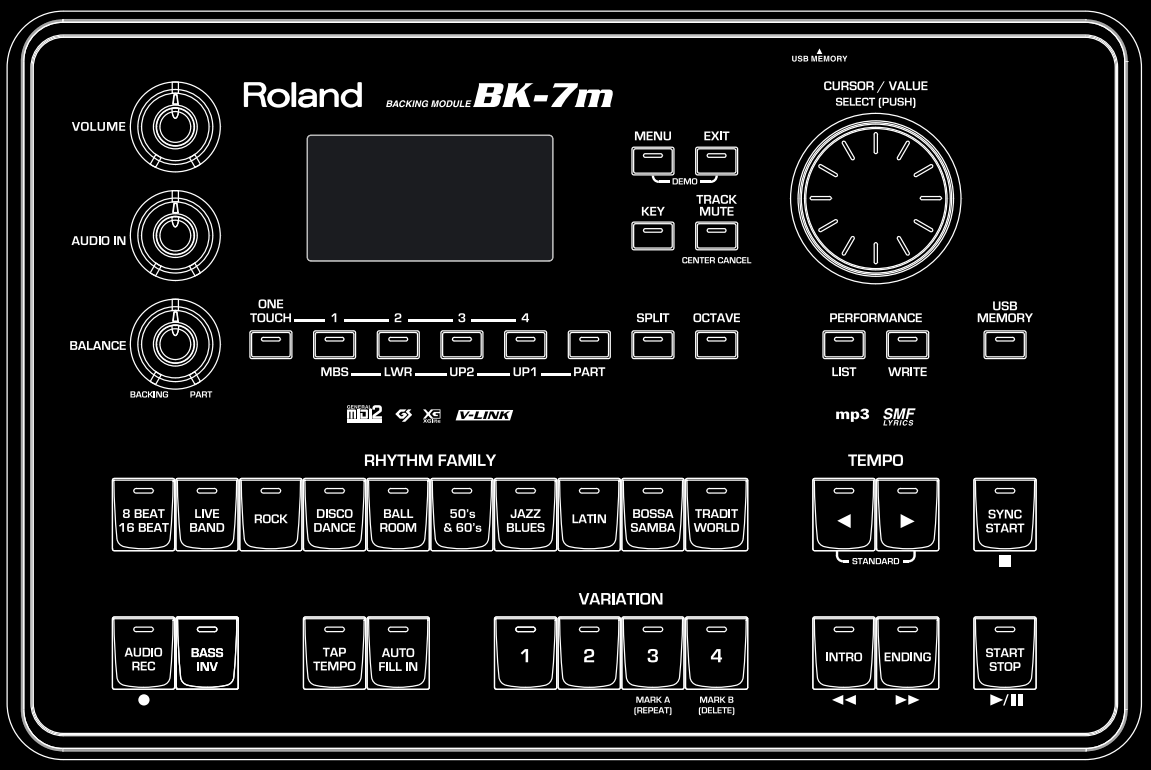


BK-7m

BACKING MODULE

Owner's Manual

Roland

WARNING – To reduce the risk of fire or electric shock, do not expose this device to rain or moisture.

For EU countries

This product complies with the requirements of European Directive EMC 2004/108/EC.
Dieses Produkt entspricht der europäischen Richtlinie EMC 2004/108/EC.
Ce produit est conforme aux exigences de la directive européenne EMC 2004/108/EC.
Questo prodotto è conforme alle esigenze della direttiva europea EMC 2004/108/EC.
Este producto cumple con la directrice EMC 2004/108/EC de la CE.
Dit product beantwoordt aan de richtlijn EMC 2004/108/EC van de Europese Unie.

For the USA

FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

— Reorient or relocate the receiving antenna.
— Increase the separation between the equipment and receiver.
— Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
— Consult the dealer or an experienced radio/TV technician for help.

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

Unauthorized changes or modification to this system can void the users authority to operate this equipment.
This equipment requires shielded interface cables in order to meet FCC class B Limit.

For Canada

NOTICE

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.

For C.A. US (Proposition 65)

WARNING

This product contains chemicals known to cause cancer, birth defects and other reproductive harm, including lead.

For the UK

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

BLUE: NEUTRAL
BROWN: LIVE

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

For the USA

DECLARATION OF CONFORMITY Compliance Information Statement

Model Name : BK-7m
Type of Equipment : Backing Module
Responsible Party : Roland Corporation U.S.
Address : 5100 S. Eastern Avenue, Los Angeles, CA 90040-2938
Telephone : (323) 890-3700

Roland

BK-7m

BACKING MODULE

Owner's Manual

Thank you and congratulations on your choice of the Roland BK-7m Backing Module.

To ensure that you obtain the maximum enjoyment and take full advantage of the BK-7m's functionality, please read this owner's manual carefully.

About this manual

You should first read the chapter "Before you start using the BK-7m" on p. 15. It explains how to connect the AC adaptor and turn on the power. This Owner's Manual explains everything, from the BK-7m's basic operations to more advanced functions.

Conventions in this manual

In order to explain the operations as clearly as possible, this manual uses the following conventions:

- Text enclosed in square brackets [ ] indicates the name of a button or knob. Example: the [USER PROGRAM] button.
- Paragraphs that begin with "NOTE" are cautionary statements that you must read.
- Paragraphs that begin with "MEMO" contain useful information that may come in handy.
- The numbers of pages that you can turn to for additional or related information are given like this: (p. **).

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

Before using this instrument, carefully read "Using the unit safely" on p. 4 and "Important notes" on p. 6. Those sections provide information concerning the proper operation of the BK-7m. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, the manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

USING THE UNIT SAFELY

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

About ⚠WARNING and ⚠CAUTION Notices

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

About the Symbols

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

ALWAYS OBSERVE THE FOLLOWING

⚠WARNING

- Do not open (or modify in any way) the unit or its AC adaptor.
- Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.
- Never install the unit in any of the following locations.
  - Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are
  - Damp (e.g., baths, washrooms, on wet floors); or are
  - Exposed to steam or smoke; or are
  - Subject to salt exposure; or are
  - Humid; or are
  - Exposed to rain; or are
  - Dusty or sandy; or are
  - Subject to high levels of vibration and shakiness.
- Make sure you always have the unit placed so it is level and sure to remain stable. Never place it on stands that could wobble, or on inclined surfaces.
- Be sure to use only the AC adaptor supplied with the unit. Also, make sure the line voltage at the installation matches the input voltage specified on the AC adaptor's body. Other AC adaptors may use a different polarity, or be designed for a different voltage, so their use could result in damage, malfunction, or electric shock.
- Use only the supplied power-supply cord. Also, the supplied power cord must not be used with any other device.
- Do not excessively twist or bend the power cord, nor place heavy objects on it. Doing so can damage the cord, producing severed elements and short circuits. Damaged cords are fire and shock hazards!

⚠WARNING

- This unit, in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level, or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should immediately stop using the unit, and consult an audiologist.
- Never allow foreign objects (e.g., flammable material, coins, pins) or liquids (e.g., water or juice) to enter this unit. Doing so may cause short circuits, faulty operation, or other malfunctions.
- Immediately turn the power off, remove the AC adaptor from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page when:
  - The AC adaptor, the power-supply cord, or the plug has been damaged; or
  - If smoke or unusual odor occurs
  - Objects have fallen into, or liquid has been spilled onto the unit; or
  - The unit has been exposed to rain (or otherwise has become wet); or
  - The unit does not appear to operate normally or exhibits a marked change in performance.
- In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit.
- Protect the unit from strong impact.
  (Do not drop it!)

⚠ WARNING

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

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

⚠ CAUTION

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

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

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

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

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

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

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

- Before cleaning the unit, turn off the power and unplug the AC adaptor from the outlet (see p. 20).

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

- Keep the included screw in a safe place out of children's reach, so there is no chance of it being swallowed accidentally.

1. Important notes

In addition to the items listed under "Using the unit safely" on p. 4, please read and observe the following:

Power supply

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

Placement

- Using the BK-7m near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this instrument or move it further away from the source of interference.
- This device may interfere with radio and television reception. Do not use it in the vicinity of such receivers.
- Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.
- When moved from one location to another where the temperature and/or humidity is very different, water droplets (condensation) may form inside the BK-7m. Damage or malfunction may result if you attempt to use the unit in this condition. Therefore, before using the unit, you must allow it to stand for several hours, until the condensation has completely evaporated.
- Depending on the material and temperature of the surface on which you place the unit, its rubber feet may discolor or mar the surface.
  You can place a piece of felt or cloth under the rubber feet to prevent this from happening. If you do so, please make sure that the unit will not slip or move accidentally.
- Avoid the use of insecticides, perfumes, alcohol, nail polish, spray cans, etc., near the unit. Swiftly wipe away any liquid that spills on the unit using a dry, soft cloth.

Maintenance

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

Additional precautions

- Unfortunately, it may be impossible to restore the contents of data that was stored on a USB memory once it has been lost. Roland Corporation assumes no liability concerning such loss of data.
- Use a reasonable amount of care when using the BK-7m's buttons, other controls and jacks/connectors. Rough handling can lead to malfunctions.
- Never strike or apply strong pressure to the display.
- When connecting/disconnecting cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.
- To avoid disturbing your neighbors, try to keep the BK-7m's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially late at night).
- When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.
- Use only the specified expression pedal (Roland EV-series, sold separately) or pedal switch (Roland DP-series, BOSS FS-5U). By connecting any other expression pedal or footswitch, you risk causing malfunction and/or damage the unit.
- Some connection cables contain resistors. Do not use cables that incorporate resistors for connecting to this unit. The use of such cables can cause the sound level to be extremely low, or impossible to hear. For information on cable specifications, contact the manufacturer of the cable.

Storage devices that can be connected to the BK-7m's USB MEMORY port

- The BK-7m allows you to connect commercially available USB Flash memory. You can purchase such devices at a computer store, a digital camera dealer, etc.
- Though external hard disks with a capacity in excess of 2TB can be used, please bear in mind that the BK-7m can manage a maximum of 2TB. (FAT-32 formatted storage devices can be used right away.)
- Use USB memory sold by Roland (M-UF-series). We cannot guarantee operation if any other USB memory is used.

Before using external USB storage devices

- When connecting a USB memory, firmly insert it all the way into the EXTERNAL MEMORY port.
- Do not touch the pins of the EXTERNAL MEMORY port or allow them to become dirty.
- While using an external USB memory, please observe the following points when handling it:
  - To prevent damage from static electrical charges, discharge any static electricity that might be present in your body before handling a USB memory.
  - Do not touch the terminals with your fingers or any metal object.
  - Do not bend or drop a USB memory, or subject it to strong impact.
  - Do not leave a USB memory in direct sunlight or in locations such as a closed-up automobile.
  - Do not allow a USB memory to become wet.
  - Do not disassemble or modify your external USB memory.
- When connecting a USB memory, position it horizontally with the BK-7m's USB MEMORY port and insert it without using excessive force. The USB MEMORY port may be damaged if you use excessive force when inserting a USB memory.
- Do not insert anything other than a USB memory (e.g., wire, coins, other types of device) into the USB MEMORY port. Doing so will damage the BK-7m's USB MEMORY port.

- Do not apply excessive force to the connected USB memory or the BK-7m's USB MEMORY port.
- Never connect your USB memory to the BK-7m via a USB hub.

Liability and copyright

- Recording, duplication, distribution, sale, lease, performance, or broadcast of copyrighted material (musical works, visual works, broadcasts, live performances, etc.) belonging to a third party in part or in whole without the permission of the copyright owner is forbidden by law.
- Do not use this unit for purposes that could infringe on a copyright held by a third party. Roland assumes no responsibility whatsoever with regard to any infringements of third-party copyrights arising through your use of this unit.

About audio files

- Audio files in the following formats can be played back:
  - WAV format
  - 16-bit linear
  - Sampling rate of 44.1kHz
  - Stereo/mono
- mp3 files:
  - MPEG-1 Audio Layer 3
  - Sampling frequency: 8/11.025/12/16/22.05/24/32/44.1/48kHz
  - Bit rate: 32/40/48/56/64/80/96/112/128/160/192/224/256/320kbps, VBR (variable bit rate)

Supported Standard MIDI Files

- Format 0/1

2. Features

The BK-7m is a professional backing module designed to provide everything the entertaining artist and serious amateur musician needs on the stage, in the studio, or at home.

High-quality sounds

The best sounds generated by a top-level sound generator with 128-voice polyphony.

The BK-7m also contains two sounds that use SuperNATURAL technology to realistically express the sounds and simulate performance techniques of these acoustic instruments.

SuperNATURAL Technology

SuperNATURAL is Roland's proprietary sound-generation technology that realistically reproduces the tonal changes and performance techniques distinctive of an acoustic instrument, allowing you to perform music that is natural and richly expressive.

High-quality Music Styles

Your BK-7m comes loaded with over 400 impressive accompaniment covering every musical genre. Each Style comprises 4 Intros, 4 Main variations, 4 Endings, 3 "Up" and 3 "Down" Fill-Ins.

Four different settings for each Music Style (One Touch)

Four different settings that assign the most suitable tones, effects and other parameters to the real-time parts depending on the Music Style you select.

USB-based Standard MIDI Files and Style player

The BK-7m plays Standard MIDI Files and Music Styles directly from a connected USB memory.

USB-based audio player and audio recorder

The BK-7m contains an audio player function that allows you to play back mp3 and WAV files directly from a connected USB memory.

The BK-7m also allows you to record your performances. The resulting WAV files (audio) can be played back on the BK-7m itself.

Wizard connection

Simply following the instructions of the BK-7m's Wizard connection will allow you to connect the BK-7m to an external MIDI controller (digital piano, MIDI master keyboard, digital accordion, etc.) and to start playing right away.

Four real-time parts

The BK-7m comes with four MIDI parts (Upper 1, Upper 2, Lower, Manual Bass) that can be played in real time—either together or in isolation.

16 NTA parts (Note-to-Arranger)

The BK-7m provides up to 16 MIDI parts dedicated to Arranger control via MIDI ("Note-to-Arranger").

16 Song parts

The BK-7m also provides 16 Song parts, which are used for Standard MIDI File playback but can also be controlled via MIDI (a computer connected to the MIDI IN socket or the COMPUTER USB port). This allows you to use the BK-7m as a 16-part multitimbral MIDI tone generator.

Cover function for Standard MIDI files and Music Styles

Simply by selecting one of 30 presets, you can cause a Viennese waltz to be played back by a heavy metal band, etc. Even though the arrangement (rhythm, riffs) does not change, the song's character can be changed beyond recognition.

Song and Style Makeup Tools for Standard MIDI Files and Music Styles

These tools allow you to modify songs in no time without knowing the MIDI commands normally used to perform such changes.

Performance List function

This function allows you to save nearly all of the BK-7m's settings for each song and/or Music Style you will be using during your performances. The list that contains these settings can be saved to a USB memory and loaded from there whenever the need arises.

Multi-effects for Music Styles or Standard MIDI files and real-time parts

With a view to obtaining the highest possible sound quality, the BK-7m contains three dedicated multi-effects processors (MFX A, B, and C) for the Standard MIDI Files and Music Styles you play back. In addition, there is one MFX processor for the real-tim parts (Upper 1, Upper 2, Lower, Manual Bass).

Composite Video Out

The BK-7m's VIDEO OUTPUT socket can be connected to an external screen, allowing your audience or fellow musicians to follow the lyrics and chord symbols of the songs you perform.

...and so much more!

Contents

3. Panel description

Front panel

① **VOLUME knob**
Use this knob to set the BK-7m's global output volume (all signals transmitted to the OUTPUT sockets). The setting of this knob also determines the volume in the headphones you may connect.

② **AUDIO IN knob**
This knob allows you to set the input level of the signals received via the AUDIO INPUT jacks.

③ **BALANCE knob**
This knob allows you to set the balance between the Music Styles and Songs (BACKING) and the real time parts (PART).

④ **Display**
This display shows information related to your operation.

⑤ **MENU button**
This button allows you to open the BK-7m's menu page where you can view and select all available functions. Press it together with the [EXIT] button to listen to the BK-7m's demo songs.

⑥ **EXIT button**
This button is used to return to a higher menu level. Press and hold it to return to the BK-7m's main display page.

⑦ **KEY button**
This button calls up the BK-7m's transposition function. Its settings can be applied to Music Styles, Songs and the four real-time parts (UP1, UP2, LWR, MBS).

If the button's indicator doesn't light, the Music Styles, Songs and the four real-time parts use their normal pitch.

⑧ **TRACK MUTE/CENTER CANCEL button**
This button lets you mute the melody part of the selected Standard MIDI File, or attenuate the vocal part at the center of an audio file (WAV or mp3), allowing you to sing or play that part yourself.

Pressing and holding this button calls up a display page where you can select the Standard MIDI File part(s) that you don't want to hear.

⑨ **CURSOR/VALUE dial**
This dial can be used to move the cursor in the display, to select parameters and to set values. By pressing it, you can select items in the display (SELECT).

⑩ **ONE TOUCH button**
After pressing this button, you can use the [1], [2], [3] and [4] buttons to select the desired One Touch memory.

⑪ **1/2/3/4 & MBS/LWR/UP2/UP1 buttons**
These buttons are used to either select a One Touch memory (if [ONE TOUCH] lights) or to switch the real-time parts (Upper1, Upper2, Lower, Manual Bass) on and off (if [PART] lights).

While the [PART] button lights, pressing and holding one of these four buttons calls up a display page where you can select another sound ("Tone") for the real-time part in question.

⑫ **PART button**
After pressing this button, you can use the [1/UP1], [2/UP2], [3/LWR] and [4/MBS] buttons to switch the corresponding real-time parts on and off (page 27).

⑬ **SPLIT button**
This button is used to activate Split mode. While its indicator lights, notes played to the left of the C4 on an external keyboard trigger the LWR, MBS and NTA parts, if they are on. Notes to the right of the split point, on the other hand, trigger the UP1 and UP2 parts. See "Using Split mode" on p. 39.

⑭ **OCTAVE button**
This button allows you to transpose the real-time parts in octave steps (page 37).

⑮ **PERFORMANCE LIST button**
This button calls up the Performance List (page 41).

⑯ **PERFORMANCE WRITE button**
The main function of the button is to save Performance settings. Depending on the selected display page, it can also be used to save Music Styles, and songs.

⑰ **USB MEMORY button**
Press this button to call up a list of the files stored on the USB memory connected to the BK-7m's USB MEMORY port.

⑱ **RHYTHM FAMILY buttons**
These buttons are used to select the family of the next Music Style you want to use. Pressing one of these buttons calls up a list of all Music Styles contained in the selected family.

⑲ **TEMPO buttons**
These buttons can be used to decrease or increase the tempo of the currently selected Music Style or song. Pressing them together recalls the Music Style's or song's stored tempo value.

NOTE
You can also use the [TAP TEMPO] button ㉓ to set the desired tempo.

⑳ **SYNC START button**
This buttons is used to activate or switch off the BK-7m's Sync Start function. If it is on, Music Style playback can be started by simply playing a note or chord on the external keyboard. See also page 31.

While a song file is selected, this button stops playback.

㉑ **AUDIO REC button**
This button is used to start audio recording of your performance. This function records everything the BK-7m transmits to its OUTPUT sockets (audio signals you play back and audio versions of the MIDI parts you control). See page 46.

㉒ **BASS INV button**
This button is used to switch the Bass Inversion function on and off (page 32).

㉓ **TAP TEMPO button**
Pressing this button several times allows you to change the current Music Style's or song's tempo to the value calculated from the speed at which the button is pressed.

Pressing and holding this button calls up the BK-7m's "Metronome" page.

㉔ **AUTO FILL IN button**
This button is used to activate the Auto Fill-In function, which causes a transition to be played before selecting the new Music Style Variation (which is selected with the VARIATION buttons).

㉕ **VARIATION 1/2/3/4 buttons**
These buttons are used to select a Music Style "Variation", i.e. a simpler or more complex arrangement of the selected Music Style.

㉖ **INTRO button**
When you activate this button, Music Style playback starts with a musical introduction whose complexity depends on which VARIATION button currently lights (there are four different introductions per Music Style).

After selecting a song file, this button allows you to rewind.

NOTE
You can also press this button during Music Style playback.

㉗ **ENDING button**
When you activate this button, Music Style stops with a musical ending whose complexity depends on which VARIATION button currently lights (there are four different ending phrases per Music Style).

After selecting a song file, this button allows you to fast-forward.

㉘ **START/STOP button**
This button allows you to start and stop Music Style playback. If you select a song, it starts and temporarily stops (pause) song playback.

Rear panel

① **USB COMPUTER port**
Use a USB cable to connect the BK-7m to your computer via this connector (page 17).

② **USB MEMORY port**
Connect a optional USB memory here.

Note: Roland does not recommend using USB hubs, irrespective of whether they are active or passive. Please connect only one USB memory to this port.

NOTE
Use USB memory sold by Roland. We cannot guarantee operation if any another USB memory is used.

③ **AUDIO INPUT R & L/MONO sockets**
These sockets allow you to connect the audio outputs of an external signal source (CD/mp3 player, synthesizer, etc.).

(The [AUDIO IN] knob on the front panel allows you to set the input level of the signals received via these sockets.)

④ **AUDIO OUTPUT R & L/MONO sockets**
These sockets transmit all audio signals the BK-7m generates as well as the signals you input to the BK-7m.

NOTE
If you can/want to use only one channel on your external amplifier, connect the L/MONO socket to its input. For optimum sound quality, we recommend working in stereo, though.

⑤ **PHONES socket**
This is where you can connect a pair of optional headphones (Roland RH-series).

⑥ **VIDEO OUTPUT socket**
Connect this socket to the appropriate input of your TV or external display.

NOTE
The signal format (PAL or NTSC) and aspect ratio selectable (page 63).

⑦ **PEDAL SWITCH/EXPRESSION socket**
Connect a separately available pedal switch (Roland DP-series), a separately available foot switch (BOSS FS-5U) or a separately available expression pedal (Roland EV-5) to this jack (page 17).

⑧ **PEDAL FC-7 socket**
This is where you connect an optional FC-7 pedal unit. The functions of this unit are programmable on the BK-7m. See "Pedal Controller FC-7" on p. 65.

⑨ **MIDI IN & OUT sockets**
You can connect MIDI devices to these sockets (page 16).

⑩ **POWER switch**
Turns the power on/off (page 19).

⑪ **DC IN socket**
Connect the supplied AC adapter PSB-1U here (page 15).

4. Shortcut list

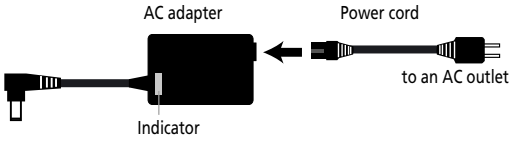
Pressing and holding the following buttons allows you to directly jump to a related parameter page, which is faster than selecting the page in question via the BK-7m's menu

Press and hold	Function
	Transposition key default ("0")
	Open the "Style Track Mute" or "Song Track Mute" page
	Open the "Split" page
	Open the "Metronome" page

5. Before you start using the BK-7m

Connecting the AC adaptor

1. **Turn the [VOLUME] knob all the way to the left to minimize the volume.**
2. **Connect the included power cord to the AC adapter.**
   The indicator will light once you plug the AC adaptor into a wall outlet.

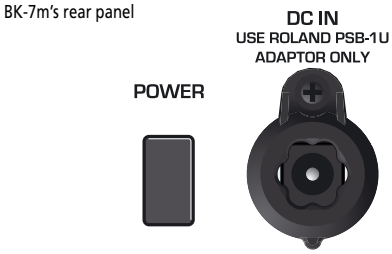


Place the AC adapter so the side with the indicator (see illustration) faces upwards and the side with textual information faces downwards.

NOTE

Depending on your region, the included power cord may differ from the one shown above.

3. **Connect the AC adaptor to the BK-7m's DC IN jack.**



4. **Plug the power cord into a power outlet.**
   Note: Be sure to use only the AC adapter supplied with the unit (PSB-1U). Also, make sure the line voltage at the installation matches the input voltage specified on the AC adapter's body. Other AC adapters may use a different polarity, or be designed for a different voltage, so their use could result in damage, malfunction, or electric shock.

NOTE

If you won't be using the BK-7m for an extended period of time, disconnect the power cord from the electrical outlet.

Connecting the BK-7m to an amplifier, mixer, etc.

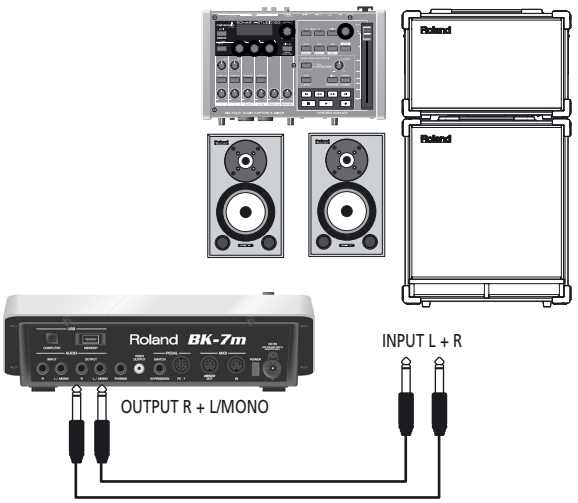
You can also connect the BK-7m's OUTPUT sockets to the audio inputs of an external instrument (digital piano, etc.), in which case you don't need an external amplifier.

NOTE

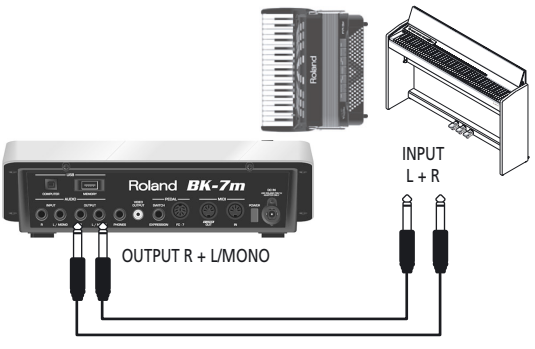
To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.

1. **Switch off all devices.**
2. **Connect the BK-7m's OUTPUT jacks to the inputs of your external device.**
   Connect the outputs of an external signal source to the BK-7m's INPUT sockets.

Connecting the BK-7m to an amplifier



Connecting the BK-7m to the audio inputs of another instrument



For the connection to an amplifier, please choose unbalanced (mono) cables with 1/4" plugs at one end (for the BK-7m). The connectors at the other end need to match the input sockets of the device to which you are connecting the BK-7m.

NOTE

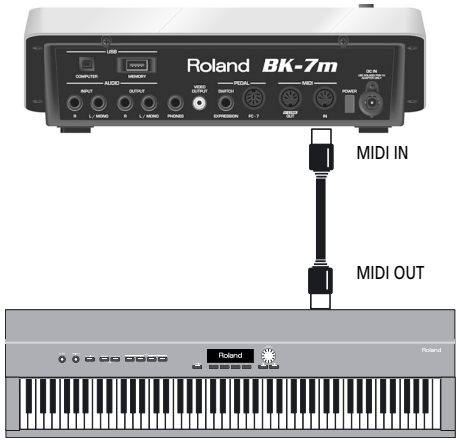
When connection cables with resistors are used, the volume level of equipment connected to the audio inputs may be low. If this happens, use connection cables that do not contain resistors.

Connecting a MIDI device

To control the BK-7m using your digital piano, MIDI accordion, etc., you need to connect it as follows:

1. **Turn the [VOLUME] knob all the way to the left to minimize the volume.**
2. **Use two MIDI cables (commercially available) to connect the BK-7m's MIDI IN socket to the MIDI OUT socket of the external MIDI instrument.**

   To transmit MIDI data to an external device (sequencer, computer, sound module, etc.), connect the BK-7m's MIDI OUT socket to the MIDI IN socket of that device.

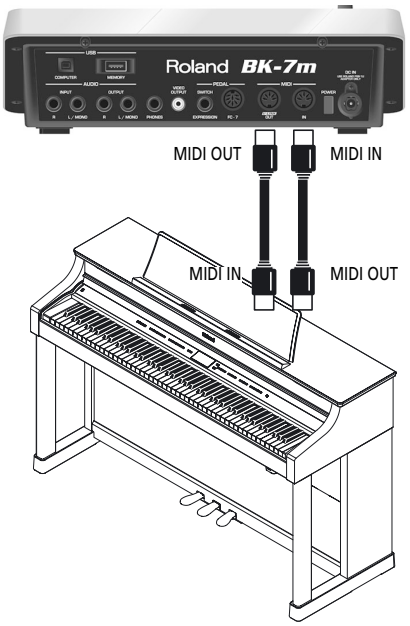


MIDI master keyboard, etc.

NOTE

Certain instruments, like an FR-3x V-Accordion, only have one MIDI socket whose function (IN or OUT) needs to be set with one of its MIDI parameters. To control the BK-7m from such an instrument, you need to set the latter to transmit MIDI messages (OUT).

If you wish to use the BK-7m with a digital piano, connect its MIDI OUT socket to the digital piano's MIDI IN socket, and its MIDI IN socket to the digital piano's MIDI OUT socket.



MIDI-compatible digital piano, etc.

NOTE

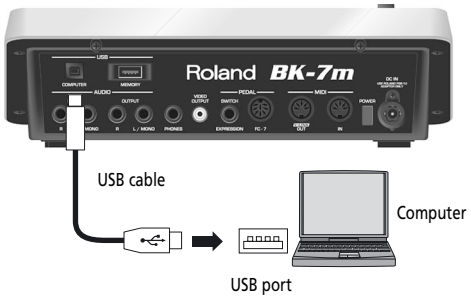
See "Wizard Connection" on p. 22 for how to ensure that the BK-7m receives (the correct) MIDI messages.

Connecting the BK-7m to your computer

If you use a USB cable (commercially available) to connect the COMPUTER port located on the BK-7m's rear panel to the USB port of your computer, you'll be able to do the following things.

- Use the BK-7m as a sound module.
- By transferring MIDI data between the BK-7m and your sequencer software, you'll be able to enjoy a wide range of possibilities for music production and editing.

1. **Use a standard USB cable (A→B-type connectors, commercially available) to connect the BK-7m to your computer as shown below.**



2. **Refer to the Roland website for system requirements.**
   Roland website: http://www.roland.com/
   As an alternative, you can connect the BK-7m's MIDI OUT and MIDI IN sockets to a MIDI interface and connect the latter to your computer.

If the computer doesn't 'see' the BK-7m

Normally, you don't need to install a driver in order to connect the BK-7m to your computer. However, if some problem occurs, or if the performance is poor, using the Roland original driver may solve the problem.

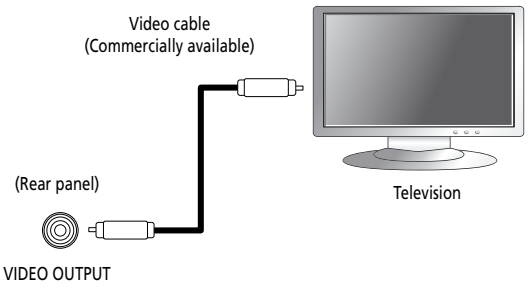
For details on downloading and installing the Roland original driver, refer to the Roland website: http://www.roland.com/

Specify the USB driver you want to use, and then install the driver. For details, refer to "USB Driver" on p. 64.

■ Caution

- To avoid the risk of malfunction and/or damage to external speakers, always turn the volume all the way down and switch off the power on all devices before you make any connections.
- Only MIDI data can be transmitted and received via USB. Audio data for a song recorded on the BK-7m cannot be transmitted or received.
- Switch on the power to the BK-7m before you start up the MIDI application on your computer. Never turn the BK-7m's power on/off while your MIDI application is running.

Connecting a television set



NOTE

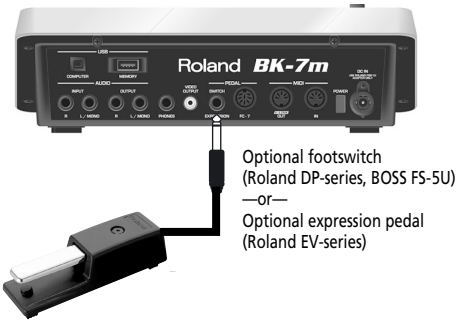
Before you make connections to other devices, you must turn down the volume of all devices and turn off their power to prevent malfunctions or damage to your speakers.

1. **Switch off the BK-7m and the television set you'll be connecting.**
2. **Connect the BK-7m to your television set.**
   Use a video cable (commercially available) to connect the BK-7m's VIDEO OUTPUT jack to the television set.
3. **Switch on the BK-7m (see p. 19).**
4. **Switch on your television set.**
5. **(As necessary) Specify the television output format (see p. 63).**
6. **Specify the aspect ratio for your television set.**
   The aspect ratio is the proportional relationship between the width and height of the screen. See page 63.

Connecting an optional footswitch, pedal or pedal unit

■ Footswitch or expression pedal

The BK-7m provides a PEDAL SWITCH/EXPRESSION jack to which you can connect an optional footswitch (Roland DP-series or BOSS FS-5U) or an expression pedal (Roland EV-series).



If you connect a footswitch, you can select the function it should perform (page 64). By default, the footswitch will control the "Hold" function.

NOTE

Use only the specified expression pedal (Roland EV-series, sold separately) or pedal switch (Roland DP-series, BOSS FS-5U). By connecting any other expression pedal or footswitch, you risk causing malfunction and/or damage the unit.

■ FC-7 pedal unit

You can also connect an optional FC-7 MIDI Foot Controller to the PEDAL FC-7 socket.

At first, the switches of this pedal board are assigned Music Style control functions. You can, however, assign other functions to these switches (page 65).

Attaching the BK-7m to a stand

By using the separately sold PDS-10, you can attach the BK-7m to a stand as shown in the illustration below.

NOTE

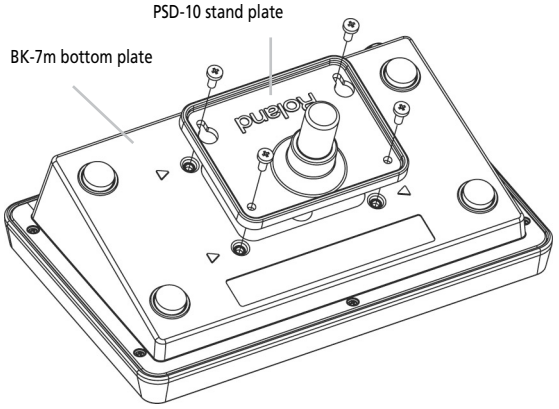
Use only the screws (M5x12) supplied with the BK-7m to attach the unit to the Roland PDS-10 stand (sold separately). Other screws or other usages of the screw holes may damage the BK-7m.

NOTE

Never insert the screws supplied with the BK-7m without attaching the BK-7m to the PDS-10 stand.

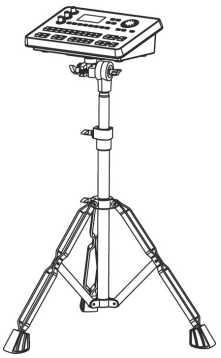
NOTE

When using the PDS-10, extend the legs to their maximum spread. Do not allow the overall height including the BK-7m to exceed 1 meter.



Note:
Be sure to use the screws supplied with the BK-7m.

The assembly (BK-7m and PDS-10) should look as shown to the right.



- See the PDS-10's owner's manual for details about how to attach the BK-7m to it.
- For this procedure, turn the BK-7m upside-down, and place a bunch of newspapers or magazines under the four corners or at both ends to prevent damage to the buttons and controls.
  Also, you should try to orient the BK-7m so no buttons or controls get damaged.

NOTE

When turning the BK-7m upside-down, handle with care to avoid dropping it, or allowing it to fall or tip over.

Listening through headphones

You can use headphones to enjoy the BK-7m without disturbing those around you, such as at night.

1. **Plug the headphones into the PHONES socket located on the BK-7m's rear panel.**
   If you don't want to disturb others, switch off the external amplification system, because the BK-7m's OUTPUT sockets remain active even when you connect headphones.
2. **Use the BK-7m's [VOLUME] knob to adjust the headphone volume.**

■ Cautions when using headphones

- To prevent damage to the cord's internal conductors, avoid rough handling. When using headphones, mainly try to handle either the plug or the headset.
- Your headphones may be damaged if the volume of a device is already turned up when you plug them in. Minimize the volume before you plug in the headphones.
- Excessive input will not only damage your hearing, but may also strain the headphones. Please enjoy music at a reasonable volume.
- Use headphones fitted with a stereo 1/4" phone plug.

Turning the power on/off

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

Turning the power on

1. **Switch off the external amplification system.**
2. **Turn the [VOLUME] knob all the way to the left to minimize the volume.**

3. **Press and hold the [POWER] switch until the "Starting Up..." message appears in the display.**

The power will turn on, an opening message will appear in the BK-7m's screen, and then the main page will appear.

After a brief interval, the BK-7m will be ready to produce sound.

NOTE

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

4. **Switch on your amplification system or connect a pair of headphones (see p. 19).**
5. **Use the [VOLUME] knob to adjust the volume.**

NOTE

See **"Wizard Connection" on p. 22** for how to ensure that the BK-7m receives MIDI messages from an external device.

Turning the power off

1. **Turn the [VOLUME] knob all the way to the left to minimize the volume.**

   NOTE

   Never switch off the BK-7m while playback or recording is running or while data are being read from, or written to, an external USB memory.

2. **Switch off your external amplification system.**
3. **Press the BK-7m's [POWER] switch.**
   The display will go dark and the power will turn off.

NOTE

If you need to turn off the power completely, first turn off the [POWER] switch, then unplug the power cord from the power outlet. Refer to "Connecting the AC adaptor" on p. 15.

Demo of the BK-7m

Your BK-7m contains a demo that introduces all of its highlights. It might be a good idea to try it out now. The demo is self-explanatory, so we'll just show you how to start and stop it.

NOTE

You will need to connect an external display to take advantage of the BK-7m's demo function. See "Connecting a television set" on p. 17.

1. **Simultaneously press the [MENU] and [EXIT] buttons.**

   The BK-7m plays back a few Music Styles and displays a few pictures.

2. **Press the [EXIT] button to leave the demo function.**

NOTE

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

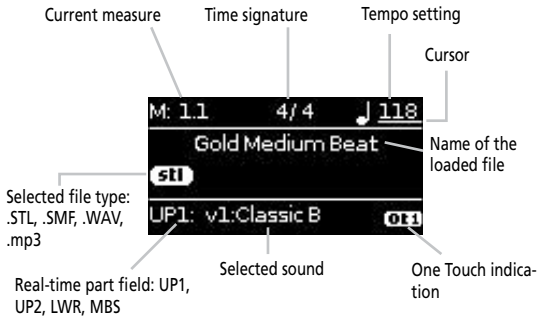
NOTE

6. Basic operation of the BK-7m

About the display and cursor operation

This section introduces the information that appears on the main page in the BK-7m's display and how to navigate the menu.

Main page



Moving the cursor and setting parameter values

1. **Rotate the dial to move the cursor to the parameter whose value you want to change.**

2. **Press the [CURSOR/VALUE] dial to confirm your selection.**
   The setting field of the selected parameter is displayed in reverse.

   In our example, we want to change the tempo.

3. **Rotate the [CURSOR/VALUE] dial to change the value.**
4. **Press and release the dial to confirm your setting.**
   The parameter's setting field once again appears on a dark background and the [CURSOR/VALUE] dial can once again be used to select another parameter.

Moving between windows

Here is how to navigate the menu to select the setting you want to change.

1. **Press [MENU] button.**

   The display changes to:

   This page allows you to select the function group that contains the setting you want to change (indications followed by a "↩" symbol mean that you can select other display pages).

2. **Rotate the [CURSOR/VALUE] dial to select the entry of the desired function group.**
   For this example, we will select "Global".
3. **Press the [CURSOR/VALUE] dial ("PUSH") to go to the "Global" function group.**
   The display changes to:

   On this display page, "Display Brightness" and "Tuning" can be changed directly. The remaining entries are followed by a "↩" symbol, meaning that they provide access to additional display pages.

4. **Try to select other "Menu" functions by proceeding as follows:**

(a) Press the [EXIT] button once to return to the "Menu" page.

(b) Rotate the [CURSOR/VALUE] dial to select an entry, then press the dial to go to the corresponding function group or setting.

(c) Press and hold the [EXIT] button to return to the BK-7m's main page.
The [EXIT] button stops flashing.

7. Wizard Connection

Your BK-7m contains a "Wizard Connection" that tells you step by step how to set up the BK-7m for MIDI communication. This wizard saves you a lot of time, which is why we recommend using it each time you connect a different MIDI device to the BK-7m.

Generic procedure

Usually, when you connect an external instrument to the BK-7m's MIDI IN socket, a display page appears to signal that the "Wizard Connection" function has detected a MIDI instrument and can be used to make the desired MIDI settings.

If that message is not displayed, the external instrument probably doesn't transmit Active Sensing (FEH) messages. To start the BK-7m's "Wizard Connection" function, simply press any key on the external instrument's keyboard. Alternatively, you can select the "Wizard Connection" function by hand: [MENU] button → "Wizard Connection".

1. **Perform all required connections, taking care to also connect a MIDI cable.**
   See "Connecting the BK-7m to an amplifier, mixer, etc." on p. 15 and "Connecting a MIDI device" on p. 16.

   NOTE

   If you want to work with a Roland digital piano, we recommend also connecting the BK-7m's MIDI OUT socket to the digital piano's MIDI IN socket. That way, your Roland piano is automatically set to "Local Off", which is usually more convenient.

2. **Press the BK-7m's [POWER] switch.**

   Wait until the main page appears.

3. **Power on the external MIDI device (Digital piano, V-Accordion, etc.).**
   If the MIDI connection between the external MIDI device's MIDI OUT socket and the BK-7m's MIDI IN socket is correct, a "MIDI Device Connected" page appears to signal that the BK-7m has detected a MIDI instrument.

4. **Press the [CURSOR/VALUE] dial to select the "Wizard Connection" function.**
   Press the [EXIT] button if you don't need the "Wizard Connection" function. In that case, the BK-7m goes on using the last configuration you selected. If you do not make any settings, this display page disappears automatically after 5 seconds.

5. **Rotate the [CURSOR/VALUE] dial to select an instrument category, then press the dial.**
   The following categories are available:

Category	Explanation
DIGITAL PIANO	Digital pianos made by Roland and other manufacturers.
ACCORDION	Roland V-Accordion and accordions made by other manufacturers.
MASTER KEYBOARD	Master keyboards made by Roland/Edirol and other manufacturers.
GUITAR	Guitar with MIDI interface (Roland GI-20, etc.)
DIGITAL ORGAN	Classic organs made by Roland/Rodgers and other manufacturers.
COMPUTER/ SEQUENCER	The BK-7m acts as multitimbral tone generator for a computer.

6. **Depending on the category you select, the Wizard now asks you a series of questions.**
   Please follow the instructions shown in the display. See "Details about the 'Wizard Connection' categories" on p. 23.

7. **At the end of the selected procedure, the BK-7m asks you to save the settings.**

8. **Press the [CURSOR/VALUE] dial to save your settings.**
   The display briefly confirms the operation and then returns to the main page.

Press the [EXIT] button if you prefer not to save these settings. In that case, the BK-7m goes on using the last configuration you selected.

The settings of the last MIDI Set you saved will be loaded each time you switch on the BK-7m. There is thus no need to use the "Wizard Connection" function as long as you don't change your MIDI setup.

NOTE

In addition to the parameters that can be saved to the "User1" MIDI Set, the "Wizard Connection" also saves other settings. See page 87 for details.

Details about the 'Wizard Connection' categories

Depending on the category and option inside that category, the BK-7m may ask you to play a few notes on the external instrument. This allows it to automatically set the correct MIDI channels and to make several other useful settings.

See also "'Wizard Connection' MIDI channel settings" on p. 26 for an overview of the other settings performed by the "Wizard Connection" function.

'DIGITAL PIANO' category

Select "**ROLAND**" for a digital piano made by Roland that transmits on MIDI channel 1 by default.

- The only step will be "**Wizard Settings will be saved**" (see step (7) above).

Select "**OTHERS**" if your digital piano transmits on a different MIDI channel. Here, there are two steps:

- "**Play a note on piano keyboard**" → Press any key on your digital piano.
- "**Wizard Settings will be saved**" (see step (7) above).

NOTE

If necessary, set the digital piano's MIDI transmit and receive channels to the same number.

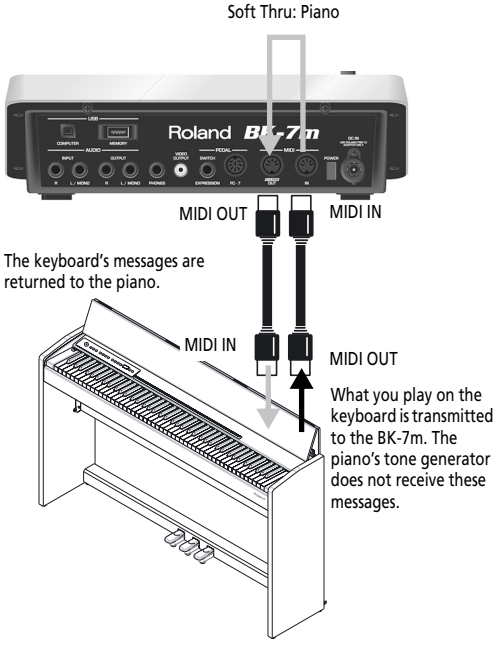
- The digital piano can be used to play the BK-7m's real-time parts and to control the Arranger.
- Changing the status of the [SPLIT] button allows you to alternate between two chord recognition modes: "**Pianist**" ([SPLIT] button dark) and "**Intelligent**" ([SPLIT] button lights). See "Using Split mode" on p. 39 for details.
- See page 27 for how to switch the real-time parts on and off.

About 'Soft Thru: Piano'

The "DIGITAL PIANO" settings automatically select the "Soft Thru: Piano" setting, which means that the BK-7m transmits a "Local Off" message to the piano when you switch it on. This only works if the following conditions are met:

- the BK-7m's MIDI OUT socket is connected to the digital piano's MIDI IN socket.
- the digital piano is already on when you switch on the BK-7m.

In "Soft Thru: Piano" mode, the BK-7m transmits the note messages received via MIDI IN back to its MIDI OUT socket. Those messages are then used to trigger the digital piano's tone generator. The piano's "Local Off" setting indeed means that its keyboard is no longer connected to its internal tone generator.



This connection is necessary to ensure that the digital piano's tone generator does not receive the chords you play in the left half (while the [SPLIT] button lights), because the chord notes are usually only used to specify the arranger's key.

NOTE

The digital piano's "Local" parameter is not reset when you disconnect the MIDI cables. You may have to do this manually (see the digital piano's owner's manual). In most instances, however, switching the piano off and back on will reset the piano's "Local" parameter to "On".

'ACCORDION' category

Select "**V-ACCORDION**" if you want to control the BK-7m from a Roland FR-series instrument. Its treble, orchestral, bass & chord, and (if available) Free Bass sections will trigger the UP1, UP2, LWR and MBS parts respectively. The chords you play with the chord buttons (left hand) are used to "feed" the BK-7m's Arranger.

- The only step will be "**Wizard Settings will be saved**" (see step (7) on page 22).

NOTE

The BK-7m's wizard assumes that the FR-series accordion uses the default MIDI channel numbers.

Select "**OTHERS1**" if you are using an accordion fitted with a MIDI interface. Its treble, chord 1 and bass sections will trigger the UP1 (+ UP2), LWR and MBS parts respectively. The chords you play with the chord buttons (left hand) are used to "feed" the BK-7m's Arranger.

Here, there are four steps:

- "**Play a note on treble section**" → Press any key or button of the treble keyboard.
- "**Play a note on chord section**" → Press any chord button (left -hand section).
- "**Play a note on bass section**" → Press any bass button (left -hand section).
- "**Wizard Settings will be saved**" (see step (7) on page 22).

NOTE

See page 27 for how to switch the real-time parts on and off.

Select "**OTHERS2**" if you are using an accordion fitted with a MIDI interface that transmits its MIDI messages related to chords within one octave and "dim" chords without the root note.

Here, there are four steps:

- "**Play a note on treble section**" → Press any key or button of the treble keyboard.
- "**Play a note on chord section**" → Press any chord button (left -hand section).
- "**Play a note on bass section**" → Press any bass button (left -hand section).
- "**Wizard Settings will be saved**" (see step (7) on page 22).

The "Wizard Connection" function sets the BK-7m's chord recognition to "Accordionist1" or "Accordionist2" (irrespective of whether or not the [SPLIT] button lights) and activates the "Split" and "Arranger Type" filters of the "Performance Hold" function to ensure that those settings don't change when you recall another Performance memory or One Touch setting.

NOTE

Roland recommends leaving the [SPLIT] button off while you are using an "ACCORDION" category setting.

'MASTER KEYBOARD' category

Select "**ONE CHANNEL**" if your MIDI master keyboard only transmits on one MIDI channel. That MIDI channel will be used to control the BK-7m's real-time parts UP1, UP2, LWR and MBS (only the ones whose button lights) and to "feed" the Arranger with chord information.

Here, there are two steps:

- "**Play a note on master keyboard**" → Press any key on the external MIDI device.
- "**Wizard Settings will be saved**" (see step (7) on page 22).

NOTE

The "Type" setting (page 60) depends on the status of the [SPLIT] button: "Pianist" ([SPLIT] off) or "Intelligent" ([SPLIT] on).

Select "**MULTI CHANNEL**" if your MIDI master keyboard transmits on several MIDI channels simultaneously. The MIDI channels for the UP1, UP2, LWR and MBS parts are detected during the "Wizard" procedure. The chords you play in the lower zone (LWR) of your master keyboard are also used by the BK-7m's Arranger.

Here, there are five steps:

- "**Play a note on Upper 1 section**" → Press any key in the highest (rightmost) zone to specify the MIDI channel for the UP1 part.
- "**Play a note on Upper 2 section**" → Press any key in the second zone from the right to specify the MIDI channel for the UP2 part.
- "**Play a note on Lower section**" → Press any key in the third zone from the right to specify the MIDI channel for the LWR part.
- "**Play a note on Bass section**" → Press any key in the third zone from the right to specify the MIDI channel for the MBS part.
- "**Wizard Settings will be saved**" (see step (7) on page 22).

The "Wizard Connection" function sets the BK-7m's chord recognition to "Intelligent" (irrespective of whether or not the [SPLIT] button lights) and activates the "Split" and "Arranger Type" filters of the "Performance Hold" function to ensure that those settings don't change when you recall another Performance memory or One Touch setting.

NOTE

Roland recommends leaving the [SPLIT] button off while you are using the "MULTI CHANNEL" setting.

'GUITAR' category

Select this category to control the BK-7m from a guitar that is connected to a Roland guitar–MIDI interface (like the GI-20).

Here, there are two steps:

- "**Play a guitar string**" → Play a note on any string on your guitar.
- "**Wizard Settings will be saved**" (see step (7) on page 22).

NOTE

By default, some guitar–MIDI interfaces use separate MIDI channels for each string. See the owner's manual of your interface for how to ensure that the same channel is used for all strings.

An optional footswitch connected to the rear-panel PEDAL SWITCH/EXPRESSION socket is automatically assigned the "Chord Recognition OFF" function,

allowing you to control which notes you play on your guitar should be recognized by the BK-7m's Arranger (see p. 65).

The "Wizard Connection" function sets the BK-7m's chord recognition to "Guitarist" (irrespective of whether or not the [SPLIT] button lights) and activates the "Split" and "Arranger Type" filters of the "Performance Hold" function to ensure that those settings don't change when you recall another Performance memory or One Touch setting.

NOTE

Roland recommends leaving the [SPLIT] button off while you are using this setting.

'DIGITAL ORGAN' category

Select "**CHURCH ORGAN1**" if your organ transmits on MIDI channels 12, 13 and 14.

- The only step will be "**Wizard Settings will be saved**" (see step (7) on page 22).

Select "**CHURCH ORGAN2**" if your organ transmits on MIDI channels 1, 2 and 3.

- The only step will be "**Wizard Settings will be saved**" (see step (7) on page 22).

The notes played on Manual II (Swell) and Manual I (Great) as well as the bass pedal board control the BK-7m's real-time parts UP1, UP2, LWR and MBS. The chords played on Manual I (Great) are also used by the Arranger's NTA section (for chord recognition).

The "Wizard Connection" function sets the BK-7m's chord recognition to "Intelligent" (irrespective of whether or not the [SPLIT] button lights) and activates the "Split" and "Arranger Type" filters of the "Performance Hold" function to ensure that those settings don't change when you recall another Performance memory or One Touch setting.

Select "**ELECTRONIC ORGAN**" if your organ transmits on other MIDI channels than the ones selected for "CHURCH ORGAN1" and "CHURCH ORGAN2". In this mode, the BK-7m's wizard detects the MIDI channel numbers to be assigned to UP1, UP2, LWR and MBS. The chords you play on the lower manual (LWR) are also used by the BK-7m's Arranger.

Here, there are four steps:

- "**Play a note on Upper section**" → Press any key on the upper manual to specify the MIDI channel for the UP1 and UP2 parts.
- "**Play a note on Lower section**" → Press any key on the lower manual to specify the MIDI channel for the LWR part.
- "**Play a note on Pedal section**" → Press any pedalboard key to specify the MIDI channel for the MBS part.
- "**Wizard Settings will be saved**" (see step (7) on page 22).

The "Wizard Connection" function sets the BK-7m's chord recognition to "Intelligent" (irrespective of whether or not the [SPLIT] button lights) and activates the "Split" and "Arranger Type" filters of the "Performance Hold" function to ensure that those settings don't change when you recall another Performance memory or One Touch setting.

NOTE

Roland recommends leaving the [SPLIT] button off while you are using the "MULTI CHANNEL" setting.

NOTE

Roland recommends leaving the [SPLIT] button off while you are using one of these settings.

'COMPUTER/SEQUENCER' category

This "Wizard Connection" option configures the BK-7m for use as a multitimbral sound module that is controlled by a software sequencer running on your computer.

- The only step will be "**Wizard Settings will be saved**" (see step (7) on page 22).

NOTE

This option disables MIDI data reception by the BK-7m's Arranger and real-time parts, because all 16 MIDI channels are already taken.

'Wizard Connection' MIDI channel settings

Category	Type	BK-7m's real-time parts	MIDI channel	Sections
DIGITAL PIANO	ROLAND	UP1, UP2, LWR, MBS, NTA (Note-to-Arranger)	1	Entire keyboard
	OTHERS	UP1, UP2, LWR, MBS, NTA (Note-to-Arranger)	1~16*	Entire keyboard
ACCORDION	V-ACCORDION	UP1	1	Treble
		UP2	4	Orchestra
		LWR + NTA (Note-to-Arranger)	3	Chords
		MBS + NTA (Note-to-Arranger)	2	Bass/Free Bass
		NTA (Note-to-Arranger)	5	Orchestral Bass
		NTA (Note-to-Arranger)	6	Orchestral Chord
		NTA (Note-to-Arranger)	7	Orchestral Free Bass
	OTHERS1 or OTHERS2	UP1 + UP2	1~16*	Treble
		LWR + NTA (Note-to-Arranger)	1~16*	Chord 1
		MBS	1~16*	Bass
MASTER KEYBOARD	ONE CHANNEL	UP1, UP2, LWR, MBS, NTA (Note-to-Arranger)	1~16*	Entire keyboard
	MULTI CHANNEL	UP1	1~16*	Highest zone
		UP2	1~16*	Second zone from right
		LWR + NTA (Note-to-Arranger)	1~16*	Third zone from right
		MBS	1~16*	Lowest zone
GUITAR		UP1, UP2, LWR, MBS, NTA (Note-to-Arranger)	1~16*	All notes
DIGITAL ORGAN	CHURCH ORGAN1	UP1 + UP2	13	Manual II (Swell)
		LWR + NTA (Note-to-Arranger)	12	Manual I (Great)
		MBS	14	Bass pedals
	CHURCH ORGAN2	UP1 + UP2	2	Manual II (Swell)
		LWR + NTA (Note-to-Arranger)	1	Manual I (Great)
		MBS	3	Bass pedals
	ELECTRONIC ORGAN	UP1 + UP2	1~16	Upper manual
		LWR	1~16	Lower manual
		MBS	1~16	Pedal section
COMPUTER		Song part 1~Song part 16	1~16	Recorder tracks 1~16

[*] The wizard detects the MIDI channel(s) on which the external instrument is transmitting and sets it/them automatically.

