us41	"2,000 More"			EP03	Hard Tines	Parallel1	
Us42	Phil'sSongs			EP09	MIDI Piano	Parallel1	
Us43	The 1950's			Us00	Piano 8'	Parallel1	
Us44	Sad Songs			EP09	MIDI Piano	Parallel1	
Us45	Dinkerhump			EP09	MIDI Piano	Parallel1	
Us46	When A Man	S	Wi02 Tenor Sax Us00 Piano 8'		Parallel1		
Us47	"Baby, Baby"			Us33	TheStrings	Parallel1	
Us48	AfterHours	S	Us25 FlugelHorn St00 i3 Strings		Parallel1		
Us49	The Duke	L	Br16 Brass Band Br01 Trumpets!!		Parallel1		
Us50	The Avalon			Us00	Piano 8'	Parallel1	
Us51	Cookin'			Wi01	Alto Sax	Parallel1	
Us52	0lBlueEyes			Us00	Piano 8'	Parallel1	
Us53	Moon Music	S	Us27 Air Flute Us00 Piano 8'		Parallel1		
Us54	SoulfulSax	S	Wi01 Alto Sax EP06 DigiPiano2		Parallel1		
Us55	Jammin'Sax			Wi02	Tenor Sax	Parallel1	
Us56	Ipanema			Us27	Air Flute	Parallel1	
Us57	SambaDeSol	S	Be04 Vibes EP06 DigiPiano2		Parallel1		
Us58	Hot Salsa	S	Wi10 Flute Be04 Vibes		Parallel1		
Us59	Mambo Mama			Be10	PerkySaxes	Parallel1	
Us60	Latin Pop			Wi10	Flute	Parallel1	
Us61	Carnivale	S	EP09 MIDI Piano Or02 BX-3 Organ		Parallel1		
Us62	StretchOut	S	Gt22 StereoDist Or02 BX-3 Organ		Parallel1		
Us63	Bourbon St	S	Br05 Trombone Pf02 Piano		Parallel1		

Arrangement List (GERMANY)

Arrangement			Program			Effect		
Us00	Polka 1	S	Us55 Trp&Akkor	Re00 Akordeon 1		Parallel1		
Us01	Polka 2	S	Us48 MusetteAkk	Re00 Akordeon 1		Parallel1		
Us02	PartyPlka1	S	Us27 Trp.Ensbl	Pa01 Analog2Pad		Parallel1		
Us03	PartyPlka2	S	Us57 Clarinet	Pa01 Analog2Pad		Parallel1		
Us04	Stubenmus1	S	Us44 Zither	Gt00 ClassicGtr		Parallel1		
Us05	Stubenmus2	S	Us45 Hackbrett2	Gt02 A.Guitar		Parallel1		
Us06	MarschPlka	S	Us54 Horn&Akkor	Wi15 Clarn Ens		Parallel1		
Us07	2/4 Marsch	S	Us28 Flugelhrn	Pa01 Analog2Pad		Parallel1		
Us08	Walzer 1	S	Us48 MusetteAkk	Pa01 Analog2Pad		Parallel1		
Us09	Walzer 2	S	Us40 ConcertGtr	Pa01 Analog2Pad		Parallel1		
Us10	WienerWlz1	S	Us36 ViolinStrg	St00 i3 Strings		Parallel1		
Us11	WienerWlz2	S	Us14 Horn&Strng	St00 i3 Strings		Parallel1		
Us12	Stubenmus3	S	Us44 Zither	Re00 Akordeon 1		Parallel1		
Us13	Stubenmus4	S	Us48 MusetteAkk	Gt00 ClassicGtr		Parallel1		
Us14	Slow Walz	S	Us57 Clarinet	St00 i3 Strings		Parallel1		
Us15	MusetteWlz	S	Us48 Musette Akk	St00 i3 Strings		Parallel1		
Us16	Foxtrot	S	Us23 TheaterOrg	Pa01 Analog2Pad		Parallel1		
Us17	SlowFox	S	Us24 Alto Sax	Pa01 Analog2Pad		Parallel1		
Us18	BigBd.Swg1	S	Us29 Brass Band	Pf02 Piano		Parallel1		
Us19	BigBd.Swg2	S	Us26 Trumpet	Pa01 Analog2Pad		Parallel1		
Us20	SlowSwing1	S	Us28 Fluegelhrn	St00 i3 Strings		Parallel1		
Us21	SlowSwing2	S	Us21 JazzPerc.1	Pa01 Analog2Pad		Parallel1		
Us22	Charleston	S	Us18 Trem.Organ	Gt07 HollowBody		Parallel1		
Us23	BgBd.Jive	S	Us25 Tenor Sax	Or06 Perc&Rotor		Parallel1		
Us24	6/8 Oldies	S	Us22 JazzPerc.2	Pa01 Analog2Pad		Parallel1		
Us25	OldShuffle	S	Us03 MIDI Pno.1	Or02 BX-3 Organ		Parallel1		
Us26	Motown	S	Us59 Bell Synth	Pa01 Analog2Pad		Parallel1		
Us27	Twist	S	Us25 Tenor Sax	Or02 BX-3 Organ		Parallel1		
Us28	Rock&Roll	S	Us00 Piano 1	Or02 BX-3 Organ		Parallel1		
Us29	6/8Shuffle	S	Us24 Alto Sax	Pa01 Analog2Pad		Parallel1		
Us30	Rhy.&Blues	S	Us16 Rock Organ	EP04 Whirly		Parallel1		
Us31	Blues	S	Us58 Harmonica	Or01 Perc Organ		Parallel1		
Us32	Open Rock	S	Us16 Rock Organ	Or06 Perc&Rotor		Parallel1		
Us33	Top40 Rock	S	Us03 MIDI Pno.1	Or02 BX-3 Organ		Parallel1		
Us34	RockShuffl	S	Us20 Jazz Organ	Or06 Perc&Rotor		Parallel1		
Us35	HalfT.Rock	S	Us03 MIDI Pno.1	Or01 Perc Organ		Parallel1		
Us36	RockBalade	S	Us00 Piano 1	Pa01 Analog2Pad		Parallel1		
Us37	Pop Balade	S	Us60 FreshAir	Pa01 Analog2Pad		Parallel1		
Us38	PopShuffle	S	Us07 FM Piano 2	Vo09 AirVoxDbl		Parallel1		
Us39	6/8 Pop	S	Us60 FreshAir	Be13 Fantasia		Parallel1		
Us40	8 Beat 1	S	Us41 12 Strings	Pa01 Analog2Pad		Parallel1		
Us41	8 Beat 2	S	Us05 E-Piano	Pa01 Analog2Pad		Parallel1		
Us42	8 Beat 3	S	Us42 Shadows	Pa01 Analog2Pad		Parallel1		
Us43	4/4 Balade	S	Us56 Pan Flute	Pa01 Analog2Pad		Parallel1		
Us44	16 Beat 1	S	Us40 ConcertGtr	Pa01 Analog2Pad		Parallel1		
Us45	16 Beat 2	S	Us24 Alto Sax	Pa01 Analog2Pad		Parallel1		
Us46	6/8SlwRock	S	Us12 EGtr&Strng	Pa01 Analog2Pad		Parallel1		
Us47	70's Disco	S	Us59 Bell Synth	Pa01 Analog2Pad		Parallel1		
Us48	Bossa Nova	S	Us56 Pan Flute	Pa01 Analog2Pad		Parallel1		
Us49	Samba	S	Us17 SmithOrgan	Pa01 Analog2Pad		Parallel1		
Us50	Lambada	S	Us49 Tango Akk1	Pa01 Analog2Pad		Parallel1		
Us51	Beguine	S	Us53 Trpt&Horn	Pa01 Analog2Pad		Parallel1		
Us52	Tango	S	Us49 Tango Akk1	Pa01 Analog2Pad		Parallel1		
Us53	Mambo	S	Us18 Trem.Organ	Be04 Vibes		Parallel1		
Us54	ChaCha	S	Us25 Tenor Sax	Pa01 Analog2Pad		Parallel1		
Us55	Rhumba	S	Us42 HawaiiGtr	Pa01 Analog2Pad		Parallel1		
Us56	Reggae	S	Us16 Rock Organ	Or06 Perc&Rotor		Parallel1		
Us57	Pop Samba	S	Us26 Trumpet	Pa01 Analog2Pad		Parallel1		
Us58	Salsa	S	U13 SalsaPiano	Be04 Vibes		Parallel1		
Us59	Country	S	Us42 Shadows	Pa01 Analog2Pad		Parallel1		
Us60	Dixieland	S	Us57 Clarinet	Pf02 Piano		Parallel1		
Us61	New Jack	S	Us62 PhaseSynth	Or06 Perc&Rotor		Parallel1		
Us62	Funk	S	Us07 FM Piano 2	Or06 Perc&Rotor		Parallel1		
Us63	Fusion	S	U68 Fuzz Gtr	Or02 BX-3 Organ		Parallel1		

Arrangement List (ITALY_I5)

