KORG DIGITAL PIANO

CONCERT C-900

Reference Guide

GENERAL
MIDI
INSTRUMENT

PC I/F

AI^2 Synthesis System

KORG

Ⓔ ②
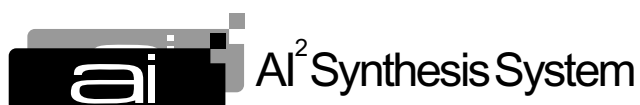
Table of Contents

Arrangement Play Mode

ARR.PLAY

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

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

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

< Selecting pages >

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

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

Arrangement Play mode functions

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

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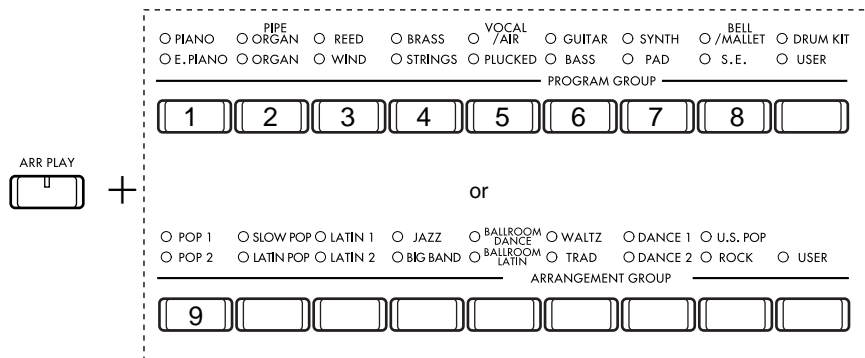
Page 1   Arrangement Play

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

○ PIANO
○ E.PIANO

ARR PLAY

Arrangement number   Arrangement name

```
ARR:  0 8 beat 1
  =120
```

Tempo (play speed)
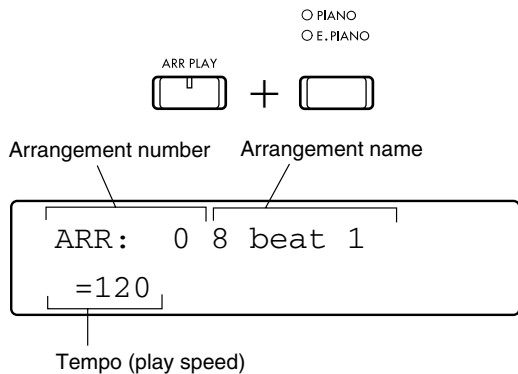
In addition to the arrangement name, this page also displays the tempo and chord.

ARR: select an arrangement

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

○ POP 1   ○ SLOW POP ○ LATIN 1 ○ JAZZ ○ BALLROOM DANCE ○ WALTZ ○ DANCE 1 ○ U.S. POP   ARRANGEMENT SELECT
○ POP 2   ○ LATIN POP ○ LATIN 2 ○ BIG BAND ○ BALLROOM LATIN ○ TRAD ○ DANCE 2 ○ ROCK   ○ USER   ▼   ▲
ARRANGEMENT GROUP
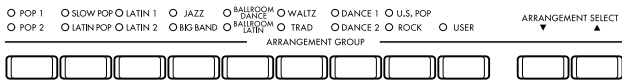
< Switching arrangements while playing >

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

< Using a foot switch to select arrangements >

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

☞ Disk/Global mode p.63

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

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

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

Transpose setting

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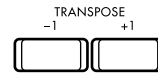
TRANSPOSE
–1   +1

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

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

Chord display

```
ARR:  0 8 beat 1
  =120 C
```
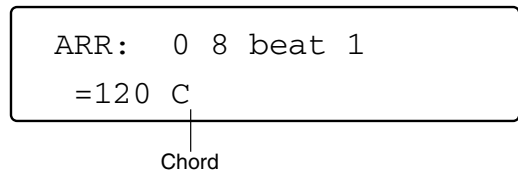
Chord

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

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

✎ For details on the way in which chords are
detected, refer to Owner's Manual p.49 "7. Func-
tions, operations and terminology" and p.22 "3.
Playing while adding automatic accompani-
ment".

Changing the tempo

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

Use the **TEMPO/VALUE UP** and **DOWN keys** to adjust the tempo.
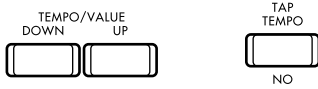
< Using tap tempo to set the tempo >

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

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

< Controlling the tempo by an external clock > ☞p.60

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

Changing the sound played by the keyboard

To change the sound that is played by the keyboard, use the PROGRAM GROUP keys and the PROGRAM SELECT keys.
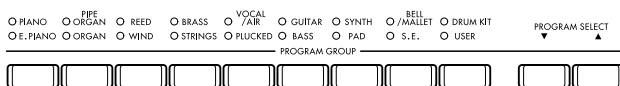
< Using a foot switch to change programs >

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

☞ Disk/Global mode p.63

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

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

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

The programs (timbre) assigned to KB1:

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

The programs assigned to KB2:

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

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

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

SPLIT: Split Point

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

☞Owner's Manual p.14 "Splitting the keyboard in two"

> The split point divides the keyboard into high and low areas so that chords can be detected according to the selected scan mode.
>
> Also, the mute function uses this split point to determine the area of the keyboard to be muted. ☞p.10
>
> In addition, when the Keyboard Assign mode is SPLIT, the sound being played (the keyboard timbre) is divided into two. (KB1 is the high range, and KB2 is the low range.)

< Setting the Split Point >

Hold down the SPLIT POINT key, and press the note that you want to specify as the split point.
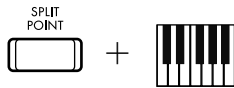
Octave   [−2–+2]

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

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

Page 2   Style Display

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


```
ARR:  0 8 baat 1
STY:8 beat 3
```
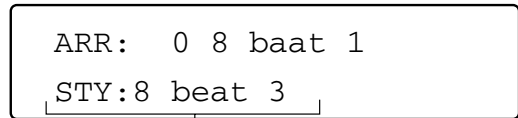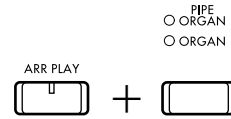
Style name

STY: style

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

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

Page 3   Metronome

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

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

The metronome will sound only if the arrangement is stopped.

○ REED
○ WIND

ARR PLAY

◻︎ + ◻︎

```
KB1: Pf00 GrandPiano
 =120 METRO 4/4  L99
```

Tempo   Time signature   Volume

CURSOR   TEMPO/VALUE
◄ ►   DOWN   UP
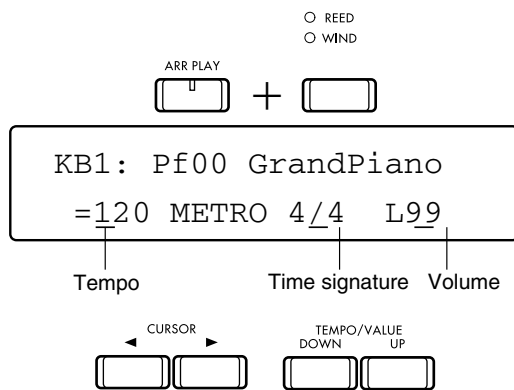
Tempo   [40–240]

Adjust the tempo of the metronome.

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

Time signature   [1–9/4, 1–16/8, 1–16/16]

Specify the time signature of the metronome.

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

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

Volume   [L00–99]

Adjust the volume at which the metronome will sound.

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

Page 4   Track Sound

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

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

○ BRASS
○ STRINGS

ARR PLAY

◻︎ + ◻︎

Track   Program number and name

```
KB1:  Pf05 BigBandPno
Pan:CENT  C=9  D=9
```

Stereo position   Effect Send Level

CURSOR   TEMPO/VALUE
◄ ►   DOWN   UP
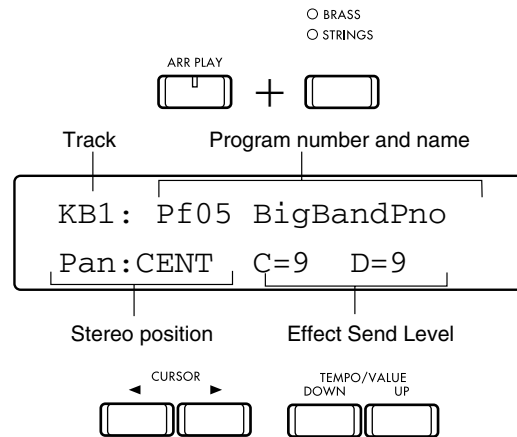
Track   [DRUM, PERC, BASS, ACC1...ACC3, KB1, KB2]

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

DRUMS   PERC   BASS   ACC1   ACC2   ACC3   KBD2/LOWER KBD1/UPPER

VOLUME   MUTE

ET1(1/9) ET2(2/10) ET3(3/11) ET4(4/12) ET5(5/13) ET6(6/14) ET7(7/15) ET8(8/16)
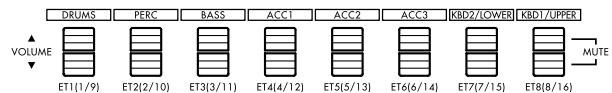
> When you press the track key of the track that is displayed, the LCD will show the volume and mute setting. ☞ "Volume/Mute" on p.10

Program

Select the program (sound) for each track.

< Changing the sound of each track >

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

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

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

> With a setting of CENT, that track will be located in the center. With settings of L it will be to the left, and with settings of R it will be to the right. As the number is increased, the sound will move further away from the center toward the left or right.
>
> With a setting of OFF, the track will not be output to channels A and B. With a setting of PROG, the pan setting which is set for each program will be used without change.

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

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

> The range for each channel is from 0 to 9 (maximum), but if this is set to P, the effect send level which is set for each program will be used without change.
>
> Depending on how the two stereo effect processors are connected and how their outputs are routed, there are four ways in which the effect system can be used: Serial, Parallel 1, Parallel 2, and Parallel 3. ☞ "Effects Placement (Output Channels)" on p.52

Page 5 Track Setting

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

In this page you can change settings such as damper pedal operation and pitch range (octave, wrap around) for each track of the arrangement. Depending on the type of track, one of the following displays will appear.
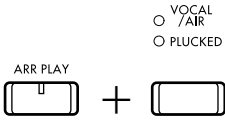
Keyboard track (KB1, KB2) setting display

```
KB1: Pf05 BigBandPno

Damper:ENA    Oct=-1
```
Damper   Octave

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

```
ACC1:EP09 MIDI Piano

BOTH Wrap=ORG Oct=0
```
Track Status   Wrap-Around   Octave

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

```
DRUM:Dr03 Jazz Kit

BOTH
```
Track Status

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

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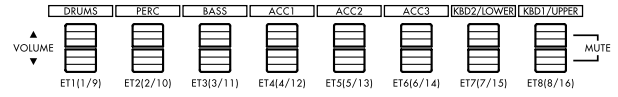
Program

Select the program (sound) for each track.

< Changing the sound of each track >

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

Damper (Keyboard Track only) [DIS, ENA]
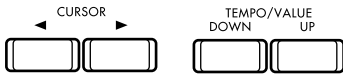
This setting lets you disable the damper pedal for the keyboard.

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

> For example when using a Keyboard Assign setting of LAYER and playing organ and piano sounds, you can disable the damper only for the organ sound so that damper pedal affects only the piano, as it would in the case of a real piano and organ.
>
> If you want the damper pedal to control the Chord Latch function, you can disable the damper function so that sounds do not continue when chord latch is being applied. ☞p.8

Octave   [–2…0…+2]

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

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

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

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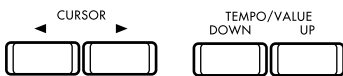
During arrangement play, this setting determines whether the accompaniment data will be played internally, or will be transmitted to an external MIDI tone generator that is connected. (Refer to Owner's Manual p.61 "8. MIDI Applications" for details on connections.)

Each of these settings will function as follows.

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

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

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

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

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

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

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

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

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

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

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

< Make different wrap-around settings for each track >

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

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

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

7

Page 6   Other

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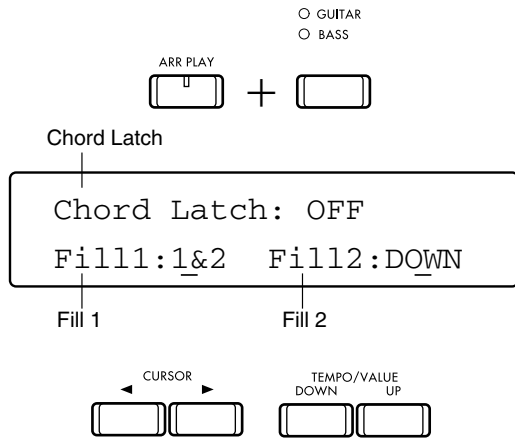
○ GUITAR
○ BASS

ARR PLAY

Chord Latch

```
Chord Latch: OFF
Fill1:1&2  Fill2:DOWN
```

Fill 1   Fill 2

CURSOR   ◄   ►   TEMPO/VALUE   DOWN   UP

Chord Latch   [ON, OFF]

This turns the chord latch function on/off.

> The chord latch function prevents the detected chord from changing as long as the damper pedal remains pressed, even if you change your fingering on the keyboard.
>
> If you want to use the chord latch function but do not want the damper pedal to affect the keyboard, set the damper setting of Page 5 to [DIS].

Fill 1, Fill 2: Variation Change
[OFF, →1…→4, 1&2…3&4, UP, DOWN]

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

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

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

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

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

Page 7   Effects

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

Page 7 contains settings related to the effect selection.

○ SYNTH
○ PAD

ARR PLAY

Effect 1 Type   Balance of effect

```
28:Exciter          FX
01:Hall             34
```

Effect 2 Type   Balance of effect

CURSOR ◄ ►   TEMPO/VALUE DOWN UP
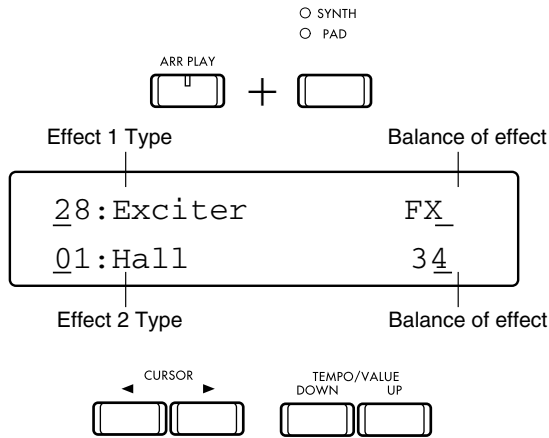
Two digital effect processors are provided to apply effects to the arrangement. These two processors can simultaneously create two different effects, allowing you to add a variety of effects to the programs which play the arrangement.

Effect type

Two types of effects can be selected independently.

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

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

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

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

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

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

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

Page 8   Rename Arrangement

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

BELL
○ /MALLET
○ S.E.

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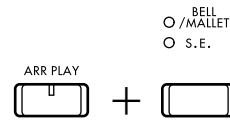
Here you can assign a title of up to 10 characters to an arrangement whose settings you have modified.

The following characters can be used.

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

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

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

CURSOR ◄ ►   TEMPO/VALUE DOWN UP   FADE IN/OUT   KBD LOCK
                                                          INS   DEL

```
RENAME ARRANGEMENT
  0 8 beat 1
```
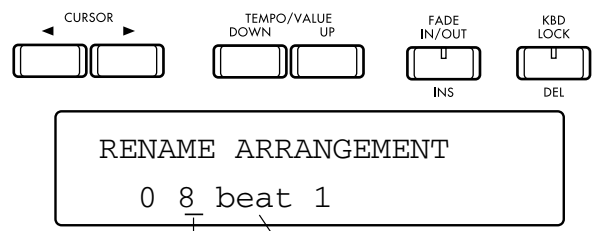
Move cursor to the character   Title of current arrangement
you wish to change

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

Page 9 Write Arrangement

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

○ POP 1
○ POP 2

ARR PLAY
[ ] + [ ]
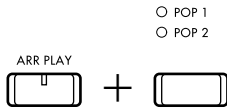
This function copies a modified arrangement into the
user bank.

> When you write an arrangement into memory, not only the settings
> made in all 8 pages of this mode, but also the current settings of
> the operating panel which affect the arrangement will be written.
>
> ✎ However, the current settings of the SYNCHRO START/
> STOP key, KBD LOCK key, SOUND HOLD key and
> ENSEMBLE key are not written.

```
  WRITE ARRANGEMENT
    0 Mick&Keith
```
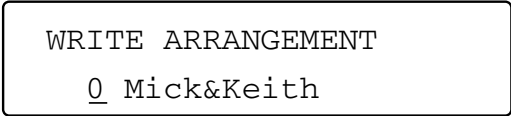
1 First use the TEMPO/VALUE UP and DOWN keys
to select the number of the memory into which the
new data will be written.

CURSOR   TEMPO/VALUE
◄   ►   DOWN   UP
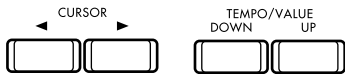
2 The title of the arrangement currently stored in that
number will appear, allowing you to check whether
or not you really want to overwrite that arrange-
ment.

✎ Once data has been overwritten, it cannot be
recovered.

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

RESET
[ ]
YES

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

RESET
[ ]
YES

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

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

BACKING
SEQ REC
[ ]

Volume/Mute

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

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

Track   Program number and name

```
 KB1: Pf05 BigBandPno
 Volume=127   UPPER -1
```

Volume   Bar graph   Activity   Octave
                        (Mute)   (Keyboard track only)
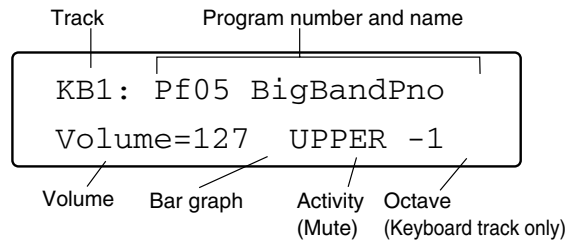
When you finish changing settings, press the EXIT key
to return to the previous display.
The previous display will reappear if no operations are
performed for approximately 7 seconds. ☞Owner's
Manual p.38 "2. Adjusting "loudness" or "speed""

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

Select the track whose volume or mute settings you
wish to adjust.
Press the VOLUME ▲ or ▼ key of the desired track.

DRUMS PERC BASS ACC1 ACC2 ACC3 KBD2/LOWER KBD1/UPPER
▲
VOLUME   MUTE
▼
ET1(1/9) ET2(2/10) ET3(3/11) ET4(4/12) ET5(5/13) ET6(6/14) ET7(7/15) ET8(8/16)
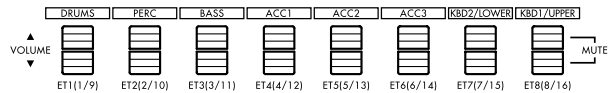
Volume   [000...127]

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

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

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

DRUMS
▲
VOLUME
▼
ET1(1/9)
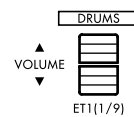
✎ If the Keyboard Assign is SINGLE or M.DRUM,
the KB1 program and volume will appear in the
LCD even if you press the KB2 key.

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

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

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

A track that is muted is displayed as "– – – –".
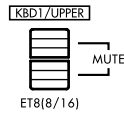
When the Keyboard Assign is LAYER, the track activity setting functions to mute LOWER or UPPER. It is not possible to use this to mute just the sound of KB1.
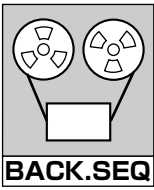
Backing Sequence Mode

What is Backing Sequence mode?

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

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

< Arrangement tracks >

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

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

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

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

< Extra tracks >

If you wish to add additional parts to the playback of the arrangement tracks, you can use the eight extra tracks.
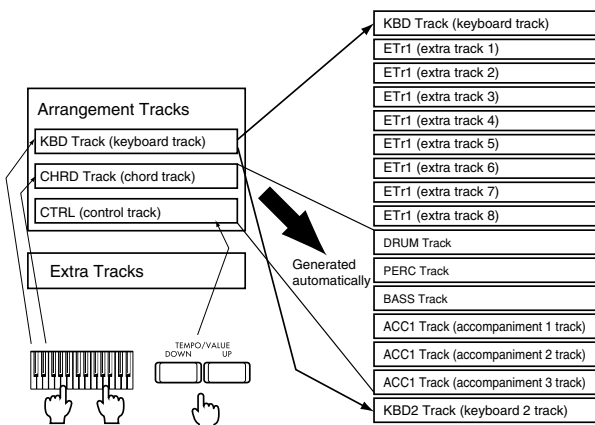
* When Keyboard Assign is SINGLE, the KBD2 track cannot be used.

< If you wish to record a piano solo >

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

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

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

< Selecting pages >

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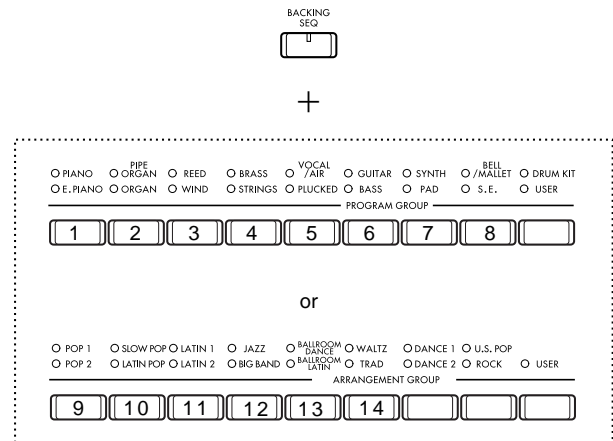
Always SAVE your Data!

This piano is able to hold up to 10 different backing sequences, for a total of 40,000 steps of data. Each backing sequence track can contain a maximum of approximately 16,000 steps of data.
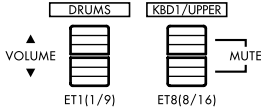
When you turn off the power, the contents of the sequence memory will be erased. For this reason, you should be sure to save your backing sequences to disk using the Save operation. (Since unexpected power outages can also cause your data to be lost, we recommend that you save frequently even while you are creating songs.) ☞p.57

Functions in the Backing Sequence mode

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

Display Page   Ref. Guide Page

1	Playback/realtime recording	Arrangement display	EXIT	P.17
		Volume/Mute	DRUMS KBD1/UPPER VOLUME ▲ ▼ MUTE ET1(1/9) ET8(8/16)	P.18
		Initial Setting BACKING SEQ REC	Track, activity, quantize, recording mode for extra tracks, start/end measure	P.19
2	Step Recording	Selection of recording track		P.21
		Recording START/STOP	Input performance data.	P.22
3	Erase Backing Sequence	Erase a backing sequence		P.26
4	Copy Backing Sequence	Copy a backing sequence		P.27
5	Delete Measure	Delete measures		P.28
	Insert Measure	Insert measures		P.28
	Erase Measure	Erase measures		P.29
6	Copy Measure	Copy measures		P.30
	Bounce Track	Combine tracks		P.31
	Quantize	Partial shifting of note locations		P.31
7	Shift Note	Partial shifting of pitches.		P.32
8	Event Editing	Edit track selection		P.32
		Edit START/STOP	Edit events	P.33
9	Extra Track	Track selection / program selection	MIDI channel, transpose detune	P.34
10			Pan, effect send level	P.35
11	Effects	Effect type and level.		P.36
12	Next Backing Sequence	Specify the next-played backing sequence		P.36
13	Rename Backing Sequence	Change the name of the backing sequence		P.37
14	SMF Converter	Conversion into a standard MIDI file		P.37

Backing
Sequence Mode

15

★ Use realtime recording to record your performance

Backing Sequence Number and Title   Measure Number

```
BSQ0:BSequence0 M001

 =120 C6  ♩♦♌
```

Tempo   Chord
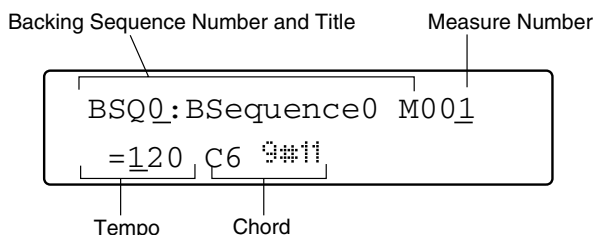
1. Press the BACKING SEQ REC key.

BACKING
SEQ REC

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

◆ **If you wish to record your playing on the piano keyboard …**

→ Select **ATr (arrangement track)**.

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

To record into the ATr (arrangement track) …

Arrangement Track/Extra Track   Control Track Recording/Playback/Mute

Keyboard Track Recording   Chord Track Recording/Playback/Mute

```
 ATr  REC  REC  REC

 =106  Q:HI   **/**
```

Tempo/REC/AUT   Quantize   Time signature setting (for ACC MUTE)

CURSOR ◄ ►   TEMPO/VALUE DOWN UP
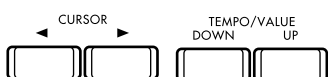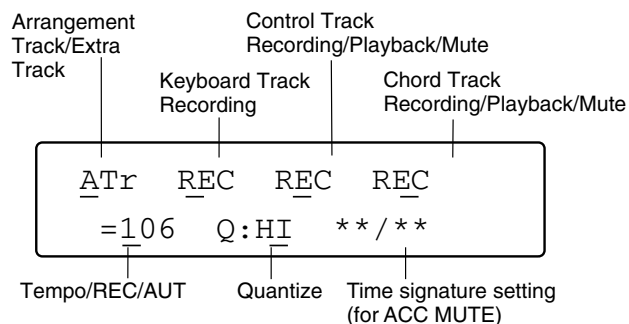
In the LCD, make the following settings for the song you are about to record:

i) Select the time signature (beat).

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

ii) Specify how timing will be adjusted (recording quantize).

iii) If you wish to record panel operations during the song, such as changes in the arrangement or program, …

→ Set **CTRL (control track)** to REC.

iv) If you wish to record chords detected on the keyboard, …

→ Set **CHRD (chord track)** to REC.

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

→ Press the PIANO MODE key. [PIANO MODE]

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

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

→ Select an **ETr (extra track)**.

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

To record into an ETr (extra track) …

Recording Method

```
 ETr2 OVWR

 =121  Q:HI
```
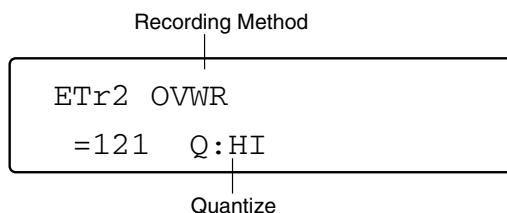
Quantize

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

i) Select the recording method.

ii) Select the time signature (beat).

iii) Specify how timing will be adjusted (recording quantize).

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

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

4. Press the START/STOP key. [START/STOP]

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

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

→ This ends realtime recording.

Page 1 Playback/Realtime Recording

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

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

Backing Sequence Number and Title   Measure Number

```
BSQ0:BSequence0 M001
 =120 C6 9♦11
```

Tempo   Chord
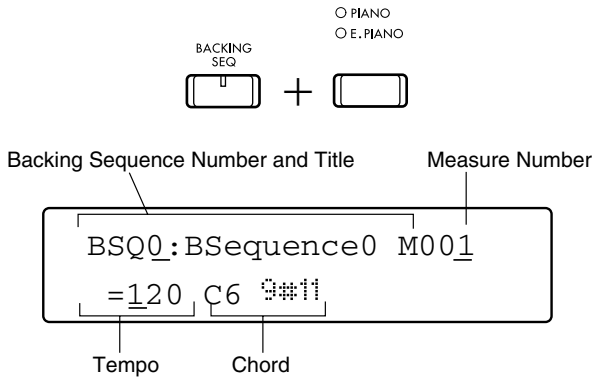
Arrangement Display

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

```
ARR:  0 8 beat 1
 =120
```
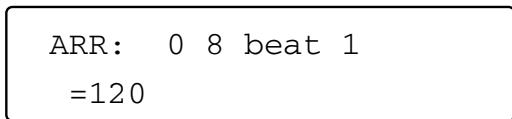
The previous display will reappear if you press the EXIT key once again, or if you wait several seconds.

Backing Sequence Number   [0...9]

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

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

Backing Sequence Title

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

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

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

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

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

♩=Tempo   [REC, AUT, 40...240]

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

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

You can also record tempo changes during recording.