8. Playing the BK-7m's real-time parts

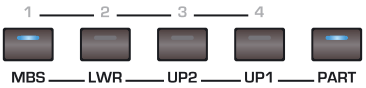
Your BK-7m contains four real-time parts that can be controlled via MIDI: UP1, UP2, LWR and MBS. Feel free to use only one of them at a time or to control them simultaneously. You can assign the desired sounds (or "Tones") to each of these parts.

See page 91 for a list of the available sounds.

Switching real-time parts on and off

1. **Switch on the [PART] button (its indicator lights).**

The [1], [2], [3] and [4] buttons are now used to switch the real-time parts on and off:



While the [PART] indicator lights, the indicators of the [1], [2], [3] and [4] buttons show which real-time parts are currently active.

2. **Press the [1], [2], [3] or [4] button to switch the corresponding part (MBS, LWR, UP2 or UP1) on (indicator lights) or off (indicator goes dark).**
See "'Wizard Connection' MIDI channel settings" on p. 26 for the MIDI channels the real-time parts receive on. This obviously depends on the selected category and option (see p. 22).

Selecting Tones for the real-time parts

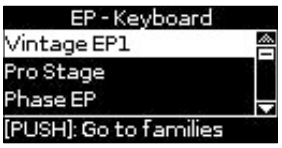
On the BK-7m, the sounds you can assign to the real-time parts are called "Tones". The BK-7m allows you to assign any of the available Tones to any of the four real-time parts.

Tones can be selected in three ways:

Selecting Tones using the [PART] button

1. **Press the [PART] button.**
The display now shows you which Tones are currently assigned to the four real-time parts:

2. **Rotate the [CURSOR/VALUE] dial to select the real-time whose Tone assignment you want to change.**
3. **Press the dial to jump to the following page:**



4. **If the Tone you need belongs to another family (see p. 91), press the [CURSOR/VALUE] dial.**
If the Tone is part of the currently selected family, you can skip to step (6).
5. **Rotate the [CURSOR/VALUE] dial to select the desired family, then press the dial to confirm your selection.**

6. **Rotate the dial to select the desired Tone.**
The names of the BK-7m's SuperNATURAL sounds start with an "N" ("N.Trombone" and "N.Tenor Sax").

NOTE

The SuperNATURAL sounds can only be assigned to the UP1 part.

7. **Play a few notes on the external keyboard to audition the sound.**
   If the part is active (see p. 27), you should now hear the newly selected Tone.
8. **Press [EXIT] to leave the Tone selection page.**

Using the [UP1], [UP2], [LWR] and [MBS] buttons to select Tones

1. **Press and hold the [UP1], [UP2], [LWR] or [MBS] button.**
   The display now show a list of Tones where the currently selected sound is displayed in reverse:

2. **If the Tone you need belongs to another family (see p. 91), press the [CURSOR/VALUE] dial.**
   If the Tone is part of the currently selected family, you can skip to step (4).
3. **Rotate the [CURSOR/VALUE] dial to select the desired family, then press the dial to confirm your selection.**

4. **Rotate the dial to select the desired Tone.**
5. **Press [EXIT] to leave the Tone selection page.**

Selecting a Tone on the main page

1. **If the main page is not displayed, press and hold the [EXIT] button until it appears.**
   The name of one of the four real-time parts and the sound assigned to it are shown in the bottom left corner:

2. **Rotate the [CURSOR/VALUE] dial to select the part indication, then press the dial.**

3. **Rotate the [CURSOR/VALUE] dial to select the real-time part whose Tone assignment you want to change.**

The name of the Tone currently used by this part is displayed to its right.

4. **Rotate the [CURSOR/VALUE] dial to move the cursor towards the name of the Tone currently assigned to the selected real-time part.**
5. **Press the dial.**
6. **If the Tone you need belongs to another family (see p. 91), press the [CURSOR/VALUE] dial.**
   If the Tone is part of the currently selected family, you can skip to step (8).

7. **Rotate the [CURSOR/VALUE] dial to select the desired family, then press the dial to confirm your selection.**

8. **Rotate the dial to select the desired Tone.**
9. **Press [EXIT] to leave the Tone selection page.**

NOTE

You can also select the BK-7m's Tones via MIDI. Be aware, however, that if the BK-7m receives a sound select cluster (bank select + program change message) for which there is no Tone, the display shows "---" instead of a Tone name and the real-time part in question no longer sounds.

Selecting SuperNATURAL sounds (UP1 part)

The BK-7m contains two high-quality brass Tones based on Roland's SuperNATURAL technology. These are called "N.Trombone" and "N.Tenor Sax". See the "Tone List" on p. 91.

Various expressive performance elements typical of brass instruments were difficult to play on a keyboard, but can now be reproduced without special operations and played expressively with a realistic tone. If you play legato, the sound changes smoothly between notes. If you play staccato, the sound has a crisp attack.

If you play a note and then press a second key without releasing the previous key, only the second note sounds (monophonic). If, however, you press several keys simultaneously, the UP1 part plays chords (polyphonic).

Other parameters that can be controlled in realtime are:

Supernatural sound controls		
Parameter	**Rx MIDI Message**	**Explanation**
Discontinuous pitch change	Pitch Bender	The discontinuous pitch change is typical of brass instruments, instead of the normal smooth pitch change. When you apply a downward bend, the sound will behave in the manner distinctive of brass instruments, meaning that the volume will also decrease.
Dynamics	Modulation	Change the dynamic of played note.

Supernatural sound controls		
Parameter	**Rx MIDI Message**	**Explanation**
Noise Level	CC 16 Default: 64	This adjusts the amount of breath and keys noise.
Play Stability	CC 17 Default: 64	Adjusts the accuracy of the player. Using values near 0, the initial pitch at the beginning of each note will be unstable. There will also be a greater spread between the timing of each player's notes. Using values near 7F, the pitch at the beginning of each note and the timing of the notes will both be accurate.
Growl Sens	CC 18 Default: 0 (no growl)	Adjusts the amount of growl for strongly played notes. Using values near 0, the amount of growl at the beginning of each note will be minimal. Using values near 7F, the beginning of each note will have the maximum amount of growl. The more strongly you play the keyboard, the stronger this effect will be
Staccato	CC 80 0~63: Normal, 64~127: Staccato	If you set staccato, the played notes result distinctly separate while also short in length.
Fall	CC81 0~63: Normal, 64~127: Fall	If you set Fall, the release of sound will behave in the manner distinctive of brass instruments, meaning that the volume will also decrease.

9. Music Style functions

The BK-7m contains a function that plays back automatic accompaniments called "Music Styles". This section explains how to take advantage of the BK-7m's accompaniments.

Volume balance between the backing and the real-time parts

If the Music Style accompaniment is too loud or too soft with respect to the real-time parts you are using, you can change the balance with the [BALANCE] knob:

Turn it towards "PART" to make the accompaniment softer, or towards "BACKING" if the real-time parts are too loud with respect to the accompaniment.

About the Music Styles

The BK-7m can generate interactive accompaniments based on the Music Style you select. Each Music Style is a typical accompaniment for a given musical genre. The BK-7m comes with 433 internal Music Styles divided over 10 families (see the "RHYTHM FAMILY" section on the front panel).

The melodic accompaniment parts of the selected Music Styles follow the chords you play on the external MIDI controller (keyboard, MIDI accordion, MIDI guitar, etc.). The BK-7m uses special MIDI parts to receive this note information: "NTA", which is short for "Note-to-Arranger". Your MIDI controller must therefore transmit its note information for the accompaniment function (Arranger) on a MIDI channel assigned to an NTA part.

Using Music Styles

The "interactive" aspect about the Music Styles is that you can change the key of the accompaniment simply by playing different notes or chord on your MIDI controller. Additionally, you can select different variations (more or less complex arrangements) for the active Music Style. The BK-7m provides several buttons for this.

■ START/STOP

This button is used to start and stop Music Style playback. While a Music Style is running, the button's indicator flashes red on the first beat of each bar, and green on the remaining beats.

NOTE

You can also start (and stop) Music Style playback simply by playing on the external MIDI controller. See the next function.

■ SYNC START

This button activates and switches off the "Sync Start" or "Sync Start/Stop" function. Pressing it several times allows you to select one of the following options:

Function	[SYNC START] indicator	Explanation
Sync Start	Lights red	Music Style playback can be started by playing a note or chord on the MIDI controller. Press [START/STOP] to stop Music Style Playback.
Sync Start/ Stop	Lights green	Music Style playback can be started by playing a note or chord on the MIDI controller. Playback will stop when you release all keys.
–	Dark	Music Style playback needs to be started and stopped using the [START/STOP] button.

■ VARIATION [1], [2], [3], [4]

These buttons are used to select the complexity (number of parts) of the Music Style's arrangement:

VARIATION	Explanation
[1]	The simplest accompaniment pattern. A goof choice for the first of the songs you play.
[2]	A slightly more complex pattern you may want to use for subsequent verses.
[3]	This pattern would be a good choice for the first chorus.
[4]	This is the most complex arrangement. Consider selecting it for the bridge or the final chorus sections of a song.

Note that the VARIATION patterns are repeated (played back in a loop) until select a different pattern or stop Music Style playback.

■ INTRO

Selects an introduction, which is usually used at the beginning of a song. You can, however, also select this pattern for other song sections. The behavior of the Intro pattern depends on when you press the [INTRO] button:

[INTRO]	Behavior
Pressed before starting Music Style playback	The indicator lights. When you start Music Style playback, the Arranger first plays a musical introduction. (This pattern is played back only once).
Pressed during Music Style playback	The indicator flashes to signal that the INTRO pattern will begin on the next downbeat. When the intro is finished, the BK-7m returns to the previously selected VARIATION pattern.

There are, in fact, four different INTRO patterns, that can be selected using the VARIATION [1], [2], [3] and [4] buttons. Again, the VARIATION buttons determine the complexity of the arrangement.

■ ENDING

This button allows you to end your songs with a suitable closing section if you don't want to simply stop Music Style playback. The behavior of the Ending pattern depends on when you press the [ENDING] button:

[ENDING]	Behavior
Pressed before starting Music Style playback	The indicator lights. When you start Music Style playback, the Arranger plays a musical ending. At the end of the phrase, playback stops.
Pressed during Music Style playback	The indicator flashes to signal that the ENDING pattern will begin on the next downbeat. When the ending is finished, Music Style playback stops.

There are four different ENDING patterns, that can be selected using the VARIATION [1], [2], [3] and [4] buttons. Again, the VARIATION buttons determine the complexity of the arrangement.

■ BASS INV

This button is used to switch the "Bass Inversion" function on or off. While the button is **dark**, the Music Style's bass part always plays the fundamental of your notes or chords. Example: if you play a chord consisting of the notes C, E and G (which is recognized as a C major chord), the bass part plays a C.

If the [BASS INV] button **lights**, the Music Styles bass part uses the lowest notes of the chords you play. Example: if you play a chord consisting of the notes E, G and C (still a C major chord), the bass part plays an E. This function therefore gives you more artistic licence.

■ AUTO FILL IN

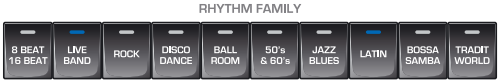
When this button lights, the BK-7m plays a transition before switching to the newly selected VARIATION pattern. Example: if the VARIATION [1] pattern is running, pressing the [4] button will not switch to that pattern right away—the BK-7m first plays a fill-in to announce the new song section.

NOTE

The duration of the fill-ins (transitions) can be halved if you like. See "Fill In Half Bar" on p. 60.

Selecting Music Styles

1. Press a RHYTHM FAMILY button to select the Music Style family.



The indicator of the button you press lights and the display shows a list of the Music Styles that belong to this family:

In the example shown above, we pressed the [LIVE BAND] button.

2. Rotate the [CURSOR/VALUE] dial to select the desired Music Style, then press the dial to confirm your selection.

Playing back Music Styles

Let us now take a closer look at the interactive aspects of the BK-7m's Music Styles and at how to use them.

1. **Connect your MIDI controller (see p. 16).**
   If necessary, follow the instructions of the "Wizard Connection" function (see p. 22).
2. **Set the BK-7m's [VOLUME] knob to a reasonable level (about 1/4).**

3. **Set the [BALANCE] knob to the center position.**

4. **Press the [INTRO] button (it lights) to start Music Style playback with an introduction.**

5. **Press the VARIATION [1], [2], [3] or [4] button to select the complexity of the INTRO pattern.**
6. **Play a chord on your MIDI controller.**
   See "'Wizard Connection' MIDI channel settings" on p. 26 for the MIDI channels assigned to the BK-7m's NTA parts. These parts analyze the chords that are used to transpose the Music Style in real time.

   The main page displays the name of the last chord the BK-7m recognized:

7. **Press the [START/STOP] button to start Music Style playback.**

   The [START/STOP] indicator lights and the BK-7m starts playing back the introductory phrase.
8. **Play different chords on your MIDI controller and listen to the effect this has on the Music Style.**
9. **Switch on the [AUTO FILL IN] button (it lights).**
   This means that when you select a different VARIATION pattern, the BK-7m will play a transition (fill-in) before switching to the new pattern.
10. **Press a VARIATION [1], [2], [3] or [4] button to select a more complex or a simpler accompaniment.**

    - If you press it before the last beat of the current measure, the fill-in starts immediately and lasts until the end of the current measure, then the newly selected VARIATION pattern is played back.
    - If you press the desired VARIATION button on the last beat of a bar, the fill-in starts at the next downbeat and lasts an entire bar. Only then will the BK-7m switch to the newly selected VARIATION pattern.
11. **If necessary, you can change the Music Style's tempo:**

- Press the TEMPO [◀] or [▶] button to decrease or increase the tempo.

- Press the [TAP TEMPO] button at least three times at the desired tempo.

The BK-7m calculates the intervals between your presses and sets the corresponding tempo value.

NOTE

Simultaneously press the TEMPO [◀] and [▶] buttons ("STANDARD") to return to the Music Style's preset tempo.

12. **Press the [ENDING] button to end Music Style playback with a suitable closing section.**

    You could also stop playback simply by pressing the [START/STOP] button or by releasing all keys on your MIDI controller (see "Sync Start/Stop" on p. 31).

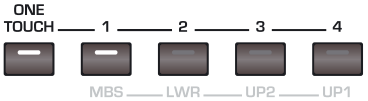
    While Music Style or SMF song playback is stopped, the [TAP TEMPO] button flashes in blue to indicate the selected tempo.

Using the 'One Touch' function

The ONE TOUCH memories help you select Tones for the real-time parts that match the atmosphere of the current Music Style. There are four such ONE TOUCH memories per Music Style.

1. **Select the desired Music Style.**
   See page 32.
2. **Switch on the [ONE TOUCH] button (its indicator lights).**

The indicator of one of the four buttons to its right lights to indicate which ONE TOUCH memory is currently selected.



3. **Press the ONE TOUCH [1], [2], [3] or [4] button.**
   The indicator of that button lights and the "OTC" message as well as the number of the selected button appear in the lower right corner of the display.

4. **Start playback of the Music Style.**
   See page 33.
5. **Play a melody on the connected MIDI controller.**
   See "'Wizard Connection' MIDI channel settings" on p. 26 for the MIDI channels used by the BK-7m's real-time parts.
6. **Now press another ONE TOUCH button than the one that is currently active.**
7. **Again play a melody on the external MIDI controller.**
   The newly selected ONE TOUCH memory has recalled a different sound for the melody part. Note that the ONE TOUCH function also recalls other settings, like the tempo, INTRO/ENDING, etc.

NOTE

The BK-7m has a function that allows you to exclude certain settings when a new ONE TOUCH memory is selected. See "One Touch Hold" on p. 62.

10. Using the BK-7m as a USB player

This section explains how to playback MIDI (SMF) and audio songs stored on an optional USB memory. Note that it is also possible to select Music Styles on that device and to use them in the same way as the internal Styles. New song and Music Style files can be copied to the USB memory using your computer as you purchase them.

Getting ready to use the BK-7m as a USB player

1. **On your computer, copy the new song and Music Style files to an optional USB memory (memory stick).**

NOTE

Use USB memory sold by Roland (M-UF-series). We cannot guarantee operation if any other USB memory is used.

2. **Connect the USB memory to your BK-7m.**

NOTE

Carefully insert the optional USB memory all the way into the port until it is firmly in place.

NOTE

The BK-7m supports USB memories with a capacity of up to 2TB.

File types the BK-7m can read and play back

	Extension	Format
Music Styles	.stl	
Standard MIDI Files (SMF)	.mid	0 or 1
	.kar	
Audio files	.mp3	• MPEG-1 Audio Layer 3 • Sampling frequency: 44.1kHz • Bit rate: 32/40/48/56/64/80/96/112/128/160/192/224/256/320kbps, VBR (variable bit rate)
	.wav	• 16-bit linear • Sampling frequency: 44.1kHz • Stereo/mono

Selecting a song or Music Style on a USB memory

1. **Connect an optional USB memory to the BK-7m.**

After a few seconds, the display shows the contents of the USB memory.

Press the [USB MEM] button if you inserted the USB memory at an earlier stage and now want to return to this display page.

The icons to the left of the file names indicate the file type:

Icon	Explanation
stl	Music Style file
smf	SMF file
mp3	Audio MP3 file
wav	Audio WAV file
	Folder

2. **Rotate the [CURSOR/VALUE] dial to select the file you want to play back.**

3. **Press the dial to load the file.**

The [USB MEM] button now lights to indicate that you selected a file on the USB memory.

If the file you need is located inside a folder, you must first select that folder, press the [CURSOR/VALUE] dial to see its contents and then select the file. If you opened a folder by mistake, press the [EXIT] button to return to a higher level.

NOTE

Press and hold the [EXIT] button to return to the main page.

Playing back a song or Music Style from a USB memory

If you selected a Music Style, see "Playing back Music Styles" on p. 33, because operation is the same as for internal Music Styles.

In the following, we will therefore only show you how to play back song files located on a USB memory.

NOTE

The BK-7m has no internal memory where you could store SMF or audio files.

1. **Select a song (SMF or audio file) on the USB memory.**
   See page 35.
2. **Press the [START/STOP] button to start playback.**
   This button is also labeled [►/II].

   The [►/II] button's indicator lights and song playback starts.
3. **If necessary, you can change the song's playback tempo:**
   - Press the TEMPO [◀] or [▶] button to decrease or increase the tempo.

NOTE

If you set a tempo value close to the upper or lower limit for an MP3 or WAV file, playback may sound a little strange.

   - Press the [TAP TEMPO] button at least three times at the desired tempo. (This function is not available if you selected an audio file (WAV or mp3.)

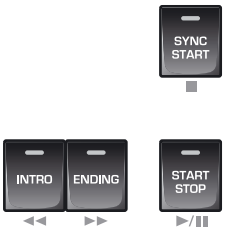
   The BK-7m calculates the intervals between your presses and sets the corresponding tempo value.

NOTE

Simultaneously press the TEMPO [◀] and [▶] buttons ("STANDARD") to return to the Music Style's preset tempo.

4. **Press the [►/II] button again to pause song playback.**
   The [►/II] button goes dark.
5. **Press [►/II] yet again to resume playback.**
6. **Press the [SYNC START] button (■) to stop playback**

You can use the following buttons to control song playback (see the gray legends):



Button	Explanation
[►/II]	Starts or pauses song playback.
[■]	Stops song playback.
[◄◄]	Rewinds the song.
[►►]	Fast-forwards the song.

11. Other important functions

This section presents other important function you may need regularly.

Changing the key

This function allows you to transpose the BK-7m's pitch in semi-tone steps. Depending on the mode setting, this transposition applies to all sections or just a specific setting.

NOTE

If you choose to transpose the real-time parts, Music Style playback is also transposed.

1. **Press [KEY] button.**

The display changes to:

The current "Key" setting (transposition interval) is displayed in the top line and already selected. The mode setting appears below it.

2. **Rotate the [CURSOR/VALUE] dial to select the desired "Key" setting.**
3. **Press the dial to confirm your setting.**

"Key" setting
-6~0~+5 (semitone units)

If the "Key" setting differs from "0", the [KEY] indicator lights.

NOTE

You can also change the key of audio signals received via the AUDIO INPUT jacks (see "Audio in Transpose" on p. 64).

4. **If you also need to change the "Mode" setting:**

(a) Select it by rotating the [CURSOR/VALUE] dial, then press the dial.

(b) Rotate the dial to select the mode, then press the dial.

Mode	Explanation
Song	Only song playback is transposed.
Part	Only the real-time parts are transposed.
Song + Part	Both song playback and the real-time parts are transposed. Music Style playback is also transposed.

Changing the octave

This function allows you to transpose the real-time parts (UP1, UP2, LWR and MBS) up or down in octave steps.

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

The display changes to:

The display show the current octave setting for all four real-time parts.

2. **Use the [CURSOR/VALUE] dial to select the "Octave" parameter of the real-time part whose setting you want to change.**
3. **Press the dial, then rotate it to select the desired setting.**

"Octave" setting
-4~0~+4

Using 'Track Mute' and 'Center Cancel'

You can use this function to mute tracks of Music Styles or the melody part of the selected Standard MIDI File (SMF). After selecting a WAV or mp3 audio file, you can attenuate the vocal part at the center of the stereo image ("Center Cancel"). The Mute function's behavior depends on the selected file type.

1. **Select a song (SMF or audio) or a Music Style.**
2. **Press the [START/STOP] button to start playback.**
3. **Press the [TRACK MUTE] (CENTER CANCEL) button (its indicator lights).**

The "Track Mute" or "Center Cancel" function will turn on. This depends on the file type you selected:

File Type	Function	Explanation
Music Style	Track Mute	The specified Music Style track(s) is muted (Default: AC1~AC4).
SMF	Track Mute	The specified Standard MIDI file track is muted (Default: channel 4).
Audio (mp3, wav)	Center Cancel	Sounds in the center (the melodic portion of the sound) will be minimized.

NOTE

For some audio songs, the vocal sound may not be eliminated completely.

4. **Press the [TRACK MUTE] (CENTER CANCEL) button again to make its indicator go dark.**
This switches the "Track Mute" or "Center Cancel" function back off.

Selecting the track(s) to mute for Music Styles or SMF songs

The following procedure allows you to specify the track of the selected Standard MIDI File that should be muted when you switch on the [TRACK MUTE] button.

NOTE

This function is not available for audio files.

1. **Select a Music Style or an SMF song.**
2. **Press and hold the [TRACK MUTE] (CENTER CANCEL) button.**
This function can also be selected using [MENU] button → "Performance Edit" → "Style/SMF Track Mute".
Depending on the song file type, the display changes to...

...or:

When you start playback, you will notice that active parts are indicated by moving bar graphs that simulate level meters. The bar graphs of muted parts do not move.

3. **Rotate the [CURSOR/VALUE] dial to move the cursor to the track you want to mute.**
The name of the Tone assigned to that track appears in the upper right corner.
4. **Press the dial to highlight the corresponding parameter.**
5. **Rotate the dial to change the setting and press it to confirm you setting.**
The possibilities are:

Display indication	
<no indication>	The associated track is played back.
M	The associated track is no longer played back (muted).

6. **If you want to save your selection of the track(s) that should be muted for any Music Style or SMF file you play back, see "Save Global" on p. 65.**

When you start playback, you will notice that active parts are indicated by moving bar graphs that simulate level meters. The bar graphs of muted parts do not move.

7. If there is no need to save your settings, press and hold the [EXIT] button to return to the main page.

Using Split mode

In Split mode, the BK-7m transmits note messages below the split point to the MBS, LWR and NTA (Note-to-Arranger) parts. The note numbers above the split point, however, are transmitted to the UP2 and UP1 parts.

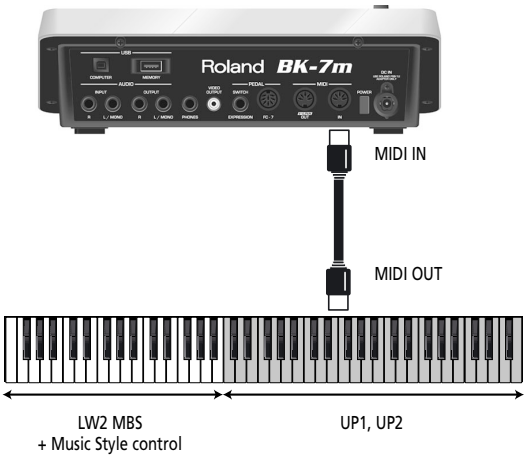
This only works if your external MIDI controller transmits all note messages on the same MIDI channel and if the BK-7m is set to receive on one MIDI channel only (see "'Wizard Connection' MIDI channel settings" on p. 26). Therefore, we suggest activating Split mode only if you use a digital piano or a single-zone MIDI master keyboard.

NOTE

In most cases, the default setting for the split point is note number 60 (C4). When you select a "DIGITAL PIANO" option (see p. 22), however, the split point is set to note number 54 (F#3). You can also change the split point to a different note (see "Split Point" on p. 59).

1. Press the [SPLIT] button (its indicator lights).

The BK-7m is now in Split mode: note numbers below the split point (see "Split" on p. 50) are used to transpose Music Styles playback in real-time and to play the MBS and/or LWR parts (if they are active). Note numbers above the split point can be used to play melodies using the UP1 and/or UP2 part.



In Split mode, the "Type" parameter (see p. 60) is automatically set to "Intelligent".

NOTE

See page 27 for how to select the real-time parts you want to use.

NOTE

You can activate a "Hold" function for the LWR part. See "Lower Hold" on p. 59.

2. Press the [SPLIT] button again.

The BK-7m leaves Split mode and the [SPLIT] indicator goes dark and chord recognition (see "Type" on p. 60) is set to "Pianist". This setting works as follows: the Arranger decodes every chord you play – no matter where you play it. Causing the Arranger to play another chord requires that you play at least a triad (i.e. the three notes that make up a major or minor chord). You can play more than three chord notes but remember that two notes won't cause the Arranger to change the key.

Metronome

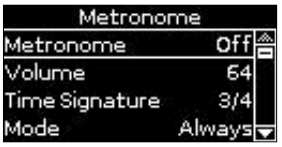
The BK-7m is equipped with a metronome that can be used in various situations. To use the metronome, here is what you need to do:

NOTE

While Music Style or SMF song playback is stopped, the [TAP TEMPO] button flashes in blue to indicate the selected tempo.

1. **Press and hold the [TAP TEMPO] button.**

The display changes to:



2. **Rotate the [CURSOR/VALUE] dial to select the "Metronome" field.**
3. **Press the dial to highlight the setting.**
4. **Rotate the dial to select "On", then press the dial.**
   The metronome starts counting.

NOTE

The metronome is not available while an audio song file (mp3 or WAV) is selected.

The metronome parameters you can set are:

Parameter	Setting	Explanation
Metronome	Off, On	Select "On" to activate the metronome.
Volume	0~127	Sets the metronome's level.
Time Signature	1~32/16, 8, 4, 2	Specifies the metronome's time signature.
Mode	Always, Play	**Always**: The metronome even counts when playback is stopped. **Play**: The metronome only sounds while the Music Style or song is playing.
Count In	Off, 1bar, 2bar	This parameter allows you to switch the Count-In function on ("1 BAR" or "2 BAR") or off. When on, the metronome will count in the specified number of measures (bars) before the Music Style or SMF song starts playing. (This setting is not available for audio songs.)

NOTE

You can also call up the "Metronome" page using [MENU] button → "Global" → "Metronome".

12. Performance Lists

Performance/Music Assistant Info

The "Performance List" is a list of up to 999 Performance memories. Each Performance memory contains a reference to the desired Music Style or song and all settings you want to load along with that Music Style or song (see "'Performance Edit' parameters" on p. 50), including settings like INTRO/ENDING status, selected VARIATION, etc.

The Performance memories you create are saved to the selected "Performance List". This allows you to prepare one set of Performance memories for weddings, another for corporate events, a third for anniversaries, etc. Performance Lists always reside on a USB memory.

It is perfectly possible to program several Performance memories for one song. Selecting a Performance memory is a lot faster than calling up one of the BK-7m's functions, modifying the settings, etc., while playing. You could program one Performance memory for the first part of a song, another for the bridge and a third one for the closing section. Doing so allows you to "play" with the effect settings of the various processors, for example.

NOTE

The BK-7m is supplied with one Performance List called "Music Assistant". This list cannot be deleted or edited.

Loading a Performance/Music Assistant List

1. **Switch on the BK-7m.**
   See page 19.
2. **Connect an optional USB memory to the BK-7m.**
   This step is unnecessary if you want to use the "Music Assistant" list, because that list resides in the BK-7m's internal memory.
3. **Press the PERFORMANCE [LIST] button.**

The display now shows all Performance Lists it found on the USB memory. (The internal "Music Assistant" list is always displayed in the top line.)

NOTE

If you already loaded a Performance List, the display immediately displays the Performance memories it contains. To load a different Performance List from the USB memory, press the PERFORMANCE [LIST] button again and proceed with step (4) below.

NOTE

If the USB memory contains no Performance List files, or if the memory is not connected (properly), the BK-7m only displays the "Music Assistant" list.

4. **Rotate the [CURSOR/VALUE] dial to select the Performance List you want to use.**
5. **Press the dial to confirm your selection.**
   (In our example, we selected the "Music Assistant" list.) The display changes to:

6. **If necessary, rotate the [CURSOR/VALUE] dial to select the "Load" option, then press the dial.**
   The display shows the Performance memories to which the selected list refers.

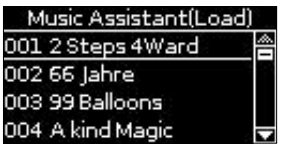
You can now select a Performance memory (see below).

If you need to load another Performance List, press the PERFORMANCE [LIST] button again.

Recalling a Performance/Music Assistant memory

Here is how to select a Performance/Music Assistant memory from the last list you loaded (see p. 41).

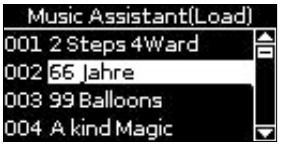
1. **If the display doesn't yet show a list of Performance/Music Assistant memories, press the PERFORMANCE [LIST] button.**



In this example, we loaded the Music Assistant List.

2. **Rotate the [CURSOR/VALUE] dial to select the memory whose settings you want to use, then press the dial to confirm your selection.**

The PERFORMANCE [LIST] button lights to signal that the BK-7m is now using the settings of the selected Performance memory. The name of that memory is highlighted.



The selected memory also refers to a Music Style or song, which can be started in the usual ways ([START/STOP] button, [SYNC START], etc.).

During playback of that Style or song, you can already select a new Performance/Music Assistant memory.

3. **If you need to return to the main page, press the [EXIT] button.**
To return to the page that lists the memories, press PERFORMANCE [LIST] again.

Quickly locating Performance memories

The BK-7m provides a function that allows you to search the connected USB memory for Performance memory files whose names start with a given letter. This function is available even while the BK-7m is playing back a song or Music Style, allowing you to prepare the next Performance memory without keeping your audience waiting.

1. **While a list of Performance memories is displayed, press and hold the [PERFORMANCE [LIST] button.**

The button's indicator flashes and the cursor indicates the first Performance memory whose name starts with the letter "A".

2. **Press the PERFORMANCE [LIST] button again to select the first Performance memory name that starts with a "B".**
Repeat this operation for all subsequent letters ("C", "D", "E", etc.) until you have selected the one you need.

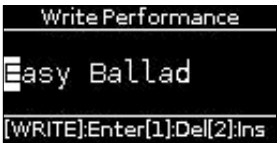
3. **Rotate the [CURSOR/VALUE] dial to select the memory whose settings you want to use, then press the dial to confirm your selection.**

4. **Press and hold the PERFORMANCE [LIST] button to leave this function.**

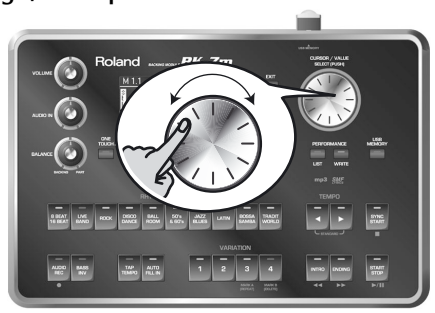
Saving your settings as a Performance

1. **Select a Music Style or song.**
2. **Select all settings you would like to use for this Music Style or song.**
   You can, for instance, assign the desired Tones to the real-time parts, switch on the [INTRO] button, modify the "Performance Edit" settings, etc.
3. **Press the [WRITE] button to jump to the "Write Performance" page.**

   The [WRITE] indicator flashes and the display changes to:



   By default, the BK-7m assigns the name of the selected Music Style or song to the Performance settings you are about to save. If you agree with that name, proceed with step (7) below.
4. **Rotate the [CURSOR/VALUE] dial to select the desired character, then press the dial.**
5. **Rotate the [CURSOR/VALUE] dial to select the next character position you want to change, then press the dial.**



6. **Repeat steps (4) and (5) to enter the remaining characters.**

NOTE

You can press the ONE TOUCH [1] button to delete the selected character. The [2] button allows you to insert a character.

7. **Press the [WRITE] button to save your settings, thereby creating a new Performance memory.**
   This memory is added at the end of the currently selected Performance List (see "Loading a Performance/Music Assistant List" on p. 41).

NOTE

If you haven't loaded any Performance List since switching on the BK-7m, a new Performance List is created, and your Performance memory becomes its first entry.

Other Performance List functions

1. **Connect a USB memory with at least one Performance List to the BK-7m.**

2. **Press the PERFORMANCE [LIST] button.**
   The display now shows all Performance Lists on the connected USB memory.

3. **Rotate the dial to select the desired Performance List, then press the dial to confirm your selection.**
   The display now changes to a page with the following options:

Function	Explanation
Load	Loads the selected Performance/Music Assistant List.
Edit*	Allows you to edit the selected Performance List ("Delete", "Move").
Rename*	Allows you to rename the selected Performance List.
Delete*	Deletes the selected Performance List.
Make New	Allows you to create a new (empty) Performance List.

[*] Not available if you selected the Music Assistant List in step (3) above.

4. **Rotate the dial to select the desired option, then press the dial.**
   For a description of the "Load" option, see "Loading a Performance/Music Assistant List" on p. 41.

If you select 'Edit'

The display shows all Performance memories to which the selected List refers. The "Edit" option allows you to do the following:

Operation	Explanation
Delete	Deletes the selected Performance memory from the active list.
Move	Allows you to change the order in which the Performance memories appear in the selected Performance List.
Save	Allows you to save the edited list.

■ **Delete operation**

1. **Rotate the [CURSOR/VALUE] dial to select the Performance memory you want to remove from the list.**
2. **Press the dial to confirm your selection.**

3. **Rotate the [CURSOR/VALUE] dial to select "Delete", then press the dial.**
   The display changes to:

4. **Rotate the dial to select "YES" to delete the Performance memory (or "NO" if you wish to keep it).**
5. **Press the dial to confirm your selection.**
   The display briefly confirms that the Performance memory has been deleted.

   If you like, you can now select another Performance memory you want to delete, press the [CURSOR/VALUE] dial to confirm and repeat from step (3).

   To save your edited Performance List, proceed with step (6). If you don't want to save it, skip to step (8).

Saving the edited Performance List

6. **Press the [CURSOR/VALUE] dial.**
7. **Rotate the [CURSOR/VALUE] dial to select "Save", then press the dial again.**
   A message confirms that the data have been saved.
8. **Press the [EXIT] button to leave edit mode.**

If you did not save the Performance List, the BK-7m now signals that you need to save it to preserve your changes.

9. **Rotate the dial to select "YES" to save your changes to the USB memory (or "NO" if you wish to keep the previous version).**
10. **Press the dial to confirm your selection.**

■ **Move operation**

1. **Rotate the [CURSOR/VALUE] dial to select the Performance memory you want to move to a different position inside the list.**
2. **Press the dial to confirm your selection.**

3. **Rotate the [CURSOR/VALUE] dial to select "Move", then press the dial.**
   The display changes to:

4. **Rotate the dial to move the selected Performance memory to the desired position, then press the dial.**
   You can now select another Performance memory you want to move, press the [CURSOR/VALUE] dial to confirm and repeat from step (4).

   See "Saving the edited Performance List" if you want to save the edited list.

If you select 'Rename'

The display changes to:

This page allows you to change the name of the selected Performance List.

1. **Rotate the [CURSOR/VALUE] dial to select the desired character, then press the dial.**
   You can press the ONE TOUCH [1] button to delete the selected character. The [2] button allows you to insert a character.
2. **Rotate the [CURSOR/VALUE] dial to select the next character position you want to change, then press the dial.**
3. **Repeat steps (1) and (2) above to complete the name.**
4. **Press the [WRITE] button to save the Performance List under the new name.**
   The display briefly confirms the operation and the returns to the page with all Performance List files on your USB memory.

   If the USB memory already contains a file of the name you have entered, the display asks you whether it is OK to overwrite the other Performance List file.

   In that case, select "YES" to replace the other Performance List file with the one whose name you changed. (Select "NO" to return to the page where you can change the name.)

If you select 'Delete'

The display changes to:

This page allows you to delete the selected Performance List.

1. **Rotate the [CURSOR/VALUE] dial to select "YES", then press the dial to delete the Performance List.**
   Select "NO" if you do not want to delete the Performance List after all.

   The display briefly confirms that the selected Performance List has been deleted and then returns to the page with all Performance List files on your USB memory.

If you select 'Make New'

The display changes to:

This page allows you to create a new Performance List whose name is selected automatically by the BK-7m. If you are happy with that name, proceed with step (4) below. Otherwise...

1. **Rotate the [CURSOR/VALUE] dial to select the desired character, then press the dial.**
   You can press the ONE TOUCH [1] button to delete the selected character. The [2] button allows you to insert a character.
2. **Rotate the [CURSOR/VALUE] dial to select the next character position you want to change, then press the dial.**
3. **Repeat steps (1) and (2) above to complete the name.**
4. **Press the [WRITE] button to create the new Performance List, which is currently empty.**
   If the USB memory already contains a file of the name you have entered, the display asks you whether it is OK to overwrite the other Performance List file.

   In that case, select "YES" to replace the other Performance List file with the one you want to create. (Select "NO" to return to the page where you can change the name.)

NOTE

The new Performance List file is saved to the "My Performances" folder on the USB memory. If this folder doesn't yet exist, it will be created automatically.

13. Recording your performance as audio data

Your BK-7m allows you to record everything it can transmit to its outputs, i.e. Music Style or song playback, your playing, your singing, and any audio signal transmitted to the BK-7m. (The metronome signal is not recorded.)

Feel free to connect the master outputs of an external mixing console to the BK-7m's AUDIO INPUT sockets if you want to record your band or the signals of an accordion, additional synthesizers, pianos, drum machines, etc., as well.

The resulting audio file is stored in the WAV format (not mp3), which allows you to burn your recordings onto a CD using your computer.

NOTE

You will need a USB memory to record your performance.

Recording

NOTE

The following is based on the assumption that the "REC Audio Sync" parameter (page 64) is active.

1. **Connect the USB memory to which you wish to save the audio data.**

   NOTE

   Use USB memory sold by Roland (M-UF-series). We cannot guarantee operation if any other USB memory is used.

2. **Prepare everything you want to record:**
   - Select the Music Style or song you want to use as accompaniment
   - Set the levels and effects, etc.
3. **Set the desired balance between the Music Style/song and the real-time parts using the [BALANCE] knob.**
   You may also want to set the [AUDIO IN] knob.
4. **Press the [AUDIO REC] button (its indicator flashes).**

5. **Press the [START/STOP] button.**

The indicators of the [AUDIO REC] and [START/STOP] buttons light and the BK-7m starts playing back the selected Music Style or song and recording. Everything you play (on a connected instrument) is recorded.

6. **At the end of the song, press the [AUDIO REC] or [START/STOP] button to stop recording.**
   Music Style or song playback and recording stop. The following message appears:

You can now...

(a) Save the song under a new name.
→ "Saving your recording as an audio file"

(b) Save the song under the name suggested by the BK-7m ("My recording001").
→Press the [WRITE] button. After a few seconds, the display will return to the main page. In this case, your audio file is saved in the "My Recordings" folder.

(c) Decide to discard your recording, because you are unhappy with it.
→ Press the [EXIT] button. The display changes to:

→ Rotate the [CURSOR/VALUE] dial to select "YES", then press the dial to erase your recording.

Note: Selecting "NO" here takes you back to the state where you can choose between options (a) and (b).

Listening to your recording

If you selected (a) or (b) above, you can listen to your recorded performance:

1. **Press the [START/STOP] button to start playback of your recording.**

   If your recording seems too loud or too soft, you may want to change the setting of the "REC Audio Level" parameter ([MENU] button → "Global"→ "Utility"→ "REC Audio Level" on p. 64).

   Note: The BK-7m provides a second recording mode that allows you to start recording before the song you selected ([MENU] button → "Global"→ "Utility"→ "REC Audio Sync" on p. 64).

Saving your recording as an audio file

When you stop recording (see above), the display shows the following message:

NOTE

The name suggestion displayed here depends on the first recording. It will, however, be followed by an incremental number.

1. **If you want to name your new song, proceed with step (2).**

   If you are happy with the name suggested by the BK-7m, simply press the [WRITE] button (see step (5) below).

2. **Rotate the [CURSOR/VALUE] dial to select a different character, then press the dial to confirm your selection.**
3. **Rotate the [CURSOR/VALUE] dial to select the next character position you want to change, then press the dial.**

You can also press the ONE TOUCH [1] button to delete the selected character, or the [2] button to insert a character.

4. **Repeat steps (2) and (3) to complete the name.**
5. **Press the [WRITE] button (its indicator flashes) to save your recording under the new name and to return to the main page.**

If the USB memory already contains a file of that name, you will be asked whether you want to overwrite it:

In this case, select "YES" by first rotating the [CURSOR/VALUE] dial and then pressing it to replace the old file with the new one (the old file will be lost).

Otherwise, select "NO" to return to the page where you can change the name, and enter a different name, the press the [WRITE] button.

When you press the [WRITE] button, your audio file is saved to the "My Recordings" folder on the USB memory.

14. Cover functions for Music Styles and SMF songs

The Cover function allows you to change the orchestration of the selected Music Style or SMF song based on one of the 30 presets. The new version can be saved to a USB memory.

Using Music Style or SMF Covers

→ *Not available for audio files.*

The "SMF Cover" function provides "masks" that change the instrumentation of the selected Music Style or song. Simply by selecting another preset, you can cause a Viennese waltz to be played back by a heavy metal band, etc.

1. **Select the Music Style or SMF song you want to modify.**
   See "Selecting a song or Music Style on a USB memory" on p. 35.
2. **Press the [START/STOP] button to start playback of that Music Style or song.**

   This allows you to listen to the Music Style or song before you start editing it. If you selected a Music Style, remember to play a few chords on the external MIDI controller. See also "Playing back a song or Music Style from a USB memory" on p. 36.
3. **Press the [MENU] button.**

   The display changes to:

4. **Rotate the [CURSOR/VALUE] dial to select "Cover (Style/SMF)", the press the dial.**

   The display changes to:

5. **Rotate the [CURSOR/VALUE] dial to select "Cover List", then press the dial.**
   The display changes to...

   ...or:

6. **Use the [CURSOR/VALUE] dial to select one of the 30 preset settings.**
   The names of the preset options already provide a good indication of what to expect.
   After selecting a preset, you can return to the original orchestration ("Original").
7. **Try out various presets to how (fast) this concept works.**

Presets
Original, Live Band, Pop1, Dance, Acoustic1, Ethnic, Hard Rock, Pop2, Techno, Rock1, Oriental 1, A Cappella, Rock 2, House, Classic, Vocal Pop, Oriental 2, Vocal Rock, Acustic 2, Guitars, Jungle, Traditional, Celtic, Vocal Dance, Funky, Brass Band, Hip Pop, Vocal Ac., New Age, Vocal Or.

8. **If you like the new version better than the original one, you can save the Music Style or song to the USB memory with this information (see below).**

NOTE

The "Cover" information is part of the data only the BK-7m understands. Other SMF players (or sequencer software) ignore these settings.

Saving your modified Music Style or SMF song

1. **Select the desired "Cover" setting.**
   See "Using Music Style or SMF Covers" on p. 48.
2. **Press the [EXIT] button to return to the previous menu.**

3. **Rotate the [CURSOR/VALUE] dial to select Save Cover, then press the dial.**
   The display shows the contents of the currently selected folder on the USB memory.
4. **If necessary, rotate and press the [CURSOR/VALUE] dial to select a different location (another folder).**

5. **If necessary, press the [EXIT] button to return to a higher folder level.**
6. **Press the [WRITE] button (its indicator flashes).**
   The display changes to:

   The BK-7m automatically selects the name of the selected Music Style or song. If you agree to save the new version under that name, skip tp step (10).
7. **Rotate the [CURSOR/VALUE] dial to select the desired character, then press the dial to edit it.**
8. **Rotate the [CURSOR/VALUE] dial to select the character position you want to change, then press the dial.**
   You can press the ONE TOUCH [1] button to delete the selected character. The [2] button allows you to insert a character.
9. **Repeat steps (7)~(8) to complete the name.**
10. **Press the [WRITE] button to confirm your desire to save the Music Style or song.**
    The display briefly confirms the operation and then returns to the "Style Cover" page.

If the USB memory already contains a Music Style or song file of that name, you will be asked whether you want to overwrite it:

In this case, select "YES" using the [CURSOR/VALUE] dial to replace the old file with the new one (the old file will be lost).

Otherwise, select "NO" to return to the "Save" page and enter a different name.

15. Menu options

The BK-7m's [MENU] button provides access to the available parameters and functions.

General procedure

1. **Press the [MENU] button (its indicator lights).**
   The display changes to:

2. **Rotate the [CURSOR/VALUE] dial to select the desired function group.**

The following function groups are available:

Function group	Explanation
Performance Edit	This function group allows you to select different Tones and effects settings for the real-time parts, the selected Music Style, to set the Arranger's behavior, the split point, etc. All settings of this group can be saved to a Performance memory. See "'Performance Edit' parameters".
Cover (Style/SMF)	Allows you to change the orchestration of the selected Music Style or song. See page 48.
Global	This function group contains parameters that apply to all sections of the BK-7m (see p. 62).
MIDI	This function group allows you to edit the BK-7m's MIDI parameters (see p. 66).
Wizard Connection	The BK-7m contains a connection wizard that will help you configure the BK-7m for use with your MIDI controller. See **"Wizard Connection" on p. 22** for details.
Mastering Tools	These functions allow you to set the global compressor and equalizer (see p. 71).
Makeup Tools	These functions allow you to edit the selected Music Style or SMF song in an intuitive way, without caring too much about the underlying MIDI parameters. See page 75.
V-LINK	V-LINK (V-LINK) is a function that allows music and images to be performed together using V-LINK-compatible devices connected to one another via MIDI (see p. 82).
Factory Reset	This command allows you to load the BK-7m's factory settings (see p. 83).
Format USB Device	This command allows you to format an optional USB memory (see p. 83).

3. **Press the [CURSOR/VALUE] dial to go to the display page where you can edit the parameters of the selected group, or to execute the selected command.**

'Performance Edit' parameters

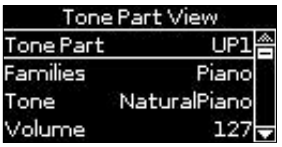
The following parameters can be set for each Performance memory:

Parameter/Group	Explanation
Tone Part View	This is where you can edit settings related to Tones. See page 51.
Tone Part Effects	Contains the effects parameters for the real-time parts (MBS, LWR, UP2, UP1). See page 54.
Style Parts	This group contains all parameters of the Music Style parts. See page 59.
Split	This parameter allows you to change the split point, i.e. the separation between the lower and upper keyboard zones. See page 59.
Key	Allows you to transpose the BK-7m in semi-tone steps up or down. See page 37. This page can also be selected by pressing the [KEY] button.
Arranger Setting	This function group allows you to specify where and how the selected Music Style should scan the incoming note messages for chord information. See page 60.
Melody Intelligent	Allows you to set the "Melody Intelligence" function. See page 61.

Parameter/Group	Explanation
Save As Default	This function allows you to save all "Performance Edit" settings as the new defaults that will be loaded each time you switch on the BK-7m.

'Tone Part View' parameters

This function group can be selected using [MENU] button → "Performance Edit" → "Tone Part View".



1. **Use the [CURSOR/VALUE] dial to select the real-time part you want to edit (MBS, LWR, UP2, UP1).**
   The display shows the settings for the selected real-time part.
2. **Use the dial to select and set the desired parameter(s).**

The following parameters are available:

Families
Allows you to select a different Tone family. See page 91 for a list of available Tones and Drum Sets.

After selecting a new family, you can press the [CURSOR/VALUE] dial and then rotate it to select a Tone from that family.

Parameter	Explanation
Families	The BK-7m's Tones are grouped into 16 families: Piano, guitar, bass, strings, etc.

Tone
Allows you to select a different Tone within the active Tone family. See page 91 for a list of available Tones and Drum Sets.

While selecting a Tone, you can press the [CURSOR/VALUE] dial and then rotate it to select a different family.

Parameter	Explanation
Tone	The number of Tones depends on the selected family.

Volume
Adjusts the volume of the selected real-time part. Selecting "0" means that the part is question is no longer audible.

Parameter	Setting
Volume	0~127

Reverb Send
Use this parameter to set the reverb send level (i.e. the amount of effect that should be added).

Parameter	Setting
Reverb Send	0~127

Chorus Send
Use this parameter to set the chorus send level (i.e. the amount of effect that should be added).

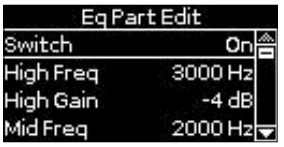
Parameter	Setting
Chorus Send	0~127

Panpot
Use this parameter to change the stereo placement of the selected real-time part. "L63" means "hard left" and "R63" represents "hard right". Choose "0" if the sound should be at the center of the stereo image.

Parameter	Setting
Panpot	L63~0~R63

EQ Part Edit

1. **If you also want to edit the parameters of equalizer, you have to press [CURSOR/VALUE] dial to select the "EQ Edit Part" page.**



2. **Use the dial to select and set the desired parameter(s).**

The following parameters are available:

Parameter	Setting range	Explanation
Switch	Off, On	This parameter allows you to switch the equalizer on and off.
High Freq	1500Hz, 2000Hz, 3000Hz, 4000Hz, 6000Hz, 8000Hz, 12000Hz	Allows you to set the cutoff frequency of the high band (this is a shelving filter).
High Gain	–15~+15dB	Use this parameter to set the level of the selected "High" frequency. Positive values boost (increase the volume of) that frequency band, negative values cut (attenuate) it.
Mid Freq	200~8000Hz	Allows you to set the cutoff frequency of the middle band (this is a peaking filter).

Parameter	Setting range	Explanation
Mid Gain	–15~+15dB	Use this parameter to set the level of the selected "Mid" frequency.
Mid Q	0.5, 1.0, 2.0, 4.0, 8.0	Use this parameter to specify the width of the "Mid Frequency" band that you want to boost or cut. Smaller values mean that neighboring frequencies above/below that value are also affected.
Low Freq	90, 150, 180, 300, 360, 600Hz	Allows you to set the cutoff frequency of the low band (this is a shelving filter).
Low Gain	–15~+15dB	Use this parameter to set the level of the selected "Low" frequency.

3. Press the [EXIT] button to leave the "EQ Part Edit" page.

Mfx
The BK-7m contains one multi-effect processor ("Mfx") that can be used to process the desired real-tine part(s). Select "Off" for parts that don't need to be processed by this Mfx.

Parameter	Setting
Mfx	Off, On

Expression Pedal
Select "Off" if you don't need pedal expression for the selected part. This means that the real-time part in question no longer responds to an expression pedal you may have connected to the SWITCH/EXPRESSION socket.

Parameter	Setting
Expression Pedal	Off, On

Hold Pedal
This parameter allows you to specify whether and how a hold/damper pedal you connect to the SWITCH/EXPRESSION socket should respond to Hold messages (CC64).

Parameter	Setting
Hold Pedal	Auto, On, Off

"Auto" means that the part in question only responds to Hold messages if it is assigned to the right half (Split) or the entire keyboard.

"On" means that the part in question always responds to Hold messages, even if it is assigned to the left half of the keyboard.

"Off", finally, means that the part does not respond to Hold messages.

Octave Shift
Allows you to transpose the selected real-time part in octave steps.

Parameter	Setting
Octave Shift	–4~0~+4

Coarse Tune
Changes the pitch of the selected real-time part semi-tone steps.

Parameter	Setting
Coarse Tune	–24~0~+24

Fine Tune
Changes the pitch of the selected part in steps of 1 cent (1/100 semi-tone).

Parameter	Setting
Fine Tune	–100~0~+100

Portamento Mode
You can to set the selected part to mono(phonic) mode. "**Mono**" means that you can only play one note at a time. You could select this mode to play a trumpet or woodwind part in a more natural way.

"**Poly**", on the other hand, means that you can play chords using the selected part.

Parameter	Setting
Portamento Mode	Poly, Mono

Portamento Time
"Portamento" means that the pitch doesn't change in clearly defined steps: it produces glides from one note to the next. Use the this parameter to specify the speed at which those glides are carried out. The higher the value, the slower the transitions.

Parameter	Setting
Portamento Time	0~127

After Touch
The BK-7m receives MIDI aftertouch messages. You can choose how you want the real-time parts to respond to these messages.

Parameter	Setting
After Touch	Off, Filter Up, Filter Down, Modulation, Pitch Up, Pitch Down, Volume Up, Volume Dw

Off: The part in question does not respond to MIDI aftertouch messages.

Filter Up: The cutoff frequency of the Tone assigned to the selected part can be raised (so that the sound becomes brighter).

Filter Down: The cutoff frequency of the Tone assigned to the selected part can be lowered (so that the sound becomes mellower).

NOTE

Depending on the value you set for "Cut Off", the "Filter Up" and "Down" parameters may have no audible effect. That is also the case of Tones whose cutoff frequency is already preset to the minimum value.

Modulation: Select this function if you want that an MIDI Aftertouch message control the modulation.

Pitch Up: Select this function if you want MIDI aftertouch messages to move notes up to two semi-tones up.

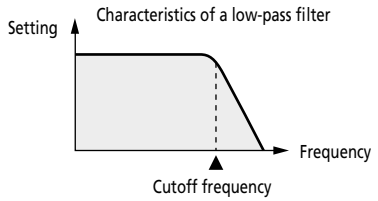
Pitch Down: Select this function if you want MIDI aftertouch messages to move notes up to two semi-tones down.

Volume Up: This setting allows you to increase the volume of the selected part using MIDI aftertouch messages.

Volume Down: This setting allows you to decrease the volume of the selected part using MIDI aftertouch messages.

Cut Off

This filter parameter allows you to make the selected sound darker or brighter. Positive settings mean that more overtones will be allowed to pass, so that the sound becomes brighter. The further this value is set in the negative direction, the fewer overtones will be allowed to pass and the sound will become softer (darker).



NOTE

For some sounds, positive (+) Cutoff settings will cause no noticeable change because the preprogrammed Cutoff parameter is already set to its maximum value.

Parameter	Setting
Cut Off	–64~+63

Resonance

When the Resonance value is increased, the overtones in the area of the cutoff frequency will be emphasized, creating a sound with a strong character.

NOTE

For some sounds, negative (–) "Resonance" settings may produce no noticeable change because the Resonance is already set to the minimum value.

Parameter	Setting
Resonance	–64~+63

Attack (only for Tones)

This parameter adjusts the onset of the sound. Negative values speed up the attack, so that the sound becomes more aggressive.

Parameter	Setting
Attack	–64~+63

Decay

This parameter adjusts the time over which the sound's volume and cutoff frequency fall from the highest point of the attack down to the sustain level.

Parameter	Setting
Decay	–64~+63

NOTE

Percussive sounds usually have a sustain level of "0". Piano and guitar sounds are in this category. Holding the keys for a long time will have little effect on the duration of the notes you are playing, even if you select a high value here.

Release

This parameter adjusts the time over which the sound will decay after the note is released until it is no longer heard. The cutoff frequency will also fall according to this setting.

Parameter	Setting
Release	–64~+63

Vibrato Rate

This parameter adjusts the speed of the pitch modulation. Positive (+) settings make the preset pitch modulation faster and negative (–) settings make it slower.

Parameter	Setting
Vibrato Rate	–64~+63

Vibrato Depth

This parameter adjusts the intensity of the pitch modulation. Positive (+) settings mean that the "wobble" becomes more prominent, while negative (–) settings make it shallower.