Arrangement			Program	Effect	Arrangement			Program	Effect
Us00	Valzer 1	S	Us30 Barnum Sax Pa17 GP Pad	Parallel1	Us32	8 Beat 6	L	Us02 RetroRoads Pf02 Piano	Parallel1
Us01	Valzer 2	S	Us17 MicroFisa Pa02 AnalogPad2	Parallel1	Us33	8 Beat 7	L	Gt06 JazzGuitar Gt24 Darc Pick	Parallel1
Us02	Valzer 3	S	EP20 Piano&Str St06 Octave Str	Parallel1	Us34	16 Beat 5	S	Ep01 New Tine2 Pa17 GP Pad	Parallel1
Us03	Mazurka 1	S	Us17 MicroFisa Be04 Vibes	Parallel1	Us35	16 Beat 6	S	Wi05 Alto Sax2 Vo09 AirVoxDbl	Parallel1
Us04	Mazurka 2	S	Wi13 Clarinet St09 Ana Str 1	Parallel1	Us36	Lento 1		Pf03 Piano 8'	Parallel1
Us05	Mazurka 3	S	Gt06 JazzGuitar Pa17 GP Pad	Parallel1	Us37	Lento 2	S	Wi04 SopranoSx2 Vo13 Glassglide	Parallel1
Us06	Polka 1	S	Re00 Akordeon 1 Pa01 Analog2Pad	Parallel1	Us38	Lento 3	S	EP07 FM E.Piano Vo09 AirVoxDbl	Parallel1
Us07	Polka 2	S	Us30 Barnum Sax Sy08 Fresh Air	Parallel1	Us39	Lento Rock	S	Gt19 DistGuitar Pa17 GP Pad	Parallel1
Us08	Polka 3	S	Us17 MicroFisa Pa01 Analog2Pad	Parallel1	Us40	Dance 1		Sy16 RaveVox	Parallel1
Us09	Tango 1		Ba04 Tango Acc	Parallel1	Us41	Dance 2	L	Sy10 PropheZia Sy00 SquareWave	Parallel1
Us10	Tango 2	S	Us17 MicroFisa St00 i3 Strings	Parallel1	Us42	Dance 3		Pf09 HousePiano	Parallel1
Us11	Tango 3	L	St00 i3 Strings St03 Marcato	Parallel1	Us43	Dance 4		Vo13 Glassglide	Parallel1
Us12	Beguine 2	S	PI08 Mando Trem Pa17 GP Pad	Parallel1	Us44	Dance 5	S	Ba24 Organ Bass Ba19 HouseBass2	Parallel1
Us13	Cha Cha 2	S	Ba04 Tango Acc Pa01 Analog2Pad	Parallel1	Us45	Clas.Dance	S	Us28Woodwinds EP04 Whirly	Parallel1
Us14	Samba 3	S	Wi03 Bari Sax Vo15 DigitalAir	Parallel1	Us46	PopShuffle	L	Vo18 7th Voice Wi24 ShakuHachi	Parallel1
Us15	Discosamba	S	Pf03 Piano 8' Pa02 AnalogPad2	Parallel1	Us47	R.& B. 2	L	Ep04 Whirly Us02 RetroRoads	Parallel1
Us16	Twist	S	Or09 JazzPerc. Or04 Gospel Org	Parallel1	Us48	Rock 1		Pf05 BigBandPno	Parallel1
Us17	HullyGully	S	Wi06 Tenor Sax2 Or02 BX-3 Organ	Parallel1	Us49	Rock 2		Or14 Hot Keys	Parallel1
Us18	Boogie	L	Or05 HamNCheese Or09 JazzPerc.	Parallel1	Us50	Rock 3	L	Or12 Soft Organ Or14 Hot Keys	Parallel1
Us19	Fox Trot 3	L	Be04 Vibes Wi11 Silver Flt	Parallel1	Us51	Rock 4	S	Gt19 DistGuitar Gt23 PowerChord	Parallel1
Us20	QuickStep3	S	Pf05 BigBandPno St00 i3 Strings	Parallel1	Us52	RockShuffl	S	Gt19 DistGuitar Pa07 Sweep	Parallel1
Us21	Swing 1	L	Pf02 Piano Be04 Vibes	Parallel1	Us53	Country 5	S	Re09Toots Fan Vo09 AirVoxDbl	Parallel1
Us22	Swing 2		EP15 RussePiano	Parallel1	Us54	Country 6	S	Sy05 HawaiiGtr2 St00 i3 Strings	Parallel1
Us23	Blues!	S	Re09 Toots Fan St00 i3 Strings	Parallel1	Us55	Fusion		EP15 RussePiano	Parallel1
Us24	SlowRock 2	S	Wi02 Tenor Sax St00 i3 Strings	Parallel1	Us56	Zibaldone	S	Br16 Brass Band St00 i3 Strings	Parallel1
Us25	SlowRock 3	S	Us02 RetroRoads St00 i3 Strings	Parallel1	Us57	Marcia	S	Br16 Trumpets!! St00 i3 Strings	Parallel1
Us26	BossaNova1	S	Ep04 Whirly Pa17 GP Pad	Parallel1	Us58	Tirolese	S	Us17 MicroFisa St00 i3 Strings	Parallel1
Us27	BossaNova2	S	Ep13 LylerPiano Pa17 GP Pad	Parallel1	Us59	ItalyBand	L	Br11 FrenchHorn Wi15 Clarn Ens	Parallel1
Us28	Meneaito 3	S	Re04 Musette 3 Pa01 Analpg Pad	Parallel1	Us60	NewOrleans		Br15 Big Brass	Parallel1
Us29	Merengue 3	S	Br01 Trumpets!! Pa12 SynPad	Parallel1	Us61	Spain Band	L	Br01 Trumpets!! Wi08 PerkySaxes	Parallel1
Us30	Cumbia 3	S	PI08 Mando Trem Us45 Bouzouki	Parallel1	Us62	GermanBand	L	Wi09 Piccolo Be01 Glocken	Parallel1
Us31	Gipsy 3	S	Be10 SteelDrums Pa01 Analog2Pad	Parallel1	Us63	BrasilBand	S	Wi10 Flute St00 i3 Strings	Parallel1

Arrangement List (JAPAN)

Arrangement			Program	Effect	Arrangement			Program	Effect
Us00	Mick&Keith		Gt19 DistGuitar	Parallel 1	Us32	Refrain		St03 Marcato	Parallel 1
Us01	Prog. Rock	L	Sy09 Lead Stab Us39 PowerSynth	Parallel 1	Us33	Anytime		Sy08 Fresh Air	Parallel 1
Us02	Shufflin'		Or06 Perc&Rotor	Parallel 1	Us34	My Wrist		EP09 MIDI Piano	Parallel 1
Us03	Top 40 Rock		Us00 Piano 8'	Parallel 1	Us35	Supremely		Us00 Piano 8'	Parallel 1
Us04	Riffin'		Or01 Perc Organ	Parallel 1	Us36	Motown1968	L	Gt10 E.Guitars Gt09 Strummers	Parallel 1
Us05	Rock On!		Gt19 DistGuitar	Parallel 1	Us37	"Baby, Baby"		Us33 TheStrings	Parallel 1
Us06	Don't Stop		EP09 MIDI Piano	Parallel 1	Us38	Soul Bros.	S	Or04 Gospel Org EP04 Whirly	Parallel 1
Us07	AOR Rock		Us00 Piano 8'	Parallel 1	Us39	Da Blues	S	Or02 BX-3 Organ Or01 Perc Organ	Parallel 1
Us08	Fiber		Or04 Gospel Org	Parallel 1	Us40	AfterHours	S	Us25 FlugelHorn St00 i3 Strings	Parallel 1
Us09	Eccs		St03 Marcato	Parallel 1	Us41	The Duke	L	Br16 Brass Band Br01 Trumpets!!	Parallel 1
Us10	SouthernRk	S	Or02 BX-3 Organ Or01 Perc Organ	Parallel 1	Us42	The Avalon		Us00 Piano 8'	Parallel 1
Us11	EasyRockin		Us00 Piano 8'	Parallel 1	Us43	Elec. Jazz		Wi01 Alto Sax	Parallel 1
Us12	Long Train		EP09 MIDI Piano	Parallel 1	Us44	OlBlueEyes		Us00 Piano 8'	Parallel 1
Us13	HalfTime	S	Gt19 DistGuitar Be16 BellPad	Parallel 1	Us45	The King	S	Wi02 Tenor Sax Or02 BX-3 Organ	Parallel 1
Us14	Unplugged		Wi00 SopranoSax	Parallel 1	Us46	Moon Music	S	Us27 Air Flute Us00 Piano 8'	Parallel 1
Us15	OldTimeR&R	S	Us00 Piano 8' Or02 BX-3 Organ	Parallel 1	Us47	Run Out	S	Gt22 StereoDist Or02 BX-3 Organ	Parallel 1
Us16	Boston Boy		Us39 PowerSynth	Parallel 1	Us48	Ipanema		Us27 Air Flute	Parallel 1
Us17	Night Jams	S	EP09 MIDI Piano Ba12 Euro Bass	Parallel 1	Us49	SambaDeSol	S	Be04 Vibes EP06 DigiPiano2	Parallel 1
Us18	DanceGirls	L	Us55 MonoLead Us53 Leeeed	Parallel 1	Us50	Hot Salsa	S	Wi10 Flute Be04 Vibes	Parallel 1
Us19	VogueHouse	L	Pa01 Analog2Pad Us16 Vibra Bell	Parallel 1	Us51	Mambo Mama		Be10 Perky Saxes	Parallel 1
Us20	Yo!! Rap	L	Wi02 Tenor Sax Br01 Trumpets!!	Parallel 1	Us52	ChaCha		EP09 MIDI Piano	Parallel 1
Us21	Jammin' Sax		Wi02 Tenor Sax	Parallel 1	Us53	Latin		EP09 MIDI Piano	Parallel 1
Us22	MirrorBall	L	Br16 Brass Band St03 Marcato	Parallel 1	Us54	Beguine		EP09 MIDI Piano	Parallel 1
Us23	The Twist	S	Wi02 Tenor Sax Gt10 E.Guitars	Parallel 1	Us55	Cat Tango		Wi13 Clarinet	Parallel 1
Us24	Phil'sSong		EP09 MIDI Piano	Parallel 1	Us56	March 2/4 2	L	Br08 Tuba Wi15 Clarn Ens	Parallel 1
Us25	"1,000 Hits"		EP09 MIDI Piano	Parallel 1	Us57	SlowWaltz1		Pf02 Piano	Parallel 1
Us26	"2,000 More"		EP03 Hard Tines	Parallel 1	Us58	Polka 1	L	Re02 Musette Re00 Akordeon 1	Parallel 1
Us27	Love Songs		EP09 MIDI Piano	Parallel 1	Us59	Bourbon St	S	Br05 Trombone Pf02 Piano	Parallel 1
Us28	Sad Songs		EP09 MIDI Piano	Parallel 1	Us60	Nashville!	S	Gt29 PedalSteel Us00 Piano 8'	Parallel 1
Us29	SoulfulSax	S	Wi01 Alto Sax EP06 DigiPiano2	Parallel 1	Us61	RastaMan		Or04 Gospel Org	Parallel 1
Us30	Passenger		Sy08 Fresh Air	Parallel 1	Us62	Enka1		Re02 Musette	Parallel 1
Us31	The 1950's		Us00 Piano 8'	Parallel 1	Us63	Enka2	L	Us45 Bouzouki Us45 Bouzouki	Parallel 1

Arrangement List (UK)