Chord Display

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

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

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

Volume/Mute

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

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

Track   Program number and name

```
┌─────────────────────────────────────┐
│ KB1: Pf05 BigBandPno                 │
│                                      │
│ Volume=127   UPPER  -1               │
└─────────────────────────────────────┘
```

Volume   Bar graph   Activity   Octave
(Mute)   (Keyboard track only)
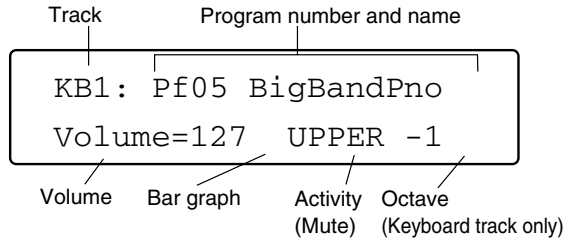
Track   [KB1, KB2, ACC1...3, BASS, PERC, DRUM, ETr1...ETr8]

Select the track whose volume or mute setting you wish to change.
If you press any of the VOLUME ▲ or ▼ keys, the corresponding track will be displayed.
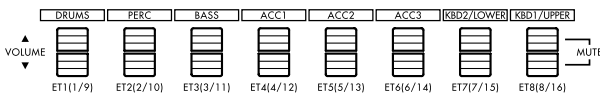
If you wish to select one of the extra tracks, press the BACKING SEQ key once again. The BACKING SEQ LED will blink. Now press an ▲ or ▼ key to select the corresponding extra track.
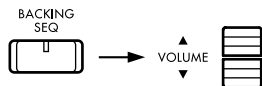
In Backing Sequence mode you can use the PROGRAM GROUP and PROGRAM SELECT keys to select the program that is assigned to each of the following tracks: the two tracks KB1 and KB2, and the eight tracks ETr1–ETr8. However for ACC1/2/3, BASS, PERC, and DRUM, only the programs specified by the arrangement can be used. This means that it is not possible to select a program for these tracks. (If you wish to change these settings, modify the arrangement in Arrangement mode, store it in the user bank (Page 3–1), and select the modified arrangement.)

Track Volume   [000...127]

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

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

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

Track Activity (Arrangement Track only)
[– – – – –, (Upper/Lower/Play)]

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

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

Dashes "– – – –" will be displayed for muted tracks.
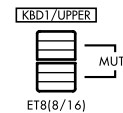
Octave (Keyboard Track only)
[–2, –1, 0, +1, +2]

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

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

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

☞p.6 "Track settings"
☞Owner's Manual ☞p.54

Changing the Transpose Setting

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

Track quantize settings

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

BACKING SEQ REC   CURSOR ◄ ►   TEMPO/VALUE DOWN UP

Arrangement Track/Extra Track

Keyboard Track Recording

Control Track Recording/Playback/Mute

Chord Track Recording/Playback/Mute

```
ATr  REC  REC  REC
=106  Q:HI  **/**
```

Tempo/REC/AUT   Quantize   Time signature setting (for ACC MUTE)
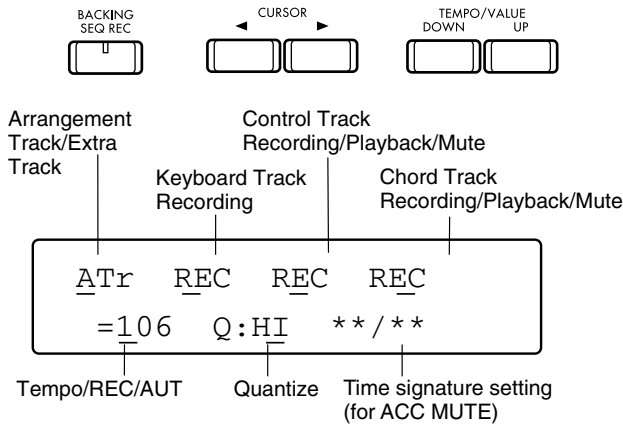
Track   [ATr, ETr1…ETr8]

This indicates the track that will be recorded.

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

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

Track Activity (Arrangement Track only)
[– – – –, REC, KBTr/CTRL/CHRD/MUTE]

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

– – – –:

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

REC:

When you wish to perform realtime recording on this track, select this setting.
You may select REC whether or not the track contains data. However, be aware that if you record on a track which already contained data, the previous data will be erased.
The keyboard track will record the performance that you play on the piano keyboard.
The control track will record selections of and changes to the arrangement and variation selections that you make using the operating panel keys.

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

KBTr/CTRL/CHRD:

If data exists in these tracks, the track name will be displayed (KBTr: keyboard track, CTRL: control track, CHRD: chord track).
If the track name is displayed during realtime recording, the data of that track will not be recorded, but will be only played back.
For example if you wish to re-record only the keyboard track, make settings such as "REC CTRL CHRD." The data previously recorded in the control track and chord track will be played back, and only the melody will be newly recorded into the keyboard track.

MUTE:

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

Recording method (extra tracks only)
[OVWR, OVDB, AUTP, MANP]

Recording Method   Start Measure   End Measure

```
ETr2 AUTO M001ø001
=121  Q:HI
```

Quantize

CURSOR ◄ ►   TEMPO/VALUE DOWN UP
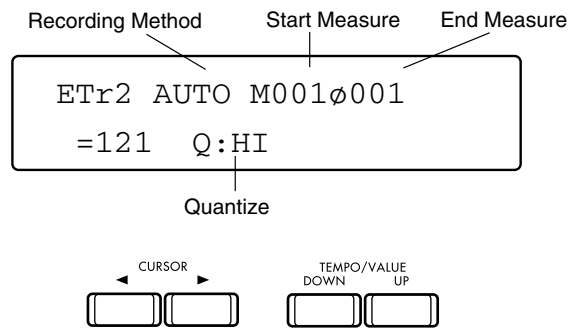
Here you can select the type of realtime recording that will be used to record new backing sequence data. There are four ways to record in realtime onto an extra track.

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

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

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

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

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

Start Measure   [001...999]

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

End Measure   [001...999]

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

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

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

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

< Punch-in recording >

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

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

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

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

Q. (Recording Quantize)

[HI, ♪₃, ♪, ♪₃, ♪, ♪₃, ♪, ♩]

The quantize parameter specifies the accuracy to which the timing of the recorded data will be adjusted.

If you wish to faithfully record the timing of your performance just as you play it, select **HI**. In this case, the timing resolution will be 1/96th of a quarter note.

With settings other than HI, the timing of the recorded data will be adjusted to the nearest interval of the timing that you specify. For example if you specify q, all recorded data will be recorded at quarter-note intervals.

> If you record pitch bend or other controller data at a "rough" quantize setting such as ♩ or ♪, the resulting playback may sound unnatural. To avoid this, record with a setting of HI, and then use the Quantize function (found on Backing Sequence Page 6) to adjust only the timing of the note data. ☞p.31

< Recording tempo changes in realtime >

To record tempo changes, first press the BACKING SEQ REC key. Then move the **cursor to the tempo display and simultaneously press the UP and DOWN keys**. The tempo value will be displayed as REC.

```
ATr   REC   REC   REC

=REC   Q:HI
```


Press the START/STOP key to begin recording. The REC indication will return to the tempo setting, and you can use the TEMPO/VALUE keys to adjust the tempo. The **C-900** will record the changes in this tempo setting as you modify it.

```
ATr   REC   REC   REC

=100   Q:HI
```

Press the START/STOP key once again to stop recording, and the tempo setting will change automatically to AUTO. The next time you playback this backing sequence, the tempo will change automatically just as you recorded the tempo changes.

```
ATr   REC   REC   REC

=AUT   Q:HI
```

If you manually adjust the tempo during playback or recording, the backing sequence will ignore the tempo change data recorded in the tempo track, and playback will use the manually set tempo.

< Controlling tempo from an external clock >

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

< Changing the time signature of the tracks >

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

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

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

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

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

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

Page 2   Step Recording

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


```
STEP RECORDING
KBTr  M001 (REC+S/S)
```

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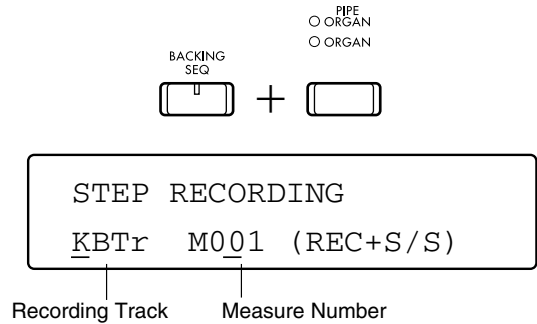
The step recording function allows you to input note data, control data, and chord data step by step. If this method is used to record data into measures which already contain data, the previously existing data will be erased and replaced by the newly recorded data.

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

Select the track for step recording.

KBTr: Performs step recording on the keyboard track.

CTRL: Performs step recording on the control track. This lets you record arrangement selections or chord variation selections made by pressing the operating panel keys.

CHRD: Performs step recording on the chord track. This records the chord progression of the backing sequence.

ETr1–ETr8: Performs step recording on one of the eight extra tracks.

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

```
STEP RECORDING
KBTr  M001 (REC+S/S)
```
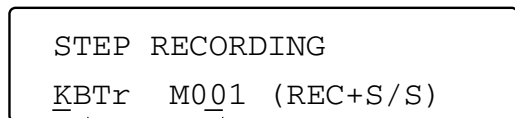
Recording Track   Measure Number

1. Press the BACKING SEQ REC key.

BACKING
SEQ REC

2. Press the START/STOP key.

START/STOP

→ Now you can begin entering data.

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

◆ **To record musical data from the piano keyboard … ☞p.24**

→ Select KBTr (keyboard track).

To input into KBTr (keyboard track) or ETr (extra track) … ☞p.24

Note Data Measure Number Location

```
STEP C5   M001 1:00
_4/4   ··  V090  085%
```

Time Signature   Step   Velocity   Gate

CURSOR   ◄ ►   TEMPO/VALUE DOWN UP
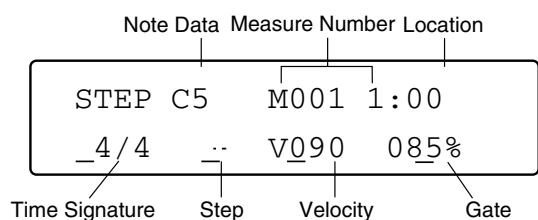
4. In the LCD, specify the note to be entered by selecting …

　　i) the time signature (beat)

　　ii) the note value (step)

　　iii)the loudness of the note (velocity) ☞p.24

　　iv)the length of the sound (gate)

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

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

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

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

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

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

→ This will end step recording.

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

◆ **To input operating panel operations such as changing the arrangement or program during a song … ☞p.25**

→ Select CTRL (control track).

To input into CTRL (control track) … ☞p.25

Measure Number Location

```
STEP REC   M001 1:00
ARRANGEMENT   0
```
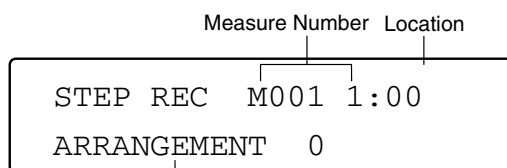
Event Data

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

5. Select the type of event.

6. Press the RESET/YES key.

RESET
YES

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

Repeat steps 4 and 5 to input successive events.

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

START/STOP

→ This will end step recording.

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

◆ **To input chords … ☞p.26**

→ Select CHRD (chord track).

To input into CHRD (chord track) … ☞p.26

Measure Number   Location

```
STEP REC   M001 1:00
C Maj    –    /C
```

Chord Root Chord Type Tension   Bass Note
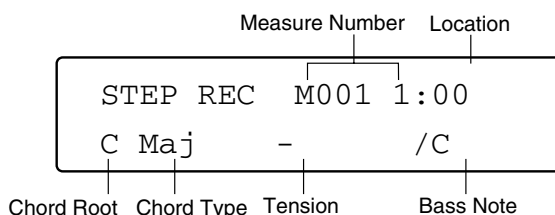
4. **Use the CHORD HOLD/◄ key and SOUND HOLD/► key to specify the measure and location of the chord that you wish to enter.**

5. **There are two ways to specify the chord.**

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

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

b. Watching the LCD, use the CURSOR keys and the TEMPO/VALUE keys to select the chord's

   i) root (basic note)

   ii) type

   iii)tension

   iv)bass note

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

6. **Press the RESET/YES key.**

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

   Repeat steps 4 and 5 to successively input chord data.

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

   → This will end step recording.

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

Recording onto a keyboard track or extra track

Note Data   Measure Number Location

```
STEP C5    M001 1:00
_4/4    ··  V090   085%
```

Time Signature   Step   Velocity   Gate

CURSOR ◄ ►   TEMPO/VALUE DOWN UP

Note Data (only for keyboard track or extra track)

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

Measure Number

This indicates the current measure.

Location

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

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

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

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

Example)

1:00 2:00 3:00 4:00 1:00 2:00 3:00 4:00
2:48 3:48 4:32
4:64

* To change the measure and location, use the CHORD HOLD/◄ key and SOUND HOLD/► key.

CHORD HOLD ◄   SOUND HOLD ►

Time Signature (only for keyboard track or extra track)

Here you can change the time signature.

Step (Keyboard Track, Extra Track only) [o, ♩, ♩, ♪, ♪, ♪ / . / 3]

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

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

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

Velocity (Keyboard Track and Extra Track only) [002…127, KEY]

Specify the velocity (loudness) of the input note.

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

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

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

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

VARIATION
1   2   3   4
o   ♩   ♩   ♪

FILL
1   2
♪   ♪

INTRO/ENDING
1   2
.   3

BASS INVERSION / TIE   ENSEMBLE / REST

Recording the control track

Event (only for control track)

Measure Number   Location

```
STEP REC   M001 1:00
ARRANGEMENT   0
```

Event Data

CURSOR ◄ ►   TEMPO/VALUE DOWN UP   RESET YES

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

* About arrangements and programs

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

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

* About drum maps

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

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

When step recording is performed on the control track, all of the event data you input will be at 8th note timing intervals. If you wish to make detailed adjustments to the timing, finish inputting the data, and then modify the location of the data using the Event Edit function of Page 8. ☞p.32

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

* You can select when in Event Edit.

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

Recording the chord track

Measure Number   Location

```
STEP REC  M001 1:00
C Maj     –      /C
```

Chord   Tension   Bass Note

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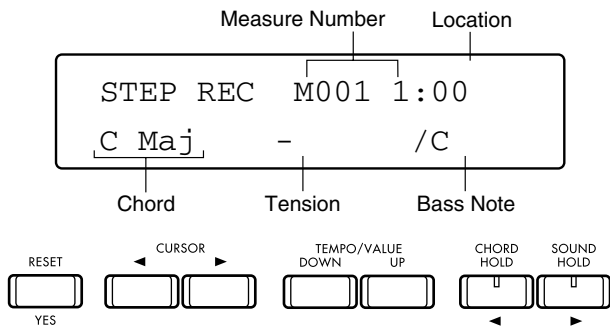
After specifying the chord, tension, and bass either by pressing the keyboard to input the chord directly or by using the CURSOR keys and the TEMPO/VALUE UP and DOWN keys, press RESET/YES key to input the chord. When you press the SOUND HOLD/► key, the location will advance. When you press the CHORD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

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

Chord (only for chord track)

Specify the chord to be input into the chord track.

Tension (only for chord track)

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

> "Tension" refers to the addition of a note which has no direct connection to a chord, to add a feeling of greater musical complexity.
>
> The various types of tension that can be added to each chord are listed in appendix C "Recognized Chords."

Bass Note (only for chord track)

You can specify any desired bass note for the chord.

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

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

START/STOP

Page 3 Erase Backing Sequence

Erase Backing Sequence

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

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

○ REED
○ WIND

BACKING SEQ +

```
ERASE B.SEQUENCE
BSEQ0
```

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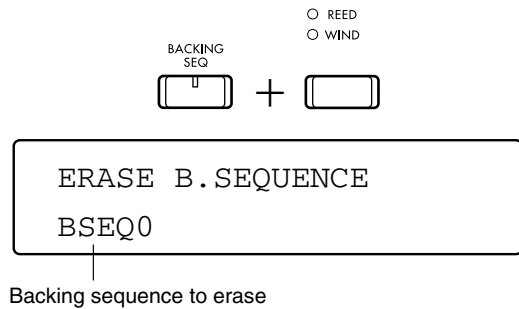
Select the backing sequence that you wish to erase, and press the RESET/YES key.

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

TAP TEMPO | RESET
NO | YES
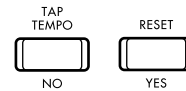
Page 4   Copy Backing Sequence

Copy Backing Sequence

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

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


```
COPY B.SEQUENCE

BSEQ0      BSEQ0
```

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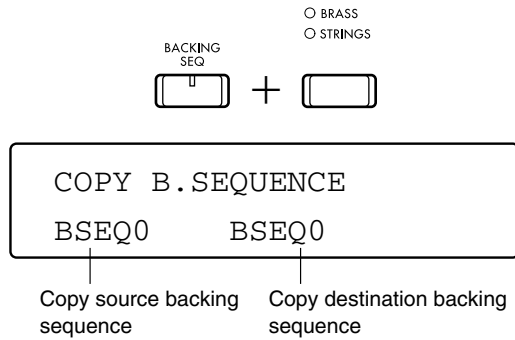
Use the TEMPO/VALUE keys to specify the backing sequence to which the currently selected backing sequence will be copied.

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

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

> If the same backing sequence is selected as both the copy source and the copy destination, the data will not be copied even if you press the RESET/YES key.
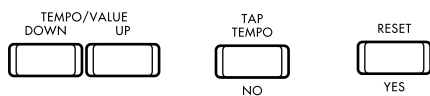
Page 5   Edit 1

To select this page, use the PAGE+ or PAGE– keys, or the BACKING SEQ key and VOCAL/AIR/PLUCKED key.
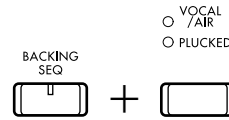
In this page you can select three operations: deleting measures (DELETE), inserting measures (INSERT), and erasing data from measures (ERASE). Use the CURSOR keys to move the cursor to the operation that you wish to execute, and press the RESET/YES key to open the sub-page for that operation.

```
EDIT 1  (Press Yes)

(DEL) (INS) (ERASE)
```
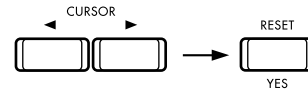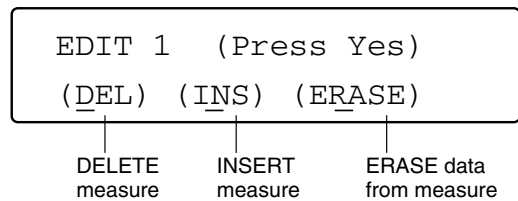
DELETE measure   INSERT measure   ERASE data from measure

Page 5–1 Delete Measure

Delete Measure

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

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

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

```
Delete Meas.(Yes/No)
KBTr 001φ001
```

Select the track   First and last measure to be deleted
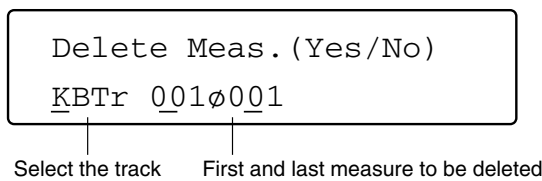
After specifying the measures which are to be deleted, press RESET/YES key. The specified measures will be deleted.

< If the time signature of the backing sequence changes >

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

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

Page 5–2 Insert Measure

Insert Measure

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

```
Insert Meas.(Yes/No)
KBTr M001 L001    4/4
```

Select the track / Measure number at which to insert / Number of measures to insert / Time signature
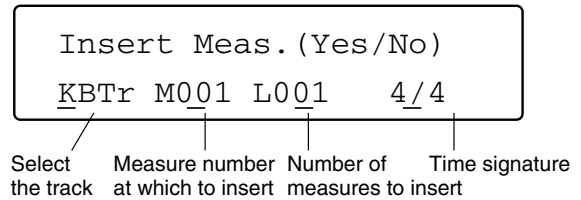
First use the TEMPO/VALUE keys to specify the track into which the measures will be inserted. If you select ALL, measures will be inserted into all tracks, including the chord track, control track, and tempo track.

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

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

< Inserting measures of a different time signature >

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

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

Insert 2 measures of time signature = 7/8
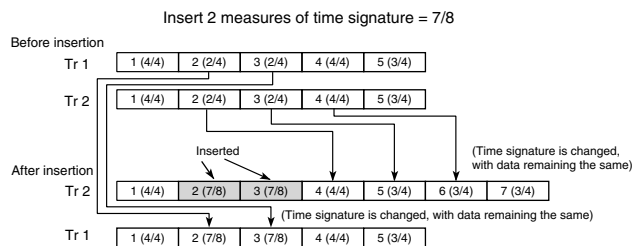
If you do not specify a different time signature, the setting of this parameter will be displayed as **/**, and the new measures will use the same time signature as the corresponding measures of other tracks which already contain data. If all the other tracks are empty, the same time signature as the following measure will be used.
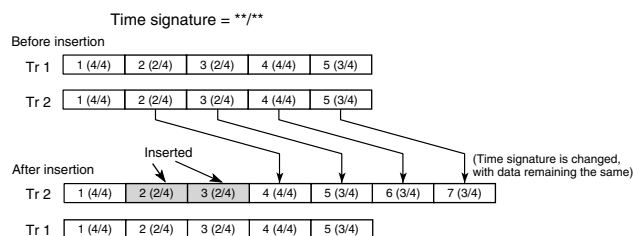
Time signature = **/**

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

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

Page 5–3 Erase Measure

Erase Measure

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

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

```
Erase Meas. (Yes/No)
KBTr 001ø001   ALL
```

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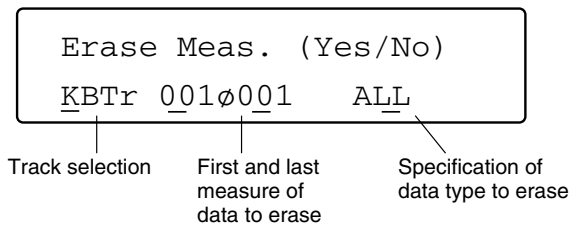
Next use TEMPO/VALUE keys to specify the first measure and the last measure that will be erased. (If you wish to erase only one measure, specify the same measure for both.)

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

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

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

< Erasing control change data >

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

Page 6   Edit 2

To select this page, use the PAGE+ or PAGE– keys, or the BACKING SEQ key and GUITAR BASS key.
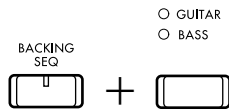
In this page you can select one of three operations: measure copy (COPY), combining tracks (BOUNCE), and adjusting the timing of recorded data (QUAN-TIZE). Use the CURSOR keys to move the cursor to the operation you wish to execute, and press the RESET/ YES key to open the sub-page for the selected operation.

```
EDIT 2  (Press Yes)
(COPY)(BOUNCE)(QNTZ)
```

COPY measure   BOUNCE tracks   QUANTIZE timing
                                 to record data
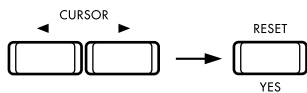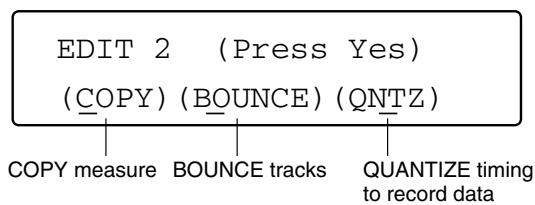
Page 6–1   Copy Measure

Copy Measure

This operation copies measures within a track or between tracks.

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

```
Copy Measure(Yes/No)
KBTr 001ø001 KB  001
```

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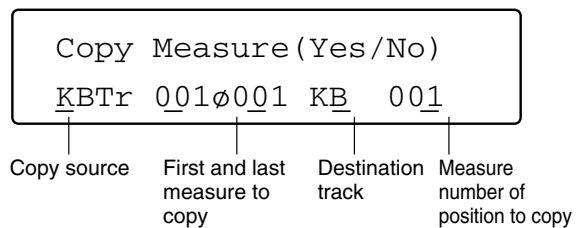
Next select the copy destination track. (If you use the TEMPO/VALUE keys to select ALL, the copy destination will automatically be set to ALL. If you wish to copy data between the keyboard track and an extra track, first select the extra track, and then press the TEMPO/VALUE keys to select a keyboard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

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

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

→ The specified data will be copied.

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

< If the time signature of the backing sequence changes >

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

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

Page 6–2   Bounce Track

Bounce Track

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

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

```
Bounce Track(Yes/No)
KBTr ø ETr1
```

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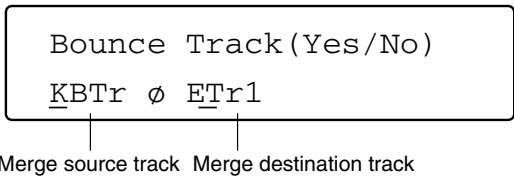
Specify the source track in the lower left of the LCD, and specify the merge destination in the lower right. (Here you can select either keyboard tracks or extra tracks.) After making your selection, press the RESET/YES key.

→ The two tracks will be merged into one.

Page 6–3   Quantize

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

```
Quantize (Yes/No)
KBTr 001ø001 ALL HI_
```

Track which will be quantized   First and last measure which will be quantized   Type of data (NOTE / CTRL / PROG, AFTT / BEND / ALL)   Resolution (♩, ♪, ♪₃, ♬, ♬₃, ♬, ♬₃, HI)
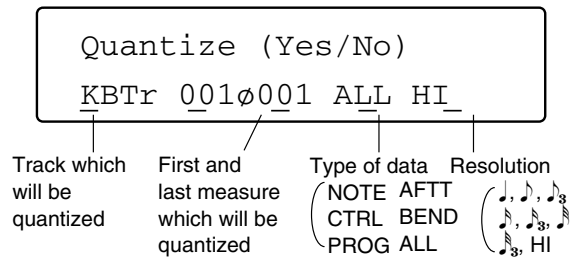
> This operation provides more flexibility than the Quantize parameter found in the Realtime Recording page of Backing Sequence mode. With this Quantize operation, you can specify the range of measures and the type of data to be quantized, avoiding any effect on other measures or data.

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

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

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

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

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

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

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

→ The data will be quantized.

Page 7   Shift Note

Shift Note

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

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

```
  SHIFT NOTE
  KBTr 001ø001  Sh=+00
```

Specify the track whose pitch will be shifted

First and last measures whose pitch will be shifted

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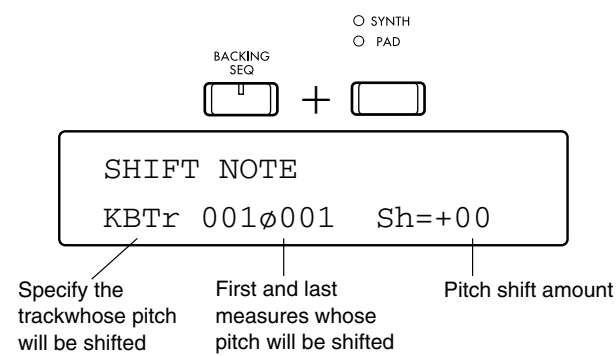
First select the track which contains the notes you wish to shift. (Only the keyboard tracks or extra tracks can be selected.) Next, specify the first and last measure of the area to be shifted.

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

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

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

Page 8   Event Edit

Event Edit

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

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

```
  EVENT EDIT
  KBTr        (REC+S/S)
```

Specify the track to be edited
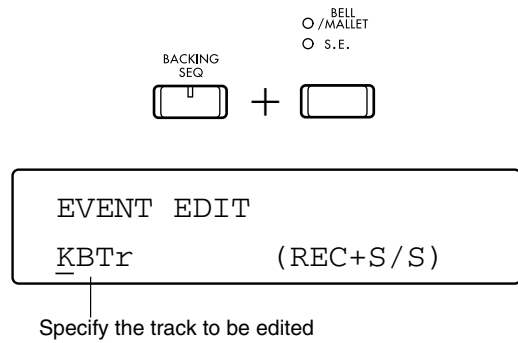
★ Here's how to edit an event.

1. Select the track that you wish to edit.

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

2. Press the BACKING SEQ REC key.

3. Press the START/STOP key.

```
EVENT M001#00

== BAR 1      4/4    ==
```

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

◆ **KBTr (keyboard track), ETr1–8 (extra track)**

Measure number   Event number   Location

```
EVENT  M001#01 1:14

D5      V094   0:80
```

Event type   Velocity   Note length
(see table below)   (gate)

◆ **CTRL (control track)**

Measure number   Event number   Location

```
EVENT  M001#01 1:00

ARRANGEMENT   0
```

Event type   Possible values for the event,
(see table on the p.25)   ON/OFF etc.

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

In the control track, it is also possible to edit style assign data. This capability is provided in view of the possibility that you may wish to load backing sequence data created on the **i1/i2/i3/i4S/XC3000if** into the **C-900**. This means that styles contained in RAM cards of another i-series instrument, and not built-into the **C-900**, cannot be played back directly on the **C-900**. For the relation between styles and arrangements, refer to p.36 of the Owner's Manual. For the styles that can be assigned, refer to appendix D "Style" at the end of this manual.

◆ **CHRD (chord track)**

Measure   Event
number   number   Location

```
EVENT  M001#01 1:00

C Maj   _      /C
```

Chord type   Tension note   Bass note

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

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

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

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

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

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

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

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

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

*3 02 is the drum bank. For correspondence between Program Numbers and Drum Programs, refer to drum p.98 in "Appendices D".

000…127 indicate the LSB of the MIDI bank change, and the MSB is 0.