Parameter	Setting
Vibrato Depth	–64~+63

Vibrato Delay
This parameter adjusts the time required for the vibrato effect to begin. Positive (+) settings increase the time before vibrato will begin and negative settings shorten the time.

Parameter	Setting
Vibrato Delay	–64~+63

C1
The function of this parameter depends on the sound you assigned to the selected part. It may influence the filter and Resonance setting, switch between the organ samples with the fast and slow Rotary modulation, etc.

Parameter	Setting
C1	0~127

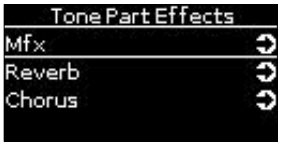
Key Range Lower, Key Range Upper
The "Key Range Lower" and "Key Range Upper" parameters allow you to set the note range to be received for the selected part.

Parameter	Setting
Key Range Lower	C1~G9
Key Range Upper	C1~G9

NOTE
The "Upper Range Lower" value cannot be higher than or equal to "Key Range Upper" (and vice versa).

'Tone Part Effects' parameters

This function group can be selected using [MENU] button → "Performance Edit" → "Tone Part Effects".



1. Use the [CURSOR/VALUE] dial to select and set the desired effects processor (Mfx, Reverb, Chorus).

The display shows the settings for the selected real-time part.

The following parameters are available:

a) Mfx parameters

This function group can be selected using [MENU] button → "Performance Edit" → "Tone Part Effects" → "Mfx".

Your BK-7m contains a multi-effects processor that can be used for processing any real-time part you like. See "Mfx" on p. 52. (There are also 3 Mfx processors for the Style/Song parts.)

Mfx Switch
Select "Off" if you don't need the Mfx processor.

Parameter	Setting
Mfx Switch	Off, On

Mfx Type
The BK-7m provides 84 different multi-effects types, some of which are combinations of two effects for added flexibility. This parameter allows you to select the desired type. The available types are:

1. Thru
2. Stereo EQ
3. Overdrive
4. Distortion
5. Phaser
6. Spectrum
7. Enhancer
8. Auto Wah
9. Rotary
10. Compressor
11. Limiter
12. Hexa-Chorus
13. Trem Chorus
14. Space-D
15. St. Chorus
16. St. Flanger
17. Step Flanger
18. St. Delay
19. Mod. Delay
20. 3 Tap Delay
21. 4 Tap Delay
22. Time Delay
23. 2 Pitch Shifter
24. FBK Pitch
25. Reverb
26. Gate Reverb
27. OD→ Chorus
28. OD→ Flanger
29. OD→ Delay
30. DST→ Chorus
31. DST→ Flanger
32. DST→ Delay
33. EH→ Chorus
34. EH→ Flanger
35. EH→ Delay
36. Chorus→ DLY
37. Flanger→ DLY
38. CHO→ Flanger
39. CHO/DLY
40. Flanger/DLY
41. CHO/Flanger
42. Isolator
43. Low Boost
44. Super Filter
45. Step Filter
46. Humanizer
47. Speaker Sim
48. Step Phaser
49. MLT Phaser
50. Inf Phaser
51. Ring Modul
52. Step Ring
53. Tremolo
54. Auto Pan
55. Step Pan
56. Slicer
57. VK Rotary
58. 3D Chorus
59. 3D Flanger
60. 3D Step Flgr
61. Band Chorus
62. Band Flanger
63. Band Step Flg
64. VS Overdrive
65. VS Distortion
66. GT Amp Simul
67. Gate
68. Long Delay
69. Serial Delay
70. MLT Tap DLY
71. Reverse DLY
72. Shuffle DLY
73. 3D Delay
74. Long Time DLY
75. Tape Echo
76. LoFi Noise
77. LoFi Comp
78. LoFi Radio
79. Telephone
80. Phonograph
81. Step Pitch
82. Sympa Reso
83. Vib-Od-Rotary
84. Center Canc

NOTE
Some of the names shown above may be abbreviated in the display.

Mfx Edit
If you also want to edit the parameters of the selected effect type, press the [CURSOR/VALUE] dial on the "Mfx" page to jump to the "Mfx Edit" page. You can then use the [CURSOR/VALUE] dial to edit the available parameters.

See "MFX types and parameters" on p. 107 for the parameters that are available for the selected Mfx type.

The first two parameters for each Mfx type are "**Chorus Send**" (0~127) and "**Reverb Send**" (0~127). They allow you to specify whether—and to what extent—the Mfx signal should be processed by the Chorus and/or Reverb effect.

b) Reverb parameters

This function group can be selected using [MENU] button → "Performance Edit" → "Tone Part Effects" → "Reverb".

Reverb switch
Select "Off" you don't need any reverb effect.

Parameter	Setting
Reverb Switch	Off, On

Reverb Type
This parameter allows you to select one of the twelve effects types, two of which are actually delay effects.

1. SRV Room
2. SRV Hall
3. SRV Plate
4. GM2 Reverb
5. Room1
6. Room2
7. Stage1
8. Stage2
9. Hall1
10. Hall2
11. Delay
12. Pan Delay

Reverb Edit
If you also want to edit the parameters of the selected effect type, press the [CURSOR/VALUE] dial to jump to the "Reverb Edit" page. You can then use the [CURSOR/VALUE] dial to edit the available parameters.

Parameters for the "1. SRV Room", "2. SRV Hall", "3. SRV Plate" types:

Parameter	Setting	Explanation
Level	0~127	Output level of the reverb signal.
Pre Delay	0.0~100.0 ms	Adjusts the delay time between the direct sound until the reverb sound is heard. This is used to simulate the distance between the original signal and the reflective surfaces.
Time	0~127	The duration of the reverb signal. The higher the value, the "longer" the simulated room becomes.
Size	1~8	Determines how the later reverberations are propagated, which gives the listener important clues about the height of the simulated room.
High Cut	160~12500Hz, Bypass	Adjusts the frequency above which the high-frequency content of the reverb will be reduced. If you do not want to attenuate the high frequencies, set this parameter to BYPASS.
Density	0~127	Density (number) of the reflections.

Parameter	Setting	Explanation
Diffusion	0~127	Adjusts the change in density of the reverb over time. The higher the value, the more the density increases with time. (The effect of this parameter is most noticeable with long reverb times.)
LF Damp Freq	50~4000Hz	Adjusts the frequency below which the low-frequency content of the reverb sound will be reduced.
LF Damp Gain	-36~0dB	Adjusts the amount of damping applied to the frequency range selected with "LF Damp". With a setting of "0", there will be no reduction of the reverb's low-frequency content.
HF Damp Freq	4000~ 12500Hz	Adjusts the frequency above which the high-frequency content of the reverb sound will be reduced.
HF Damp Gain	-36~0dB	Adjusts the amount of damping applied to the frequency range selected with "HF Damp". With a setting of "0", there will be no reduction of the reverb's high-frequency content.

Parameters for the "4. GM2Reverb" type:

Parameter	Setting	Explanation
Level	0~127	Main Output level of the reverb signal.
Character	Room1, Room2, Room3, Hall1, Hall2, Plate, Delay, Pan Delay	Type of reverb
Pre LPF	0~7	Cuts the high frequency range of the sound coming into the reverb. Higher values will cut more of the high frequencies.
Level	0~127	Output level of the reverb signal.
Time	0~127	Time length of reverberation.
Feedback	0~127	Adjusts the level of the delay sound that is fed back into the effect when the "Character" setting is "Delay" or "Pan Delay".

Parameters for the "5. Room1"~"12. Pan Delay" types:

Parameter	Setting	Explanation
Level	0~127	Output level of the reverb signal.
Time	0~127	Time length of reverberation
HF Damp	200~8000Hz, Bypass	Adjusts the frequency above which the high-frequency content of the reverb sound will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Feedback	0~127	Adjusts the amount of delay feedback.

c) Chorus parameters

This function group can be selected using [MENU] button → "Performance Edit" → "Tone Part Effects" → "Chorus".

Reverb switch

Select "Off" you don't need any chorus effect.

Parameter	Setting
Chorus Switch	Off, On

Chorus Type

This parameter allows you to select one of the twelve effects types, one of which is actually a delay effect.

1. Chorus1
2. Chorus2
3. Chorus3
4. Flanger
5. GM2Chorus
6. Delay

Chorus Edit

If you also want to edit the parameters of the selected effect type, press the [CURSOR/VALUE] dial to jump to the "Chorus Edit" page. You can then use the [CURSOR/VALUE] dial to edit the available parameters.

Parameters for the "1. Chorus1"~"4. Flanger" types:

Parameter	Setting	Explanation
Level	0~127	Output level of the reverb signal.

Parameter	Setting	Explanation
Output Select	Main, Rev, Main+Rev	Allows you to specify where the processor's output signal should go: to the OUTPUT ("Main"), the Reverb processor ("Rev") or both ("Main+Rev"). The latter two options mean that the chorus signal is also processed by the reverb effect you select.
Filter Type	OFF, LPF, HPF	This allows you to specify whether or not the incoming signal should be filtered before being processed by the chorus. This may be helpful to avoid a cluttered sound image or to preserve the "punch" of bass signals. Select "OFF" if you don't need any filtering. "LPF" cuts the frequency range above the "Cutoff Freq". "HPF" cuts the frequency range below the "Cutoff Freq".
Cutoff Freq	200~8000Hz	Basic frequency of the filter. This has no effect if you select "OFF" as filter type.
Pre Delay	0.0~100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate Sync	Hz, Note	Use this parameter to specify whether ("Note") or not ("Hz") the modulation rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
Rate Hz	0.05~10.00Hz	Specifies the modulation speed. This can be either a frequency (Hz) or a note value, depending on how you set the "Rate Sync" parameter above. "T" means "triplet" and a "." refers to a dotted note. "2/1" means that each cycle takes two measures/bars. The advantage of working with a note value is that the chorus will undulate in sync with the current Arranger or Recorder tempo.
Rate Note	1/64T, 1/64, 1/32T, 1/32, 1/16T, 1/32., 1/16, 1/8T, 1/16., 1/8, 1/4T, 1/8., 1/4, 1/2 T, 1/4., 1/2, 1/1 T, 1/2., 1/1, 2/1 T, 1/1., 2/1	
Depth	0~127	This parameter sets the depth at which the chorus sound is modulated. Higher values result in a more pronounced modulation.
Phase	0~180 deg	Spatial spread of the sound (i.e. the "stereoness" of the effect).
Feedback	0~127	This parameter sets the level at which the chorus sound is re-input (fed back) into the chorus. By using Feedback, a denser Chorus sound can be created. Higher values result in a greater feedback level.

Parameters for the "5. GM2Chorus" type:

Parameter	Setting	Explanation
Level	0~127	Main Output level of the chorus signal.
Output Select	Main, Rev, Main+Rev	Allows you to specify where the processor's output signal should go: to the OUTPUT ("Main"), the Reverb processor ("Rev") or both ("Main+Rev"). The latter two options mean that the chorus signal is also processed by the reverb effect you select.

Parameter	Setting	Explanation
Pre LPF	0~7	Cuts the high frequency range of the sound coming into the chorus. Higher values will cut more of the high frequencies.
Level	0~127	Output level of the chorus signal.
Feedback	0~127	Adjusts the amount of the chorus sound that is fed back into the effect.
Delay	0~127	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate	0~127	This parameter sets the speed (frequency) at which the chorus sound is modulated. Higher values result in faster modulation.
Depth	0~127	This parameter sets the depth at which the chorus sound is modulated. Higher values result in a more pronounced modulation.
Reverb Send	0~127	This parameter sets the amount of chorus sound that is sent to the Reverb processor. The value "127" effectively allows you to connect the chorus and reverb effects in series (Chorus before Reverb). If you do not want the chorus signal to be processed by the Reverb effect, set this value to "0".

Parameters for the "6. Delay" type:

Parameter	Setting	Explanation
Level	0~127	Output level of the chorus signal.
Output Select	Main, Rev, Main+Rev	Allows you to specify where the processor's output signal should go: to the OUTPUT sockets ("Main"), the Reverb processor ("Rev") or both ("Main+Rev"). The latter two options mean that the chorus signal is also processed by the reverb effect you select.
L Delay Sync	msec, Note	Use this parameter to specify whether ("Note") or not ("msec") the delay time should be synchronized to the tempo. Depending on your choice, the setting range of the following parameter refers to a time (msec) or a note value.
L Delay msec	0~1000ms	Specifies the delay time. This can be either a time value ("msec") or a note value, depending on how you set the "Delay Sync" parameter above. "T" means "triplet" and a "." refers to a dotted note. "2/1" means that each repetition comes after two measures/bars. The advantage of working with a note value is that the delay effect always runs in sync with the current tempo.
L Delay Note	1/64T, 1/64, 1/32T, 1/32, 1/16T, 1/32., 1/16, 1/8T, 1/16., 1/8, 1/4T, 1/8., 1/4, 1/2T, 1/4., 1/2, 1/1T, 1/2., 1/1, 2/1T, 1/1., 2/1	
L Level	0~127	Volume of each delay line (there are three – left, center and right).
HF Damp	200~8000Hz, Bypass	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
C Delay Sync	See "L Delay Sync"	
C Delay msec	See "L Delay msec"	
C Delay Note	See "L Delay Note"	
C Level	See "L Level"	

Parameter	Setting	Explanation
C Feedback	-98~+98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (–) settings invert the phase.
R Delay Sync	See "L Delay Sync"	
R Delay msec	See "L Delay msec"	
R Delay Note	See "L Delay Note"	
R Level	See "L Level"	

'Style Parts' parameters

This function group can be selected using [MENU] button → "Performance Edit" → "Style Parts".

The parameters of this function group apply to the eight Arranger parts (i.e. the parts used to play back the selected Music Style).

1. **Use the [CURSOR/VALUE] dial to select the Music Style part you want to edit (ADrum, ABass, Acc1, Acc2, Acc3, Acc4, Acc4, Acc5, Acc6).**
   The display shows the settings for the selected part.
2. **Use the dial to select and set the desired parameter(s)**
   The following parameters are available:

Mute
Allows you to mute the selected part, so that it is no longer audible.

Parameter	Setting
Mute	Off, On

Solo
Allows you to solo the selected part, which means that all other Music Style parts are switched off.

Parameter	Explanation
Solo	Off, On

Volume
Adjusts the volume of the selected Music Style part. Selecting "0" means that the part is question is no longer audible.

Parameter	Setting
Volume	0~127

Exp. Pedal
Select "Off" if you don't need pedal expression for the selected part. This means that the Music Style part in question no longer responds to an expression pedal you may have connected to the SWITCH/EXPRESSION socket.

Parameter	Setting
Exp. Pedal	Off, On

Exp. Pedal All Parts On
If you are not sure which Music Style parts still receive expression messages, and if you want all to receive them, you can select this field and press the [CURSOR/VALUE] dial.

Exp. Pedal All Parts Off
If you are not sure which Music Style parts still receive expression messages, and if no Music Style part should receive them, you can select this field and press the [CURSOR/VALUE] dial.

Split

This page allows you to set two keyboard-related parameters. It can be selected using [MENU] button → "Performance Edit" → "Split".

Split Point
The "Split Point" parameter allows you to set the split point.

Parameter	Setting
Split Point	B1~B6

Lower Hold
This parameter allows you to set the Hold function for the LWR part.

Parameter	Setting
Lower Hold	Off, On

If you set this parameter to "On", the notes of the LWR part go on sounding until you play other notes in the left keyboard area. (This function is only available while the [SPLIT] button lights.)

If you select "Off", the LWR part stops sounding as soon as you release all keys in the left area.

Key

This function allows you to transpose the BK-7m's pitch in semi-tone steps. Depending on the mode setting, this transposition applies to all sections or just a specific section. It can be selected using [MENU] button → "Performance Edit" → "Key" or by pressing the [KEY] button. See "Changing the key" on p. 37.

'Arranger Setting' parameters

This function group can be selected using [MENU] button → "Performance Edit" → "Arranger Setting".

The parameters of this function group apply to the Arranger as a whole and allow you to fine-tune its behavior.

Arranger

Select "Off" if you only need the drum part of the selected Music Style and no melodic accompaniment parts (ABass, ACC1~6).

Parameter	Setting
Arranger	Off, On

Type

This parameter allows you to specify how the chords received by the NTA parts are interpreted.

Parameter	Setting
Type	Standard, Pianist, Accordionist1, Accordionist2, Guitarist, Intelligent, Easy

NOTE

If the "Arr Type" parameter (page 63) is set to "On", this "Type" setting has no effect.

Standard: This is the normal chord recognition mode.

Pianist: In this mode, the BK-7m only recognizes chords that consist of at least three notes. Playing only two notes will not cause the Music Style's key to change.

Guitarist: Select this setting if you are using a MIDI guitar to control the BK-7m's Arranger.

Intelligent: Select "Intelligent" when you want the chord recognition to supply the missing notes of the chords you play.

Accordionist1: Select this setting if you are using an FR-x-series or MIDI-compatible accordion to control the BK-7m's Arranger.

Accordionist2: Select this setting if you are using a MIDI-compatible accordion that transmits its chord information within a single octave and "dim" chords without the root note.

Easy: This is another "intelligent" chord fingering system. It works as follows:

Major chords	Press the key that corresponds to the chord's fundamental.
Minor chords	Fundamental + any black key to the left of the fundamental.
Seventh chords	Fundamental + any white key to the left of the fundamental.
Minor seventh chords	Fundamental + any black key to the left + any white key to the left.

Arranger Hold

Select "Off" if you want the accompaniment to stop as soon as the notes received by the NTA parts are released. This parameter is switched "On" by default.

Parameter	Setting
Arranger Hold	Off, On

Tempo

Each Music Style has a preset tempo that is recalled when a Style is selected. This parameter allows you to specify if and when the BK-7m should ignore the preset tempo and go on using the tempo of the previously selected Music Style.

Parameter	Setting
Tempo	Preset, Auto, Lock

Here is what these three options mean:

Setting	Selecting a new Music Style	
	Playback is stopped	Playback is running
Preset	The Style's preset tempo is loaded.	
Auto	The BK-7m loads the preset tempo of the new Music Style	The BK-7m doesn't load the preset tempo of the new Music Style. The new Music Style is played at the current tempo.
Lock	The BK-7m doesn't load the preset tempo of the new Music Style. It is played at the current tempo.	

Fill In Half Bar

When this parameter is "On" the length of the Fill-Ins, which are played when the [AUTO FILL IN] button lights, is halved.

Parameter	Setting
Fill In Half Bar	Off, On

'Melody Intelligent' parameters

This function group can be selected using [MENU] button → "Performance Edit" → "Melody Intelligent".

The following parameters are available:

Switch
Select "On" if you want add a MELODY INTELL part. This part is triggered by the chord recognition of the NTA parts and plays automatic harmonies that are added to the melody that you are playing using the on UP1 part. You can choose from among 18 harmony types (see below).

Parameter	Setting
Switch	Off, On

NOTE
Do not forget to switch on the UP1 part (page 27).

Type
Allows you to select one of the 18 harmony types:

Parameter	Setting
Type	1:Duet, 2:Organ 3:Combo, 4:Strings, 5:Choir, 6:Block, 7:Big Band, 8:Country, 9:Traditional, 10:Brodway, 11:Gospel, 12:Romance, 13:Latin, 14:Country Guitar, 15:Country Ballad, 16:Waltz Organ, 17:Octave Type1, 18:Octave Type2

Intell Threshold
This value represents the lowest velocity value (between "1" and "127") of the UP1 part that triggers the "Melody Intelligent" part. If you don't need this switching function, select "0".

Parameter	Setting
Intell Threshold	0~127

Level
Allows you to set the level of the Melody Intelligence part to ensure that the harmonies blend in with the rest.

Parameter	Setting
Level	0~127

Save As Default

This function allows you to save the current "Performance Edit" settings as default settings. These settings are loaded each time you switch on the BK-7m.

1. **Rotate the [CURSOR/VALUE] dial to select "YES", then press the dial to define the current settings as the default state.**
   The display shows a confirmation message.
   If you don't want to define the current settings as the default state, rotate the [CURSOR/VALUE] dial to select "NO", then press the dial. The BK-7m then returns to the "Performance Edit" page.

'Global' parameters

The settings of the "Global" parameters can be saved to the BK-7m's global memory. If you don't save them, your changes are lost when you switch off the BK-7m.

See "Save Global" on p. 65 for how to save these settings.

Display Brightness

This parameter can be selected using [MENU] button → "Global" → "Display Brightness".

It is used to change the brightness of the BK-7m's display in case you find it difficult to read.

Parameter	Setting
Display Brightness	0~35

Tuning

This parameter can be selected using [MENU] button → "Global" → "Tuning".

This parameter allows you to tune your BK-7m to acoustic instruments that cannot be tuned. The default is 440.0Hz.

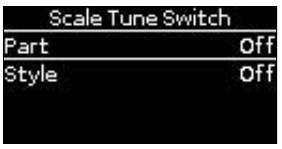
Parameter	Setting
Tuning	415.3~466.2Hz

Style/SMF TrackMute

See "Using 'Track Mute' and 'Center Cancel'" on p. 38.

Scale Tune Switch

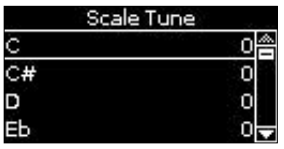
This parameter can be selected using [MENU] button → "Global" → "Scale Tune Switch".



Parameter	Value	Explanation
Part	Off, On	Select "On" if the "Scale Tune" settings (see below) should apply to the real-time parts.
Style	Off, On	Select "On" if the "Scale Tune" settings (see below) should apply to the Music Style parts.

Scale Tune

This parameter can be selected using [MENU] button → "Global" → "Scale Tune".

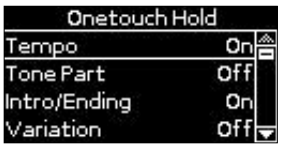


This parameter allows you to change the tuning of all notes of one octave, which may come in handy to create oriental tunings.

Parameter	Value	Explanation
C~B (each note can be set individually)	-64~0~+63	Changes the pitch of the notes C~B in steps of 1 cent. The value that you specify is applied to all notes of the same name. If you change the tuning of the "C", that value is added to, or subtracted from, all Cs (C1, C2, C3, etc.). ("–50" means that the note in question is tuned a quarter tone down.)

One Touch Hold

This parameter can be selected using [MENU] button → "Global" → "One Touch Hold".



The parameters on this page allow you to filter certain One Touch settings. Select "On" for the settings you do not want to load along with the remaining One Touch settings when you press a ONE TOUCH button.

Parameter	Setting
Tempo	Off, On
Tone Part	Off, On
Intro/Ending	Off, On
Variation	Off, On
Expression Pedal	Off, On

Performance Hold

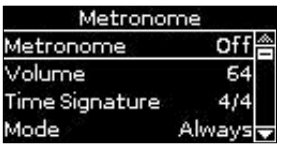
This page can be selected using [MENU] button → "Global" → "Performance Hold".

The parameters on this page allow you to filter certain Performance settings. Select "On" for the settings you do not want to load along with the remaining settings when you select a Performance memory.

Parameter	Setting
Tempo	Off, On
Expression Pedal	Off, On
Tone	Off, On
Tone Part	Off, On
Split	Off, On
Lower Octave	Off, On
Arr Type	Off, On
Transpose	Off, On
Bass Inversion	Off, On

Metronome

These parameters can be selected using [MENU] button→ "Global" → "Metronome". See "Metronome" on p. 40.



Video Settings

These parameters can be selected using [MENU] button→ "Global" → "Video Settings".

The following table shows the Video Setting parameters.

Parameter	Setting	Explanation
Video Mode	PAL, NTSC	Select the setting that corresponds to the format used by the connected screen.
Aspect Ratio	Full, Center	Specify the appropriate aspect ratio for the screen you are using.

NOTE

If you work with a TV set, do not forget to select the correct channel ("AV" or something to that effect, see the manual that came with your set).

Lyrics Settings

This page can be selected using [MENU] button → "Global" → "Settings".

The following table shows the Video Settings parameters.

Parameter	Setting	Explanation
Background Mode	Colour, Logo	[Colour]: The background is empty but uses the selected color (see below). [Logo]: The BK-7m's logo is shown as background
Background Colour	1~8	Choose the background color.
Highlight Colour	1~8	Choose the highlight color.
Row Displaying	2, 4	Allows you to specify the number of lines to be used for displaying lyrics.
Chord View	Off, On	Select "On" of the BK-7m should display chord symbols along with the lyrics.

Utility

The "Utility" parameters are found on the display page that can be selected using [MENU] button→ "Global" → "Utility".

The following table shows the utility parameters.

Parameter	Setting	Explanation
Song Quick Start	Off, 2nd bar, 1st note	**Off**: Playback starts at the very beginning of the song file (which may contain a few silent bars). **2nd bar**: Causes playback to start from measure 2 of the selected Standard MIDI File. **1st note**: This is basically the same as the above, except that playback starts on the first note of the selected song.
Perform Next Song	Off, On	At the end of the current song, the next song in the Performance List starts automatically. If the Performance List step refers to a Music Style, the Style in question is loaded, but you will need to start manually by pressing the [START/STOP] button.
REC Audio Level	–24, –18, –12, –6, +0 dB	Allows you to set the recording level for your own performances (see p. 46). The setting of the [VOLUME] knob does not affect the recording level. (Default setting: +0dB)
REC Audio Sync	Off, On	**Off**: Choose this setting when you want to start recording before starting Music Style or song playback. **On**: Choose this setting when you want to be able to start recording simultaneously with Music Style song playback. When you choose this setting, pressing the [AUDIO REC] button will stop both playback and the recorder.
USB Driver	Generic, Original	**Generic**: Choose this if you want to use the standard USB driver that was included with your computer. Normally, you should use this mode. **Original**: Choose this if you want to use a USB driver downloaded from the Roland website (www.roland.com).
Audio In Center Canc	Off, On	Select "On" if the "Center Cancel" function (see p. 38) should also affect the signals received via the AUDIO INPUT sockets.
Audio in Transpose	Off, On	Select "On" if the transposition setting should also affect the signals received via the AUDIO INPUT sockets.
Auto Power Off	Off, 240 min	This parameter allows you to cause the BK-7m to switch itself off after 240 minutes if you are not using it. The default setting is "Off", meaning that the BK-7m remains on until you press the [POWER] switch again.
Version Info	n.nn	Shows the version number of the BK-7m's operating system.

Pedal

The "Footswitch" setting is found on the display page that can be selected using [MENU] button→ "Global" → "Pedal".

If you do not change the factory setting, the footswitch is assigned to the Start/Stop function.

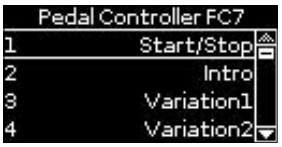
The following table shows the functions you can assign to the footswitch.

Function	Explanation
Start/Stop	Starts and stops Music Style or song playback. Same function as the [START/STOP] button.

Function	Explanation
Intro Ending Variation1 Variation2 Variation3 Variation4 Bass Inversion	Same functions as the [INTRO], [ENDING], [VARIATION1], [VARIATION2], [VARIATION3], [VARIATION4], [BASS INV], buttons. See "Using Music Styles" on p. 30.
Arranger Hold	Allows you to switch the Arranger Hold function on and off. See page 60.
Arranger Chord Off	Allows you to switch the Arranger's chord recognition off, in which case only the drum/percussion playing.
Perf. Next Perf. Prev	Allows you to select the next or previous Performance.
Portamento	Switches the Portamento function on and off. See page 52.
Hold Soft Sostenuto	The assigned footswitch can be used as a Soft, Sostenuto or Sustain (Hold pedal).
Track Mute	Same function as the [TRACK MUTE] button.
Break Mute	When you press the footswitch, Music Style playback is muted for the remainder of the current measure.
Reset/Start	This function allows you to have the BK-7m start on the first beat of the currently selected Music Style pattern when you press the assigned footswitch. Use it when you are accompanying a singer or soloist whose timing is a little shaky and suddenly notice that the playback lags one or two beats behind the singer/soloist.
AudioXfade	The footswitch can be used to activate a crossfade between two files. To make this work, select a different song while the current song is being played back and press the footswitch. The BK-7m creates a brief blend between the current and the next song. (This function is only available between two audio songs.)
Fade Out	This function gradually decreases the volume until reaches zero. At that time, song or Style playback stops automatically.
ChordRecOff	While you are holding down the footswitch, the BK-7m does not scan the incoming note messages for chord information. Those messages are therefore only transmitted to the active real-time parts (UP1, UP2, LWR, MBS). Release the footswitch to once again activate chord recognition.

Pedal Controller FC-7

This setting is found on the display page that can be selected using [MENU] button→ "Global" → "Pedal Controller FC-7".



The following table shows the functions you can assign to each of the FC-7's footswitches.

FC-7 Switch	Function
1	Start/Stop, Intro, Ending, Variation1, Variation2, Variation3, Variation4, Bass Inversion, Arranger Hold, Arranger Chord off, Perf. Next, Perf. Prev, Portamento, Hold, Soft, Sostenuto, Track Mute, Break mute, Reset/Start, AudioXfade, Fade Out, ChordRecOff
2	
3	
4	
5	
6	
7	

See "Pedal" on p. 64 for an explanation of the available options.

Save Global

This function allows you to save all "Global" parameter settings to ensure that they are loaded automatically each time you switch the BK-7m on.

You can select this function using [MENU] button → "Global" → "Save Global".

1. **Rotate the [CURSOR/VALUE] dial to select "YES", then press the dial to define the current settings as the default state.**

   The display shows a confirmation message.

   If you don't want to define the current "Global" settings as the default state, rotate the [CURSOR/VALUE] dial to select "NO", then press the dial. The BK-7m then returns to the "Performance Edit" page.

MIDI parameters

This section discusses the BK-7m's MIDI parameters and the associated memories called "MIDI Sets".

■ What's MIDI

"MIDI" stands for "Musical Instrument Digital Interface." It is a universal standard that allows performance data to be exchanged among electronic musical instruments and computers. The BK-7m provides a MIDI IN and MIDI OUT socket so that performance data can be received from other MIDI instruments. It is also equipped with a COMPUTER port (USB) that can receive and transmit MIDI data from a computer.

The MIDI parameters can be selected using [MENU] button → "MIDI".

The BK-7m's MIDI environment contains the following options:

MIDI parameter group	Explanation
MIDI Set	Allows you to load a MIDI Set "User1~8". See below.
Edit Style Parts	Here, you can edit all MIDI parameters of the Music Style parts. See below.
Edit Song Parts	Here, you can edit all MIDI parameters of the Song parts. See page 67.
Edit Tone Parts	Here, you can edit all MIDI parameters related to the real-time parts (UP1, UP2, LWR MBS). See page 68.
Edit System	This groups contains all MIDI parameters that apply to the BK-7m as a whole. See page 68.
Save MIDI Set	This function allows you to save your changes to a "User" memory for quick recall. "Save MIDI Set" on p. 71.

NOTE

We recommend using the wizard to quickly set up the BK-7m for new MIDI controllers you may want to use. See **"Wizard Connection" on p. 22**.

Loading a MIDI Set

The BK-7m allows you to store and recall 8 different MIDI configurations.

NOTE

Loading a MIDI Set only changes the MIDI settings and has no effect on the remaining parameters that are also affected by the "Wizard Connection" function (see p. 87).

1. **Rotate the [CURSOR/VALUE] dial to select the "MIDI Set" field.**
2. **Press the dial to edit the "MIDI Set" field.**
   The "MIDI Set" field is now displayed in reverse.

3. **Use the [CURSOR/VALUE] dial to select the MIDi Set "User1~8" you want to load, then press the dial to confirm your selection.**
   The BK-7m loads the selected MIDI Set.

Edit Style Parts

The following parameters are located on the display page that can be selected using [MENU] button→ "MIDI" → "Edit Style Parts".

NOTE

We recommend using the wizard to quickly set up the BK-7m for new MIDI controllers you may want to use. See **"Wizard Connection" on p. 22**. Only then should you change the settings that are not suitable for your application.

1. **Use the [CURSOR/VALUE] dial to select the part you want to edit (ADrum, ABass, Acc1, Acc2, Acc3, Acc4, Acc5, Acc6).**
   The display now shows the settings for the selected part.

Tx
Select "On" if you want the selected part to transmit MIDI data.

Parameter	Setting
Tx	Off, On

Tx Ch
Allows you to assign a MIDI transmit channel to the selected part.

Parameter	Setting
Tx Ch	1~16

Tx Shift
This parameter allows you to transpose the note messages before they are transmitted to an external MIDI instrument or computer. The maximum possible transposition is four octaves up (+48) or down (–48). Each step represents a semi-tone.

Parameter	Setting
Tx Shift	–48~0~+48

Tx Local
This is where you can disconnect the part from the internal sound source ("Off") – or re-establish that connection ("On").

Parameter	Setting
Tx Local	Off, On

Tx Event
The "TX Event" section provides a number of filters that allow you to specify whether the messages in question should be transmitted (Off) or not (On).

Filter	Setting	Explanation
Program Change	Off, On	Select "On" to filter program change and bank select (CC00, CC32) messages.
Pitch Bender	Off, On	Select "On" to filter Pitch Bend messages.
Modulation	Off, On	Select "On" to filter Modulation messages (CC01).
Volume	Off, On	Select "On" to filter Volume messages (CC07).
Panpot	Off, On	Select "On" to filter Panpot messages (CC10).
Expression	Off, On	Select "On" to filter Expression messages (CC11).
Reverb	Off, On	Select "On" to filter Reverb messages (CC91).
Chorus	Off, On	Select "On" to filter Chorus messages (CC93).
Select All	Off, On	Select "On" to filter all MIDI message listed above.

NOTE
We recommend using the wizard to quickly set up the BK-7m for new MIDI controllers you may want to use. See **"Wizard Connection" on p. 22**.

Edit Song Parts

The following parameters are located on the display page that can be selected using [MENU] button→ "MIDI" → "Edit Song Parts".

NOTE
We recommend using the wizard to quickly set up the BK-7m for new MIDI controllers you may want to use. See **"Wizard Connection" on p. 22**. Only then should you change the settings that are not suitable for your application.

1. Use the [CURSOR/VALUE] dial to select the part you want to edit (Part 1~16).

The display now shows the settings for the selected part.

Rx
Select "On" if you want the selected part to receive MIDI data.

Parameter	Setting
Rx	Off, On

Rx Ch
Allows you to assign a MIDI receive channel to the selected part.

Parameter	Setting
Rx Ch	1~16

Rx Shift
This parameter allows you to transpose the note messages received from an external MIDI instrument or computer. The maximum possible transposition is four octaves up (+48) or down (–48). Each step represents a semi-tone.

Parameter	Setting
Rx Shift	–48~0~+48

Rx Event
The "Rx Event" section provides a number of filters that allow you to specify whether the messages in question should be received (Off) or not (On).

Filter	Setting	Explanation
Program Change	Off, On	Select "On" to filter program change and bank select (CC00, CC32) messages.
Pitch Bender	Off, On	Select "On" to filter Pitch Bend messages.
Modulation	Off, On	Select "On" to filter Modulation messages (CC01).
Volume	Off, On	Select "On" to filter Volume messages (CC07).
Panpot	Off, On	Select "On" to filter Panpot messages (CC10).
Expression	Off, On	Select "On" to filter Expression messages (CC11).
Reverb	Off, On	Select "On" to filter Reverb messages (CC91).
Chorus	Off, On	Select "On" to filter Chorus messages (CC93).
Hold	Off, On	Select "On" to filter Hold messages (CC64).
Sostenuto	Off, On	Select "On" to filter Sostenuto messages (CC66).

Filter	Setting	Explanation
Soft	Off, On	Select "On" to filter Soft messages (CC67).
Caf	Off, On	Select "On" to filter Caf-Channel aftertouch.
RPN	Off, On	Select "On" to filter Registered parameter number messages (CC100/101).
NRPN	Off, On	Select "On" to filter Non-registered parameter number messages (CC98/99).
System Exclusive	Off, On	Select "On" to filter System Exclusive messages.
CC16	Off, On	General purpose controller that allows you to influence the "C1" parameter (see p. 54).
Select All	Off, On	Select "On" to filter all MIDI message listed above.

Tx, Tx Ch, Tx Shift, Tx Local, Tx Event
For the explanation of these parameters please refer to "Rx Event" on p. 67.

Edit Tone Parts

The following parameters are located on the display page that can be selected using [MENU] button→ "MIDI" → "Edit Tone Parts".

NOTE

We recommend using the wizard to quickly set up the BK-7m for new MIDI controllers you may want to use. See **"Wizard Connection" on p. 22**. Only then should you change the settings that are not suitable for your application.

1. **Use the [CURSOR/VALUE] dial to select the part you want to edit (MBS, LWR, UP2, UP1).**
The display now shows the settings for the selected part.

Rx, Rx Ch, Rx Shift, Rx Event
For the explanation of these parameters please refer to "Edit Song Parts" on p. 67.

Edit System

The following parameters are located on the display page that can be selected using [MENU] button→ "MIDI" → "Edit System".

The "Edit System" group contains the following parameters:

Edit System	Explanation
Sync	These parameters are used to synchronize external MIDI devices. See below.
Basic	The parameters of this group affect the BK-7m's Basic channel. The Basic channel is used to receive and transmit Program Change and Bank Select messages for selecting Performances as well as for the reception and transmission of other kinds of messages that are not directly related to a specific MIDI channel. See page 69.
Style	The parameters of this group affect the BK-7m's Style channel. The Style channel is used for receiving program change and bank select messages that select Styles and volume messages that change the Style's volume. See page 70.
NTA	These parameters allow you to assign MIDI channels to the BK-7m's NTA parts (Note-to-Arranger). Only notes received on one of these channels are considered chord information that can be used to transpose Music Style playback in real-time. See page 70.
Parameters	This group contains MIDI parameters that are not related to the previous groups. See page 71.

Sync

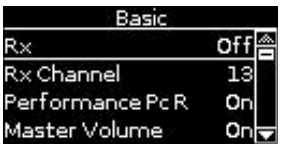
The following parameters are located on the display page that can be selected using [MENU] button→ "MIDI" → "Edit System" → "Sync".

The "Sync" parameters allow you to specify whether or not the BK-7m should send MIDI real-time messages when you start Style or song playback. This allows you to synchronize external instruments or (software) sequencers with your BK-7m.

Parameter	Setting	Explanation
Sync Rx	Off, On	This parameter is used to specify whether Music Style and song playback should be synchronized by an external MIDI device.
Mode	Internal, Auto, MIDI, Remote	**Internal**: Song or Style playback uses BK-7m internal tempo. **Auto**: A good setting for remote control of song or Style playback (using a PK-5A dynamic MIDI pedal board, for example). If the BK-7m receives a MIDI Start message (FA), it waits for Clock messages that specify the tempo. If those Clock messages are not received, the BK-7m starts playback using its internal tempo. If, however, Clock messages (F8) follow after the Start message, the BK-7m uses the external tempo. **MIDI**: Song or Style playback can be started or stopped with MIDI real-time messages (Start, Stop, Clock) received from an external clock source. **Remote**: Song or Style playback waits for a start message to start playback at its own tempo. When it receives a stop message, playback stops. External clock messages are ignored.
Stl Start/Stop Tx	Off, On	If you activate this option, the BK-7m sends start or stop messages when you start (or stop) Style playback.
Stl Clock Tx	Off, On	If you activate this option the Style playback sends MIDI Clock messages.
SMF Start/Stop Tx	Off, On	Similar to "Stl Start/Stop Tx" but for songs.
SMF Clock Tx	Off, On	Similar to "Stl Clock Tx" but for songs.
SMF Pos Point Tx	Off, On	If you switch this parameter on, the song playback sends Song Position Pointer (SPP) messages that indicate the current playback position.

Basic

The following parameters are located on the display page that can be selected using [MENU] button→ "MIDI" → "Edit System" → "Basic".



The Basic channel is used to receive and transmit Program Change and Bank Select messages for selecting Performances, as well as for the reception and transmission of other kinds of messages that are not directly related to a specific MIDI channel.

NOTE

If you select another channel, messages intended for the Basic parameters might also cause other parameters to change when you don't want them to.

The following parameters are available here:

Parameter	Setting	Explanation
Rx	Off, On	Switches the reception of MIDI messages on the Basic channel on or off.
Rx Channel	1~16	Use this parameter to assign a MIDI transmit channel to the "Basic" channel.
Performance PC Rx	Off, On	This parameter is used to enable or disable the reception of program change and bank select messages related to Performance selection.
Master Volume Rx	Off, On	Allows you to enable or disable the reception of Master Volume messages that would change the BK-7m's overall volume. This is an exclusive message common to all newer MIDI devices.

Parameter	Setting	Explanation
Tx	Off, On	Switches the transmission of MIDI messages on the Basic channel on or off.
Tx Channel	1~16	The channel used to transmit MIDI messages.
Performance PC Tx	Off, On	This parameter is used to enable or disable the transmission of program change and bank select messages related to Performance selection

Style

The following parameters are located on the display page that can be selected using [MENU] button→ "MIDI" → "Edit System" → "Style".

The Style channel is used for receiving program change and bank select messages that select Styles and volume messages that change the Style's volume.

The MIDI address of a Music Style consists of three elements: a CC00 number, a CC32 number and a program change number. The values assigned to CC00 and CC32 define the Style (see "Music Style list" on p. 88), whereas the program change number defines the Division (Intro, Ending, etc.). See "Style division program change numbers" on p. 90.

Sending only a program change number selects another Division of the currently active Style. Be aware, however, that only sending CC00 and CC32 messages (without a program change) has no effect.

NOTE

When you select another Style on your BK-7m, it transmits a CC00-CC32-PC cluster on the Style channel, which you could record using an external sequencer.

Parameter	Setting	Explanation
Rx	Off, On	Switches the reception of MIDI messages on the Style channel on or off.
Rx Channel	1~16	Use this parameter to assign a MIDI receive channel to the Style section.
Style Volume Rx	Off, On	Allows you to enable or disable the reception of volume messages relating the Style.
Style Pc Rx	Off, On	This parameter allows you to enable or disable the reception of program change and bank select messages for Style selection.
Tx	Off, On	Switches the transmission of MIDI messages on the Style channel on or off.
Tx Channel	1~16	The channel used to transmit MIDI messages.

NTA

The following parameters are located on the display page that can be selected using [MENU] button→ "MIDI" → "Edit System" → "NTA".

These parameters allow you to specify on which MIDI channels the BK-7m should receive chord information used to change the Music Style's key in real-time (the notes in question are called "Note-to-Arranger", or "NTA" for short).

Parameter	Setting	Explanation
Channel	Ch1~Ch16	MIDI channel
Rx	Off, On	This parameters allows you to specify whether ("On") or not ("Off") the selected MIDI channel should be used to receive chord information.
Rx Octave	–4~0~ 4	Use this parameter to transpose the notes received on the selected MIDI channel ("Ch") in steps of one octave.

Parameters

The following parameters are located on the display page that can be selected using [MENU] button→ "MIDI" → "Edit System" → "Parameters".

This page contains several parameters that are not related to one another (the other MIDI pages always concentrate on one aspect).

Parameter	Setting	Explanation
Rx Velocity	On, 1~127	Allows you to switch the reception (RX) of velocity messages on or off. If you don't need "On", specify which velocity value to use instead of the continuous flux.
Rx Sysex	Off, On	Use this parameter to specify whether the BK-7m should receive SysEx messages from other devices.
Tx Sysex	Off, On	Use this parameter to specify whether the BK-7m should send SysEx messages.
Tx Data Change	Off, On	This parameter allows you to specify how the original program changes of the songs you play back are transmitted via MIDI. The BK-7m may change sound addresses (usually CC00 and CC32 values) so as to play back all songs with the best possible quality. If you switch this parameter on, such real-time transformations are also transmitted via MIDI. If you switch this parameter off, the original sound addresses are transmitted to the receiving device. (But the BK-7m's tone generator continues to "enhance" the songs you play back.)
Soft Thru	Off, Global, Piano	Select "Global" if the BK-7m should transmit all MIDI messages it receives (using its MIDI OUT socket). Select "Piano" if you wish to connect the BK-7m to a digital piano.

Save MIDI Set

This function allows you to save your changes to a "User" memory for quick recall.

This function can be selected using [MENU] button → "MIDI" → "Save MIDI Set".

1. **Edit the desired MIDI parameters ("Edit Style Parts", "Edit Song Parts", "Edit Tone Parts", "Edit System").**
2. **Rotate the [CURSOR/VALUE] dial to select the MIDI Set where you want to save your settings ("User1"~ "User8").**
3. **Press [WRITE] button to confirm.**
   A confirmation message informs you that the MIDI Set has been saved.

Mastering Tools

The BK-7m contains two effects processors that apply to all real time parts and Style and Song parts.

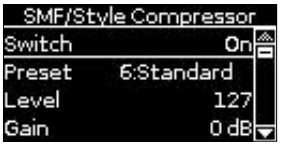
These processors are collectively called the "Mastering Tools", because they allow you to perfect the signal mix to adapt it to the sound system you are using.

The parameters discussed here can be selected using [MENU] button → "Mastering Tools".

SMF/Style Compressor

This multi-band compressor/limiter allows you to process three frequency ranges separately. A compressor reduces high levels (peaks) and boosts low levels, smoothing out fluctuations in volume.

To edit the SMF/Style Compressor parameters, use [MENU] button → "Mastering Tools" → "SMF/Style Compressor".



1. **Select an SMF song or a Music Style and start playback.**
2. **Set the "Switch" parameter to "On" to activate the compressor.**
   The compressor is now active and will affect SMF song or Music Style playback. (Select "Off" to switch the compressor back off.)
3. **Use the [CURSOR/VALUE] dial to select the "Preset" parameter, then press the dial.**
4. **Rotate the [CURSOR/VALUE] dial to select one of the available presets, then press the dial.**
   The available presets are:

   1. Hard Comp
   2. Soft Comp
   3. Low Boost
   4. Mid Boost
   5. High Boost
   6. Standard
   7. User

5. **If none of the preset memories contains the settings you need, use the [CURSOR/VALUE] dial to select and set the following parameters:**

Parameter	Setting	Explanation
Level	0~127	Use this parameter to set the compressor's input level. The higher the value, the stronger the three frequency bands are compressed. The value you set here is added to the "Level" settings of the three bands. If you set this parameter to "0", the compressor has no effect on the output signal.
Gain	–12~0~ 12dB	Use this parameter to correct the level at the compressor's outputs. If the settings of the remaining parameters lead to a significantly lower level, select a positive value. If your settings lead to a significantly higher level, select a negative value. "0" means that the level is neither boosted nor attenuated.

High/Mid/Low: Because "Attack", "Release", "Threshold", "Ratio" and "Level" are the same for each band, we will only discuss them once. As you see, each of the three frequency ranges has its own set of parameters that allow you to specify their behavior.

Parameter	Setting	Explanation
Attack	0~100ms	Use this parameter to specify how fast the compressor of the band in question should start processing the signal once the level of that band exceeds the "Threshold" level. Choose a smaller value if you prefer a compression similar to that of FM radio stations. Higher values may yield a "snappier" or "funkier" sound.
Release	50~ 5000ms	This parameter allows you to specify how fast the compressor of the corresponding band should stop working when the signal level drops below the "Threshold" value.
Threshold	–36~0dB	This parameter allows you to set the level the frequency band ("High", "Mid" or "Low") must reach to trigger its compressor. The lower the value, the more noticeable the compression will be.
Ratio	1:1.0~ 1:INF	Use this parameter to specify how strongly the level should be reduced when the band's level exceeds the "Threshold" level. "1:2.0", for example, means that level values above the "Threshold" level are halved. "1:INF" is useful if you set "Threshold" to "0dB" or thereabout. This produces a limiter effect, which means that no signal level will ever exceed the "Threshold" value. This may help you protect the speakers of the PA system etc.
Level	–24~ +24dB	This parameter allows you to establish the desired mix among the three compressor bands. Choose a negative value to decrease the level, or a positive one to increase it. Choose "0" for a band whose level is OK as is.
Split High	2000~ 12000Hz	These two parameters specify the frequency where two bands are separated. The compressor has three bands, and so there are two crossover frequencies you can set: "High" between the "Mid" and "High" ranges; and "Low" between the "Mid" and "Low" ranges.
Split Low	80~800Hz	

Write User
This function allows you to save the settings you made on the "SMF/Style Compressor" page.

1. **Rotate the [CURSOR/VALUE] dial to select "YES", then press the dial to save the current settings.**
   The display shows a confirmation message.
   If you don't want to define the current settings as the default state, rotate the [CURSOR/VALUE] dial to select "NO", then press the dial. The BK-7m then returns to the "SMF/Style Compressor" page.

NOTE
There is only one "User" memory for your own settings. By saving new settings, you therefore overwrite the previous ones.

NOTE
When you switch on the BK-7m, it automatically loads the "User" settings.

SMF/Style Equalizer

To edit the SMF/Style Equalizer parameters, use [MENU] button → "Mastering Tools" → "SMF/Style Equalizer".

The equalizer has the same function as the TREBLE, MID and BASS knobs on a mixer: it allows you to color the sound, or to apply tonal corrections.

1. **Select an SMF song or a Music Style and start playback.**
2. **Set the "Switch" parameter to "On" to activate the equalizer.**
   The equalizer is now active and will affect SMF song or Music Style playback. (Select "Off" to switch the equalizer back off.)
3. **Use the [CURSOR/VALUE] dial to select the "Preset" parameter, then press the dial.**
4. **Rotate the [CURSOR/VALUE] dial to select one of the available presets, then press the dial.**
   The available presets are:

   1. Flat
   2. Rock
   3. Pop
   4. Jazz
   5. Classic
   6. Standard
   7. User

5. **If none of the preset memories contains the settings you need, you can change the following parameters using the [CURSOR/VALUE] dial.**

Parameter	Setting range	Explanation
Level	0~127	Use this parameter to set the equalizer's input level. This may be necessary when the level of the input signals is so high that the sound distorts. **NOTE** Do not set this parameter to "0" if the equalizer is switched on, because doing so means that the SMF song/Music Style is no longer audible.
Gain	–9~0~9dB	Use this parameter to correct the level at the equalizer's outputs. If the settings of the remaining parameters lead to a significantly lower level, select a positive value. If your settings lead to a significantly higher level, select a negative value. "0" means that the level is neither boosted nor attenuated.
High Frequency	2000~12000Hz	Allows you to set the cutoff frequency of the high band (this is a shelving filter).
High Gain	–15~15dB	Use this parameter to set the level of the selected "High" frequency. Positive values boost (increase the volume of) that frequency band, negative values cut (attenuate) it.
Mid Frequency	200~8000Hz	Allows you to set the cutoff frequency of the middle band (this is a peaking filter).
Mid Q	0.5, 1, 2, 4, 8	Use this parameter to specify the width of the "Mid Frequency" band that you want to boost or cut. Smaller values mean that neighboring frequencies above/below that value are also affected.

Parameter	Setting range	Explanation
Mid Gain	–15~15dB	Use this parameter to set the level of the selected "Mid" frequency.
Low Frequency	50, 80, 100, 150, 200, 250, 300, 400Hz	Allows you to set the cutoff frequency of the low band (this is a shelving filter).
Low Gain	–15~15dB	Use this parameter to set the level of the selected "Low" frequency.

Write User
This function allows you to save the settings you made on the "SMF/Style Equalizer" page.

1. **Rotate the [CURSOR/VALUE] dial to select "YES", then press the dial to save the current settings.**
   The display shows a confirmation message.
   If you don't want to define the current settings as the default state, rotate the [CURSOR/VALUE] dial to select "NO", then press the dial. The BK-7m then returns to the "SMF/Style Equalizer" page.

NOTE
There is only one "User" memory for your own settings. By saving new settings, you therefore overwrite the previous ones.

NOTE
When you switch on the BK-7m, it automatically loads the "User" settings.

Tone/Part Compressor

This multi-band compressor/limiter affects the real-time parts. It allows you to process three frequency ranges separately. A compressor reduces high levels (peaks) and boosts low levels, smoothing out fluctuations in volume.

To edit the Tone/Part Compressor parameters, use [MENU] button → "Mastering Tools" → "Tone/Part Compressor".

See "SMF/Style Compressor" on p. 71 for an explanation of the available parameters.

■ Saving the compressor settings

To save the compressor settings and ensure that they will be loaded each time you switch on the BK-7m:

1. **Rotate the [CURSOR/VALUE] dial to select "Write User", then press the dial.**

2. **Rotate the [CURSOR/VALUE] dial to select "YES", then press the dial to save the current settings.**
   The display shows a confirmation message.
   If you don't want to define the current settings as the default state, rotate the [CURSOR/VALUE] dial to select "NO", then press the dial. The BK-7m then returns to the "Tone/Part Compressor" page.

NOTE
There is only one "User" memory for your own settings. By saving new settings, you therefore overwrite the previous ones.

NOTE
When you switch on the BK-7m, it automatically loads the "User" settings.

Tone/Part Equalizer

To edit the Tone/Part Equalizer parameters, use [MENU] button → "Mastering Tools" → "Tone/Part Equalizer".

The equalizer has the same function as the TREBLE, MID and BASS knobs on a mixer: it allows you to color the sound, or to apply tonal corrections. The equalizer discussed here allows you to process the real-time parts.

See "SMF/Style Equalizer" on p. 73 for an explanation of the available parameters.

■ Saving the equalizer settings

To save the equalizer settings and ensure that they will be loaded each time you switch on the BK-7m:

1. **Rotate the [CURSOR/VALUE] dial to select "Write User", then press the dial.**

2. **Rotate the [CURSOR/VALUE] dial to select "YES", then press the dial to save the current settings.**
   The display shows a confirmation message.

If you don't want to define the current settings as the default state, rotate the [CURSOR/VALUE] dial to select "NO", then press the dial. The BK-7m then returns to the "Tone/Part Compressor" page.

NOTE

There is only one "User" memory for your own settings. By saving new settings, you therefore overwrite the previous ones.

NOTE

When you switch on the BK-7m, it automatically loads the "User" settings.

Makeup Tools (Style and SMF)

These functions allows you to actually edit the selected Music Style or SMF song (Standard MIDI File) without paying too much attention to the underlying parameters.

NOTE

The "Style Makeup Tools" and "Song Makeup Tools" functions cannot be used to edit Standard MIDI Files that use the XG format.

Using the Makeup Tools

1. **Select the Music Style or SMF song you wish to modify (see p. 35).**
   You can also select an internal Music Style.
2. **Press the [START/STOP] button to start playback of the song or Music Style.**
   This allows you to listen to the song or Music Style before you start editing it. If you selected a Music Style, remember to play a chord on the external MIDI controller. Press the [START/STOP] button again to halt playback.
3. **Press the [MENU] button.**
4. **Rotate the [CURSOR/VALUE] dial to select "Makeup Tools", then press the dial.**
   If you selected a Music Style in step (1), the display changes to:

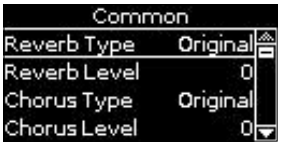
If you selected an SMF song in step (1), the display changes to:

This menu allows you to select the following entries:

Menu Option	Explanation
Common	Select this entry to change common parameters that affect the Music Style or song as a whole, like the reverb or chorus effect, the tempo, etc.
Instrument	Select this entry to change the instruments used in the Music Style or song and their parameters. See page 76.
Freeze Data	Select this entry to "burn" your new settings into the file. Doing so will allow you to use your new version with any sequencer (software) or compatible Roland arranger instrument. See page 81.
Save	Select this entry to save your song with the "Song Makeup Tools" settings you have made. See page 81.

Common

To edit the Common parameters, use [MENU] button → "Makeup Tools" → "Common".



The "Common" parameters on this page apply to the entire song or Music Style.

1. **Rotate the [CURSOR/VALUE] dial to select the desired "Common" parameter, then press the dial.**

The following parameters are available:

Reverb Type: This parameter allows you to specify what kind of reverb effect you need. The available reverb types are:

Setting	Meaning
Original	This setting means that the song uses its own (programmed) reverb settings.
Room1, Room2, Room3	These types simulate the reverb characteristics of a room. The higher the number (1, 2 or 3), the bigger the "room" becomes.

Setting	Meaning
Hall1, Hall2	These types simulate the reverb of a small (1) or large (2) concert hall and thus sound much "bigger" than the Room types above.
Plate	This algorithm simulates the acoustics of a concert hall.
Delay	A delay effect (no reverb). Works a lot like an echo effect and thus repeats the sounds.
Pan Delay	This is a stereo version of the above delay effect. It creates repetitions that alternate between the left and right channels.