Arrangement			Program	Effect	Arrangement			Program	Effect
Us00	Just Billy	L	Gt25 New Tines EP05 Digi Piano	Parallel1	Us32	COUNT Meln		Us24 AltoBreath	Parallel1
Us01	Survive ?		Pf02 Piano	Parallel1	Us33	Carl Vain	L	Gt22 StereoDist Gt16 Dirty Funk	Serial
Us02	SlowWaltz1	L	Pf02 Piano St00 i3 Strings	Parallel1	Us34	1 Triad.	L	Us24 AltoBreath Us58 RaveVox	Parallel1
Us03	Rod Re Gus	S	Wi24 Shakuhachi Vo09 AirVoxDbl	Parallel1	Us35	Sad Russ	L	Or05 HamNCheese Or04 Gospel Org	Parallel1
Us04	Maneater.	L	Us23 SoloString Pa12 SynPad	Parallel1	Us36	P Harlum	L	Or03 60's Organ Or05 HamNCheese	Serial
Us05	WoodyBass		Us16 Clarinet	Parallel1	Us37	Moon Music	S	EP06 DigiPiano2 Us00 Piano 8'	Parallel1
Us06	Pennies	L	Wi13 Clarinet Br03 Muted Trpt	Parallel1	Us38	Fanfare Co	L	Us33 TheStrings Or05 HamNCheese	Parallel1
Us07	Moodie		Us24 AltoBreath	Parallel1	Us39	B+Butter	L	St00 i3 Strings St03 Marcat	Parallel1
Us08	"Unchain,Me"	S	EP20 Piano&Str Us00 Piano 8'	Parallel1	Us40	Quest of S	L	Us01 MaxiTine Us20 JewelryBox	Parallel1
Us09	Without Yo	S	Pf02 Piano Be10 PerkySaxes	Parallel1	Us41	Yew To Me	L	Us42 DirtySect! Us07 Baritone	Parallel1
Us10	Man+Woman.	L	Us00 Piano 8' St00 i3 Strings	Parallel1	Us42	"Dont,W Loo"	L	Wi16 Sweet Oboe Us25 FlugelHorn	Parallel1
Us11	Wheels.	L	Be10 SteelDrums Be10 SteelDrums	Parallel1	Us43	"Feel,L,M L"	L	EP03 Hard Tines EP04 Whirly	Parallel1
Us12	I Got chil	L	Or05 HamNCheese Us23 Hot Keys	Parallel1	Us44	NaK Heater		Us06 Express EP	Parallel1
Us13	Coward Co		Gt29 PedalSteel	Parallel1	Us45	Crazy.	L	Gt29 PedalSteel Gt07 HollowBody	Parallel1
Us14	Cry Roy.		Wi01 Alto Sax	Parallel1	Us46	Alien	L	St03 Marcato Pa01 Analog Pad	Parallel1
Us15	MillerMoon	L	Wi13 Clarinet Br03 Muted Trpt	Parallel1	Us47	Sleepy G .	L	Or03 60's Organ Be04 Vibes	Parallel1
Us16	Yesterday.	L	Wi21 Pan Flute A22 Glocken	Parallel1	Us48	AfterHours	S	Us25 FlugelHorn St00 i3 Strings	Parallel1
Us17	Can I Help	S	Or03 60's Organ Or02 BX-3 Organ	Parallel1	Us49	The Duke	L	Br16 Brass Band Br01 Trumpets!!	Parallel1
Us18	"70,s Man. "	L	Or05 HamNCheese Gt33 RockMonics	Parallel1	Us50	The Avalon		Us00 Piano 8'	Parallel1
Us19	Dire Walk.	L	Or04 Gospel Org Or00 Full Organ	Parallel1	Us51	So Modal.	L	Br03 Muted Trpt Br00 Trumpet	Parallel1
Us20	Late Night	L	Gt07 HollowBody Us25 FlugelHorn	Parallel1	Us52	Skylark.	S	Br03 Muted Trpt St00 i3 Strings	Parallel1
Us21	Magic	L	St03 Marcato Pa01 Analog2Pad	Parallel1	Us53	Heavy	L	EP20 Piano&Str Re10 Harmonica	Parallel1
Us22	SimplyBest	L	Gt22 StereoDist Us55 PhaseSynth	Parallel1	Us54	F Valentin	S	Wi00 SopranoSax EP06 DigiPiano2	Parallel1
Us23	Sun Rising	L	Or05 HamNSheese Gt33 RockMonics	Parallel1	Us55	Fire Door.	L	Or03 60's Organ Gt33 RockMonics	Parallel1
Us24	Born Again	S	EP20 Piano&Str Us00 Piano 8'	Parallel1	Us56	Lambada	L	Re02 Musette Us14 Last Tango	Parallel1
Us25	Lullaby B	L	Gt07 HollowBody Be04 Vibes	Parallel1	Us57	LoveChange	L	Us33 TheStrings St05 StringOct	Parallel1
Us26	Dont Let.	L	Re10 Harmonica Re10 Harmonica	Parallel1	Us58	One M Nyte		EP06 DigiPiano2	Parallel1
Us27	MoonRiver	L	Re10 Harmonica St04 SlowString	Parallel1	Us59	You've Got		Or06 Perc&Rotor	Parallel1
Us28	Bye B Blue	L	Gt29 PedalSteel Gt29 PedalSteel	Parallel1	Us60	I Dreamed		EP20 Piano&Str	Parallel1
Us29	Country Ro		Gt29 PedalSteel	Serial	Us61	Beguine	L	Us00 Piano 8' Us00 Piano 8'	Parallel1
Us30	King.Bebe	L	Or05 HamNCheese Gt33 RockMonics	Serial	Us62	Caravan.	S	Or05 HamNCheese Or02 BX-3 Organ	Parallel1
Us31	Santa	L	Or05 HamNCheese Gt33 RockMonics	Serial	Us63	Bourbon St	S	Br05 Trombone Pf02 Piano	Parallel1

Drumsample

0	Fat Kick	37	Syn Rim	74	Mute Conga	111	Kalimba 2	148	Tri Roll
1	Rock Kick	38	VocalSnr 1	75	Baya 1	112	Marimba 1	149	JingleBell
2	Ambi.Kick	39	VocalSnr 2	76	Baya 2	113	Marimba 2	150	Whistle S
3	Crisp Kick	40	Crash Cym	77	Tabla 1	114	Marimba 3	151	Whistle L
4	Punch Kick	41	Crash LP	78	Tabla 2	115	Marimba 4	152	Timpani
5	Real Kick	42	China Cym	79	Tabla 3	116	Xylofon 1	153	Taiko Hi
6	Dance Kick	43	China LP	80	Maracas	117	Xylofon 2	154	Taiko Lo
7	Gated Kick	44	Splash Cym	81	Cabasa	118	Xylofon 3	155	Music Box1
8	ProcesKick	45	Splash LP	82	SynMaracas	119	Log Drum 1	156	Music Box2
9	Metal Kick	46	Orch Crash	83	MuteTriang	120	Log Drum 2	157	Clicker 1
10	Syn Kick 1	47	OrchCym LP	84	OpenTriang	121	Log Drum 3	158	Clicker 2
11	Syn Kick 2	48	Tite HH	85	Tambourine	122	Log Drum 4	159	Clicker 3
12	Syn Kick 3	49	Open HH	86	Cowbell	123	Log Drum 5	160	Crickets
13	Orch B.Drm	50	Pedal HH	87	SynCowbell	124	Snap	161	Orch Hit
14	Snare 1	51	CloseSynHH	88	R-Timbal	125	BrightBell	162	Metronome1
15	Snare 2	52	OpenSynHH	89	Hi Timbal	126	Metal Bell	163	Metronome2
16	Snare 3	53	Sagat	90	Lo Timbal	127	Gamelan 1		
17	Snare 4	54	Ride Edge	91	WoodBlock1	128	Gamelan 2		
18	PicloSnare	55	Ride Cup	92	WoodBlock2	129	Celeste		
19	Soft Snare	56	Ride Cym 1	93	WoodBlock3	130	Glocken		
20	LightSnare	57	Ride Cym 2	94	Hand Claps	131	Vibe 1		
21	TightSnare	58	Tom Hi	95	Syn Claps	132	Vibe 2		
22	Ambi.Snare	59	Tom Lo	96	Zap 1	133	Vibe 3		
23	Rev Snare	60	ProcessTom	97	Zap 2	134	Vibe 4		
24	RollSnare1	61	SynTom1 Hi	98	Scratch Hi	135	Pole		
25	RollSnare2	62	SynTom1 Lo	99	Scratch Lo	136	TubulBell1		
26	Rock Snare	63	Syn Tom 2	100	ScratchDbI	137	TubulBell2		
27	GatedSnare	64	Brush Tom	101	Thing	138	TubulBell3		
28	PowerSnare	65	Agogo	102	Mute Cuica	139	Gt Scratch		
29	Syn Snare1	66	Lo Bongo	103	Open Cuica	140	Chic 1		
30	Syn Snare2	67	Hi Bongo	104	Vibraslap	141	Chic 2		
31	Gun Shot	68	Slap Bongo	105	Guiro S	142	Spectrum 1		
32	Brush Slap	69	Claves	106	Guiro L	143	Spectrum 2		
33	BrushSwish	70	Syn Claves	107	Castanet	144	Stadium		
34	BrushSwirl	71	Open Conga	108	FingerSnap	145	BrushNoise		
35	Brush Tap	72	Slap Conga	109	Timbales	146	Gt Slide		
36	Side Stick	73	Palm Conga	110	Kalimba 1	147	Bell Tree		

Drum Kit

Dr00: GM Kit

#	Inst	Key	Excl
#00	008:ProcesKick	C2	---
#01	036:Side Stick	C#2	---
#02	026:Rock Snare	D2	EX6
#03	094:Hand Claps	D#2	---
#04	020:LightSnare	E2	EX6
#05	059:Tom Lo	F2	---
#06	048:Tite HH	F#2	EX1
#07	059:Tom Lo	G2	---
#08	050:Pedal HH	G#2	EX1
#09	059:Tom Lo	A2	---
#10	049:Open HH	A#2	EX1
#11	058:Tom Hi	B2	---
#12	058:Tom Hi	C3	---
#13	040:Crash Cym	C#3	---
#14	058:Tom Hi	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	084:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	056:Ride Cym 1	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	005:Real Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	014:Snare 1	A1	EX6
#54	000:Fat Kick	G1	---
#55	016:Snare 3	F1	EX6
#56	001:Rock Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	109:Timbales	G#1	---
#59	024:RollSnare1	A#1	EX6

Dr01: Power Kit

#	Inst	Key	Excl
#00	009:Metal Kick	C2	---
#01	036:Side Stick	C#2	---
#02	028:PowerSnare	D2	---
#03	094:Hand Claps	D#2	---
#04	027:GatedSnare	E2	---
#05	060:ProcessTom	F2	---
#06	048:Tite HH	F#2	EX1
#07	060:ProcessTom	G2	---
#08	050:Pedal HH	G#2	EX1
#09	060:ProcessTom	A2	---
#10	049:Open HH	A#2	EX1
#11	060:ProcessTom	B2	---
#12	060:ProcessTom	C3	---
#13	040:Crash Cym	C#3	---
#14	060:ProcessTom	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	056:Ride Cym 1	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	007:Gated Kik	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	021:TightSnare	A1	---
#54	007:Gated Kik	G1	---
#55	026:Rock Snare	F1	---
#56	002:Ambi.Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	109:Timbales	G#1	---
#59	023:Rev Snare	A#1	---