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

*4 MIDI Polyphonic Key Pressure messages will be transmitted.

< To change the time signature of the measures >

Measure number   Event number

```
EVENT M001#00

==    BAR 1    4/4 ==
```

Time signature of the measure

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

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

2. Select event #00.

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

3. Specify the time signature of the measure.

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

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

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

Page 9   Extra Track

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

○ POP 1
○ POP 2

BACKING SEQ

Extra track   Program group and number   Name

```
ETr1   Pf00 GrandPiano
Ch02   Xpose+00 DT+00
```

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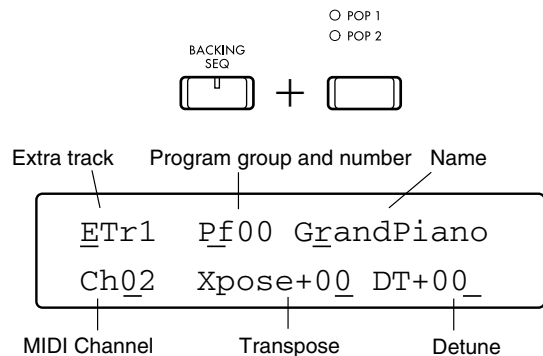
It is not possible to modify the transpose setting of a keyboard here. The current setting of the TRANSPOSE key will determine the pitch of the keyboard.

Track   [ETr1…ETr8]

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

VOLUME
DRUMS PERC BASS ACC1 ACC2 ACC3 KBD2/LOWER KBD1/UPPER
MUTE
ET1(1/9) ET2(2/10) ET3(3/11) ET4(4/12) ET5(5/13) ET6(6/14) ET7(7/15) ET8(8/16)
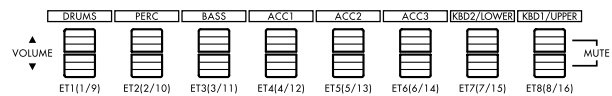
Program

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

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

Ch (Channel)   [1…16]

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

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

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

Xpose (Transpose) [–24...+24]

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

< If a track does not play the high notes >

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

DT (Detune) [–50...+50]

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

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

Page 10 Track Sound

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


```
ETr1 Pf05 BigBandPno
Pan:CENT  C=3_ D=1 _
```

Track — Program number and name
Stereo position — Send level to stereo effect
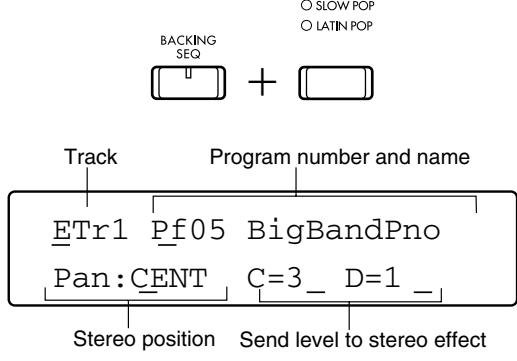
Track [ETr1...8]

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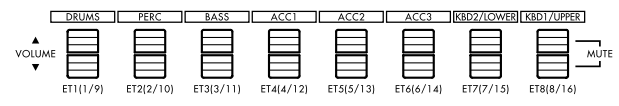
Program

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

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

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

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

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

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

Some of the sounds are fixed at PROG.

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

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

Backing Sequence Mode

35

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

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

Page 11   Effects

To select this page, use the PAGE+ or PAGE– keys, or the BACKING SEQ key and LATIN 1/LATIN 2 key.
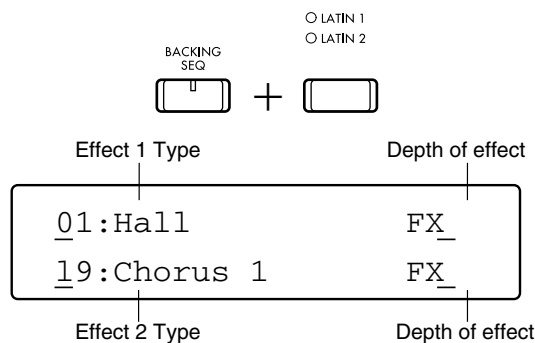
Here you can use the two digital processors to add effects (special sound effects) to the sound of a backing sequence. These two digital processors allow you to add two different effect simultaneously. By adding effects, you can add richness and musical interest to the sounds of the programs played by the backing sequence.

Effect Type

Two different effects can be selected independently.

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

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

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

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

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

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

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

Page 12   Next Backing Sequence

Next Backing Sequence

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

This setting allows you to specify a backing sequence that will playback after the current backing sequence finishes playing back.
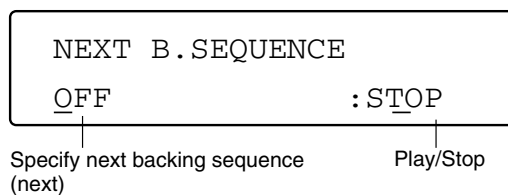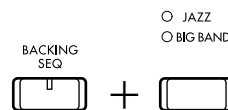
This function consists of two items.

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

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

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

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

Page 13   Rename Backing Sequence

Rename Backing Sequence

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

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

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


```
RENAME B.SEQUENCE
BSEQ0 BSequence0
```

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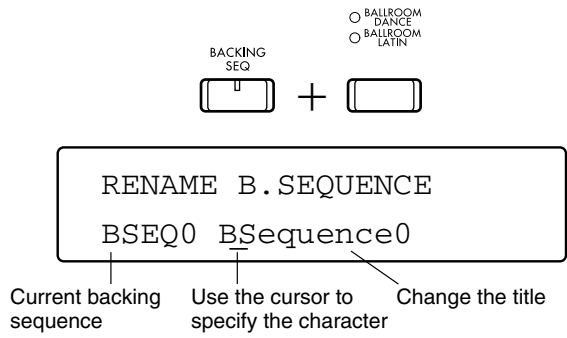
When the Rename Backing Sequence function is selected, the title of the current backing sequence will appear in the lower line of the LCD. Use the CURSOR ◄ and ► keys to move the cursor to the character you wish to change, and use the TEMPO/VALUE UP and DOWN keys to change the character.

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

Page 14   Converting to a Standard MIDI File

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

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

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

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


```
CONVERT TO SMF
BSEQUENC MID PB:BANK
```

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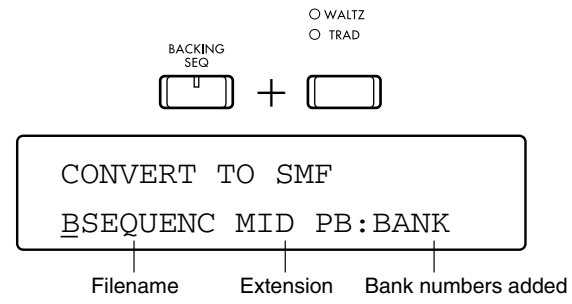
Insert a floppy disk correctly into the disk drive, and press RESET/YES key. A confirmation message will appear, so press the Yes key to convert the data into Standard MIDI File format.

< Standard MIDI File >

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

PB: BANK

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

PB: NUM

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

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

The *C-900* will create a Standard MIDI File which contains the sequence data of one backing sequence. When backing sequence data is saved, all style data will be expanded into conventional sequence data.
Be aware that a backing sequence can be saved only as a Standard MIDI File of format 0.

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

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

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

Song Play Mode

SONG PLAY

What is Song Play mode?

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

< Selecting pages >

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

If you wish to jump directly to a specific page, hold down the SONG PLAY key and press the PRO-GRAM GROUP key that corresponds to that page number. For example if you wish to jump to Page 3, hold down the SONG PLAY key and press the PRO-GRAM GROUP key REED/WIND.
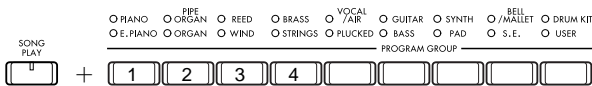
Functions in Song Play mode

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

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

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

MIDI output of the program bank

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

When connecting a Korg device, select "**o**".

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

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

Song Play Mode

Basic Settings

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

Page 1 Play

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

```
         O PIANO
         O E.PIANO
  SONG
  PLAY
 [  🔲  ]  +  [     ]
```

```
  SONG PLAY
  --------    =120 M001
```

        Name of song file   Tempo   Measure number
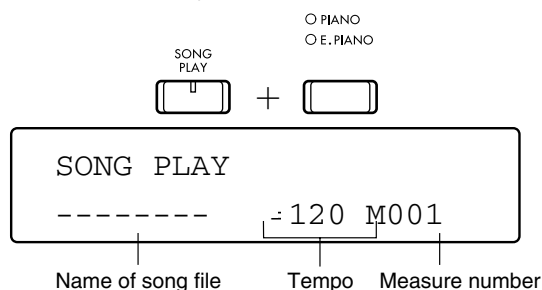
File Name

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

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

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

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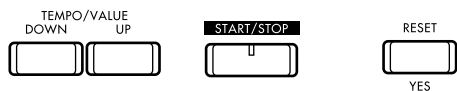
> Standard MIDI Files of format 1 differ from format 0 files in that processing time is required for the data to be completely loaded. When you press the START/STOP key to start a format 1 Standard MIDI File, a message will appear asking you to "*Please wait a moment*." During loading, the tempo LED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

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

```
  More memory needed.
  Okay to erase B.Seq?
```

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

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

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

< If files cannot be found >

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

Tempo   [20…250]

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

Measure

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

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

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

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

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

Page 2   Channel Sound

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

When a song file is playing back, the settings for each channel in this page will changed to the settings saved in the Standard MIDI File. When song playback ends, the values will be reset.
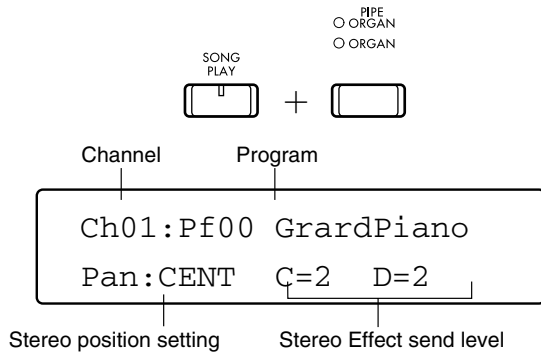
Ch (Channel)   [1…16]

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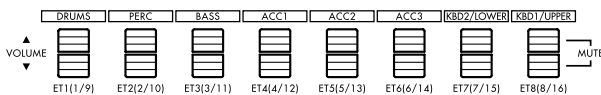
Program

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

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

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

Pan: [OFF, LEFT 15…LEFT1, CENTER, RIGHT1…RIGHT15, PROGRAM]

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

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

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

Effect Send Level C, D   [0…9, P]

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

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

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

Page 3   Transpose Position

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

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

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

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

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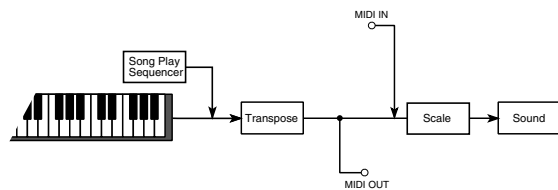
With a setting of ALL/MIDI, transposition will affect both the pitch of the notes played by the keyboard and the pitch of the notes played by the sequencer. This means that the transposed notes will be transmitted both to the internal tone generator and to tone generators connected to MIDI OUT. Notes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

With a setting of ALL/INT, notes will be transposed immediately before they enter the tone generator. This means that the sound which you hear will be transposed, but notes transmitted from MIDI OUT will not be transposed. All notes received from MIDI IN will be transposed.
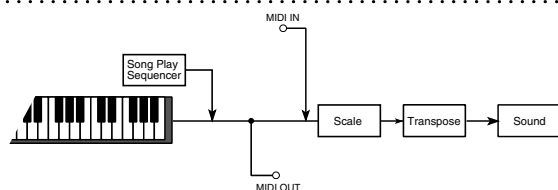
Page 4   Effects

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

Page 4 contains settings related to effect selection. By adding effects, you can add a professional-sounding touch to your sound.
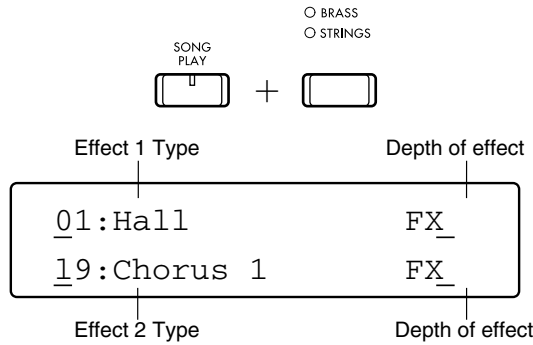
Here you can use two digital processors to apply effects. These two digital processors simultaneously provide two different effects.

EFFECT TYPE

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

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

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

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

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

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

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

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

Volume/Mute

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

In any page of Song Play mode, you can press one of the eight pairs of VOLUME keys located at the lower part of the LCD to access the following display.
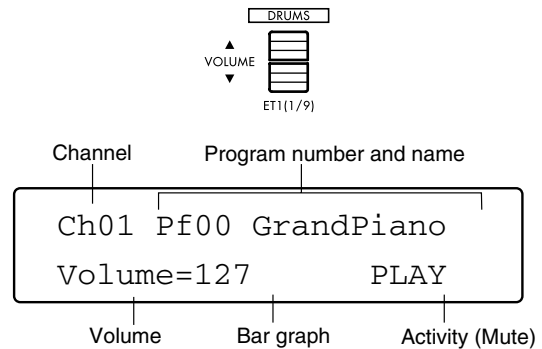
Channel   [Ch01...16]

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

Press the VOLUME ▲ or ▼ key of the desired channel.
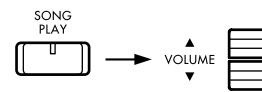
> To select channels 9 through 16, first press the SONG PLAY key once again.
>
> The SONG PLAY LED will blink. Now press the ▲ or ▼ key once again to select channels 9 through 16.

Program

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

Volume   [000...127]

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

Each time you press the VOLUME ▼ key for a channel, the volume will decrease by one step. If you continue pressing, the volume will continue to decrease.
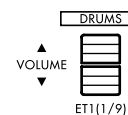
> The volume is displayed as a numeric value and also as a bar graph at the right.

43

Channel Activity   [– – –, PLAY]

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

When not muted, the display will indicate PLAY.

When muted, the display will indicate – – –.

< Playing along with a song >

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

ACC volume

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

Effects

This chapter will explain the details of each effect type.

The arrangement, backing sequence and song modes all have their respective pages to set the effects parameters. You will find the effects to be a powerful tool that can help you achieve precisely the sound you need to create a "total sound".

> Effects refers to the effects that are applied to the sounds. Digital processing of individual sounds or the entire sounds played back will add depth or contour, or even dynamic character to finish your sound production.
>
> The *C-900* comes complete with 48 effects, including chorus, exciter, enhancer and more.

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

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

The Effects Pages

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

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

Dynamic Modulation

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

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

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

Effect 1 Type   Balance of effect

```
28:Exciter      FX
01:Hall         34
```

Effect 2 Type   Balance of effect

CURSOR   TEMPO/VALUE
◄ ►   DOWN   UP
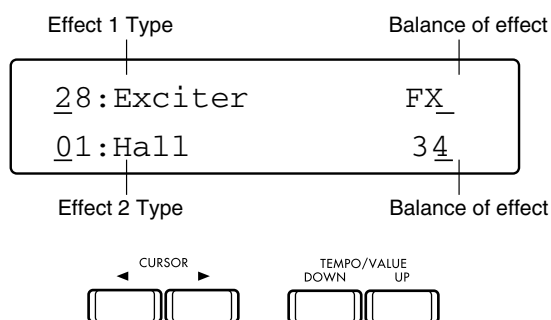
EFFECT TYPE

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

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

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

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

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

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

<Switch>

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

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

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

Details of Each Effect Type

The following details the 25-types of effects available.

No Effect

00: No Effect

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

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

Reverb

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

The *C-900* has nine reverb effects.

01: Hall

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

02: Ensemble Hall

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

03: Concert Hall

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

04: Room

This simulates the ambience of a typical room.

05: Large Room

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

06: Live Stage

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

07: Wet Plate

08: Dry Plate

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

09: Spring Reverb

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

Early Reflections

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

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

10: Early Ref 1

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

11: Early Ref 2

The reflections will fade out slower.

12: Early Ref 3

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

Stereo Delay

This effect is used to create echo patterns.

13: Stereo Delay

Feedback is applied independently to the left and right channels.

14: Cross Delay

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

Dual Delay

15: Dual Delay

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

Multitap Delay

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

16: Multitap Dly 1

This is the standard multitap delay.

17: Multitap Dly 2

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

18: Multitap Dly 3

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

Chorus

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

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

19: Chorus 1

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

20: Chorus 2

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

Quadrature Chorus

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

21: Quad Chorus

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

22: XOver Chorus

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

Harmonic Chorus

23: Harmonic Cho.

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

Symphonic Ensemble

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

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

24: Symphonic Ens.

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

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

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

Flanger

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

25: Flanger 1

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

26: Flanger 2

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

27: XOver Flanger

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

Exciter

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

28: Exciter

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

Enhancer

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

29: Enhancer

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

Distortion

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

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

30: Distortion

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

31: Overdrive

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

Effects

Phaser

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

32: Phaser 1

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

33: Phaser 2

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

Rotary Speaker

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

34: Rotary Speaker

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

Tremolo

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

35: Auto Pan

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

36: Tremolo

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

Equalizer

37: Equalizer

This is used to adjust and emphasize the audio frequencies.

Chorused or Flanged Delay

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

38: Chorus-Delay

This serially connects a chorus with a delay.

39: Flanger-Delay

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

Delay & Reverb

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

40: Delay/Hall

This combines a delay with a hall reverb.

41: Delay/Room

This combines a delay with a room reverb.

Delay & Chorus

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

42: Delay/Chorus

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

Delay & Flanger

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

43: Delay/Flanger

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

Delay & Distortion

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

44: Delay/Dist

This combines delay with distortion.

45: Delay/Overdrv

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

Delay & Phaser

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

46: Delay/Phaser

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

Delay & Rotary Speaker

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

47: Delay/Rotary

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

Piano effects

48: Pedal Simulation

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

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

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

Effects

Effects Placement (Output Channels)

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

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

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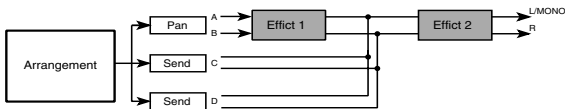
The Serial setting applies both signal processor Effect 1 and Effect 2 to channels A and B, in that order. Signals routed to channels C and D are mixed in after Effect 1, and so are processed by Effect 2 only.

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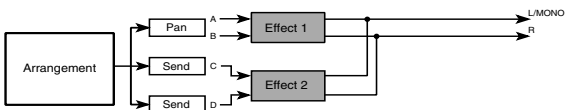
The Parallel 1 setting applies Effect 1 to channels A and B, and effects 2 to channels C and D. It mixes the signals from the two processors for final output

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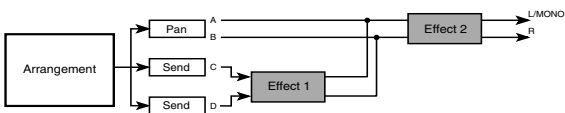
The Parallel 2 setting is the opposite of the Serial setting indicated in 1.

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

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

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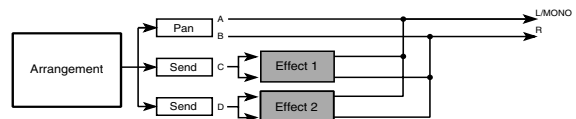
The Parallel 3 setting applies Effect 1 to channel C and Effect 2 to channel D. It then mixes the output of these channels with the unprocessed signals of channels A and B.

Disk/Global Mode

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

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

< Selecting pages >

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

For example if you wish to jump to Page 4, hold down the DISK/GLOBAL key and press the PROGRAM GROUP key BRASS/STRINGS.
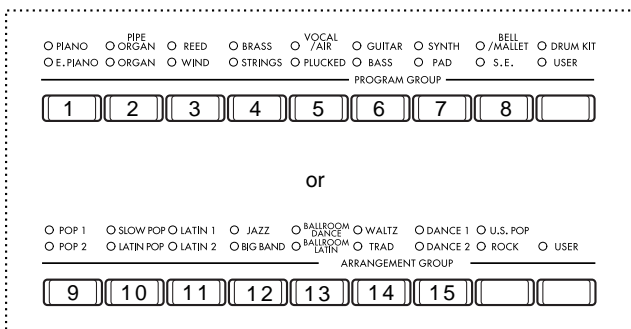
Unlike program data and arrangement data, the settings made in Disk/Global mode do not require the Write operation to make them permanent. Exceptions to this are the Xpose Pos parameter explained on p.59 of this manual and the Local Control and Clock Source settings explained on p.60. All other settings of Disk/Global mode will be remembered even after the power is turned off.

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

Functions in Disk/Global mode

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

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

Data saved on disk

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

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

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

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

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

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

⚠ If you wish to use data created by the *C-900* on a different Korg i-series instrument, you must set the data mode to "CMP" in the Data Dump display of Page 13. ☞p.68

Never remove a floppy disk from the disk drive when the LED of DISK/GLOBAL key is blink. Otherwise, the disk drive or data on the floppy disk may be destroyed. Please also read the cautions for floppy disk handling given on p.9 of the Owner's Manual.

Page 1   Disk Parameter

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

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

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


```
DISK    (Press Yes)
[LOAD ] [SAVE ] [UTIL  ]
```

Load data from disk   Save data in disk   Utility
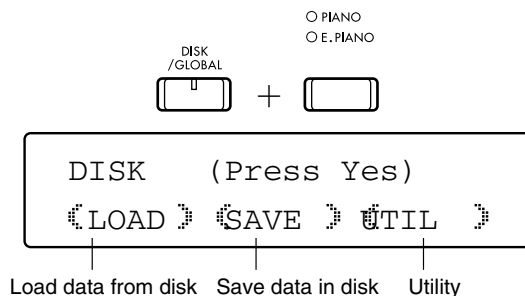
Page 1–1   Load Functions

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

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


```
Load  (Yes/No)
[LOAD ALL ][LOAD ONE  ]
```

Load ALL data from disk   Load ONE data from disk
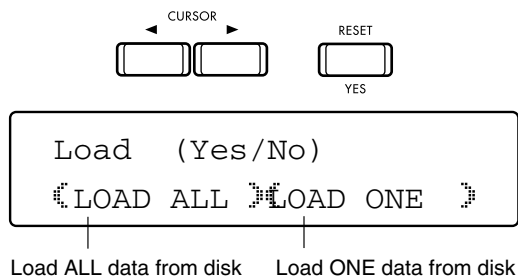
Page 1–1–1 Load All

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

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

```
Load All  (Yes/No)
(ALL )(ARR )(PRG  )(BSQ  )
```

Load ALL data   Load ALL arrangement data   Load ALL program data   Load ALL backing sequence data
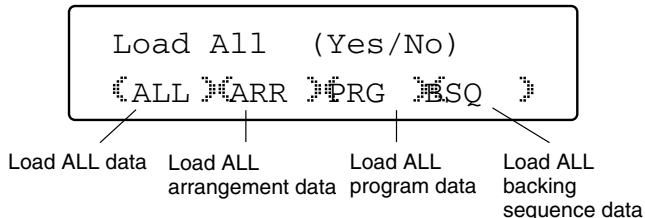
ALL

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

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

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

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

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

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

ARR (=ARRANGEMENT)

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

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

PROG (=PROGRAM)

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

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

BSQ (=BACKING SEQUENCE)

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

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

Page 1–1–2 Load One

```
Load One  (Yes/No)
(ARR )(PRG  )(BSQ  )(DRM  )
```

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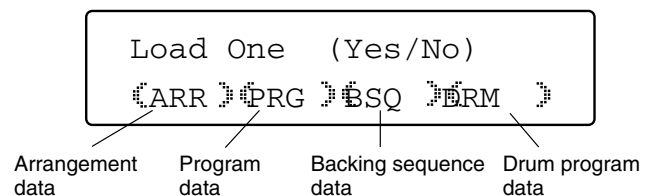
In Display Page 1-1-2 of Disk mode, the LOAD ONE function lets you load an individual file (either arrangements (ARR), programs (PRG), backing sequences (BSQ), or drum kits (DRUM).

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

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

ARR (=ARRANGEMENT)

This function loads one arrangement from an arrangement file.

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

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

```
┌─────────────────────────────────────┐
│  Load One Arrangement                │
│                                      │
│  ----------     0     ⌗  0           │
└─────────────────────────────────────┘
```
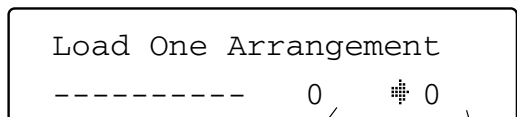
Arrangement number to be loaded from disk

User bank arrangement number into which program will be loaded

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

PRG (=PROGRAM)

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

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

```
┌─────────────────────────────────────┐
│  Load One Program                    │
│                                      │
│  --------    Us00      Us00          │
└─────────────────────────────────────┘
```
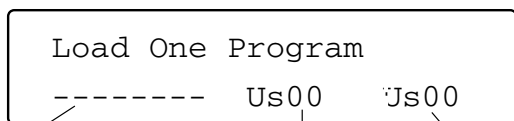
Name of file to be loaded

Program number to be loaded from disk

User bank program number into which program will be loaded

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

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

🖎 This function does not load Global data. This means that if, for example, scale parameters have been modified, the loaded program may sound with a different scale than the original program. In such cases, reset the scale parameters to the same settings as when the program was created.
☞p.66

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

BSQ (=BACKING SEQUENCE)

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

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

```
┌─────────────────────────────────────┐
│  Load One B.Sequence                 │
│                                      │
│  ---------  BSQ0    ⌗  BSQ0          │
└─────────────────────────────────────┘
```
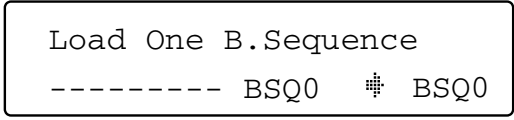
DRM (USER DRUMS KIT)

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

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

```
┌─────────────────────────────────────┐
│  Load One Drumkit                    │
│                                      │
│  --------  Kit1    ⌗  Kit1           │
└─────────────────────────────────────┘
```

Page 1–2 Save

```
Save
(ALL )(ARR )(BSQ )(PRG )
```

Save ALL data | Save All arrangement data | Save ALL backing sequence data | Save ALL program data
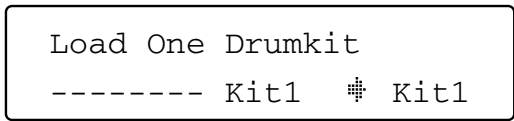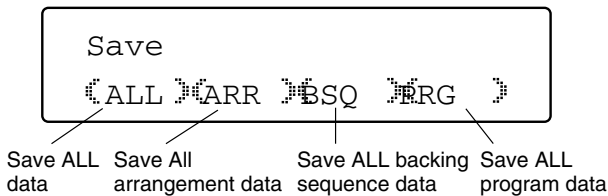
ALL

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

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

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

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

ARR (=ARRANGEMENT)

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

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

BSQ (=BACKING SEQUENCE)

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

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

PRG (=PROGRAM)

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

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

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

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

Page 1–3   Utilities

```
Utility  (Yes/No)
(DEL)(E.STY )(FORMAT  )
```

Delete data from disk   Erase user style from memory   Format disk

---
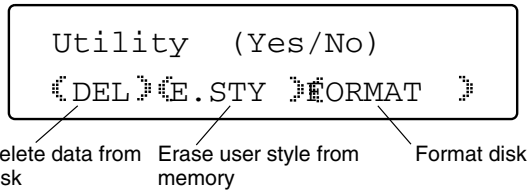
DEL (Delete File)

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

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

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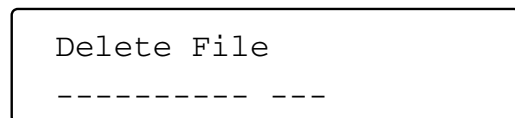
Select the file and press the RESET/YES key, and a confirming message will ask "Are you sure?" If you respond YES, the file will be erased. Before erasing, make sure that the file does not contain data you wish to keep. Once the file is erased, the data will be gone forever.