Chorus Type: Chorus broadens the spatial image of the sound and creates a stereo impression. You can choose from 8 types of chorus.

Setting	Meaning
Original	The song uses its own (programmed) chorus settings.
Chorus 1~4	These are conventional chorus effects that add spaciousness and depth to the sound.
Fbk Chorus	This is a chorus with a flanger-like effect and a soft sound.
Flanger	This is an effect that sounds somewhat like a jet airplane taking off and landing.
ShortDly	This is a full-fledged delay effect that can be used instead of a chorus or flanger. As you will see, there are a lot of parameters you can program.
Short Dly FB	This is a short delay with many repeats.

Reverb Level & Chorus Level: These parameters allow you to modify the output level of the Reverb (or Chorus) processor.

Style Volume/Song Volume: This parameter allows you to set the overall volume of the selected Style or song if you think it is too loud/soft.

Style Tempo/Song Tempo: Allows you to change the Style's or song's tempo (♩= 20~250).

Transpose: This parameter allows you to transpose all song parts (except the drums) up to 12 semitones (1 octave) up or down. This value is written to the song data and used every time you play back this song.

NOTE

This parameters is not available for Music Styles.

Undo Changes: Select this entry to cancel all "Style/Song Makeup Tools" settings you have made and to revert to the previously saved version.

2. If you are satisfied with your changes and wish to preserve them, save your Music Style song to the USB memory.

See "Saving your new Music Style or song (SMF) version" on p. 81.

NOTE

The changes you make using the procedure described above can be "burned" into the Music Style song file using the "Freeze Data" command (see p. 81). Doing so will allow you to hear those changes on any sequencer (software) you use. Changes you don't "freeze" are nevertheless stored when you save the edited Music Style song file—but only the BK-7m can read them.

Instrument

To edit the Instrument parameters, use [MENU] button → "Makeup Tools" → "Instrument".

The display now shows all instruments used by the selected Music Style or SMF song.

1. Rotate the [CURSOR/VALUE] to select the instrument you want to change, then press the dial.

The display changes to:

The [MENU] button's indicator flashes.

2. Press the [MENU] button to jump to the location where the instrument is used.

Playback starts automatically from that point.

3. Rotate the [CURSOR/VALUE] to select the parameter you wish to edit, then press the dial.

NOTE

The Style and Song Makeup Tools environments do not support the BK-7m's SuperNATURAL sounds, which can therefore not be selected.

NOTE

If you select a Drum Set in step (1) above, the parameter list looks slightly different than for instruments that do not use a Drum Set. "Drum Sets" are special "Tones" that assign different sounds to most keys/note numbers, allowing you (and the BK-7m) to play realistic drum and percussion parts.

In the following, "**(T)**" refers to parameters that are only available for regular instruments (also called "Tones"), while "**(D)**" refers to parameters that are only available for Drum Sets.

The following parameters are available:

Families (T)
Allows you to select a different Tone family. See page 91 for a list of available Tones and Drum Sets.

After selecting a new family, you can press the [CURSOR/VALUE] dial and then rotate it to select a Tone from that family

Parameter	Explanation
Families	The BK-7m's Tones are grouped into 15 families: piano, guitar, bass, strings, etc.

Tone (T), Drum (D)
Allows you to select a different Tone within the active Tone family. See page 91 for a list of available Tones and Drum Sets.

While selecting a Tone, you can press the [CURSOR/VALUE] dial and then rotate it to select a different family.

Parameter	Explanation
Tone (T) Drum (D)	The number of Tones depends on the selected family.

Mute (T)/Drum Mute (D)
Switches the selected instrument off. The corresponding part is no longer played back. (This setting only applies to the selected instrument and thus not necessarily to the entire track.)

NOTE

In the case of the drums, you can mute two instrument groups ("Drum Mute" and "Perc Mute", see below) separately.

Parameter	Setting
Mute (T) Drum Mute (D)	Off, On

Solo
Switches off all instruments except the selected instrument.

Parameter	Setting
Solo	Off, On

Perc Mute (D)
Suppresses (or adds) the percussion sounds used by the drum part.

Parameter	Value
Perc Mute	Off, On

Volume
Adjusts the volume of the selected instrument. Negative values decrease the current volume, positive values increase it. (This is a relative setting that is added to, or subtracted from, the original setting.)

Parameter	Setting
Volume	-127~0~+127

Reverb
Use this parameter to set the reverb send level. Negative values decrease the current reverb send level, positive values increase it. (This is a relative setting that is added to, or subtracted from, the original setting.)

Parameter	Setting
Reverb	-127~0~+127

Chorus
Use this parameter to set the chorus send level. Negative values decrease the current chorus send level, positive values increase it. (This is a relative setting that is added to, or subtracted from, the original setting.)

Parameter	Setting
Chorus	-127~0~+127

Panpot
Use this parameter to change the stereo placement of the selected instrument. "0" means "no change", negative (-) values shift the instrument towards the left and positive (+) values shift it towards the right.

Parameter	Setting
Panpot	-127~0~+127

NOTE

In the case of Drum Sets, this setting applies to all drum/percussion instruments. There is also a parameter that can be set for specific drum instruments. See page 80.

Octave (T)
Use this parameter to transpose the selected instrument up or down by up to 4 octaves.

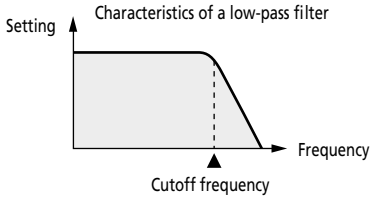
Parameter	Setting
Octave	-4~0~+4

Velocity
This parameter allows you to modify the velocity range of the instrument in question. "0" means that the recorded velocity values are left untouched, neg-

ative values reduce all velocity values by the same amount (leaving differences between notes intact), while positive settings increase all velocity values.

Parameter	Setting
Velocity	-127~+127

Cut Off
This filter parameter allows you to make the selected sound darker or brighter. Positive settings mean that more overtones are allowed to pass, so that the sound becomes brighter. The further this value is set in the negative direction, the fewer overtones will be allowed to pass and the sound will become softer (darker).



Parameter	Setting
Cut Off	-127~+127

NOTE
For some sounds, positive (+) "Cut Off" settings will cause no noticeable change because the preprogrammed "Cut Off" parameter is already set to its maximum value.

Resonance
This is a parameter one invariably associates with a synthesizer. When the "Resonance" value is increased, the overtones in the area of the cutoff frequency will be emphasized, creating a sound with a strong character.

Parameter	Setting
Resonance	-127~+127

NOTE
For some sounds, negative (–) "Resonance" settings may produce no noticeable change because the resonance is already set to the minimum value.

The following parameters allow you to set the sound's "envelope". The envelope parameters affect both the volume (TVA) and the filter (TVF). The cutoff frequency will rise as the envelope rises and fall as the envelope falls.

Attack (T)
This parameter adjusts the onset of the sound. Negative values speed up the attack, so that the sound becomes more aggressive.

Parameter	Setting
Attack	-127~+127

Decay (T)
This parameter adjusts the time over which the sound's volume and cutoff frequency fall from the highest point of the attack down to the sustain level.

Parameter	Setting
Decay	-127~+127

NOTE
Percussive sounds usually have a sustain level of "0". Piano and guitar sounds are in this category. Holding the keys for a long time will have little effect on the duration of the notes you are playing, even if you select a high value here.

Release (T)
This parameter adjusts the time over which the sound will decay after the note is released until it is no longer heard. The cutoff frequency will also fall according to this setting.

Parameter	Setting
Release	-127~+127

NOTE
Some sounds already contain natural (sampled) vibrato whose depth or speed cannot be changed.

Use the following three parameters if you think the instrument in question has too much (or could use a little more) vibrato.

Vibrato Rate (T)
This parameter adjusts the speed of the pitch modulation. Positive (+) settings make the preset pitch modulation faster, and negative (–) settings make it slower.

Parameter	Setting
Vibrato Rate	-127~+127

Vibrato Depth (T)
This parameter adjusts the intensity of the pitch modulation. Positive (+) settings mean that the "wobble" becomes more prominent, while negative (–) settings make it shallower.

Parameter	Setting
Vibrato Depth	-127~+127

Vibrato Delay (T)
This parameter adjusts the time required for the vibrato effect to begin. Positive (+) settings increase the time before vibrato will begin and negative settings (–) shorten the time.

Parameter	Setting
Vibrato Delay	-127~+127

Mfx

The BK-7m contains three multi-effect processors ("Mfx"), one reverb processor and one chorus processor that can be used to process Music Styles or Standard MIDI Files.

Select "Off" for instruments that don't need to be processed by any Mfx.

Parameter	Setting
Mfx	Off, A, B, C

NOTE

If you select "A", "B" or "C", additional parameters can be edited (see below).

Mfx Type

Allows you to select the desired Mfx type, i.e. the kind of effect you need. Each Mfx ("A", "B" and "C") can be assigned to as many instruments as you like. Be aware, however, that selecting a different type will affect all instruments that use this Mfx processor. See page 55 for a list of the available Mfx types.

NOTE

Each Mfx ("A", "B" and "C") can be assigned to as many instruments as you like. Be aware, however, that selecting a different type will affect all instruments that use this Mfx processor.

NOTE

While the "Mfx" parameter is set to "Off", you cannot select a different type. In that case, the display will show the message "---".

Mfx Edit

If you also want to edit the parameters of the selected effect type, press the [CURSOR/VALUE] dial to jump to the "Mfx Edit" page. You can then use the [CURSOR/VALUE] dial to edit the available parameters.

See "MFX types and parameters" on p. 107 for the parameters that are available for the selected Mfx type.

NOTE

While the "Mfx" parameter is set to "Off", you cannot edit the Mfx parameters. In that case, the display will show the message "No Edit".

Equalizer

Activate this setting if you want to change the timbre of the selected instrument.

Parameter	Setting
Equalizer	Off, On

Edit EQ

To edit the equalizer parameters, press the [CURSOR/VALUE] dial to jump to the "Edit EQ" page. You can then use the [CURSOR/VALUE] dial to edit the available parameters:

Parameter	Setting	Explanation
Equalizer	Off, On	Activate this setting if you want to change the timbre of the selected instrument. This parameter duplicates the "Equalizer" above and was added for your convenience.
High Freq	1500 Hz, 2000 Hz, 3000 Hz, 4000 Hz, 6000 Hz, 8000 Hz, 12000 Hz	Allows you to set the cutoff frequency of the high band (this is a shelving filter).
High Gain	–15~+15 dB	Use this parameter to set the level of the selected "High" frequency. Positive values boost (increase the volume of) that frequency, negative values cut (attenuate) it.
Mid Freq	200~8000 Hz	Allows you to set the cutoff frequency of the middle band (this is a peaking filter).
Mid Q	0.5, 1, 2, 4, 8	Use this parameter to specify the width of the "Mid Freq" band that you want to boost or cut. Smaller values mean that neighboring frequencies above/below that value are also affected.
Mid Gain	–15~1+5 dB	Use this parameter to set the level of the selected "Mid Freq". Positive values boost (increase the volume of) that frequency, negative values cut (attenuate) it.
Low Freq	90 Hz, 150 Hz, 180 Hz, 300 Hz, 360 Hz, 600 Hz	Allows you to set the cutoff frequency of the low band (this is a shelving filter).
Low Gain	–15~+15 dB	Use this parameter to set the level of the selected "Low" frequency.

Drum Instrument (D)

If you want to edit the settings for specific instruments of the selected Drum Set, press the [CURSOR/VALUE] dial to jump to the "Drum Instrument" page.

If you want to edit the settings for specific instruments of the selected Drum Set, press the [CURSOR/VALUE] dial to jump to the "Drum Instrument" page.

You can then use the [CURSOR/VALUE] dial to edit the available parameters.

Parameter	Value	Explanation
Instr.	All Drum Set Instruments	Select the drum instrument you want to edit.
Parameters for the selected instrument		
Mute	Off, On	Suppress (or add) the selected instrument.
Solo	Off, On	Switch off all instruments except the selected instrument.
Volume	-127~+127	Use this parameter to set the volume of the selected drum instrument.
Reverb	-127~+127	Use this parameter to set the reverb send level of the selected drum instrument. The effect itself can be changed on the "Common" page.
Chorus	-127~+127	Use this parameter to set the chorus send level of the selected drum instrument. The effect itself can be changed on the "Common" page.
Panpot	-127~+127	Use this parameter to set the stereo placement of the selected drum instrument. "0" means "no change", negative values shift the instrument towards the left and positive values shift it towards the right.
Velocity	-127~+127	This parameter allows you to modify the velocity range of the drum instrument in question. "0" means that the recorded values are left untouched, a negative setting reduces all velocity values by the same amount (leaving variations intact). A positive setting shifts all velocity values in a positive direction.
Pitch	-127~+127	Use this parameter to tune the selected drum instrument higher or lower. "0" means that the pitch is left unchanged.
Instr. Equalizer	Global, Instr, Off	**Global**: The drum instrument uses the equalizer settings of the Drum Set it belongs to. **Instr**: The drum instrument uses its own equalizer settings (see below). **Off**: The drum instrument is not equalized.
Edit EQ	(Press the [CURSOR/VALUE] dial)	Provides access to the EQ parameters of the currently selected drum instrument (if "Instr. Equalizer" is set to "Int"). See "Edit EQ" on p. 79 for a description of the available parameters.
Undo Changes	(Press the [CURSOR/VALUE] dial)	This function allows you to cancel the "Drum Instrument (D)" settings of the currently selected instrument and to revert to the previously saved version.

4. If you are satisfied with your changes and wish to preserve them, save your Music Style song to the USB memory.

See "Saving your new Music Style or song (SMF) version" on p. 81.

NOTE

The changes you make using the procedure described above can be "burned" into the Music Style song file using the "Freeze Data" command (see p. 81). Doing so will allow you to hear those changes on any sequencer (software) you use. Changes you don't "freeze" are nevertheless stored when you save the edited Music Style song file—but only the BK-7m can read them.

Freeze Data

To commit your settings, use [MENU] button → "Makeup Tools" → "Freeze Data".

Before saving your "made-up" song to a USB memory, you can (but you don't have to) "commit" your changes, thereby turning them into "regular" Music Style or song data.

This may come in handy if you also want to play back your new Music Style song version on another arranger instrument, sequencer or your computer. This operation is unnecessary for files you only want to use with the BK-7m or one of the models mentioned above.

Saving your new Music Style or song (SMF) version

1. **If you are happy with your changes and wish to preserve them, select the "Save" parameter.**

The display shows the location of the file you loaded and subsequently edited.

NOTE

Even Music Styles or songs for which you did not perform the "Freeze Data" command need to be saved using this procedure if you want to keep the changes.

2. **Use the [CURSOR/VALUE] dial to select a different location if you do not want to overwrite the original version.**
3. **Press the [WRITE] button (it flashes).**

The display changes to:

4. **Rotate the [CURSOR/VALUE] dial to select the desired character.**
5. **Press the [CURSOR/VALUE] dial to confirm your selection (the cursor changes to an underscore).**
6. **Rotate the [CURSOR/VALUE] to select the character position you want to change, then press the dial.**

7. **Repeat steps (4)~(6) to complete the name.**
8. **Press the [WRITE] button to confirm your desire to save the song.**

The display briefly confirms the operation and then returns to the "Style Makeup Tools" or "Song Makeup Tools" page.

If the USB memory already contains a Music Style or song file of that name, you will be asked whether you want to overwrite it:

In this case, select "YES" using the [CURSOR/VALUE] dial to replace the old file with the new one (the old file will be lost).

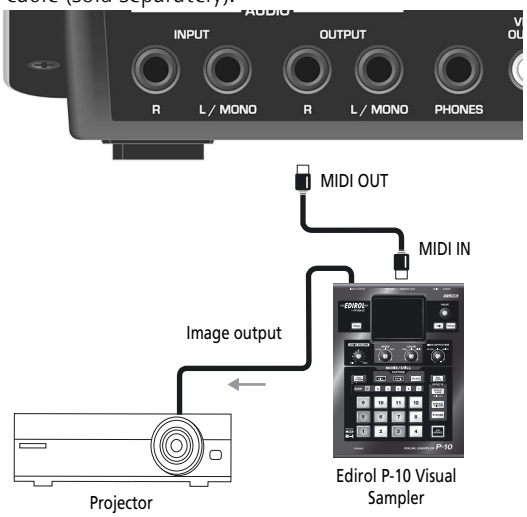
Otherwise, select "NO" to return to the "Save" page and enter a different name.

V-LINK function

The BK-7m has a powerful new interface for realtime audio-and-video integration. V-LINK (V-LINK) is a function that allows music and images to be performed together. When V-Link compatible devices are connected via MIDI, you'll be able to easily enjoy a variety of visual effects that are linked to the expressive elements of your performance.

For example, if you use the BK-7m with the EDIROL P-10, you'll be able to use the various controls on the BK-7m's front panel to switch and control images on the EDIROL P-10.

In order to enjoy V-LINK with the BK-7m and the EDIROL P-10, you'll need to make connections using a MIDI cable (sold separately).



NOTE

To prevent malfunction and speaker damage, you must minimize the volume on all equipment and turn off their power before you make any connections.

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

The display changes to:

2. **Rotate the [CURSOR/VALUE] dial to select the "V-Link" entry, then press the [CURSOR/VALUE] dial.**

3. **Use the following controls on the front panel to control the Edirol P-10.**

Operation	V-LINK	MIDI message
Press [8 BEAT/ 16 BEAT]	Switch images (Clip 1)	CF 00
Press [LIVE BAND]	Switch images (Clip 2)	CF 01
Press [ROCK]	Switch images (Clip 3)	CF 02
Press [DISCO DANCE]	Switch images (Clip 4)	CF 03
Press [BALL ROOM]	Switch images (Clip 5)	CF 04
Press [50's & 60's]	Switch images (Clip 6)	CF 05
Press [JAZZ/BLUES]	Switch images (Clip 7)	CF 06
Press [LATIN]	Switch images (Clip 8)	CF 07
Press [BOSSA/ SAMBA]	Switch images (Clip 9)	CF 08
Press [TRADIT/ WORLD]	Switch images (Clip 10)	CF 09
Press [VARIATION 1] → [CURSOR/VALUE] dial	Control the image (Bank Select 0~13)	BF 00 00~13
Press [VARIATION 2] → [CURSOR/VALUE] dial	Control the image Color Cr Control (0~127)	BF 47 00~7F
Press [VARIATION 3]	Control the image Playback Speed (0~127)	EF 00 00~ 00 40~7F 7F

NOTE

See the owner's manual of the P-10 for the effects produced with these commands.

Factory Reset

The following function allows you to recall the BK-7m's original factory settings. This has no effect on the data stored on a USB memory.

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

The display changes to:

2. **Rotate the [CURSOR/VALUE] dial to select the "Factory Reset" entry, then press the [CURSOR/VALUE] dial.**

3. **Rotate the [CURSOR/VALUE] dial to select "YES", then press the dial to load the factory settings.**
   Select "NO" if you don't want to delete the playlist step after all.
   A confirmation message informs you that the BK-7m has been initialized.

Formatting a USB memory

This function allows you to format the connected USB memory.

USB memories using the FAT-32 file system may not need to be formatted. We nevertheless recommend formatting all new USB storage devices with the BK-7m.

IMPORTANT NOTE: Formatting a USB memory means that all files (songs, Music Styles, etc.) it contains are lost. Always check the contents of the memory before deciding to format it.

1. **Connect the a USB storage you want to format device to the MEMORY port on the BK-7m's rear panel.**

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

3. **Rotate the [CURSOR/VALUE] dial to select the "Format USB Device" entry, then press the [CURSOR/VALUE] dial.**

4. **Rotate the [CURSOR/VALUE] dial to select "YES", then press the dial to format the USB memory.**
   A confirmation message informs you that the USB memory has been formatted.

■ The following folders are created on the USB memory

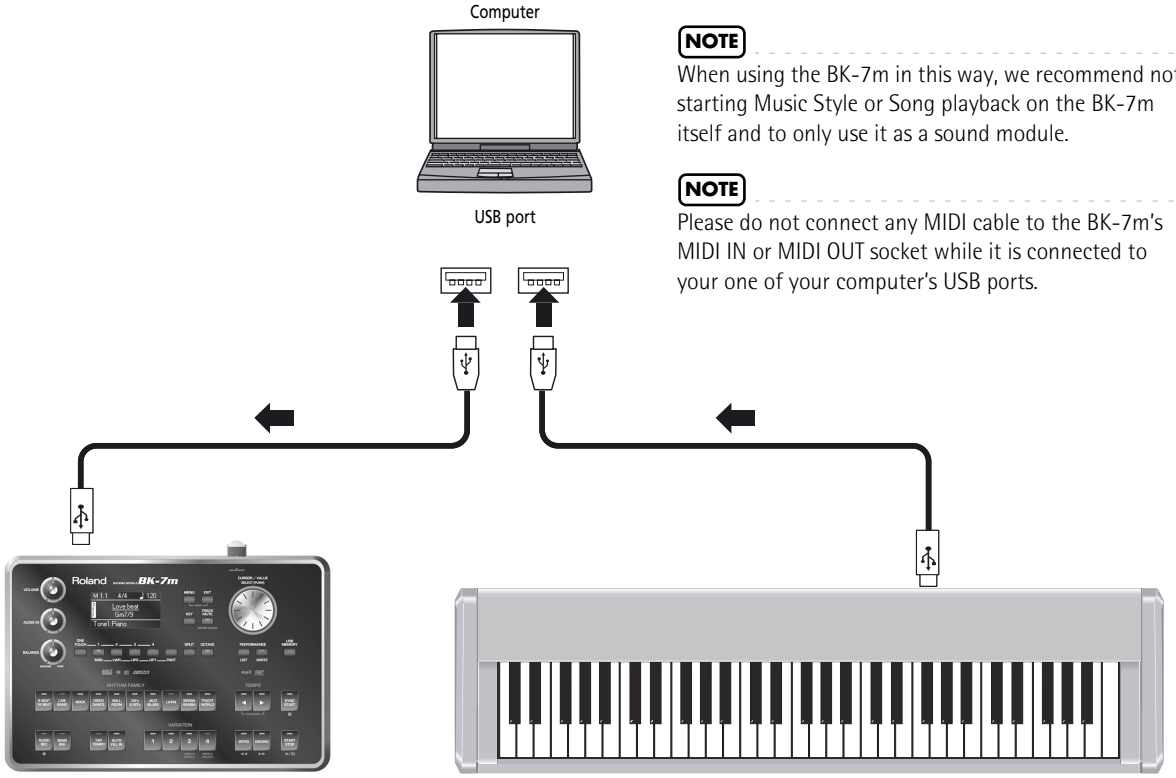
Name	Value
My Performances	This folder is used to save Performance Lists. (The contents of this folder cannot be viewed by pressing the [USB MEMORY] button. You need to press the PERFORMANCE [LIST] button gain access to the files it contains. The contents can be viewed on a computer, however.)
My Recordings	This folder is used to store your audio recordings (see p. 46).
My Songs	This folder can be used to save SMF songs you edited with the "Cover" (see p. 48) or "Makeup Tools" functions (see p. 75) functions.
My Styles	This folder can be used to save Music Styles you edited with the "Cover" (see p. 48) or "Makeup Tools" functions (see p. 75) functions.

NOTE

We recommend copying the contents of your USB memory to your computer before formatting it.

16. Using the BK-7m with SONAR LE

The BK-7m comes bundled with the Cakewalk SONAR LE software that runs on Windows computers. Installing this powerful software allows you to use the BK-7m as a versatile multitimbral sound module, adding top-notch sounds to your PC-based music productions. You can create your own SMF music databases with SONAR LE, using the BK-7m as sound module by connecting it to one of your computer's USB ports. Once the SMF files are ready, you can play the back directly on the BK-7m (without using SONAR LE).



NOTE
When using the BK-7m in this way, we recommend not starting Music Style or Song playback on the BK-7m itself and to only use it as a sound module.

NOTE
Please do not connect any MIDI cable to the BK-7m's MIDI IN or MIDI OUT socket while it is connected to your one of your computer's USB ports.

NOTE
In order to perform the following procedure, you'll need to log onto Windows as a user whose account type is Administrator.

Installing Sonar LE

1. **Start your computer.**
2. **Close any open programs you have running.**
3. **Place the DVD-ROM in your DVD-ROM drive.**
4. **Double-click the following icon in the folder on the DVD-ROM to install:**

   [SONAR_LE] Folder - 

5. **Follow the installation instruction on the screen.**

BK-7m instrument definitions

A special "BK-7m.ins" file with information about the Tones and Drum Sets inside the BK-7m can be downloaded from Roland's website: www.Roland.com. By importing that file into SONAR LE, you can conveniently select the BK-7m's Tones and Drum Sets with your mouse.

To import the instrument definitions into SONAR LE, please see SONAR LE's help "Importing Instrument Definition".

For any other information, please see SONAR LE's help.

■ Getting Help

SONAR LE's online help opens when you click the Help button in the SONAR LE Toolbar. The help file includes tabs for the index, the search page, and the favorites page. Also, most dialog boxes and modules have Help buttons that display help that is specific to that particular dialog or module.

- Registration is required for continued use of the product, and may be done by internet. Instructions and Cakewalk's privacy policy will be detailed to you during launch of the product.
- In the "Product" column on the registration page, you should select SONAR LE.

NOTE

17. Troubleshooting

Symptom	Action	Page
Power does not turn on.	Is the included AC adaptor/power cord correctly connected to an AC outlet and to the BK-7m? Do not use any AC adaptor or power cord other than the ones included. Doing so will cause malfunctions.	15
No sound from the BK-7m.	Did you connect the BK-7m to an external amplifier or mixing console? And did you switch it on?	15
	Could the [VOLUME] knob be turned down? Select a higher setting.	–
	Are the MIDI and audio connections correct? Please check the audio and MIDI connection	15, 16
	Can you hear sound through headphones? If you can hear sound through headphones, it may be that the connection cables are broken, or that your amp or speaker has malfunctioned. Check the cables and your equipment once again.	–
	Perhaps, the external MIDI controller transmits on a different MIDI channel than the one the BK-7m expects. Start the wizard.	22
	Could the part volume settings have been minimized? Check the "Volume" setting of each part.	51, 59
	Could a MIDI message received from an external MIDI device (volume message or exclusive message) have lowered the volume?	69
The volume level of the instrument is too low when it is connected to an amplifier.	Could you be using a connection cable that contains a resistor? Use a connection cable that doesn't contain a resistor.	–
The real-time parts (MBS, LWR, UP2, UP1) don't receive MIDI messages.	Are the MIDI connections correct? Please check the MIDI connection	16
	Does the button of the desired real-time part light. If not, switch it on.	–
	The real-time parts may be receiving on a MIDI channel on which the MIDI controller doesn't transmit. Correct the MIDI controller's transmit channel or use the BK-7m's wizard.	22
The pitch of the selected Style/Song is incorrect.	Is the "Tuning" setting appropriate? Did you transpose the Style /Song? Also check the "Style Scale Tune" and "Rx Shift" parameters.	62 –
Can't hear the vocal of an audio file (mp3 or WAV). Can't hear the melody of SMF files.	If the [TRACK MUTE] (CENTER CANCEL) button is lit, the vocal sound will be attenuated. If the [TRACK MUTE] button is lit, the melody of the MIDI files will be muted. Switch it off.	38
A "buzz" is heard from the external amplifier	Is the external amplifier or other device used with the BK-7m connected to a different AC power outlet? Connect the amplifier or other device to the same AC outlet as the BK-7m.	–
The pitch of the selected song is incorrect.	Is the "Tuning" setting appropriate? Did you transpose the song?	62 37
Can't play an audio/mp3-format song	Is the song in a format that the BK-7m is able to read?	35

Symptom	Action	Page
No sound when a MIDI device is connected to BK-7m.	Are all devices powered on? Did you connect a MIDI cable Did you select the correct MIDI channel? Please see **"Wizard Connection" on p. 22**.	– 16 22
	Is the appropriate "Rx" parameter active? If not, switch it on.	–
After connecting the BK-7m's COMPUTER port to your computer, the BK-7m doesn't receive MIDI messages.	The BK-7m may be receiving on a MIDI channel on which the MIDI controller doesn't transmit. Correct the MIDI controller's transmit channel or use the BK-7m's wizard.	22
Unable to read from/write to USB memory.	Are you using an (optional) Roland USB memory (M-UF series)? Reliable performance cannot be guaranteed if you use non-Roland USB memory products.	–
	Check the format of your USB memory. The BK-7m can use USB memory that has been formatted as FAT. If your USB memory was formatted using any other method, please re-format it using the BK-7m.	83
Can't save to USB memory.	Could the USB memory be write protected?	–
	Is there sufficient free space on the USB memory?	–
Audio recording won't start or stops unexpectedly.	Are you using an (optional) Roland USB memory (M-UF-series)? Reliable performance cannot be guaranteed if you use non-Roland USB memory products.	–
	Is there sufficient free space on the USB memory?	–
The external screen remains dark.	Did you connect it to the VIDEO OUTPUT socket?	17
	Did you switch on your TV or external screen—and did you select the correct channel? See the TV's or screen's owners manual for how to select the channel that corresponds to the video input to which the BK-7m is connected.	–
	Are you using a supported TV or monitor screen?	–
Thin horizontal lines flicker in the television screen.	Thin horizontal lines may flicker on the television screen, but this is due to the television itself, and is not a malfunction of the BK-7m.	–
Can't see the edge of the image on the television screen	In some cases, the edge of the image may not be visible on the television screen, but this is due to the characteristics of the television and is not a malfunction on the BK-7m.	–
Lyric display is wrong.	For some types of music files, the lyrics may sometimes be displayed incorrectly. Some words may be incorrectly shown outside the screen display area.	–
Insufficient volume from a device connected to the BK-7m's AUDIO INPUT sockets.	Could you be using a connection cable that contains a built-in resistor? Use a connection cable that does not contain a resistor.	–
	Check the setting of the AUDIO IN knob and correct it, if necessary.	–
The songs won't play.	The file type of the song is not one of the file types that the BK-7m can play.	35
	It may be that the song data is damaged.	–
No Performance Lists are displayed.	The USB memory doesn't contain any Performance List files.	–
	For some reason the USB memory is not recognized.	–

18. 'Wizard Connection' settings

The "Wizard Connection" function (see p. 22) performs the following settings to ensure smooth communication with your external MIDI controller:

External instrument		Settings	
Category	Type	Performance & Global Settings	Other settings
DIGITAL PIANO	ROLAND	Octave LWR: +1 Split Point: G3 Performance Hold Lower Octave: On Split: Off Arr Type: Off (See "Performance Hold" on p. 62) Pedal: Perf. Next (See "Pedal" on p. 64)	[SPLIT] button off: Pianist [SPLIT] button lit: Intelligent (See "Type" on p. 60) (See "Using Split mode" on p. 39) MIDI Soft Thru: Piano (See "Parameters" on p. 71)
	OTHERS		
ACCORDION	V-ACCORDION	Octave LWR: +1 Performance Hold Lower Octave: On Split: On Arr Type: On Bass Inversion: On (See "Performance Hold" on p. 62)	[SPLIT] button off: Accordionist1 [SPLIT] button lit: Accordionist1 (See "Type" on p. 60) (See "Using Split mode" on p. 39)
	OTHERS1		
	OTHERS2		[SPLIT] button off: Accordionist2 [SPLIT] button lit: Accordionist2 (See "Using Split mode" on p. 39)
MASTER KEYBOARD	ONE CHANNEL	Split Point: C4 Performance Hold Split: Off Arr Type: Off (See "Performance Hold" on p. 62)	[SPLIT] button off: Pianist [SPLIT] button lit: Intelligent (See "Type" on p. 60) (See "Using Split mode" on p. 39)
	MULTI CHANNEL	Performance Hold Split: On Arr Type: On (See "Performance Hold" on p. 62)	[SPLIT] button off: Intelligent [SPLIT] button lit: Intelligent (See "Type" on p. 60) (See "Using Split mode" on p. 39)
GUITAR		Octave UP1: +1 Performance Hold Tone Part: On Split: On Arr Type: On Bass Inversion: On (See "Performance Hold" on p. 62) One Touch Hold Tone Part: On (See "One Touch Hold" on p. 62) Pedal: Perf. ChordRec Off (See "Pedal" on p. 64)	[SPLIT] button off: Guitarist [SPLIT] button lit: Guitarist (See "Type" on p. 60) (See "Using Split mode" on p. 39)
DIGITAL ORGAN	CHURCH ORGAN1	Performance Hold Split: On Arr Type: On (See "Performance Hold" on p. 62)	[SPLIT] button off: Standard [SPLIT] button lit: Standard (See "Type" on p. 60) (See "Using Split mode" on p. 39)
	CHURCH ORGAN2		
	ELECTRONIC ORGAN	Performance Hold Split: On Arr Type: On (See "Performance Hold" on p. 62) Pedal: Perf. Next (See "Pedal" on p. 64)	
COMPUTER/SEQUENCER		No Settings	No Settings

19. Music Style list

8 BEAT/16 BEAT		CC00	CC32
01	Frank's Way	6	117
02	Easy Ballad	6	118
03	Lying Beat	6	119
04	Sky Beat	6	120
05	Home Beat	6	121
06	Slow Beat	6	122
07	Thick Beat	6	123
08	Due Beat	6	124
09	Acoustic Ballad	6	125
10	Adult Contemp	6	126
11	Contemp Country	6	127
12	Gold Slow Beat	71	0
13	Gold Medium Beat	71	1
14	Romantic Ballad	6	115
15	Angel Ballad	6	109
16	Sunshine Pop	6	114
17	Blue Pop	6	110
18	British Pop	6	111
19	Sister Pop	6	113
20	Euro Ballad	6	80
21	Love Beat	6	90
22	Fast Beat	6	83
23	So Easy	6	84
24	Easy Pop	6	92
25	Natural Pop	6	93
26	Easy Beat	6	82
27	70's Pop	6	106
28	Heart Beat	6	89
29	Night Pop	6	94
30	Happy Pop	16	21
31	Easy Groove	6	85
32	Sweet Beat	6	100
33	Groovy Pop	6	101
34	Warm Pop	6	105
35	Fast Pop	6	97
36	80's Pop	6	86
37	Sunny Pop	6	102
38	Color Beat	6	104
39	Half Beat	6	95
40	Folk Beat	6	79
41	Your Ballad	6	46
42	Power Ballad	6	47
43	Guitar Pop	6	48
44	Soft Beat	6	49
45	Trendy Beat	6	50
46	Full Pop	6	51
47	Morn Pop	6	52
48	Poppin'	6	53
49	Love Ballad	6	54
50	Guitar Serenade	6	55
51	Guitar Beat	4	26
52	Piano Ballad	4	25
53	Billy Beat	7	114
54	Breakin' Beat	7	115
55	Fancy Beat	7	116
56	US Country Pop	7	117
57	Gold Beat	7	118
58	Friendly Beat	7	102
59	Radio Pop	7	101
60	Midnight Ballad	4	35
61	Pop Ballad	4	34
62	Light Soul	7	87
63	Schlager Beat	5	41
64	Nice Groove	7	92
65	Cute Pop	7	95
66	Hip Beat	7	89
67	Smooth Beat	7	88
68	Smile Pop	7	93
69	Analog Beat	7	96
70	Moonlight Pop	7	94
71	Ballad Slow Rock	7	103
72	Lovely Ballad	4	36
73	Latin Beat	7	90
74	70's Groove	7	83
75	UK Pop	7	82
76	Contemp Beat	7	53
77	Simply Pop	7	54
78	Home Pop	7	55
79	Power Pop	7	56
80	Electro Beat	7	57
81	Groovin'	7	58
82	Pop Shuffle	7	59
83	Light Beat	7	60
84	US Shuffle	4	22
85	UK Shuffle	4	23
86	Shuffle Fusion	4	24
87	Fast Beat Guitar	7	98
88	Dream Ballad	7	97

LIVE BAND		CC00	CC32
01	Eric Beat	68	14
02	Strummin' Pop	68	11
03	The Unplugged	68	13
04	Amazing Gospel	68	12
05	Night Ballad	68	5
06	6_8 Ballad	68	7
07	6_8 Pop	68	9
08	Unplugged Pop	68	2
09	Unplugged Ballad	68	1
10	Cool Live Band	68	8
11	Acoustic Pop	68	6
12	Live Pop	68	3
13	Guitar Shuffle	68	18
14	Real Band	68	10
15	Cool Pop	68	4
16	Light Pop	68	15
17	Soul Pop	68	16
18	Bright Pop	68	17

ROCK		CC00	CC32
01	Green Rock	1	83
02	Spring Rock	1	80
03	Broken Beat	1	81
04	Straight Rock	1	82
05	Joe's Rock	1	72
06	Countdown Rock	1	69
07	Cool Shuffle	1	76
08	Breaky Rock	1	68
09	Dark Rock	1	70
10	JuliRock	1	73
11	LoveRock	1	77
12	Happy Beat	1	64
13	Bright Rock	1	59
14	Easy Rock	1	61
15	Electro Rock	1	62
16	New Metal	1	63
17	MunichRock	1	74
18	Schlager Rock	1	75
19	German90Pop	1	71
20	Simple Rock	1	65
21	Rock Beat	1	66
22	Soft Rock	1	60
23	Light Rock	1	35
24	Groovy Rock	1	36
25	Smooth Rock	1	37
26	Big Rock	1	38
27	Power Rock	1	39
28	Fire Rock	1	40
29	Fast Rock	1	41
30	Rock Shuffle	1	42

DISCO/DANCE		CC00	CC32
01	Beat Generation	22	46
02	Seventies	27	25
03	Volare Gipsy	70	2
04	Night'sDance	22	44
05	Hung Disco	70	1
06	Jamiro Dance	22	15
07	Just Disco	22	16
08	2000's Disco	27	24
09	Slow Disco	27	23
10	Gold Disco	27	9
11	Ladies Dance	27	10
12	UK Dance	27	12
13	Housing	22	17
14	Survive Disco	22	18
15	Dancin'	22	28
16	Earth Boogie	22	26
17	DJ Groove	22	27
18	Euro Dance	22	19
19	Dream Dance	66	60
20	Ibiza Dance	66	61
21	Ibiza Night	66	62
22	House Maillorca	66	63
23	Club House	66	64
24	DJ Techno	66	57
25	Hard Techno	66	58
26	80's Techno	66	59
27	Ballerman	66	56
28	Latin Dance	66	65
29	Gipsy Dance	66	28
30	Barry Dance	66	32
31	70's Disco	66	27
32	SchlagerShuffle	66	21
33	Schlagermichl	66	26
34	Reggaetone	66	34
35	Stadlschlager	66	33
36	70's Schlager	66	5
37	Alpenschlager	66	3
38	Schlag Disco Fox	66	6
39	AlpenParty	66	12
40	AlpenBallade	66	10
41	Disco Schlager	66	9
42	Latin Schlager	66	7
43	Dance Schlager	66	8
44	Happy Schlager	66	2
45	Party Schlager	5	48
46	Schlager Pop	22	39
47	Meneaito	61	7
48	Disco Gully	66	13
49	Latin Disco	66	4
50	Phunk Beat	66	30
51	Spear Beat	66	29
52	Baby Beat	8	12
53	Funky Groove	66	31
54	Downtown Funk	66	22
55	Wahoo Groove	66	25
56	Breath Rap	66	35
57	Cool Rap	66	24
58	Now Hip Hop	66	23
59	HipHop Beat	5	46
60	Hip'n Hop	5	47
61	Twostep	5	45
62	Contemporary Pop	5	44
63	Soul	5	43
64	Funky	5	42
65	Funky Pop	22	38
66	80's Groove	66	11
67	70's Beat	2	92
68	Smooth Contemp	28	21
69	Light Contemp	28	22
70	Acid Pop	28	19

71	Wave Jazz	28	20

BALL ROOM		CC00	CC32
01	Gold Wien Waltz	17	55
02	Wien Waltz	17	38
03	Vienne	17	46
04	Gold Slow Waltz	17	56
05	Slow Waltz	17	39
06	3_4 Boston	17	44
07	French Valse	17	45
08	It Valzer	17	57
09	Folk Valzer 1	17	42
10	Folk Valzer 2	17	43
11	Alpenwalzer	17	49
12	Polca Disco	19	33
13	It Polca	19	34
14	Polca 1	19	25
15	Polca 2	19	26
16	Manouche	69	4
17	Paso Doble	40	4
18	Paso Doble 2	40	5
19	Paso Doble 3	40	6
20	Gold Tango	26	17
21	Cool Tango	26	15
22	It Tango	26	18
23	Folk Tango 1	26	13
24	Folk Tango 2	26	14
25	Tango	26	12
26	Mazurca 1	17	40
27	Mazurca 2	17	41
28	Tarantella Disco	53	7
29	Tarantella	53	6
30	Gold Foxtrot	34	14
31	Gold Jive	7	119
32	Jive	69	1
33	Quick Step	69	2
34	Madison	69	3
35	It Fox	50	88
36	It Swing Fox	50	89
37	Fox Latino	50	90
38	Slow Fox	50	81
39	Gold Rhumba	23	13
40	Rhumba	23	11
41	Bolero	55	2
42	It Beguine	39	27
43	Romantic Beguine	39	26
44	Gold Cha Cha	24	17
45	Cha Cha	24	14
46	Simply Cha Cha	24	13
47	Cool Cha Cha	24	15
48	It Mambo	38	14
49	It Fast Mambo	38	15
50	It Cumbia	46	5
51	Simple Cumbia	46	4
52	It Hully Gully	22	50
53	It Meneito	22	48
54	It Bachata	22	49
55	Biguine	39	20
56	Gold Samba	27	26
57	Samba	27	21
58	Big Samba	27	22
59	Gold Bossa	22	47
60	Gold Euro March	20	24
61	Cool March	20	23

50's & 60's		CC00	CC32
01	Over Rockin'	5	56
02	Love Sl Rock	5	57
03	UK Rock'N	5	51
04	Baby Rock'N	10	39
05	Go! Rock'N	5	36
06	60's Rock'N	5	37
07	Good Rock'N	10	24
08	Blue Boogie	5	38
09	Fast Surf	5	34
10	Smooth Rock'N	10	22
11	Clock RocK'N	10	23
12	Brass Rock'N	10	25
13	Easy Slow Rock	5	39
14	50's Slow Rock	5	16
15	Oldies	5	33
16	Dream Slow Rock	5	32
17	Rock'N Slow	5	35
18	Go! Twist	10	30
19	Twist	10	20
20	50's Pop	39	13
21	Beach Surf	10	21
22	Romantic 6_8	5	52
23	Schlager 6_8	5	53
24	GermanOldie	5	49
25	Cool Slow Rock	5	22
26	Dixie	11	7
27	Combo boogie	9	7
28	Big Band Boogie	9	9
29	Charleston	11	6
30	Piano Rock'N	10	31
31	Piano Shuffle	15	9
32	Piano Ragtime	43	2

JAZZ/BLUES		C00	C32
01	BluEyesBand	12	41
02	OrganSwingMedium	12	42
03	Organ Jazz Fast	12	43
04	Gold Swing	12	44
05	Breezy Swing	14	25
06	Big Apple Band	14	26
07	Biggest Band	14	24
08	Bennys Big Band	14	23
09	Midnight SlSwing	12	35
10	Big Band Slow	14	18
11	Big Band Medium	14	19
12	Big Band Fast	14	20
13	Swing Medium	12	31
14	Modern Med Swing	12	33
15	Orchestra Swing	12	36
16	Strings Swing	12	34
17	Classic Big Band	14	21
18	Jazz Big Band	14	22
19	Swing Fast	12	32
20	Jz Guitar Swing	12	37
21	Gipsy Swing	12	38
22	Soft Ballad	13	14
23	Jazz Club	13	15
24	Medium Jazz	13	16
25	Smooth Med Swing	13	17
26	Scat Swing	12	23
27	Cool Swing	12	24
28	Bigger Band	14	13
29	Ensemble Swing	12	25
30	Combo Fast Swing	12	26
31	Slow Jz Waltz	17	28
32	Medium Jz Waltz	17	23
33	Piano Night	13	18
34	Piano Jazz	12	27
35	Jimmys Groove	44	31
36	Mustang Blues	44	32
37	Cool Soul	44	30
38	Fast Blues	44	17
39	Blues	44	14
40	R&B	44	18
41	Unplug Shuffle	15	11
42	Midnight Blues	44	25

LATIN		CC00	CC32
01	Carlos Beat	22	45
02	Orchestr Cha Cha	24	16
03	That's Mambo	38	13
04	Bachata	22	40
05	Go!Salsa	22	43
06	Cuba Salsa	22	42
07	Cool Merengue	22	41
08	Medium Gipsy	61	0
09	Fast Gipsy	61	1
10	Big Mambo	38	6
11	Mambo	38	9
12	Tradit Cha Cha	24	7
13	Dream Cha cha	24	9
14	Merengue	59	6
15	Fast Merengue	59	4
16	Oye Son	45	1
17	Son	45	2
18	Bomba	25	9
19	Tradit Rhumba	23	6
20	Acoustic Rhumba	23	12
21	Arg Tango	26	6
22	Salsa	25	7
23	Plena	38	10
24	Mariachi	17	27
25	Tradit Cumbia	46	2
26	Calypso	35	4
27	Limborock	35	3

BOSSA/SAMBA		CC00	CC32
01	Organ Bossa	22	46
02	Organ Samba	27	25
03	Orchestral Bossa	70	2
04	Jazz Bossa	22	44
05	Sunshine Bossa	70	1
06	Sweet Bossa	22	15
07	Club Bossa	22	16
08	Orchestral Samba	27	24
09	Acoustic Samba	27	23
10	Brazilian Samba	27	9
11	Sambalegre	27	10
12	Guitar Samba	27	12
13	Night Bossa	22	17
14	Fast Bossa	22	18
15	Guitar Bossa	22	28
16	Latin Fusion	22	26
17	Piano Latin	22	27
18	Jazz Latin	22	19

TRADIT WORLD		CC00	CC32
01	2000's Bolero	55	3
02	Country Flyer	16	26
03	Pop Gospel	44	33
04	Gospel Shuffle	44	34
05	Western Movie	4	38
06	Epic Movie	4	37
07	Holiday 1	19	30
08	Holiday 2	5	50
09	Holiday 3	12	39
10	French Java	17	52
11	Irish	67	3
12	Southern Twang	19	32
13	SteamtrainCountr	16	25
14	Posaunenpolka	19	31
15	German Polka	19	29
16	Schlagerwalzer	17	51
17	Posaunenwalzer	17	50
18	Orchestr Sl Fox	50	84
19	Pop Fox	50	86
20	Nice Fox	50	83
21	Fox Band	50	87
22	Slow Country	16	20
23	Country Ballad	16	19
24	Country Rock	16	15
25	Country Beat	16	16
26	Easy Country	16	17
27	Country Fox	50	82
28	Country Pop	50	85
29	Slow Polka	19	28
30	Austrian Polka	19	27
31	Austrian Waltz	17	47
32	Simple Sl Waltz	18	10
33	Orch Sl Waltz	18	11
34	Classic W'Waltz	17	24
35	Classic	5	40

36	6_8 March	20	11
37	US March	20	10
38	Orchestral Polka	19	9
39	Foxtrot	34	7
40	Beguine	39	16
41	Reggae	8	8
42	Island	8	10
43	Piano Waltz	18	12
44	Guitar Waltz	18	13
45	Country Swing	16	18
46	Orchestral Waltz	17	48

Style division program change numbers

The following program change numbers allow you to select the desired Music Style division via MIDI. These messages need to be transmitted on the BK-7m's Style channel (see "Style—Rx Channel" on p. 70).

If you also need to select a different Music Style, be sure to insert the corrseponding CC00 and CC32 bank select values (see "Music Style list" on p. 88) before one of the program changes numbers shown below.

Music Style Divisions	PC
Intro1	67
Intro2	68
Intro3	65
Intro4	66
Main 1	01
Main 2	02
Main 3	09
Main 4	10
Fill Down1	89
Fill Down2	100
Fill Down3	90
Fill Up1	97
Fill Up2	99
Fill Up3	98
Ending1	75
Ending2	76
Ending3	73
Ending4	74

E-Series Compatibility

Music Style Divisions	PC
Intro	83
Fill in To Original	82
Fill in To Variation	81
Ending	84
Break Mute	85

Recalling a Performance memory from the loaded Performance List via MIDI

The following bank select and program change messages allow you to select the desired Performance memory from the loaded Performance List. These MIDI messages must be received on the BK-7m's Basic channel.

Basic structure	
CC00	122 (Fixed value)
CC32	0~7 (Page value)
PC	1~128 (Value)

Here is how to calculate which values to assign to the CC00, CC32 and PC messages:

CC00	122 (Fixed)
CC32	(Performance memory number – 1) / 128
PC	Performance memory number – (CC32 x 128)

For example, to recall Performance memory number 280, you will need to transmit:

CC00	122
CC32	(280 – 1) / 128 = 2
PC	280 – (2 x 128) = 24

Note: Be aware that the BK-7m transmits its Performance memory addresses based on the system shown above.