Dr02: Analog Kit

#	Inst	Key	Excl
#00	010:Syn Kick 1	C2	---
#01	037:Syn Rim	C#2	---
#02	029:Syn Snare1	D2	---
#03	095:Syn Claps	D#2	---
#04	020:LightSnare	E2	---
#05	062:SynTom1 Lo	F2	---
#06	051:CloseSynHH	F#2	EX1
#07	062:SynTom1 Lo	G2	---
#08	051:CloseSynHH	G#2	EX1
#09	062:SynTom1 Lo	A2	---
#10	052:Open SynHH	A#2	EX1
#11	062:SynTom1 Lo	B2	---
#12	062:SynTom1 Lo	C3	---
#13	052:Open SynHH	C#3	---
#14	062:SynTom1 Lo	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	087:SynCowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	056:Ride Cym 1	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	061:SynTom1 Hi	D4	---
#27	061:SynTom1 Hi	D#4	---
#28	061:SynTom1 Hi	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	082:SynMaracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	070:Syn Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	003:Crisp Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	022:Ambi.Snare	A1	---
#54	006:Dance Kick	G1	---
#55	030:Syn Snare2	F1	---
#56	012:Syn Kick 3	E1	---
#57	052:Open SynHH	F#1	EX1
#58	109:Timbales	G#1	---
#59	023:Rev Snare	A#1	---

Dr03: Jazz Kit

#	Inst	Key	Excl
#00	001:Rock Kick	C2	---
#01	036:Side Stick	C#2	---
#02	019:Soft Snare	D2	EX6
#03	094:Hand Claps	D#2	---
#04	015:Snare 2	E2	EX6
#05	059:Tom Lo	F2	---
#06	048:Tite HH	F#2	EX1
#07	059:Tom Lo	G2	---
#08	050:Pedal HH	G#2	EX1
#09	059:Tom Lo	A2	---
#10	049:Open HH	A#2	EX1
#11	058:Tom Hi	B2	---
#12	058:Tom Hi	C3	---
#13	040:Crash Cym	C#3	---
#14	058:Tom Hi	D3	---
#15	057:Ride Cym 2	D#3	---
#16	042:China Cym	E3	---
#17	056:Ride Cym 1	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	054:Ride Edge	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	004:Punch Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	025:RollSnare2	A1	EX6
#54	002:Ambi.Kick	G1	---
#55	017:Snare 4	F1	EX6
#56	003:Crisp Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	109:Timbales	G#1	---
#59	024:RollSnare1	A#1	EX6

Dr04: Brush Kit

#	Inst	Key	Excl
#00	001:Rock Kick	C2	---
#01	036:Side Stick	C#2	---
#02	035:Brush Tap	D2	EX6
#03	032:Brush Slap	D#2	---
#04	033:BrushSwish	E2	---
#05	064:Brush Tom	F2	---
#06	048:Tite HH	F#2	EX1
#07	064:Brush Tom	G2	---
#08	050:Pedal HH	G#2	EX1
#09	064:Brush Tom	A2	---
#10	049:Open HH	A#2	EX1
#11	064:Brush Tom	B2	---
#12	064:Brush Tom	C3	---
#13	040:Crash Cym	C#3	---
#14	064:Brush Tom	D3	---
#15	057:Ride Cym 2	D#3	---
#16	042:China Cym	E3	---
#17	056:Ride Cym 1	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	054:Ride Edge	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Güiro S	C#5	EX3
#38	106:Güiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	004:Punch Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	032:Brush Slap	A1	EX6
#54	002:Ambi.Kick	G1	---
#55	108:FingerSnap	F1	EX6
#56	003:Crisp Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	109:Timbales	G#1	---
#59	024:RollSnare1	A#1	EX6

Dr05: Perc Kit

#	Inst	Key	Excl
#00	069:Claves	C2	---
#01	092:WoodBlock2	C#2	---
#02	086:Cowbell	D2	---
#03	091:WoodBlock1	D#2	---
#04	107:Castanet	E2	---
#05	076:Bayá 2	F2	---
#06	081:Cabasa	F#2	---
#07	075:Bayá 1	G2	---
#08	080:Maracas	G#2	---
#09	076:Bayá 2	A2	---
#10	081:Cabasa	A#2	---
#11	079:Tabla 3	B2	EX1
#12	078:Tabla 2	C3	EX1
#13	104:Vibraslap	C#3	---
#14	077:Tabla 1	D3	EX1
#15	083:MuteTriang	D#3	EX3
#16	013:Orch B.Drm	E3	---
#17	084:OpenTriang	F3	EX3
#18	105:Güiro S	F#3	EX2
#19	149:JingleBell	G3	---
#20	106:Güiro L	G#3	EX2
#21	147:Bell Tree	A3	---
#22	101:Thing	A#3	---
#23	080:Maracas	B3	---
#24	094:Hand Claps	C4	---
#25	095:Syn Claps	C#4	---
#26	099:Scratch Lo	D4	---
#27	098:Scratch Hi	D#4	---
#28	100:ScratchDbl	E4	---
#29	150:Whistle S	F4	EX4
#30	151:Whistle L	F#4	EX4
#31	072:Slap Conga	G4	---
#32	074:Mute Conga	G#4	---
#33	071:Open Conga	A4	---
#34	071:Open Conga	A#4	---
#35	102:Mute Cuica	B4	---
#36	103:Open Cuica	C5	---
#37	109:Timbales	C#5	---
#38	088:R-Timbal	D5	---
#39	089:Hi Timbal	D#5	---
#40	090:Lo Timbal	E5	---
#41	070:Syn Claves	F5	---
#42	087:SynCowbell	F#5	---
#43	103:FingerSnap	G5	---
#44	153:Taiko Hi	G#5	---
#45	154:Taiko Lo	A5	---
#46	097:Zap 2	A#5	---
#47	093:WoodBlock3	B1	---
#48	024:RollSnare1	B5	EX5
#49	025:RollSnare2	C6	EX5
#50	046:Orch Crash	C#6	EX6
#51	046:Orch Crash	D6	EX6
#52	161:Orch Hit	A7	---
#53	068:Slap Bongo	A#1	---
#54	065:Agogo	A1	---
#55	038:VocalSnr 1	G#1	---
#56	065:Agogo	G1	---
#57	067:Hi Bongo	E1	---
#58	066:Lo Bongo	F1	---
#59	085:Tambourine	F#1	---

Dr06: Dance Kit

#	Inst	Key	Excl
#00	006:Dance Kick	C2	---
#01	036:Side Stick	C#2	---
#02	030:Syn Snare2	D2	---
#03	094:Hand Claps	D#2	---
#04	022:Ambi.Snare	E2	---
#05	060:ProcessTom	F2	---
#06	048:Tite HH	F#2	EX1
#07	060:ProcessTom	G2	---
#08	050:Pedal HH	G#2	EX1
#09	060:ProcessTom	A2	---
#10	049:Open HH	A#2	EX1
#11	060:ProcessTom	B2	---
#12	060:ProcessTom	C3	---
#13	040:Crash Cym	C#3	---
#14	060:ProcessTom	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	054:Ride Edge	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Güiro S	C#5	EX3
#38	106:Güiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	002:Ambi.Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	021:TightSnare	A1	---
#54	011:Syn Kick 2	G1	---
#55	018:PicloSnare	F1	---
#56	003:Crisp Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	036:Side Stick	G#1	---
#59	023:Rev Snare	A#1	---

Dr07: Orch Kit

#	Inst	Key	Excl
#00	013:Orch B.Drm	C2	---
#01	036:Side Stick	C#2	---
#02	025:RollSnare2	D2	---
#03	107:Castanet	D#2	---
#04	025:RollSnare2	E2	---
#05	No Drumsample	F2	---
#06	No Drumsample	F#2	---
#07	No Drumsample	G2	---
#08	No Drumsample	G#2	---
#09	No Drumsample	A2	---
#10	No Drumsample	A#2	---
#11	No Drumsample	B2	---
#12	No Drumsample	C3	---
#13	No Drumsample	C#3	---
#14	No Drumsample	D3	---
#15	No Drumsample	D#3	---
#16	No Drumsample	E3	---
#17	152:Timpani	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	046:Orch Crash	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Güiro S	C#5	EX3
#38	106:Güiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	005:Real Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	048:Tite HH	D#1	EX1
#54	049:Open HH	F1	EX1
#55	054:Ride Edge	F#1	---
#56	050:Pedal HH	E1	EX1
#57	No Drumsample	D0	EX1
#58	No Drumsample	G#1	---
#59	No Drumsample	A#1	---

Dr08: Funky Kit

#	Inst	Key	Excl
#00	002:Ambi.Kick	C2	---
#01	036:Side Stick	C#2	---
#02	020:LightSnare	D2	---
#03	094:HandClaps	D#2	---
#04	015:Snare 2	E2	---
#05	059:Tom Lo	F2	---
#06	048:Tite HH	F#2	EX1
#07	059:Tom Lo	G2	---
#08	049:Open HH	G#2	EX1
#09	059:Tom Lo	A2	---
#10	049:Open HH	A#2	EX1
#11	058:Tom Hi	B2	---
#12	058:Tom Hi	C3	---
#13	040:Crash Cym	C3	---
#14	058:Tom Hi	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	056:Ride Cym 1	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Güiro S	C#5	EX3
#38	106:Güiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	000:Fat Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	E6	---
#50	107:Castanet	C#6	---
#51	051:CloseSynHH	F6	EX6
#52	052:OpenSynHH	G6	EX6
#53	018:PiccoloSnare	F1	---
#54	010:SynKick 1	G1	---
#55	029:SynSnare 1	A1	---
#56	003:Crisp Kick	E1	---
#57	048:Tite HH	F#1	EX1
#58	109:Timbales	G#1	---
#59	023:Rev Snare	A#1	---