E.STYLE (Erase Style)

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

```
Erase Style
U1:Userstyle1
```
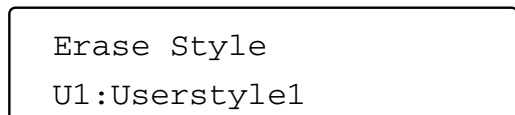
FORMAT (Format Disk)

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

```
Format Disk (Yes/No)
```
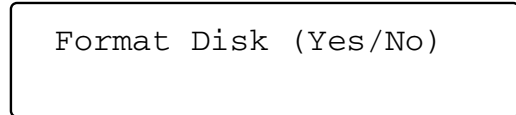
Insert the disk into the disk drive and press the RESET/YES key. The *C-900* will check the disk. If it contains files, a message to that effect will appear, and after asking you to confirm the operation, the disk will be formatted. Please be very sure that the disk does not contain data that you wish to keep. When a disk is formatted, the data it contained is lost forever. ☞p.73–p.74

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

Basic Parameters

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

Page 2   Master Tune/Xpose Pos

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

Level of pitch change

```
Master Tune = +00
Xpose Pos:POST-KB
```

Position of transposition
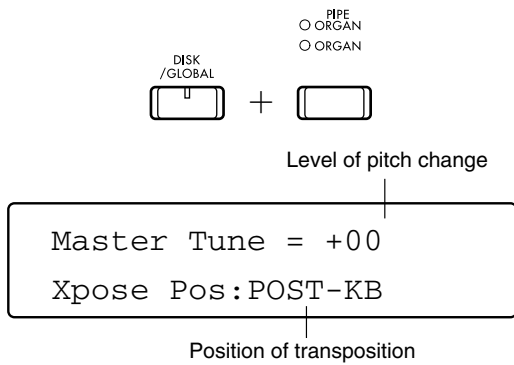
Master Tune   [–50…+50]

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

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

Xpose Pos   [POST-KB, PRE-OSC]

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

[POST-KB]

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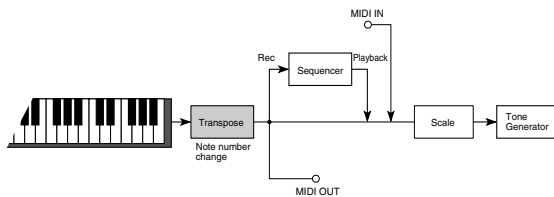
With a setting of POST-KB, note data will be transposed immediately after it leaves the keyboard. This means that the keyboard will send transposed note data both to the internal tone generator and to any instruments connected to the MIDI OUT connectors. Note messages received from the MIDI IN connector,

and note data from the sequencer will not be transposed.

[PRE-OSC]

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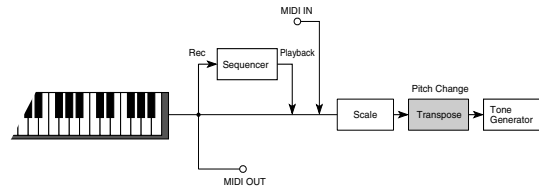
With a setting of PRE-OSC, the note data will be transposed immediately before it enters the tone generator. This means that the *C-900* will play the transposed sound, but that the note messages from the keyboard that are transmitted from MIDI OUT will not be transposed. Note messages received from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

⚠ About the Xpose Pos and Scale settings

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

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

In Song Play mode, the transpose setting of Song Play mode will be effective.

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

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

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

Page 3   Local/Clock

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


```
Local ON  Clock:INT
Host BR = 38.4k
```
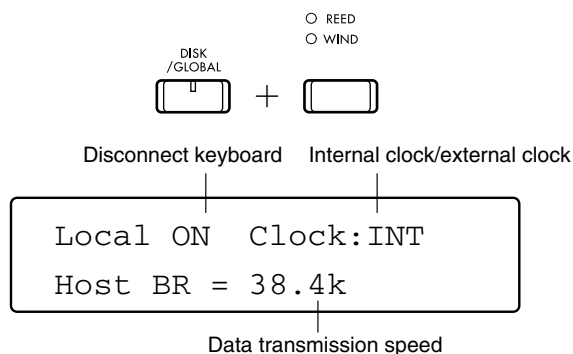
Local Control   [OFF, ON]

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

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

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

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

Clock Source   [INT, MIDI, HOST]

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

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

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

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

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

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

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

Host Baud Rate   [38.4k, 31.25k]

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

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

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

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

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

These settings are related mainly to Arrangement Play mode and Backing Sequence mode.
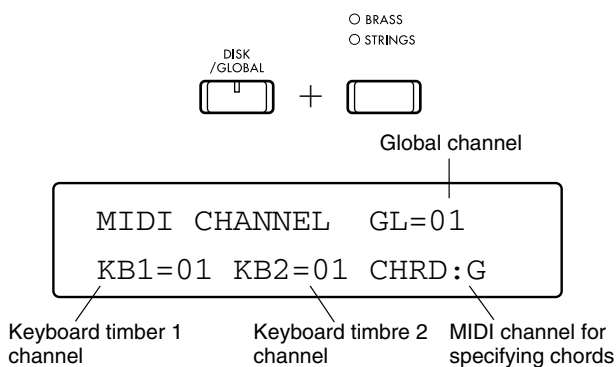
GL (Global MIDI Channel)   [1...16]

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

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

> In Arrangement Play mode, use the KB1 and KB2 settings described below to set the MIDI transmission channel of the key-board.
>
> In Backing Sequence mode, the *C-900* will transmit on the Global MIDI channel when the keyboard assign mode is single, layer, or manual drum, or when you play the upper area of the keyboard when in split mode.

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

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

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

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

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

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

CHRD (CHORD)   [G.M]

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

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

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

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

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

```
         VOCAL
        O /AIR
          O PLUCKED
 DISK
/GLOBAL
 [   ]  +  [      ]
```

Drum track   Percussion track   Bass track
MIDI channel   MIDI channel   MIDI channel

```
┌──────────────────────────────┐
│  DRM=10  PER=11  BAS=12       │
│                              │
│  AC1=13  AC2=14  AC3=15       │
└──────────────────────────────┘
```

Accompaniment 1   Accompaniment 2   Accompaniment 3
MIDI channel   MIDI channel   MIDI channel
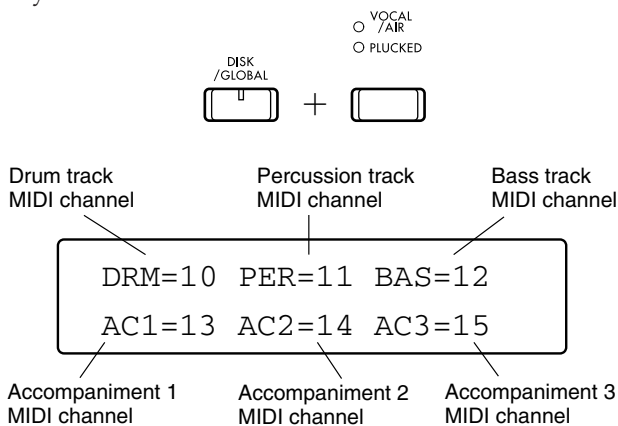
DRUM, PERC, BASS, ACC1, ACC2, ACC3 (drum, percussion, bass, accompaniment 1, accompaniment 2, accompaniment 3)   [1…16]

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

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

Page 6 MIDI Filter

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

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

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

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

```
          O GUITAR
          O BASS
 DISK
/GLOBAL
 [   ]  +  [      ]
```

```
┌──────────────────────────────┐
│  MIDI FILTER                  │
│                              │
│  PR:o AF:o CT:o EX:x          │
└──────────────────────────────┘
```

Program change   Control change
transmission/reception   transmission/reception
Aftertouch   Exclusive message
transmission/reception   transmission/reception
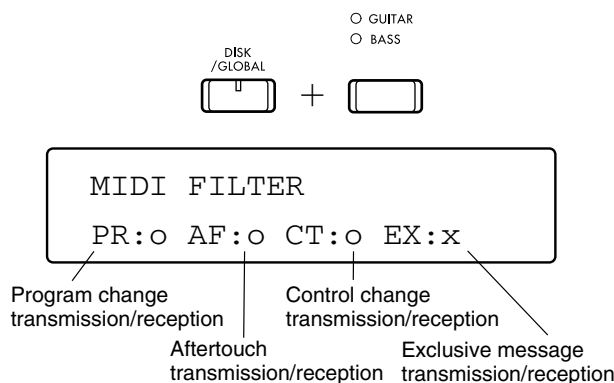
Program Change   [x, o, n, s]

This controls processing of program change messages.

With a setting of '**o**' program change messages will be processed as normal.

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

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

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

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

Aftertouch [x, o]

This controls response to aftertouch.

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

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

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

Control Change [x, o]

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

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

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

Exclusive [x, o]

This controls processing of system exclusive messages.

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

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

Pedal Parameters

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

Pedal function

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

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

Page 7   Assignable Pedal

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


```
ASSIGNABLE PEDAL

VARIATION 1
```
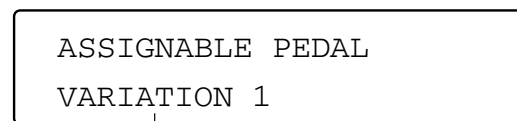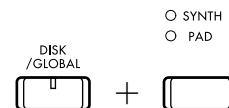
Function assigned to the pedal

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

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

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

Page 8   EC5 EXT Controller A…E

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

```
EC5 EXT.CONTROLLER
A: VARIATION 1
```

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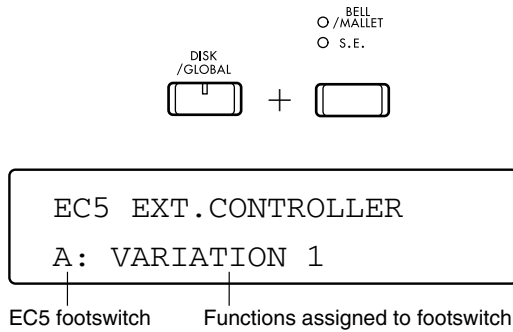
These settings assign functions to each of the pedals A–E of the EC5 external controller. Select functions from the table of foot switch functions.

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

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

Foot switch functions

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

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

Expression Pedal Functions

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

Page 9   Sound Hold/Velocity Curve

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

```
Sound Hold: AUTO
Velocity Curve = 5
```

Sound Hold

Velocity Curve
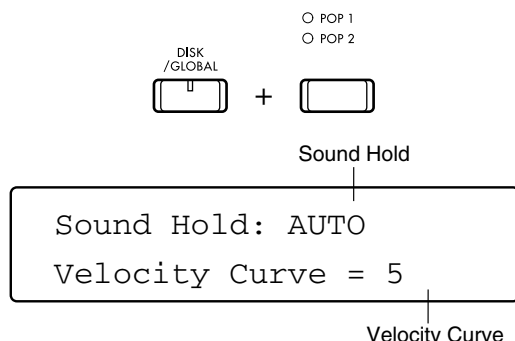
Sound Hold   [ACTUAL; AUTO; BASS]

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

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

With a setting of ACTUAL
• The SOUND HOLD key will function only if chord scanning is set to "LOWER."
• The SOUND HOLD key will not function if the LOWER keyboard is muted.

– When accompaniment is stopped –

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

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

– When accompaniment is playing –

The BASS will play the automatic accompaniment pattern.

With a setting of AUTO
• The SOUND HOLD key will function only if the chord scanning mode is set to LOWER.
• The SOUND HOLD key will not function if the LOWER keyboard is muted.

– When accompaniment is stopped –

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

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

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

– When accompaniment is playing –

The BASS will play the automatic accompaniment pattern.

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

– When playback is stopped –

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

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

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

⚠ When a backing sequence is "recorded", it is recorded with the settings that are used for "accompaniment playback". Thus if this is set to <BASS>, the desired effect will not be obtained.

< About the Sound Hold function and backing sequences >
If ACTUAL or AUTO is selected, notes played in the lower area of the keyboard (or notes played automatically by the *C-900*) will be recorded as normal note data in the keyboard track of the backing sequence. Even if you change the Sound Hold parameter setting after recording a backing sequence, this data will not be affected.

Velocity Curve   [1…9]

Here you can select one of 9 types of curves to specify how key velocity will affect the volume or tone of the sound program. These curves will affect the playing dynamics of the piano as shown in the following diagram.

If this parameter is set to 9, all notes played on the keyboard will be sounded with a velocity of 90 regardless of the force with which they were actually played. This setting is convenient when you wish to turn off velocity sensitivity. However this will have no effect on the velocity of the MIDI note messages which are transmitted to external devices.

Disk/Global Mode
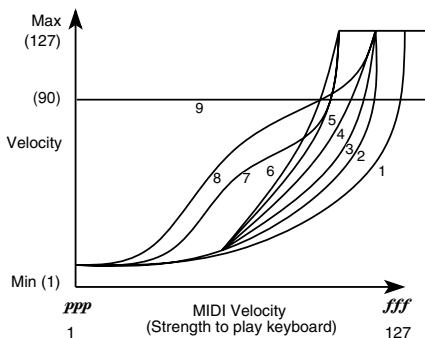
Scales

The items in Page 10, 11 and 12 specify the basic scale of the *C-900*'s internal tone generator. You can assign different scales to the main and sub scales, and switch between these using a separately sold foot switch or EC5 external controller, or via MIDI. ☞p.64

A variety of scales are provided for use with different musical styles or sounds, but you are also free to create your own scales.

Page 10, 11 Main Scale/Sub Scale

To select Page 10, use the PAGE+ or PAGE– keys, or the DISK/GLOBAL key and SLOW POP/LATIN POP key.


```
MAIN SCALE

EQUAL TEMP.   KEY:C
```
Scale type   Key
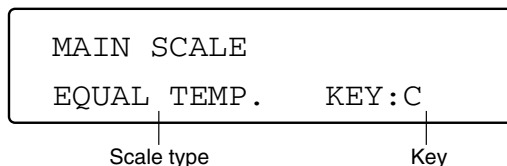
Use the DISK/GLOBAL key and the LATIN 1/ LATIN 2 key to select Page 11.


```
SUB SCALE

EQUAL TEMP.   KEY:C
```
Scale type   Key
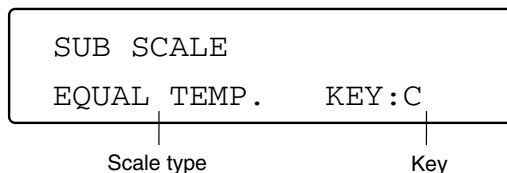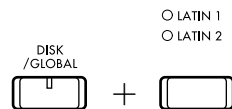
To use a scale, you must first select it as the MAIN SCALE or SUB SCALE. Next you must specify the key (see below).

Scale

Select the scale that will be used as the main scale or the sub scale. The range of selections is the same for both main and sub scales.

The Key parameter located at the lower left of the display must be set if you have selected a scale in which the principle chords differ depending on the key (tonic).

EQUAL TEMPERAMENT
This is the most widely used scale, and consists of equally-spaced semitone steps.

EQUAL TEMPERAMENT 2
> This introduces a slight degree of irregularity to the equal temperament pitches. It is suitable for simulating acoustic instruments whose pitch is naturally unstable.

PURE MAJOR
> The major chords of the selected key will be perfectly in tune.

PURE MINOR
> The minor chords of the selected key will be perfectly in tune.

ARABIC
> This reproduces a quarter-tone scale of Arabic music. Set the Key parameter to C for "rast C/bayati D", D for "rast D/bayati E", F for "rast F/bayati G", G for "rast G/bayati A", or A# for "rast Bb/bayati C".

PYTHAGOREAN
> This scale is based on ancient Greek musical theory, and is suitable for playing melodies.

Classical scales(WERCKMEISTER/KIRNBERGER)
> WERCKMEISTER is an equal-tempered scale used in the latter baroque period. KIRNBERGER is a harpsichord scale created in the 18th century.

Gamelan scales (SLENDRO/PELOG)
> SLENDRO and PELOG are Indonesian gamelan scales in which the octave consists respectively of 5 and 7 notes. SLENDRO uses the C, D, F, G, and A keys. PELOG uses only the white keys (if the Key parameter is set to C), and other keys will produce the same pitches as equal temperament.

USER SCALE
> You can adjust each pitch in the range of ±50 cents to create your own scale. For details on the user scale parameters, refer to the explanation on the following page.

< Xpose Pos and Scale settings >

> When scales other than EQUAL TEMPERAMENT or EQUAL TEMPERAMENT 2 are used, the setting of the Xpose Pos parameter may cause the TRANSPOSE keys to shift the principle chords away from the appropriate pitches.

Key   [C…B]

When scales other than EQUAL TEMPERAMENT, EQUAL TEMPERAMENT 2 or USER SCALE are used, this parameter lets you select the key of the principle chords in the selected scale (i.e., the tonic of the scale).

< Switching between the Main scale and the Sub scale >

> You can switch scales by using a separately sold foot switch or by MIDI controller messages.

> When using a foot switch, set the Assignable Pedal parameter to SCALE CHANGE (refer to p.64 of this manual). If you are using an EC5 external controller, select this setting for the desired EC5 SWITCH parameter (refer to p.64 of this manual).

> To switch scales via MIDI, use MIDI control change 4. Values of 0–63 will select the main scale, and values of 64–127 will select the sub scale.

Page 12   User Scale

To select this page, use the PAGE+ or PAGE– keys, or the DISK/GLOBAL key and JAZZ/BIG BAND key.

The parameters in this page allow you to create your own user scale. The settings here will have no effect unless you select USER SCALE as a scale in Page 10 or Page 11.
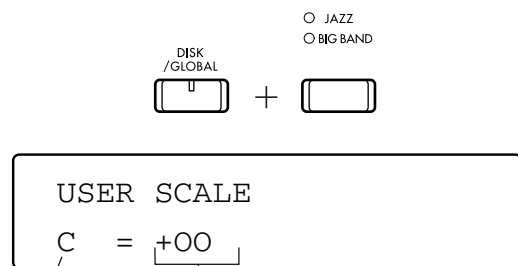
Composition of scale   Pitch adjustment

Note   [C…B]

Select the note of the scale whose pitch you wish to adjust.

Tuning   [−50…+50]

Adjust the tuning of the selected note of the scale. You can raise or lower the pitch over a range of 50 cents (i.e., 1/2 a semitone) above or below the standard pitch of the equal-tempered scale. This setting affects the pitch of the selected note for all octaves of the keyboard.

MIDI Data Dump

The functions are used to transmit data from the internal memory of the *C-900* to another MIDI device. This data dump function allows two or more *C-900* units to share data, or data to be stored on a personal computer able to receive system exclusive data or in a MIDI data filer.

When this page is displayed, the *C-900* will be able to transmit and receive MIDI data dumps regardless of the Exclusive Filter setting on Page 6 of Disk/Global mode. To avoid problems later, we suggest that you make a note of the Global/Kbd channel setting of Page 4. Data dumps can be received only if this channel matches the channel setting that was in effect at the time that the data dump was originally transmitted.

Even when this page is not displayed, the *C-900* can receive data dumps at any time as long as the above-mentioned Exclusive Filter setting is set to '**o**'.

For details on the format of exclusive message data, refer to the MIDI Implementation (distributed separately).

Page 13   Data Dump

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

```
DATA DUMP(Press Yes)

ALL DATA              C9
```

Type of data transmitted   Data mode
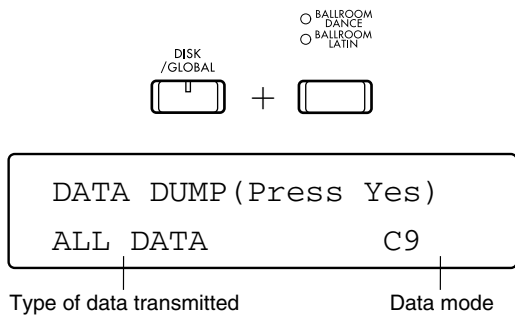
Dump Type   [ALL DATA, GLOBAL, ARRANGEMENT, BACKING SEQUENCE, PROGRAM]

ALL DATA
All data types listed below will be transmitted. To execute the data dump, press the RESET/YES key.

GLOBAL
All Global parameters other than Local Control and Clock Source will be transmitted. To execute the data dump, press the RESET/YES key.

ARRANGEMENT
Data for 64 arrangements will be transmitted. To execute the data dump, press the RESET/YES key.

BACKING SEQUENCE
Data for 10 backing sequences will be transmitted. To execute the data dump, press the RESET/YES key.

PROGRAM
Data for 64 user programs and 2 drum programs and user drum kit data will be transmitted.

Dump Type	Size (bytes)	Approximate Transmission time (sec.)
All Data	30K–280K	9–90
Program	13K	4
Global	32	Less than 0.5
Arrangement	13K–85K	4–30
Backing Sequence	3K–185K	1–60

Data Mode   [C9, CMP]

C9 . . . . The data saved to disk or dumped can be received only by an *C-900*.

CMP . . . . The data saved to disk or dumped can be used by a Korg **i**-series instrument.

Since the data in the *C-900* uses arrangements, styles, and programs which are not contained in other **i**-series instruments, data may not be usable in other **i**-series instruments even if it was dumped or saved in CMP mode.

When such data is used by another i-series instrument, incorrect operation may result. Please use caution when using data dumped in CMP mode on another i-series instrument.

Page 14 Pitch Bend Switch

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

These settings let you specify whether or not the pitch bend wheel of a MIDI keyboard etc. connected to the *C-900* will affect the pitch of the two keyboard timbres KB1 and KB2.

```
             ○ WALTZ
             ○ TRAD
    DISK
   /GLOBAL
   [  ▯  ]   +   [      ]
```

```
┌─────────────────────────────────┐
│  PITCH BEND SWITCH              │
│                                 │
│  KB2:ENA    KB1:ENA            │
└─────────────────────────────────┘
```

Pitch bend function of KBD2   Pitch bend function of KBD1
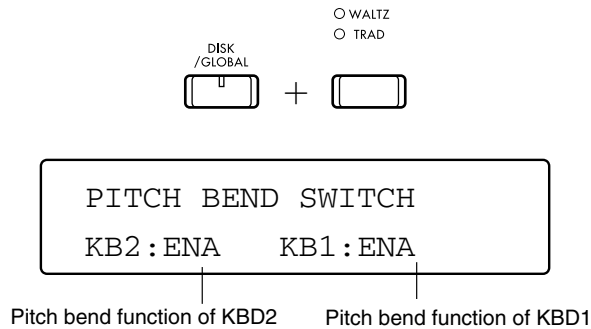
KB2 (KB2 pitch bend switch)   [ENA, DIS]

With a setting of ENA, pitch bend data will raise or lower the pitch of KB2. With a setting of DIS, pitch bend data will have no effect.

KB1 (KB1 pitch bend switch)   [ENA, DIS]

With a setting of ENA, pitch bend data will raise or lower the pitch of KB1. With a setting of DIS, pitch bend data will have no effect.

Even with a setting of ENA, there are some sound programs for which pitch bend does not function.

Page 15 Pedal Initialize

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

This function resets the pedal position (depth) at which the damper or soft pedals will take effect.

If your foot is resting on the damper pedal or the soft pedal when the power of the *C-900* is turned on, the functioning of these pedals may become incorrect. If this occurs, perform this operation to initialize the pedals.

```
             ○ DANCE 1
             ○ DANCE 2
    DISK
   /GLOBAL
   [  ▯  ]   +   [      ]
```

```
┌─────────────────────────────────┐
│  Pedal Initialize              │
│           (Do)                 │
└─────────────────────────────────┘
```
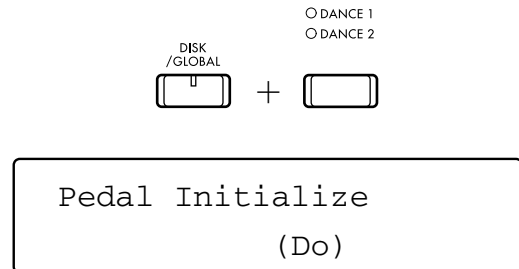
When this display appears, press the RESET/YES key and the depth of pedal operation will automatically be initialized.

At this time, be careful not to touch the pedals.

```
┌─────────────────────────────────┐
│  Pedal Initialize              │
│     Complete                   │
└─────────────────────────────────┘
```
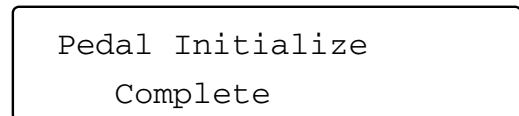
When the above display appears, initialization is complete.

Appendix A Error Messages

Various types of displays appear on the *C-900'* LCD, which include settings and the status of certain modes. Pop-up displays also show for several seconds when changing a program, volume or transposition setting.

Prompt messages also appear. These include warning of an operation, confirmation and messages indicating that a selection is being processed.

If a warning message appears, you should immediately correct the condition or confirm the procedure before executing the function. Continuing operations when a warning message appears may result in loss of data.

Backing Sequence Mode Troubleshooting...

`Empty measure.`	There is no data in this measure. Therefore, the operation is invalid. Check to see that you have selected the correct measure.
`Empty track.`	There is no data in this track. Therefore, the operation is invalid. Check to see that you have selected the correct track.
`Source is empty.`	**If this message appears during COPY MEASURE...** Make sure you are not trying to copy an empty measure to another measure. Select the proper measure and track. **If this message appears during BOUNCE TRACK...** Make sure you are not trying to bounce an empty track to another track. Select the proper track.
`Empty B. Sequence.`	There is no data in this track. Therefore, the operation is invalid.
`Not enough memory.`	There is not enough memory in the *C-900* to execute the command. Therefore, this operation is not valid.
`Measure won't fit.`	If the measure is copied or inserted as specified, there will be more than 999 measures in this track. The *C-900* cannot contain more than 999 measures on one track. Please check the length of the measure that you want to copy or insert, the number of times you want to copy the measure and the length of the destination track.
`Measure overlaps.`	The measures you are trying to copy overlap with the destination measures. Confirm the length and number of times the measures will be copied , as well as the destination measures. ☞p.30 "Copy Measure"

INTERACTIVE COMPOSITION

`Replay (Yes/No)?`	This message will appear immediately after recording or when you press the START/STOP key. It is asking whether you want to change the chord on the chord track using the interactive composition function. If you select YES, the chord will be replaced and playing will continue. If NO is selected, the system will stop.
`Erase Other (Yes/No)?`	There is not enough memory available to change the chord on the chord track using the interactive composition function. Erase backing sequence data on the *C-900* to free memory space. If there is data on the *C-900* that you do not want to lose, it is advised that you save that data on a disk using the Save All B. Sequence function in the sub page of the Disk/Global mode's disk page. ☞p.57 "Saving Backing Sequence Data"
`Not enough memory.`	Even after the backing sequence data was saved or erased, there is still not enough memory for the *C-900* to operate properly. Therefore, the chord change was not executed.
`Keyboard Track Empty.`	There is no data in the keyboard track. Therefore, the specified operation is not possible. Either record or load data into the track.

Song Play Mode Troubleshooting...

`More memory needed. Okay to erase B. Seq?`

> There is not enough memory for the *C-900* to perform the data in SMF format 1. Erase backing sequence data on the *C-900* to free necessary memory?
>
> If there is data on the *C-900* that you do not want to lose, it is advised that you save that data on a disk using the Save All B. Sequence function in the sub page of the Disk/Global mode disk page.
> ☞p.57 "Saving Backing Sequence Data"

`Can't play all track. Continue?`

> There is not enough memory for the *C-900* to play all the tracks in the performance data specified. If you continue the command, you will not hear all the tracks.

`Measure does not exist. Continue?`

> Have you specified the correct measure? The measure number specified does not exist.

`Please wait a moment.`   Song data is being accessed from the floppy disk.

`Not SMF.`   The designated file is a Standard MIDI File. Therefore, this data cannot be played on the *C-900*. Check to see that you have selected the correct file.

`SMF Format 2`   The designated file is not a format 2 Standard MIDI File. Therefore, this data cannot be played on the *C-900*. Check to see that you have selected the correct file.

`Corrupt SMF`   The data in the Standard MIDI File that was selected is damaged. Therefore, this data cannot be played on the *C-900*.

Others

`Battery Low`   The memory backup battery level within the *C-900* is low. Please have it replaced with a new battery as soon as possible. Otherwise, when you turn ON the *C-900*, the arrangement, program, user styles and other data in the user bank may be lost. Contact your local Korg dealer or an authorized Korg service center. Never attempt to replace the battery yourself.