20. Tone List

Piano	CC00	CC32	PC
NaturalPiano	0	4	0
SuperiorPian	47	4	0
ClassicPiano	0	4	1
UprightPiano	1	4	0
Brite Piano	1	4	1
Piano+String	24	4	0
Piano+Choir	26	4	0
StackedPiano	47	4	2
Honky-tonk 1	0	4	3
RD Piano 1	0	4	2
Rock Piano	2	4	1
Dance Piano	80	4	1
Mild Piano	2	4	0
MonoAcPiano	45	4	0
European Pf	16	4	0
RD Piano 1 w	8	4	2
Honky-tonk 2	8	4	3
EP – Keyboard	CC00	CC32	PC
Vintage EP1	81	4	4
Pro Stage	47	4	4
Phase EP	44	4	4
Vintage EP2	82	4	4
Stage	80	4	4
FM EPiano1	80	4	5
FM EPiano2	81	4	5
Wurly	24	4	4
Clav. 1	1	4	7
Harpsichord1	2	4	6
Tremolo EP	46	4	4
MIDI EPiano1	1	4	2
MIDI EPiano2	2	4	2
FM+SA EP	16	4	4
St.FM EP	16	4	5
EP Legend	10	4	5
EP Phase	32	4	5
Dist E.Piano	17	4	4
Phase Clav	17	4	7
JP8000 Clav.	38	4	7
St.Soft EP	8	4	4
E.Piano 1	0	4	4
E.Piano 2	0	4	5
Hard FM EP	24	4	5
Cho. E.Piano	9	4	4
EP Heaven	44	4	88
Reso Clav.	16	4	7
Coupled Hps.	8	4	6
Clav. 2	0	4	7
Analog Clav.	32	4	7
Harpsichord2	24	4	6
Harpsi.w	0	4	6
Chr Perc	CC00	CC32	PC
Vibraphone	0	4	11
Marimba w	0	4	12
Glockenspiel	0	4	9
Celesta	0	4	8
Pop Celesta	1	4	8
Music Box 1	0	4	10
Carillon	9	4	14
Pop Vibe.	1	4	11
Tubular-bell	0	4	14
Vibraphone w	8	4	11
Music Box 2	1	4	10
Xylophone w	0	4	13
Church Bell	8	4	14
Balafon	17	4	12
Organ	CC00	CC32	PC
B3 Sermon	12	4	16
Blues Perc	80	4	17
All Skate!	82	4	17
R&B B3	83	4	17

	CC00	CC32	PC
HeavyTraffic	81	4	18
Organ 3	0	4	18
Stevie's B3	82	4	16
Church Org.1	0	4	19
Organ Flute	24	4	19
Theater Org.	33	4	19
Dyno Rotary	82	4	18
Hang Twice	85	4	17
Felix Ballad	84	4	17
XV Organ	80	4	18
B3 Has Come	88	4	17
Org Jazz1 /9	83	4	18
Church Org.2	8	4	19
Reed Organ	0	4	20
Head Up B3	80	4	16
Organ 1	0	4	16
Ful Organ 1	2	4	16
60's Organ	16	4	16
Jazz Organ 1	1	4	17
Perc.Organ 1	32	4	17
Rock Organ	17	4	18
Rotary Org.S	16	4	18
Rotary Org.F	24	4	18
Church Org.3	16	4	19
Rotary Organ	8	4	18
L-Organ	47	4	18
Organ 2	0	4	17
Ful Organ 2	3	4	16
Jazz Organ 2	3	4	17
Perc.Organ 2	33	4	17
Chorus Or	8	4	17
Mellow 1	83	4	16
Cheese Organ	24	4	16
JazzOrgan RD	81	4	17
Ful Organ 3	4	4	16
Jazz Organ 3	4	4	17
Perc.Organ 3	34	4	17
Fire Perc	86	4	17
Organ 101	1	4	16
Br.Ballad B3	81	4	16
JX8 Organ	30	4	16
D-50 Organ	25	4	16
VS Organ	28	4	16
Trem. Organ	8	4	16
E.Organ 16+2	2	4	17
Organ Bass	40	4	16
Ful Organ 4	10	4	16
Jazz Organ 4	5	4	17
Puff Organ	16	4	20
Hybrid Organ	27	4	16
Full Perc	87	4	17
70's E.Organ	32	4	16
Farf Organ	19	4	16
Orient.Org.1	116	4	16
Orient.Org.2	116	4	20
Accordion	CC00	CC32	PC
Acc. Master	50	4	21
Acc. Classic	51	4	21
Italian Folk	52	4	21
Fr. Musette	53	4	21
Steierische	54	4	21
Bandoneon 1	8	4	23
Bandoneon 2	0	4	23
Bandoneon 3	52	4	23
Mellow Harm	0	4	22
Hand Harm.	51	4	22
Accordion It	8	4	21
Accordion Fr	0	4	21
B.Harp Basic	8	4	22
B.Harp Suppl	9	4	22

	CC00	CC32	PC
Soft Accord	25	4	21
Accordion 1	64	4	21
Accordion 2	16	4	21
JV.Accordion	69	4	21
OrientalAcc1	65	4	21
OrientalAcc2	66	4	21
OrientalAcc3	67	4	21
OrientalAcc4	68	4	21
A. Guitar	CC00	CC32	PC
Nylon Gt.1	64	4	24
Nylon-str.Gt	0	4	24
Steel.Gt2	64	4	25
Steel.Gt4	69	4	25
Ac.Guitar1	48	4	25
2_Guitars	66	4	25
12 Strings	8	4	25
Nylon+Steel2	67	4	25
MandolinTrem	18	4	25
Banjo	0	4	105
Nylon Gt.2	32	4	24
Nylon+Steel1	9	4	25
Steel.Gt5	70	4	25
Ac.Guitar2	49	4	25
Steel.Gt1	52	4	25
Steel.Gt3	65	4	25
12Stringsoft	7	4	25
Requint Gt.2	52	4	24
Mandolin Tr.	18	2	25
Muted Banjo	1	4	105
Nylon Gt.o	16	4	24
Ac.Gtr.Hrm	51	4	25
Steel + Body	33	4	25
Atmosphere	0	4	99
HollowReleas	4	4	99
Nylon Harp	2	4	99
Steel.Gt6	32	4	25
Ac.Guitar3	50	4	25
Mandolin	16	4	25
Fl.Gtr 1	48	4	24
Fl.Gtr 2	49	4	24
Fl.GtrRoll	51	4	24
Steel-str.Gt	0	4	25
Requint Gt.1	40	4	24
Nylon+Steel3	68	4	25
Ukulele	8	4	24
Velo Harmnix	24	4	24
Gt.FretNoise	0	4	120
Atk Steel Gt	10	4	25
E. Guitar – Bass	CC00	CC32	PC
Clean Solid	69	4	27
Warm Drive	65	4	29
Distortion	64	4	30
Clean Mute	67	4	28
Jazz Guitar1	62	4	26
Ulti Ac Bass	0	4	32
Picked Bass1	0	4	34
Fingered Bs1	0	4	33
Nu Slap Bs	0	4	36
RubberBass 2	16	4	39
Clean Elect.	64	4	27
Clean El Oct	65	4	27
Dynamic Mute	66	4	27
JC ChrusGt	9	4	27
Jazz Guitar2	80	4	26
XV Ac.Bass	9	4	32
Fretless Bs1	0	4	35
Mute Bass	84	4	32
Finger Slap	1	4	33
Slap Pop	1	4	36
Overdrive3	64	4	29

	CC00	CC32	PC
Distort Gt1	3	4	30
Dist. Mute	64	4	28
Muted Over	68	4	28
PedalSteel	8	4	26
5String Bs	83	4	32
Picked Bass2	1	4	34
Slap Bass 1	0	4	37
XV Bass+Ride	16	4	32
Drum'n'Bass	82	4	38
Distort Gt2	1	4	30
LP OverDrv	9	4	29
RockRhythm2	25	4	30
Muted Gt. 2	65	4	28
Jazz Gt.	0	4	26
Picked Bass3	2	4	34
Slap Bass 2	1	4	37
Jazz Bass 1	2	4	33
Synth Bass 2	0	4	39
Picked Bass4	3	4	34
RockRhythm1	24	4	30
Muted Gt. 3	66	4	28
TC MutedGt	2	4	28
TC Clean	19	4	27
JGuitar Scat	81	4	26
Reso Slap	8	4	36
Bass Invader	80	4	39
Jazz Bass 2	3	4	33
Rock Bass	4	4	33
Fretless Bs2	1	4	35
Power Gt.2	65	4	30
Power Gt.3	66	4	30
Distort Gt3	0	4	30
Dist Rtm GTR	26	4	30
Muted Gt. 1	0	4	28
TB Saw Bass	81	4	38
MG Bass	4	4	39
Modular Bass	2	4	39
Seq Bass 1	3	4	39
SynthBass201	1	4	39
LP HalfDrv2	11	4	29
Mid Tone GTR	23	4	27
Clean Gt.	0	4	27
JC CleanGt	4	4	27
Mellow Gt.	1	4	26
RubberBass 1	13	4	39
u/i/e/o V/Sw	84	4	39
VocoBass	83	4	39
Heart Bass	5	4	33
Raver Bass 1	81	4	39
LP RearAtk	22	4	27
Clean Half	1	4	27
OpenHard 1	2	4	27
OpenHard 2	3	4	27
TC RearPk	17	4	27
Guitaron	48	4	32
Raver Bass 2	82	4	39
MG Blip Bs	7	4	39
SH101 Bass 1	17	4	39
JP-8 Bass	4	4	38
Chorus Gt	8	4	27
TC Cln ff	18	4	27
AtkCleanGt	5	4	27
Funk Pop	8	4	28
LP Rear	21	4	27
Chung Ruan	24	4	27
WireStr Bass	11	4	39
MG Oct Bass2	6	4	39
SH101 Bass 2	18	4	39
Smooth Bass	19	4	39
Overdrv Gt	0	4	29
Overdrive1	1	4	29
Overdrive2	2	4	29
More Drive	3	4	29
Dist.Fast	4	4	30
AcBass 1	45	4	32

	CC00	CC32	PC
AcBass 2	46	4	32
AcBass 3	47	4	32
SH101 Bass 3	20	4	39
RND Bass	26	4	39
Dazed Gtr	2	4	30
Attack Dist	5	4	30
LP Rear Pk	20	4	27
LP HalfDrv	10	4	29
LP Chorus	12	4	29
Rockabilly	1	4	32
AcousticBs	49	4	32
Bubble Bass	28	4	39
Sync Bass 1	24	4	39
Spike Bass	21	4	39
Power Gt.1	16	4	30
TCFrntPick	16	4	27
Funk Gt.	16	4	28
Dance Dst.Gt	11	4	84
Pulse Mix Bs	31	4	39
Seq Bass 2	33	4	39
3rd Bass	34	4	39
MG Oct Bass1	35	4	39
Mild Bass	37	4	39
Gt.Feedback2	9	4	31
Gt.Feedback1	8	4	30
Gt.Harmonics	0	4	31
Ac.Gt.Harmnx	16	4	31
Gt.Cut Noise	1	4	120
MG LightBass	39	4	39
DistSynBass	40	4	39
DistEnvBass	38	4	39
LightSynBass	45	4	39
PopSynthBass	46	4	39
Pick Scrape	6	4	120
Sync Bass 2	30	4	39
SH101 Bass 4	47	4	39
TeeBee V/Sw	44	4	38
Odd Bass	15	4	39
303Sqr.Rev	43	4	38
X Wire Bass	10	4	39
Bassic Needs	83	4	38
Fretless Bs3	2	4	35
Beef FM Bass	8	4	39
Muted PickBs	8	4	34
Wood+FlessBs	8	4	35
Fretless Bs4	3	4	35
Double Pick	4	4	34
Mr.Smooth	5	4	35
String Slap	2	4	120
E.Bass Harm.	24	4	31
SynthBass101	1	4	38
Synth Bass 1	0	4	38
JP-4 Bass	3	4	38
CS Bass	2	4	38
Tekno Bass	10	4	38
Reso SH Bass	16	4	38
Rubber303 Bs	14	4	38
TB303 Bass	9	4	38
TB303 DistBs	18	4	38
TB303 Sqr Bs	17	4	38
Clavi Bass	19	4	38
Jungle Bass	21	4	38
Square Bass	22	4	38
Wild Ac.Bs	8	4	32
Baby Bass	48	4	33
AttackFinger	6	4	33
Arpeggio Bs	24	4	38
AtkSineBass	34	4	38
OB sine Bass	35	4	38
303SqDistBs	41	4	38
Echo SynBass	7	4	102
Bass Slide1	5	4	120
Bass Slide2	47	4	120
DoubleSlide	48	4	120

Strings	CC00	CC32	PC
St.Strings 1	16	4	48
St.Slow Str1	10	4	49
JP8 Strings1	81	4	50
Warm Strings	9	4	49
Bright Str.3	5	4	48
Orchestra 1	9	4	48
X Violin	80	4	40
Harp	0	4	46
St.Pizzicato	3	4	45
OrchestraHit	0	4	55
SlowStrings1	0	4	49
Strings	0	4	48
Syn.Strings1	0	4	50
Syn.Strings2	0	4	51
Contrabass	0	4	43
Folk Violin	116	4	40
Viola	0	4	41
Timpani	0	4	47
St.Strings 2	17	4	48
Oct Strings1	32	4	48
St.Slow Str2	11	4	49
SlowStrings2	1	4	49
Syn.Strings5	10	4	50
ChamberStr	2	4	48
Str.+Flute	13	4	48
Strings+Horn	12	4	48
FolkViolinVb	116	4	39
St.Strings 3	18	4	48
SlowStrings3	2	4	49
JP8 Strings2	80	4	50
Air Strings	8	4	51
Orchestra 2	8	4	48
Slow Violin	8	4	40
Slow Tremolo	8	4	44
Cello	0	4	42
ContraBsSect	34	4	48
Cello sect.	3	4	48
Syn.Strings4	9	4	50
StraightStr.	10	4	51
JP Saw Str.	4	4	51
Orchestra 3	20	4	48
Violin Atk	0	4	40
Trem Str.St.	0	4	44
PizzicatoStr	0	4	45
Tremolo Orch	10	4	48
Oct Strings2	33	4	48
FilteredOrch	3	4	51
S.Str+Choir	12	4	49
JP Strings	3	4	50
OB Strings	1	4	50
Bright Str.2	4	4	48
Syn.Strings3	8	4	50
Bright Str.1	1	4	48
Harp&Strings	1	4	46
SuspenseStr	9	4	44
Legato Str.	8	4	49
Velo Strings	24	4	48
Viola Attack	1	4	41
Cello Attack	1	4	42
Strings Oct	116	4	10
Vcs&Cbs Pizz	1	4	45
Solo Pizz.	8	4	45
Solo Spic.	16	4	45
StringsSpic.	17	4	45
Harp St.	2	4	46
Uillean Harp	8	4	46
Synth Harp	16	4	46
Choir Str.	11	4	48
Mild Strings	7	4	48
60s Strings	40	4	48
High Strings	16	4	50
Tron Strings	24	4	50
Noiz Strings	25	4	50
JUNO Strings	2	4	51
DistStrings	6	4	51

Vocal	CC00	CC32	PC
Warm Voices	82	4	94
Syn Vox Pad	0	4	54
Fem Mm Srt	82	4	53
Rich Choir 1	14	4	52
St.ChoirAahs	8	4	52
Vox Pad	83	4	94
Jazz Scat	6	4	53
Choir Aahs	0	4	52
Melted Chr	33	4	52
ChorusLahs	24	4	52
ChorusAahs	32	4	52
Harpvox	3	4	99
Voice Oohs	48	4	53
Choir Hahs	16	4	52
LFO Vox	9	4	85
St.BoysChoir	13	4	52
VoiceAah Mal	36	4	53
Itopia	3	4	91
Humming	40	4	53
Silent Night	9	4	54
Melted Choir	9	4	52
Holy Voices	12	4	91
Solo Vox	0	4	85
JzVoiceBap	10	4	53
JzVoiceDow	11	4	53
Voice Dahs	8	4	53
JzVox Thum	12	4	53
JzVoiceDat	9	4	53
Vox Sweep	2	4	94
SynVox	1	4	54
SC Heaven	2	4	91
JX8P Vox	18	4	54
Syn.Voice 1	8	4	54
Syn.Voice 2	10	4	54
Tears Voices	12	4	94
VP330 Choir	16	4	54
Chorus Oohs2	3	4	53
Space Voice	0	4	91
Heaven II	1	4	91
Water Space	4	4	91
Cosmic Voice	8	4	91
Vocorderman	11	4	91
Horror Pad	8	4	94
Breath&Rise	11	4	94
Chorus Oohs1	0	4	53
VoiceLah Fem	16	4	53
ChorusLahFem	17	4	53
ChorusLuhFem	19	4	53
VoiceUuh Fem	23	4	53
Fem Lah&Lan	24	4	53
Brass	CC00	CC32	PC
N.Trombone*	89	64	57
Ac.Brass	80	4	61
Brass Sforz.	81	4	61
2Tps+Tb	43	4	61
Henry IV	47	4	63
Tuba 1	0	4	58
French Horns	0	4	60
Jump Brass	5	4	62
Africa Brass	80	4	63
St.Orch Brs1	36	4	61
Octave Brass	24	4	61
FatPop Brass	14	4	61
Trombone 1	0	4	57
Tuba 2	1	4	58
Tuba + Horn	8	4	58
Warm Brass	2	4	63
MG Brass fst	81	4	63
MKS Brass	4	4	62
St. Brass ff	3	4	61
Horn + Orche	2	4	60
Tuba 3	47	4	58
Fr.Horn	1	4	60
Trombone 2	1	4	57
JUNO Brass	1	4	62

	CC00	CC32	PC
Fat SynBrass	5	4	63
Poly Brass	80	4	62
PowerBrass	47	4	61
Bright Tb	4	4	57
V Twin bones	2	4	57
Polka Tuba	46	4	58
Bs.Trombone	8	4	57
Synth Brass	0	4	62
Dual Horns	9	4	60
Pro Brass	8	4	62
Orch Brass	33	4	61
St.Orch Brs2	38	4	61
Brass + Reed	25	4	61
Folk Tuba	45	4	58
P5 Brass	0	4	63
Brass 1	0	4	61
2Tps+Tb+Sax	44	4	61
Brass 2	8	4	61
Brass 3	9	4	61
Fat + Reed	26	4	61
F.Horn Rip	24	4	60
Brass sfz 1	10	4	61
OB Brass	9	4	63
Sync Brass	4	4	63
Oct SynBrass	16	4	62
Euphonium	16	4	57
Bones Sect.	2	4	61
Quad Brass2	5	4	61
SH-5 Brass	3	4	62
Brass sfz 2	12	4	61
Brass Fall	16	4	61
Brass Oct	116	4	41
Wide FreHrns	3	4	60
F.Hrn Slow	8	4	60
Velo Brass 1	16	4	63
SoaringHorns	46	4	63
Quad Brass1	4	4	61
DeepSynBrass	6	4	63
Sax – Trumpet	CC00	CC32	PC
N.Tenor Sax*	89	64	66
Tenor Sax	0	4	66
Baritone Sax	0	4	67
Bari & Tenor	8	4	67
MuteTrumpet1	0	4	59
FlugelHorn	8	4	56
Trumpet	0	4	56
BlowAltoVib	50	4	65
AltoSax Soft	46	4	65
Muted Tp 1	48	4	59
Romantc Tp	49	4	56
Trumpet2	48	4	56
Rom/Mar Tp	51	4	56
FolkTrumpVb	18	2	56
Soprano Exp.	8	4	64
Blowed Tenor	46	4	66
St.Tenor Sax	9	4	66
MariachiTp	50	4	56
Bright Tp.	24	4	56
Grow Sax	9	4	65
Folk A.Sax	17	2	65
Soprano Sax2	0	4	64
Folk A.SaxVb	18	2	65
Latin Tenor	44	4	66
Muted Tp 2	49	4	59
Tp Mar/Shk	52	4	56
Trumpet & Nz	4	4	56
MuteTrumpet2	2	4	59
TrumpetFall2	17	4	61
Super Tenor	47	4	66
Oriental SAX	116	4	65
AltoSax Exp.	8	4	65
TenorSaxFst	50	4	66
BreathyTn.	8	4	66
Warm Tp.1	25	4	56
Dark Trumpet	3	4	56

	CC00	CC32	PC
Tp Shake	53	4	56
Atk Trumpet	47	4	56
FolkTrumpet	1	4	56
FolkAlto	51	4	65
Tenor Sax 1	45	4	66
Sax Section	17	4	65
AltoSax + Tp	16	4	65
Alto Sax	0	4	65
MuteTrumpet3	3	4	59
Muted Horns	8	4	59
Twin Tp.	27	4	56
Warm Tp.2	26	4	56
Wind	CC00	CC32	PC
FluteVibAtk	52	4	73
JazzClariVib	50	4	71
FolkClarinet	51	4	71
Oboe	0	4	68
Piccolo 1	0	4	72
Bassoon	0	4	70
BottleBlow1	0	4	76
Whistle 1	0	4	78
Pan Flute1	0	4	75
English Horn	0	4	69
FlTraverso	3	4	73
SoftClarinet	52	4	71
FolkClarinVb	17	2	71
Oboe Exp.	8	4	68
BottleBlow2	47	4	76
Bs Clarinet	8	4	71
Whistle 2	1	4	78
Pan Flute2	47	4	75
Multi Wind	16	4	71
Flute Exp	2	4	73
Clarinet	0	4	71
Folk Clarin	16	2	71
Quad Wind	17	4	71
Recorder	0	4	74
The Bottle	46	4	76
Ocarina	0	4	79
TinWhistle2	46	4	75
Pipe & Reed	9	4	73
Flute 1	0	4	73
Flute 2	1	4	73
Tron Flute	51	4	73
Synth	CC00	CC32	PC
Big Lead	4	4	81
Unison Saws	46	4	90
OB Saw	26	4	81
LM Square	6	4	80
CC Solo	4	4	80
Poly Saws	83	4	90
80's PolySyn	1	4	90
Super Poly	4	4	90
D-50 Fantasy	43	4	88
Twin Sine	11	4	80
Dual Sqr&Saw	23	4	80
Velo Lead	5	4	81
MG Square	1	4	80
Hollow Mini	2	4	80
Polysynth 1	0	4	90
X-hale	81	4	94
Phenomena	80	4	86
Poly Key	82	4	90
Saw Wave	0	4	81
Unison SawLd	7	4	83
MG SawLead 2	39	4	81
TB Lead	1	4	83
Fat GR Lead	3	4	84
Brightness	0	4	100
Bell Heaven	3	4	88
New Age Pad	2	4	88
Syn.Calliope	0	4	82
OB Stab	2	4	100
Big & Raw	1	4	87
P5 Sync Lead	16	4	84

	CC00	CC32	PC
Acid Guitar	10	4	84
D-50 Fat Saw	11	4	81
Euro-Dance 2	81	4	87
Polysynth 2	2	4	90
LowBirds Pad	8	4	101
D-50 Retour	5	4	100
Fantasia 1	0	4	88
OB DoubleSaw	12	4	81
Rock Lead	18	4	84
Techno Saw	47	4	81
JP DoubleSaw	13	4	81
JP SuperSaw	15	4	81
CS Saw	30	4	81
MG Saw Lead	31	4	81
Ice Rain	0	4	96
Oct Saw Lead	35	4	81
Chiffer Lead	0	4	83
LM Pure Lead	8	4	82
Big Blue	29	4	101
Vibra Bells	8	4	98
JUNO Rave	3	4	87
LA Brass Ld	22	4	84
Big Fives	1	4	86
Goblin	0	4	101
SequenceSaw3	46	4	81
Octave Stack	9	4	90
Euro-Dance 1	80	4	87
Crispy Lead	84	4	87
LM Blow Lead	9	4	82
Xpressive	83	4	87
7th Atmos.	17	4	103
Galaxy Way	18	4	103
Rising OSC.	19	4	103
Noise Peaker	6	4	91
Raver Blade	82	4	87
Etherality	5	4	103
Reso Stack	10	4	90
Techno Stack	11	4	90
TwinOct.Rave	13	4	90
Happy Synth	15	4	90
ForwardSweep	16	4	90
ReverseSweep	17	4	90
Minor Rave	24	4	90
SuperSaws	47	4	90
Bamboo Hit	7	4	91
AuhAuh	10	4	91
Square Wave	0	4	80
Mellow FM	3	4	80
Shmoog	5	4	80
2600 Sine	8	4	80
KG Lead	10	4	80
OB Square	17	4	80
JP-8 Square	18	4	80
Dist Square	19	4	80
303SquarDst1	20	4	80
303SquarDst2	21	4	80
Pulse Lead	24	4	80
JP8 PulseLd1	26	4	80
JP8 PulseLd2	28	4	80
260RingLead	29	4	80
303DistLead	30	4	80
JP8000DistLd	31	4	80
HipHop Sq	33	4	80
Flux Pulse	35	4	80
Pulse Saw	2	4	81
GR-300 Saw	6	4	81
LA Saw	7	4	81
Doctor Solo	8	4	81
Fat Saw Lead	9	4	81
Saw Impulse	5	4	96
Strange Str.	6	4	96
FatSawLead	14	4	81
Waspy Synth	16	4	81
PM Lead	17	4	81
MG Saw	24	4	81

	CC00	CC32	PC
Crystal	0	4	98
Syn Mallet	1	4	98
P5 Saw Lead	33	4	81
Soft Crystal	2	4	98
Round Glock	3	4	98
Loud Glock	4	4	98
Natural Lead	36	4	81
Synchronized	38	4	81
SequenceSaw1	40	4	81
Digi Bells	9	4	98
SequenceSaw2	41	4	81
Reso Saw	42	4	81
Cheese Saw	43	4	81
Blow Bell	12	4	98
Choral Bells	16	4	98
Air Bells	17	4	98
Bell Harp	18	4	98
Gamelimba	19	4	98
Bottom Bell	23	4	98
Warm Atmos	1	4	99
FatSolo Lead	4	4	83
ForcefulLead	5	4	83
Oct.UnisonLd	6	4	83
Mad Lead	8	4	83
Vaporish	80	4	90
CrowdingLead	9	4	83
Space Org X	81	4	86
Double Sqr.	10	4	83
Chord maj7th	82	4	86
PureFlatLead	47	4	83
Short Chord	83	4	86
Charang	0	4	84
Wire Lead	1	4	84
ShortCircuit	80	4	55
FB.Charang	2	4	84
Brass Star	3	4	100
Mellow GR Ld	5	4	84
Org Bell	8	4	100
Goblinson	1	4	101
50's Sci-Fi	2	4	101
Abduction	3	4	101
Fat SyncLead	17	4	84
Auhbient	4	4	101
5th DecaSync	19	4	84
LFO Pad	5	4	101
Random Str	6	4	101
Dirty Sync	20	4	84
DualSyncLead	21	4	84
UFO FX	14	4	101
5th Saw Wave	0	4	86
FallinInsect	18	4	101
LFO Oct.Rave	19	4	101
5th Lead	2	4	86
Just Before	20	4	101
RandomEnding	22	4	101
JP 5th Saw	5	4	86
Random Sine	23	4	101
JP8000 5thFB	6	4	86
Noise&SawHit	25	4	101
Bass & Lead	0	4	87
Fat & Perky	2	4	87
DancingDrill	27	4	101
Dirty Stack	28	4	101
Static Hit	30	4	101
Delayed Lead	7	4	87
Acid Copter	32	4	101
Fantasia 2	1	4	88
Fantasia 3	4	4	88
Fantasia 4	5	4	88
260HarmPad	7	4	88
Music Bell	10	4	98
Pad – Ethnic	**CC00**	**CC32**	**PC**
Pad With	81	4	89
LA Warm Pad	82	4	89
Attack! Pad	83	4	89

Human Pad	10	4	89
OB Soft Pad	6	4	89
Sitar 1	0	4	104
NAY 1	8	4	72
Shakuhachi	0	4	77
Oud 1	24	4	105
Kawala 1	8	4	75
JP8 Hollow	44	4	91
JP Soft Pad	13	4	89
Warm Squ Pad	46	4	91
Warm JP STR	47	4	89
Square Pad	45	4	91
Tambra	8	4	104
Rabab	8	4	105
Shamisen	0	4	106
Kalimba	0	4	108
Sanza	8	4	108
Stacked Pad	45	4	89
Warm Pad	0	4	89
Thick Matrix	1	4	89
Big Panner	4	4	102
Reso Panner	5	4	102
Bagpipe	0	4	109
Gopichant	16	4	105
UillnPipe Or	11	4	109
Fiddle	0	4	110
Pungi	8	4	111
Sine Pad	5	4	89
Tamboura	16	4	104
Echo Drops	0	4	102
Rotary Strng	3	4	89
Stack Pad	9	4	89
Bozouki	24	4	25
Mizmar 1	24	4	111
Uillean Pipe	9	4	109
Sitar 2	1	4	104
Kanoun3 TrmV	60	4	107
Soundtrack	0	4	97
JP8Haunting	43	4	91
Metal Pad	0	4	93
Silky Pad 1	9	4	103
Echo Pan 1	2	4	102
Kawala 2	9	4	75
Di	16	4	72
KanounStereo	53	4	107
Zither	16	4	15
Hichiriki	16	4	111
Octave Pad	8	4	89
Sync Brs.Pad	11	4	89
Silky Pad 2	11	4	103
Star Dust	3	4	103
Mystic Pad	6	4	103
Pi Pa	32	4	105
Sitar/Drone	4	4	104
Sitar 3	5	4	104
Tsugaru	1	4	106
San Xian	9	4	105
Anklung Pad	3	4	96
Tine Pad	1	4	93
Hols Strings	4	4	97
Oct.PWM Pad	12	4	89
PWM Soft Pad	43	4	89
Koto	0	4	107
TinWhistle1	24	4	75
Syn Shamisen	8	4	106
TinWhtsle Nm	25	4	75
Gu Zheng	1	4	107
LFO Sweep	44	4	89
Ambient Pad	6	4	99
Saw Strings	46	4	89
JP8 Sqr Pad	2	4	92
SoftBellPad	1	4	92
Taisho Koto	8	4	107
Kanoon	16	4	107
Bodhran	9	4	108
Bodhran Mute	10	4	108

	CC00	CC32	PC
Didgeridoo	8	4	109
Panner Pad	2	4	93
Bowed Glass	0	4	92
Special Rave	4	4	93
Halo Pad	0	4	94
Sweep Pad	0	4	95
Oud1 Tremolo	40	4	105
Oud+Strings	28	4	105
Kanoon+Choir	19	4	107
Oct Harp	24	4	107
ShakuBamboo	47	4	77
Ambient BPF	2	4	95
Converge	8	4	95
Warriors	4	4	95
Shwimmer	9	4	95
Celestial Pd	10	4	95
UillnPipe Nm	10	4	109
Er Hu	8	4	110
Gao Hu	9	4	110
Shanai 1	0	4	111
Shanai 2	1	4	111
Sweep Stack	13	4	95
Sweep Pipe	12	4	95
SawsSweep	47	4	95
Stray Pad	15	4	95
Clavi Pad	8	4	96
Suona 1	32	4	111
Suona 2	33	4	111
Tinkle Bell	0	4	112
Gender	9	4	112
Pemade	15	4	112
EP Pad	9	4	96
CP Pad	11	4	96
Ancestral	1	4	97
Prologue 1	2	4	97
Prologue 2	3	4	97
Yang Qin	24	4	46
Santur	0	4	15
Cimbalom	8	4	15
Dulcimer	24	4	15
Kanoun 3 St	54	4	107
HistoryWave	5	4	97
Echo Pan 2	3	4	102
Pan Sequence	8	4	102
Star Theme	0	4	103
Echo Bell	1	4	102
Kanoun1 TrmV	58	4	107
Kanoun2 TrmV	59	4	107
Kanoun 1	50	4	107
Kanoun 2	51	4	107
Kanoun 3	52	4	107
Panning Lead	10	4	102
D-Mention	80	4	94
Kanoun Trm	57	4	107
Kanoun 3 Oct	56	4	107
Kanoun Oct.	55	4	107
Kawala Oct.	10	4	75
Kawala Oct.V	11	4	75
Bozouki Trm	25	4	25
Bozouki TrmV	26	4	25
Rababa	10	4	110
Oud 2	25	4	105
Oud 3	26	4	105
Oud2 Tremolo	41	4	105
Oud1Trm VMix	42	4	105
Oud2Trm VMix	43	4	105
Oud Oct.	27	4	105
NAY 2	10	4	72
NAY Oct.	11	4	72
NAY Oct.VMix	12	4	72
Mizmar Trm	28	4	111
Mizmar 2	25	4	111
Mizmar Oct	27	4	111
Mizmar Trm V	29	4	111
Mizmar Dual	26	4	111

	CC00	CC32	PC
Arghool	32	4	72
Percuss – SFX	**CC00**	**CC32**	**PC**
Reverse Cym.	0	4	119
Woodblock	0	4	115
Taiko	0	4	116
Agogo	0	4	113
Steel Drums	0	4	114
Gun Shot	0	4	127
Telephone 1	0	4	124
Car-Stop	2	4	125
Helicopter	0	4	125
Seashore	0	4	122
Sine Perc.	10	4	118
Fl.Key Click	1	4	121
Cymbal Roll	47	4	112
Elec Perc	9	4	118
Horse-Gallop	2	4	123
Dog	1	4	123
Bird 1	0	4	123
Growl 1	5	4	123
Kitty	4	4	123
Jazz Tom	3	4	117
808 Tom	8	4	118
Melo. Tom 1	0	4	117
Breath Noise	0	4	121
Small Club	7	4	126
Explosion	3	4	127
Car-Engine	1	4	125
Seal	8	4	123
Rain	1	4	122
Thunder	2	4	122
Wind 1	3	4	122
Stream	4	4	122
Melo. Tom 2	8	4	117
Jungle SD	18	4	117
Bubble	5	4	122
Wind 2	6	4	122
Bird 2	3	4	123
DoorCreaking	2	4	124
Siren	5	4	125
Train	6	4	125
Jetplane	7	4	125
Starship	8	4	125
Burst Noise	9	4	125
Synth Drum	0	4	118
Car-Pass	3	4	125
Door	3	4	124
Telephone 2	1	4	124
Cricket	7	4	122
Rev.Snare	8	4	119
Rev.ConBD	17	4	119
Rev.Kick 1	16	4	119
White Noise	17	4	122
Winds Hit	47	4	122
Pink Noise	16	4	122
Scratch 1	4	4	124
TapeRewind	9	4	124
Growl 2	6	4	123
Rev.Tom	25	4	119
Trumpet Nz	9	4	121
Fancy Animal	7	4	123
Scratch 2	7	4	124
ScratchKey	8	4	124
Phono Noise	10	4	124
MC-500 Beep	11	4	124
HandClapMenu	40	4	115
909 HandClap	32	4	115
Finger Snaps	24	4	115
Voice ComeOn	23	4	126
Car-Crash	4	4	125
Calculating	10	4	125
Concert BD	8	4	116
Wind Chimes	5	4	124
Voice One	16	4	126
Voice Two	17	4	126

	CC00	CC32	PC
Voice Three	18	4	126
Voice Tah	19	4	126
Castanets	8	4	115
Tambourine	16	4	113
Perc. Bang	11	4	125
Burner	12	4	125
Glass & Glam	13	4	125
Ice Ring	14	4	125
Crack Bottle	16	4	125
Kajar	17	4	112
Small Taiko	1	4	116
Voice Aou	24	4	126
Voice Oou	25	4	126
Voice Hie	26	4	126
Pour Bottle	17	4	125
Open CD Tray	19	4	125
Audio Switch	20	4	125
Bounce	18	4	116
Key Typing	21	4	125
SL 1	22	4	125
SL 2	23	4	125
Kelontuk Sid	20	4	112
Car Engine	24	4	125
Car Horn	25	4	125
Boeeeen	26	4	125
R.Crossing	27	4	125
Compresser	28	4	125
Sword Boom!	29	4	125
Sword Cross	30	4	125
Stab! 1	31	4	125
Stab! 2	32	4	125
Applause 1	0	4	126
Laughing	1	4	126
Screaming	2	4	126
Punch	3	4	126
Atarigane	8	4	113
Heart Beat	4	4	126
Footsteps	5	4	126
Applause 2	6	4	126
ApplauseWave	8	4	126
Angklung	16	4	115
BabyLaughing	9	4	126
Voice Whey	20	4	126
Voice Kikit	22	4	126
Machine Gun	1	4	127
Lasergun	2	4	127
Bebarongan	25	4	116
Dholak	27	4	116
Eruption	4	4	127
Big Shot	5	4	127
Clap Hit	27	4	55
Stack Hit	25	4	55
Double Hit	10	4	55
Industry Hit	26	4	55
Strings Hit	24	4	55
Technorg Hit	22	4	55
Rave Hit	23	4	55
Bit Hit	20	4	55
Bam Hit	19	4	55
Philly Hit	9	4	55
Dist. Hit	18	4	55
Impact Hit	8	4	55
Euro Hit	3	4	55
Bass Hit	1	4	55
6th Hit	2	4	55
Techno Hit	17	4	55
Lo Fi Rave	16	4	55
Perc. Hit	11	4	55
Shock Wave	12	4	55

(*): These are SuperNATURAL Tones.

21. Drum Sets

		PC: 1 [CC32: 4] STANDARD 1	PC: 2 [CC32: 4] STANDARD 2	PC: 3 [CC32: 4] STANDARD L/R	PC: 7 [CC32: 4] V-Pop1	PC: 5 [CC32: 4] V-R&B	PC: 6 [CC32: 4] V-Fiesta	PC: 9 [CC32: 4] ROOM	PC: 10 [CC32: 4] HIP HOP	PC: 11 [CC32: 4] JUNGLE	PC: 12 [CC32: 4] TECHNO
C–1	0	Std.1 Kick1	Std.1 Kick1	---	HipHop BD1	HipHop BD1	HipHop BD1	Std.1 Kick1	Elec Kick 2	Elec Kick 2	Elec Kick 2
	1	Std.1 Kick2	Std.1 Kick2	---	Jazz Kick 1	Jazz Kick 1	Jazz Kick 1	Std.1 Kick2	Elec Kick 1	Elec Kick 1	Elec Kick 1
	2	Std.2 Kick1	Std.2 Kick1	---	Mex_Kik36	Mex_Kik36	Mex_Kik36	Std.2 Kick1	CR78 BD 1	CR78 BD 1	CR78 BD 1
	3	Std2 Kick2	Std2 Kick2	---	85Rm BsDrum1	85Rm BsDrum1	85Rm BsDrum1	Std2 Kick2	CR78 BD 2	CR78 BD 2	CR78 BD 2
	4	Kick 1	Kick 1	---	85Rm BsDrum2	85Rm BsDrum2	85Rm BsDrum2	Kick 1	TR-606 BD1	TR-606 BD1	TR-606 BD1
	5	Kick 2	Kick 2	---	HipHop BD2	HipHop BD2	HipHop BD2	Kick 2	TR-707 BD	TR-707 BD	TR-707 BD
	6	Jazz Kick 1	Jazz Kick 1	---	Techno BD1	Techno BD1	Techno BD1	Jazz Kick 1	808 Kick	808 Kick	808 Kick
	7	Jazz Kick 2	Jazz Kick 2	---	JungleBD Set	JungleBD Set	JungleBD Set	Jazz Kick 2	TR-808 Kick	TR-808 Kick	TR-808 Kick
	8	Room Kick 1	Room Kick 1	---	HipHop BD1	HipHop BD1	HipHop BD1	Room Kick 1	808 BD	808 BD	808 BD
	9	Room Kick 2	Room Kick 2	---	909 Comp BD	909 Comp BD	909 Comp BD	Room Kick 2	TR-909 Kick	TR-909 Kick	TR-909 Kick
	10	Power Kick1	Power Kick1	---	85St BsDrum1	85St BsDrum1	85St BsDrum1	Power Kick1	Dance Kick 2	Dance Kick 2	Dance Kick 2
	11	Power Kick2	Power Kick2	---	NewJzKik	NewJzKik	NewJzKik	Power Kick2	909 Comp BD	909 Comp BD	909 Comp BD
C0	12	Elec Kick 2	Elec Kick 2	---	NewRockKik	NewRockKik	NewRockKik	Elec Kick 2	TR-909 BD2	TR-909 BD2	TR-909 BD2
	13	Elec Kick 1	Elec Kick 1	---	Cymbal Roll	Cymbal Roll	Cymbal Roll	Elec Kick 1	HipHop BD2	HipHop BD2	HipHop BD2
	14	TR-808 Kick	TR-808 Kick	---	NewRkCStk_2	NewRkCStk_2	NewRkCStk_2	TR-808 Kick	JungleBD Set	JungleBD Set	JungleBD Set
	15	TR-909 Kick	TR-909 Kick	---	82Rm Snare1	82Rm Snare1	82Rm Snare1	TR-909 Kick	Techno BD1	Techno BD1	Techno BD1
	16	Dance Kick 2	Dance Kick 2	---	82Rm Snare2	82Rm Snare2	82Rm Snare2	Dance Kick 2	Bounce	Bounce	Bounce
	17	Voice One	Voice One	Voice One	85St Snare1	85St Snare1	85St Snare1	Voice One	Voice One	Voice One	Voice One
	18	Voice Two	Voice Two	Voice Two	85St Snare2	85St Snare2	85St Snare2	Voice Two	Voice Two	Voice Two	Voice Two
	19	Voice Three	Voice Three	Voice Three	NewJzSn2	NewJzSn2	NewJzSn2	Voice Three	Voice Three	Voice Three	Voice Three
	20	85Rm BsDrum1	---	---	NewJzSn1	NewJzSn1	NewJzSn1	85St BsDrum1	HipHop BD1	TR-909 BD2	HipHop BD2
	21	85Rm BsDrum2	---	---	NewR&BSn	NewR&BSn	NewR&BSn	85St BsDrum2	Std2 Kick2	909 Comp BD	TR-909 BD2
	22	MC-500 Beep	MC-500 Beep	MC-500 Beep	NewRockSn2_2	NewRockSn2_2	NewRockSn2_2	MC-500 Beep	MC-500 Beep	MC-500 Beep	MC-500 Beep
	23	MC-500 Beep	MC-500 Beep	MC-500 Beep	NewRockSn1_2	NewRockSn1_2	NewRockSn1_2	MC-500 Beep	MC-500 Beep	MC-500 Beep	MC-500 Beep
C1	24	Concert Snr	Concert Snr	Concert Snr	IPopSn38_2	IPopSn38_2	IPopSn38_2	Concert Snr	Concert Snr	Concert Snr	Concert Snr
	25	Snare Roll	Snare Roll	Snare Roll	IPopGstS39_2	IPopGstS39_2	IPopGstS39_2	Snare Roll	Snare Roll	Snare Roll	Snare Roll
	26	FingerSnaps2	Finger Snap	FingerSnaps2	IPopSn38_2	IPopSn38_2	IPopSn38_2	Finger Snap	FingerSnaps2	FingerSnaps2	FingerSnaps2
	27	High-Q	High-Q	High-Q	FingerSnaps2	FingerSnaps2	FingerSnaps2	High-Q	High-Q	High-Q	High-Q
	28	Slap	Slap	Slap	909 HandClap	909 HandClap	909 HandClap	Slap	Slap	Slap	Slap
	29	ScratchPush	ScratchPush	ScratchPush	808clap	808clap	808clap	ScratchPush	Scrtch Push2	Scrtch Push2	Scrtch Push2
	30	ScratchPull	ScratchPull	ScratchPull	Hand clap2	Hand clap2	Hand clap2	ScratchPull	Scrtch Pull2	Scrtch Pull2	Scrtch Pull2
	31	Sticks	Sticks	Sticks	909 HandClap	909 HandClap	909 HandClap	Sticks	Sticks	Sticks	Sticks
	32	SquareClick	SquareClick	SquareClick	IPopPHat32	IPopPHat32	Mex_PHat32	SquareClick	SquareClick	SquareClick	SquareClick
	33	Mtrnm.Click	Mtrnm.Click	Mtrnm.Click	GospelHClp1	GospelHClp1	GospelHClp1	Mtrnm.Click	Mtrnm.Click	Mtrnm.Click	Mtrnm.Click
	34	Mtrnm. Bell	Mtrnm. Bell	Mtrnm. Bell	IPopSRll30_1	IPopSRll30_2	Mex_SnrRol34	Mtrnm. Bell	Mtrnm. Bell	Mtrnm. Bell	Mtrnm. Bell
	35	85St BsDrum1	Std2 Kick2	85St BsDrum1	IPopKik35	IPopKik35	Mex_Kik35	85Rm BsDrum1	TR-909 BD2	HipHop BD1	Techno BD1
C2	36	85St BsDrum2	Std.2 Kick1	85St BsDrum2	IPopKik36	IPopKik36	Mex_Kik36	85Rm BsDrum2	909 Comp BD	Std2 Kick2	TR-909 BD2
	37	Side Stick	Side Stick	Side Stick	IPopCStk37_1	IPopCStk37_2	IPopCStk37_2	Side Stick	808 Rimshot	Side Stick	808 Rimshot
	38	85St Snare2	Std.2 Snare1	85St Snare2	IPopSn38_1	NewR&BSn	Mex_Snr38	82Rm Snare2	Rap Snare	Dance Snare1	Dance Snare1
	39	909 HandClap	808clap	909 HandClap	IPopGstS39_1	NewR&BSnGst	Mex_GstS39	808clap	909 HandClap	HC2 Claps 2	707 Claps
	40	85St Snare1	Std.2 Snare2	85St Snare1	IPopSn40_1	IPopSn40_2	Mex_Snr40	82Rm Snare1	House SD	House SD	909 SD 1
	41	Real Tom 6	Real Tom 6	Real Tom 6	IPopTomLFl41	IPopTomLFl41	IPopTomLFl41	Room Tom 5	Brush Tom	909 Tom	606 Dist.Tom
	42	Close HiHat2	Jazz Clsd.HH	82StClsHatB	IPopHat1_42	IPopHat1_42	Mex_Hat1_42	Room Chh	Room Chh	606 CH	TR-707 HH-c
	43	Real Tom 6	Real Tom 6	Real Tom 6	IPopTomL43	IPopTomL43	IPopTomL43	Room Tom 5	Brush Tom	909 Tom	606 Dist.Tom
	44	Pedal HiHat2	Pedal HiHat	Pedal HiHat2	IPopHat2_44	IPopHat2_44	Mex_Hat2_44	Pedal HiHat	Pedal HiHat	Jungle HH	CR-78 chh
	45	Real Tom 4	Real Tom 4	Real Tom 4	IPopTomMFl45	IPopTomMFl45	IPopTomMFl45	Room Tom 2	Brush Tom	909 Tom	606 Dist.Tom
	46	Open HiHat2	Jazz Open HH	82StOpenHatB	IPopHat3_46	IPopHat3_46	Mex_Hat3_46	R8 Ohh2	R8 Ohh2	606 HiHat Op	909 OH
	47	Real Tom 4	Real Tom 4	Real Tom 4	IPopTomM47	IPopTomM47	IPopTomM47	Room Tom 2	Brush Tom	909 Tom	606 Dist.Tom
C3	48	Real Tom 1	Real Tom 1	Real Tom 1	IPopTomHFl48	IPopTomHFl48	IPopTomHFl48	Room Tom 2	Brush Tom	909 Tom	606 Dist.Tom
	49	Crash Cym.1	Crash Cym.1	Crash1c B	IPopCyml2_52	IPopCym1_49	IPopCym1_49	Crash Cym.1	909 Crash	Jngl Crash	909 Crash
	50	Real Tom 1	Real Tom 1	Real Tom 1	IPopTomH50	IPopTomH50	IPopTomH50	Room Tom 2	Brush Tom	909 Tom	606 Dist.Tom
	51	Ride Cymbal	Ride Cymbal	Ride__c B	IPopRd1_51	IPopRd1_51	IPopRd1_51	Ride Cymbal	Ride Cymbal	Ride Cymbal	Ride Cymbal
	52	ChinaCymbal	ChinaCymbal	ChinaCymbal	IPopCym1_49	IPopCyml2_52	IPopCyml2_52	ChinaCymbal	ReverseCymbl	ReverseCymbl	ReverseCymbl
	53	Ride Bell	Ride Bell	Ridbl_c B	IPopRd2_55	IPopRd2_55	IPopRd2_55	Ride Bell	Ride Bell	Ride Bell	Ride Bell
	54	Tambourine	Tambourine	Tambourine	Tambourine	Tambourine	Tambourine	Tambourine	Shake Tamb	Shake Tamb	Shake Tamb
	55	Splash Cym.	Splash Cym.	Splash Cym.	Splash Cym.	Splash Cym.	Splash Cym.	Splash Cym.	Splash Cym.	Splash Cym.	Splash Cym.
	56	Cowbell	Cowbell	Cowbell	ChaChaCBell	ChaChaCBell	ChaChaCBell	Cowbell	808cowbe	808cowbe	808cowbe
	57	Crash Cym.2	Crash Cym.2	Crash Cym.2	NewRkCrCym2	NewRkCrCym2	NewRkCrCym2	Crash Cym.2	Crash Cym.2	Crash Cym.2	909 Crash
	58	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Vibraslap
	59	Ride Cymbal	Ride Cymbal	Ride Cymbal	NewRkRdCym1	NewRkRdCym1	NewRkRdCym1	Ride Cymbal	Ride Cymbal	Ride Cymbal	Ride Cymbal
C4	60	Bongo High	Bongo High	Bongo High	NewHiBongo	NewHiBongo	NewHiBongo	Bongo High	Bongo High	Bongo High	CR78 HiBongo
	61	Bongo Lo	Bongo Lo	Bongo Lo	NewLoBongo	NewLoBongo	NewLoBongo	Bongo Lo	Bongo Lo	Bongo Lo	CR78 LoBongo
	62	Mute H.Conga	Mute H.Conga	Mute H.Conga	NewCongaSlp	NewCongaSlp	NewCongaSlp	Mute H.Conga	Mute H.Conga	Mute H.Conga	808 Conga
	63	Conga Hi Opn	Conga Hi Opn	Conga Hi Opn	NewCongaOp	NewCongaOp	NewCongaOp	Conga Hi Opn	Conga Hi Opn	Conga Hi Opn	808 Conga
	64	Conga Lo Opn	Conga Lo Opn	Conga Lo Opn	NewLoConga	NewLoConga	NewLoConga	Conga Lo Opn	Conga Lo Opn	Conga Lo Opn	808 Conga
	65	High Timbale	High Timbale	High Timbale	NewTmblHi	NewTmblHi	NewTmblHi	High Timbale	High Timbale	High Timbale	High Timbale
	66	Low Timbale	Low Timbale	Low Timbale	NewTmblLo	NewTmblLo	NewTmblLo	Low Timbale	Low Timbale	Low Timbale	Low Timbale
	67	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo
	68	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo
	69	Cabasa	Cabasa	Cabasa	NewShaker2	NewShaker2	NewShaker2	Cabasa	Cabasa	Cabasa	Cabasa
	70	Maracas	Maracas	Maracas	NewShaker1	NewShaker1	NewShaker1	Maracas	808marac	808marac	808marac
	71	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle
C5	72	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle
	73	Short Guiro	Short Guiro	Short Guiro	NewQuide1	NewQuide1	NewQuide1	Short Guiro	Short Guiro	Short Guiro	Short Guiro
	74	Long Guiro	Long Guiro	Long Guiro	NewQuide2	NewQuide2	NewQuide2	Long Guiro	CR78 Guiro	CR78 Guiro	CR78 Guiro
	75	Claves	Claves	Claves	NewClaves	NewClaves	NewClaves	Claves	808clave	808clave	808clave
	76	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock
	77	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock
	78	Mute Cuica	Mute Cuica	Mute Cuica	Mute Cuica	Mute Cuica	Mute Cuica	Mute Cuica	Hoo	Hoo	Hoo
	79	Open Cuica	Open Cuica	Open Cuica	Open Cuica	Open Cuica	Open Cuica	Open Cuica	Hoo	Hoo	Hoo
	80	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl
	81	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl
	82	Shaker	Shaker	Shaker	Shaker	Shaker	Shaker	Shaker	626 Shaker	626 Shaker	626 Shaker
	83	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell
C6	84	Bell Tree	Bar Chimes	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Bell Tree
	85	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets
	86	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo
	87	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo
	88	Applause 2	Applause 2	Applause 2	Cana	Cana	Cana	Applause 2	Small Club	Small Club	Applause 2
	89	---	---	---	NewTmblHiFlm	NewTmblHiFlm	NewTmblHiFlm	---	Rap Snare	Jngl BD Roll	Dance Snare1
	90	---	---	---	NewTmblLoFlm	NewTmblLoFlm	NewTmblLoFlm	---	Power Snare2	Jngl SD Roll	Elec Snare 2
	91	---	---	---	NewTmblPHS	NewTmblPHS	NewTmblPHS	---	Noise Slap	66sn260	Dance Snare1
	92	---	---	---	NewShekere1	NewShekere1	NewShekere1	---	85St Snare1	Dance Snare1	House SD
	93	---	---	---	NewShekere2	NewShekere2	NewShekere2	---	85St Snare2	909 SD 1	Rap Snare
	94	---	---	---	NHBngoMute	NHBngoMute	NHBngoMute	---	82Rm Snare1	Elec Snare 2	House SD
	95	82Rm Snare2	---	85St BsDrum1	NewLBngoMute	NewLBngoMute	NewLBngoMute	85St Snare2	82Rm Snare2	Dance Snare1	Dance Snare1
C7	96	82Rm Snare1	---	85St BsDrum2	CajonHi	CajonHi	CajonHi	85St Snare1	Dance Snare1	Rap Snare	Rap Snare

		PC: 13 [CC32: 4] ROOM L/R	PC: 14 [CC32: 4] HOUSE	PC: 17 [CC32: 4] POWER	PC: 20 [CC32: 4] V-Rock1	PC: 19 [CC32: 4] V-Rock2	PC: 25 [CC32: 4] ELECTRONIC	PC: 26 [CC32: 4] TR-808	PC: 27 [CC32: 4] DANCE	PC: 28 [CC32: 4] CR-78	PC: 29 [CC32: 4] TR-606
C–1	0	---	Elec Kick 2	Std.1 Kick1	HipHop BD1	HipHop BD1	Elec Kick 2	Elec Kick 2	Elec Kick 2	Elec Kick 2	Elec Kick 2
	1	---	Elec Kick 1	Std.1 Kick2	Jazz Kick 1	Jazz Kick 1	Elec Kick 1	Elec Kick 1	Elec Kick 1	Elec Kick 1	Elec Kick 1
	2	---	CR78 BD 1	Std.2 Kick1	Mex_Kik36	Mex_Kik36	CR78 BD 1	CR78 BD 1	CR78 BD 1	CR78 BD 1	CR78 BD 1
	3	---	CR78 BD 2	Std2 Kick2	85Rm BsDrum1	85Rm BsDrum1	CR78 BD 2	CR78 BD 2	CR78 BD 2	CR78 BD 2	CR78 BD 2
	4	---	TR-606 BD1	Kick 1	85Rm BsDrum2	85Rm BsDrum2	TR-606 BD1	TR-606 BD1	TR-606 BD1	TR-606 BD1	TR-606 BD1
	5	---	TR-707 BD	Kick 2	HipHop BD2	HipHop BD2	TR-707 BD	TR-707 BD	TR-707 BD	TR-707 BD	TR-707 BD
	6	---	808 Kick	Jazz Kick 1	Techno BD1	Techno BD1	808 Kick	808 Kick	808 Kick	808 Kick	808 Kick
	7	---	TR-808 Kick	Jazz Kick 2	JungleBD Set	JungleBD Set	TR-808 Kick	TR-808 Kick	TR-808 Kick	TR-808 Kick	TR-808 Kick
	8	---	808 BD	Room Kick 1	HipHop BD1	HipHop BD1	808 BD	808 BD	808 BD	808 BD	808 BD
	9	---	TR-909 Kick	Room Kick 2	909 Comp BD	909 Comp BD	TR-909 Kick	TR-909 Kick	TR-909 Kick	TR-909 Kick	TR-909 Kick
	10	---	Dance Kick 2	Power Kick1	85St BsDrum1	85St BsDrum1	Dance Kick 2	Dance Kick 2	Dance Kick 2	Dance Kick 2	Dance Kick 2
	11	---	909 Comp BD	Power Kick2	NewJzKik	NewJzKik	909 Comp BD	909 Comp BD	909 Comp BD	909 Comp BD	909 Comp BD
C0	12	---	TR-909 BD2	Elec Kick 2	NewRockKik	NewRockKik	TR-909 BD2	TR-909 BD2	TR-909 BD2	TR-909 BD2	TR-909 BD2
	13	---	HipHop BD2	Elec Kick 1	Cymbal Roll	Cymbal Roll	HipHop BD2	HipHop BD2	HipHop BD2	HipHop BD2	HipHop BD2
	14	---	JungleBD Set	TR-808 Kick	NewRkCStk_2	NewRkCStk_2	JungleBD Set	JungleBD Set	JungleBD Set	JungleBD Set	JungleBD Set
	15	---	Techno BD1	TR-909 Kick	82Rm Snare1	82Rm Snare1	Techno BD1	Techno BD1	Techno BD1	Techno BD1	Techno BD1
	16	---	Bounce	Dance Kick 2	82Rm Snare2	82Rm Snare2	Bounce	Bounce	Bounce	Bounce	Bounce
	17	Voice One	Voice One	Voice One	85St Snare1	85St Snare1	Voice One	Voice One	Voice One	Voice One	Voice One
	18	Voice Two	Voice Two	Voice Two	85St Snare2	85St Snare2	Voice Two	Voice Two	Voice Two	Voice Two	Voice Two
	19	Voice Three	Voice Three	Voice Three	NewJzSn2	NewJzSn2	Voice Three	Voice Three	Voice Three	Voice Three	Voice Three
	20	---	TR-909 BD2	---	NewJzSn1	NewJzSn1	---	---	HipHop BD2	---	---
	21	---	Techno BD2	---	NewR&BSn	NewR&BSn	---	---	TR-909 BD2	---	---
	22	MC-500 Beep	MC-500 Beep	MC-500 Beep	lPopSn40_2	lPopSn40_2	MC-500 Beep	MC-500 Beep	MC-500 Beep	MC-500 Beep	MC-500 Beep
	23	MC-500 Beep	MC-500 Beep	MC-500 Beep	lPopSn38_2	lPopSn38_2	MC-500 Beep	MC-500 Beep	MC-500 Beep	MC-500 Beep	MC-500 Beep
C1	24	Concert Snr	Concert Snr	Concert Snr	lPopSn38_2	lPopSn38_2	Concert Snr	Concert Snr	Concert Snr	Concert Snr	Concert Snr
	25	Snare Roll	Snare Roll	Snare Roll	lPopGstS39_2	lPopGstS39_2	Snare Roll	Snare Roll	Snare Roll	Snare Roll	Snare Roll
	26	Finger Snap	FingerSnaps2	FingerSnaps2	lPopSn40_2	lPopSn38_2	Finger Snap	FingerSnaps2	Finger Snap	FingerSnaps2	FingerSnaps2
	27	High-Q	High-Q	High-Q	FingerSnaps2	FingerSnaps2	High-Q	High-Q	High-Q	High-Q	High-Q
	28	Slap	Slap	Slap	909 HandClap	909 HandClap	Slap	Slap	Slap	Slap	Slap
	29	ScratchPush	Scrtch Push2	ScratchPush	808clap	808clap	Scrtch Push2	Scrtch Push2	Scrtch Push2	Scrtch Push2	Scrtch Push2
	30	ScratchPull	Scrtch Pull2	ScratchPull	Hand clap2	Hand clap2	Scrtch Pull2	Scrtch Pull2	Scrtch Pull2	Scrtch Pull2	Scrtch Pull2
	31	Sticks	Sticks	Sticks	909 HandClap	909 HandClap	Sticks	Sticks	Sticks	Sticks	Sticks
	32	SquareClick	SquareClick	SquareClick	NewRkHatPdl	NewRkHatPdl	SquareClick	SquareClick	SquareClick	SquareClick	SquareClick
	33	Mtrnm.Click	Mtrnm.Click	Mtrnm.Click	GospelHClp1	GospelHClp1	Mtrnm.Click	Mtrnm.Click	Mtrnm.Click	Mtrnm.Click	Mtrnm.Click
	34	Mtrnm. Bell	Mtrnm. Bell	Mtrnm. Bell	NewRkSnRll	NewRkSnRll	Mtrnm. Bell	Mtrnm. Bell	Mtrnm. Bell	Mtrnm. Bell	Mtrnm. Bell
	35	85Rm BsDrum1	HipHop BD2	Power Kick2	NewRockKik	NewRockKik	Elec Kick 2	808 BD	TR-909 BD2	CR78 BD 2	CR78 BD 2
C2	36	85Rm BsDrum2	TR-909 BD2	Power Kick1	NewRockKik	NewRockKik	Elec Kick 1	TR-808 Kick	Techno BD2	CR78 BD 1	TR-606 BD1
	37	Side Stick	Side Stick	Side Stick	NewRkCStk_1	NewRkCStk_1	Side Stick	808 Rimshot	Side Stick	CR78 Rim	CR78 Rim
	38	82Rm Snare2	House SD	Dance Snare1	NewRockSn1_1	NewRockSn1_1	Elec. Snare	808 Snare 1	Dance Snare1	CR78 SD 1	66sn160
	39	808clap	909 HandClap	808clap	NewRkSnGst	NewRkSnGst	808clap	808clap	909 HandClap	707 Claps	707 Claps
	40	82Rm Snare1	Elec Snare 2	Power Snare1	NewRockSn2_1	NewRockSn2_1	Elec Snare 2	TR-808 SD2	Power Snare1	CR78 SD 2	66sn260
	41	Room Tom 5	909 Tom	Rock Tom 4	NewRkTomL2Fl	NewRkTomL1Fl	Synth Drum 2	808 Tom 2	Synth Drum 2	78 TOM	606 Tom
	42	82RmClsHatB	TR-707 HH-c	Close HiHat2	NewRkHat1	NewRkHat1	Jazz Clsd.HH	TR-808 CHH	CR-78 chh	CR-78 chh	606 CH
	43	Room Tom 5	909 Tom	Rock Tom 4	NewRkTomL2	NewRkTomL1	Synth Drum 2	808 Tom 2	Synth Drum 2	78 TOM	606 Tom
	44	Pedal HiHat	CR-78 chh	Pedal HiHat2	NewRkHat2	NewRkHat2	Pedal HiHat	808__chh	808__chh	606 CH	606 CH
	45	Room Tom 2	909 Tom	Rock Tom 4	NewRkTomL1Fl	NewRkTomMFl	Synth Drum 2	808 Tom 2	Synth Drum 2	78 TOM	606 Tom
	46	82RmOpenHatB	909 OH	Open HiHat2	NewRkHat3	NewRkHat3	Jazz Open HH	TR-808 OHH	CR-78 ohh	CR-78 ohh	606 HiHat Op
	47	Room Tom 2	909 Tom	Rock Tom 4	NewRkTomL1	NewRkTomM	Synth Drum 2	808 Tom 2	Synth Drum 2	78 TOM	606 Tom
C3	48	Room Tom 2	909 Tom	Rock Tom 1	NewRkTomMFl	NewRkTomHiFl	Synth Drum 2	808 Tom 2	Synth Drum 2	78 TOM	606 Tom
	49	Crash1c B	909 Crash	Crash Cym.1	NewRkCrCym1	NewRkCrCym1	Crash Cym.1	808 Crash	808 Crash	808 Crash	808 Crash
	50	Room Tom 2	909 Tom	Rock Tom 1	NewRkTomM	NewRkTomHi	Synth Drum 2	808 Tom 2	Synth Drum 2	78 TOM	606 Tom
	51	Ride__c B	909 Ride Cym	Ride Cymbal	NewRkRdCym1	NewRkRdCym1	Ride Cymbal	606 Ride Cym	606 Ride Cym	606 Ride Cym	606 Ride Cym
	52	ChinaCymbal	ReverseCymbl	ChinaCymbal	NewRkCrCym2	NewRkCrCym2	ReverseCymbl	ChinaCymbal	ReverseCymbl	ChinaCymbal	ChinaCymbal
	53	Ridbl_c B	Ride Bell	Ride Bell	NewRkRdCym2	NewRkRdCym2	Ride Bell	Ride Bell	Ride Bell	Ride Bell	Ride Bell
	54	Tambourine	Shake Tamb	Tambourine	Tambourine	Tambourine	Tambourine	CR78 Tmb	Shake Tamb	CR78 Tmb	CR78 Tmb
	55	Splash Cym.	Splash Cym.	Splash Cym.	NewRkCrCym3	NewRkCrCym3	Splash Cym.	Splash Cym.	Splash Cym.	Splash Cym.	Splash Cym.
	56	Cowbell	808cowbe	Cowbell	ChaChaCBell	ChaChaCBell	Cowbell	808cowbe	808cowbe	CR78 Cow	CR78 Cow
	57	Crash Cym.2	909 Crash	Crash Cym.2	NewRkCrCym4	NewRkCrCym4	Crash Cym.2	909 Crash	Crash Cym.2	909 Crash	909 Crash
	58	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Vibraslap
	59	Ride Cymbal	Ride Cymbal	Ride Cymbal	lPopRd1_51	lPopRd1_51	Ride Cymbal	RideCym Edge	Ride Cymbal	RideCym Edge	RideCym Edge
C4	60	Bongo High	CR78 HiBongo	Bongo High	NewHiBongo	NewHiBongo	Bongo High	CR78 HiBongo	Bongo High	CR78 HiBongo	CR78 HiBongo
	61	Bongo Lo	CR78 LoBongo	Bongo Lo	NewLoBongo	NewLoBongo	Bongo Lo	CR78 LoBongo	Bongo Lo	CR78 LoBongo	CR78 LoBongo
	62	Mute H.Conga	808 Conga	Mute H.Conga	NewCongaSlp	NewCongaSlp	Mute H.Conga	808 Conga	Mute H.Conga	808 Conga	808 Conga
	63	Conga Hi Opn	808 Conga	Conga Hi Opn	NewCongaOp	NewCongaOp	Conga Hi Opn	808 Conga	Conga Hi Opn	808 Conga	808 Conga
	64	Conga Lo Opn	808 Conga	Conga Lo Opn	NewLoConga	NewLoConga	Conga Lo Opn	808 Conga	Conga Lo Opn	808 Conga	808 Conga
	65	High Timbale	High Timbale	High Timbale	NewTmblHi	NewTmblHi	High Timbale	High Timbale	High Timbale	High Timbale	High Timbale
	66	Low Timbale	Low Timbale	Low Timbale	NewTmblLo	NewTmblLo	Low Timbale	Low Timbale	Low Timbale	Low Timbale	Low Timbale
	67	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo
	68	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo
	69	Cabasa	Cabasa	Cabasa	NewShaker2	NewShaker2	Cabasa	Cabasa	Cabasa	Cabasa	Cabasa
	70	Maracas	808marac	Maracas	NewShaker1	NewShaker1	Maracas	808marac	Maracas	CR78 Maracas	CR78 Maracas
	71	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle
C5	72	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle
	73	Short Guiro	Short Guiro	Short Guiro	NewQuide1	NewQuide1	Short Guiro	Short Guiro	Short Guiro	Short Guiro	Short Guiro
	74	Long Guiro	CR78 Guiro	Long Guiro	NewQuide2	NewQuide2	Long Guiro	CR78 Guiro	Long Guiro	CR78 Guiro	CR78 Guiro
	75	Claves	808clave	Claves	NewClaves	NewClaves	Claves	808clave	Claves	CR78 Clv	CR78 Clv
	76	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock
	77	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock
	78	Mute Cuica	Hoo	Mute Cuica	Mute Cuica	Mute Cuica	Mute Cuica	Hoo	Hoo	Hoo	Hoo
	79	Open Cuica	Hoo	Open Cuica	Open Cuica	Open Cuica	Open Cuica	Hoo	Hoo	Hoo	Hoo
	80	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	CR78 M.Beat	CR78 M.Beat
	81	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	CR78 M.Beat	CR78 M.Beat
	82	Shaker	626 Shaker	Shaker	Shaker	Shaker	Shaker	626 Shaker	626 Shaker	626 Shaker	626 Shaker
	83	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell
C6	84	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Bell Tree
	85	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets
	86	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo
	87	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo
	88	Applause 2	Applause 2	Applause 2	Cana	Cana	Small Club	Small Club	Small Club	Small Club	Small Club
	89	---	66sn260	---	NewTmblHiFlm	NewTmblHiFlm	---	---	66sn260	---	---
	90	---	Dance Snare1	---	NewTmblLoFlm	NewTmblLoFlm	---	---	909 SD 1	---	---
	91	---	909 SD 1	---	NewTmblPHS	NewTmblPHS	---	---	Elec Snare 2	---	---
	92	---	Dance Snare1	---	NewShekere1	NewShekere1	---	---	House SD	---	---
	93	---	Dance Snare1	---	NewShekere2	NewShekere2	---	---	Rap Snare	---	---
	94	---	Rap Snare	---	NHBngoMute	NHBngoMute	---	---	House SD	---	---
	95	85Rm BsDrum1	House SD	---	NewLBngoMute	NewLBngoMute	---	---	Dance Snare1	---	---
C7	96	85Rm BsDrum2	House SD	---	CajonHi	CajonHi	---	---	Rap Snare	---	---