Dr09: House Kit

#	Inst	Key	Excl
#00	010:Syn Kick 1	C2	---
#01	108:FingerSnap	C#2	---
#02	030:SynSnare 2	D2	---
#03	095:Syn Claps	D#2	---
#04	022:Ambi.Snare	E2	---
#05	060:ProcessTom	F2	---
#06	048:Tite HH	F#2	---
#07	052:OpenSynHH	G2	---
#08	050:Petdal HH	G#2	---
#09	060:ProcessTom	A2	---
#10	052:OpenSynHH	A#2	---
#11	051:CloseSynHH	B2	---
#12	060:ProcessTom	C3	---
#13	040:Clash Cym	C#3	---
#14	060:ProcessTom	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	049:Open HH	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	054:Ride Edge	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	090:Lo Timbal	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Güiro S	C#5	EX3
#38	106:Güiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	000:Fat Kick	B1	---
#48	052:Open SynHH	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	021:TightSnare	A1	---
#54	002:Ambi-Kick	G1	---
#55	018:Open HH	F1	---
#56	003:Crisp Kick	E1	---
#57	049:Open HH	F#1	---
#58	036:Side Stick	G#1	---
#59	023:Rev Snare	A#1	---

Dr10: Rave Kit

#	Inst	Key	Excl
#00	010:Syn Kick 1	C2	---
#01	002:Ambi.Kick	C#1	---
#02	012:Syn Kick 3	E1	---
#03	007:Gated Kik	D#5	---
#04	006:Dance Kick	B1	---
#05	010:Syn Kick 1	C1	---
#06	011:Syn Kick 2	G1	---
#07	030:Syn Snare2	D2	---
#08	029:Syn Snare1	F1	---
#09	029:Syn Snare1	C#2	---
#10	060:ProcessTom	F2	---
#11	021:TightSnare	G#3	---
#12	144:Stadium	E2	---
#13	018:PicloSnare	E5	---
#14	015:Snare 2	D1	---
#15	027:GatedSnare	A1	---
#16	095:Syn Claps	D#2	---
#17	086:Cowbell	G#4	---
#18	048:Tite HH	G#2	EX1
#19	051:CloseSynHH	G3	EX2
#20	050:Pedal HH	A#4	EX1
#21	052:Open SynHH	F3	EX2
#22	049:Open HH	A#2	EX1
#23	084:OpenTriang	B3	---
#24	040:Crash Cym	C#3	---
#25	044:Splash Cym	D3	---
#26	084:OpenTriang	A3	---
#27	085:Tambourine	F#3	---
#28	144:Stadium	A#3	---
#29	071:Open Conga	C#4	---
#30	071:Open Conga	D4	---
#31	072:Slap Conga	D#4	---
#32	049:Open HH	E4	EX1
#33	074:Mute Conga	C#5	---
#34	074:Mute Conga	F4	---
#35	073:Palm Conga	F#4	---
#36	066:Lo Bongo	G4	---
#37	087:SynCowbell	D5	---
#38	068:Slap Bongo	B4	---
#39	070:Syn Claves	C5	---
#40	082:SynMaracas	G6	---
#41	098:Scratch Hi	F5	---
#42	108:FingerSnap	F#5	---
#43	099:Scratch Lo	C#6	---
#44	139:Gt Scratch	A4	---
#45	100:ScratchDbl	C6	---
#46	049:Open HH	A#5	EX1
#47	084:OpenTriang	B5	---
#48	102:Mute Cuica	D#3	---
#49	103:Open Cuica	F#2	---
#50	096:Zap 1	D6	---
#51	097:Zap 2	D#6	---
#52	094:Hand Claps	E6	---
#53	135:Pole	F6	---
#54	146:Gt Slide	F#6	---
#55	063:Syn Tom 2	G2	---
#56	063:Syn Tom 2	A2	---
#57	063:Syn Tom 2	B2	---
#58	063:Syn Tom 2	C3	---
#59	030:Syn Snare2	G8	---

Dr11: GP Kit

#	Inst	Key	Excl
#00	005:Real Kick	C2	---
#01	036:Side Stick	C#2	---
#02	026:Rock Snare	D2	EX6
#03	095:Syn Claps	D#2	---
#04	020:LightSnare	E2	EX4
#05	059:Tom Lo	F2	---
#06	048:Tite HH	F#2	EX1
#07	059:Tom Lo	G2	---
#08	050:Pedal HH	G#2	EX1
#09	059:Tom Lo	A2	---
#10	049:Open HH	A#2	EX1
#11	058:Tom Hi	B2	---
#12	058:Tom Hi	C3	---
#13	040:Crash Cym	C#3	---
#14	058:Tom Hi	D3	---
#15	057:Ride Cym 2	D#3	---
#16	056:Ride Cym 1	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	056:Ride Cym 1	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	072:Slap Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	089:Hi Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	082:SynMaracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Güiro S	C#5	EX3
#38	106:Güiro L	D5	EX3
#39	070:Syn Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	092:WoodBlock2	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	000:Fat Kick	B1	---
#48	082:SynMaracas	B5	---
#49	091:WoodBlock1	C6	---
#50	108:FingerSnap	C#6	---
#51	144:Stadium	D6	---
#52	147:Bell Tree	D#6	---
#53	015:Snare 2	A1	EX6
#54	002:Ambi.Kick	G1	---
#55	027:GatedSnare	F1	EX6
#56	001:Rock Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	109:Timbales	G#1	---
#59	024:RollSnare1	A#1	EX6

Dr12: Latin Kit

#	Inst	Key	Excl
#00	008:ProcesKick	C2	---
#01	036:Side Stick	C#2	---
#02	026:Rock Snare	D2	EX6
#03	094:Hand Claps	D#2	---
#04	020:LightSnare	E2	EX6
#05	059:Tom Lo	F2	---
#06	048:Tite HH	F#2	EX1
#07	059:Tom Lo	G2	---
#08	050:Pedal HH	G#2	EX1
#09	059:Tom Lo	A2	---
#10	049:Open HH	A#2	EX1
#11	058:Tom Hi	B2	---
#12	058:Tom Hi	C3	---
#13	040:Crash Cym	C#3	---
#14	058:Tom Hi	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	056:Ride Cym 1	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Güiro S	C#5	EX3
#38	106:Güiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	005:Real Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	029:Syn Snare1	D0	---
#53	014:Snare 1	A1	EX6
#54	000:Fat Kick	G1	---
#55	016:Snare 3	F1	EX6
#56	004:Punch Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	109:Timbales	G#1	---
#59	024:RollSnare1	A#1	EX6

Dr13: Perc Kit 2

#	Inst	Key	Excl
#00	069:Claves	C2	---
#01	092:WoodBlock2	C#2	---
#02	086:Cowbell	D2	---
#03	091:WoodBlock1	D#2	---
#04	107:Castanet	E2	---
#05	076:Baya 2	F2	---
#06	081:Cabasa	F#2	---
#07	075:Baya 1	G2	---
#08	080:Maracas	G#2	---
#09	076:Baya 2	A2	---
#10	081:Cabasa	A#2	---
#11	079:Tabla 3	B2	EX1
#12	078:Tabla 2	C3	EX1
#13	104:Vibraslap	C#3	---
#14	077:Tabla 1	D3	EX1
#15	083:MuteTriang	D#3	EX3
#16	013:Orch B.Drm	E3	---
#17	084:OpenTriang	F3	EX3
#18	105:Güiro S	F#3	EX2
#19	105:Güiro S	G3	---
#20	106:Güiro L	G#3	EX2
#21	147:Bell Tree	A3	---
#22	080:Maracas	A#3	---
#23	080:Maracas	B3	---
#24	094:Hand Claps	C4	---
#25	095:Syn Claps	C#4	---
#26	099:Scratch Lo	D4	---
#27	098:Scratch Hi	D#4	---
#28	100:ScratchDbl	E4	---
#29	150:Whistle S	F4	EX4
#30	151:Whistle L	F#4	EX4
#31	072:Slap Conga	G4	---
#32	074:Mute Conga	G#4	---
#33	071:Open Conga	A4	---
#34	071:Open Conga	A#4	---
#35	102:Mute Cuica	B4	---
#36	109:Timbales	C5	---
#37	109:Timbales	C#5	---
#38	088:R-Timbal	D5	---
#39	089:Hi Timbal	D#5	---
#40	090:Lo Timbal	E5	---
#41	070:Syn Claves	F5	---
#42	087:SynCowbell	F#5	---
#43	108:FingerSnap	G5	---
#44	153:Taiko Hi	G#5	---
#45	154:Taiko Lo	A5	---
#46	097:Zap 2	A#5	---
#47	093:WoodBlock3	B1	---
#48	024:RollSnare1	B5	EX5
#49	025:RollSnare2	C6	EX5
#50	046:Orch Crash	C#6	EX6
#51	046:Orch Crash	D6	EX6
#52	161:Orch Hit	A7	---
#53	068:Slap Bongo	A#1	---
#54	086:Cowbell	A1	---
#55	038:VocalSnr 1	G#1	---
#56	086:Cowbell	G1	---
#57	067:Hi Bongo	E1	---
#58	066:Lo Bongo	F1	---
#59	085:Tambourine	F#1	---

Dr19: Dance Kit (User Drum Kit)

#	Inst	Key	Excl
#00	006:Dance Kick	C2	---
#01	036:Side Stick	C#2	---
#02	030:Syn Snare2	D2	---
#03	094:Hand Claps	D#2	---
#04	022:Ambi.Snare	E2	---
#05	060:ProcessTom	F2	---
#06	048:Tite HH	F#2	EX1
#07	060:ProcessTom	G2	---
#08	050:Pedal HH	G#2	EX1
#09	060:ProcessTom	A2	---
#10	049:Open HH	A#2	EX1
#11	060:ProcessTom	B2	---
#12	060:ProcessTom	C3	---
#13	040:Crash Cym	C#3	---
#14	060:ProcessTom	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	054:Ride Edge	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Güiro S	C#5	EX3
#38	106:Güiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	002:Ambi.Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	021:TightSnare	A1	---
#54	011:Syn Kick 2	G1	---
#55	018:PicloSnare	F1	---
#56	003:Crisp Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	036:Side Stick	G#1	---
#59	023:Rev Snare	A#1	---

Dr20: Orch Kit (User Drum Kit)