Disk Troubleshooting Messages

`Completed.`	The command has been completed. Now, you can start the next operation.
`No disk in drive.`	There is no floppy disk in the floppy disk drive. Insert a disk into the drive and continue.
`Can't read disk.`	The inserted floppy disk is not an *C-900* disk format. You cannot continue the current operation. Check to see that the correct disk is inserted. This message may appear due to unstable current or voltage conditions.
`Can't find file.`	Have you changed disks after selecting a file during the load, delete or rename operations? The necessary file does not exist on the floppy disk currently in the disk drive. Therefore, you cannot continue the function. Check to see that the correct disk is inserted. ☞p.54 "Data saved on disk"
`Directory full.`	The directory is full and will not allow you to create another directory on that floppy disk. The command cannot be executed. Either erase unnecessary files from the disk, or replace the disk with another disk that has more memory available.
`Disk full.`	Since the currently inserted floppy disk has no more free space to accommodate data, the operation you are attempting cannot be performed. Either delete unneeded data from disk or insert a different disk which has free space, and try the operation once again.
`Empty file.`	There is no data available on the chosen file. The command cannot be executed. Erroneous disk operations will result in creating an empty file on a disk. If you find such a file on a disk, erase the file using the delete file (DEL) function in the utilities of the sub page in the Disk/Global mode's disk page. ☞p.58 "DEL (Delete File)"
`Corrupt file.`	The data on the chosen file is destroyed. The command cannot be executed. Check to see that the proper disk is inserted. If you have a backup of the file, load the copy.
`Disk protected.`	The write protect tab of the disk is open. The command cannot be executed. First, check to see if the proper disk is inserted. If you confirm that the disk can be overwritten, close the tab and resume the function.
`File protected.`	The selected file is a read only file. The command cannot be executed. First, check to see that the proper disk is inserted. The file's protect status can be changed using a computer. However, it cannot be changed on the *C-900*. Confirm that the file can be overwritten and insert the disk in the disk drive of a computer to change the file's protect status. Insert the disk back into the *C-900* and continue the procedure. Refer to the owner's manuals for the computer and operating system (basic software) of the computer to change the file category.
`Can't replace dir.`	The file name specified is already used as a directory on the disk. The command cannot be executed. Specify another file name and try the operation again.
`Can't replace system.`	The file name specified is already used as a system file on the disk. The command cannot be executed. Specify another file name and try the operation again.
`Not c9 file format.`	The file specified is not an *C-900* file. The command cannot be executed. Specify the proper file name and try the operation again.
`Not enough memory.`	There is not enough memory available for the *C-900* to execute the operation. You must erase backing sequence data to attain more memory.

Appendix

If there is data on the *C-900* that you do not want to lose, it is advised that you save that data on a disk using the Save All B. Sequence function in the sub page of the Disk/Global mode's disk page.
☞p.57 "Saving Backing Sequence Data"
Erase the backing sequence data using the Erase B. Sequence page of the Backing Seq mode to attain enough memory. Then, try the operation again.

???????????? exists.

The file name ???????????? that you specified as the new file name already exists for another file on the disk. Do you want to replace the file on the disk with the contents of the new file?
When the replace function is executed, all details of the old file will be lost from the disk.

Empty B. Sequence

There is no data in the backing sequence specified. The current command cannot be executed.

Missing Arrangement.

There is no arrangement file on the inserted disk.

Missing B. Sequence.

There is no Backing Sequence file on the inserted disk.

Missing some files.

There are several files missing on the inserted disk.

Wait a moment... /Now loading... /Now saving... /Now formatting...

These messages indicate that the disk drive is currently engaged. Please wait a moment until the command is completed.

Already formatted. Continue?

The disk specified to be formatted is already formatted and the prompt is requesting whether you want to format the disk. Executing the formatting command will erase all files on the disk. Check to see that the proper disk is inserted.

Disk has ??? file(s) Continue?

The message is asking for confirmation whether to continue formatting the disk since it already contains ??? files. If you proceed with the format disk operation, you will lose all the data in these files. Check to see that the proper disk is inserted before executing the command.

Appendix B   Troubleshooting

General problems

Problem	Action
The power cannot be turned on.	Check that the power cable is connected to a suitable AC socket.
	Is the *C-900* power switch ON?
	Contact your local Korg dealer if the above remedies will not correct the problem.
The *C-900* does not produce any sound.	If you are using a sound system, check to see that the amp and mixers are connected properly.
	If you are using a sound system, check to see if the amp and mixer are ON and properly connected.
	Are headphones plugged in?
	Is the MASTER VOLUME slider of the *C-900* up?
	Is the local control OFF? If so, turn it ON.
The wrong sounds are produced when playing an arrangement, style, backing sequence or song.	Have you changed any user programs or Dr19, Dr20 drum programs? Load the appropriate data.
	Have you modified either of the two user drum kits? Load the appropriate data.
	Have you modified the arrangement? Load the appropriate data.
The arrangement or backing sequence is playing the wrong song.	Does the arrangement or backing sequence use one of the user styles? If so, have you loaded different styles from the disk? Load the appropriate data.
The sound cannot be stopped.	Has the pedal connector been disconnected?
The selected arrangement or backing sequence cannot be played.	Make sure that the MIDI Clock source is set to INT. If you are using an external clock source, make sure that the MIDI Clock Source parameter is set to EXT, and the external device is sending the MIDI Clock data correctly.
	Has the ACC volume been lowered?
Cannot record in the Backing Sequence mode.	Make sure that the MIDI Clock source is set to INT. If you are using an external clock source, make sure that the MIDI Clock Source parameter is set to EXT, and the external device is sending the MIDI Clock data correctly.
The *C-900* does not respond to the incoming MIDI data.	Check to see that all MIDI cables are connected properly.
	Make sure that the *C-900* is set to receive MIDI data on the channel that the sending device is using.
	Make sure that the *C-900* is not set to filter out the incoming MIDI data.
Cannot write a program.	Write programs only to User Bank or programs Dr19, Dr20.
Some drum sounds do not play.	Check the panpot and effect send level.
Keys do not play the specified drum sounds.	Check to see that the transpose function is set to +00.
Sound is interrupted	The sounds of the *C-900* are produced by samples (recordings) of original instrumental sounds. For some sounds, pressing a note will play one sample, and for other sounds, two samples. When these sounds which play two samples are selected, the maximum number of notes which can be played simultaneously will be 16, including notes held by the damper pedal. If you are using a Layer to play two sounds simultaneously, the maximum number of simultaneous notes will depend on whether the sounds use one or two samples.
The pitch or tone of a piano sound appears incorrect in a particular range.	The piano sounds on this instrument have been created with the intent of reproducing the actual sounds of a piano as faithfully as possible. This means that in some pitch ranges, it may sound as though overtones are emphasized differently, or that a certain pitch or range sounds incorrect, but this is not a malfunction.

Floppy disk related problems

Problem	Action
Cannot format the floppy disk.	Are you using a 3.5 inch 2DD or 2HD floppy disk? Use only these types of disks.
	Is the disk inserted correctly?
	Make sure that the disk is not write protected with the tab set to protect.
Cannot save data to a floppy disk.	Is the disk inserted correctly?
	Make sure that the disk is not write protected with the tab set to protect.
Cannot load data from a floppy disk.	Is the disk inserted correctly?
	Does the disk contain any data?
When playing at high volume, the instrument or the floppy disk drive rattles.	Lower the volume.
	Try inserting a floppy disk.

Appendix C

List of detected chords

Each of the chords pictured below are shown in root position with a root note of C. In order for the *C-900* to correctly recognize major 6th and minor 6th chords, they must be played in root position as pictured. This is because these chords consist of the same notes as the minor 7th and minor 7th flatted 5th of the relative minor key. (For example, the notes C, E, G, and A could be either C6 or Am7.)

Major   "C"
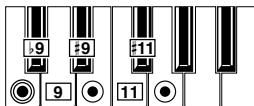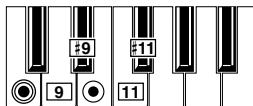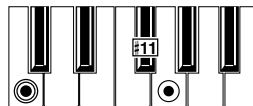
3-note   2-note   2-note   1-note

Major 6th   "C6"
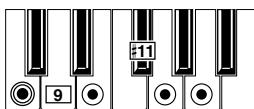
4-note   2-note

Major 7th   "CM7"
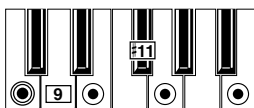
4-note   3-note   2-note

Sus 4   "Csus4"
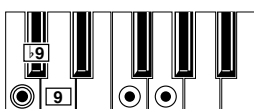
3-note   2-note
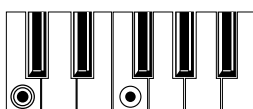
Sus 2   "Csus2"

3-note
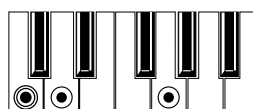
Dominant 7th   "C7"
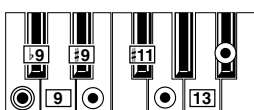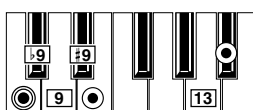
4-note   3-note   2-note

◉ : Root   ● : Constituent notes of the chord

☐ : Notes which can be used as tension

Dominant 7th Sus 4   **"C7sus4"**
4-note
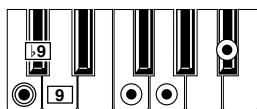
3-note

Minor   **"Cm"**
3-note
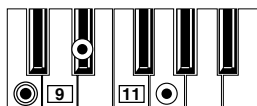
2-note

Minor 6th **"Cm6"**
4-note
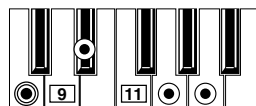
Minor 7th **"Cm7"**
4-note
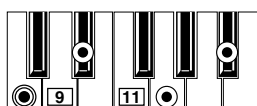
3-note

Minor-Major 7th   **"CmM7"**
4-note
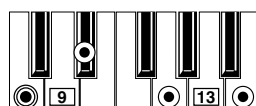
3-note
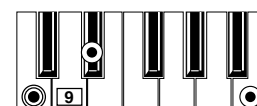
Diminished **"Cdim"**
3-note
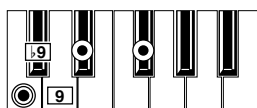
Diminished Major 7th **"CdimM7"**
4-note
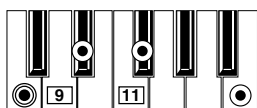
Minor 7th ♭5 **"Cm7♭5"**
4-note
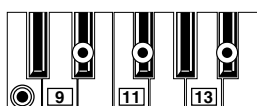
Augmented
3-note **"Caug"**

Augmented 7th
4-note **"Caug7"**
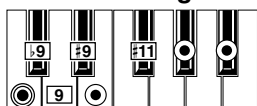
Augmented Major 7th
4-note   **"CaugM7"**
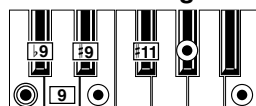
Major 7th ♭5
4-note **"CM7♭5"**
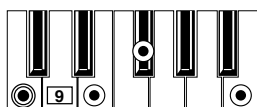
Major 7th Sus 4
4-note   **"CM7sus4"**
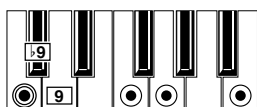
Dominant 7th ♭5
4-note **"C7♭5"**

◉ : Root   ● : Constituent notes of the chord

☐ : Notes which can be used as tension

Appendix
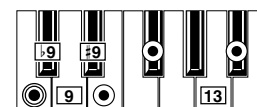
Drum Map Tables

These tables show how the specified drum sounds are changed when you select the drum maps. Drum sounds unaffected by the drum maps do not appear here. For this reason, drum map 5 is not listed, as all of the drum sounds remain unaffected when using this map.

Drum Map 1 (percussion)

Original note data	Re-mapped to:
Kick 1 (C2)	Clave
Kick 2 (B1)	Low Woodblock
Kick 3 (G1)	Hi Agogo
Kick 4 (E1)	Hi Bongo
Snare 1 (D2)	Cowbell
Snare 2 (E2)	Castanets
Snare 3 (A1)	Low Agogo
Snare 4 (F1)	Low Bongo

Original note data	Re-mapped to:
Sidestick (C#2)	Hi Woodblock
Snare Roll/Reversed Snare (A#1)	Bongo Slap
Closed Hi-hat (F#2)	Shaker
Accent Hi-hat (F#1)	Tambourine
Open Hi-hat (A#2)	Cabasa
Pedal Hi-hat (G#2)	Maracas
Ride 1 (D#3)	Muted Triangle
Ride 2 (B3)	Maracas
Ride Bell (F3)	Open Triangle

Original note data	Re-mapped to:
Crash 1 (C#3)	Vibraslap
Crash 2 (A3)	Bell Tree
China Crash (E3)	Bell Tree
Splash (G3)	Jingle
Hi Tom 1 (D3)	Hi Bongo
Hi Tom 2 (C3)	Lo Bongo
Mid Tom 1 (B2)	Mute Conga
Mid Tom 2 (A2)	Hi Conga
Low Tom 1 (G2)	Low Conga
Low Tom 2 (F2)	Low Timbale

Drum Map 2 (no snare)

Original note data	Re-mapped to:
Snare 1, 2, 3, 4 (D2, E2, A1, F1)	Pedal Hi-hat
Sidestick (C#2)	Closed Hi-hat
Snare Roll/Reversed Snare (A#1)	Closed Hi-hat

Drum Map 3 (sidestick and hi-hat)

Original note data	Re-mapped to:
Snare 1, 2, 3, 4 (D2, E2, A1, F1)	Sidestick
Sidestick (C#2)	*Snare 1, 2, 3, or 4
Snare Roll/Reversed Snare (A#1)	Sidestick

* The snare sound you hear will be determined by the current arrangement.

Drum Map 4 (sidestick and ride)

Original note data	Re-mapped to:
Snare 1, 2, 3, 4 (D2, E2, A1, F1)	Sidestick
Sidestick (C#2)	*Snare 1, 2, 3, or 4
Snare Roll/Reversed Snare (A#1)	Sidestick
Closed Hi-hat (F#2)	Ride 1
Accent Hi-hat (F#1)	Ride 2
Open Hi-hat (A#2)	Ride Bell

Original note data	Re-mapped to:
Ride 1 (D#3)	Closed Hi-hat
Ride 2 (B3)	Accent Hi-hat
Ride Bell (F3)	Open Hi-hat

* The snare sound you hear will be determined by the current arrangement.

Drum Map 6 (snare and ride)

Original note data	Re-mapped to:
Closed Hi-hat (F#2)	Ride 1
Accent Hi-hat (F#1)	Ride 2
Open Hi-hat (A#2)	Ride Bell

Original note data	Re-mapped to:
Ride 1 (D#3)	Closed Hi-hat
Ride 2 (B3)	Accent Hi-hat
Ride Bell (F3)	Open Hi-hat

Drum Map 7 (open hi-hat)

Original note data	Re-mapped to:
Closed Hi-hat (F#2)	Open Hi-hat
Accent Hi-hat (F#1)	Open Hi-hat

Original note data	Re-mapped to:
Ride 1 (D#3)	Open Hi-hat
Ride 2 (B3)	Open Hi-hat
Ride Bell (F3)	Open Hi-hat

Drum Map 8 (crash)

Original note data	Re-mapped to:
Accent Hi-hat (F#1)	Crash 2
Open Hi-hat (A#2)	Crash 1

MIDI Implementation Chart

Function		Transmitted	Recognized	Remarks	
Basic Channel	Default	1 – 16	1 – 16	Memorized	
	Changed	1 – 16	1 – 16		
Mode	Default		3	Memorized	
	Messages	X	X		
	Altered	******************			
Note Number:		10 – 119	0 – 127	0–127: transmitted with octave UP/DOWN in Song Play mode and received for some programs	
	True Voice	******************	0 – 108		
Velocity	Note On	O 9n, V=1 – 127	O 9n, V=1 – 127	When sequencer data is sent: 2 – 126	
	Note Off	X	X		
Aftertouch	Polyphonic (Key)	O	O	Only sequencer data is transmitted	*A
	Monophonic (Channel)	O	O		*A
Pitch Bend		O	O	Only sequencer data is transmitted	*C
Control Change	0, 32	O	O	Bank Select (MSB, LSB)	*P
	1, 2	X	O	Modulation (pitch, cutoff)	*C
	4	O	O	Pedal (scale)	*C
	64, 66, 67	O	O	Pedal (damper, sostenuto, soft))	*C
	6, 38	O	O	Data Entry (MSB, LSB)	*C
	7, 11	O	O	Volume, Expression	*C
	10, 91, 93	O	O	A:B panpot, send C, D	*C
	12, 13	O	O	Effect controller 1, 2	*C
	72, 73, 74	O	O	EG time (Release, Attack), Brightness	*C
	92 ,94	O	O	Effects 1, 2 on/off	*C
	96, 97	O	O	Data Inc, Dec	*E
	100, 101	X	O	RPN (LSB, MSB)	*2
	120, 121	X	O	All sound off, Reset all Cntrls	*C
	0 – 101	O	O	(Sequencer data)	
Program Change	Variable Range	O 0 – 127	O 0 – 127		*P
		******************	0 – 127		
System Exclusive		O	O		*3 *E
System Common	Song Position	O	O		*1
	Song Select	O 0 – 9	O 0 – 9		*1
	Tune	X	X		
System Real Time	Clock	O	O		*1
	Command	O	O		*1
Aux Messages	Local On/Off	X	O		
	All Notes Off	X	O (123 – 127)		
	Active Sense	O	O		
	Reset	X	X		
Notes		*C, *P, *A, *E: Sent and received when MIDI Filter (Controller, Program Change, Aftertouch, System Exclusive) is set to ENA in Global mode. *1: When Clock is internal, only transmitted; when external, only received. *2: LSB, MSB = 00,00: pitch bend range, =01,00: fine tune, =02,00: course tune *3: Includes Inquiry, GM Mode On, Master Balance, and Master Volume messages.			

Mode 1:OMNI ON, POLY Mode 2:OMNI ON, MONO O: Yes
Mode 3:OMNI OFF, POLY Mode 4:OMNI OFF, MONO X: No

Consult your local Korg distributor for more infomation on MIDI IMPLEMENTATION.

Appendix D

Arrangement List

S: Split mode
L: Layer mode
Unless otherwise stated: Single mode

POP 1

	Arrangement		Program	Effect Placement
0	8 Beat 1	S	Pf05 BigBandPno Vo09 AirVoxDbl	Parallel 1
1	8 Beat 2	L	Sy00 SquareWave Wi13 Clarinet	Parallel 1
2	8 Beat 3	S	EP09 MIDI Piano St00 i3 Strings	Parallel 1
3	8 Beat 4	S	Gt04 12 Strings St14 Octave Str	Parallel 1
4	8 Beat 5	S	EP01 New Tine2 St00 i3 Strings	Parallel 1
5	LightRock1	S	EP10 MIDI Pno2 St00 i3 Strings	Parallel 1
6	LightRock2	L	Or04 Gospel Org Or00 Full Organ	Parallel 1
7	Pop 1	S	Sy08 Fresh Air Pa00 Analog Pad	Parallel 1

POP 2

	Arrangement		Program	Effect Placement
0	Pop 2	S	Br02 Bright Trp Pa17 GP Pad	Parallel 1
1	Motown	S	Be22 Bell Synth Pa02 AnalogPad2	Parallel 1
2	Mid Shffle	L	Gt10 E. Guitars Gt27 DirtyMutes	Parallel 1
3	SlowShffle	S	EP09 MIDI Piano Pa02 AnalogPad2	Parallel 1
4	Country 1	S	Pl03 New Banjo Gt31 HawaiiGtr2	Parallel 1
5	Country 2	L	Gt29 PedalSteel Gt29 PedalSteel	Parallel 1
6	Country 3	S	Re09 Toots Fan EP04 Whirly	Parallel 1
7	Country 4	S	Gt31 HawaiiGtr2 Gt03 L&R A.Gtrs	Parallel 1

SLOW POP

	Arrangement		Program	Effect Placement
0	16 Beat 1	S	EP06 DigiPiano2 Vo09 AirVoxDbl	Parallel 1
1	16 Beat 2	S	EP10 MIDI Pno2 Pf03 Piano 8'	Parallel 1
2	16 Beat 3	S	Wi04 SopranoSx2 Pa17 GP Pad	Parallel 1
3	16 Beat 4	S	EP04 Whirly Pa14 PnoPad/Vox	Parallel 1
4	Ballad	S	EP10 MIDI Pno2 Pa01 Analog2Pad	Parallel 1
5	PopBallad1	S	EP07 FM E.Piano Vo09 AirVoxDbl	Parallel 1
6	PopBallad2	S	Wi05 Alto Sax2 St00 i3 Strings	Parallel 1
7	RockBallad	S	EP07 FM E.Piano Pa01 Analog2Pad	Parallel 1

LATIN POP

	Arrangement		Program	Effect Placement
0	Latin	S	Br02 Bright Trp Pa01 Analog2Pad	Parallel 1
1	Pop Samba	L	Or11 Tone Wheel Or11 Tone Wheel	Parallel 1
2	LiteBossa1	S	Wi05 Alto Sax2 Vo09 AirVoxDbl	Parallel 1
3	LiteBossa2	S	Re09 Toots Fan St04 SlowString	Parallel 1
4	Meneaito 1	S	Wi06 Tenor Sax2 Pa01 Analog2Pad	Parallel 1
5	Meneaito 2	S	Br15 Big Brass Re00 Akordeon 1	Parallel 1
6	Gipsy 1	S	Re06 Tango Acc Pa01 Analog2Pad	Parallel 1
7	Gipsy 2	S	Wi22 Pan Flute2 Vo09 AirVoxDbl	Parallel 3

LATIN 1

	Arrangement		Program	Effect Placement
0	Mambo 1	L	Gt01 Nylon Gtr Gt03 L&R A.Gtrs	Parallel 1
1	Mambo 2		Br01 Trumpets!!	Parallel 1
2	Merengue 1	S	Wi06 Tenor Sax2 Pa01 Analog2Pad	Parallel 1
3	Merengue 2		Be10 SteelDrums	Parallel 1
4	Salsa 1	S	Wi11 Silver Flt Be04 Vibes	Parallel 1
5	Salsa 2	S	Pf10 SalsaPiano Pf02 Piano	Parallel 1
6	Cumbia 1	S	Wi14 SoloClari. Pa01 Analog2Pad	Parallel 1
7	Cumbia 2		Wi11 Silver Flt	Parallel 1

LATIN 2

	Arrangement		Program	Effect Placement
0	BossaNova1	L	Pf02 Piano Be04 Vibes	Parallel 1
1	BossaNova2	S	Wi22 Pan Flute2 Pa17 GP Pad	Parallel 1
2	BossaNova3	S	Re03 Musette 2 St04 SlowString	Parallel 1
3	Samba 1	S	Or07 JazzOrgan1 Pa01 Analog2Pad	Parallel 1
4	Samba 2	L	Gt00 ClassicGtr Gt03 L&R A.Gtrs	Parallel 1
5	Calypso 1	S	Br06 BrightTrmb St00 i3 Strings	Parallel 1
6	Calypso 2	S	Gt30 HawaiiGtr1 St00 i3 Strings	Parallel 1
7	Reggae	S	Or11 Tone Wheel St00 i3 Strings	Parallel 1

Appendix

JAZZ

	Arrangement		Program	Effect Placement
0	Fast Swing	S	Gt07 HollowBody Pf03 Piano 8'	Parallel 1
1	Mid Swing	S	Wi05 Alto Sax2 St00 i3 Strings	Parallel 1
2	Slow Swing	L	Gt07 HollowBody Be04 Vibes	Parallel 1
3	SwingShfl1	L	Or05 HamNCheese Gt33 RockMonics	Parallel 1
4	SwingShfl2		Br12 FlugelHorn	Parallel 1
5	6/8 Swing	S	Wi11 Silver Flt St10 Ana Str 2	Parallel 1
6	6/8 Ballad	S	Be05 Vibes 2 St04 SlowString	Parallel 1
7	Latin Jazz	L	EP11 MIDI Pno3 Pa15 Poppin'Pad	Parallel 1

BIG BAND

	Arrangement		Program	Effect Placement
0	BigBand 1	L	Br16 Brass Band Br01 Trumpets!!	Parallel 1
1	BigBand 2	L	Wi12 FluteClar Br18 Mute Ens.	Parallel 1
2	BigBand 3	L	Wi13 Clarinet Br03 Muted Trpt	Parallel 1
3	BigBand 4	S	Pf03 Piano 8' St00 i3 Strings	Parallel 1
4	Charleston	S	Wi13 Clarinet St00 i3 Strings	Parallel 1
5	6/8BigBand	S	Pf05 BigBandPno St00 i3 Strings	Parallel 1
6	LatnBBand1		Wi11 Silver Flt	Parallel 1
7	LatnBBand2		Wi05 Alto sax2	Parallel 1

BALLROOM DANCE

	Arrangement		Program	Effect Placement
0	Foxtrot 1	S	Or08 JazzOrgan2 Pa01 Analog2Pad	Parallel 1
1	Foxtrot 2	S	Wi05 Alto Sax2 St00 i3 Strings	Parallel 1
2	QuickStep1	S	Wi06 Tenor Sax2 St00 i3 Strings	Parallel 1
3	QuickStep2	S	Or11 Tone Wheel St00 i3 Strings	Parallel 1
4	PasoDoble1	S	Br01 Trumpets!! Vo00 Choir	Parallel 1
5	PasoDoble2	L	Re06 Tango Acc Re03 Musette 2	Parallel 1
6	Tango 1	S	Re06 Tango Acc Pa01 Analog2Pad	Parallel 1
7	Tango 2	S	Re04 Musette 3 St00 i3 Strings	Parallel 1

BALLROOM LATIN

	Arrangement		Program	Effect Placement
0	ChaCha	S	Br16 Brass Band Pa01 Analog2Pad	Parallel 1
1	SlowChaCha	S	Br06 BrightTrmb St00 i3 Strings	Parallel 1
2	Lambada	S	Re06 Tango Acc St09 Ana Str 1	Parallel 1
3	Beguine	S	Gt01 Nylon Gtr Pa01 Analog2Pad	Parallel 1
4	RhumbaBeg	S	Pl08 Mando Trem Vo00 Choir	Parallel 1
5	Rhumba	S	St11 BigStrings Gt03 L&R A.Gtrs	Parallel 1
6	Bolero	S	Wi11 Silver Flt Pa17 GP Pad	Parallel 1
7	Hawaiian	S	Gt30 HawaiiGtr1 Pa01 Analog2Pad	Parallel 1

WALTZ

	Arrangement		Program	Effect Placement
0	Waltz 1	S	Re03 Musette 2 Sy08 Fresh Air	Parallel 1
1	Waltz 2	S	Wi14 SoloClari. Sy08 Fresh Air	Parallel 1
2	Waltz 3	S	Re03 Musette 2 Pa01 Analog2Pad	Parallel 1
3	Waltz 4	S	Pl07 Zither Re00 Akordeon 1	Parallel 1
4	SlowWaltz1	S	Wi14 SoloClari. St00 i3 Strings	Parallel 1
5	SlowWaltz2	S	Pf05 BigBandPno St04 SlowString	Parallel 1
6	JazzWaltz1		Br12 FlugelHorn	Parallel 1
7	JazzWaltz2	S	Wi05 Alto Sax2 St00 i3 Strings	Parallel 1

TRAD

	Arrangement		Program	Effect Placement
0	Dixieland	S	Br06 BrightTrmb Pf02 Piano	Parallel 1
1	-Mar-01	L	Wi28 Whistle2 Wi28 Whistle2	Parallel 1
2	-Mar-02	S	Br15 Big Brass Pa01 Analog2Pad	Parallel 1
3	-Mar-03	S	Re12 Horn & Acc Wi15 Clarn Ens	Parallel 1
4	Polka 1	S	Re03 Musette 2 Re00 Akordeon 1	Parallel 1
5	Polka 2	S	Pl06 Hackbrett2 Gt00 ClassicGtr	Parallel 1
6	PartyPolk1	S	Br01 Trumpets!! Pa01 Analog2Pad	Parallel 1
7	PartyPolk2	S	Re11 Trmpt&Acc Pa01 Analog2Pad	Parallel 1

DANCE 1

	Arrangement		Program	Effect Placement
0	Disco 1	L	St00 i3 Strings Br21 SynBrass 3	Parallel 1
1	Disco 2	S	Be22 Bell Synth Vo09 AirVoxDbl	Parallel 1
2	PopClasic1	L	St01 BigStrings St02 Arco Str.	Parallel 1
3	PopClasic2	S	Wi11 Silver Flt Vo00 Choir	Parallel 1
4	Dance Pop		EP15 RussePiano	Parallel 1
5	Hully 1	S	Pf05 BigBandPno St00 i3 Strings	Parallel 1
6	Hully 2	S	Or11 Tone Wheel Or04 Gospel Org	Parallel 1
7	Twist	S	Wi06 Tenor Sax2 Or03 60's Organ	Parallel 1

DANCE 2

	Arrangement		Program	Effect Placement
0	R&BShufle1	L	EP13 LylerPiano Vo14 Doolally	Parallel 1
1	R&BShufle2	S	Wi24 Shakuhachi Vo09 AirVoxDbl	Parallel 3
2	Funk 1	S	EP07 FM E.Piano Or06 Perc&Rotor	Parallel 1
3	Funk 2	L	EP07 FM E.Piano EP04 Whirly	Parallel 1
4	House	S	Ba14 JungleBass Pa20 Lylesircs	Parallel 1
5	Rap	L	Sy15 Mono Lead Sy12 Stab Pad	Parallel 1
6	Techno 1	L	Pa17 SquareBs X Sy10 PropheZia	Parallel 1
7	Techno 2	L	St03 Marcato Vo01 Choir L+R	Parallel 1