		PC: 1 [CC32: 4] STANDARD 1	PC: 2 [CC32: 4] STANDARD 2	PC: 3 [CC32: 4] STANDARD L/R	PC: 7 [CC32: 4] V-Pop1	PC: 5 [CC32: 4] V-R&B	PC: 6 [CC32: 4] V-Fiesta	PC: 9 [CC32: 4] ROOM	PC: 10 [CC32: 4] HIP HOP	PC: 11 [CC32: 4] JUNGLE	PC: 12 [CC32: 4] TECHNO
(C7)	(96)	82Rm Snare1	---	85St BsDrum2	CajonHi	CajonHi	CajonHi	85St Snare1	Dance Snare1	Rap Snare	Rap Snare
	97	Std.1 Snare1	Std.1 Snare1	Crash Cym.1	CajonHiFlm	CajonHiFlm	CajonHiFlm	Std.1 Snare1	Techno Hit	Techno Hit	Techno Hit
	98	Std.1 Snare2	Std.1 Snare2	85St Snare2	CajonLo	CajonLo	CajonLo	Std.1 Snare2	Philly Hit	Philly Hit	Philly Hit
	99	Std.2 Snare1	Std.2 Snare1	Ride Cymbal	CajonLoFlm	CajonLoFlm	CajonLoFlm	Std.2 Snare1	Shock Wave	Shock Wave	Shock Wave
	100	Std.2 Snare2	Std.2 Snare2	85St Snare1	FlmncoHClp1	FlmncoHClp1	FlmncoHClp1	Std.2 Snare2	Lo Fi Rave	Lo Fi Rave	Lo Fi Rave
	101	Tight Snare	Tight Snare	Real Tom 6	FlmncoHClp1	FlmncoHClp1	FlmncoHClp1	Tight Snare	Bam Hit	Bam Hit	Bam Hit
	102	Standard SN1	Standard SN1	Close HiHat2	BongoCowBell	BongoCowBell	BongoCowBell	Standard SN1	Bim Hit	Bim Hit	Bim Hit
	103	LD Snare M	LD Snare M	Real Tom 4	AfHey	AfHey	AfHey	LD Snare M	TapeRewind	TapeRewind	TapeRewind
	104	LD Snare C	LD Snare C	Ride Bell	MamboCowBell	MamboCowBell	MamboCowBell	LD Snare C	Phono Noise	Phono Noise	Phono Noise
	105	Jazz Snare 1	Jazz Snare 1	Real Tom 1	MexFVox2	MexFVox2	MexFVox2	Jazz Snare 1	Dance Snare1	Dance Snare1	Dance Snare1
	106	Jazz Snare 2	Jazz Snare 2	Open HiHat2	AfFoots	AfFoots	AfFoots	Jazz Snare 2	Power Snare2	Power Snare2	Power Snare2
	107	Room Snare 1	Room Snare 1	82StBsDrum1P	MexFVox1	MexFVox1	MexFVox1	Room Snare 1	Elec Snare 1	Elec Snare 1	Elec Snare 1
C8	108	Room Snare 2	Room Snare 2	82StBsDrum2P	MexMVox1	MexMVox1	MexMVox1	Room Snare 2	Dance Snare2	Dance Snare2	Dance Snare2
	109	Dance Snare1	Dance Snare1	82JzCrsCym1P	YodelFVox1	YodelFVox1	YodelFVox1	Dance Snare1	Elec Snare 2	Elec Snare 2	Elec Snare 2
	110	Power Snare1	Power Snare1	82StSnare2P	MexMVox2	MexMVox2	MexMVox2	Power Snare1	Elec. Snare	Elec. Snare	Elec. Snare
	111	Rev.Snare	Rev.Snare	Ride__c P	YodelMVox1	YodelMVox1	YodelMVox1	Rev.Snare	Elec Snare 3	Elec Snare 3	Elec Snare 3
	112	Power Snare2	Power Snare2	82St Snare1P	MexMVox3	MexMVox3	MexMVox3	Power Snare2	66sn260	66sn260	66sn260
	113	Elec Snare 1	Elec Snare 1	Real6_t P	FlmncoFVox1	FlmncoFVox1	FlmncoFVox1	Elec Snare 1	TR-707 SD	TR-707 SD	TR-707 SD
	114	Dance Snare2	Dance Snare2	82St ClsHatP	YodelFVox2	YodelFVox2	YodelFVox2	Dance Snare2	808 Snare 1	808 Snare 1	808 Snare 1
	115	Elec Snare 2	Elec Snare 2	Real4_t P	FlmncoFVox2	FlmncoFVox2	FlmncoFVox2	Elec Snare 2	808 Snare 2	808 Snare 2	808 Snare 2
	116	Elec. Snare	Elec. Snare	Ridbl_c P	NewWhistle1	NewWhistle1	NewWhistle1	Elec. Snare	TR-808 SD2	TR-808 SD2	TR-808 SD2
	117	Elec Snare 3	Elec Snare 3	Real1_t P	FlmncoFVox3	FlmncoFVox3	FlmncoFVox3	Elec Snare 3	909 Snare 1	909 Snare 1	909 Snare 1
	118	TR-707 SD	TR-707 SD	82StOpenHatP	NewWhistle2	NewWhistle2	NewWhistle2	TR-707 SD	909 Snare 2	909 Snare 2	909 Snare 2
	119	808 Snare 1	808 Snare 1	---	FlmncoMVox1	FlmncoMVox1	FlmncoMVox1	808 Snare 1	909 SD 1	909 SD 1	909 SD 1
C9	120	808 Snare 2	808 Snare 2	---	FlmncoMVox2	FlmncoMVox2	FlmncoMVox2	808 Snare 2	TR-909 SD2	TR-909 SD2	TR-909 SD2
	121	909 Snare 1	909 Snare 1	---	BrazilVox1	BrazilVox1	BrazilVox1	909 Snare 1	Rap Snare	Rap Snare	Rap Snare
	122	909 Snare 2	909 Snare 2	---	FlmncoMVox3	FlmncoMVox3	FlmncoMVox3	909 Snare 2	JungleSD1	JungleSD1	JungleSD1
	123	Rap Snare	Rap Snare	---	BrazilVox2	BrazilVox2	BrazilVox2	Rap Snare	House SD	House SD	House SD
	124	JungleSD1	JungleSD1	---	BrazilVox3	BrazilVox3	BrazilVox3	JungleSD1	House Snare	House Snare	House Snare
	125	House SD	House SD	---	AfAahhh	AfAahhh	AfAahhh	House SD	House SD	House SD	House SD
	126	House Snare	House Snare	---	p33137v	p33137v	p33137v	House Snare	Voice Tah	Voice Tah	Voice Tah
G9	127	House SD	House SD	---	p33168v	p33168v	p33168v	House SD	Noise Slap	Noise Slap	Noise Slap

		PC: 13 [CC32: 4] ROOM L/R	PC: 14 [CC32: 4] HOUSE	PC: 17 [CC32: 4] POWER	PC: 20 [CC32: 4] V-Rock1	PC: 19 [CC32: 4] V-Rock2	PC: 25 [CC32: 4] ELECTRONIC	PC: 26 [CC32: 4] TR-808	PC: 27 [CC32: 4] DANCE	PC: 28 [CC32: 4] CR-78	PC: 29 [CC32: 4] TR-606
(C7)	(96)	85Rm BsDrum2	House SD	---	CajonHi	CajonHi	---	---	Rap Snare	---	---
	97	Crash Cym.1	Techno Hit	Std.1 Snare1	CajonHiFlm	CajonHiFlm	Techno Hit	Techno Hit	Techno Hit	Techno Hit	Techno Hit
	98	82Rm Snare2	Philly Hit	Std.1 Snare2	CajonLo	CajonLo	Philly Hit	Philly Hit	Philly Hit	Philly Hit	Philly Hit
	99	Ride Cymbal	Shock Wave	Std.2 Snare1	CajonLoFlm	CajonLoFlm	Shock Wave	Shock Wave	Shock Wave	Shock Wave	Shock Wave
	100	82Rm Snare1	Lo Fi Rave	Std.2 Snare2	FlmncoHClp1	FlmncoHClp1	Lo Fi Rave	Lo Fi Rave	Lo Fi Rave	Lo Fi Rave	Lo Fi Rave
	101	Room Tom 5	Bam Hit	Tight Snare	FlmncoHClp1	FlmncoHClp1	Bam Hit	Bam Hit	Bam Hit	Bam Hit	Bam Hit
	102	Room Chh	Bim Hit	Standard SN1	BongoCowBell	BongoCowBell	Bim Hit	Bim Hit	Bim Hit	Bim Hit	Bim Hit
	103	Room Tom 2	TapeRewind	LD Snare M	AfHey	AfHey	TapeRewind	TapeRewind	TapeRewind	TapeRewind	TapeRewind
	104	Ride Bell	Phono Noise	LD Snare C	MamboCowBell	MamboCowBell	Phono Noise	Phono Noise	Phono Noise	Phono Noise	Phono Noise
	105	Room Tom 2	Dance Snare1	Jazz Snare 1	MexFVox2	MexFVox2	Dance Snare1	Dance Snare1	Dance Snare1	Dance Snare1	Dance Snare1
	106	R8 Ohh2	Power Snare2	Jazz Snare 2	AfFoots	AfFoots	Power Snare2	Power Snare2	Power Snare2	Power Snare2	Power Snare2
	107	82RmBsDrum1P	Elec Snare 1	Room Snare 1	MexFVox1	MexFVox1	Elec Snare 1	Elec Snare 1	Elec Snare 1	Elec Snare 1	Elec Snare 1
C8	108	82RmBsDrum2P	Dance Snare2	Room Snare 2	MexMVox1	MexMVox1	Dance Snare2	Dance Snare2	Dance Snare2	Dance Snare2	Dance Snare2
	109	82JzCrsCym1P	Elec Snare 2	Dance Snare1	YodelFVox1	YodelFVox1	Elec Snare 2	Elec Snare 2	Elec Snare 2	Elec Snare 2	Elec Snare 2
	110	82RmSnare2 P	Elec. Snare	Power Snare1	MexMVox2	MexMVox2	Elec. Snare	Elec. Snare	Elec. Snare	Elec. Snare	Elec. Snare
	111	Ride__c P	Elec Snare 3	Rev.Snare	YodelMVox1	YodelMVox1	Elec Snare 3	Elec Snare 3	Elec Snare 3	Elec Snare 3	Elec Snare 3
	112	82RmSnare1P	66sn260	Power Snare2	MexMVox3	MexMVox3	66sn260	66sn260	66sn260	66sn260	66sn260
	113	Room Tom 5 P	TR-707 SD	Elec Snare 1	FlmncoFVox1	FlmncoFVox1	TR-707 SD	TR-707 SD	TR-707 SD	TR-707 SD	TR-707 SD
	114	82Rm ClsHatP	808 Snare 1	Dance Snare2	YodelFVox2	YodelFVox2	808 Snare 1	808 Snare 1	808 Snare 1	808 Snare 1	808 Snare 1
	115	Room Tom 2 P	808 Snare 2	Elec Snare 2	FlmncoFVox2	FlmncoFVox2	808 Snare 2	808 Snare 2	808 Snare 2	808 Snare 2	808 Snare 2
	116	Ridbl_c P	TR-808 SD2	Elec. Snare	NewWhistle1	NewWhistle1	TR-808 SD2	TR-808 SD2	TR-808 SD2	TR-808 SD2	TR-808 SD2
	117	Room Tom 2 P	909 Snare 1	Elec Snare 3	FlmncoFVox3	FlmncoFVox3	909 Snare 1	909 Snare 1	909 Snare 1	909 Snare 1	909 Snare 1
	118	82RmOpenHatP	909 Snare 2	TR-707 SD	NewWhistle2	NewWhistle2	909 Snare 2	909 Snare 2	909 Snare 2	909 Snare 2	909 Snare 2
	119	---	909 SD 1	808 Snare 1	FlmncoMVox1	FlmncoMVox1	909 SD 1	909 SD 1	909 SD 1	909 SD 1	909 SD 1
C9	120	---	TR-909 SD2	808 Snare 2	FlmncoMVox2	FlmncoMVox2	TR-909 SD2	TR-909 SD2	TR-909 SD2	TR-909 SD2	TR-909 SD2
	121	---	Rap Snare	909 Snare 1	BrazilVox1	BrazilVox1	Rap Snare	Rap Snare	Rap Snare	Rap Snare	Rap Snare
	122	---	JungleSD1	909 Snare 2	FlmncoMVox3	FlmncoMVox3	JungleSD1	JungleSD1	JungleSD1	JungleSD1	JungleSD1
	123	---	House SD	Rap Snare	BrazilVox2	BrazilVox2	House SD	House SD	House SD	House SD	House SD
	124	---	House Snare	JungleSD1	BrazilVox3	BrazilVox3	House Snare	House Snare	House Snare	House Snare	House Snare
	125	---	House SD	House SD	AfAahhh	AfAahhh	House SD	House SD	House SD	House SD	House SD
	126	---	Voice Tah	House Snare	p33137v	p33137v	Voice Tah	Voice Tah	Voice Tah	Voice Tah	Voice Tah
G9	127	---	Noise Slap	House SD	p33168v	p33168v	Noise Slap	Noise Slap	Noise Slap	Noise Slap	Noise Slap

		PC: 30 [CC32: 4] TR-707	PC: 31 [CC32: 4] TR-909	PC: 33 [CC32: 4] JAZZ	PC: 34 [CC32: 4] JAZZ L/R	PC: 41 [CC32: 4] BRUSH	PC: 42 [CC32: 4] BRUSH 2	PC: 43 [CC32: 4] BRUSH 2 L/R	PC: 44 [CC32: 4] V-JazzBrush	PC: 49 [CC32: 4] ORCHESTRA	PC: 50 [CC32: 4] ETHNIC
C–1	0	Elec Kick 2	Elec Kick 2	Std.1 Kick1	---	Std.1 Kick1	Std.1 Kick1	---	HipHop BD1	Std.1 Kick1	---
	1	Elec Kick 1	Elec Kick 1	Std.1 Kick2	---	Std.1 Kick2	Std.1 Kick2	---	Jazz Kick 1	Std.1 Kick2	---
	2	CR78 BD 1	CR78 BD 1	Std.2 Kick1	---	Std.2 Kick1	Std.2 Kick1	---	Mex_Kik36	Std.2 Kick1	---
	3	CR78 BD 2	CR78 BD 2	Std2 Kick2	---	Std2 Kick2	Std2 Kick2	---	85Rm BsDrum1	Std2 Kick2	---
	4	TR-606 BD1	TR-606 BD1	Kick 1	---	Kick 1	Kick 1	---	85Rm BsDrum2	Kick 1	---
	5	TR-707 BD	TR-707 BD	Kick 2	---	Kick 2	Kick 2	---	HipHop BD2	Kick 2	---
	6	808 Kick	808 Kick	Jazz Kick 1	---	Jazz Kick 1	Jazz Kick 1	---	Techno BD1	Jazz Kick 1	---
	7	TR-808 Kick	TR-808 Kick	Jazz Kick 2	---	Jazz Kick 2	Jazz Kick 2	---	JungleBD Set	Jazz Kick 2	---
	8	808 BD	808 BD	Room Kick 1	---	Room Kick 1	Room Kick 1	---	HipHop BD1	Room Kick 1	---
	9	TR-909 Kick	TR-909 Kick	Room Kick 2	---	Room Kick 2	Room Kick 2	---	909 Comp BD	Room Kick 2	---
	10	Dance Kick 2	Dance Kick 2	Power Kick1	---	Power Kick1	Power Kick1	---	85St BsDrum1	Power Kick1	---
	11	909 Comp BD	909 Comp BD	Power Kick2	---	Power Kick2	Power Kick2	---	NewJzKik	Power Kick2	---
C0	12	TR-909 BD2	TR-909 BD2	Elec Kick 2	---	Elec Kick 2	Elec Kick 2	---	NewRockKik	Elec Kick 2	---
	13	HipHop BD2	HipHop BD2	Elec Kick 1	---	Elec Kick 1	Elec Kick 1	---	Cymbal Roll	Elec Kick 1	---
	14	JungleBD Set	JungleBD Set	TR-808 Kick	---	TR-808 Kick	TR-808 Kick	---	NewRkCStk_2	TR-808 Kick	---
	15	Techno BD1	Techno BD1	TR-909 Kick	---	TR-909 Kick	TR-909 Kick	---	82Rm Snare1	TR-909 Kick	---
	16	Bounce	Bounce	Dance Kick 2	---	Dance Kick 2	Dance Kick 2	---	82Rm Snare2	Dance Kick 2	---
	17	Voice One	Voice One	Voice One	Voice One	Voice One	Voice One	Voice One	85St Snare1	Voice One	---
	18	Voice Two	Voice Two	Voice Two	Voice Two	Voice Two	Voice Two	Voice Two	85St Snare2	Voice Two	---
	19	Voice Three	Voice Three	Voice Three	Voice Three	Voice Three	Voice Three	Voice Three	NewJzSn2	Voice Three	---
	20	---	---	82Br BsDrum1	---	---	82Jz BsDrum1	---	NewJzSn1	---	---
	21	---	---	82Br BsDrum2	---	---	82Jz BsDrum2	---	NewR&BSn	---	---
	22	MC-500 Beep	MC-500 Beep	MC-500 Beep	MC-500 Beep	MC-500 Beep	MC-500 Beep	MC-500 Beep	IPopSn38_2	MC-500 Beep	---
	23	MC-500 Beep	MC-500 Beep	MC-500 Beep	MC-500 Beep	MC-500 Beep	MC-500 Beep	MC-500 Beep	IPopSn40_2	MC-500 Beep	---
C1	24	Concert Snr	Concert Snr	Concert Snr	Concert Snr	Concert Snr	Concert Snr	Concert Snr	IPopSn38_2	Concert Snr	---
	25	Snare Roll	Snare Roll	Snare Roll	Snare Roll	Snare Roll	Snare Roll	Snare Roll	IPopGstS39_2	Snare Roll	Finger Snap
	26	FingerSnaps2	FingerSnaps2	Finger Snap	Finger Snap	Finger Snap	Finger Snap	Finger Snap	IPopSn38_2	Finger Snap	Tambourine
	27	High-Q	High-Q	High-Q	High-Q	High-Q	High-Q	High-Q	FingerSnaps2	Jazz Clsd.HH	Castanets
	28	Slap	Slap	Slap	Slap	Slap	Slap	Slap	909 HandClap	Pedal HiHat	Crash Cym.1
	29	Scrtch Push2	Scrtch Push2	ScratchPush	ScratchPush	ScratchPush	ScratchPush	ScratchPush	808clap	Jazz Open HH	Snare Roll
	30	Scrtch Pull2	Scrtch Pull2	ScratchPull	ScratchPull	ScratchPull	ScratchPull	ScratchPull	Hand clap2	Ride Cymbal	Concert Snr
	31	Sticks	Sticks	Sticks	Sticks	Sticks	Sticks	Sticks	909 HandClap	Sticks	Concert Cym
	32	SquareClick	SquareClick	SquareClick	SquareClick	SquareClick	SquareClick	SquareClick	NewJzHatPdl	SquareClick	Concert BD
	33	Mtrnm.Click	Mtrnm.Click	Mtrnm.Click	Mtrnm.Click	Mtrnm.Click	Mtrnm.Click	Mtrnm.Click	GospelHClp1	Mtrnm.Click	Jingle Bell
	34	Mtrnm. Bell	Mtrnm. Bell	Mtrnm. Bell	Mtrnm. Bell	Mtrnm. Bell	Mtrnm. Bell	Mtrnm. Bell	IPopSRll30_1	Mtrnm. Bell	Bell Tree
	35	TR-707 BD 2	Techno BD2	82Jz BsDrum1	82Jz BsDrum1	Jazz Kick 2	82Br BsDrum1	82Br BsDrum1	NewJzKik	Jazz Kick 1	Bar Chimes
C2	36	TR-707 BD	TR-909 BD2	82Jz BsDrum2	82Jz BsDrum2	Jazz Kick 1	82Br BsDrum2	82Br BsDrum2	NewJzKik	Concert BD	Wadaiko
	37	TR-707 Rim	TR-909 Rim	Side Stick	Side Stick	Side Stick	Side Stick	Side Stick	NewJzSW1	Side Stick	Wadaiko Rim
	38	TR-707 SD	909 SD 1	82Jz Snare1	82Jz Snare1	Brush Swirl	82Br Snare1	82Br Snare1	NewJzSn1	Concert Snr	Shimedaiko
	39	707 Claps	909 HandClap	Hand clap2	Hand clap2	Brush Slap1	82Br Snare2	82Br Snare2	NewJzSW2	Castanets	Atarigane
	40	TR-707 SD 2	TR-909 SD2	82Jz Snare2	82Jz Snare2	Brush Swirl	Brush Swirl	Brush Swirl	NewJzSn2	Concert Snr	Hyoushigi
	41	TR-707 Tom	909 Tom	Real Tom 6	Real Tom 6	Lite Tom 4	Lite Tom 4	Lite Tom 4	NewJzTomLoFl	Timpani	Ohkawa
	42	TR-707 HH-c	TR-707 HH-c	Jazz Clsd.HH	82JzClsHatB	Brs Chh	Brs Chh	82BrClsHatB	NewJzHat1	Timpani	H kotsuzumi
	43	TR-707 Tom	909 Tom	Real Tom 6	Real Tom 6	Lite Tom 4	Lite Tom 4	Lite Tom 4	NewJzTomLo	Timpani	L Kotsuzumi
	44	TR-707 HH-c	TR-707 HH-c	Pedal HiHat	Pedal HiHat	Pedal HiHat	Pedal HiHat	Pedal HiHat	NewJzHat2	Timpani	Ban_Gu
	45	TR-707 Tom	909 Tom	Real Tom 4	Real Tom 4	Lite Tom 4	Lite Tom 4	Lite Tom 4	NewJzTomMFl	Timpani	Big Gong
	46	TR-707 OHH	909 OH	Jazz Open HH	82JzOpenHatB	Brush Ohh	Brush Ohh	82BrOpenHatB	NewJzHat3	Timpani	Small Gong
	47	TR-707 Tom	909 Tom	Real Tom 4	Real Tom 4	Lite Tom 4	Lite Tom 4	Lite Tom 4	NewRkTomMid	Timpani	Bend Gong
C3	48	TR-707 Tom	909 Tom	Real Tom 1	Real Tom 1	Lite Tom 4	Lite Tom 4	Lite Tom 4	NewJzTomHiFl	Timpani	RAMA Cymbal
	49	909 Crash	909 Crash	Crash Cym.1	Crash1c B	Brush Crash	Brush Crash	82BrCrsCym1B	NewJzCrCym1	Timpani	RAMA Cymbal
	50	TR-707 Tom	909 Tom	Real Tom 1	Real Tom 1	Lite Tom 4	Lite Tom 4	Lite Tom 4	NewJzTomHi	Timpani	Gamelan Gong
	51	909 Ride Cym	909 Ride Cym	Ride Cym IN	Ride_i B	Ride Cym IN	Ride Cym IN	82BrRdCymB	NewJzRide1	Timpani	Udo_Short
	52	ChinaCymbal	ChinaCymbal	ChinaCymbal	ChinaCymbal	ChinaCymbal	ChinaCymbal	ChinaCymbal	NewJzCrCym2	Timpani	Udo_Long
	53	Ride Bell	Ride Bell	Ride Bell	Ridbl_c B	Brush RideBL	Brush RideBL	82BrRdBellB	NewJzRide2	Timpani	Udo_slap
	54	344Tambourn	344Tambourn	Tambourine	Tambourine	Tambourine	Tambourine	Tambourine	Tambourine	Tambourine	Bendir
	55	Splash Cym.	Splash Cym.	Splash Cym.	Splash Cym.	Splash Cym.	Splash Cym.	Splash Cym.	Splash Cym.	Splash Cym.	Req_Dum
	56	808cowbe	808cowbe	Cowbell	Cowbell	Cowbell	Cowbell	Cowbell	ChaChaCBell	Cowbell	Req_tik
	57	Crash Cym.2	Crash Cym.2	Crash Cym.2	Crash Cym.2	Crash Cym.2	Crash Cym.2	Crash Cym.2	NewJzCrCym1	Con.Cymbal2	Tabla_Te
	58	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Tabla_Na
	59	RideCym Edge	RideCym Edge	RideCym Edge	RideCym Edge	RideCym Edge	RideCym Edge	RideCym Edge	NewRkRdCym1	Concert Cym.	Tabla_Tun
C4	60	Bongo High	Bongo High	Bongo High	Bongo High	Bongo High	Bongo High	Bongo High	NewHiBongo	Bongo High	Tabla_Ge
	61	Bongo Lo	Bongo Lo	Bongo Lo	Bongo Lo	Bongo Lo	Bongo Lo	Bongo Lo	NewLoBongo	Bongo Lo	Tabla Ge Hi
	62	Mute H.Conga	Mute H.Conga	Mute H.Conga	Mute H.Conga	Mute H.Conga	Mute H.Conga	Mute H.Conga	NewCongaSlp	Mute H.Conga	Talking Drum
	63	Conga Hi Opn	Conga Hi Opn	Conga Hi Opn	Conga Hi Opn	Conga Hi Opn	Conga Hi Opn	Conga Hi Opn	NewCongaOp	Conga Hi Opn	Bend tlk_drm
	64	Conga Lo Opn	Conga Lo Opn	Conga Lo Opn	Conga Lo Opn	Conga Lo Opn	Conga Lo Opn	Conga Lo Opn	NewLoConga	Conga Lo Opn	Caxixi
	65	High Timbale	High Timbale	High Timbale	High Timbale	High Timbale	High Timbale	High Timbale	NewTmblHi	High Timbale	DJembe
	66	Low Timbale	Low Timbale	Low Timbale	Low Timbale	Low Timbale	Low Timbale	Low Timbale	NewTmblLo	Low Timbale	Djembe_rim
	67	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Low Timbale
	68	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Timbl Paila
	69	Cabasa	Cabasa	Cabasa	Cabasa	Cabasa	Cabasa	Cabasa	NewShaker2	Cabasa	High Timbale
	70	808marac	808marac	Maracas	Maracas	Maracas	Maracas	Maracas	NewShaker1	Maracas	Cowbell
	71	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	Bongo High
C5	72	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	Bongo Lo
	73	Short Guiro	Short Guiro	Short Guiro	Short Guiro	Short Guiro	Short Guiro	Short Guiro	NewQuide1	Short Guiro	Mute H.Conga
	74	Long Guiro	CR78 Guiro	Long Guiro	Long Guiro	Long Guiro	Long Guiro	Long Guiro	NewQuide2	Long Guiro	Conga Hi Opn
	75	Claves	808clave	Claves	Claves	Claves	Claves	Claves	NewClaves	Claves	Conga MtLow
	76	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Conga Slap
	77	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Conga Lo Opn
	78	Hoo	Hoo	Mute Cuica	Mute Cuica	Mute Cuica	Mute Cuica	Mute Cuica	Mute Cuica	Mute Cuica	Conga Slide
	79	Hoo	Hoo	Open Cuica	Open Cuica	Open Cuica	Open Cuica	Open Cuica	Open Cuica	Open Cuica	Mut Pandiero
	80	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	Opn Pandiero
	81	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	Open Surdo
	82	626 Shaker	626 Shaker	Shaker	Shaker	Shaker	Shaker	Shaker	Shaker	Shaker	Mute Surdo
	83	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Tamborim
C6	84	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Agogo
	85	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets	Agogo
	86	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Shaker
	87	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Low Whistle
	88	Small Club	Applause 2	Applause	Applause	Applause	Applause	Applause	Cana	Applause	Low Whistle
	89	---	---	---	---	---	---	---	NewTmblHiFlm	---	Mute Cuica
	90	---	---	---	---	---	---	---	NewTmblLoFlm	---	Open Cuica
	91	---	---	---	---	---	---	---	NewTmblPHS	---	MuteTriangl
	92	---	---	---	---	---	---	---	NewShekere1	---	OpenTriangl
	93	---	---	---	---	---	---	---	NewShekere2	---	Short Guiro
	94	---	---	---	---	---	---	---	NHBngoMute	---	Long Guiro
	95	---	---	---	82Jz BsDrum1	---	---	82Br BsDrum1	NewLBngoMute	---	Cabasa Up
C7	96	---	---	---	82Jz BsDrum2	---	---	82Br BsDrum2	CajonHi	---	Cabasa Down

		PC: 51 [CC32: 4] KICK & SNARE	PC: 52 [CC32: 4] KICK&SNARE 2	PC: 53 [CC32: 4] ASIA	PC: 54 [CC32: 4] CYMBAL&CLAPS	PC: 55 [CC32: 4] GAMELAN 1	PC: 56 [CC32: 4] GAMELAN 2	PC: 57 [CC32: 4] SFX	PC: 58 [CC32: 4] RHYTHM FX	PC: 59 [CC32: 4] RHYTHM FX 2	PC: 60 [CC32: 4] RHYTHM FX 3
C–1	0	---	---	---	---	---	---	---	---	---	---
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	17	---	---	---	---	---	---	---	---	---	R Bs Mute NZ
	18	---	---	---	---	---	---	---	---	---	R Bs StQuail
	19	---	---	---	---	---	---	---	---	---	R Bs Atk NZ
	20	---	---	---	---	---	---	---	---	---	R ClnGtCutUp
	21	---	---	---	---	---	---	MC-500 Beep	---	---	R ClnGtCutDn
	22	---	---	---	---	---	---	MC-500 Beep	---	---	R ClnGtrMtUp
	23	---	---	---	---	---	---	ytwn3.xtp	---	---	R ClnGtrMtDn
C1	24	---	---	---	---	---	---	ytwn2.xtp	---	---	R DstGtCutUp
	25	CR78 BD 1	CR78 BD 1	Gamelan Gong	---	---	---	Guitar Slap	---	---	R DstGtCutDn
	26	CR78 BD 2	CR78 BD 2	Gamelan Gong	---	---	---	Chord Stroke	---	---	R DstGtrSgdn
	27	TR-606 BD1	TR-606 BD1	Gamelan Gong	---	---	---	Chord Stroke	---	---	R DstGtrMute
	28	TR-707 BD	TR-707 BD	Gamelan Gong	---	---	---	Biwa 3	---	---	R SlGtrSdNz1
	29	808 BD	808 BD	Gamelan Gong	---	---	---	Phono Noise	---	---	R SlGtrSdNz2
	30	909 Comp BD	909 Comp BD	Gamelan Gong	---	---	---	TapeRewind	---	---	R SlGtrSdNz3
	31	TR-909 BD2	TR-909 BD2	Gamelan Gong	---	---	---	Scrtch Push2	---	---	R SlGtrSdNz4
	32	HipHop BD2	HipHop BD2	Gamelan Gong	rev.lvohh	---	---	Scrtch Pull2	---	---	R SlGtrStkSD
	33	HipHop BD1	HipHop BD1	Gamelan Gong	Rev. LVCHH 1	---	---	Gt.CutNoise2	---	---	R SlGtrStkU1
	34	Jungle BD2	Jungle BD2	Gamelan Gong	Rev. LVCHH 2	---	---	Gt.CutNoise2	---	---	R SlGtrStkD1
	35	JungleBD Set	JungleBD Set	Gender	Jungle HH	---	---	Dist.CutNoiz	---	---	R SlGtrStkU2
C2	36	Techno BD2	Techno BD2	Gender	Close HiHat	KendangWadon	KendangWadon	Dist.CutNoiz	Rev.Kick 1	rev.707bd	R SlGtrStkD2
	37	Techno BD1	Techno BD1	Gender	Jazz Clsd.HH	KendangWadon	KendangWadon	Bass Slide	Rev.ConBD	rev.909bd2	R Tbone NZ
	38	Mix Kick	Mix Kick	Gender	Room Chh	Bebarongan	Bebarongan	Pick Scrape	Rev.PowerK1	rev.hphp_bd1	R Tpet NZ
	39	Standard KK1	Standard KK1	Gender	Close HiHat1	Pelegongan	Pelegongan	High-Q	Rev.Elec.K1	rev.jgl_bd2	R St BsDrum1
	40	Std.1 Kick1	85St BsDrum1	Bonang	Close HiHat2	Kelontuk	Kelontuk	Slap	Rev.Snare 1	rev.tech_bd2	R St BsDrum2
	41	Std.1 Kick2	85St BsDrum2	Bonang	TR-707 HH-c	Kelontuk Mt	Kelontuk Mt	ScratchPush	Rev.Snare 2	rev.606sn2	R Rm BsDrum1
	42	Std.2 Kick1	82Br BsDrum1	Bonang	606 CH	Kelontuk Sid	Kelontuk Sid	ScratchPull	Rev.Std1SD1	rev.cr78sd1	R Rm BsDrum2
	43	Std2 Kick2	82Br BsDrum2	Bonang	808__chh	Gong Wadon	Gong Wadon	Sticks	Rev.TightSD	rev.cr78sd2	R Jz BsDrum1
	44	Kick 1	82Jz BsDrum1	Bonang	TR-808 CHH	Gong Lanang	Gong Lanang	SquareClick	Rev.DanceSD	rev.jgl_sd2	R Jz BsDrum2
	45	Kick 2	82Jz BsDrum2	RAMA Cymbal	CR-78 chh	Ceng Ceng	Ceng Ceng	Mtrnm.Click	Rev.808SD	rev.tech_sd2	R Br BsDrum1
	46	Soft Kick	TR-909 BD2	RAMA Cymbal	GS Pedal HH	Kopyak Op	Kopyak Op	Mtrnm. Bell	Rev.Tom 1	rev.707sd	R Br BsDrum2
	47	Jazz Kick 1	909 Comp BD	Sagat R	Pedal HiHat	Kopyak Mt	Kopyak Mt	Gt.FretNoiz	Rev.Tom 2	rev.606sn1	rev.hphp_bd1
C3	48	Jazz Kick 2	ConcertBD Mt	Sagat L-c	Pedal HiHat2	Kajar	Kajar	Gt.CutNoise	Rev.Sticks	rev.909sd1	rev.707bd
	49	Concert BD	Concert BD	Jaw Harp Wow	Half OpenHH1	Kempur	Kempur	Gt.CutNoise	Rev.Slap	rev.hphp_sd2	rev.jgl_bd2
	50	Room Kick 1	85Rm BsDrum1	Wadaiko	Half OpenHH2	Jegogan	Jegogan	String Slap	ReverseCymbl	rev.jgl_sd1	rev.707bd
	51	Room Kick 2	85Rm BsDrum2	Wadaiko Rim	Open Hi Hat	Jegogan33up	Jegogan40up	Fl.KeyClick	Rev.Cymbal2	Rev House SD	Rev.Kick 1
	52	Power Kick1	HipHop BD1	Taiko	Jazz Open HH	Jegogan33dw	Jegogan20dw	Laughing	Rev.Open HH	Rev. LVCHH 1	rev.909bd2
	53	Power Kick2	Std2 Kick2	Shimedaiko	R8 Ohh2	Jegogan33dw	Jegogan20up	Screaming	Rev.RideCym.	rev.606htcl	rev.hphp_bd1
	54	Elec Kick 2	Jngl BD Roll	Atarigane	Open HiHat2	Jegogan	Jegogan40up	Punch	Rev.CR-78OHH	rev.707chh	rev.909bd2
	55	Elec Kick 1	TR-909 BD2	Hyoushigi	909 OH	Jublag	Jublag	Heart Beat	Rev.Clsd.HH	rev.808chh	rev.tech_bd2
	56	Elec. Kick	Techno BD2	Ohkawa	TR-707 OHH	Jublag33up	Jublag40up	Footsteps	Rev.BendGong	rev.jgl_hh	R St Snare2
	57	TR-808 Kick	Techno BD1	H kotsuzumi	606 HiHat Op	Jublag33dw	Jublag20dw	Footsteps	Rev.Belltree	rev.344tmb2	R St Snare1
	58	TR-909 Kick	HipHop BD2	L Kotsuzumi	808__ohh	Jublag33dw	Jublag20up	Applause	Rev.Guiro	rev.344tmb3	R Rm Snare2
	59	Dance Kick 2	TR-909 BD2	Yyoo Dude	TR-808 OHH	Jublag	Jublag40up	Creaking	Rev.Bendir	rev.808ohh	R Rm Snare1
C4	60	Std.1 Snare1	85St Snare2	Buk_f	CR-78 ohh	Penyacah33dw	Penyacah20up	Door	Rev.GunShot	rev.707ohh	R Jz Snare1
	61	Std.1 Snare2	85St Snare1	Buk_r	Crash Cym.1	Penyacah	Penyacah40up	Scratch	Rev.Scratch	rev.lvohh	R Jz Snare2
	62	Std.2 Snare1	Std.2 Snare1	Gengari_p	Crash Cym.2	Penyacah	Penyacah	Wind Chimes	Rev.Lasergun	rev.606cym	R Br Snare1
	63	Std.2 Snare2	Std.2 Snare2	Gengari_m	GS Crash	Penyacah33up	Penyacah40up	Car-Engine	Click	Rev. HynLuo	R Br Snare2
	64	Tight Snare	Tight Snare	Gengari_f	Brush Crash	Penyacah33dw	Penyacah20dw	Car-Stop	Tekno Thip	rev.707fx	R Br Snare1
	65	Concert Snr	Concert Snr	Gengari_m	Hard Crash	Penyacah33dw	Penyacah20up	Car-Pass	Pop Drop	Voice One	Rev.Snare 1
	66	Jazz Snare 1	82Jz Snare1	Gengari S	909 Crash	Penyacah	Penyacah40up	Car-Crash	Wood Slap	rev.one	R St Snare2
	67	Jazz Snare 2	82Jz Snare2	Jang-Gu_c	808 Crash	Pemade33up	Pemade40up	Siren	Dist.Kick	Voice Two	rev.606sn2
	68	Room Snare 1	82Rm Snare2	Jang-Gu_k	Crash Mute 1	Pemade33dw	Pemade20dw	Train	Syn.Drops	rev.two	R Rm Snare2
	69	Room Snare 2	82Rm Snare1	Jang-Gu_r	Crash Mute 2	Pemade33dw	Pemade20up	Jetplane	Rev.Hi-Q	Voice Three	Rev House SD
	70	Dance Snare1	Rap Snare	Jing_p	ReverseCymbl	Pemade	Pemade20up	Helicopter	ShrtWhistle	rev.three	rev.hphp_sd2
	71	Power Snare1	House SD	Jing_f	Rev.Cymbal2	Pemade	Pemade	Starship	Ice Block	Voice Tah	rev.606sn1
C5	72	Rev.Snare	Rev.Snare	Jing_m	Reverse Cym.	Pemade33up	Pemade40up	Gun Shot	Digi Tambrn.	rev.tah	rev.hphp_sd2
	73	Power Snare2	Power Snare2	Asian Gong 1	rev.tra_crsm	Pemade33dw	Pemade20dw	Machine Gun	Alias	Voice 1	R Jz Snare2
	74	Elec Snare 1	Elec Snare 1	Big Gong	Crash Cym.1	Pemade33dw	Pemade20up	Lasergun	Mod.Bell	Voice Au	Rev.Snare 1
	75	Dance Snare2	Dance Snare1	Small Gong	Splash Cym.	Pemade	Pemade20up	Explosion	Tambourine	Voice Whey	Rev.808SD
	76	Elec Snare 2	Rap Snare	Pai Ban	Ride Bell	Pemade33up	Pemade	Dog	Metalic Perc	Frog Vpoce	Rev House SD
	77	House Snare	Dance Snare1	Ban_Gu	Brush RideBL	Reyong33dw	Reyong20dw	HorseGallop	Velo FX Noiz	rev.yyooh	Rev.Hi-Q
	78	Elec. Snare	66sn260	tangu60	Ride Cymbal	Reyong33dw	Reyong20up	Bird	St.NoiseClap	Douby	Rev.DanceSD
	79	Elec Snare 3	909 SD 1	tanmt60	Ride Cymbal	Reyoung	Reyong20up	Rain	Swish	rev.douby	Rev.Tom 1
	80	808 Snare 1	Elec Snare 2	Bend Gong L	Brush Ride	Reyoung	Reyoung	Thunder	Noise Slap	Baert	Rev.Tom 1
	81	808 Snare 2	Power Snare1	Bend Gong	Ride Cym IN	Reyong33up	Reyong40up	Wind	Voice 1	Baert	Rev.Tom 1
	82	909 Snare 1	House SD	Huyin Luo L	Ride Cym IN	Reyong33dw	Reyong20dw	Seashore	Voice Au	Bounce	R 606 Tom
	83	909 Snare 2	Jngl SD Roll	hynlo60	Ride Cym IN	Reyong33dw	Reyong20up	Stream	Hoo	rev.bounce	R Jngl Crash
C6	84	Brush Swirl	Brush Swirl	Huyin Luo Mt	RideCym Edge	Reyoung	Reyong40up	Bubble	Tape Stop 1	Dist Knock	Rev. LVCHH 1
	85	Brush Tap	Brush Tap	Hu yin Luo H	RideCym Edge	Reyoung	Reyoung	Kitty	Tape Stop 2	ytwn3.xtp	Rev. LVCHH 1
	86	Brush Slap1	82Br Snare1	Hynlo mute	RideCym Edge	Reyong33up	Reyong40up	Bird 2	Missile	xxx	Rev.CR-78OHH
	87	Brush Slap2	82Br Snare2	naobo60	606 Ride Cym	Reyong33dw	Reyong20dw	Growl	Space Birds	Noise Attack	Rev. LVCHH 1
	88	Brush Slap	Brush Slap	xaobo60	TR808 Ride	Reyong33dw	Reyong20up	Applause 2	FlyingMonstr	SpaceWorms	R Stab! 1
	89	Brush Swirl	Brush Swirl	Dholak 1	ChinaCymbal	---	---	Telephone 1	---	Emergency!	R Bounce
	90	Brush Swirl	Brush Swirl	Dholak 2	Chaina Cym2	---	---	Telephone 2	---	Calculating	R St Snare2
	91	Long Swirl	Long Swirl	---	Hand Clap	---	---	Small Club	---	SawLFOSaw	R Br Snare1
	92	Standard SN1	Standard SN1	---	Hand clap2	---	---	Small Club 2	---	---	rev.hphp_sd2
	93	LD Snare M	LD Snare M	---	808clap	---	---	ApplauseWave	---	---	Shaker
	94	LD Snare C	LD Snare C	---	909 HandClap	---	---	Eruption	---	---	Rev.Slap
	95	Rap Snare	Rap Snare	---	HC2 Claps 2	---	---	Big Shot	---	---	R Clap Hit
C7	96	HipHop SD2	HipHop SD2	---	707 Claps	---	---	Perc. Bang	---	---	R Boeeeen

		PC: 30 [CC32: 4] TR-707	PC: 31 [CC32: 4] TR-909	PC: 33 [CC32: 4] JAZZ	PC: 34 [CC32: 4] JAZZ L/R	PC: 41 [CC32: 4] BRUSH	PC: 42 [CC32: 4] BRUSH 2	PC: 43 [CC32: 4] BRUSH 2 L/R	PC: 44 [CC32: 4] V-JazzBrush	PC: 49 [CC32: 4] ORCHESTRA	PC: 50 [CC32: 4] ETHNIC
(C7)	(96)	---	---	---	82Jz BsDrum2	---	---	82Br BsDrum2	CajonHi	---	Cabasa Down
	97	Techno Hit	Techno Hit	---	Crash Cym.1	---	---	Brush Crash	CajonHiFlm	Applause 2	Claves
	98	Philly Hit	Philly Hit	82Br Snare1	82Jz Snare1	---	82Jz Snare1	82Br Snare1	CajonLo	Small Club	Woodblock
	99	Shock Wave	Shock Wave	82Br Snare2	Ride Cym IN	---	82Jz Snare2	Ride Cym IN	CajonLoFlm	Timpani	Woodblock
	100	Lo Fi Rave	Lo Fi Rave	Brush Swirl	82Jz Snare2	Brush Swirl	Brush Swirl	82Br Snare2	FlmncoHClp1	Timpani	---
	101	Bam Hit	Bam Hit	Brush Tap	Real Tom 6	Brush Tap	Brush Tap	Lite Tom 4	FlmncoHClp1	Timpani	---
	102	Bim Hit	Bim Hit	Brush Slap1	Jazz Clsd.HH	Brush Slap1	Brush Slap1	Brs Chh	BongoCowBell	Timpani	---
	103	TapeRewind	TapeRewind	Brush Slap2	Real Tom 4	Brush Slap2	Brush Slap2	Lite Tom 4	AfHey	Timpani	---
	104	Phono Noise	Phono Noise	Brush Slap	Ride Bell	Brush Slap	Brush Slap	Brush RideBL	MamboCowBell	Timpani	---
	105	Dance Snare1	Dance Snare1	Brush Swirl	Real Tom 1	Brush Swirl	Brush Swirl	Lite Tom 4	MexFVox2	Timpani	---
	106	Power Snare2	Power Snare2	Brush Swirl	Jazz Open HH	Brush Swirl	Brush Swirl	Brush Ohh	AfFoots	Timpani	---
	107	Elec Snare 1	Elec Snare 1	Long Swirl	82JzBsDrum1P	Long Swirl	Long Swirl	82BrBsDrum1P	MexFVox1	Timpani	---
C8	108	Dance Snare2	Dance Snare2	Jazz Snare 1	82JzBsDrum2P	Jazz Snare 1	Jazz Snare 1	82BrBsDrum2P	MexMVox1	Timpani	---
	109	Elec Snare 2	Elec Snare 2	Jazz Snare 2	82JzCrsCym1P	Jazz Snare 2	Jazz Snare 2	82BrCrsCym1P	YodelFVox1	Timpani	---
	110	Elec. Snare	Elec. Snare	Std.1 Snare1	82Jz Snare1P	Std.1 Snare1	Std.1 Snare1	82Br Snare1P	MexMVox2	Timpani	---
	111	Elec Snare 3	Elec Snare 3	Std.1 Snare2	Ride_i P	Std.1 Snare2	Std.1 Snare2	82Br RdCym P	YodelMVox1	Timpani	---
	112	66sn260	66sn260	Std.2 Snare1	82Jz Snare2P	Std.2 Snare1	Std.2 Snare1	82Br Snare2P	MexMVox3	Timpani	---
	113	TR-707 SD	TR-707 SD	Std.2 Snare2	Real6_t P	Std.2 Snare2	Std.2 Snare2	Lite4_t P	FlmncoFVox1	Timpani	---
	114	808 Snare 1	808 Snare 1	Tight Snare	82Jz ClsHatP	Tight Snare	Tight Snare	82BrClsHat P	YodelFVox2	---	---
	115	808 Snare 2	808 Snare 2	Standard SN1	Real4_t P	Standard SN1	Standard SN1	Lite4_t P	FlmncoFVox2	---	---
	116	TR-808 SD2	TR-808 SD2	LD Snare M	Ridbl_c P	LD Snare M	LD Snare M	82Br RdBellP	NewWhistle1	---	---
	117	909 Snare 1	909 Snare 1	LD Snare C	Real1_t P	LD Snare C	LD Snare C	Lite4_t P	FlmncoFVox3	---	---
	118	909 Snare 2	909 Snare 2	Room Snare 1	82JzOpenHatP	Room Snare 1	Room Snare 1	82BrOpenHatP	NewWhistle2	---	---
	119	909 SD 1	909 SD 1	Room Snare 2	---	Room Snare 2	Room Snare 2	---	FlmncoMVox1	---	---
C9	120	TR-909 SD2	TR-909 SD2	Dance Snare1	---	Dance Snare1	Dance Snare1	---	FlmncoMVox2	---	---
	121	Rap Snare	Rap Snare	Power Snare1	---	Power Snare1	Power Snare1	---	BrazilVox1	---	---
	122	JungleSD1	JungleSD1	Rev.Snare	---	Rev.Snare	Rev.Snare	---	FlmncoMVox3	---	---
	123	House SD	House SD	Power Snare2	---	Power Snare2	Power Snare2	---	BrazilVox2	---	---
	124	House Snare	House Snare	Elec Snare 1	---	Elec Snare 1	Elec Snare 1	---	BrazilVox3	---	---
	125	House SD	House SD	Dance Snare2	---	Dance Snare2	Dance Snare2	---	AfAahhh	---	---
	126	Voice Tah	Voice Tah	Elec Snare 2	---	Elec Snare 2	Elec Snare 2	---	p33137v	---	---
G9	127	Noise Slap	Noise Slap	Elec Snare 3	---	Elec Snare 3	Elec Snare 3	---	p33168v	---	---

		PC: 51 [CC32: 4] KICK & SNARE	PC: 52 [CC32: 4] KICK & SNARE 2	PC: 53 [CC32: 4] ASIA	PC: 54 [CC32: 4] CYMBAL&CLAPS	PC: 55 [CC32: 4] GAMELAN 1	PC: 56 [CC32: 4] GAMELAN 2	PC: 57 [CC32: 4] SFX	PC: 58 [CC32: 4] RHYTHM FX	PC: 59 [CC32: 4] RHYTHM FX 2	PC: 60 [CC32: 4] RHYTHM FX 3
(C7)	(96)	HipHop SD2	HipHop SD2	---	707 Claps	---	---	Perc. Bang	---	---	R Boeeeen
	97	JungleSD1	JungleSD1	---	---	---	---	---	---	---	R Bounce
	98	Jungle SD2	Jungle SD2	---	---	---	---	---	---	---	R CD Tray
	99	Slap	Slap	---	---	---	---	---	---	---	R Drill
	100	MG_Blip	MG_Blip	---	---	---	---	---	---	---	R Glass Stir
	101	House SD	House SD	---	---	---	---	---	---	---	R Ice Ring
	102	CR78 SD 1	CR78 SD 1	---	---	---	---	---	---	---	R Klnzapcm
	103	CR78 SD 2	CR78 SD 2	---	---	---	---	---	---	---	R Scratch 4
	104	66sn160	66sn160	---	---	---	---	---	---	---	R Scratch 5
	105	66sn260	66sn260	---	---	---	---	---	---	---	R Scratch 6
	106	TR-707 SD	TR-707 SD	---	---	---	---	---	---	---	R Scratch 7
	107	TR-707 SD 2	TR-707 SD 2	---	---	---	---	---	---	---	R Seal
C8	108	TR-707 SD 3	TR-707 SD 3	---	---	---	---	---	---	---	R Stab! 1
	109	TR-808 SD2	TR-808 SD2	---	---	---	---	---	---	---	R Stab! 2
	110	909 SD 1	909 SD 1	---	---	---	---	---	---	---	R Swrd Boom!
	111	TR-909 SD2	TR-909 SD2	---	---	---	---	---	---	---	R Swrd Cross
	112	---	---	---	---	---	---	---	---	---	R Thrill Hit
	113	---	---	---	---	---	---	---	---	---	R Audio Sw
	114	---	---	---	---	---	---	---	---	---	R Typing 1
	115	---	---	---	---	---	---	---	---	---	R Typing 2
	116	---	---	---	---	---	---	---	---	---	R Typing 3
	117	---	---	---	---	---	---	---	---	---	R Typing 4
	118	---	---	---	---	---	---	---	---	---	R Typing 5
	119	---	---	---	---	---	---	---	---	---	R Typing 6
C9	120	---	---	---	---	---	---	---	---	---	---
	121	---	---	---	---	---	---	---	---	---	---
	122	---	---	---	---	---	---	---	---	---	---
	123	---	---	---	---	---	---	---	---	---	---
	124	---	---	---	---	---	---	---	---	---	---
	125	---	---	---	---	---	---	---	---	---	---
	126	---	---	---	---	---	---	---	---	---	---
G9	127	---	---	---	---	---	---	---	---	---	---