#	Inst	Key	Excl
#00	013:Orch B.Drm	C2	---
#01	036:Side Stick	C#2	---
#02	025:RollSnare2	D2	---
#03	107:Castanet	D#2	---
#04	025:RollSnare2	E2	---
#05	No Drumsample	F2	---
#06	No Drumsample	F#2	---
#07	No Drumsample	G2	---
#08	No Drumsample	G#2	---
#09	No Drumsample	A2	---
#10	No Drumsample	A#2	---
#11	No Drumsample	B2	---
#12	No Drumsample	C3	---
#13	No Drumsample	C#3	---
#14	No Drumsample	D3	---
#15	No Drumsample	D#3	---
#16	No Drumsample	E3	---
#17	152:Timpani	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	046:Orch Crash	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Güiro S	C#5	EX3
#38	106:Güiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	005:Real Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	048:Tite HH	D#1	EX1
#54	049:Open HH	F1	EX1
#55	054:Ride Edge	F#1	---
#56	050:Pedal HH	E1	EX1
#57	No Drumsample	D0	EX1
#58	No Drumsample	G#1	---
#59	No Drumsample	A#1	---

Dr20: DK WS2 (User Drum Kit)

#	Inst	Key	Excl
#00	002:Ambi.Kick	C2	---
#01	028:PowerSnare	C#2	---
#02	027:GatedSnare	D2	---
#03	014:Snare 1	D#2	---
#04	058:Tom Hi	E2	---
#05	059:Tom Lo	F2	---
#06	081:Cabasa	F#2	---
#07	058:Tom Hi	G2	---
#08	085:Tambourine	G#2	---
#09	059:Tom Lo	A2	---
#10	086:Cowbell	A#2	---
#11	037:Syn Rim	B2	---
#12	004:Punch Kick	C3	---
#13	033:BrushSwish	C#3	---
#14	032:Brush Slap	D3	---
#15	032:Brush Slap	D#3	---
#16	059:Tom Lo	E3	---
#17	059:Tom Lo	F3	---
#18	048:Tite HH	F#3	EX1
#19	059:Tom Lo	G3	---
#20	050:Pedal HH	G#3	EX1
#21	091:WoodBlock1	A3	---
#22	049:Open HH	A#3	EX1
#23	094:Hand Claps	B3	---
#24	003:Crisp Kick	C4	---
#25	057:Ride Cym 2	C#4	---
#26	019:Soft Snare	D4	---
#27	055:Ride Cup	D#4	---
#28	063:Syn Tom 2	E4	---
#29	063:Syn Tom 2	F4	---
#30	044:Splash Cym	F#4	---
#31	063:Syn Tom 2	G4	---
#32	041:Crash LP	G#4	---
#33	104:Vibrasiap	A4	---
#34	040:Crash Cym	A#4	---
#35	107:Castanet	B4	---
#36	067:Hi Bongo	C5	---
#37	066:Lo Bongo	C#5	---
#38	072:Slap Conga	D5	---
#39	071:Open Conga	D#5	---
#40	076:Bayá 2	E5	---
#41	106:Guiro L	F5	---
#42	103:Open Cuica	F#5	---
#43	089:Hi Timbal	G5	---
#44	089:Hi Timbal	G#5	---
#45	065:Agogo	A5	---
#46	084:OpenTriang	A#5	---
#47	150:Whistle S	B5	---
#48	012:Syn Kick 3	C6	---
#49	145:BrushNoise	C#6	---
#50	030:Syn Snare2	D6	---
#51	038:VocalSnr 1	D#6	---
#52	038:VocalSnr 1	E6	---
#53	038:VocalSnr 1	F6	---
#54	048:Tite HH	F#6	---
#55	038:VocalSnr 1	G6	---
#56	048:Tite HH	G#6	---
#57	088:R-Timbal	A6	---
#58	096:Zap 1	A#6	---
#59	150:Whistle S	B6	---

Dr20: PowerKitr 2 (User Drum Kit)

#	Inst	Key	Excl
#00	009:Metal Kick	C2	---
#01	036:Side Stick	C#2	---
#02	028:PowerSnare	D2	---
#03	094:Hand Claps	D#2	---
#04	027:GatedSnare	E2	---
#05	060:ProcessTom	F2	---
#06	048:Tite HH	F#2	EX1
#07	060:ProcessTom	G2	---
#08	050:Pedal HH	G#2	EX1
#09	060:ProcessTom	A2	---
#10	049:Open HH	A#2	EX1
#11	060:ProcessTom	B2	---
#12	060:ProcessTom	C3	---
#13	040:Crash Cym	C#3	---
#14	060:rocessTom	D3	---
#15	056:Ride Cym 1	D#3	---
#16	042:China Cym	E3	---
#17	057:Ride Cym 2	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	056:Ride Cym 1	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:pen Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:abasa	A#5	---
#47	007:Gated Kik	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	021:TightSnare	A1	---
#54	000:Fat Kick	G1	---
#55	026:Rock Snare	F1	---
#56	002:Ambi.Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	109:Timbales	G#1	---
#59	023:Rev Snare	A#1	---

P11 Open Rock

P12 Pop Rock2

P13 Hard Rock

P14 RockShuffl

P15 Half Time

P16 Lite Rock

P17 60's Dance

P18 60's Rock

P21 New Jack

P22 Dance Pop

P23 House

P24 Rap

P25 70's Disco

P26 R&B Shuffl

P27 R & B

P28 Reggae

P31 Big Band

P32 Slow Swing

P33 Blues

P34 Mid Shuffle

P35 Pop Shuffle

P36 Motown

P37 6/8 Oldies

P38 Country

P41 4/4 Ballad

P42 Pop Ballad

P43 SlowShuffl

P44 RockBallad

P45 8 Beat1

P46 8 Beat2

P47 16 Beat1

P48 16 Beat2

P51 Bossa Nova

P52 Samba

P53 Salsa

P54 Mambo

P55 Fusion

P56 Latin

P57 Pop Samba

P58 Beguine

P61 Waltz

P62 Slow Waltz

P63 2/4 March

P64 Polka

P65 Cha Cha

P66 Tango

P67 Broadway

P68 Dixieland

U1 User style1

U2 User style2

U3 User style3

U4 User style4

C1 User style5 (on RAM Card)

C2 User style6 (on RAM Card)

C3 User style7 (on RAM Card)

C4 User style8 (on RAM Card)

E11 8 Beat3

E12 6/8 Pop

E13 NewBaroque

E14 16 Beat3

E15 Lite Bossa

E16 Meneaito

E17 Gipsy

E18 Merengue

E21 Cumbia

E22 Calypso

E23 Med Swing

E24 6/8 Swing

E25 SwingShuffl

E26 LatinBBand

E27 Foxtrot

E28 HullyGully

E31 Paso Doble

E32 Quick Step

E33 PartyPolka

E34 Rhumba

E35 Trad Waltz

E36 Jazz Waltz

E37 MdnCountry

E38 Techno

- The 48 styles P11–P68 are styles which are shared in common by the *i2/i3/i4S/i1*. (For some styles, the size of the intro or ending has been edited.)
- Styles C1–C4 refer to styles stored on an *i2/i3/i1* RAM card. These styles cannot be directly played back by the *i5S*, *i5M*, *XC-3000if* or *C-900*.
- The 24 styles E11–E38 are styles which were newly added on the *i5S* (*i5M* and *XC-3000if*).

Program List

Piano

Program	Bank Number	Program Number
Pf00 GrandPiano	4	0
Pf01 GrandPian2	4	1
Pf02 Piano	0	0
Pf03 Piano 8'	3	0
Pf04 BritePiano	0	1
Pf05 BigBandPno	3	1
Pf06 HammerPno	0	2
Pf07 HonkeyTonk	0	3
Pf08 Rock Piano	3	3
Pf09 HousePiano	1	7
Pf10 SalsaPiano	3	2

E.P. (KeyBoard)

Program	Bank Number	Program Number
EP00 New Tines	0	4
EP01 New Tines2	3	8
EP02 Maxi Tine	3	9
EP03 Hard Tines	1	4
EP04 Whirly	1	6
EP05 Digi Piano	0	5
EP06 DigiPiano2	1	5
EP07 FM E.Piano	3	6
EP08 Express EP	3	7
EP09 MIDI Piano	1	0
EP10 MIDI Pno2	3	4
EP11 MIDI Pno3	3	5
EP12 Pad Piano	1	1
EP13 LylerPiano	3	11
EP14 Syn Piano	3	12
EP15 RussePiano	3	13
EP16 Warm EP	3	8
EP17 Harpsicord	0	6
EP18 Clav	0	7
EP19 Metal Clav	1	63
EP20 Piano&Str	1	3
EP21 EP&Strings	3	14
EP22 Cembalo&St	3	15
EP23 C-900E.Pian	4	2
EP24 C-900Harpsi	4	3

PipeOrg.

Program	Bank Number	Program Number
Pi00 ChurchPipe	0	19
Pi01 Positive	0	20
Pi02 SmallPipe1	3	16
Pi03 SmallPipe2	3	17
Pi04 SmallPipe3	3	18
Pi05 SmallPipe4	3	19
Pi06 Big Pipe1	3	20
Pi07 Big Pipe2	3	21
Pi08 Big Pipe3	3	22
Pi09 Big Pipe4	3	23
Pi10 C-900Organ	4	5

Organ

Program	Bank Number	Program Number
Or00 Full Organ	0	16
Or01 Perc Organ	0	17
Or02 BX-3 Organ	0	18
Or03 60's Organ	1	8
Or04 Gospel Org	1	9
Or05 HamNCheese	1	10
Or06 Perc&Rotor	1	11
Or07 JazzOrgan1	3	24
Or08 JazzOrgan2	3	25
Or09 JazzPerc.	3	26
Or10 NoisyOrgan	3	27
Or11 Tone Wheel	3	28
Or12 Soft Organ	3	29
Or13 Jim Organ	3	30
Or14 Hot Keys	3	31

Reed

Program	Bank Number	Program Number
Re00 Akordeon 1	1	12
Re01 Akordeon 2	1	13
Re02 Musette	0	21
Re03 Musette 2	3	33
Re04 Musette 3	3	34
Re05 Tango	0	23
Re06 Tango Acc	3	35
Re07 Last Tango	3	36
Re08 Fisa 8'	3	37
Re09 Toots Fan	3	32
Re10 Harmonica	0	22
Re11 Trmpt&Acc	3	38
Re12 Horn & Acc	3	39

These sounds proessed with INFINITY™.