U.S. POP

	Arrangement		Program	Effect Placement
0	PopShuffle	L	St18 Solo Str. Pa12 SynPad	Parallel 1
1	Rock&Roll	S	Pf08 Rock Piano Or02 BX-3 Organ	Parallel 1
2	Slow Rock	S	Gt35 E.Gtr&Str Pa01 Analog2Pad	Parallel 1
3	R&B	L	Or14 Hot Keys Or11 Tone Wheel	Parallel 1
4	Blues 1	L	Or11 Tone Wheel Gt33 RockMonics	Serial
5	Blues 2	L	Pf05 BigBandPno Pf08 Rock Piano	Parallel 1
6	Oldies 1	S	Or09 JazzPerc. Vo14 Doolally	Parallel 1
7	Oldies 2	L	Wi22 Pan Flute2 Wi18 BasoonOboe	Parallel 1

ROCK

	Arrangement		Program	Effect Placement
0	PopRock 1	L	Sy11 PowerSynth Sy10 PropheZia	Parallel 1
1	PopRock 2	S	Gt22 StereoDist Sy08 Fresh Air	Parallel 1
2	RockShuffl	S	Or14 Hot Keys Pa07 Sweep	Parallel 1
3	HardRock 1	L	Sy09 Lead Stab Sy11 PowerSynth	Parallel 1
4	HardRock 2	L	Pi07 Big Pipe2 St00 i3 Strings	Parallel 1
5	SimpleRock	S	Gt13 Shadows Pa01 Analog2Pad	Parallel 1
6	Rock 1	S	Pf05 BigBandPno St00 i3 Strings	Parallel 1
7	Rock 2	L	Or14 Hot Keys Or10 NoisyOrgan	Parallel 1

Arrangement List (AMERICA)

Arrangement		Program	Effect	Arrangement		Program	Effect
Us00	Mick&Keith	Gt19 DistGuitar	Parallel1	Us32	Boston Boy	Us39 PowerSynth	Parallel1
Us01	Prog. Rock	L	Sy09 Lead Stab Us39 PowerSynth	Parallel1	Us33	Night Jams	S	EP09 Midi Piano Ba21 Euro Bass	Parallel1
Us02	Shufflin'	Or06 Perc&Rotor	Parallel1	Us34	DanceGirls	L	Us55 MonoLead Us53 Leeeed	Parallel1
Us03	Top40 Rock	Us00 Piano 8'	Parallel1	Us35	VogueHouse	L	Pa01 Analog2Pad Us16 Vibra Bell	Parallel1
Us04	Riffin'	Or01 Perc Organ	Parallel1	Us36	Yo!! Rap	L	Wi02 Tenor Sax SE00 Orch Hit	Parallel1
Us05	Rock On!	Gt19 Dist Guitar	Parallel1	Us37	Groovin'	EP09 MIDI Piano	Parallel1
Us06	Don't Stop	EP09 MIDI Piano	Parallel1	Us38	RaveItUp!	L	Sy04 Rezzo4ths Us54 Busy Boy	Parallel1
Us07	AOR Rock	Us00 Piano 8'	Parallel1	Us39	MirrorBall	L	Br16 Brass Band St03 Marcato	Parallel1
Us08	SouthernRk	S	Or02 BX-3 Organ Or01 Perc Organ	Parallel1	Us40	"1,000 Hits"	EP09 MIDI Piano	Parallel1
Us09	EasyRockin	Us00 Piano 8'	Parallel1	Us41	"2,000 More"	EP03 Hard Tines	Parallel1
Us10	Love Songs	EP09 MIDI Piano	Parallel1	Us42	Phil'sSongs	EP09 MIDI Piano	Parallel1
Us11	OldTimeR&R	S	Us00 Piano 8' Or02 BX-3 Organ	Parallel1	Us43	The 1950's	Us00 Piano 8'	Parallel1
Us12	HalfTime	S	Gt19 Dist Guitar Be16 BellPad	Parallel1	Us44	Sad Songs	EP09 MIDI Piano	Parallel1
Us13	Laid Back	Us00 Piano 8'	Parallel1	Us45	Dinkerhump	EP09 MIDI Piano	Parallel1
Us14	Unplugged	Wi00 SopranoSax	Parallel1	Us46	When A Man	S	Wi02 Tenor Sax Us00 Piano 8'	Parallel1
Us15	Beethoven	S	Us00 Piano 8' Or02 BX-3 Organ	Parallel1	Us47	"Baby, Baby"	Us33 TheStrings	Parallel1
Us16	Doctor	Us00 Piano 8'	Parallel1	Us48	AfterHours	S	Us25 FlugelHorn St00 i3 Strings	Parallel1
Us17	The King	S	Wi02 Tenor Sax Or02 BX-3 Organ	Parallel1	Us49	The Duke	L	Br16 Brass Band Br01 Trumpets!!	Parallel1
Us18	TheFabFour	Gt11 L&R E.Gtrs	Parallel1	Us50	The Avalon	Us00 Piano 8'	Parallel1
Us19	Surf City !	Or03 60's Organ	Parallel1	Us51	Cookin'	Wi01 Alto Sax	Parallel1
Us20	The Twist	S	Wi02 Tenor Sax Gt10 E.Guitars	Parallel1	Us52	0lBlueEyes	Us00 Piano 8'	Parallel1
Us21	Pickin'	S	Gt09 Strummers Gt29 PedalSteel	Parallel1	Us53	Moon Music	S	Us27 Air Flute Us00 Piano 8'	Parallel1
Us22	Nashville!	S	Gt29 PedalSteel Us00 Piano 8'	Parallel1	Us54	SoulfulSax	S	Wi01 Alto Sax EP06 DigiPiano2	Parallel1
Us23	Long Train	EP09 MIDI Piano	Parallel1	Us55	Jammin'Sax	Wi02 Tenor Sax	Parallel1
Us24	90's Funk	L	Us32 Poppin' Pad Br21 SynBrass 3	Parallel1	Us56	Ipanema	Us27 Air Flute	Parallel1
Us25	SongWriter	Us00 Piano 8'	Parallel1	Us57	SambaDeSol	S	Be04 Vibes EP06 DigiPiano2	Parallel1
Us26	Solid Gold	S	Br16 Brass Band Or02 BX-3 Organ	Parallel1	Us58	Hot Salsa	S	Wi10 Flute Be04 Vibes	Parallel1
Us27	Supremely	Us00 Piano 8'	Parallel1	Us59	Mambo Mama	Be10 PerkySaxes	Parallel1
Us28	Motown 1968	L	Gt10 E.Guitars Gt09 Strummers	Parallel1	Us60	Latin Pop	Wi10 Flute	Parallel1
Us29	Soul Bros.	S	Or04 Gospel Org EP04 Whirly	Parallel1	Us61	Carnivale	S	EP09 MIDI Piano Or02 BX-3 Organ	Parallel1
Us30	Da Blues	S	Or02 BX-3 Organ Or01 Perc Organ	Parallel1	Us62	StretchOut	S	Gt22 StereoDist Or02 BX-3 Organ	Parallel1
Us31	RastaMan	Or04 Gospel Org	Parallel1	Us63	Bourbon St	S	Br05 Trombone Pf02 Piano	Parallel1

Arrangement List (GERMANY)

Arrangement		Program	Effect		Arrangement		Program	Effect
Us00	Polka 1	S	Us55 Trp&Akkor Re00 Akordeon 1	Parallel1	Us32	Open Rock	S	Us16 Rock Organ Or06 Perc&Rotor	Parallel1
Us01	Polka 2	S	Us48 MusetteAkk Re00 Akordeon 1	Parallel1	Us33	Top40 Rock	S	Us03 MIDI Pno.1 Or02 BX-3 Organ	Parallel1
Us02	PartyPlka1	S	Us27 Trp.Ensbl Pa01 Analog2Pad	Parallel1	Us34	RockShuffl	S	Us20 Jazz Organ Or06 Perc&Rotor	Parallel1
Us03	PartyPlka2	S	Us57 Clarinet Pa01 Analog2Pad	Parallel1	Us35	Halft.Rock	S	Us03 MIDI Pno.1 Or01 Perc Organ	Parallel1
Us04	Stubenmus1	S	Us44 Zither Gt00 ClassicGtr	Parallel1	Us36	RockBalade	S	Us00 Piano 1 Pa01 Analog2Pad	Parallel1
Us05	Stubenmus2	S	Us45 Hackbrett2 Gt02 A.Guitar	Parallel1	Us37	Pop Balade	S	Us60 FreshAir Pa01 Analog2Pad	Parallel1
Us06	MarschPlka	S	Us54 Horn&Akkor Wi15 Clarn Ens	Parallel1	Us38	PopShuffle	S	Us07 FM Piano 2 Vo09 AirVoxDbl	Parallel1
Us07	2/4 Marsch	S	Us28 Flugelhrn Pa01 Analog2Pad	Parallel1	Us39	6/8 Pop	S	Us60 FreshAir Be13 Fantasia	Parallel1
Us08	Walzer 1	S	Us48 MusetteAkk Pa01 Analog2Pad	Parallel1	Us40	8 Beat 1	S	Us41 12 Strings Pa01 Analog2Pad	Parallel1
Us09	Walzer 2	S	Us40 ConcertGtr Pa01 Analog2Pad	Parallel1	Us41	8 Beat 2	S	Us05 E-Piano Pa01 Analog2Pad	Parallel1
Us10	WienerWlz1	S	Us36 ViolinStrg St00 i3 Strings	Parallel1	Us42	8 Beat 3	S	Us42 Shadows Pa01 Analog2Pad	Parallel1
Us11	WienerWlz2	S	Us14 Horn&Strng St00 i3 Strings	Parallel1	Us43	4/4 Balade	S	Us56 Pan Flute Pa01 Analog2Pad	Parallel1
Us12	Stubenmus3	S	Us44 Zither Re00 Akordeon 1	Parallel1	Us44	16 Beat 1	S	Us40 ConcertGtr Pa01 Analog2Pad	Parallel1
Us13	Stubenmus4	S	Us48 MusetteAkk Gt00 ClassicGtr	Parallel1	Us45	16 Beat 2	S	Us24 Alto Sax Pa01 Analog2Pad	Parallel1
Us14	Slow Walz	S	Us57 Clarinet St00 i3 Strings	Parallel1	Us46	6/8SlwRock	S	Us12 EGtr&Strng Pa01 Analog2Pad	Parallel1
Us15	MusetteWlz	S	Us48 Musette Akk St00 i3 Strings	Parallel1	Us47	70's Disco	S	Us59 Bell Synth Pa01 Analog2Pad	Parallel1
Us16	Foxtrot	S	Us23 TheaterOrg Pa01 Analog2Pad	Parallel1	Us48	Bossa Nova	S	Us56 Pan Flute Pa01 Analog2Pad	Parallel1
Us17	SlowFox	S	Us24 Alto Sax Pa01 Analog2Pad	Parallel1	Us49	Samba	S	Us17 SmithOrgan Pa01 Analog2Pad	Parallel1
Us18	BigBd.Swg1	S	Us29 Brass Band Pf02 Piano	Parallel1	Us50	Lambada	S	Us49 Tango Akk1 Pa01 Analog2Pad	Parallel1
Us19	BigBd.Swg2	S	Us26 Trumpet Pa01 Analog2Pad	Parallel1	Us51	Beguin	S	Us53 Trpt&Horn Pa01 Analog2Pad	Parallel1
Us20	SlowSwing1	S	Us28 Fluegelhrn St00 i3 Strings	Parallel1	Us52	Tango	S	Us49 Tango Akk1 Pa01 Analog2Pad	Parallel1
Us21	SlowSwing2	S	Us21 JazzPerc.1 Pa01 Analog2Pad	Parallel1	Us53	Mambo	S	Us18 Trem.Organ Be04 Vibes	Parallel1
Us22	Charleston	S	Us18 Trem.Organ Gt07 HollowBody	Parallel1	Us54	ChaCha	S	Us25 Tenor Sax Pa01 Analog2Pad	Parallel1
Us23	BgBd.Jive	S	Us25 Tenor Sax Or06 Perc&Rotor	Parallel1	Us55	Rhumba	S	Us42 HawaiiGtr Pa01 Analog2Pad	Parallel1
Us24	6/8 Oldies	S	Us22 JazzPerc.2 Pa01 Analog2Pad	Parallel1	Us56	Reggae	S	Us16 Rock Organ Or06 Perc&Rotor	Parallel1
Us25	OldShuffle	S	Us03 MIDI Pno.1 Or02 BX-3 Organ	Parallel1	Us57	Pop Samba	S	Us26 Trumpet Pa01 Analog2Pad	Parallel1
Us26	Motown	S	Us59 Bell Synth Pa01 Analog2Pad	Parallel1	Us58	Salsa	S	U13 SalsaPiano Be04 Vibes	Parallel1
Us27	Twist	S	Us25 Tenor Sax Or02 BX-3 Organ	Parallel1	Us59	Country	S	Us42 Shadows Pa01 Analog2Pad	Parallel1
Us28	Rock&Roll	S	Us00 Piano 1 Or02 BX-3 Organ	Parallel1	Us60	Dixieland	S	Us57 Clarinet Pf02 Piano	Parallel1
Us29	6/8Shuffle	S	Us24 Alto Sax Pa01 Analog2Pad	Parallel1	Us61	New Jack	S	Us62 PhaseSynth Or06 Perc&Rotor	Parallel1
Us30	Rhy.&Blues	S	Us16 Rock Organ EP04 Whirly	Parallel1	Us62	Funk	S	Us07 FM Piano 2 Or06 Perc&Rotor	Parallel1
Us31	Blues	S	Us58 Harmonica Or01 Perc Organ	Parallel1	Us63	Fusion	S	U68 Fuzz Gtr Or02 BX-3 Organ	Parallel1

Arrangement List (ITALY_I5)

Arrangement			Program	Effect
Us00	Valzer 1	S	Us30 Barnum Sax Pa17 GP Pad	Parallel1
Us01	Valzer 2	S	Us17 MicroFisa Pa02 AnalogPad2	Parallel1
Us02	Valzer 3	S	EP20 Piano&Str St06 Octave Str	Parallel1
Us03	Mazurka 1	S	Us17 MicroFisa Be04 Vibes	Parallel1
Us04	Mazurka 2	S	Wi13 Clarinet St09 Ana Str 1	Parallel1
Us05	Mazurka 3	S	Gt06 JazzGuitar Pa17 GP Pad	Parallel1
Us06	Polka 1	S	Re00 Akordeon 1 Pa01 Analog2Pad	Parallel1
Us07	Polka 2	S	Us30 Barnum Sax Sy08 Fresh Air	Parallel1
Us08	Polka 3	S	Us17 MicroFisa Pa01 Analog2Pad	Parallel1
Us09	Tango 1		Ba04 Tango Acc	Parallel1
Us10	Tango 2	S	Us17 MicroFisa St00 i3 Strings	Parallel1
Us11	Tango 3	L	St00 i3 Strings St03 Marcato	Parallel1
Us12	Beguine 2	S	Pl08 Mando Trem Pa17 GP Pad	Parallel1
Us13	Cha Cha 2	S	Ba04 Tango Acc Pa01 Analog2Pad	Parallel1
Us14	Samba 3	S	Wi03 Bari Sax Vo15 DigitalAir	Parallel1
Us15	Discosamba	S	Pf03 Piano 8' Pa02 AnalogPad2	Parallel1
Us16	Twist	S	Or09 JazzPerc. Or04 Gospel Org	Parallel1
Us17	HullyGully	S	Wi06 Tenor Sax2 Or02 BX-3 Organ	Parallel1
Us18	Boogie	L	Or05 HamNCheese Or09 JazzPerc.	Parallel1
Us19	Fox Trot 3	L	Be04 Vibes Wi11 Silver Flt	Parallel1
Us20	QuickStep3	S	Pf05 BigBandPno St00 i3 Strings	Parallel1
Us21	Swing 1	L	Pf02 Piano Be04 Vibes	Parallel1
Us22	Swing 2		EP15 RussePiano	Parallel1
Us23	Blues!	S	Re09 Toots Fan St00 i3 Strings	Parallel1
Us24	SlowRock 2	S	Wi02 Tenor Sax St00 i3 Strings	Parallel1
Us25	SlowRock 3	S	Us02 RetroRoads St00 i3 Strings	Parallel1
Us26	BossaNova1	S	Ep04 Whirly Pa17 GP Pad	Parallel1
Us27	BossaNova2	S	Ep13 LylerPiano Pa17 GP Pad	Parallel1
Us28	Meneaito 3	S	Re04 Musette 3 Pa01 Analpg Pad	Parallel1
Us29	Merengue 3	S	Br01 Trumpets!! Pa12 SynPad	Parallel1
Us30	Cumbia 3	S	Pl08 Mando Trem Us45 Bouzouki	Parallel1
Us31	Gipsy 3	S	Be10 SteelDrums Pa01 Analog2Pad	Parallel1

Arrangement			Program	Effect
Us32	8 Beat 6	L	Us02 RetroRoads Pf02 Piano	Parallel1
Us33	8 Beat 7	L	Gt06 JazzGuitar Gt24 Darc Pick	Parallel1
Us34	16 Beat 5	S	Ep01 New Tine2 Pa17 GP Pad	Parallel1
Us35	16 Beat 6	S	Wi05 Alto Sax2 Vo09 AirVoxDbl	Parallel1
Us36	Lento 1		Pf03 Piano 8'	Parallel1
Us37	Lento 2	S	Wi04 SopranoSx2 Vo13 Glassglide	Parallel1
Us38	Lento 3	S	EP07 FM E.Piano Vo09 AirVoxDbl	Parallel1
Us39	Lento Rock	S	Gt19 DistGuitar Pa17 GP Pad	Parallel1
Us40	Dance 1		Sy16 RaveVox	Parallel1
Us41	Dance 2	L	Sy10 PropheZia Sy00 SquareWave	Parallel1
Us42	Dance 3		Pf09 HousePiano	Parallel1
Us43	Dance 4		Vo13 Glassglide	Parallel1
Us44	Dance 5	S	Ba24 Organ Bass Ba19 HouseBass2	Parallel1
Us45	Clas.Dance	S	Us28Woodwinds EP04 Whirly	Parallel1
Us46	PopShuffle	L	Vo18 7th Voice Wi24 Shakuhachi	Parallel1
Us47	R.& B. 2	L	Ep04 Whirly Us02 RetroRoads	Parallel1
Us48	Rock 1		Pf05 BigBandPno	Parallel1
Us49	Rock 2		Or14 Hot Keys	Parallel1
Us50	Rock 3	L	Or12 Soft Organ Or14 Hot Keys	Parallel1
Us51	Rock 4	S	Gt19 DistGuitar Gt23 PowerChord	Parallel1
Us52	RockShuffl	S	Gt19 DistGuitar Pa07 Sweep	Parallel1
Us53	Country 5	S	Re09Toots Fan Vo09 AirVoxDbl	Parallel1
Us54	Country 6	S	Sy05 HawaiiGtr2 St00 i3 Strings	Parallel1
Us55	Fusion		EP15 RussePiano	Parallel1
Us56	Zibaldone	S	Br16 Brass Band St00 i3 Strings	Parallel1
Us57	Marcia	S	Br16 Trumpets!! St00 i3 Strings	Parallel1
Us58	Tirolese	S	Us17 MicroFisa St00 i3 Strings	Parallel1
Us59	ItalyBand	L	Br11 FrenchHorn Wi15 Clarn Ens	Parallel1
Us60	NewOrleans		Br15 Big Brass	Parallel1
Us61	Spain Band	L	Br01 Trumpets!! Wi08 PerkySaxes	Parallel1
Us62	GermanBand	L	Wi09 Piccolo Be01 Glocken	Parallel1
Us63	BrasilBand	S	Wi10 Flute St00 i3 Strings	Parallel1

Arrangement List (JAPAN)

Arrangement		Program	Effect
Us00	Mick&Keith	Gt19 DistGuitar	Parallel 1
Us01	Prog. Rock	L	Sy09 Lead Stab Us39 PowerSynth	Parallel 1
Us02	Shufflin'	Or06 Perc&Rotor	Parallel 1
Us03	Top 40 Rock	Us00 Piano 8'	Parallel 1
Us04	Riffin'	Or01 Perc Organ	Parallel 1
Us05	Rock On!	Gt19 DistGuitar	Parallel 1
Us06	Don't Stop	EP09 MIDI Piano	Parallel 1
Us07	AOR Rock	Us00 Piano 8'	Parallel 1
Us08	Fiber	Or04 Gospel Org	Parallel 1
Us09	Eccs	St03 Marcato	Parallel 1
Us10	SouthernRk	S	Or02 BX-3 Organ Or01 Perc Organ	Parallel 1
Us11	EasyRockin	Us00 Piano 8'	Parallel 1
Us12	Long Train	EP09 MIDI Piano	Parallel 1
Us13	HalfTime	S	Gt19 DistGuitar Be16 BellPad	Parallel 1
Us14	Unplugged	Wi00 SopranoSax	Parallel 1
Us15	OldTimeR&R	S	Us00 Piano 8' Or02 BX-3 Organ	Parallel 1
Us16	Boston Boy	Us39 PowerSynth	Parallel 1
Us17	Night Jams	S	EP09 MIDI Piano Ba12 Euro Bass	Parallel 1
Us18	DanceGirls	L	Us55 MonoLead Us53 Leeeed	Parallel 1
Us19	VogueHouse	L	Pa01 Analog2Pad Us16 Vibra Bell	Parallel 1
Us20	Yo!! Rap	L	Wi02 Tenor Sax Br01 Trumpets!!	Parallel 1
Us21	Jammin' Sax	Wi02 Tenor Sax	Parallel 1
Us22	MirrorBall	L	Br16 Brass Band St03 Marcato	Parallel 1
Us23	The Twist	S	Wi02 Tenor Sax Gt10 E.Guitars	Parallel 1
Us24	Phil'sSong	EP09 MIDI Piano	Parallel 1
Us25	"1,000 Hits"	EP09 MIDI Piano	Parallel 1
Us26	"2,000 More"	EP03 Hard Tines	Parallel 1
Us27	Love Songs	EP09 MIDI Piano	Parallel 1
Us28	Sad Songs	EP09 MIDI Piano	Parallel 1
Us29	SoulfulSax	S	Wi01 Alto Sax EP06 DigiPiano2	Parallel 1
Us30	Passenger	Sy08 Fresh Air	Parallel 1
Us31	The 1950's	Us00 Piano 8'	Parallel 1

Arrangement		Program	Effect
Us32	Refrain	St03 Marcato	Parallel 1
Us33	Anytime	Sy08 Fresh Air	Parallel 1
Us34	My Wrist	EP09 MIDI Piano	Parallel 1
Us35	Supremely	Us00 Piano 8'	Parallel 1
Us36	Motown1968	L	Gt10 E.Guitars Gt09 Strummers	Parallel 1
Us37	"Baby, Baby"	Us33 TheStrings	Parallel 1
Us38	Soul Bros.	S	Or04 Gospel Org EP04 Whirly	Parallel 1
Us39	Da Blues	S	Or02 BX-3 Organ Or01 Perc Organ	Parallel 1
Us40	AfterHours	S	Us25 FlugelHorn St00 i3 Strings	Parallel 1
Us41	The Duke	L	Br16 Brass Band Br01 Trumpets!!	Parallel 1
Us42	The Avalon	Us00 Piano 8'	Parallel 1
Us43	Elec. Jazz	Wi01 Alto Sax	Parallel 1
Us44	OlBlueEyes	Us00 Piano 8'	Parallel 1
Us45	The King	S	Wi02 Tenor Sax Or02 BX-3 Organ	Parallel 1
Us46	Moon Music	S	Us27 Air Flute Us00 Piano 8'	Parallel 1
Us47	Run Out	S	Gt22 StereoDist Or02 BX-3 Organ	Parallel 1
Us48	Ipanema	Us27 Air Flute	Parallel 1
Us49	SambaDeSol	S	Be04 Vibes EP06 DigiPiano2	Parallel 1
Us50	Hot Salsa	S	Wi10 Flute Be04 Vibes	Parallel 1
Us51	Mambo Mama	Be10 Perky Saxes	Parallel 1
Us52	ChaCha	EP09 MIDI Piano	Parallel 1
Us53	Latin	EP09 MIDI Piano	Parallel 1
Us54	Beguine	EP09 MIDI Piano	Parallel 1
Us55	Cat Tango	Wi13 Clarinet	Parallel 1
Us56	March 2/4 2	L	Br08 Tuba Wi15 Clarn Ens	Parallel 1
Us57	SlowWaltz1	Pf02 Piano	Parallel 1
Us58	Polka 1	L	Re02 Musette Re00 Akordeon 1	Parallel 1
Us59	Bourbon St	S	Br05 Trombone Pf02 Piano	Parallel 1
Us60	Nashville!	S	Gt29 PedalSteel Us00 Piano 8'	Parallel 1
Us61	RastaMan	Or04 Gospel Org	Parallel 1
Us62	Enka1	Re02 Musette	Parallel 1
Us63	Enka2	L	Us45 Bouzouki Us45 Bouzouki	Parallel 1

Arrangement List (UK)

Arrangement		Program	Effect	Arrangement		Program	Effect
Us00	Just Billy		Gt25 New Tines EP05 Digi Piano	Parallel1	Us32	COUNT MeIn		Us24 AltoBreath	Parallel1
Us01	Survive ?		Pf02 Piano	Parallel1	Us33	Carl Vain	L	Gt22 StereoDist Gt16 Dirty Funk	Serial
Us02	SlowWaltz1	L	Pf02 Piano St00 i3 Strings	Parallel1	Us34	1 Triad.	L	Us24 AltoBreath Us58 RaveVox	Parallel1
Us03	Rod Re Gus	S	Wi24 Shakuhachi Vo09 AirVoxDbl	Parallel1	Us35	Sad Russ	L	Or05 HamNCheese Or04 Gospel Org	Parallel1
Us04	Maneater.	L	Us23 SoloString Pa12 SynPad	Parallel1	Us36	P Harlum	L	Or03 60's Organ Or05 HamNCheese	Serial
Us05	WoodyBass		Us16 Clarinet	Parallel1	Us37	Moon Music	S	EP06 DigiPiano2 Us00 Piano 8'	Parallel1
Us06	Pennies	L	Wi13 Clarinet Br03 Muted Trpt	Parallel1	Us38	Fanfare Co	L	Us33 TheStrings Or05 HamNCheese	Parallel1
Us07	Moodie		Us24 AltoBreath	Parallel1	Us39	B+Butter	L	St00 i3 Strings St03 Marcat	Parallel1
Us08	"Unchain,Me"	S	EP20 Piano&Str Us00 Piano 8'	Parallel1	Us40	Quest of S	L	Us01 MaxiTine Us20 JewelryBox	Parallel1
Us09	Without Yo	S	Pf02 Piano Be10 PerkySaxes	Parallel1	Us41	Yew To Me	L	Us42 DirtySect! Us07 Baritone	Parallel1
Us10	Man+Woman.	L	Us00 Piano 8' St00 i3 Strings	Parallel1	Us42	"Dont,W Loo"	L	Wi16 Sweet Oboe Us25 FlugelHorn	Parallel1
Us11	Wheels.	L	Be10 SteelDrums Be10 SteelDrums	Parallel1	Us43	"Feel,L.M L"	L	EP03 Hard Tines EP04 Whirly	Parallel1
Us12	I Got chil	L	Or05 HamNCheese Us23 Hot Keys	Parallel1	Us44	NaK Heater		Us06 Express EP	Parallel1
Us13	Coward Co		Gt29 PedalSteel	Parallel1	Us45	Crazy.	L	Gt29 PedalSteel Gt07 HollowBody	Parallel1
Us14	Cry Roy.		Wi01 Alto Sax	Parallel1	Us46	Alien	L	St03 Marcato Pa01Analog Pad	Parallel1
Us15	MillerMoon	L	Wi13 Clarinet Br03 Muted Trpt	Parallel1	Us47	Sleepy G .	L	Or03 60's Organ Be04 Vibes	Parallel1
Us16	Yesterday.	L	Wi21 Pan Flute A22 Glocken	Parallel1	Us48	AfterHours	S	Us25 FlugelHorn St00 i3 Strings	Parallel1
Us17	Can I Help	S	Or03 60's Organ Or02 BX-3 Organ	Parallel1	Us49	The Duke	L	Br16 Brass Band Br01 Trumpets!!	Parallel1
Us18	"70,s Man. "	L	Or05 HamNCheese Gt33 RockMonics	Parallel1	Us50	The Avalon		Us00 Piano 8'	Parallel1
Us19	Dire Walk.	L	Or04 Gospel Org Or00 Full Organ	Parallel1	Us51	So Modal.	L	Br03 Muted Trpt Br00 Trumpet	Parallel1
Us20	Late Night	L	Gt07 HollowBody Us25 FlugelHorn	Parallel1	Us52	Skylark.	S	Br03 Muted Trpt St00 i3 Strings	Parallel1
Us21	Magic	L	St03 Marcato Pa01 Analog2Pad	Parallel1	Us53	Heavy	L	EP20 Piano&Str Re10 Harmonica	Parallel1
Us22	SimplyBest	L	Gt22 StereoDist Us55 PhaseSynth	Parallel1	Us54	F Valentin	S	Wi00 SopranoSax EP06 DigiPiano2	Parallel1
Us23	Sun Rising	L	Or05 HamNSheese Gt33 RockMonics	Parallel1	Us55	Fire Door.	L	Or03 60's Organ Gt33 RockMonics	Parallel1
Us24	Born Again	S	EP20 Piano&Str Us00 Piano 8'	Parallel1	Us56	Lambada	L	Re02 Musette Us14 Last Tango	Parallel1
Us25	Lullaby B	L	Gt07 HollowBody Be04 Vibes	Parallel1	Us57	LoveChange	L	Us33 TheStrings St05 StringOct	Parallel1
Us26	Dont Let.	L	Re10 Harmonica Re10 Harmonica	Parallel1	Us58	One M Nyte		EP06 DigiPiano2	Parallel1
Us27	MoonRiver	L	Re10 Harmonica St04 SlowString	Parallel1	Us59	You've Got		Or06 Perc&Rotor	Parallel1
Us28	Bye B Blue	L	Gt29 PedalSteel Gt29 PedalSteel	Parallel1	Us60	I Dreamed		EP20 Piano&Str	Parallel1
Us29	Country Ro		Gt29 PedalSteel	Serial	Us61	Beguine	L	Us00 Piano 8' Us00 Piano 8'	Parallel1
Us30	King.Bebe	L	Or05 HamNCheese Gt33 RockMonics	Serial	Us62	Caravan.	S	Or05 HamNCheese Or02 BX-3 Organ	Parallel1
Us31	Santa	L	Or05 HamNCheese Gt33 RockMonics	Serial	Us63	Bourbon St	S	Br05 Trombone Pf02 Piano	Parallel1