		PC: 61 [CC32: 4] SFX 2	PC: 63 [CC32: 4] CYM&CLAPS 2	PC: 64 [CC32: 4] V-VoxDrum	PC: 117 [CC32: 3] Oriental 3	PC: 32 [CC32: 4] MultiDrum	PC: 65 [CC32: 4] Or. R&B	PC: 66 [CC32: 4] Or. Techno	PC: 117 [CC32: 4] Oriental 4
C–1	0	---	---	HipHop BD1	---	IPopCyml2_52	House Kick	House Kick	---
	1	---	---	Jazz Kick 1	---	IPopRd1_51	HipHop Kick	HipHop Kick	---
	2	---	---	p05002v	---	R&B Snare	TR-808 Kick	SimpleKick	---
	3	---	---	85Rm BsDrum1	---	R&B Clap	909 Kick2	909 Kick2	---
	4	---	---	85Rm BsDrum2	---	Techno Snare	HipHopSnare2	HipHopSnare2	---
	5	---	---	HipHop BD2	---	House Snare	Techno Snare	Techno Snare	---
	6	---	---	Techno BD1	---	Jungle Snare	TR-808 SD2	R&B Snare	---
	7	---	---	JungleBD Set	---	Ps Snare	R&B Clap	R&B Clap	---
	8	---	---	HipHop BD1	---	909 Snare	707 Claps	707 Claps	---
	9	---	---	909 Comp BD	---	909Snare2	344Tambourn	344Tambourn	---
	10	---	---	85St BsDrum1	---	909 Kick 3	R&B OHHsh	TR-909 OHHsh	---
	11	---	---	NewJzKik	---	House Kick	R&B OHH	TR-909 OHH	---
C0	12	---	---	NewRockKik	Wadaiko	TR-808 Kick	Wadaiko	Wadaiko	---
	13	---	---	Cymbal Roll	Ohkawa	909 Kick	Ohkawa	Ohkawa	---
	14	---	---	NewRkCStk_2	Shimedaiko	909 Kick2	Shimedaiko	Shimedaiko	---
	15	---	---	82Rm Snare1	H kotsuzumi	TR-909 OHHsh	H kotsuzumi	H kotsuzumi	---
	16	---	---	82Rm Snare2	L Kotsuzumi	TR-909 OHH	L Kotsuzumi	L Kotsuzumi	---
	17	---	---	85St Snare1	Tabla_Ge	Ah	Tabla_Ge	Tabla_Ge	---
	18	---	---	85St Snare2	Tabla_Na	Ha	Tabla_Na	Tabla_Na	---
	19	---	---	NewJzSn2	Tabla_Te	ShutHa	Tabla_Te	Tabla_Te	---
	20	---	---	NewJzSn1	Tabla_Tun	ShutHi	Tabla_Tun	Tabla_Tun	---
	21	---	---	NewR&BSn	Udo_Long	One	Udo_Long	Udo_Long	---
	22	---	---	NewRockSn2_2	Djembe_rim	Two	Djembe_rim	Djembe_rim	---
	23	---	---	NewRockSn1_2	909 HandClap	Three	909 HandClap	909 HandClap	---
C1	24	---	---	IPopSn38_2	Tambourine	Four	Tambourine	Tambourine	---
	25	---	---	IPopGstS39_2	ChaChaCBell	Snare Roll	IPopHat1_42	IPopHat1_42	---
	26	---	---	IPopSn38_2	Agogo	FingerSnaps2	IPopHat2_44	IPopHat2_44	---
	27	---	---	FingerSnaps2	Agogo	High-Q	IPopHat3_46	IPopHat3_46	---
	28	---	---	909 HandClap	NewShaker2	Slap	NewShaker2	NewShaker2	---
	29	---	---	808clap	NewShaker1	Scrtch Push2	NewShaker1	NewShaker1	---
	30	---	---	Hand clap2	IPopSn40_1	Scrtch Pull2	IPopSn40st	IPopSn40st	---
	31	A.Bs.Mute Nz	---	909 HandClap	Elec Snare 2	Sticks	HipHop Snare	HipHop Snare	---
	32	A.Bs.TouchNz	Rev. LVCHH 2	IPopPHat32	909 Snare 2	SquareClick	Jungle Snare	Jungle Snare	---
	33	A.Bs.AtackNz	Rev. LVCHH 2	GospelHClp1	909 Snare 1	Mtrnm.Click	House Snare	House Snare	---
	34	DstGT.MuteNz	Rev. LVCHH 2	p35010v	Elec Kick 2	Mtrnm. Bell	808 BD	Techno BD2	---
	35	StlGt.SldNz1	Rev. LVCHH 2	p05006v	TR-909 BD2	HipHop Kick	909 Kick 3	TR-909 BD2	TR-707 BD
C2	36	StlGt.SldNz2	Close HiHat2	p33079v	Std.2 Kick1	SimpleKick	SimpleKick	909 Kick	TR-707 BD
	37	StlGt.SldNz3	Jazz Clsd.HH	p33146v	IPopCStk37_1	Side Stick	Side Stick	TR-909 Rim	TR-707 Rim
	38	StlGt.SldNz4	Close HiHat2	p32011v	IPopSn38_1	HipHop Snare	R&B Snare	909 SD 1	TR-707 SD
	39	Gt.StrokeNz1	Room Chh	p43001v	HandClap1st	707 Claps	HandClap1st	HandClap1st	Hand Clap 2
	40	Gt.StrokeNz2	TR-707 HH-c	p33137v	Hand Clap 21	HipHopSnare2	Hand Clap 21	Hand Clap 21	TR-707 SD
	41	Gt.StrokeNz3	606 CH	p33168v	TR-707 SD	85St Tom16	909Snare2	TR-909 SD2	Tom
	42	Gt.StrokeNz4	TR-808 CHH	p33012v	Jazz Clsd.HH	HipHopCHH	R&B CHH	TR-707 HH-c	TR-707 HH-c
	43	Gt.StrokeNz5	CR-78 chh	p34001v	Real Tom 6	85St Tom16	IPopKik36	IPopKik36	Tom
	44	Open CD Tray	GS Pedal HH	p33014v	Pedal HiHat	HipHopCHH	R&B CHH	TR-707 HH-c	TR-707 HH-c
	45	Audio Switch	Pedal HiHat	p33157v	Real Tom 4	85St Tom12	IPopCStk37st	909 Tom	Tom
	46	Key Typing 1	Pedal HiHat2	p33019v	Jazz Open HH	HipHopOHH	R&B OHH	909 OH	TR-707 HH-o
	47	Key Typing 2	Half OpenHH1	p33164v	Real Tom 4	85St Tom12	IPopTomL43	909 Tom	Tom
C3	48	Key Typing 3	Half OpenHH2	p33159v	IPopTomL43	85St Tom10	IPopTomM47	909 Tom	Tom
	49	Key Typing 4	Open HiHat2	p35029v	Crash Cym.1	85St CrsCym1	IPopCyml2_52	909 Crash	TR-707 Crash
	50	Key Typing 5	Open HiHat2	p33158v	IPopTomM47	85St Tom10	IPopTomH50	909 Tom	Tom
	51	Key Typing 6	Open Hi Hat	p43002v	NewRkRdCym1	85St RdCym	IPopRd1_51	909 Ride Cym	Ride Cymbal
	52	BabyLaughing	Jazz Open HH	cym013v	IPopRd2_55	ChinaCymbal	IPopCym1_49	ChinaCymbal	Dholla2 Dom2
	53	Clap Hit	909 OH	p45002v	Dholla Dom	85St RdBell	Dholla Dom	Dholla Dom	Dholla 2 Sak
	54	Stab! 1	TR-707 OHH	p36017v	Dholla Sak 1	Tambourine	Dholla Sak 1	Dholla Sak 1	Tambourine
	55	Stab! 2	606 HiHat Op	p34109v	Dholla Sak 2	Splash Cym.	Dholla Sak 2	Dholla Sak 2	Dholla2 Rim1
	56	Bounce Hit	TR-808 OHH	p36019v	Dholla Sak 3	Cowbell	Dholla Sak 3	Dholla Sak 3	Cowbell
	57	Boeeeen	CR-78 ohh	p44001v	Dholla Rim	Crash Cym.2	Dholla Rim	Dholla Rim	Dholla2 RimC
	58	Glass & Glam	Crash Cym.1	p36009v	Dholla Raka	Vibraslap	Dholla Raka	Dholla Raka	Cabasa
	59	Ice Ring	GS Crash	AfAahhh	Dholla Tak 1	Ride Cymbal	Dholla Tak 1	Dholla Tak 1	Doff 2 Dom 2
C4	60	Crack Bottle	Hard Crash	NewHiBongo	Dholla Tak 2	Bongo High	Dholla Tak 2	Dholla Tak 2	Doff2 Sak 1B
	61	Pour Bottle	Brush Crash	NewLoBongo	DofDom 1	Bongo Lo	DofDom 1	DofDom 1	Low Bongo
	62	Soda	Hard Crash	NewCongaSlp	DofDom 2	Mute H.Conga	DofDom 2	DofDom 2	Doff 2 Sak 2
	63	Car Engine 2	909 Crash	NewCongaOp	DofDom 3	Conga Hi Opn	DofDom 3	DofDom 3	High Bongo
	64	Car Horn	Jngl Crash	NewLoConga	DofTak 1	Conga Lo Opn	DofTak 1	DofTak 1	Doff 2 Rim 3
	65	R.Crossing	808 Crash	NewTmblHi	DofTak 2	High Timbale	DofTak 2	DofTak 2	Tabla1 Dom 2
	66	SL 1	Crash Mute 2	NewTmblLo	DofSak 1	Low Timbale	DofSak 1	DofSak 1	Tabla Roll
	67	SL 2	Crash Mute 1	Agogo	DofRim 1	Agogo	DofRim 1	DofRim 1	Tabla 2 Sak
	68	Over Blow	Crash Mute 2	Agogo	DofSak 2	Agogo	DofSak 2	DofSak 2	Tabla Fx
	69	Sword Boom!	Crash Mute 2	NewShaker2	DofRim 2	Cabasa	DofRim 2	DofRim 2	Tabla2 Tak1D
	70	Sword Cross	Crash Mute 1	NewShaker1	DofSak 3	Maracas	DofSak 3	DofSak 3	Tabla 2 Tik
	71	Industry Hit	Crash Mute 2	ShrtWhistle	DofFinger 1	ShrtWhistle	DofFinger 1	DofFinger 1	Tabla2 Rim 2
C5	72	Drill Hit	rev.tra_crsm	LongWhistle	DofFinger 2	LongWhistle	DofFinger 2	DofFinger 2	Rek 2 Dom 1B
	73	Compresser	rev.tra_crsm	NewQuide1	Tabla Raka 1	Short Guiro	Tabla Raka 1	Tabla Raka 1	Rek 2 Rim 2
	74	Thrill Hit	Reverse Cym.	NewQuide2	Tabla Tak 1	Long Guiro	Tabla Tak 1	Tabla Tak 1	Rek Dom 1
	75	Explosion 2	rev.tra_crsm	NewClaves	Tabla Tik 1	Claves	Tabla Tik 1	Tabla Tik 1	Rek 2 Tak 1
	76	Seal	Splash Cym.	Woodblock	Tabla Dom	Woodblock	Tabla Dom	Tabla Dom	Rek 2 Tak 2C
	77	Fancy Animal	Ride Bell	Woodblock	Tabla Sak	Woodblock	Tabla Sak	Tabla Sak	Rek 2 Sak 1
	78	Cricket	Ride Bell	Mute Cuica	Tabla Roll	Mute Cuica	Tabla Roll	Tabla Roll	Hager 2
	79	Baert	Ride Bell	Open Cuica	Tabla Tak 2	Open Cuica	Tabla Tak 2	Tabla Tak 2	Rek2Khan Cl2
	80	Frog Vpoce	Brush RideBL	MuteTriangl	Tabla Raka 2	MuteTriangl	Tabla Raka 2	Tabla Raka 2	Zir 2
	81	Wind 2	Ride Cymbal	OpenTriangl	Tabla Rim 1	OpenTriangl	Tabla Rim 1	Tabla Rim 1	Rek2Khan Op2
	82	Scratch 3	Ride Cymbal	Shaker	Tabla Toks	Shaker	Tabla Toks	Tabla Toks	Rek 2 Roll
	83	Scratch 4	Ride Cymbal	Jingle Bell	Tabla Rim 2	Jingle Bell	Tabla Rim 2	Tabla Rim 2	Rek 2 Sak 1
C6	84	Scratch 5	Brush Ride	Bell Tree	Tabla Tik 2	Bell Tree	Tabla Tik 2	Tabla Tik 2	Sagat Mid
	85	Scratch 6	606 Ride Cym	Castanets	Rek Raka	Castanets	Rek Raka	Rek Raka	Sagat Hi
	86	Scratch 7	TR808 Ride	Mute Surdo	Rek Dom	Mute Surdo	Rek Dom	Rek Dom	Sagat Sak
	87	Noise Attack	ChinaCymbal	Open Surdo	Rek Trill	Open Surdo	Rek Trill	Rek Trill	Jingle Bell L
	88	Bounce	Chaina Cym2	Cana	Rek Tak 1	ReverseCymbl	Rek Tak 1	Rek Tak 1	ZaghroutaSm3
	89	Dist Knock	Hand clap2	NewTmblHiFlm	Rek Rim	Hoo	Rek Rim	Rek Rim	ZaghroutaEd3
	90	xxx	HC2 Claps 2	NewTmblLoFlm	Rek Brass 1	Hoo	Rek Brass 1	Rek Brass 1	TablaNurDom3
	91	---	808clap	NewTmblPHS	Rek Tok	MuteTriangl	Rek Tok	Rek Tok	Nakrazhan 1
	92	---	808clap	NewShekere1	Rek Brass 2	OpenTriangl	Rek Brass 2	Rek Brass 2	TablaNurRim2
	93	---	HC2 Claps 2	NewShekere2	Rek Tak 2	MuteTriangl	Rek Tak 2	Rek Tak 2	Nakrazhan 2
	94	---	909 HandClap	NHBngoMute	Rek Sak	OpenTriangl	Rek Sak	Rek Sak	TablaNurTak3
	95	---	HC2 Claps 2	NewLBngoMute	Rek Tik	808 Tom 2	Rek Tik	Rek Tik	TR-707 BD
C7	96	---	707 Claps	CajonHi	Mazhar Dom	808 Tom 2	Mazhar Dom	Mazhar Dom	Hand Clap 1

		PC: 61 [CC32: 4] SFX 2	PC: 63 [CC32: 4] CYM&CLAPS 2	PC: 64 [CC32: 4] V-VoxDrum	PC: 117 [CC32: 3] Oriental 3	PC: 32 [CC32: 4] MultiDrum	PC: 65 [CC32: 4] Or. R&B	PC: 66 [CC32: 4] Or. Techno	PC: 117 [CC32: 4] Oriental 4
(C7)	(96)	---	707 Claps	CajonHi	Mazhar Dom	808 Tom 2	Mazhar Dom	Mazhar Dom	Hand Clap 1
	97	---	---	CajonHiFlm	Mazhar Tak	808 Tom 2	Mazhar Tak	Mazhar Tak	---
	98	---	---	CajonLo	Mazhar Sak	808 Tom 2	Mazhar Sak	Mazhar Sak	---
	99	---	---	CajonLoFlm	Mazhar Brass	808 Tom 2	Mazhar Brass	Mazhar Brass	---
	100	---	---	FlmncoHClp1	Sagat Mid	808 Tom 2	Sagat Mid	Sagat Mid	---
	101	---	---	FlmncoHClp1	Sagat Hi	808cowbe	Sagat Hi	Sagat Hi	---
	102	---	---	BongoCowBell	Sagat Closed	808 Conga	Sagat Closed	Sagat Closed	---
	103	---	---	AfHey	Sagat Sak	808 Conga	Sagat Sak	Sagat Sak	---
	104	---	---	MamboCowBell	Dofs Tak	808 Conga	Dofs Tak	Dofs Tak	---
	105	---	---	MexFVox2	Dofs Dom	Synth Drum 2	Dofs Dom	Dofs Dom	---
	106	---	---	AfFoots	Dofs Sak	Synth Drum 2	Dofs Sak	Dofs Sak	---
	107	---	---	MexFVox1	Dofs Rim 1	Synth Drum 2	Dofs Rim 1	Dofs Rim 1	---
C8	108	---	---	MexMVox1	Dofs Rim 2	Synth Drum 2	Dofs Rim 2	Dofs Rim 2	---
	109	---	---	YodelFVox1	Dofs Dom st.	Synth Drum 2	Dofs Dom st.	Dofs Dom st.	---
	110	---	---	MexMVox2	TablaNurDom	Synth Drum 2	TablaNurDom	TablaNurDom	---
	111	---	---	YodelMVox1	Dofs Sak st.	R&B OHHsh	Dofs Sak st.	Dofs Sak st.	---
	112	---	---	MexMVox3	TablaNurRim	R&B OHH	TablaNurRim	TablaNurRim	---
	113	---	---	FlmncoFVox1	TablaNurTak	R&B CHH	TablaNurTak	TablaNurTak	---
	114	---	---	YodelFVox2	TablaNurSak	R&B OHH	TablaNurSak	TablaNurSak	---
	115	---	---	FlmncoFVox2	BassSlideFX	TR-909 CHH	BassSlideFX	BassSlideFX	---
	116	---	---	NewWhistle1	BassSlapFX	TR-909 OHH	BassSlapFX	BassSlapFX	---
	117	---	---	FlmncoFVox3	ZaghroutaSm2	909 Crash	ZaghroutaSm2	ZaghroutaSm2	---
	118	---	---	NewWhistle2	Zir 1	IPopKik36	Zir 1	Zir 1	---
	119	---	---	FlmncoMVox1	ZaghroutaEd2	IPopCStk37st	ZaghroutaEd2	ZaghroutaEd2	---
C9	120	---	---	FlmncoMVox2	NewHiBongo	IPopSn38st	NewHiBongo	NewHiBongo	---
	121	---	---	BrazilVox1	NewLoBongo	IPopSn40st	NewLoBongo	NewLoBongo	---
	122	---	---	FlmncoMVox3	NewCongaSlp	IPopHat1_42	NewCongaSlp	NewCongaSlp	---
	123	---	---	BrazilVox2	NewCongaOp	IPopHat2_44	NewCongaOp	NewCongaOp	---
	124	---	---	BrazilVox3	NewLoConga	IPopHat3_46	NewLoConga	NewLoConga	---
	125	---	---	AfAahhh	NewTmblHi	IPopTomL43	NewTmblHi	NewTmblHi	---
	126	---	---	p33137v	NewTmblLo	IPopTomM47	NewTmblLo	NewTmblLo	---
G9	127	---	---	p33168v	Hager 1	IPopTomH50	Hager 1	Hager 1	---

22. Specifications

Display type	
Display	128 x 64 pixels, graphic LCD
Sound Source	
Max. Polyphony	128 voices (GM2/GS/XG Lite compatible)
Sounds	1,092 tones 57 Drum Sets
Multitimbral parts	4 real-time parts (UP1, UP2, LWR, MBS) + 16 Song parts
Master Tuning	415.3~466.2Hz
Key Control (Transpose)	–6~+5 in semitones (for audio/MIDI data & AUDIO INPUT signals)
Tempo change	20~250BPM for SMF and Music Styles 75~125% for mp3 and WAV files
Part mute functions	TRACK MUTE: Music Styles, SMF CENTER CANCEL: mp3, WAV, AUDIO INPUT signals
Effects	
Real-time parts (UP1, UP2, LWR, MBS)	Reverb: 12 types Chorus: 6 types MFX: 84 types Parametric EQ: 6 presets + 1 User memory Multi-band compressor: 6 presets + 1 User memory
Music Style/SMF section	Reverb: 8 types Chorus: 8 types MFX A, B, C: 84 types each Parametric EQ: 6 presets + 1 User memory Multi-band compressor: 6 presets + 1 User memory
Music Style section	
Music Styles	433 in 10 "Rhythm" families
One Touch memories	4 per Music Style
Style Cover	30 presets
Style Makeup Tools	Instrument-oriented editing
Songs	
Real-time player	SMF (Format 0/1), KAR, mp3, WAV
Song chord extractor	Automatic chord detection for SMF files
SMF Makeup Tools	Instrument-oriented editing
Song Cover	30 presets
Performance Memories	
Performance Lists	Unlimited number (storage on USB memory) 954 Music Assistant memories (internal memory)
Performance memories per List	Max. 999
Finder	Quick location of Performance memories
Demo	
Demo	Yes

Recording	
Media	USB Flash memory
Save format	Audio files: WAV (44.1kHz, 16-bit linear)
Video	
Lyrics	SMF and mp3/WAV
Panel controls	
Knobs	VOLUME, AUDIO IN, BALANCE
Rotary encoder	Data dial with push switching function
Connectors	
Phones	1x 1/4" jack (stereo)
Audio inputs	INPUT R, L/MONO (1/4" phone sockets)
USB ports	1x USB Host 1x COMPUTER (reception and transmission of MIDI data)
MIDI IN/OUT socket	MIDI IN, MIDI OUT (V-LINK function)
Video output	1x composite (PAL or NTSC, selectable)
Audio outputs	OUTPUT R, L/MONO (1/4" phone sockets)
Pedal and footswitch sockets	SWITCH/EXPRESSION (programmable), FC-7 (programmable)
General specifications	
Power supply	9V DC, supplied PSB-1U adaptor
Power consumption	900mA
Dimensions	303 (W) x 194 (D) x 101mm (H) 11-15/16 (W) x 7-11/16 (D) x 4 (H) inches
Weight	1.7kg (excluding AC adaptor) 3 lbs 12 oz (excluding AC adaptor)
Supplied Accessories	
	Owner's Manual, AC adaptor, 4 screws (M5x12), Cakewalk LE DVD-ROM
Options	
USB	USB flash memory (M-UF-series)
Amplifiers	KC-series
Stand	PDS-10, SS-PC1
Pedals	FC-7 Foot Controller DP-series/BOSS FS-5U foot switch Roland EV-series expression pedal

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

23. MIDI Implementation Chart

[Backing Module] Date: January 2011
Model: BK-7m Version: 1.00

	Function...	Transmitted	Recognized	Remarks
Basic	Default	1~16	1~16	
Channel	Changed	1~16, Off	1~16, Off	
Mode	Default	Mode 3	Mode 3	
	Message	Mode 3, 4 (M=1)	Mode 3, 4 (M=1)	*2
	Altered	*****		
Note		0~127	0~127	
Number	True Voice	*****	0~127	
Velocity	Note ON	O	O	
	Note OFF	X	X	
After	Key's	O	O *1	
Touch	Ch's	O	O *1	
Pitch Bend		O *1	O *1	
Control Change	0,32	O *1	O *1	Bank Select
	1	O *1	O *1	Modulation
	5	O	O	Portamento Time
	6, 38	O	O *1	Data Entry
	7	O *1	O *1	Volume
	10	O *1	O *1	Panpot
	11	O *1	O *1	Expression
	16	O	O	Noise Level
	17	O	O	Play Stability
	18	O	O	Growl Sens
	64	O *1	O *1	Hold 1
	65	O	O *1	Portamento
	66	O *1	O *1	Sostenuto
	67	O *1	O *1	Soft
	69	O	O	Hold 2
	71	O	O	Resonance
	72	O	O	Realease Time
	73	O	O	Attack Time
	74	O	O	Cutoff
	75	O	O	Decay Time
	76	O	O	Vibrato Rate
	77	O	O	Vibrato Depth
	78	O	O	Vibrato Delay
	80	O	O	Staccato
	81	O	O	Fall
	84	O	O	Portamento Control
	91	O *1	O (Reverb) *1	Effect 1 Depth
	93	O *1	O (Chorus) *1	Effect 3 Depth
	98, 99	O *1	O *1	NRPN LSB, MSB
	100, 101	O *1	O *1	RPN LSB, MSB
Program		O *1	O *1	
Change	True #	*****	0~127	Program Number 1~128
System Exclusive		O *1	O *1	
System	Song Position Pointer	O *1	O	
Common	Song Sel	X	X	
	Tune	X	X	
System	Clock	O *1	O	
Real Time	Commands	O *1	O	
Aux	All Sounds Off	X	O (120, 126, 127)	
	Reset All Controllers	X	O (121)	
Messages	Local On/Off	O *1	O (Song parts)	
	All Notes Off	X	O (123-125)	
	Active Sensing	O	O	
	Reset	X	X	
Notes		*1 O X is selectable *2 Recognized as M= 1 even if M≠ 1		

Mode 1: OMNI ON, POLY Mode 2: OMNI ON, MONO O: Yes
Mode 3: OMNI OFF, POLY Mode 4: OMNI OFF, MONO X: No

24. MFX types and parameters

Note: Most parameter names mentioned below cannot be displayed in full on the BK-7m and are therefore abbreviated.

1. Thru
The effects processor is bypassed.

2. Stereo EQ
This is a four-band stereo equalizer (low, mid x 2, high). Stereo signals (like certain piano sounds) are thus not combined to a mono signal before being processed.

- **EQ Low Frequency (200, 400Hz)—**Frequency of the low range you wish to boost or cut.
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low range. Negative values reduce the level.
- **EQ High Frequency (2000, 4000, 8000Hz)—**Frequency of the high range you wish to boost or cut.
- **EQ High Gain (–15dB~0~15dB)—**Gain of the high range. Negative values reduce the level.
- **EQ Mid 1 Frequency (200~8000Hz)—**Frequency of the middle range 1 you wish to boost or cut. This is a parametric EQ band.
- **EQ Mid 1 Q (0.5, 1.0, 2.0, 4.0, 8.0)—**Width of the middle range 1. Set a higher value for "Q" to narrow the range to be boosted or cut.
- **EQ Mid 2 Gain (–15dB~0~15dB)—**Gain of middle range 1.
- **EQ Mid 2 Frequency (200~8000Hz)—**Frequency of the middle range 2 you wish to boost or cut. This is a parametric EQ band.
- **EQ Mid 2 Q (0.5, 1.0, 2.0, 4.0, 8.0)—**Width of the middle range 2. Set a higher value for "Q" to narrow the range to be boosted or cut.
- **EQ Mid 2 Gain (–15dB~0~15dB)—**Gain of the middle range 2.
- **Level (0~127)—**Output level. Use this parameter to compensate for exaggerated level differences resulting from the settings you made.

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

- **Drive (0~127)—**Degree of distortion. Also changes the volume.
- **Panpot (L64~0~63R)—**Stereo location of the output sound. This is a mono effect that combines incoming signals. You can, however, place the processed signal anywhere between the left and right channels.
- **Amp Simulator Type—**Allows you to specify what kind of guitar amp will be simulated: *SMALL*: small amp, *BUILT-IN*: single-unit type amp, *2-STACK*: large double stack amp, *3-STACK*: large triple stack amp.
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low range.
- **EQ High Gain (–15dB~0~15dB)—**Gain of the high range.
- **Level (0~127)—**Output level. Use this parameter to compensate for exaggerated level differences resulting from the settings you made.

4. Distortion
Produces a more intense distortion than the above. The parameters are the same as for "3. Overdrive".

5. Phaser
Adds phase-shifted copy to the original sound and modulates it.

- **Phaser Manual (100~8000Hz)—**Adjusts the basic frequency that is modulated by the effect.
- **Phaser Rate (0.05~10.0Hz)—**Frequency, i.e. modulation speed.
- **Phaser Depth (0~127)—**Modulation intensity.
- **Phaser Resonance (0~127)—**Amount of feedback. Higher values create a rather more "synthetic character".
- **Phaser Mix Level (0~127)—**Level of the phase-shifted sound with respect to the original signal.
- **Panpot (L64~0~63R)—**Stereo location of the output sound. This is a mono effect that combines incoming signals. You can, however, place the processed signal anywhere between the left and right channels.
- **Level (0~127)—**Output level. Use this parameter to compensate for exaggerated level differences resulting from the settings you made.

6. Spectrum
Spectrum is a type of filter that modifies the timbre by boosting or cutting the level at specific frequencies.

- **Spectrum 250Hz Gain (–15dB~0~15dB)**
- **Spectrum 500Hz Gain (–15dB~0~15dB)**
- **Spectrum 1000Hz Gain (–15dB~0~15dB)**
- **Spectrum 1250Hz Gain (–15dB~0~15dB)**
- **Spectrum 2000Hz Gain (–15dB~0~15dB)**
- **Spectrum 3150Hz Gain (–15dB~0~15dB)**
- **Spectrum 4000Hz Gain (–15dB~0~15dB)**
- **Spectrum 8000Hz Gain (–15dB~0~15dB)—**Gain of each frequency band.
- **Spectrum Band Width Q (0.5, 1.0, 2.0, 4.0, 8.0)—**Simultaneously adjusts the width of the adjusted ranges for all the frequency bands.
- **Panpot (L64~0~63R)—**Stereo location of the output sound. This is a mono effect that combines incoming signals. You can, however, place the processed signal anywhere between the left and right channels.
- **Level (0~127)—**Output level. Use this parameter to compensate for exaggerated level differences resulting from the settings you made.

7. Enhancer
This effect controls the overtone structure of the high frequencies, adding sparkle and tightness to the sound.

- **Enhancer Sens (0~127)—**Sensitivity of the enhancer.
- **Mix Level (0~127)—**Level of the overtones generated by the enhancer.
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low range.
- **EQ High Gain (–15dB~0~15dB)—**Gain of the high range.
- **Level (0~127)—**Output level. Use this parameter to compensate for exaggerated level differences resulting from the settings you made.

8. Auto Wah
This effect controls a filter to create cyclic change in timbre (an automatic wah effect).

- **Auto Wah Filter Type (LPF, BPF)—**Type of filter. *LPF*: the wah effect is applied over a wide frequency range. *BPF*: the wah effect is applied over a narrow frequency range.
- **Auto Wah Rate (0.05~10.0Hz)—**Frequency, i.e. modulation speed.
- **Auto Wah Depth (0~127)—**Modulation intensity.
- **Auto Wah Sens (0~127)—**Adjusts the sensitivity with which the filter is controlled.
- **Auto Wah Manual (0~127)—**Adjusts the center frequency at which the effect is applied.
- **Auto Wah Peak (0~127)—**Adjusts the amount of the wah effect that will occur in the range of the center frequency. Set a higher value to narrow the range to be affected.
- **Level (0~127)—**Output level. Use this parameter to compensate for exaggerated level differences resulting from the settings you made.

9. Rotary

This effect simulates the sound of the rotary speakers often used with the electric organs. Since the movement of the high-range and low-range rotors can be set independently, the unique type of modulation characteristic of these speakers can be simulated quite closely. This effect is most suitable for electric organ sounds (of the ORGAN bank – the Harmonic Bar section has its own Rotary effect).

- **Tweeter Slow Rate (0.05~10.0Hz)**
- **Woofer Slow Rate (0.05~10.0Hz)—**Slow speed (SLOW) of the high- or low-frequency rotor.
- **Tweeter Fast Rate (0.05~10.0Hz)**
- **Woofer Fast Rate (0.05~10.0Hz)—**Fast speed (FAST) of the high- or low-frequency rotor.
- **Rotary Speed (Slow, Fast)—**Simultaneously switches the rotational speed of the low-frequency and high-frequency rotors. *SLOW*: Slows down the rotation to the "Slow Rate". *FAST*: Speeds up the rotation to the "Fast Rate".
- **Tweeter Acceleration (0~15)**
- **Woofer Acceleration (0~15)—**Adjusts the time it takes the rotor in question to reach the newly selected speed ("Fast" or "Slow"). Lower values correspond to slower transitions.
- **Tweeter Level (0~127)**
- **Woofer Level (0~127)—**Volume of the rotor in question.
- **Separation (0~127)—**Spatial dispersion of the sound.
- **Level (0~127)—**Output level.

10. Compressor

Reduces high levels (peaks) and boosts low levels, smoothing out fluctuations in volume.

- **Compressor Sustain (0~127)—**Allows you to specify how strongly incoming signals should be compressed, which results in a longer sustain.
- **Compressor Attack (0~127)—**Sets the speed at which compression starts.
- **Panpot (L64~0~63R)—**Stereo location of the output sound. This is a mono effect that combines incoming signals. You can, however, place the processed signal anywhere between the left and right channels.
- **Compressor Post Gain (0, +6, +12, +18dB)—**Adjusts the output gain. Use this parameter to make up for a significant volume loss due to extreme settings.
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low range.
- **EQ High Gain (–15dB~0~15dB)—**Gain of the high range.
- **Level (0~127)—**Output level.

11. Limiter

Compresses signals that exceed the specified level, preventing distortion from occurring. Unlike a compressor, it does not boost the level of weaker signals.

- **Limiter Threshold (0~127)—**Adjusts the volume at which compression begins.
- **Limiter Release (0~127)—**Allows you to specify how long signal compression should remain in effect after the signal volume falls below the Threshold value.
- **Limiter Ratio (1.5:1, 2:1, 4:1, 100:1)—**Allows you to specify how strongly volume peaks should be compressed. Choose "100:1" if the Threshold level must never be exceeded (which is a true Limiter function).
- **Panpot (L64~0~63R)—**Stereo location of the output sound. This is a mono effect that combines incoming signals. You can, however, place the processed signal anywhere between the left and right channels.
- **Limiter Post Gain (0, +6, +12, +18dB)—**Adjusts the output gain. Use this parameter to make up for a significant volume loss due to extreme settings.
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low range.
- **EQ High Gain (–15dB~0~15dB)—**Gain of the high range.
- **Level (0~127)—**Output level.

12. Hexa-Chorus

Uses a six-phase chorus (six layers of chorused sound) to create a dense and spatial effect.

- **Chorus Pre Delay (0.0~100.0ms)—**Adjusts the delay between the incoming direct signal and the moment when the chorus starts working.
- **Chorus Rate (0.05~10.0Hz)—**Frequency, i.e. modulation speed.
- **Chorus Depth (0~127)—**Modulation intensity.
- **Chorus Pre Delay Deviation (0~20)—**Adjusts the differences in Pre Delay between each chorus line (there are six of them).
- **Chorus Depth Deviation (-20~0~20)—**Adjusts the difference in modulation depth between each chorus sound.
- **Chorus Pan Deviation (0~20)—**Adjusts the distribution of the various chorus lines in the stereo image.
  0: All chorus sounds are in the center.
  20: Each chorus sound will be spaced at 60 degree intervals relative to the center.
- **Balance (D100:0W, D50:50W, D0:100W)—**Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)—**Output level.

13. Trem Chorus

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

- **Chorus Pre Delay (0.0~100.0ms)—**Adjusts the delay between the incoming direct signal and the moment when the chorus starts working.
- **Chorus Rate (0.05~10.0Hz)—**Frequency, i.e. modulation speed.
- **Chorus Depth (0~127)—**Modulation intensity.
- **Tremolo Rate (0.05~10.0Hz)—**Modulation frequency of the tremolo effect.
- **Tremolo Separation (0~127)—**Allows you to set the level of the tremolo effect with respect to the chorus modulation.
- **Tremolo Phase (0~180 deg)—**Spread of the tremolo effect.
- **Balance (D100:0W, D50:50W, D0:100W)—**Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)—**Output level.

14. Space-D

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

- **Chorus Pre Delay (0.0~100.0ms)—**Adjusts the delay between the incoming direct signal and the moment when the chorus starts working.
- **Chorus Rate (0.05~10.0Hz)—**Frequency, i.e. modulation speed.
- **Chorus Depth (0~127)—**Modulation intensity.
- **Chorus Phase (0~180deg)—**Spatial spread of the sound.
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low range.
- **EQ High Gain (–15dB~0~15dB)—**Gain of the high range.
- **Balance (D100:0W, D50:50W, D0:100W)—**Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)—**Output level.

15. St. Chorus

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

- **Filter Type (OFF, LPF, HPF)—**Type of filter. *OFF*: no filter is used. *LPF*: cuts the frequency range above the Cutoff value. *HPF*: cuts the frequency range below the Cutoff value.
- **Cutoff Frequency (200~8000Hz)—**Basic frequency of the filter.
- **Chorus Pre Delay (0.0~100.0ms)—**Adjusts the delay between the incoming direct signal and the moment when the chorus starts working.
- **Chorus Rate (0.05~10.0Hz)—**Frequency, i.e. modulation speed.
- **Chorus Depth (0~127)—**Modulation intensity.
- **Chorus Phase (0~180 deg)—**Spatial spread of the sound.
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low range.
- **EQ High Gain (–15dB~0~15dB)—**Gain of the high range.
- **Balance (D100:0W, D50:50W, D0:100W)—**Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)—**Output level.

16. St. Flanger

This is a stereo flanger. It produces a metallic resonance that rises and falls like a jet airplane taking off or landing.

- **Filter Type (OFF, LPF, HPF)**—Type of filter. OFF: no filter is used. LPF: cuts the frequency range above the Cutoff value. HPF: cuts the frequency range below the Cutoff value.
- **Cutoff Frequency (200~8000Hz)**—Basic frequency of the filter.
- **Flanger Pre Delay (0.0~100.0ms)**—Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
- **Flanger Rate (0.05~10.0Hz)**—Frequency, i.e. modulation speed.
- **Flanger Depth (0~127)**—Modulation intensity.
- **Flanger Phase (0~180 deg)**—Spatial spread of the sound.
- **Flanger Feedback (–98%~0~98%)**—Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (–) settings will invert the phase.
- **EQ Low Gain (–15dB~0~15dB)**—Gain of the low range.
- **EQ High Gain (–15dB~0~15dB)**—Gain of the high range.
- **Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)**—Output level.

17. Step Flanger

A Step Flanger is a flanger effect with clearly noticeable steps rather than continuous pitch changes.

- **Flanger Pre Delay (0.0~100.0ms)**—Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
- **Flanger Rate (0.05~10.0Hz)**—Frequency, i.e. modulation speed.
- **Flanger Depth (0~127)**—Modulation intensity.
- **Flanger Feedback (–98%~0~98%)**—Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (–) settings will invert the phase.
- **Step Rate (0.10~20.0Hz, note)**—Rate (period) of pitch change
- **Flanger Phase (0~180deg)**—Spatial spread of the sound.
- **EQ Low Gain (–15dB~0~15dB)**—Gain of the low range.
- **EQ High Gain (–15dB~0~15dB)**—Gain of the high range.
- **Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)**—Output level.

18. St. Delay

Delay is an effect that allows you repeat the input signal, thus creating echoes (repetition).

- **Delay FBK Mode (Normal, Cross)**—Select the way in which delay sound is fed back into the effect. *NORMAL*: The left delay sound will be fed back into the left delay and the right delay sound into the right delay. *CROSS*: The left delay sound will be fed back into the right delay and the right delay sound into the left delay.
- **Delay Left (0.0~500.0ms)**—Adjust the time from the direct sound until when the left delay sound is heard.
- **Delay Right (0.0~500.0ms)**—Adjust the time from the direct sound until when the right delay sound is heard.
- **FBK Phase Left (Normal, Invert)**—Select the phase of the left delay sound. *NORMAL*: Phase is not changed. *INVERT*: Phase is inverted.
- **FBK Phase Right (Normal, Invert)**—Select the phase of the right delay sound. *NORMAL*: Phase is not changed. *INVERT*: Phase is inverted.
- **Delay Feedback (–98%~0~98%)**—Adjusts the amount of the delay sound that's fed back into the effect. Negative (–) settings invert the phase.
- **Delay HF Damp (200~8000Hz, Bypass)**—Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to *BYPASS*.
- **EQ Low Gain (–15dB~0~15dB)**—Gain of the low range.
- **EQ High Gain (–15dB~0~15dB)**—Gain of the high range.
- **Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)**—Output level.

19. Mod. Delay

This effect adds modulation to the delayed sound, producing an effect similar to a Flanger.

- **Delay FBK Mode (Normal, Cross)**—Select the way in which delay sound is fed back into the effect. NORMAL: The left delay sound will be fed back into the left delay and the right delay sound into the right delay. CROSS: The left delay sound will be fed back into the right delay and the right delay sound into the left delay.
- **Delay Left (0.0~500.0ms)**—Adjust the time from the direct sound until when the left delay sound is heard.
- **Delay Right (0.0~500.0ms)**—Adjusts the time until the delay sound is heard.
- **Delay Feedback (–98%~0~98%)**—Adjusts the amount of the delay sound that's fed back into the effect. Negative (–) settings invert the phase.
- **Delay HF Damp (200~8000Hz, Bypass)**—Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
- **Modulation Rate (0.05~10.0Hz)**—Frequency, i.e. modulation speed.
- **Modulation Depth (0~127)**—Adjust the depth of the modulation.
- **Modulation Phase (0~180 deg)**—Adjust the spatial spread of the sound
- **EQ Low Gain (–15dB~0~15dB)**—Gain of the low range.
- **EQ High Gain (–15dB~0~15dB)**—Gain of the high range.
- **Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)**—Output level.

20. 3 Tap Delay

The Triple Tap Delay produces three delay sounds: center, left and right.

- **Delay Left (200~1000ms, note)**—Adjust the time from the direct sound until when the left delay sound is heard.
- **Delay Right (200~1000ms, note)**—Adjust the time from the direct sound until when the right delay sound is heard.
- **Delay Center (200~1000ms, note)**—Adjust the time delay from the direct sound until when the center delay sound is heard.
- **Delay Feedback (–98%~0~98%)**—Adjusts the amount of the delay sound that's fed back into the effect. Negative (–) settings invert the phase.
- **Delay HF Damp (200~8000Hz, Bypass)**—Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
- **Delay Level Left (0~127)**—Adjust the volume of the left delay sound.
- **Delay Level Right (0~127)**—Adjust the volume of the right delay sound.
- **Delay Level Center (0~127)**—Adjust the volume of the center delay sound.
- **EQ Low Gain (–15dB~0~15dB)**—Gain of the low range.
- **EQ High Gain (–15dB~0~15dB)**—Gain of the high range.
- **Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)**—Output level.

21. 4 Tap Delay

Delay with four repetition lines.

- **Delay 1~4 (200~1000ms, note)**—Adjusts the time until the delay is heard.
- **Delay Level 1~4 (0~127)**—Output level of the delay sound.
- **Delay Feedback (–98%~0~98%)**—Adjusts the amount of the delay sound that's fed back into the effect. Negative (–) settings invert the phase.
- **Delay HF Damp (200~8000Hz, Bypass)**—Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
- **Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct (D) and the effect sound (W).

- **Level (0~127)**—Output level.

22. Time Delay

This effect controls the delay time and pitch in realtime. Lengthening the delay time will lower the pitch and shortening it will raise the pitch.

- **Delay Time (200~1000ms, note)**—Adjusts the time until the delay is heard.
- **Delay Feedback (–98%~0~98%)**—Adjusts the amount of the delay sound that's fed back into the effect. Negative (–) settings invert the phase.
- **Delay Acceleration (0~15)**—Adjusts the time over which the Delay Time changes from the current setting to a specified new setting. The rate of change for the Delay Time directly affects the rate of pitch change.
- **Delay HF Damp (200~8000Hz, Bypass)**—Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
- **Panpot (L64~0~63R)**—Stereo location of the output sound. This is a mono effect that combines incoming signals. You can, however, place the processed signal anywhere between the left and right channels.
- **EQ Low Gain (–15dB~0~15dB)**—Gain of the low range.
- **EQ High Gain (–15dB~0~15dB)**—Gain of the high range.
- **Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)**—Output level.

23. 2 Pitch Shifter

A Pitch Shifter changes the pitch of the original sound. This 2-voice effect contains two pitch shifters and adds two transposed copies to the original sound.

- **Pitch Shift Mode (1~5)**—Higher settings of this parameter will result in slower response, but steadier pitch.
- **Pitch A Coarse (–24~0~+12 semitone)**—Adjusts the pitch of Pitch Shift A in semitone steps (–2~+1 octaves).
- **Pitch B Coarse (–24~0~+12 semitone)**—Adjusts the pitch of Pitch Shift B in semitone steps (–2~+1 octaves).
- **Pitch A Fine (–100~0~+100 cent)**—Makes fine adjustments to the pitch of Pitch Shift A in 2-cent steps (–100~+100 cents). One cent is 1/100th of a semitone.
- **Pitch B Fine (–100~0~+100 cent)**—Makes fine adjustments to the pitch of Pitch Shift B in 2-cent steps (–100~+100 cents). One cent is 1/100th of a semitone.
- **Pitch A Pre Delay (0.0~500.0ms)**—Adjust the time delay from when the direct sound begins until the Pitch Shift A sound is heard.
- **Pitch B Pre Delay (0.0~500.0ms)**—Adjusts the time delay from when the direct sound begins until the Pitch Shift B sound is heard.
- **Pitch A Panpot (L64~0~63R)**—Adjusts the stereo location of the Pitch Shift A sound. L64 is far left, 0 is center and 63R is far right.
- **Pitch B Panpot (L64~0~63R)**—Adjusts the stereo location of the Pitch Shift B sound. L64 is far left, 0 is center and 63R is far right.
- **Level Balance (A100:0B, A50:50B, A0:100B)**—Adjusts the volume balance between the Pitch Shift A and Pitch Shift B sounds. When set to A100:0B, only the sound of Pitch Shift A is output; when set to A0:100B, only the sound of Pitch Shift B is output.
- **Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)**—Output level.

24. FBK Pitch

Pitch Shifter with several echoes.

- **Pitch Shift Mode (1~5)**—Higher settings of this parameter will result in slower response, but steadier pitch.
- **Pitch Coarse (–24~0~+12 semitones)**—Adjust the pitch of the pitch shifted sound in semitone steps (–2~+1 octaves).
- **Pitch Fine (–100~0~+100 cent)**—Make fine adjustments to the pitch of the pitch shifted sound in 2-cent steps (one cent is 1/100th of a semi tone).
- **Pitch Pre Delay (0.0~500.0ms)**—Adjust the time delay from when the direct sound begins until the pitch shifted sound is heard.
- **Pitch Feedback (–98%~0~98%)**—Adjust the proportion (%) of the processed sound that is fed back into the effect. Negative (–) settings will invert the phase.
- **Panpot (L64~0~63R)**—Stereo location of the output sound. This is a mono effect that combines incoming signals. You can, however, place the processed signal anywhere between the left and right channels.
- **EQ Low Gain (–15dB~0~15dB)**—Gain of the low range.
- **EQ High Gain (–15dB~0~15dB)**—Gain of the high range.
- **Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)**—Output level.

25. Reverb

A nice Reverb effect.

- **Reverb Type (Room 1, Room 2, Stage 1, Stage 2, Hall 1, Hall 2)**—Type of reverb.
  Room1: Dense reverb with short decay.
  Room2: Sparse reverb with short decay.
  Stage1: Reverb with greater late reverberation.
  Stage2: Reverb with strong early reflections.
  Hall1: Reverb with clear reverberance.
  Hall2: Reverb with rich reverberance.
- **Reverb Pre Delay (0.0~100.0ms)**—Adjusts the delay time from the direct sound until the reverb sound is heard.
- **Reverb Time (0~127)**—Time length of reverberation.
- **Reverb HF Damp (200~8000Hz, Bypass)**—Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
- **EQ Low Gain (–15dB~0~15dB)**—Gain of the low range.
- **EQ High Gain (–15dB~0~15dB)**—Gain of the high range.
- **Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)**—Output level.

26. Gate Reverb

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

- **Reverb Type (Normal, Reverse, Sweep 1, Sweep 2)**—Type of reverb.
  NORMAL: Conventional gated reverb.
  REVERSE: Backwards reverb.
  SWEEP1: The reverberant sound moves from right to left.
  SWEEP2: The reverberant sound moves from left to right.
- **Reverb Pre Delay (0.0~100.0ms)**—Adjusts the delay time from the direct sound until the reverb sound is heard.
- **Reverb Gate Time (5~500ms)**—Adjusts the time from when the reverb is heard until it disappears.
- **EQ Low Gain (–15dB~0~15dB)**—Gain of the low range.
- **EQ High Gain (–15dB~0~15dB)**—Gain of the high range.
- **Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)**—Output level.

27. OD→ Chorus

This effect connects an Overdrive and a Chorus in series. ("Series" means that the output signal of the first effect is also processed by the second.)

- **Overdrive Drive (0~127)**—Degree of distortion. Also changes the volume.
- **Overdrive Panpot (L64~0~63R)**—Stereo location of the overdrive sound.
- **Chorus Pre Delay (0.0~100.0ms)**—Adjusts the delay between the incoming direct signal and the moment when the chorus starts working.
- **Chorus Rate (0.05~10.0Hz)**—Frequency, i.e. modulation speed.
- **Chorus Depth (0~127)**—Modulation intensity.
- **Chorus Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct sound (D) and the chorus sound (W).
- **Level (0~127)**—Output level.

28. OD→ Flanger

This effect connects an Overdrive and a Flanger in series.

- **Overdrive Drive (0~127)**—Degree of distortion. Also changes the volume.
- **Overdrive Panpot (L64~0~63R)**—Stereo location of the overdrive sound.
- **Flanger Pre Delay (0.0~100.0ms)**—Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
- **Flanger Rate (0.05~10.0Hz)**—Frequency, i.e. modulation speed.
- **Flanger Depth (0~127)**—Modulation intensity.
- **Flanger Feedback (–98%~0~98%)**—Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (–) settings will invert the phase.
- **Flanger Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct sound (D) and the flanger sound (W).
- **Level (0~127)**—Output level.

29. OD→ Delay

This effect connects an overdrive and a delay in series.

- **Overdrive Drive (0~127)**—Degree of distortion. Also changes the volume.
- **Overdrive Panpot (L64~0~63R)**—Stereo location of the overdrive sound.
- **Delay Time (0.0~500.0ms)**—Adjusts the time until the delay is heard.
- **Delay Feedback (–98%~0~98%)**—Adjusts the amount of the delay sound that's fed back into the effect. Negative (–) settings invert the phase.
- **Delay HF Damp (200~8000Hz, Bypass)**—Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
- **Delay Balance (D100:0W, D50:50W, D0:100W)**—Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
- **Level (0~127)**—Output level.

30. DST→ Chorus

This effect connects distortion and a chorus in series.

- **Distortion Drive (0~127)**—Degree of distortion. Also changes the volume.
- **Distortion Panpot (L64~0~63R)**—Stereo location of the distortion sound.
- **Chorus Pre Delay (0.0~100.0ms)**—Adjusts the delay between the incoming direct signal and the moment when the chorus starts working.
- **Chorus Rate (0.05~10.0Hz)**—Frequency, i.e. modulation speed.
- **Chorus Depth (0~127)**—Modulation intensity.
- **Chorus Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct sound (D) and the chorus sound (W).
- **Level (0~127)**—Output level.

31. DST→ Flanger

This effect connects distortion and a flanger effect in series.

- **Distortion Drive (0~127)**—Degree of distortion. Also changes the volume.
- **Distortion Panpot (L64~0~63R)**—Stereo location of the distortion sound.
- **Flanger Pre Delay (0.0~100.0ms)**—Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
- **Flanger Rate (0.05~10.0Hz)**—Frequency, i.e. modulation speed.
- **Flanger Depth (0~127)**—Modulation intensity.
- **Flanger Feedback (–98%~0~98%)**—Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (–) settings will invert the phase.
- **Flanger Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct sound (D) and the flanger sound (W).
- **Level (0~127)**—Output level.

32. DST→ Delay

This effect connects distortion and a delay effect in series.

- **Distortion Drive (0~127)**—Degree of distortion. Also changes the volume.
- **Distortion Panpot (L64~0~63R)**—Stereo location of the distortion sound.
- **Delay Time (0.0~500.0ms)**—Adjusts the time until the delay is heard.
- **Delay Feedback (–98%~0~98%)**—Adjusts the amount of the delay sound that's fed back into the effect. Negative (–) settings invert the phase.
- **Delay HF Damp (200~8000Hz, Bypass)**—Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
- **Delay Balance (D100:0W, D50:50W, D0:100W)**—Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
- **Level (0~127)**—Output level.

33. EH→ Chorus

This effect connects an enhancer and a chorus in series.

- **Enhancer Sens (0~127)**—Sensitivity of the enhancer.
- **Enhancer Mix Level (0~127)**—Level of the overtones generated by the enhancer.
- **Chorus Pre Delay (0.0~100.0ms)**—Adjusts the delay between the incoming direct signal and the moment when the chorus starts working.
- **Chorus Rate (0.05~10.0Hz)**—Frequency, i.e. modulation speed.
- **Chorus Depth (0~127)**—Modulation intensity.
- **Chorus Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct sound (D) and the chorus sound (W).
- **Level (0~127)**—Output level.

34. EH→ Flanger

This effect connects an enhancer and a flanger in series.

- **Enhancer Sens (0~127)**—Sensitivity of the enhancer.
- **Enhancer Mix Level (0~127)**—Level of the overtones generated by the enhancer.
- **Flanger Pre Delay (0.0~100.0ms)**—Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
- **Flanger Rate (0.05~10.0Hz)**—Frequency, i.e. modulation speed.
- **Flanger Depth (0~127)**—Modulation intensity.
- **Flanger Feedback (–98%~0~98%)**—Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (–) settings will invert the phase.
- **Flanger Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct sound (D) and the flanger sound (W).
- **Level (0~127)**—Output level.

35. EH→ Delay

This effect connects an enhancer and a delay in series.

- **Enhancer Sens (0~127)**—Sensitivity of the enhancer.
- **Enhancer Mix Level (0~127)**—Level of the overtones generated by the enhancer.
- **Delay Time (0.0~500.0ms)**—Adjusts the time until the delay is heard.
- **Delay Feedback (–98%~0~98%)**—Adjusts the amount of the delay sound that's fed back into the effect. Negative (–) settings invert the phase.
- **Delay HF Damp (200~8000Hz, Bypass)**—Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
- **Delay Balance (D100:0W, D50:50W, D0:100W)**—Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
- **Level (0~127)**—Output level.

36. Chorus→ DLY

This effect connects a chorus and a delay in series.

- **Chorus Pre Delay (0.0~100.0ms)**—Adjusts the delay between the incoming direct signal and the moment when the chorus starts working.
- **Chorus Rate (0.05~10.0Hz)**—Frequency, i.e. modulation speed.
- **Chorus Depth (0~127)**—Modulation intensity.
- **Chorus Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct sound (D) and the chorus sound (W).
- **Delay Time (0.0~500.0ms)**—Adjusts the time until the delay is heard.
- **Delay Feedback (–98%~0~98%)**—Adjusts the amount of the delay sound that's fed back into the effect. Negative (–) settings invert the phase.
- **Delay HF Damp (200~8000Hz, Bypass)**—Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
- **Delay Balance (D100:0W, D50:50W, D0:100W)**—Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
- **Level (0~127)**—Output level.

37. Flanger→ DLY

This effect connects a flanger and a delay in series.

- **Flanger Pre Delay (0.0~100.0ms)**—Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
- **Flanger Rate (0.05~10.0Hz)**—Frequency, i.e. modulation speed.
- **Flanger Depth (0~127)**—Modulation intensity.
- **Flanger Feedback (–98%~0~98%)**—Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (–) settings will invert the phase.
- **Flanger Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct sound (D) and the flanger sound (W).
- **Delay Time (0.0~500.0ms)**—Adjusts the time until the delay is heard.
- **Delay Feedback (–98%~0~98%)**—Adjusts the amount of the delay sound that's fed back into the effect. Negative (–) settings invert the phase.
- **Delay HF Damp (200~8000Hz, Bypass)**—Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
- **Delay Balance (D100:0W, D50:50W, D0:100W)**—Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
- **Level (0~127)**—Output level.

38. CHO→ Flanger

This effect connects a chorus and a flanger in series.