: Used by GM programs

Wind

Program		Bank Number	Program Number
Wi00	SopranoSax	0	64
Wi01	Alto Sax	0	65
Wi02	Tenor Sax	0	66
Wi03	Bari Sax	0	67
Wi04	SopranoSx2	3	40
Wi05	Alto Sax2	3	41
Wi06	Tenor Sax2	3	42
Wi07	BaritonSx2	3	43
Wi08	PerkySaxes	1	50
Wi09	Piccolo	0	72
Wi10	Flute	0	73
Wi11	Silver Flt	3	44
Wi12	FluteClar	1	48
Wi13	Clarinet	0	71
Wi14	SoloClari.	3	45
Wi15	Clarn Ens	1	49
Wi16	Sweet Oboe	0	68
Wi17	EnglishHrn	0	69
Wi18	BasoonOboe	0	70
Wi19	Recorder	0	74
Wi20	Ocarina	0	79
Wi21	Pan Flute	0	75
Wi22	Pan Flute2	3	46
Wi23	Bottle	0	76
Wi24	Shakuhach	0	77
Wi25	Scotland	0	109
Wi26	Shanai	0	111
Wi27	Whistle	0	78
Wi28	Whistle 2	3	47

Brass

Program		Bank Number	Program Number
Br00	Trumpet	0	56
Br01	Trumpets!!	1	53
Br02	Bright Trp	3	49
Br03	Muted Trpt	0	59
Br04	Miles Trpt	3	52
Br05	Trombone	0	57
Br06	BrighteTrmb	3	50
Br07	BriteBones	1	52
Br08	Tuba	0	58
Br09	TubaShort	1	59
Br10	Obert Tuba	3	54
Br11	FrenchHorn	0	60
Br12	FlugelHorn	3	53
Br13	Brass	0	61
Br14	GP Brass	3	55
Br15	Big Brass	3	48
Br16	Brass Band	1	55
Br17	Tromb Ens	1	54
Br18	Mute Ens.	1	51
Br19	SynBrass 1	0	62
Br20	SynBrass 2	0	63
Br21	SynBrass 3	1	60
Br22	Mute&Reed	3	51

Strings

Program	Bank Number	Program Number
St00	i3 Strings	42
St01	BigStrihgs	59
St02	Arco Str.	60
St03	Marcato	48
St04	SlowString	49
St05	StringOct	40
St06	Octave Str	61
St07	TremoloStr	44
St08	Pizzicato	45
St09	Ana Str 1	62
St10	Ana Str 2	63
St11	Violin	40
St12	Viola	41
St13	Cello	42
St14	ContraBass	43
St15	Fiddle	110
St16	SoloViolin	56
St17	ChamberEns	57
St18	Solo Str.	58
St19	C-900String	6

Vocal/Air

Program		Bank Number	Program Number
Vo00	Choir	0	52
Vo01	Choir L+R	3	66
Vo02	AirChorus	0	85
Vo03	Ghost Pad	0	91
Vo04	Halo Pad	0	94
Vo05	Brightness	0	100
Vo06	Echo Drop	0	102
Vo07	Doo Voice	0	53
Vo08	Voices	0	54
Vo09	AirVoxDbl	1	43
Vo10	Airways	1	44
Vo11	The Voices	1	45
Vo12	Ooooooooooze	3	64
Vo13	Glassglide	3	65
Vo14	Doolally	3	67
Vo15	DigitalAir	3	70
Vo16	AirlyHorns	3	71
Vo17	Eternavox	3	68
Vo18	7th Voice	3	69

: Used by GM programs

Plucked

Program	Bank Number	Program Number
PI00 Harp	0	46
PI01 Sitar	0	104
PI02 Banjo	0	105
PI03 New Banjo	3	72
PI04 Santur	0	15
PI05 Hackbrett	1	14
PI06 Hackbrett2	3	73
PI07 Zither	3	74
PI08 Mando Trem	1	15
PI09 Shamisen	0	106
PI10 Koto	0	107
PI11 F.Gtr&Str	3	75
PI12 Mandrn&Str	3	76

GTR

Program	Bank Number	Program Number
Gt00 ClassicGtr	0	24
Gt01 Nylon Gtr	3	77
Gt02 A.Guitar	0	25
Gt03 L&R A.Gtrs	1	16
Gt04 12 Strings	3	78
Gt05 ElectricAc	1	17
Gt06 JazzGuitar	0	26
Gt07 HollowBody	1	20
Gt08 Clean Gtr	0	27
Gt09 Strummers	1	24
Gt10 E. Guitars	1	25
Gt11 L&R E.Gtrs	1	26
Gt12 Knop Gtr	3	81
Gt13 Shadows	3	82
Gt14 Funky Gtr	1	22
Gt15 Clean Funk	1	23
Gt16 Dirty Funk	1	27
Gt17 Warm Funk	3	80
Gt18 Over Drive	0	29
Gt19 DistGuitar	0	30
Gt20 Rock Gtr1	3	83
Gt21 Rock Gtr2	3	84
Gt22 StereoDist	1	30
Gt23 PowerChord	1	31
Gt24 Dark Pick	3	79
Gt25 MuteGuitar	0	28
Gt26 PickedMute	1	21
Gt27 DirtyMutes	1	28
Gt28 DistoMutes	1	29
Gt29 PedalSteel	1	18
Gt30 HawaiiGtr1	3	86
Gt31 HawaiiGtr2	3	87
Gt32 Charang	0	84
Gt33 RockMonics	0	31
Gt34 Harmonics	1	19
Gt35 E.Gtr&Str	3	85

Bass

Program	Bank Number	Program Number
Ba00 WoodBass	1	32
Ba01 Jazz Bass	0	32
Ba02 Deep Bass	0	33
Ba03 Pick Bass	0	34
Ba04 PickBass 2	1	35
Ba05 Fretless	0	35
Ba06 SlapBass 1	0	36
Ba07 SlapBass 2	0	37
Ba08 SlapBass 3	1	38
Ba09 Deep Slap	1	39
Ba10 DiscoBass	1	33
Ba11 Funk Bass	1	34
Ba12 Euro Bass	1	56
Ba13 Rap Bass	1	58
Ba14 JungleBass	3	88
Ba15 FatSynBass	3	90
Ba16 Dr.Bass	3	91
Ba17 SquareBs X	3	92
Ba18 House Bass	1	57
Ba19 HouseBass2	3	89
Ba20 SynthBass1	0	38
Ba21 SynthBass2	0	39
Ba22 Sub Bass1	3	93
Ba23 Sub Bass2	3	94
Ba24 Organ Bass	3	95
Ba25 Bass/Mute	1	36
Ba26 Gtr/Bass	1	37

Synth

Program	Bank Number	Program Number
Sy00 SquareWave	0	80
Sy01 Saw Wave	0	81
Sy02 SynCaliope	0	82
Sy03 Syn Chiff	0	83
Sy04 Rezzo4ths	0	86
Sy05 Bass&Lead	0	87
Sy06 Poly Pad	0	90
Sy07 Ice Rain	0	96
Sy08 Fresh Air	1	2
Sy09 Lead Stab	1	62
Sy10 PropheZia	3	96
Sy11 PowerSynth	3	97
Sy12 Stab Pad	3	98
Sy13 PhaseSynth	3	99
Sy14 Obiwan	3	100
Sy15 Mono Lead	3	101
Sy16 RaveVox	3	102
Sy17 Analogist	3	103

: Used by GM programs

Pad

Program	Bank Number	Program Number
Pa00 Analog Pad	0	50
Pa01 Analog2Pad	1	41
Pa02 AnalogPad2	3	108
Pa03 String Pad	0	51
Pa04 Warm Pad	0	89
Pa05 BowedGlass	0	92
Pa06 Metal Pad	0	93
Pa07 Sweep	0	95
Pa08 SoundTrack	0	97
Pa09 Atmosphere	0	99
Pa10 Goblin	0	101
Pa11 Star Theme	0	103
Pa12 SynPad	1	47
Pa13 Comp Thing	1	61
Pa14 PnoPad/Vox	3	104
Pa15 Poppin'Pad	3	105
Pa16 Pan Pad	3	106
Pa17 GP Pad	3	107
Pa18 Liquid Pad	3	109
Pa19 Ws*Padding	3	110
Pa20 Lylesircs	3	111

Bell (Mallet)

Program	Bank Number	Program Number
Be00 Celesta	0	8
Be01 Glocken	0	9
Be02 Music Box	0	10
Be03 Kalimba	0	108
Be04 Vibes	0	11
Be05 Vibes 2	3	112
Be06 Marimba	0	12
Be07 Xylophon	0	13
Be08 Tublar	0	14
Be09 Agogo	0	113
Be10 SteelDrums	0	114
Be11 Woodblock	0	115
Be12 Log Drum	3	119
Be13 Fantasia	0	88
Be14 Crystal	0	98
Be15 Metal Bell	0	112
Be16 BellPad	1	46
Be17 VibeMallet	3	113
Be18 Ice Bell	3	114
Be19 MIDI Bell	3	115
Be20 Magic Bell	3	116
Be21 PrettyBell	3	117
Be22 Bell Synth	3	118
Be23 C-900Vibes	4	4

S.E.

Program	Bank Number	Program Number
SE00 Orch Hit	0	55
SE01 Fret Noise	0	120
SE02 NoiseChiff	0	121
SE03 Seashore	0	122
SE04 Birds	0	123
SE05 Telephone	0	124
SE06 Helicopter	0	125
SE07 Stadium!!	0	126
SE08 GunShot	0	127
SE09 Magic03R/W	3	120
SE10 Neutron	3	121
SE11 FallinRain	3	122
SE12 InTheTrees	3	123
SE13 Spectrum	3	124
SE14 BellShower	3	125
SE15 Space Wing	3	126
SE16 Sunrise	3	127

Drum

Program	Bank Number	Program Number
Dr00 GM Kit	2	0
Dr01 Power Kit	2	16
Dr02 Analog Kit	2	25
Dr03 Jazz Kit	2	32
Dr04 Brush Kit	2	40
Dr05 Perc Kit1	2	64
Dr06 Dance Kit	2	120
Dr07 Orch Kit	2	121
Dr08 Funky Kit	2	122
Dr09 House Kit	2	123
Dr10 Rave Kit	2	124
Dr11 GP Kit	2	125
Dr12 Latin Kit	2	126
Dr13 Perc Kit2	2	127
Dr14 Timpani	0	47
Dr15 Taiko	0	116
Dr16 Tom	0	117
Dr17 Synth Tom	0	118
Dr18 Rev Cymbal	0	119
Dr19 Dance Kit	2	24
Dr20 Orch Kit	2	48

: Used by GM programs

:User drum kit area

When a Korg IFD series disk is loaded, special drum kits used by the arrangements in the disk will be loaded into this area.