Drumsample

0 Fat Kick	37 Syn Rim	74 Mute Conga	111 Kalimba 2	148 Tri Roll
1 Rock Kick	38 VocalSnr 1	75 Baya 1	112 Marimba 1	149 JingleBell
2 Ambi.Kick	39 VocalSnr 2	76 Baya 2	113 Marimba 2	150 Whistle S
3 Crisp Kick	40 Crash Cym	77 Tabla 1	114 Marimba 3	151 Whistle L
4 Punch Kick	41 Crash LP	78 Tabla 2	115 Marimba 4	152 Timpani
5 Real Kick	42 China Cym	79 Tabla 3	116 Xylofon 1	153 Taiko Hi
6 Dance Kick	43 China LP	80 Maracas	117 Xylofon 2	154 Taiko Lo
7 Gated Kick	44 Splash Cym	81 Cabasa	118 Xylofon 3	155 Music Box1
8 ProcesKick	45 Splash LP	82 SynMaracas	119 Log Drum 1	156 Music Box2
9 Metal Kick	46 Orch Crash	83 MuteTriang	120 Log Drum 2	157 Clicker 1
10 Syn Kick 1	47 OrchCym LP	84 OpenTriang	121 Log Drum 3	158 Clicker 2
11 Syn Kick 2	48 Tite HH	85 Tambourine	122 Log Drum 4	159 Clicker 3
12 Syn Kick 3	49 Open HH	86 Cowbell	123 Log Drum 5	160 Crickets
13 Orch B.Drm	50 Pedal HH	87 SynCowbell	124 Snap	161 Orch Hit
14 Snare 1	51 CloseSynHH	88 R-Timbal	125 BrightBell	162 Metronome1
15 Snare 2	52 OpenSynHH	89 Hi Timbal	126 Metal Bell	163 Metronome2
16 Snare 3	53 Sagat	90 Lo Timbal	127 Gamelan 1	
17 Snare 4	54 Ride Edge	91 WoodBlock1	128 Gamelan 2	
18 PicloSnare	55 Ride Cup	92 WoodBlock2	129 Celeste	
19 Soft Snare	56 Ride Cym 1	93 WoodBlock3	130 Glocken	
20 LightSnare	57 Ride Cym 2	94 Hand Claps	131 Vibe 1	
21 TightSnare	58 Tom Hi	95 Syn Claps	132 Vibe 2	
22 Ambi.Snare	59 Tom Lo	96 Zap 1	133 Vibe 3	
23 Rev Snare	60 ProcessTom	97 Zap 2	134 Vibe 4	
24 RollSnare1	61 SynTom1 Hi	98 Scratch Hi	135 Pole	
25 RollSnare2	62 SynTom1 Lo	99 Scratch Lo	136 TubulBell1	
26 Rock Snare	63 Syn Tom 2	100 ScratchDbl	137 TubulBell2	
27 GatedSnare	64 Brush Tom	101 Thing	138 TubulBell3	
28 PowerSnare	65 Agogo	102 Mute Cuica	139 Gt Scratch	
29 Syn Snare1	66 Lo Bongo	103 Open Cuica	140 Chic 1	
30 Syn Snare2	67 Hi Bongo	104 Vibraslap	141 Chic 2	
31 Gun Shot	68 Slap Bongo	105 Guiro S	142 Spectrum 1	
32 Brush Slap	69 Claves	106 Guiro L	143 Spectrum 2	
33 BrushSwish	70 Syn Claves	107 Castanet	144 Stadium	
34 BrushSwirl	71 Open Conga	108 FingerSnap	145 BrushNoise	
35 Brush Tap	72 Slap Conga	109 Timbales	146 Gt Slide	
36 Side Stick	73 Palm Conga	110 Kalimba 1	147 Bell Tree	

Drum Kit

Dr00: GM Kit

#	Inst	Key	Excl
#00	008:ProcesKick	C2	---
#01	036:Side Stick	C#2	---
#02	026:Rock Snare	D2	EX6
#03	094:Hand Claps	D#2	---
#04	020:LightSnare	E2	EX6
#05	059:Tom Lo	F2	---
#06	048:Tite HH	F#2	EX1
#07	059:Tom Lo	G2	---
#08	050:Pedal HH	G#2	EX1
#09	059:Tom Lo	A2	---
#10	049:Open HH	A#2	EX1
#11	058:Tom Hi	B2	---
#12	058:Tom Hi	C3	---
#13	040:Crash Cym	C#3	---
#14	058:Tom Hi	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	056:Ride Cym 1	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	005:Real Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	014:Snare 1	A1	EX6
#54	000:Fat Kick	G1	---
#55	016:Snare 3	F1	EX6
#56	001:Rock Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	109:Timbales	G#1	---
#59	024:RollSnare1	A#1	EX6

Dr01: Power Kit

#	Inst	Key	Excl
#00	009:Metal Kick	C2	---
#01	036:Side Stick	C#2	---
#02	028:PowerSnare	D2	---
#03	094:Hand Claps	D#2	---
#04	027:GatedSnare	E2	---
#05	060:ProcessTom	F2	---
#06	048:Tite HH	F#2	EX1
#07	060:ProcessTom	G2	---
#08	050:Pedal HH	G#2	EX1
#09	060:ProcessTom	A2	---
#10	049:Open HH	A#2	EX1
#11	060:ProcessTom	B2	---
#12	060:ProcessTom	C3	---
#13	040:Crash Cym	C#3	---
#14	060:ProcessTom	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	056:Ride Cym 1	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	007:Gated Kik	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	021:TightSnare	A1	---
#54	007:Gated Kik	G1	---
#55	026:Rock Snare	F1	---
#56	002:Ambi.Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	109:Timbales	G#1	---
#59	023:Rev Snare	A#1	---

Dr02: Analog Kit

#	Inst	Key	Excl
#00	010:Syn Kick 1	C2	---
#01	037:Syn Rim	C#2	---
#02	029:Syn Snare1	D2	---
#03	095:Syn Claps	D#2	---
#04	020:LightSnare	E2	---
#05	062:SynTom1 Lo	F2	---
#06	051:CloseSynHH	F#2	EX1
#07	062:SynTom1 Lo	G2	---
#08	051:CloseSynHH	G#2	EX1
#09	062:SynTom1 Lo	A2	---
#10	052:Open SynHH	A#2	EX1
#11	062:SynTom1 Lo	B2	---
#12	062:SynTom1 Lo	C3	---
#13	052:Open SynHH	C#3	---
#14	062:SynTom1 Lo	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	087:SynCowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	056:Ride Cym 1	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	061:SynTom1 Hi	D4	---
#27	061:SynTom1 Hi	D#4	---
#28	061:SynTom1 Hi	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	082:SynMaracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Syn Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	003:Crisp Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	022:Ambi.Snare	A1	---
#54	006:Dance Kick	G1	---
#55	030:Syn Snare2	F1	---
#56	012:Syn Kick 3	E1	---
#57	052:Open SynHH	F#1	EX1
#58	109:Timbales	G#1	---
#59	023:Rev Snare	A#1	---

Dr03: Jazz Kit

#	Inst	Key	Excl
#00	001:Rock Kick	C2	---
#01	036:Side Stick	C#2	---
#02	019:Soft Snare	D2	EX6
#03	094:Hand Claps	D#2	---
#04	015:Snare 2	E2	EX6
#05	059:Tom Lo	F2	---
#06	048:Tite HH	F#2	EX1
#07	059:Tom Lo	G2	---
#08	050:Pedal HH	G#2	EX1
#09	059:Tom Lo	A2	---
#10	049:Open HH	A#2	EX1
#11	058:Tom Hi	B2	---
#12	058:Tom Hi	C3	---
#13	040:Crash Cym	C#3	---
#14	058:Tom Hi	D3	---
#15	057:Ride Cym 2	D#3	---
#16	042:China Cym	E3	---
#17	056:Ride Cym 1	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	054:Ride Edge	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	004:Punch Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	025:RollSnare2	A1	EX6
#54	002:Ambi.Kick	G1	---
#55	017:Snare 4	F1	EX6
#56	003:Crisp Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	109:Timbales	G#1	---
#59	024:RollSnare1	A#1	EX6

Dr04: Brush Kit

#	Inst	Key	Excl
#00	001:Rock Kick	C2	---
#01	036:Side Stick	C#2	---
#02	035:Brush Tap	D2	EX6
#03	032:Brush Slap	D#2	---
#04	033:BrushSwish	E2	---
#05	064:Brush Tom	F2	---
#06	048:Tite HH	F#2	EX1
#07	064:Brush Tom	G2	---
#08	050:Pedal HH	G#2	EX1
#09	064:Brush Tom	A2	---
#10	049:Open HH	A#2	EX1
#11	064:Brush Tom	B2	---
#12	064:Brush Tom	C3	---
#13	040:Crash Cym	C#3	---
#14	064:Brush Tom	D3	---
#15	057:Ride Cym 2	D#3	---
#16	042:China Cym	E3	---
#17	056:Ride Cym 1	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	054:Ride Edge	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	004:Punch Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	032:Brush Slap	A1	EX6
#54	002:Ambi.Kick	G1	---
#55	108:FingerSnap	F1	EX6
#56	003:Crisp Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	109:Timbales	G#1	---
#59	024:RollSnare1	A#1	EX6

Dr05: Perc Kit

#	Inst	Key	Excl
#00	069:Claves	C2	---
#01	092:WoodBlock2	C#2	---
#02	086:Cowbell	D2	---
#03	091:WoodBlock1	D#2	---
#04	107:Castanet	E2	---
#05	076:Baya 2	F2	---
#06	081:Cabasa	F#2	---
#07	075:Baya 1	G2	---
#08	080:Maracas	G#2	---
#09	076:Baya 2	A2	---
#10	081:Cabasa	A#2	---
#11	079:Tabla 3	B2	EX1
#12	078:Tabla 2	C3	EX1
#13	104:Vibraslap	C#3	---
#14	077:Tabla 1	D3	EX1
#15	083:MuteTriang	D#3	EX3
#16	013:Orch B.Drm	E3	---
#17	084:OpenTriang	F3	EX3
#18	105:Guiro S	F#3	EX2
#19	149:JingleBell	G3	---
#20	106:Guiro L	G#3	EX2
#21	147:Bell Tree	A3	---
#22	101:Thing	A#3	---
#23	080:Maracas	B3	---
#24	094:Hand Claps	C4	---
#25	070:Syn Claves	C#4	---
#26	099:Scratch Lo	D4	---
#27	098:Scratch Hi	D#4	---
#28	100:ScratchDbl	E4	---
#29	150:Whistle S	F4	EX4
#30	151:Whistle L	F#4	EX4
#31	072:Slap Conga	G4	---
#32	074:Mute Conga	G#4	---
#33	071:Open Conga	A4	---
#34	071:Open Conga	A#4	---
#35	102:Mute Cuica	B4	---
#36	103:Open Cuica	C5	---
#37	109:Timbales	C#5	---
#38	088:R-Timbal	D5	---
#39	089:Hi Timbal	D#5	---
#40	090:Lo Timbal	E5	---
#41	070:Syn Claves	F5	---
#42	087:SynCowbell	F#5	---
#43	108:FingerSnap	G5	---
#44	153:Taiko Hi	G#5	---
#45	154:Taiko Lo	A5	---
#46	097:Zap 2	A#5	---
#47	093:WoodBlock3	B1	---
#48	024:RollSnare1	B5	EX5
#49	025:RollSnare2	C6	EX5
#50	046:Orch Crash	C#6	EX6
#51	046:Orch Crash	D6	EX6
#52	161:Orch Hit	A7	---
#53	068:Slap Bongo	A#1	---
#54	065:Agogo	A1	---
#55	038:VocalSnr 1	G#1	---
#56	065:Agogo	G1	---
#57	067:Hi Bongo	E1	---
#58	066:Lo Bongo	F1	---
#59	085:Tambourine	F#1	---

Dr06: Dance Kit

#	Inst	Key	Excl
#00	006:Dance Kick	C2	---
#01	036:Side Stick	C#2	---
#02	030:Syn Snare2	D2	---
#03	094:Hand Claps	D#2	---
#04	022:Ambi.Snare	E2	---
#05	060:ProcessTom	F2	---
#06	048:Tite HH	F#2	EX1
#07	060:ProcessTom	G2	---
#08	050:Pedal HH	G#2	EX1
#09	060:ProcessTom	A2	---
#10	049:Open HH	A#2	EX1
#11	060:ProcessTom	B2	---
#12	060:ProcessTom	C3	---
#13	040:Crash Cym	C#3	---
#14	060:ProcessTom	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	054:Ride Edge	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	002:Ambi.Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	021:TightSnare	A1	---
#54	011:Syn Kick 2	G1	---
#55	018:PicloSnare	F1	---
#56	003:Crisp Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	036:Side Stick	G#1	---
#59	023:Rev Snare	A#1	---

Dr07: Orch Kit

#	Inst	Key	Excl
#00	013:Orch B.Drm	C2	---
#01	036:Side Stick	C#2	---
#02	025:RollSnare2	D2	---
#03	107:Castanet	D#2	---
#04	025:RollSnare2	E2	---
#05	No Drumsample	F2	---
#06	No Drumsample	F#2	---
#07	No Drumsample	G2	---
#08	No Drumsample	G#2	---
#09	No Drumsample	A2	---
#10	No Drumsample	A#2	---
#11	No Drumsample	B2	---
#12	No Drumsample	C3	---
#13	No Drumsample	C#3	---
#14	No Drumsample	D3	---
#15	No Drumsample	D#3	---
#16	No Drumsample	E3	---
#17	152:Timpani	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	046:Orch Crash	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	005:Real Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	048:Tite HH	D#1	EX1
#54	049:Open HH	F1	EX1
#55	054:Ride Edge	F#1	---
#56	050:Pedal HH	E1	EX1
#57	No Drumsample	D0	EX1
#58	No Drumsample	G#1	---
#59	No Drumsample	A#1	---

Dr08: Funky Kit

#	Inst	Key	Excl
#00	002:Ambi.Kick	C2	---
#01	036:Side Stick	C#2	---
#02	020:LightSnare	D2	---
#03	094:HandClaps	D#2	---
#04	015:Snare 2	E2	---
#05	059:Tom Lo	F2	---
#06	048:Tite HH	F#2	EX1
#07	059:Tom Lo	G2	---
#08	049:Open HH	G#2	EX1
#09	059:Tom Lo	A2	---
#10	049:Open HH	A#2	EX1
#11	058:Tom Hi	B2	---
#12	058:Tom Hi	C3	---
#13	040:Crash Cym	C#3	---
#14	058:Tom Hi	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	056:Ride Cym 1	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	000:Fat Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	E6	---
#50	107:Castanet	C#6	---
#51	051:CloseSynHH	F6	EX6
#52	052:OpenSynHH	G6	EX6
#53	018:PicoloSnare	F1	---
#54	010:SynKick 1	G1	---
#55	029:SynSnare 1	A1	---
#56	003:Crisp Kick	E1	---
#57	048:Tite HH	F#1	EX1
#58	109:Timbales	G#1	---
#59	023:Rev Snare	A#1	---

Dr09: House Kit

#	Inst	Key	Excl
#00	010:Syn Kick 1	C2	---
#01	108:FingerSnap	C#2	---
#02	030:SynSnare 2	D2	---
#03	095:Syn Claps	D#2	---
#04	022:Ambi.Snare	E2	---
#05	060:ProcessTom	F2	---
#06	048:Tite HH	F#2	EX1
#07	052:OpenSynHH	G2	---
#08	050:Petdal HH	G#2	---
#09	060:ProcessTom	A2	---
#10	052:OpenSynHH	A#2	---
#11	051:CloseSynHH	B2	---
#12	060:ProcessTom	C3	---
#13	040:Clash Cym	C#3	---
#14	060:ProcessTom	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	049:Open HH	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	054:Ride Edge	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	000:Fat Kick	B1	---
#48	052:Open SynHH	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	021:TightSnare	A1	---
#54	002:Ambi-Kick	G1	---
#55	018:Open HH	F1	---
#56	003:Crisp Kick	E1	---
#57	049:Open HH	F#1	---
#58	036:Side Stick	G#1	---
#59	023:Rev Snare	A#1	---

Dr10: Rave Kit

#	Inst	Key	Excl
#00	010:Syn Kick 1	C2	---
#01	002:Ambi.Kick	C#1	---
#02	012:Syn Kick 3	E1	---
#03	007:Gated Kik	D#5	---
#04	006:Dance Kick	B1	---
#05	010:Syn Kick 1	C1	---
#06	011:Syn Kick 2	G1	---
#07	030:Syn Snare2	D2	---
#08	029:Syn Snare1	F1	---
#09	029:Syn Snare1	C#2	---
#10	060:ProcessTom	F2	---
#11	021:TightSnare	G#3	---
#12	144:Stadium	E2	---
#13	018:PicloSnare	E5	---
#14	015:Snare 2	D1	---
#15	027:GatedSnare	A1	---
#16	095:Syn Claps	D#2	---
#17	086:Cowbell	G#4	---
#18	048:Tite HH	G#2	EX1
#19	051:CloseSynHH	G3	EX2
#20	050:Pedal HH	A#4	EX1
#21	052:Open SynHH	F3	EX2
#22	049:Open HH	A#2	EX1
#23	084:OpenTriang	B3	---
#24	040:Crash Cym	C#3	---
#25	044:Splash Cym	D3	---
#26	084:OpenTriang	A3	---
#27	085:Tambourine	F#3	---
#28	144:Stadium	A#3	---
#29	071:Open Conga	C#4	---
#30	071:Open Conga	D4	---
#31	072:Slap Conga	D#4	---
#32	049:Open HH	E4	EX1
#33	074:Mute Conga	C#5	---
#34	074:Mute Conga	F4	---
#35	073:Palm Conga	F#4	---
#36	066:Lo Bongo	G4	---
#37	087:SynCowbell	D5	---
#38	068:Slap Bongo	B4	---
#39	070:Syn Claves	C5	---
#40	082:SynMaracas	G6	---
#41	098:Scratch Hi	F5	---
#42	108:FingerSnap	F#5	---
#43	099:Scratch Lo	C#6	---
#44	139:Gt Scratch	A4	---
#45	100:ScratchDbl	C6	---
#46	049:Open HH	A#5	EX1
#47	084:OpenTriang	B5	---
#48	102:Mute Cuica	D#3	---
#49	103:Open Cuica	F#2	---
#50	096:Zap 1	D6	---
#51	097:Zap 2	D#6	---
#52	094:Hand Claps	E6	---
#53	135:Pole	F6	---
#54	146:Gt Slide	F#6	---
#55	063:Syn Tom 2	G2	---
#56	063:Syn Tom 2	A2	---
#57	063:Syn Tom 2	B2	---
#58	063:Syn Tom 2	C3	---
#59	030:Syn Snare2	G8	---

Dr11: GP Kit

#	Inst	Key	Excl
#00	005:Real Kick	C2	---
#01	036:Side Stick	C#2	---
#02	026:Rock Snare	D2	EX6
#03	095:Syn Claps	D#2	---
#04	020:LightSnare	E2	EX4
#05	059:Tom Lo	F2	---
#06	048:Tite HH	F#2	EX1
#07	059:Tom Lo	G2	---
#08	050:Pedal HH	G#2	EX1
#09	059:Tom Lo	A2	---
#10	049:Open HH	A#2	EX1
#11	058:Tom Hi	B2	---
#12	058:Tom Hi	C3	---
#13	040:Crash Cym	C#3	---
#14	058:Tom Hi	D3	---
#15	057:Ride Cym 2	D#3	---
#16	056:Ride Cym 1	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	056:Ride Cym 1	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	072:Slap Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	089:Hi Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	082:SynMaracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	070:Syn Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	092:WoodBlock2	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	000:Fat Kick	B1	---
#48	082:SynMaracas	B5	---
#49	091:WoodBlock1	C6	---
#50	108:FingerSnap	C#6	---
#51	144:Stadium	D6	---
#52	147:Bell Tree	D#6	---
#53	015:Snare 2	A1	EX6
#54	002:Ambi.Kick	G1	---
#55	027:GatedSnare	F1	EX6
#56	001:Rock Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	109:Timbales	G#1	---
#59	024:RollSnare1	A#1	EX6

Dr12: Latin Kit

#	Inst	Key	Excl
#00	008:ProcesKick	C2	---
#01	036:Side Stick	C#2	---
#02	026:Rock Snare	D2	EX6
#03	094:Hand Claps	D#2	---
#04	020:LightSnare	E2	EX6
#05	059:Tom Lo	F2	---
#06	048:Tite HH	F#2	EX1
#07	059:Tom Lo	G2	---
#08	050:Pedal HH	G#2	EX1
#09	059:Tom Lo	A2	---
#10	049:Open HH	A#2	EX1
#11	058:Tom Hi	B2	---
#12	058:Tom Hi	C3	---
#13	040:Crash Cym	C#3	---
#14	058:Tom Hi	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	056:Ride Cym 1	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	005:Real Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	029:Syn Snare1	D0	---
#53	014:Snare 1	A1	EX6
#54	000:Fat Kick	G1	---
#55	016:Snare 3	F1	EX6
#56	004:Punch Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	109:Timbales	G#1	---
#59	024:RollSnare1	A#1	EX6

Dr13: Perc Kit 2

#	Inst	Key	Excl
#00	069:Claves	C2	---
#01	092:WoodBlock2	C#2	---
#02	086:Cowbell	D2	---
#03	091:WoodBlock1	D#2	---
#04	107:Castanet	E2	---
#05	076:Baya 2	F2	---
#06	081:Cabasa	F#2	---
#07	075:Baya 1	G2	---
#08	080:Maracas	G#2	---
#09	076:Baya 2	A2	---
#10	081:Cabasa	A#2	---
#11	079:Tabla 3	B2	EX1
#12	078:Tabla 2	C3	EX1
#13	104:Vibraslap	C#3	---
#14	077:Tabla 1	D3	EX1
#15	083:MuteTriang	D#3	EX3
#16	013:Orch B.Drm	E3	---
#17	084:OpenTriang	F3	EX3
#18	105:Guiro S	F#3	EX2
#19	105:Guiro S	G3	---
#20	106:Guiro L	G#3	EX2
#21	147:Bell Tree	A3	---
#22	080:Maracas	A#3	---
#23	080:Maracas	B3	---
#24	094:Hand Claps	C4	---
#25	095:Syn Claps	C#4	---
#26	099:Scratch Lo	D4	---
#27	098:Scratch Hi	D#4	---
#28	100:ScratchDbl	E4	---
#29	150:Whistle S	F4	EX4
#30	151:Whistle L	F#4	EX4
#31	072:Slap Conga	G4	---
#32	074:Mute Conga	G#4	---
#33	071:Open Conga	A4	---
#34	071:Open Conga	A#4	---
#35	102:Mute Cuica	B4	---
#36	109:Timbales	C5	---
#37	109:Timbales	C#5	---
#38	088:R-Timbal	D5	---
#39	089:Hi Timbal	D#5	---
#40	090:Lo Timbal	E5	---
#41	070:Syn Claves	F5	---
#42	087:SynCowbell	F#5	---
#43	108:FingerSnap	G5	---
#44	153:Taiko Hi	G#5	---
#45	154:Taiko Lo	A5	---
#46	097:Zap 2	A#5	---
#47	093:WoodBlock3	B1	---
#48	024:RollSnare1	B5	EX5
#49	025:RollSnare2	C6	EX5
#50	046:Orch Crash	C#6	EX6
#51	046:Orch Crash	D6	EX6
#52	161:Orch Hit	A7	---
#53	068:Slap Bongo	A#1	---
#54	086:Cowbell	A1	---
#55	038:VocalSnr 1	G#1	---
#56	086:Cowbell	G1	---
#57	067:Hi Bongo	E1	---
#58	066:Lo Bongo	F1	---
#59	085:Tambourine	F#1	---

Dr19: Dance Kit (User Drum Kit)

#	Inst	Key	Excl
#00	006:Dance Kick	C2	---
#01	036:Side Stick	C#2	---
#02	030:Syn Snare2	D2	---
#03	094:Hand Claps	D#2	---
#04	022:Ambi.Snare	E2	---
#05	060:ProcessTom	F2	---
#06	048:Tite HH	F#2	EX1
#07	060:ProcessTom	G2	---
#08	050:Pedal HH	G#2	EX1
#09	060:ProcessTom	A2	---
#10	049:Open HH	A#2	EX1
#11	060:ProcessTom	B2	---
#12	060:ProcessTom	C3	---
#13	040:Crash Cym	C#3	---
#14	060:ProcessTom	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	054:Ride Edge	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	002:Ambi.Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	021:TightSnare	A1	---
#54	011:Syn Kick 2	G1	---
#55	018:PicloSnare	F1	---
#56	003:Crisp Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	036:Side Stick	G#1	---
#59	023:Rev Snare	A#1	---

Dr20: Orch Kit (User Drum Kit)

#	Inst	Key	Excl
#00	013:Orch B.Drm	C2	---
#01	036:Side Stick	C#2	---
#02	025:RollSnare2	D2	---
#03	107:Castanet	D#2	---
#04	025:RollSnare2	E2	---
#05	No Drumsample	F2	---
#06	No Drumsample	F#2	---
#07	No Drumsample	G2	---
#08	No Drumsample	G#2	---
#09	No Drumsample	A2	---
#10	No Drumsample	A#2	---
#11	No Drumsample	B2	---
#12	No Drumsample	C3	---
#13	No Drumsample	C#3	---
#14	No Drumsample	D3	---
#15	No Drumsample	D#3	---
#16	No Drumsample	E3	---
#17	152:Timpani	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	046:Orch Crash	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	005:Real Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	048:Tite HH	D#1	EX1
#54	049:Open HH	F1	EX1
#55	054:Ride Edge	F#1	---
#56	050:Pedal HH	E1	EX1
#57	No Drumsample	D0	EX1
#58	No Drumsample	G#1	---
#59	No Drumsample	A#1	---

Dr20: DK WS2 (User Drum Kit)

#	Inst	Key	Excl
#00	002:Ambi.Kick	C2	---
#01	028:PowerSnare	C#2	---
#02	027:GatedSnare	D2	---
#03	014:Snare 1	D#2	---
#04	058:Tom Hi	E2	---
#05	059:Tom Lo	F2	---
#06	081:Cabasa	F#2	---
#07	058:Tom Hi	G2	---
#08	085:Tambounine	G#2	---
#09	059:Tom Lo	A2	---
#10	086:Cowbell	A#2	---
#11	037:Syn Rim	B2	---
#12	004:Punch Kick	C3	---
#13	033:BrushSwish	C#3	---
#14	032:Brush Slap	D3	---
#15	032:Brush Slap	D#3	---
#16	059:Tom Lo	E3	---
#17	059:Tom Lo	F3	---
#18	048:Tite HH	F#3	EX1
#19	059:Tom Lo	G3	---
#20	050:Pedal HH	G#3	EX1
#21	091:WoodBlock1	A3	---
#22	049:Open HH	A#3	EX1
#23	094:Hand Claps	B3	---
#24	003:Crisp Kick	C4	---
#25	057:Ride Cym 2	C#4	---
#26	019:Soft Snare	D4	---
#27	055:Ride Cup	D#4	---
#28	063:Syn Tom 2	E4	---
#29	063:Syn Tom 2	F4	---
#30	044:Splash Cym	F#4	---
#31	063:Syn Tom 2	G4	---
#32	041:Crash LP	G#4	---
#33	104:Vibrasiap	A4	---
#34	040:Crash Cym	A#4	---
#35	107:Castanet	B4	---
#36	067:Hi Bongo	C5	---
#37	066:Lo Bongo	C#5	---
#38	072:Slap Conga	D5	---
#39	071:Open Conga	D#5	---
#40	076:Baya 2	E5	---
#41	106:Guiro L	F5	---
#42	103:Open Cuica	F#5	---
#43	089:Hi Timbal	G5	---
#44	089:Hi Timbal	G#5	---
#45	065:Agogo	A5	---
#46	084:OpenTriang	A#5	---
#47	150:Whistle S	B5	---
#48	012:Syn Kick 3	C6	---
#49	145:BrushNoise	C#6	---
#50	030:Syn Snare2	D6	---
#51	038:VocalSnr 1	D#6	---
#52	038:VocalSnr 1	E6	---
#53	038:VocalSnr 1	F6	---
#54	048:Tite HH	F#6	---
#55	038:VocalSnr 1	G6	---
#56	048:Tite HH	G#6	---
#57	088:R-Timbal	A6	---
#58	096:Zap 1	A#6	---
#59	150:Whistle S	B6	---

Dr20: PowerKitr 2 (User Drum Kit)

#	Inst	Key	Excl
#00	009:Metal Kick	C2	---
#01	036:Side Stick	C#2	---
#02	028:PowerSnare	D2	---
#03	094:Hand Claps	D#2	---
#04	027:GatedSnare	E2	---
#05	060:ProcessTom	F2	---
#06	048:Tite HH	F#2	EX1
#07	060:ProcessTom	G2	---
#08	050:Pedal HH	G#2	EX1
#09	060:ProcessTom	A2	---
#10	049:Open HH	A#2	EX1
#11	060:ProcessTom	B2	---
#12	060:ProcessTom	C3	---
#13	040:Crash Cym	C#3	---
#14	060:rocessTom	D3	---
#15	056:Ride Cym 1	D#3	---
#16	042:China Cym	E3	---
#17	057:Ride Cym 2	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	056:Ride Cym 1	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:pen Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:abasa	A#5	---
#47	007:Gated Kik	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	021:TightSnare	A1	---
#54	000:Fat Kick	G1	---
#55	026:Rock Snare	F1	---
#56	002:Ambi.Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	109:Timbales	G#1	---
#59	023:Rev Snare	A#1	---

P11	Open Rock	U1	User style1
P12	Pop Rock2	U2	User style2
P13	Hard Rock	U3	User style3
P14	RockShuffl	U4	User style4
P15	Half Time	C1	User style5 (on RAM Card)
P16	Lite Rock	C2	User style6 (on RAM Card)
P17	60's Dance	C3	User style7 (on RAM Card)
P18	60's Rock	C4	User style8 (on RAM Card)
P21	New Jack	E11	8 Beat3
P22	Dance Pop	E12	6/8 Pop
P23	House	E13	NewBaroque
P24	Rap	E14	16 Beat3
P25	70's Disco	E15	Lite Bossa
P26	R&B Shuffl	E16	Meneaito
P27	R & B	E17	Gipsy
P28	Reggae	E18	Merengue
P31	Big Band	E21	Cumbia
P32	Slow Swing	E22	Calypso
P33	Blues	E23	Med Swing
P34	Mid Shuffle	E24	6/8 Swing
P35	Pop Shuffle	E25	SwingShufl
P36	Motown	E26	LatinBBand
P37	6/8 Oldies	E27	Foxtrot
P38	Country	E28	HullyGully
P41	4/4 Ballad	E31	Paso Doble
P42	Pop Ballad	E32	Quick Step
P43	SlowShuffl	E33	PartyPolka
P44	RockBallad	E34	Rhumba
P45	8 Beat1	E35	Trad Waltz
P46	8 Beat2	E36	Jazz Waltz
P47	16 Beat1	E37	MdnCountry
P48	16 Beat2	E38	Techno
P51	Bossa Nova		
P52	Samba		
P53	Salsa		
P54	Mambo		
P55	Fusion		
P56	Latin		
P57	Pop Samba		
P58	Beguine		
P61	Waltz		
P62	Slow Waltz		
P63	2/4 March		
P64	Polka		
P65	Cha Cha		
P66	Tango		
P67	Broadway		
P68	Dixieland		

- The 48 styles P11–P68 are styles which are shared in common by the *i2/i3/i4S/i1*. (For some styles, the size of the intro or ending has been edited.)