- **Chorus Pre Delay (0.0~100.0ms)**—Adjusts the delay between the incoming direct signal and the moment when the chorus starts working.
- **Chorus Rate (0.05~10.0Hz)**—Modulation frequency of the chorus effect.
- **Chorus Depth (0~127)**—Modulation intensity of the chorus effect.
- **Chorus Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct sound (D) and the chorus sound (W).
- **Flanger Pre Delay (0.0~100.0ms)**—Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
- **Flanger Rate (0.05~10.0Hz)**—Modulation frequency of the flanger effect.
- **Flanger Depth (0~127)**—Modulation intensity of the flanger effect.
- **Flanger Feedback (–98%~0~98%)**—Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (–) settings will invert the phase.
- **Flanger Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct sound (D) and the flanger sound (W).
- **Level (0~127)**—Output level.

39. CHO/DLY

This effect connects a chorus and a delay in parallel. ("Parallel" means that the input signal is processed by two effects that do not interact.)

- **Chorus Pre Delay (0.0~100.0ms)**—Adjusts the delay between the incoming direct signal and the moment when the chorus starts working.
- **Chorus Rate (0.05~10.0Hz)**—Frequency, i.e. modulation speed.
- **Chorus Depth (0~127)**—Modulation intensity.
- **Chorus Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct sound (D) and the chorus sound (W).
- **Delay Time (0.0~500.0ms)**—Adjusts the time until the delay is heard.
- **Delay Feedback (–98%~0~98%)**—Adjusts the amount of the delay sound that's fed back into the effect. Negative (–) settings invert the phase.
- **Delay HF Damp (200~8000Hz, Bypass)**—Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
- **Delay Balance (D100:0W, D50:50W, D0:100W)**—Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
- **Level (0~127)**—Output level.

40. Flanger/DLY

This effect connects a flanger and a delay in parallel.

- **Flanger Pre Delay (0.0~100.0ms)**—Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
- **Flanger Rate (0.05~10.0Hz)**—Frequency, i.e. modulation speed.
- **Flanger Depth (0~127)**—Modulation intensity.
- **Flanger Feedback (–98%~0~98%)**—Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (–) settings will invert the phase.
- **Flanger Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct sound (D) and the flanger sound (W).
- **Delay Time (0.0~500.0ms)**—Adjusts the time until the delay is heard.
- **Delay Feedback (–98%~0~98%)**—Adjusts the amount of the delay sound that's fed back into the effect. Negative (–) settings invert the phase.
- **Delay HF Damp (200~8000Hz, Bypass)**—Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
- **Delay Balance (D100:0W, D50:50W, D0:100W)**—Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
- **Level (0~127)**—Output level.

41. CHO/Flanger

This effect connects a chorus and a flanger in parallel.

- **Chorus Pre Delay (0.0~100.0ms)**—Adjusts the delay between the incoming direct signal and the moment when the chorus starts working.
- **Chorus Rate (0.05~10.0Hz)**—Modulation frequency of the chorus effect.
- **Chorus Depth (0~127)**—Modulation intensity of the chorus effect.
- **Chorus Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct sound (D) and the chorus sound (W).
- **Flanger Pre Delay (0.0~100.0ms)**—Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
- **Flanger Rate (0.05~10.0Hz)**—Modulation frequency of the flanger effect.
- **Flanger Depth (0~127)**—Modulation intensity of the flanger effect.
- **Flanger Feedback (–98%~0~98%)**—Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (–) settings will invert the phase.
- **Flanger Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct sound (D) and the flanger sound (W).
- **Level (0~127)**—Output level.

42. Isolator

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

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

43. Low Boost

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

- **Boost Frequency (50~125 [Hz])—**Center frequency at which the lower range will be boosted.
- **Boost Gain (0~12 [dB])—**Amount by which the lower range will be boosted.
- **Boost Width (Wide, Mid, Narrow)—**Width of the lower range that will be boosted.
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)—**Gain of the high frequency range.
- **Level (0~127)—**Output level.

44. Super Filter

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

- **Filter Type (LPF, BPF, HPF, NOTCH)—**Filter type. Frequency range that will pass through each filter. *LPF*: frequencies below the cutoff. *BPF*: frequencies in the region of the cutoff. *HPF*: frequencies above the cutoff. *NOTCH*: frequencies other than the region of the cutoff.
- **Filter Slope (–12, –24, –36 [dB])—**Amount of attenuation per octave: *–36dB*: extremely steep, *–24dB*: steep, *–12dB*: gentle.
- **Filter Cutoff (0~127)—**Cutoff frequency of the filter. Increasing this value will raise the cutoff frequency.
- **Filter Resonance (0~127)—**Filter resonance level. Increasing this value will emphasize the region near the cutoff frequency.
- **Filter Gain (0~12 [dB])—**Amount of boost for the filter output.
- **Modulation Sw (Off, On)—**On/off switch for cyclic change.
- **Modulation Wave (TRI, SQR, SIN, SAW1, SAW2)—**How the cutoff frequency will be modulated: *TRI*: triangle wave, *SQR*: square wave, *SIN*: sine wave, *SAW1*: sawtooth wave (upward), *SWA2*: sawtooth wave (downward)
- **Rate [sync] (Hz, Note)—**Use this parameter to specify whether ("Note") or not ("Hz") the modulation rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **Rate [Hz] (0.05~10.00Hz)—**Rate of modulation.
- **Rate [note] (musical notes)—**Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Depth (0~127)—**Depth of modulation.
- **Attack (0~127)—**Speed at which the cutoff frequency will change. This is effective if Modulation Wave is *SQR*, *SAW1* or *SAW2*.
- **Level (0~127)—**Output level.

45. Step Filter

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

- **Step 1~16 (0~127)—**Cutoff frequency at each step
- **Rate [sync] (Hz, Note)—**Use this parameter to specify whether ("Note") or not ("Hz") the rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **Rate [Hz] (0.05~10.00Hz)—**Rate of modulation.
- **Rate [note] (musical notes)—**Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Attack (0~127)—**Speed at which the cutoff frequency changes between steps.
- **Filter Type (LPF, BPF, HPF, NOTCH)—**Filter type. Frequency range that will pass through each filter. LPF: frequencies below the cutoff. BPF: frequencies in the region of the cutoff. HPF: frequencies above the cutoff. NOTCH: frequencies other than the region of the cutoff.
- **Filter Slope (–12, –24, –36 [dB])—**Amount of attenuation per octave: –36dB: extremely steep, –24dB: steep, –12dB: gentle.
- **Filter Resonance (0~127)—**Filter resonance level. Increasing this value will emphasize the region near the cutoff frequency.
- **Filter Gain (0~12 [dB])—**Amount of boost for the filter output.
- **Level (0~127)—**Output level.

46. Humanizer

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

- **Drive Sw (OFF,ON)—**Turns Drive on/off.
- **Drive (0~127)—**Degree of distortion. Also changes the volume.
- **Vowel 1 (a, e, i, o, u)**
- **Vowel 2 (a, e, i, o, u)—**Selects the vowel.
- **Rate [sync] (Hz, Note)—**Use this parameter to specify whether ("Note") or not ("Hz") the rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **Rate [Hz] (0.05~10.00Hz)—**Frequency at which the two vowels switch.
- **Rate [note] (musical notes)—**Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Depth (0~127)—**Effect depth.
- **Input Sync Sw (Off, On)—**Determines whether the LFO for switching the vowels is reset by the input signal (ON) or not (OFF).
- **Input Sync Threshold (0~127)—**Volume level at which reset is applied.
- **Manual (0~100)—**Point at which Vowel 1/2 switch. *49* or less: Vowel 1 will have a longer duration. *50*: Vowel 1 and 2 will be of equal duration. *50* or more: Vowel 2 will have a longer duration.
- **EQ EQ Low Gain (–15dB~0~15dB)—**Gain of the low frequency range.
- **EQ EQ High Gain (–15dB~0~15dB)—**Gain of the high frequency range.
- **Panpot (L64~0~63R)—**Stereo location of the output sound. This is a mono effect that combines incoming signals. You can, however, place the processed signal anywhere between the left and right channels.
- **Level (0~127)—**Output level.

47. Speaker Sim

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

- **Speaker Type—**Select the type of speaker. The specifications of each type are as follows. The speaker column indicates the diameter of each speaker unit (in inches) and the number of units.

Type	Cabinet	Speaker	Microphone
Small 1	small open-back enclosure	10	dynamic mic
Small 2	small open-back enclosure	10	dynamic mic
Middle	open back enclosure	12 x 1	dynamic mic
JC-120	open back enclosure	12 x 2	dynamic mic
Built In 1	open back enclosure	12 x 2	dynamic mic
Built In 2	open back enclosure	12 x 2	condenser mic
Built In 3	open back enclosure	12 x 2	condenser mic
Built In 4	open back enclosure	12 x 2	condenser mic
Built In 5	open back enclosure	12 x 2	condenser mic
BG Stack 1	sealed enclosure	12 x 4	condenser mic
BG Stack 2	large sealed enclosure	12 x 4	condenser mic
MS Stack 1	large sealed enclosure	12 x 4	condenser mic
MS Stack 2	large sealed enclosure	12 x 4	condenser mic
Metal Stk	large double stack	12 x 4	condenser mic
Small 1	large sealed enclosure	12 x 4	condenser mic
Small 2	large sealed enclosure	12 x 4	condenser mic

- **Mic Setting (1, 2, 3)—**Adjusts the location of the mic that is recording the sound of the speaker. This can be adjusted in three steps, with the mic becoming more distant in the order of 1, 2 and 3.
- **Mic Level (0~127)—**Volume of the microphone.
- **Direct Level (0~127)—**Volume of the direct sound.
- **Level (0~127)—**Output level.

48. Step Phaser

The phaser effect will be varied gradually.

- **Phaser Mode (4-Stage, 8-Stage, 12-Stage)—**Number of stages in the phaser.
- **Phaser Manual (0~127)—**Adjusts the basic frequency from which the sound will be modulated.
- **Step Rate [sync] (Hz, Note)—**Use this parameter to specify whether ("Note") or not ("Hz") the modulation rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **Step Rate [Hz] (0.05~10.00Hz)—**Frequency, i.e. modulation speed.
- **Step Rate [note] (musical notes)—**Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Depth (0~127)—**Depth of modulation.
- **Polarity (Inverse, Synchro)—**Selects whether the left and right phase of the modulation will be the same or the opposite. *INVERSE*: The left and right phase will be opposite. When using a mono source, this spreads the sound. *SYNCHRO*: The left and right phase will be the same. Select this when inputting a stereo source
- **Resonance (0~127)—**Amount of feedback.
- **Cross Feedback (–98%~0~+98%)—**Adjusts the proportion of the phaser sound that is fed back into the effect. Negative (–) settings will invert the phase.
- **Step Rate [sync] (Hz, Note)—**Use this parameter to specify whether ("Note") or not ("Hz") the step rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **Step Rate [Hz] (0.10~20.00Hz)—**Rate of the step-wise change in the phaser effect.
- **Step Rate [note] (Musical Notes)—**Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Mix Level (0~127)—**Level of the phase-shifted sound.
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)—**Gain of the high frequency range.
- **Level (0~127)—**Output level.

49. MLT Phaser

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

- **Phaser Mode (4-stage, 8-stage, 12-stage, 16-stage, 20-stage, 24-stage)—**Number of stages in the phaser.
- **Phaser Manual (0~127)—**Adjusts the basic frequency from which the sound will be modulated.
- **Rate [sync] (Hz, Note)—**Use this parameter to specify whether ("Note") or not ("Hz") the modulation rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **Rate [Hz] (0.05~10.00Hz)—**Frequency, i.e. modulation speed.
- **Rate [note] (musical notes)—**Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Depth (0~127)—**Depth of modulation.
- **Resonance (0~127)—**Amount of feedback.
- **Mix Level (0~127)—**Level of the phase-shifted sound.
- **Panpot (L64~0~63R)—**Stereo location of the output sound. This is a mono effect that combines incoming signals. You can, however, place the processed signal anywhere between the left and right channels.
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)—**Gain of the high frequency range.
- **Level (0~127)—**Output level.

50. Inf Phaser

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

- **Mode (1, 2, 3, 4)—**Higher values will produce a deeper phaser effect.
- **Speed (–100~100)—**Speed at which to raise or lower the frequency at which the sound is modulated (+: upward/–: downward).
- **Resonance (0~127)—**Amount of feedback.
- **Mix Level (0~127)—**Level of the phase-shifted sound.
- **Panpot (L64~0~63R)—**Stereo location of the output sound. This is a mono effect that combines incoming signals. You can, however, place the processed signal anywhere between the left and right channels.
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)—**Gain of the high frequency range.
- **Level (0~127)—**Output level.

51. Ring Modul

Ring Modulator is an effect which applies amplitude modulation (AM) to the input signal, producing bell-like sounds. You can also change the modulation frequency according to the volume of the sound input to the effects device.

- **Frequency (0~127)—**Sets the frequency at which modulation will be applied.
- **Sens (0~127)—**Sets the amount of frequency modulation applied.
- **Polarity (Up, Down)—**Determines whether the frequency modulation moves towards higher frequencies (UP) or lower frequencies (DOWN).
- **EQ Low Gain—**Adjust the low frequency gain (amount of boost or cut). Positive (+) settings will emphasize (boost) the low frequency range.
- **EQ High Gain—**Adjust the high frequency gain (amount of boost or cut). Positive (+) settings emphasize (boost) the high frequency range.

- **Balance—**Sets the volume balance between the direct and the effect sound. With a setting of D100:0W only the direct sound will be output and with a setting of D0:100W the effect sound will be output.
- **Level (0~127)—**Output level.

52. Step Ring

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

- **Step 1~16 (0~127)—**Frequency of ring modulation at each step.
- **Rate [sync] (Hz, Note)—**Use this parameter to specify whether ("Note") or not ("Hz") the rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **Rate [Hz] (0.05~10.00Hz)—**Rate at which the 16-step sequence will cycle.
- **Rate [note] (musical notes)—**Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Attack (0~127)—**Speed at which the modulation frequency changes between steps.
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)—**Gain of the high frequency range.
- **Balance (D100:0W, D50:50W, D0:100W)—**Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)—**Output level.

53. Tremolo

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

- **Modulation Wave (TRI, SQR, SIN, SAW1, SAW2)—**Modulation Wave. *TRI*: triangle wave, *SQR*: square wave, *SIN*: sine wave, *SAW1/2*: sawtooth wave.
- **Rate [sync] (Hz, Note)—**Use this parameter to specify whether ("Note") or not ("Hz") the modulation rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **Rate [Hz] (0.05~10.00Hz)—**Frequency, i.e. modulation speed.
- **Rate [note] (musical notes)—**Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Depth (0~127)—**Depth to which the effect is applied.
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)—**Gain of the high frequency range.
- **Level (0~127)—**Output level.

54. Auto Pan

Cyclically modulates the stereo location of the sound.

- **Modulation Wave (TRI, SQR, SIN, SAW1, SAW2)—**Modulation Wave. TRI: triangle wave, SQR: square wave, SIN: sine wave, SAW1/2: sawtooth wave.
- **Rate [sync] (Hz, Note)—**Use this parameter to specify whether ("Note") or not ("Hz") the modulation rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **Rate [Hz] (0.05~10.00Hz)—**Frequency, i.e. modulation speed.
- **Rate [note] (musical notes)—**Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Depth (0~127)—**Depth to which the effect is applied.
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)—**Gain of the high frequency range.
- **Level (0~127)—**Output level.

55. Step Pan

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

- **Step 1~16 (L64~0~63R)—**Pan at each step.
- **Rate [sync] (Hz, Note)—**Use this parameter to specify whether ("Note") or not ("Hz") the rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **Rate [Hz] (0.05~10.00Hz)—**Rate at which the 16-step sequence will cycle.
- **Rate [note] (musical notes)—**Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Attack (0~127)—**Speed at which the pan changes between steps.
- **Input Sync Sw (Off, On)—**Specifies whether an input note will cause the sequence to resume from the first step of the sequence (ON) or not (OFF).
- **Input Sync Threshold (0~127)—**Volume at which an input note will be detected.
- **Level (0~127)—**Output level.

56. Slicer

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

- **Step 1~16 (0~127)—**Level at each step.
- **Rate [sync] (Hz, Note)—**Use this parameter to specify whether ("Note") or not ("Hz") the rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **Rate [Hz] (0.05~10.00Hz)—**Rate at which the 16-step sequence will cycle.
- **Rate [note] (musical notes)—**Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Attack (0~127)—**Speed at which the level changes between steps.
- **Input Sync Sw (Off, On)—**Specifies whether an input note will cause the sequence to resume from the first step of the sequence (ON) or not (OFF).
- **Input Sync Threshold (0~127)—**Volume at which an input note will be detected.
- **Mode (Legato, Slash)—**Sets the manner in which the volume changes as one step progresses to the next.
  LEGATO: The change in volume from one step's level to the next remains unaltered. If the level of a following step is the same as the one preceding it, there is no change in volume.
  SLASH: The level is momentarily set to 0 before progressing to the level of the next step. This change in volume occurs even if the level of the following step is the same as the preceding step.
- **Shuffle (0~127)—**Timing of volume changes in levels for even-numbered steps (step 2, step 4, step 6…). The higher the value, the later the beat progresses.
- **Level (0~127)—**Output level.

57. VK Rotary

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

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

- **Speed (Slow, Fast)—**Rotational speed of the rotating speaker.
- **Brake (Off, On)—**Switches the rotation of the rotary speaker. When this is turned on, the rotation will gradually stop. When it is turned off, the rotation will gradually resume.
- **Woofer Slow Speed (0.05~10.0Hz)—**Low-speed rotation speed of the woofer.
- **Woofer Fast Speed (0.05~10.0Hz)—**High-speed rotation speed of the woofer.
- **Woofer Trans Up (0~127)—**Adjusts the rate at which the woofer rotation speeds up when the rotation is switched from Slow to Fast.

- **Woofer Trans Down (0~127)**—Adjusts the rate at which the woofer rotation slows down when the rotation is switched from Fast to Slow.
- **Woofer Level (0~127)**—Volume of the woofer.
- **Tweeter Slow Speed (0.05~10.0Hz)**—Low-speed rotation speed of the tweeter.
- **Tweeter Fast Speed (0.05~10.0Hz)**—High-speed rotation speed of the tweeter.
- **Tweeter Trans Up (0~127)**—Adjusts the rate at which the tweeter rotation speeds up when the rotation is switched from Slow to Fast.
- **Tweeter Trans Down (0~127)**—Adjusts the rate at which the tweeter rotation slows down when the rotation is switched from Fast to Slow.
- **Tweeter Level (0~127)**—Volume of the tweeter.
- **Spread (0~10)**—Sets the rotary speaker stereo image. The higher the value set, the wider the sound is spread out.
- **EQ Low Gain (–15dB~0~15dB)**—Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)**—Gain of the high frequency range.
- **Level (0~127)**—Output level.

58. 3D Chorus

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

- **Filter Type (OFF, LPF, HPF)**—Type of filter. OFF: no filter is used. LPF: cuts the frequency range above the Cutoff value. HPF: cuts the frequency range below the Cutoff value.
- **Cutoff Frequency (200~8000Hz)**—Basic frequency of the filter.
- **Chorus Pre Delay (0.0~100.0ms)**—Adjusts the delay between the incoming direct signal and the moment when the chorus starts working.
- **Rate [sync] (Hz, Note)**—Use this parameter to specify whether ("Note") or not ("Hz") the modulation rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **Chorus Rate (0.05~10.0Hz)**—Frequency, i.e. modulation speed.
- **Rate [note] (musical notes)**—Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Chorus Depth (0~127)**—Modulation intensity.
- **Phase (0~180 deg)**—Spatial spread of the sound.
- **Output Mode (Speaker, Phones)**—Adjusts the method that will be used to hear the sound that is output to the OUTPUT jacks. The optimal 3D effect will be achieved if you select *SPEAKER* when using speakers or *PHONES* when using headphones.
- **EQ Low Gain (–15dB~0~15dB)**—Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)**—Gain of the high frequency range.
- **Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)**—Output level.

59. 3D Flanger

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

- **Filter Type (OFF, LPF, HPF)**—Type of filter. OFF: no filter is used. LPF: cuts the frequency range above the Cutoff value. HPF: cuts the frequency range below the Cutoff value.
- **Cutoff Frequency (200~8000Hz)**—Basic frequency of the filter.
- **Pre Delay (0.0~100.0ms)**—Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
- **Rate [sync] (Hz, Note)**—Use this parameter to specify whether ("Note") or not ("Hz") the modulation rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **Rate [Hz] (0.05~10.00Hz)**—Frequency, i.e. modulation speed.
- **Rate [note] (musical notes)**—Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Depth (0~127)**—Depth of modulation.
- **Phase (0~180 deg)**—Spatial spread of the sound.
- **Feedback (–98%~0~+98%)**—Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (–) settings will invert the phase.
- **Output Mode (Speaker, Phones)**—Adjusts the method that will be used to hear the sound that is output to the OUTPUT jacks. The optimal 3D effect will be achieved if you select SPEAKER when using speakers or PHONES when using headphones.
- **EQ Low Gain (–15dB~0~15dB)**—Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)**—Gain of the high frequency range.
- **Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)**—Output level.

60. 3D Step Flgr

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

- **Filter Type (OFF, LPF, HPF)**—Type of filter. OFF: no filter is used. LPF: cuts the frequency range above the Cutoff value. HPF: cuts the frequency range below the Cutoff value.
- **Cutoff Frequency (200~8000Hz)**—Basic frequency of the filter.
- **Pre Delay (0.0~100.0ms)**—Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
- **Rate [sync] (Hz, Note)**—Use this parameter to specify whether ("Note") or not ("Hz") the modulation rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **Rate [Hz] (0.05~10.00Hz)**—Frequency, i.e. modulation speed.
- **Rate [note] (musical notes)**—Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Depth (0~127)**—Depth of modulation.
- **Phase (0~180 deg)**—Spatial spread of the sound.
- **Feedback (–98%~0~+98%)**—Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (–) settings will invert the phase.
- **Step Rate [sync] (Hz, Note)**—Use this parameter to specify whether ("Note") or not ("Hz") the step rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **Step Rate [Hz] (0.10~20.00Hz)**—Rate (period) of pitch change.
- **Step Rate [note] (musical notes)**—Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Output Mode (Speaker, Phones)**—Adjusts the method that will be used to hear the sound that is output to the OUTPUT jacks. The optimal 3D effect will be achieved if you select SPEAKER when using speakers or PHONES when using headphones.
- **EQ Low Gain (–15dB~0~15dB)**—Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)**—Gain of the high frequency range.
- **Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)**—Output level.

61. Band Chorus

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

- **Split Frequency (200~8000Hz)**—Frequency at which the low and high ranges will be divided.
- **Low Pre Delay (0.0~100.0ms)**—Delay time from when the original sound is heard to when the low-range chorus sound is heard.
- **Low Rate [sync] (Hz, Note)**—Use this parameter to specify whether ("Note") or not ("Hz") the low modulation rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **Low Rate [Hz] (0.05~10.00Hz)**—Rate at which the low-range chorus sound is modulated.

- **Low Rate [note] (Musical Notes)—**Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Low Depth (0~127)—**Modulation depth for the low-range chorus sound.
- **Low Phase (0~180 deg)—**Spaciousness of the low-range chorus sound.
- **High Pre Delay (0.0~100.0ms)—**Delay time from when the original sound is heard to when the high-range chorus sound is heard.
- **High Rate [sync] (Hz, Note)—**Use this parameter to specify whether ("Note") or not ("Hz") the high modulation rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **High Rate [Hz] (0.05~10.00Hz)—**Rate at which the high-range chorus sound is modulated
- **High Rate [note] (musical notes)—**Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **High Depth (0~127)—**Modulation depth for the high-range chorus sound.
- **High Phase (0~180 deg)—**Spaciousness of the high-range chorus sound.
- **Balance (D100:0W, D50:50W, D0:100W)—**Volume balance between the direct sound (D) and the chorus sound (W).
- **Level (0~127)—**Output level.

62. Band Flanger

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

- **Split Frequency (200~8000Hz)—**Frequency at which the low and high ranges will be divided.
- **Low Pre Delay (0.0~100.0ms)—**Delay time from when the original sound is heard to when the low-range flanger sound is heard.
- **Low Rate [sync] (Hz, Note)—**Use this parameter to specify whether ("Note") or not ("Hz") the low modulation rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **Low Rate [Hz] (0.05~10.00Hz)—**Rate at which the low-range flanger sound is modulated.
- **Low Rate [note] (Musical Notes)—**Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Low Depth (0~127)—**Modulation depth for the low-range flanger sound.
- **Low Phase (0~180 deg)—**Spaciousness of the low-range flanger sound.
- **Low Feedback (–98%~0~+98%)—**Proportion of the low-range flanger sound that is to be returned to the input (negative values invert the phase).
- **High Pre Delay (0.0~100.0ms)—**Delay time from when the original sound is heard to when the high-range flanger sound is heard.
- **High Rate [sync] (Hz, Note)—**Use this parameter to specify whether ("Note") or not ("Hz") the high modulation rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **High Rate [Hz] (0.05~10.00Hz)—**Rate at which the high-range flanger sound is modulated.
- **High Rate [note] (musical notes)—**Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **High Depth (0~127)—**Modulation depth for the high-range flanger sound.
- **High Phase (0~180 deg)—**Spaciousness of the high-range flanger sound.
- **High Feedback (–98%~0~+98%)—**Proportion of the high-range flanger sound that is to be returned to the input (negative values invert the phase).
- **Balance (D100:0W, D50:50W, D0:100W)—**Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)—**Output level.

63. Band Step Flg

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

- **Split Frequency (200~8000Hz)—**Frequency at which the low and high ranges will be divided.
- **Low Pre Delay (0.0~100.0ms)—**Delay time from when the original sound is heard to when the low-range flanger sound is heard.
- **Low Rate [sync] (Hz, Note)—**Use this parameter to specify whether ("Note") or not ("Hz") the low modulation rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **Low Rate [Hz] (0.05~10.00Hz)—**Rate at which the low-range flanger sound is modulated.
- **Low Rate [note] (Musical Notes)—**Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Low Depth (0~127)—**Modulation depth for the low-range flanger sound.
- **Low Phase (0~180 deg)—**Spaciousness of the low-range flanger sound.
- **Low Feedback (–98%~0~+98%)—**Proportion of the low-range flanger sound that is to be returned to the input (negative values invert the phase).
- **Low Step Rate [sync] (Hz, Note)—**Use this parameter to specify whether ("Note") or not ("Hz") the low step rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **Low Step Rate [Hz] (0.10~20.00Hz)—**Rate at which the steps will cycle for the low-range flanger sound.
- **Low Step Rate [note] (musical notes)—**Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **High Pre Delay (0.0~100.0ms)—**Delay from when the original sound is heard to when the high-range flanger sound is heard.
- **High Rate [sync] (Hz, Note)—**Use this parameter to specify whether ("Note") or not ("Hz") the high modulation rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **High Rate [Hz] (0.05~10.00Hz)—**Rate at which the high-range flanger sound is modulated.
- **High Rate [note] (musical notes)—**Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **High Depth (0~127)—**Modulation depth for the high-range flanger sound.
- **High Phase (0~180 deg)—**Spaciousness of the high-range flanger sound.
- **High Feedback (–98%~0~+98%)—**Proportion of the high-range flanger sound that is to be returned to the input (negative values invert the phase).
- **High Step Rate [sync] (Hz, Note)—**Use this parameter to specify whether ("Note") or not ("Hz") the high step rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **High Step Rate [Hz] (0.10~20.00Hz)—**Rate at which the steps will cycle for the high-range flanger sound.
- **High Step Rate (note) musical notes—**Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Balance (D100:0W, D50:50W, D0:100W)—**Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)—**Output level.

64. VS Overdrive

This is an overdrive that provides heavy distortion.

- **Drive (0~127)**—Degree of distortion. Also changes the volume.
- **Tone (0~127)**—Sound quality of the Overdrive effect.
- **Amplifier Sw (Off, On)**—Turns the Amp Simulator on/off.
- **Amplifier Type (Small, Built-In, 2-Stack, 3-Stack)**—Type of guitar amp. *SMALL*: small amp, *BUILT-IN*: single-unit type amp, *2-STACK:* large double stack amp, *3-STACK*: large triple stack amp.
- **EQ Low Gain (–15dB~0~15dB)**—Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)**—Gain of the high frequency range.
- **Panpot (L64~0~63R)**—Stereo location of the output sound. This is a mono effect that combines incoming signals. You can, however, place the processed signal anywhere between the left and right channels.
- **Level (0~127)**—Output level.

65. VS Distortion

Produces a more intense distortion than the above. The parameters are the same as for "64. VS Overdrive".

66. GT Amp Simul

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

- **Pre Amp Sw (Off, On)**—Turns the amp switch on/off.
- **Pre Amp Type (**JC-120, Clean Twin, Match Drive, BG Lead, MS1959I, MS1959II, MS1959I+II, SIdn Lead, Metal 5150, Metal Lead, OD-1, OD-2 Turbo, Distortion, Fuzz**)**—Type of guitar amp
- **Pre Amp Volume (0~127)**—Volume and amount of distortion of the amp.
- **Pre Amp Master (0~127)**—Volume of the entire pre-amp.
- **Pre Amp Gain (Low, Middle, High)**—Amount of pre-amp distortion.
- **Pre Amp Bass (0~127)**
- **Pre Amp Middle (0~127)**
- **Pre Amp Treble (0~127)**—Tone of the bass/mid/treble frequency range.
  * Middle cannot be set if "Match Drive" is selected as the Pre Amp Type.
- **Pre Amp Presence (0~127 [Match Drive: –127~0])**—Tone for the ultra-high frequency range.
- **Pre Amp Bright (Off, On)**—Turning this "On" produces a sharper and brighter sound.
  * This parameter applies to the "JC-120", "Clean Twin", and "BG Lead" Pre Amp Types.
- **Speaker Sw (Off, On)**—Determines whether the signal passes through the speaker (ON) or not (OFF).
- **Speaker Type**—Select the type of speaker. The specifications of each type are as follows. The speaker column indicates the diameter of each speaker unit (in inches) and the number of units.

Type	Cabinet	Speaker	Microphone
Small 1	small open-back enclosure	10	dynamic mic
Small 2	small open-back enclosure	10	dynamic mic
Middle	open back enclosure	12 x 1	dynamic mic
JC-120	open back enclosure	12 x 2	dynamic mic
Built In 1	open back enclosure	12 x 2	dynamic mic
Built In 2	open back enclosure	12 x 2	condenser mic
Built In 3	open back enclosure	12 x 2	condenser mic
Built In 4	open back enclosure	12 x 2	condenser mic
Built In 5	open back enclosure	12 x 2	condenser mic
BG Stack 1	sealed enclosure	12 x 4	condenser mic
BG Stack 2	large sealed enclosure	12 x 4	condenser mic
MS Stack 1	large sealed enclosure	12 x 4	condenser mic
MS Stack 2	large sealed enclosure	12 x 4	condenser mic
Metal Stk	large double stack	12 x 4	condenser mic
2-Stack	large sealed enclosure	12 x 4	condenser mic
3-Stack	large sealed enclosure	12 x 4	condenser mic

- **Mic Setting (1, 2, 3)**—Adjusts the location of the mic that's capturing the sound of the speaker. This can be adjusted in three steps, from 1~3, with the mic becoming more distant as the value increases.
- **Mic Level (0~127)**—Volume of the microphone.
- **Direct Level (0~127)**—Volume of the direct sound.
- **Panpot (L64~0~63R)**—Stereo location of the output sound. This is a mono effect that combines incoming signals. You can, however, place the processed signal anywhere between the left and right channels.
- **Level (0~127)**—Output level.

67. Gate

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

- **Threshold (0~127)**—Volume level at which the gate begins to close
- **Mode (Gate, Duck)**—Type of gate. *GATE*: The gate will close when the volume of the original sound decreases, cutting the original sound. *DUCK* (Ducking): The gate will close when the volume of the original sound increases, cutting the original sound.
- **Attack (0~127)**—Adjusts the time it takes for the gate to fully open after being triggered.
- **Hold (0~127)**—Adjusts the time it takes for the gate to start closing after the source sound falls beneath the Threshold.
- **Release (0~127)**—Adjusts the time it takes the gate to fully close after the hold time.
- **Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)**—Output level.

68. Long Delay

A delay that provides a long delay time.

- **Delay Time [sync] (msec, Note)**—Use this parameter to specify whether ("Note") or not ("msec") the delay time should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a time or a note value.
- **Delay Time [msec] (0~2600ms)**—Adjusts the time until the delay is heard.
- **Delay Time [note] (Musical Notes)**—Delay times can be set as a note-value of a tempo, if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Phase (Normal, Inverse)**—Phase of the delay (*NORMAL*: normal phase, *INVERT*: inverted).
- **Feedback (–98%~0~+98%)**—Adjusts the amount of the delay sound that's fed back into the effect. Negative (–) settings invert the phase.
- **Delay HF Damp (200~8000Hz, Bypass)**—Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
- **Panpot (L64~0~63R)**—Stereo location of the output sound. This is a mono effect that combines incoming signals. You can, however, place the processed signal anywhere between the left and right channels.
- **EQ Low Gain (–15dB~0~15dB)**—Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)**—Gain of the high frequency range.
- **Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)**—Output level.

69. Serial Delay

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

- **Delay 1 Time [sync] (msec, Note)**—Use this parameter to specify whether ("Note") or not ("msec") the delay 1 time should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a time (msec) or a note value.

- **Delay 1 Time [msec] (0~1300ms)—**Delay time from when sound is input to delay 1 until the delay sound is heard.
- **Delay 1 Time [note] (musical notes)—**Delay times can be set as a note-value of a tempo, if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Delay 1 Feedback (–98%~0~+98%)—**Proportion of the delay sound that is to be returned to the input of delay 1 (negative values invert the phase).
- **Delay 1 HF Damp (200~8000Hz, Bypass)—**Frequency at which the high-frequency content of the delayed sound of delay 1 will be cut (*BYPASS*: no cut).
- **Delay 2 Time [sync] (msec, Note)—**Use this parameter to specify whether ("Note") or not ("msec") the delay 2 time should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a time (msec) or a note value.
- **Delay 2 Time [msec] (0~1300ms)—**Delay time from when sound is input to delay 2 until the delay sound is heard.
- **Delay 2 Time [note] (musical notes)—**Delay times can be set as a note-value of a tempo, if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Delay 2 Feedback (–98%~0~+98%)—**Proportion of the delay sound that is to be returned to the input of delay 2 (negative values invert the phase).
- **Delay 2 HF Damp (200~8000Hz, Bypass)—**Frequency at which the high-frequency content of the delayed sound of delay 2 will be cut (*BYPASS*: no cut).
- **Panpot (L64~0~63R)—**Stereo location of the output sound. This is a mono effect that combines incoming signals. You can, however, place the processed signal anywhere between the left and right channels.
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)—**Gain of the high frequency range.
- **Balance (D100:0W, D50:50W, D0:100W)—**Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)—**Output level.

70. MLT Tap DLY

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

- **Delay Time 1~4 [sync] (msec, Note)—**Use this parameter to specify whether ("Note") or not ("msec") the delay time should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a time or a note value.
- **Delay 1~4 Time [msec] (0~2600ms)—**Adjusts the time until Delay 1~4 are heard.
- **Delay 1~4 Time [note] (musical notes)—**Delay times can be set as a note-value of a tempo, if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Delay 1 Feedback (–98%~0~+98%)—**Adjusts the amount of the delay sound that's fed back into the effect. Negative (–) settings invert the phase.
- **HF Damp (200~8000Hz, Bypass)—**Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
- **Delay 1~4 Panpot (L64~0~63R)—**Stereo location of Delays 1~4.
- **Delay 1~4 Level (0~127)—**Output level of Delays 1~4.
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)—**Gain of the high frequency range.
- **Balance (D100:0W, D50:50W, D0:100W)—**Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)—**Output level.

71. Reverse DLY

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

- **Threshold (0~127)—**Volume at which the reverse delay will begin to be applied.
- **Rev Delay Time [sync] (msec, Note)—**Use this parameter to specify whether ("Note") or not ("msec") the reverse delay time should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a time (msec) or a note value.
- **Rev Delay Time [msec] (0~1300ms)—**Delay time from when sound is input into the reverse delay until the delay sound is heard.
- **Rev Delay Time [note] (musical notes)—**Delay times can be set as a note-value of a tempo, if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Rev Delay Feedback (–98%~0~+98%)—**Proportion of the delay sound that is to be returned to the input of the reverse delay (negative values invert the phase)
- **Rev Delay HF Damp (200~8000Hz, Bypass)—**Frequency at which the high-frequency content of the reverse-delayed sound will be cut (*BYPASS*: no cut).
- **Rev Delay Panpot (L64~0~63R)—**Panning of the reverse delay sound.
- **Rev Delay Level (0~127)—**Volume of the reverse delay sound.
- **Delay 1 Time [sync] (msec, Note)**
- **Delay 2 Time [sync] (msec, Note)**
- **Delay 3 Time [sync] (msec, Note)—**Use this parameter to specify whether ("Note") or not ("msec") the delay time should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a time or a note value.
- **Delay 1 Time [msec] (0~1300ms)**
- **Delay 2 Time [msec] (0~1300ms)**
- **Delay 3 Time [msec] (0~1300ms)—**Adjusts the time until the delay is heard.
- **Delay 1 Time [note] (musical notes)**
- **Delay 2 Time [note] (musical notes)**
- **Delay 3 Time [note] (musical notes)—**Delay times can be set as a note-value of a tempo, if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Delay 3 Feedback (–98%~0~+98%)—**Proportion of the delay sound that is to be returned to the input of the tap delay (negative values invert the phase).
- **Delay HF Damp (200~8000Hz, Bypass)—**Frequency at which the low-frequency content of the tap delay sound will be cut (*BYPASS*: no cut).
- **Delay 1 Panpot (L64~0~63R)**
- **Delay 2 Panpot (L64~0~63R)—**Panning of the tap delay sounds.
- **Delay 1 Level (0~127)**
- **Delay 2 Level (0~127)—**Volume of the tap delay sounds.
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)—**Gain of the high frequency range.
- **Balance (D100:0W, D50:50W, D0:100W)—**Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)—**Output level.

72. Shuffle DLY

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

- **Delay Time [sync] (msec, Note)—**Use this parameter to specify whether ("Note") or not ("msec") the delay time should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a time or a note value.
- **Delay Time [msec] (0~2600ms)—**Adjusts the time until the delay is heard.
- **Delay Time [note] (Musical Notes)—**Delay times can be set as a note-value of a tempo, if you set the "Sync" parameter above to "Note". Specify the value of the desired note.

- **Shuffle Rate (0~100%)**—Adjusts the ratio (as a percentage) of the time that elapses before Delay B sounds relative to the time that elapses before the Delay A sounds. When set to 100%, the delay times are the same.
- **Acceleration (0~15)**—Adjusts the time over which the Delay Time changes from the current setting to its specified new setting.
- **Feedback (–98%~0~+98%)**—Adjusts the amount of the delay sound that's fed back into the effect. Negative (–) settings invert the phase.
- **HF Damp (200~8000Hz, Bypass)**—Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
- **Panpot A (L64~0~63R)**
- **Panpot B (L64~0~63R)**—Stereo location of Delay A/B.
- **Level A (0~127)**
- **Level B (0~127)**—Volume of delay A/B.
- **EQ Low Gain (–15dB~0~15dB)**—Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)**—Gain of the high frequency range.
- **Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)**—Output level.

73. 3D Delay

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

- **Delay Left Time [sync] (msec, Note)**—Use this parameter to specify whether ("Note") or not ("msec") the left delay time should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a time or a note value.
- **Delay Left Time [msec] (0~2600ms)**—Adjust the time from the direct sound until when the left delay sound is heard.
- **Delay Left Time [note] (musical notes)**—Delay times can be set as a note-value of a tempo, if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Delay Right Time [sync] (msec, Note)**—Use this parameter to specify whether ("Note") or not ("msec") the right delay time should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a time or a note value.
- **Delay Right Time [msec] (0~2600ms)**—Adjust the time from the direct sound until when the right delay sound is heard.
- **Delay Right Time [note] (musical notes)**—Delay times can be set as a note-value of a tempo, if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Delay Center Time [sync] (msec, Note)**—Use this parameter to specify whether ("Note") or not ("msec") the center delay time should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a time or a note value.
- **Delay Center Time (msec) 0~2600 [ms]**—Adjust the time delay from the direct sound until when the center delay sound is heard.
- **Delay Center Time [note] (musical notes)**—Delay times can be set as a note-value of a tempo, if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Center Feedback (–98%~0~+98%)**—Adjusts the amount of the delay sound that's fed back into the effect. Negative (–) settings invert the phase.
- **Delay HF Damp (200~8000Hz, Bypass)**—Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
- **Left Level (0~127)**
- **Right Level (0~127)**
- **Center Level (0~127)**—Output level of the delay sound.
- **Output Mode (Speaker, Phones)**—Adjusts the method that will be used to hear the sound that is output to the OUTPUT jacks. The optimal 3D effect will be achieved if you select SPEAKER when using speakers or PHONES when using headphones.
- **EQ Low Gain (–15dB~0~15dB)**—Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)**—Gain of the high frequency range.
- **Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)**—Output level.

74. Long Time DLY

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

- **Delay Time [sync] (msec, Note)**—Use this parameter to specify whether ("Note") or not ("msec") the delay time should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a time or a note value.
- **Delay Time [msec] (0~2600ms)**—Adjusts the time until the delay is heard.
- **Delay Time [note] (Musical Notes)**—Delay times can be set as a note-value of a tempo, if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Delay Acceleration (0~15)**—Adjusts the time over which the Delay Time changes from the current setting to a specified new setting. The rate of change for the Delay Time directly affects the rate of pitch change.
- **Feedback (–98%~0~+98%)**—Adjusts the amount of the delay sound that's fed back into the effect. Negative (–) settings invert the phase.
- **Delay HF Damp (200~8000Hz, Bypass)**—Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
- **Panpot (L64~0~63R)**—Stereo location of the output sound. This is a mono effect that combines incoming signals. You can, however, place the processed signal anywhere between the left and right channels.
- **EQ Low Gain (–15dB~0~15dB)**—Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)**—Gain of the high frequency range.
- **Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)**—Output level.

75. Tape Echo

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

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

76. LoFi Noise

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

- **LoFi Type (1, 2, 3, 4, 5, 6, 7, 8, 9)—**Degrades the sound quality. The sound quality grows poorer as this value is increased.
- **Post Filter Type (OFF, LPF, HPF)—**Type of filter. OFF: no filter is used. LPF: cuts the frequency range above the Cutoff value. HPF: cuts the frequency range below the Cutoff value.
- **Post Filter Cutoff (200~8000, Bypass)—**Center frequency of the filter.
- **W/P Noise Type (White, Pink)—**Switch between white noise and pink noise.
- **W/P Noise LPF (200~8000, Bypass)—**Center frequency of the low pass filter applied to the white/pink noise (*BYPASS*: no cut).
- **W/P Noise Level (0~127)—**Volume of the white/pink noise.
- **Disc Noise Type (LP, EP, SP, RND)—**Type of record noise. The frequency at which the noise is heard depends on the selected type.
- **Disc Noise LPF (200~8000Hz, Bypass)—**Adjusts the cutoff frequency of the low pass filter applied to the record noise. If you don't want to filter out any high frequencies, set this parameter to *BYPASS*.
- **Disc Noise Level (0~127)—**Volume of the record noise.
- **Hum Noise Type (50Hz, 60Hz)—**Frequency of the hum noise.
- **Hum Noise LPF (200~8000Hz, Bypass)—**Center frequency of the low pass filter applied to the hum noise (*BYPASS*: no cut).
- **Hum Noise Level (0~127)—**Volume of the hum noise.
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)—**Gain of the high frequency range.
- **Balance (D100:0W, D50:50W, D0:100W)—**Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)—**Output level.

77. LoFi Comp

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

- **Pre Filter Type (1, 2, 3, 4, 5, 6)—**Selects the type of filter applied to the sound before it passes through the Lo-Fi effect.
- **LoFi Type (1, 2, 3, 4, 5, 6, 7, 8, 9)—**Degrades the sound quality. The sound quality grows poorer as this value is increased.
- **Post Filter Type (OFF, LPF, HPF)—**Type of filter. OFF: no filter is used. LPF: cuts the frequency range above the Cutoff value. HPF: cuts the frequency range below the Cutoff value.
- **Post Filter Cutoff (200~8000, Bypass)—**Basic frequency of the Post Filter.
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)—**Gain of the high frequency range.
- **Balance (D100:0W, D50:50W, D0:100W)—**Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)—**Output level.

78. LoFi Radio

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

- **LoFi Type (1, 2, 3, 4, 5, 6, 7, 8, 9)—**Degrades the sound quality. The sound quality grows poorer as this value is increased.
- **Post Filter Type (OFF, LPF, HPF)—**Type of filter. OFF: no filter is used. LPF: cuts the frequency range above the Cutoff value. HPF: cuts the frequency range below the Cutoff value.
- **Post Filter Cutoff (200~8000, Bypass)—**Basic frequency of the Post Filter.
- **Radio Detune (0~127)—**Simulates the tuning noise of a radio. As this value is raised, the tuning drifts further.
- **Radio Noise Level (0~127)—**Volume of the radio noise.
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low frequency range.
- **EQ High Gain (–15dB~0~15dB)—**Gain of the high frequency range.
- **Balance (D100:0W, D50:50W, D0:100W)—**Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)—**Output level.

79. Telephone

This effect simulates the tonal character of a telephone transmission.

- **Voice Quality (0~15)—**Audio quality of the telephone voice.
- **Treble (–15dB~0~15dB)—**Bandwidth of the telephone voice.
- **Balance (D100:0W, D50:50W, D0:100W)—**Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)—**Output level.

80. Phonograph

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

- **Signal Distortion (0~127)—**Depth of distortion.
- **Frequency Range (0~127)—**Frequency response of the playback system. Decreasing this value will produce the impression of an old system with a poor frequency response.
- **Disc Type (LP, EP, SP)—**Rotational speed of the turntable. This will affect the frequency of the scratch noise.
- **Scratch Noise Level (0~127)—**Amount of noise due to scratches on the record.
- **Dust Noise Level (0~127)—**Volume of noise due to dust on the record.
- **Hiss Noise Level (0~127)—**Volume of continuous "hiss".
- **Total Noise Level (0~127)—**Volume of overall noise.
- **Wow (0~127)—**Depth of long-cycle rotational irregularity.
- **Flutter (0~127)—**Depth of short-cycle rotational irregularity.
- **Random (0~127)—**Depth of indefinite-cycle rotational irregularity.
- **Total Wow/Flutter (0~127)—**Depth of overall rotational irregularity.
- **Balance (D100:0W, D50:50W, D0:100W)—**Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)—**Output level.

81. Step Pitch

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

- **Step 1~16 (–24~0~12 semitones)—**Amount of pitch shift at each step (semitone units)
- **Rate [sync] (Hz, Note)—**Use this parameter to specify whether ("Note") or not ("Hz") the rate should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a speed (Hz) or a note value.
- **Rate [Hz] (0.05~10.00Hz)—**Rate at which the 16-step sequence will cycle.
- **Rate [note] (musical notes)—**Rate parameters can be set as a note-value of a tempo if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Attack (0~127)—**Speed at which the amount of pitch shift changes between steps.
- **Gate Time (0~127)—**Duration of the pitch shifted sound at each step.
- **Fine (–100~100)—**Pitch shift adjustment for all steps (2-cent units).
- **Delay Time [sync] (msec, Note)—**Use this parameter to specify whether ("Note") or not ("msec") the delay time should be synchronized to the Arranger or Recorder tempo. Depending on your choice, the setting range of the following parameter refers to a time or a note value.
- **Delay Time [msec] (0~1300ms)—**Delay time from the original sound until the pitch-shifted sound is heard.
- **Delay Time [note] (Musical Notes)—**Delay times can be set as a note-value of a tempo, if you set the "Sync" parameter above to "Note". Specify the value of the desired note.
- **Feedback (–98%~0~+98%)—**Proportion of the pitch-shifted sound that is to be returned to the input (negative values invert the phase).
- **EQ Low Gain (–15dB~0~15dB)—**Gain of the low frequency range.

- **EQ High Gain (–15dB~0~15dB)**—Gain of the high frequency range.
- **Balance (D100:0W, D50:50W, D0:100W)**—Volume balance between the direct (D) and the effect sound (W).
- **Level (0~127)**—Output level.

82. Sympa Reso

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

- **Depth (0~127)**—Depth of the effect.
- **Damper (0~127)**—Depth to which the damper pedal is pressed (controls the resonant sound).
- **Pre LPF (16~15000Hz, Bypass)**—Frequency of the filter that cuts the high-frequency content of the input sound (*BYPASS*: no cut).
- **Pre HPF (16~15000Hz, Bypass)**—Frequency of the filter that cuts the low-frequency content of the input sound (*BYPASS*: no cut).
- **Peaking Freq (200~8000Hz, Bypass)** —Frequency of the filter that boosts/cuts a specific frequency region of the input sound.
- **Peaking Gain (–15dB~0~15dB)**—Amount of boost/cut produced by the filter at the specified frequency region of the input sound.
- **Peaking Q (0.5, 1.0, 2.0, 4.0, 8.0)**—Width of the frequency region boosted/cut by the 'Peaking Gain' parameter (larger values make the region narrower).
- **HF Damp (16~15000Hz, Bypass)**—Frequency at which the high-frequency content of the resonant sound will be cut (*BYPASS*: no cut).
- **LF Damp (16~15000Hz, Bypass)**—Frequency at which the low-frequency content of the resonant sound will be cut (*BYPASS*: no cut).
- **Lid (6, 5, 4, 3, 2, 1)**—This simulates the actual changes in sound that occur when the lid of a grand piano is set at different heights.
- **EQ Low Frequency (200Hz, 400Hz)**—Frequency of the low-range EQ.
- **EQ Low Gain (–15dB~0~15dB)**—Amount of low-range boost/cut.
- **EQ Mid Frequency (200~8000Hz)** —Frequency of the midrange EQ.
- **EQ Mid Gain (–15dB~0~15dB)**—Amount of midrange boost/cut.
- **EQ Mid Q (0.5, 1.0, 2.0, 4.0, 8.0)**—Width of midrange (larger values make the region narrower).
- **EQ High Frequency (2000Hz, 4000Hz, 8000Hz)**—Frequency of the high-range EQ.
- **EQ High Gain (–15dB~0~15dB)**—Amount of high-range boost/cut.
- **Level (0~127)**—Output level.

83. Vib-Od-Rotary

This effect combines an overdrive and a rotary with Vibrato/Chorus. The vibrato effect cyclically modulates the pitch of organ sounds (which is not the same as the Rotary effect). The chorus effect mixes the normal sound of the organ with a sound to which vibrato has been applied, adding richness and spaciousness to the sound.

- **Vibrato Chorus Switch (Off, On)**—Turns the Vibrato Chorus on/off.
- **Vibrato Chorus Type (V-1, V-2, V-3, C-1, C-2, C-3)**—
  V-1, V-2, V-3: This applies vibrato (pitch modulation). Increasing the value will produce a deeper effect.
  C-1, C-2, C-3: This applies chorus to add depth and spaciousness to the sound. Increasing the value will produce a deeper effect.
- **Vibrato Chorus Vintage ('50, '60, '70)**—Tonewheel sounds of the 1950s, '60s and '70.
- **Vibrato Chorus Level (0~127)**—Level of the Vibrato Chorus effect.
- **Overdrive Switch (Off, On)**—Turns the Overdrive on/off
- **Overdrive Drive (0~127)**—Degree of distortion
- **Overdrive Level (0~127)**—Sets the Overdrive output level.
- **Rotary Switch (Off, On)**—Turns the Rotary on/off.
- **Rotary Speed (Slow, Fast)**—Rotational speed of the rotating speaker.
- **Rotary Woofer Slow Speed (0.05~10.00Hz)**—Low-speed rotation speed of the woofer.
- **Rotary Woofer Fast Speed (0.05~10.00Hz)**—High-speed rotation speed of the woofer.
- **Rotary Woofer Acceleration (0~15)**—Adjusts the time it takes the rotor woofer to reach the newly selected speed ("Fast" or "Slow"). Lower values correspond to slower transitions.
- **Rotary Woofer Level (0~127)**—Sets the woofer level.
- **Rotary Tweeter Slow Speed (0.05~10.00Hz)**—Low-speed rotation speed of the tweeter.
- **Rotary Tweeter Fast Speed (0.05~10.00Hz)**—High-speed rotation speed of the tweeter.
- **Rotary Tweeter Acceleration (0~15)**—Adjusts the time it takes the rotor tweeter to reach the newly selected speed ("Fast" or "Slow"). Lower values correspond to slower transitions.
- **Rotary Tweeter Level (0~127)**—Sets the tweeter level.
- **Rotary Separation (0~127)**—Spatial dispersion of the sound.
- **Rotary Level (0~127)**—Sets the output level of the effect.

84. Center Canc

Removes the sounds that are localized at the center of the stereo input. This is a convenient way to eliminate a vocal.

- **L-R Balance (–50~0~50)**—Volume balance of the L (left) and R (right) channels for removing the sound.
- **Range Low (16~15000Hz)**—Lower frequency limit of the band to be removed.
- **Range High (16~15000Hz)**—Upper frequency limit of the band to be removed.

Index

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SE Symbolen anger att i EU-länder måste den här produkten kasseras separat från hushållsavfall, i enlighet med varje regions bestämmelser. Produkter med den här symbolen får inte kasseras tillsammans med hushållsavfall.

FI Tämä merkintä ilmaisee, että tuote on EU-maissa kerättävä erillään kotitalousjätteistä kunkin alueen voimassa olevien määräysten mukaisesti. Tällä merkinnällä varustettuja tuotteita ei saa hävittää kotitalousjätteiden mukana.

HU Ez a szimbólum azt jelenti, hogy az Európai Unióban ezt a terméket a háztartási hulladéktól elkülönítve, az adott régióban érvényes szabályozás szerint kell gyűjteni. Az ezzel a szimbólummal ellátott termékeket nem szabad a háztartási hulladék közé dobni.

PL Symbol oznacza, że zgodnie z regulacjami w odpowiednim regionie, w krajach UE produktu nie należy wyrzucać z odpadami domowymi. Produktów opatrzonych tym symbolem nie można utylizować razem z odpadami domowymi.

CZ Tento symbol udává, že v zemích EU musí být tento výrobek sbírán odděleně od domácího odpadu, jak je určeno pro každý region. Výrobky nesoucí tento symbol se nesmí vyhazovat spolu s domácím odpadem.

SK Tento symbol vyjadruje, že v krajinách EÚ sa musí zber tohto produktu vykonávať oddelene od domového odpadu, podľa nariadení platných v konkrétnej krajine. Produkty s týmto symbolom sa nesmú vyhadzovať spolu s domovým odpadom.

EE See sümbol näitab, et EL-i maades tuleb see toode olemprügist eraldi koguda, nii nagu on igas piirkonnas määratletud. Selle sümboliga märgitud tooteid ei tohi ära visata koos olmeprügiga.

LT Šis simbolis rodo, kad ES šalyse šis produktas turi būti surenkamas atskirai nuo buitinių atliekų, kaip nustatyta kiekviename regione. Šiuo simboliu paženklinti produktai neturi būti išmetami kartu su buitinėmis atliekomis.

LV Šis simbols norāda, ka ES valstīs šo produktu jāievāc atsevišķi no mājsaimniecības atkritumiem, kā noteikts katrā reģionā. Produktus ar šo simbolu nedrīkst izmest kopā ar mājsaimniecības atkritumiem.

SI Ta simbol označuje, da je treba proizvod v državah EU zbirati ločeno od gospodinjskih odpadkov, tako kot je določeno v vsaki regiji. Proizvoda s tem znakom ni dovoljeno odlagati skupaj z gospodinjskimi odpadki.

GR Το σύμβολο αυτό υποδηλώνει ότι στις χώρες της E.E. το συγκεκριμένο προϊόν πρέπει να συλλέγεται χωριστά από τα υπόλοιπα οικιακά απορρίμματα, σύμφωνα με όσα προβλέπονται σε κάθε περιοχή. Τα προϊόντα που φέρουν το συγκεκριμένο σύμβολο δεν πρέπει να απορρίπτονται μαζί με τα οικιακά απορρίμματα.

For China

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部件名称	有毒有害物质或元素					
	铅(Pb)	汞(Hg)	镉(Cd)	六价铬(Cr(VI))	多溴联苯(PBB)	多溴二苯醚(PBDE)
外壳（壳体）	×	○	○	○	○	○
电子部件（印刷电路板等）	×	○	×	○	○	○
附件（电源线、交流适配器等）	×	○	○	○	○	○

○：表示该有毒有害物质在该部件所有均质材料中的含量均在 SJ/T11363-2006 标准规定的限量要求以下。

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