USER: (CFD-01P: AMERICA)

Us00 Piano 8'	Us32 Poppin'Pad
Us01 MaxiTime	Us33 TheStrings
Us02 Tap EP	Us34 AnaSyn
Us03 Elec. Tap	Us35 Pitzpan
Us04 Operators	Us36 PhaseSynth
Us05 VS EP	Us37 Analogist
Us06 Express EP	Us38 Color Pad
Us07 BrassOrg	Us39 PowerSynth
Us08 Drawbars	Us40 Shaku Bend
Us09 TheaterOrg	Us41 Nay
Us10 Hot Keys	Us42 Kanoun
Us11 VS Organ	Us43 Aoud
Us12 HarpsiFunk	Us44 Mizmar
Us13 Full Pipes	Us45 Bouzouki
Us14 Last Tango	Us46 Uood
Us15 Fisa 8'	Us47 Sitar 2
Us16 Vibra Bell	Us48 RaveBass 1
Us17 Gamelan	Us49 SweepBass
Us18 SplitBell	Us50 Dr.Bass
Us19 Isabelle	Us51 RaveBass 2
Us20 JewelryBox	Us52 Bass Solo
Us21 VS Bells	Us53 Leeeed
Us22 AfricanJam	Us54 Busy Boy
Us23 SolarBells	Us55 MonoLead
Us24 AltoBreath	Us56 Space Pets
Us25 FlugelHorn	Us57 SteamCloud
Us26 Trombones!	Us58 RaveVox
Us27 Air Flute	Us59 50's SciFi
Us28 Woodwinds	Us60 DJ Kit 1
Us29 Sfz< Brass	Us61 Space Wing
Us30 Fanfare	Us62 GlideSweep
Us31 Pan Mallet	Us63 Sunrise

USER:(CFD-01P: GERMANY)

Us00 Piano 1	Us32 SoloViolin
Us01 Piano 2	Us33 Mantovani
Us02 SalsaPiano	Us34 StringEns.
Us03 MIDI Pno.1	Us35 Oct.String
Us04 MIDI Pno.2	Us36 ViolinStrg
Us05 E-Piano	Us37 AnalogStrg
Us06 FM Piano 1	Us38 Mega Pad
Us07 FM Piano 2	Us39 Choir Pad
Us08 Piano&Strg	Us40 ConcertGtr
Us09 E.Pn1&Strg	Us41 12 Strings
Us10 E.Pn2&Strg	Us42 Shadows
Us11 Cembl&Strg	Us43 HawaiiGtr
Us12 EGtr&Strng	Us44 Zither
Us13 FGtr&Strng	Us45 Hackbrett2
Us14 Horn&Strng	Us46 Bouzouki
Us15 Mand&Strng	Us47 Fuzz Gtr
Us16 Rock Organ	Us48 MusetteAkk
Us17 SmithOrgan	Us49 Tango Akk1
Us18 Trem.Organ	Us50 Tango Akk2
Us19 Soft Organ	Us51 Akkordeon1
Us20 Jazz Organ	Us52 Akkordeon2
Us21 JazzPerc.1	Us53 Trpt&Horn
Us22 JazzPerc.2	Us54 Horn&Akkor
Us23 TheaterOrg	Us55 Trpt&Akkor
Us24 Alto Sax	Us56 Pan Flute
Us25 Tenor Sax	Us57 Clarinet
Us26 Trumpet	Us58 Harmonica
Us27 Trp.Ensbl	Us59 Bell Synth
Us28 Fluegelhrn	Us60 FreshAir
Us29 Brass Band	Us61 PowerSynth
Us30 Mute Ensbl	Us62 PhaseSynth
Us31 OberkrTuba	Us63 Fantasy

USER: (CFD-01P: ITALY_I5)

Us00 Piano 8'	Us32 Poppin'Pad
Us01 MaxiTime	Us33 TheStrings
Us02 RetroRoads	Us34 AnaSyn
Us03 Elec. Tap	Us35 Pitzpan
Us04 Operators	Us36 PhaseSynth
Us05 VS EP	Us37 Analogist
Us06 Express EP	Us38 Color Pad
Us07 BrassOrg	Us39 PowerSynth
Us08 Drawbars	Us40 Shaku Bend
Us09 TheaterOrg	Us41 Nay
Us10 Hot Keys	Us42 Kanoun
Us11 VS Organ	Us43 Aoud
Us12 FisaMaster	Us44 Mizmar
Us13 Full Pipes	Us45 Bouzouki
Us14 Last Tango	Us46 Uood
Us15 Fisa 8'	Us47 Sitar 2
Us16 Vibra Bell	Us48 RaveBass 1
Us17 MicroFisa	Us49 SweepBass
Us18 SplitBell	Us50 Dr.Bass
Us19 Isabelle	Us51 RaveBass 2
Us20 JewelryBox	Us52 Bass Solo
Us21 VS Bells	Us53 Leeeed
Us22 AfricanJam	Us54 Busy Boy
Us23 SolarBells	Us55 MonoLead
Us24 AltoBreath	Us56 Space Pets
Us25 FlugelHorn	Us57 SteamCloud
Us26 Trombones!	Us58 RaveVox
Us27 Air Flute	Us59 50's SciFi
Us28 Woodwinds	Us60 DJ Kit 1
Us29 Sfz< Brass	Us61 Space Wing
Us30 Barnum Sax	Us62 GlideSweep
Us31 Pan Mallet	Us63 Sunrise

USER: (CFD-01P: JAPAN)

Us00 Piano 8'	Us32 Poppin'Pad
Us01 MaxiTine	Us33 TheStrings
Us02 Tap EP	Us34 AnaSyn
Us03 Elec. Tap	Us35 Pitzpan
Us04 Operators	Us36 PhaseSynth
Us05 VS EP	Us37 Analogist
Us06 Express EP	Us38 Color Pad
Us07 BrassOrg	Us39 PowerSynth
Us08 Drawbars	Us40 Shaku Bend
Us09 TheaterOrg	Us41 Nay
Us10 Hot Keys	Us42 Kanoun
Us11 VS Organ	Us43 Aoud
Us12 HarpsiFunk	Us44 Mizmar
Us13 Full Pipes	Us45 Bouzouki
Us14 Last Tango	Us46 Uood
Us15 Fisa 8'	Us47 Sitar 2
Us16 Vibra Bell	Us48 RaveBass 1
Us17 Gamelan	Us49 SweepBass
Us18 SplitBell	Us50 Dr.Bass
Us19 Isabelle	Us51 RaveBass 2
Us20 JewelryBox	Us52 Bass Solo
Us21 VS Bells	Us53 Leeeed
Us22 AfricanJam	Us54 Busy Boy
Us23 SolarBells	Us55 MonoLead
Us24 AltoBreath	Us56 Space Pets
Us25 FlugelHorn	Us57 SteamCloud
Us26 Trombones!	Us58 RaveVox
Us27 Air Flute	Us59 50's SciFi
Us28 Woodwinds	Us60 DJ Kit 1
Us29 Sfz< Brass	Us61 Space Wing
Us30 Fanfare	Us62 GlideSweep
Us31 Pan Mallet	Us63 Sunrise

USER: (CFD-01P: UK)

Us00 Piano 8'	Us32 Poppin'Pad
Us01 MaxiTine	Us33 TheStrings
Us02 WX Rhodx	Us34 AnaSyn
Us03 Chopin	Us35 Pitzpan
Us04 8vaBrass	Us36 PhaseSynth
Us05 SalsaPiano	Us37 Analogist
Us06 Express EP	Us38 Color Pad
Us07 Baritone	Us39 PowerSynth
Us08 Drawbars	Us40 1944 Ens
Us09 TheaterOrg	Us41 12StrDet.
Us10 Hot Keys	Us42 Dyn.WXGtr
Us11 JazzOrgan	Us43 DirtySect!
Us12 HarpsiFunk	Us44 HibryBrass
Us13 Full Pipes	Us45 Bouzouki
Us14 Last Tango	Us46 Lovin'You
Us15 Fisa 8'	Us47 Sitar 2
Us16 Clarinet	Us48 RaveBass 1
Us17 Rhoda's	Us49 SweepBass
Us18 SplitBell	Us50 Dr.Bass
Us19 Muted Trpt	Us51 RaveBass 2
Us20 JewelryBox	Us52 Bass Solo
Us21 Harmonica	Us53 Leeeed
Us22 AfricanJam	Us54 Busy Boy
Us23 SoloString	Us55 MonoLead
Us24 AltoBreath	Us56 Space Pets
Us25 FlugelHorn	Us57 SteamCloud
Us26 Trombones!	Us58 RaveVox
Us27 Air Flute	Us59 50's SciFi
Us28 Woodwinds	Us60 DJ Kit 1
Us29 Sfz< Brass	Us61 Space Wing
Us30 PietString	Us62 GlideSweep
Us31 ARP Lead	Us63 Sunrise

USER DRUM KIT

Dr19	Dance Kit	
	Orch Kit	(CFD-01P: AMERICAN / JAPAN) (CFD-01P: GERMANY)
Dr20	PowerKit 2	(CFD-01P: ITALY_I5)
	DK WS 2	(CFD-01P: UK)

Internal Demo Songs (Sound Demo)

PIANO	F.Chopin/Scherzo No.2 Bb-minor Op.31
E.PIANO	KORG Original/The Harp of Wind
PIPE ORGAN	J.S.Bach/Italian Concert BWV971
ORGAN	N.RIMSKY-Korsakov/The Flight of The Bumble Bee
REED	F.Mendelssohn/Wedding March
WIND	J.S.Bach/Air on the G string
BRASS	L.v.Beethoven/For Elise
STRINGS	F.Mendelssohn/Springs Song Op.62-6
VOCAL/AIR	F.Chopin/Valse No.6 Db-major Op.64-1
PLUCKED	W.A.Mozart/Sonate K.331
GUITAR	F.Burgmuller/La chevaleresque Op.100-25
BASS	A.Ellmenreich/Spinng Song
SYNTH	G.Gershwin /Rhapsody in Blue
PAD	F.Chopin/Polonaise A-major Op.40-1
BELL/MALLET	F.Liszt/A Dream of Love
S.E.	M.Moussorgsky/Pictures at an Exhibition Promenade

Internal Demo Songs (Style Demo)

POP1	0 8 Beat 1
POP2	4 Country 1
SLOW POP	1 16 Beat 2
LATIN POP	3 LiteBossa2
LATIN1	0 Mambo 1
LATIN2	2 BossaNova3
JAZZ	3 SwingShfl1
BIG BAND	1 BigBand 2
BALLROOM DANCE	3 QuickStep2
BALLROOM LATIN	3 Beguine
WALTZ	2 Waltz 3
TRAD	4 Polka 1
DANCE1	4 Dance Pop
DANCE2	6 Techno 1
U.S.POP	4 Blues 1
ROCK	2 RockShuffl

NOTICE

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