- Styles C1–C4 refer to styles stored on an *i2/i3/i1* RAM card. These styles cannot be directly played back by the *i5S*, *i5M*, *XC-3000if* or *C-900*.

- The 24 styles E11–E38 are styles which were newly added on the *i5S* (*i5M* and *XC-3000if*).

Program List

Piano

Program		Bank Number	Program Number
Pf00	GrandPiano	4	0
Pf01	GrandPian2	4	1
Pf02	Piano	0	0
Pf03	Piano 8'	3	0
Pf04	BritePiano	0	1
Pf05	BigBandPno	3	1
Pf06	HammerPno	0	2
Pf07	HonkeyTonk	0	3
Pf08	Rock Piano	3	3
Pf09	HousePiano	1	7
Pf10	SalsaPiano	3	2

E.P. (KeyBoard)

Program		Bank Number	Program Number
EP00	New Tines	0	4
EP01	New Tines2	3	8
EP02	Maxi Tine	3	9
EP03	Hard Tines	1	4
EP04	Whirly	1	6
EP05	Digi Piano	0	5
EP06	DigiPiano2	1	5
EP07	FM E.Piano	3	6
EP08	Express EP	3	7
EP09	MIDI Piano	1	0
EP10	MIDI Pno2	3	4
EP11	MIDI Pno3	3	5
EP12	Pad Piano	1	1
EP13	LylerPiano	3	11
EP14	Syn Piano	3	12
EP15	RussePiano	3	13
EP16	Warm EP	3	8
EP17	Harpsicord	0	6
EP18	Clav	0	7
EP19	Metal Clav	1	63
EP20	Piano&Str	1	3
EP21	EP&Strings	3	14
EP22	Cembalo&St	3	15
EP23	C-900E.Pian	4	2
EP24	C-900Harpsi	4	3

PipeOrg.

Program		Bank Number	Program Number
Pi00	ChurchPipe	0	19
Pi01	Positive	0	20
Pi02	SmallPipe1	3	16
Pi03	SmallPipe2	3	17
Pi04	SmallPipe3	3	18
Pi05	SmallPipe4	3	19
Pi06	Big Pipe1	3	20
Pi07	Big Pipe2	3	21
Pi08	Big Pipe3	3	22
Pi09	Big Pipe4	3	23
Pi10	C-900Organ	4	5

Organ

Program		Bank Number	Program Number
Or00	Full Organ	0	16
Or01	Perc Organ	0	17
Or02	BX-3 Organ	0	18
Or03	60's Organ	1	8
Or04	Gospel Org	1	9
Or05	HamNCheese	1	10
Or06	Perc&Rotor	1	11
Or07	JazzOrgan1	3	24
Or08	JazzOrgan2	3	25
Or09	JazzPerc.	3	26
Or10	NoisyOrgan	3	27
Or11	Tone Wheel	3	28
Or12	Soft Organ	3	29
Or13	Jim Organ	3	30
Or14	Hot Keys	3	31

Reed

Program		Bank Number	Program Number
Re00	Akordeon 1	1	12
Re01	Akordeon 2	1	13
Re02	Musette	0	21
Re03	Musette 2	3	33
Re04	Musette 3	3	34
Re05	Tango	0	23
Re06	Tango Acc	3	35
Re07	Last Tango	3	36
Re08	Fisa 8'	3	37
Re09	Toots Fan	3	32
Re10	Harmonica	0	22
Re11	Trmpt&Acc	3	38
Re12	Horn & Acc	3	39

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Wind

Program		Bank Number	Program Number
Wi00	SopranoSax	0	64
Wi01	Alto Sax	0	65
Wi02	Tenor Sax	0	66
Wi03	Bari Sax	0	67
Wi04	SopranoSx2	3	40
Wi05	Alto Sax2	3	41
Wi06	Tenor Sax2	3	42
Wi07	BaritonSx2	3	43
Wi08	PerkySaxes	1	50
Wi09	Piccolo	0	72
Wi10	Flute	0	73
Wi11	Silver Flt	3	44
Wi12	FluteClar	1	48
Wi13	Clarinet	0	71
Wi14	SoloClari.	3	45
Wi15	Clarn Ens	1	49
Wi16	Sweet Oboe	0	68
Wi17	EnglishHrn	0	69
Wi18	BasoonOboe	0	70
Wi19	Recorder	0	74
Wi20	Ocarina	0	79
Wi21	Pan Flute	0	75
Wi22	Pan Flute2	3	46
Wi23	Bottle	0	76
Wi24	Shakuhach	0	77
Wi25	Scotland	0	109
Wi26	Shanai	0	111
Wi27	Whistle	0	78
Wi28	Whistle 2	3	47

Brass

Program		Bank Number	Program Number
Br00	Trumpet	0	56
Br01	Trumpets!!	1	53
Br02	Bright Trp	3	49
Br03	Muted Trpt	0	59
Br04	Miles Trpt	3	52
Br05	Trombone	0	57
Br06	BrighteTrmb	3	50
Br07	BriteBones	1	52
Br08	Tuba	0	58
Br09	TubaShort	1	59
Br10	Obert Tuba	3	54
Br11	FrenchHorn	0	60
Br12	FlugelHorn	3	53
Br13	Brass	0	61
Br14	GP Brass	3	55
Br15	Big Brass	3	48
Br16	Brass Band	1	55
Br17	Tromb Ens	1	54
Br18	Mute Ens.	1	51
Br19	SynBrass 1	0	62
Br20	SynBrass 2	0	63
Br21	SynBrass 3	1	60
Br22	Mute&Reed	3	51

Strings

Program		Bank Number	Program Number
St00	i3 Strings	1	42
St01	BigStrihgs	3	59
St02	Arco Str.	3	60
St03	Marcato	0	48
St04	SlowString	0	49
St05	StringOct	1	40
St06	Octave Str	3	61
St07	TremoloStr	0	44
St08	Pizzicato	0	45
St09	Ana Str 1	3	62
St10	Ana Str 2	3	63
St11	Violin	0	40
St12	Viola	0	41
St13	Cello	0	42
St14	ContraBass	0	43
St15	Fiddle	0	110
St16	SoloViolin	3	56
St17	ChamberEns	3	57
St18	Solo Str.	3	58
St19	C-900String	4	6

Vocal/Air

Program		Bank Number	Program Number
Vo00	Choir	0	52
Vo01	Choir L+R	3	66
Vo02	AirChorus	0	85
Vo03	Ghost Pad	0	91
Vo04	Halo Pad	0	94
Vo05	Brightness	0	100
Vo06	Echo Drop	0	102
Vo07	Doo Voice	0	53
Vo08	Voices	0	54
Vo09	AirVoxDbl	1	43
Vo10	Airways	1	44
Vo11	The Voices	1	45
Vo12	Ooooooooze	3	64
Vo13	Glassglide	3	65
Vo14	Doolally	3	67
Vo15	DigitalAir	3	70
Vo16	AirlyHorns	3	71
Vo17	Eternavox	3	68
Vo18	7th Voice	3	69

: Used by GM programs

Plucked

Program		Bank Number	Program Number
Pl00	Harp	0	46
Pl01	Sitar	0	104
Pl02	Banjo	0	105
Pl03	New Banjo	3	72
Pl04	Santur	0	15
Pl05	Hackbrett	1	14
Pl06	Hackbrett2	3	73
Pl07	Zither	3	74
Pl08	Mando Trem	1	15
Pl09	Shamisen	0	106
Pl10	Koto	0	107
Pl11	F.Gtr&Str	3	75
Pl12	Mandrn&Str	3	76

GTR

Program		Bank Number	Program Number
Gt00	ClassicGtr	0	24
Gt01	Nylon Gtr	3	77
Gt02	A.Guitar	0	25
Gt03	L&R A.Gtrs	1	16
Gt04	12 Strings	3	78
Gt05	ElectricAc	1	17
Gt06	JazzGuitar	0	26
Gt07	HollowBody	1	20
Gt08	Clean Gtr	0	27
Gt09	Strummers	1	24
Gt10	E. Guitars	1	25
Gt11	L&R E.Gtrs	1	26
Gt12	Knop Gtr	3	81
Gt13	Shadows	3	82
Gt14	Funky Gtr	1	22
Gt15	Clean Funk	1	23
Gt16	Dirty Funk	1	27
Gt17	Warm Funk	3	80
Gt18	Over Drive	0	29
Gt19	DistGuitar	0	30
Gt20	Rock Gtr1	3	83
Gt21	Rock Gtr2	3	84
Gt22	StereoDist	1	30
Gt23	PowerChord	1	31
Gt24	Dark Pick	3	79
Gt25	MuteGuitar	0	28
Gt26	PickedMute	1	21
Gt27	DirtyMutes	1	28
Gt28	DistoMutes	1	29
Gt29	PedalSteel	1	18
Gt30	HawaiiGtr1	3	86
Gt31	HawaiiGtr2	3	87
Gt32	Charang	0	84
Gt33	RockMonics	0	31
Gt34	Harmonics	1	19
Gt35	E.Gtr&Str	3	85

Bass

Program		Bank Number	Program Number
Ba00	WoodBass	1	32
Ba01	Jazz Bass	0	32
Ba02	Deep Bass	0	33
Ba03	Pick Bass	0	34
Ba04	PickBass 2	1	35
Ba05	Fretless	0	35
Ba06	SlapBass 1	0	36
Ba07	SlapBass 2	0	37
Ba08	SlapBass 3	1	38
Ba09	Deep Slap	1	39
Ba10	DiscoBass	1	33
Ba11	Funk Bass	1	34
Ba12	Euro Bass	1	56
Ba13	Rap Bass	1	58
Ba14	JungleBass	3	88
Ba15	FatSynBass	3	90
Ba16	Dr.Bass	3	91
Ba17	SquareBs X	3	92
Ba18	House Bass	1	57
Ba19	HouseBass2	3	89
Ba20	SynthBass1	0	38
Ba21	SynthBass2	0	39
Ba22	Sub Bass1	3	93
Ba23	Sub Bass2	3	94
Ba24	Organ Bass	3	95
Ba25	Bass/Mute	1	36
Ba26	Gtr/Bass	1	37

Synth

Program		Bank Number	Program Number
Sy00	SquareWave	0	80
Sy01	Saw Wave	0	81
Sy02	SynCaliope	0	82
Sy03	Syn Chiff	0	83
Sy04	Rezzo4ths	0	86
Sy05	Bass&Lead	0	87
Sy06	Poly Pad	0	90
Sy07	Ice Rain	0	96
Sy08	Fresh Air	1	2
Sy09	Lead Stab	1	62
Sy10	PropheZia	3	96
Sy11	PowerSynth	3	97
Sy12	Stab Pad	3	98
Sy13	PhaseSynth	3	99
Sy14	Obiwan	3	100
Sy15	Mono Lead	3	101
Sy16	RaveVox	3	102
Sy17	Analogist	3	103

: Used by GM programs

Pad

Program		Bank Number	Program Number
Pa00	Analog Pad	0	50
Pa01	Analog2Pad	1	41
Pa02	AnalogPad2	3	108
Pa03	String Pad	0	51
Pa04	Warm Pad	0	89
Pa05	BowedGlass	0	92
Pa06	Metal Pad	0	93
Pa07	Sweep	0	95
Pa08	SoundTrack	0	97
Pa09	Atmosphere	0	99
Pa10	Goblin	0	101
Pa11	Star Theme	0	103
Pa12	SynPad	1	47
Pa13	Comp Thing	1	61
Pa14	PnoPad/Vox	3	104
Pa15	Poppin'Pad	3	105
Pa16	Pan Pad	3	106
Pa17	GP Pad	3	107
Pa18	Liquid Pad	3	109
Pa19	Ws*Padding	3	110
Pa20	Lylesircs	3	111

Bell (Mallet)

Program		Bank Number	Program Number
Be00	Celesta	0	8
Be01	Glocken	0	9
Be02	Music Box	0	10
Be03	Kalimba	0	108
Be04	Vibes	0	11
Be05	Vibes 2	3	112
Be06	Marimba	0	12
Be07	Xylophon	0	13
Be08	Tublar	0	14
Be09	Agogo	0	113
Be10	SteelDrums	0	114
Be11	Woodblock	0	115
Be12	Log Drum	3	119
Be13	Fantasia	0	88
Be14	Crystal	0	98
Be15	Metal Bell	0	112
Be16	BellPad	1	46
Be17	VibeMallet	3	113
Be18	Ice Bell	3	114
Be19	MIDI Bell	3	115
Be20	Magic Bell	3	116
Be21	PrettyBell	3	117
Be22	Bell Synth	3	118
Be23	C-900Vibes	4	4

S.E.

Program		Bank Number	Program Number
SE00	Orch Hit	0	55
SE01	Fret Noise	0	120
SE02	NoiseChiff	0	121
SE03	Seashore	0	122
SE04	Birds	0	123
SE05	Telephone	0	124
SE06	Helicopter	0	125
SE07	Stadium!!	0	126
SE08	GunShot	0	127
SE09	Magic03R/W	3	120
SE10	Neutron	3	121
SE11	FallinRain	3	122
SE12	InTheTrees	3	123
SE13	Spectrum	3	124
SE14	BellShower	3	125
SE15	Space Wing	3	126
SE16	Sunrise	3	127

Drum

Program		Bank Number	Program Number
Dr00	GM Kit	2	0
Dr01	Power Kit	2	16
Dr02	Analog Kit	2	25
Dr03	Jazz Kit	2	32
Dr04	Brush Kit	2	40
Dr05	Perc Kit1	2	64
Dr06	Dance Kit	2	120
Dr07	Orch Kit	2	121
Dr08	Funky Kit	2	122
Dr09	House Kit	2	123
Dr10	Rave Kit	2	124
Dr11	GP Kit	2	125
Dr12	Latin Kit	2	126
Dr13	Perc Kit2	2	127
Dr14	Timpani	0	47
Dr15	Taiko	0	116
Dr16	Tom	0	117
Dr17	Synth Tom	0	118
Dr18	Rev Cymbal	0	119
Dr19	Dance Kit	2	24
Dr20	Orch Kit	2	48

: Used by GM programs

:**User drum kit area**
When a Korg IFD series disk is loaded, special drum kits used by the arrangements in the disk will be loaded into this area.

USER: (CFD-01P: AMERICA)

Us00	Piano 8'	Us32	Poppin'Pad
Us01	MaxiTine	Us33	TheStrings
Us02	Tap EP	Us34	AnaSyn
Us03	Elec. Tap	Us35	Pitzpan
Us04	Operators	Us36	PhaseSynth
Us05	VS EP	Us37	Analogist
Us06	Express EP	Us38	Color Pad
Us07	BrassOrg	Us39	PowerSynth
Us08	Drawbars	Us40	Shaku Bend
Us09	TheaterOrg	Us41	Nay
Us10	Hot Keys	Us42	Kanoun
Us11	VS Organ	Us43	Aoud
Us12	HarpsiFunk	Us44	Mizmar
Us13	Full Pipes	Us45	Bouzouki
Us14	Last Tango	Us46	Uood
Us15	Fisa 8'	Us47	Sitar 2
Us16	Vibra Bell	Us48	RaveBass 1
Us17	Gamelan	Us49	SweepBass
Us18	SplitBell	Us50	Dr.Bass
Us19	Isabelle	Us51	RaveBass 2
Us20	JewelryBox	Us52	Bass Solo
Us21	VS Bells	Us53	Leeeed
Us22	AfricanJam	Us54	Busy Boy
Us23	SolarBells	Us55	MonoLead
Us24	AltoBreath	Us56	Space Pets
Us25	FlugelHorn	Us57	SteamCloud
Us26	Trombones!	Us58	RaveVox
Us27	Air Flute	Us59	50's SciFi
Us28	Woodwinds	Us60	DJ Kit 1
Us29	Sfz< Brass	Us61	Space Wing
Us30	Fanfare	Us62	GlideSweep
Us31	Pan Mallet	Us63	Sunrise

USER:(CFD-01P: GERMANY)

Us00	Piano 1	Us32	SoloViolin
Us01	Piano 2	Us33	Mantovani
Us02	SalsaPiano	Us34	StringEns.
Us03	MIDI Pno.1	Us35	Oct.String
Us04	MIDI Pno.2	Us36	ViolinStrg
Us05	E-Piano	Us37	AnalogStrg
Us06	FM Piano 1	Us38	Mega Pad
Us07	FM Piano 2	Us39	Choir Pad
Us08	Piano&Strg	Us40	ConcertGtr
Us09	E.Pn1&Strg	Us41	12 Strings
Us10	E.Pn2&Strg	Us42	Shadows
Us11	Cembl&Strg	Us43	HawaiiGtr
Us12	EGtr&Strng	Us44	Zither
Us13	FGtr&Strng	Us45	Hackbrett2
Us14	Horn&Strng	Us46	Bouzouki
Us15	Mand&Strng	Us47	Fuzz Gtr
Us16	Rock Organ	Us48	MusetteAkk
Us17	SmithOrgan	Us49	Tango Akk1
Us18	Trem.Organ	Us50	Tango Akk2
Us19	Soft Organ	Us51	Akkordeon1
Us20	Jazz Organ	Us52	Akkordeon2
Us21	JazzPerc.1	Us53	Trpt&Horn
Us22	JazzPerc.2	Us54	Horn&Akkor
Us23	TheaterOrg	Us55	Trpt&Akkor
Us24	Alto Sax	Us56	Pan Flute
Us25	Tenor Sax	Us57	Clarinet
Us26	Trumpet	Us58	Harmonica
Us27	Trp.Ensbl	Us59	Bell Synth
Us28	Fluegelhrn	Us60	FreshAir
Us29	Brass Band	Us61	PowerSynth
Us30	Mute Ensbl	Us62	PhaseSynth
Us31	OberkrTuba	Us63	Fantasy

USER: (CFD-01P: ITALY_I5)

Us00	Piano 8'	Us32	Poppin'Pad
Us01	MaxiTine	Us33	TheStrings
Us02	RetroRoads	Us34	AnaSyn
Us03	Elec. Tap	Us35	Pitzpan
Us04	Operators	Us36	PhaseSynth
Us05	VS EP	Us37	Analogist
Us06	Express EP	Us38	Color Pad
Us07	BrassOrg	Us39	PowerSynth
Us08	Drawbars	Us40	Shaku Bend
Us09	TheaterOrg	Us41	Nay
Us10	Hot Keys	Us42	Kanoun
Us11	VS Organ	Us43	Aoud
Us12	FisaMaster	Us44	Mizmar
Us13	Full Pipes	Us45	Bouzouki
Us14	Last Tango	Us46	Uood
Us15	Fisa 8'	Us47	Sitar 2
Us16	Vibra Bell	Us48	RaveBass 1
Us17	MicroFisa	Us49	SweepBass
Us18	SplitBell	Us50	Dr.Bass
Us19	Isabelle	Us51	RaveBass 2
Us20	JewelryBox	Us52	Bass Solo
Us21	VS Bells	Us53	Leeeed
Us22	AfricanJam	Us54	Busy Boy
Us23	SolarBells	Us55	MonoLead
Us24	AltoBreath	Us56	Space Pets
Us25	FlugelHorn	Us57	SteamCloud
Us26	Trombones!	Us58	RaveVox
Us27	Air Flute	Us59	50's SciFi
Us28	Woodwinds	Us60	DJ Kit 1
Us29	Sfz< Brass	Us61	Space Wing
Us30	Barnum Sax	Us62	GlideSweep
Us31	Pan Mallet	Us63	Sunrise

USER: (CFD-01P: JAPAN)

Us00	Piano 8'	Us32	Poppin'Pad
Us01	MaxiTine	Us33	TheStrings
Us02	Tap EP	Us34	AnaSyn
Us03	Elec. Tap	Us35	Pitzpan
Us04	Operators	Us36	PhaseSynth
Us05	VS EP	Us37	Analogist
Us06	Express EP	Us38	Color Pad
Us07	BrassOrg	Us39	PowerSynth
Us08	Drawbars	Us40	Shaku Bend
Us09	TheaterOrg	Us41	Nay
Us10	Hot Keys	Us42	Kanoun
Us11	VS Organ	Us43	Aoud
Us12	HarpsiFunk	Us44	Mizmar
Us13	Full Pipes	Us45	Bouzouki
Us14	Last Tango	Us46	Uood
Us15	Fisa 8'	Us47	Sitar 2
Us16	Vibra Bell	Us48	RaveBass 1
Us17	Gamelan	Us49	SweepBass
Us18	SplitBell	Us50	Dr.Bass
Us19	Isabelle	Us51	RaveBass 2
Us20	JewelryBox	Us52	Bass Solo
Us21	VS Bells	Us53	Leeeed
Us22	AfricanJam	Us54	Busy Boy
Us23	SolarBells	Us55	MonoLead
Us24	AltoBreath	Us56	Space Pets
Us25	FlugelHorn	Us57	SteamCloud
Us26	Trombones!	Us58	RaveVox
Us27	Air Flute	Us59	50's SciFi
Us28	Woodwinds	Us60	DJ Kit 1
Us29	Sfz< Brass	Us61	Space Wing
Us30	Fanfare	Us62	GlideSweep
Us31	Pan Mallet	Us63	Sunrise

USER: (CFD-01P: UK)

Us00	Piano 8'	Us32	Poppin'Pad
Us01	MaxiTine	Us33	TheStrings
Us02	WX Rhodx	Us34	AnaSyn
Us03	Chopin	Us35	Pitzpan
Us04	8vaBrass	Us36	PhaseSynth
Us05	SalsaPiano	Us37	Analogist
Us06	Express EP	Us38	Color Pad
Us07	Baritone	Us39	PowerSynth
Us08	Drawbars	Us40	1944 Ens
Us09	TheaterOrg	Us41	12StrDet.
Us10	Hot Keys	Us42	Dyn.WXGtr
Us11	JazzOrgan	Us43	DirtySect!
Us12	HarpsiFunk	Us44	HibryBrass
Us13	Full Pipes	Us45	Bouzouki
Us14	Last Tango	Us46	Lovin'You
Us15	Fisa 8'	Us47	Sitar 2
Us16	Clarinet	Us48	RaveBass 1
Us17	Rhoda's	Us49	SweepBass
Us18	SplitBell	Us50	Dr.Bass
Us19	Muted Trpt	Us51	RaveBass 2
Us20	JewelryBox	Us52	Bass Solo
Us21	Harmonica	Us53	Leeeed
Us22	AfricanJam	Us54	Busy Boy
Us23	SoloString	Us55	MonoLead
Us24	AltoBreath	Us56	Space Pets
Us25	FlugelHorn	Us57	SteamCloud
Us26	Trombones!	Us58	RaveVox
Us27	Air Flute	Us59	50's SciFi
Us28	Woodwinds	Us60	DJ Kit 1
Us29	Sfz< Brass	Us61	Space Wing
Us30	PietString	Us62	GlideSweep
Us31	ARP Lead	Us63	Sunrise

USER DRUM KIT

Dr19	Dance Kit	
	Orch Kit	(CFD-01P: AMERICAN / JAPAN) (CFD-01P: GERMANY)
Dr20	PowerKit 2	(CFD-01P: ITALY_I5)
	DK WS 2	(CFD-01P: UK)

Internal Demo Songs (Sound Demo)

PIANO	F.Chopin/Scherzo No.2 Bb-minor Op.31
E.PIANO	KORG Original/The Harp of Wind
PIPE ORGAN	J.S.Bach/Italian Concert BWV971
ORGAN	N.RIMSKY-Korsakov/The Flight of The Bumble Bee
REED	F.Mendelssohn/Wedding March
WIND	J.S.Bach/Air on the G string
BRASS	L.v.Beethoven/For Elise
STRINGS	F.Mendelssohn/Springs Song Op.62-6
VOCAL/AIR	F.Chopin/Valse No.6 Db-major Op.64-1
PLUCKED	W.A.Mozart/Sonate K.331
GUITAR	F.Burgmuller/La chevaleresque Op.100-25
BASS	A.Ellmenreich/Spinng Song
SYNTH	G.Gershwin /Rhapsody in Blue
PAD	F.Chopin/Polonaise A-major Op.40-1
BELL/MALLET	F.Liszt/A Dream of Love
S.E.	M.Moussorgsky/Pictures at an Exhibition Promenade

Internal Demo Songs (Style Demo)

POP1	0 8 Beat 1
POP2	4 Country 1
SLOW POP	1 16 Beat 2
LATIN POP	3 LiteBossa2
LATIN1	0 Mambo 1
LATIN2	2 BossaNova3
JAZZ	3 SwingShfl1
BIG BAND	1 BigBand 2
BALLROOM DANCE	3 QuickStep2
BALLROOM LATIN	3 Beguine
WALTZ	2 Waltz 3
TRAD	4 Polka 1
DANCE1	4 Dance Pop
DANCE2	6 Techno 1
U.S.POP	4 Blues 1
ROCK	2 RockShuffl

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