KORG DIGITAL PIANO

CONCERT
XC-3000if

Owner's Manual

Please read this manual first

GENERAL MIDI INSTRUMENT

AI² Synthesis System

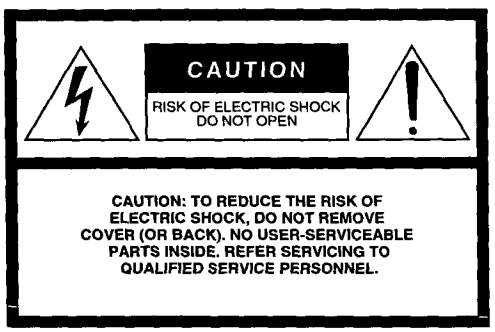
KORG

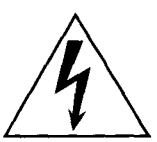
IMPORTANT SAFETY INSTRUCTIONS

WARNING — When using electrical products, basic precautions should be followed, including the following:

1. Read all the instructions before using the product.
2. Do not use this product near water — for example, near a bathtub, washbowl, kitchen sink, in a wet basement, or near a swimming pool, or the like.
3. This product should be used only with the cart or stand that is recommended by the manufacturer.
4. This product, either alone or in combination with an amplifier and headphones or speakers, may cause permanent hearing loss. Do not operate for a long period of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.
5. The product should be located so that its location or position does not interfere with its proper ventilation.
6. The product should be located away from heat sources such as radiators, heat registers, or other products that produce heat.
7. The product should be connected to a power supply of the type described in the operating instructions or as marked on the product.
8. The power-supply cord of the product should be unplugged from the outlet when left unused for a long period of time.
9. Care should be taken so that objects do not fall and liquids are not spilled into the enclosure through openings.
10. The product should be serviced by qualified personnel when:
    A. The power-supply cord or the plug has been damaged; or
    B. Objects have fallen, or liquid has been spilled into the product; or
    C. The product has been exposed to rain; or
    D. The product does not appear to operate normally or exhibits a marked change in performance; or
    E. The product has been dropped, or the enclosure damaged.
11. Do not attempt to service the product beyond that described in the user-maintenance instructions. All other servicing should be referred to qualified service personnel.

SAVE THESE INSTRUCTIONS





The lightning flash with the arrowhead symbol within an equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock.

The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

GROUNDING INSTRUCTIONS

This product must be grounded (earthed). If it should malfunction or breakdown, grounding a path of least resistance for electric current to reduce the risk of electric shock. This product is equipped with a cord having an equipment-grounding conductor and a grounding plug. The plug must be plugged into an appropriate outlet that is properly installed and grounded in accordance with the local codes and ordinances.

DANGER – Improper connection of the equipment-grounding conductor can result in a risk of electric shock. Check with a qualified electrician or serviceman if you are in doubt as to whether the product is properly grounded. Do not modify the plug provided with the product – if it will not fit the outlet, have a proper outlet fitted.

THE FCC REGULATION WARNING

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

- Reorientate the receiving antenna.
- Relocate the equipment with respect to the receiver.
- Move the equipment away from the receiver.
- Plug the equipment into a different outlet so that equipment and receiver are on different branch circuits.

If necessary, the user should consult the dealer or an experienced radio/television technician for additional suggestions. The user may find the following booklet prepared by the Federal Communications Commission helpful: "How to Identify and Resolve Radio-TV Interference Problems". This booklet is available from the U.S. Government Printing Office, Washington, D.C. 20402, Stock No. 004-000-00345-4.

CANADA

THIS APPARATUS DOES NOT EXCEED THE "CLASS B" LIMITS FOR RADIO NOISE EMISSIONS FROM DIGITAL APPARATUS SET OUT IN THE RADIO INTERFERENCE REGULATION OF THE CANADIAN DEPARTMENT OF COMMUNICATIONS.

LE PRESENT APPAREIL NUMERIQUE N'EMET PAS DE BRUITS RADIOELECTRIQUES DEPASSANT LES LIMITES APPLICABLES AUX APPAREILS NUMERIQUES DE LA "CLASSE B" PRESCRITES DANS LE REGLEMENT SUR LE BROUILLAGE RADIOELECTRIQUE EDICTE PAR LE MINISTERE DES COMMUNICATIONS DU CANADA.

CE mark for European Harmonized Standards

CE mark which is attached to our company's products of AC mains operated apparatus until December 31, 1996 means it conforms to EMC Directive (89/336/EEC) and CE mark Directive (93/68/EEC).

And, CE mark which is attached after January 1, 1997 means it conforms to EMC Directive (89/336/EEC), CE mark Directive (93/68/EEC) and Low Voltage Directive (73/23/EEC).

Also, CE mark which is attached to our company's products of Battery operated apparatus means it conforms to EMC Directive (89/336/EEC) and CE mark Directive (93/68/EEC).

IMPORTANT NOTICE FOR THE UNITED KINGDOM

As the colours of the wores in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:

- the wire which is coloured blue must be connected to the terminal which is marked with the letter N or coloured black.
- the wire which is coloured brown must be connected to the terminal which is marked with the letter L or coloured red.
- Do not connect the wire to earth terminal of a three-pin plug.

Back-up Battery

The *XC-3000if* uses a back-up battery to prevent memory loss when the power is turned off. If the display shows "Battery Low", the battery should be replaced. Consult the nearest Korg Service Center or dealer.

Data handling

Unforeseen malfunctions can result in the loss of memory contents. Please be sure to save important data on a floppy disk or an external data filer (storage device). Korg can accept no responsibility for any loss or damage which you may incur as a result of data loss.

Trademarks

MS-DOS is a registered trademark of Microsoft Corporation.

All trademarks or registered trademarks are the property of their respective holders.

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Operating panel

The number of stars following the name of each key switch indicates the level of familiarity with the ***XC-3000if*** required for its use.

★ These keys are used for basic operations. In order to use the ***XC-3000if*** as a conventional electronic piano, it is necessary to understand how these keys work.

★★ You will use these keys after you become more familiar with using the ***XC-3000if*** as a conventional electronic piano, and wish to take advantage of the automatic accompaniment functions and to record your own playing.

★★★ These keys are used to add various adjustments to automatic accompaniment, or to make detailed settings for recording and other functions interactively with the display.

Many of the key switches perform functions in addition to those listed on this page. For details of the function and operation of each key, refer to "Functions, operations and terminology" beginning on p. 7–1.

1. Mode keys ★★

These keys are used to switch between the four major operating modes of the ***XC-3000if***. For piano playing or automatic accompaniment, use Arrangement Play mode (p. 7–2). To record your own playing or to create automatic accompaniment data, use Backing Sequence mode (p. 7–3). To playback Standard MIDI File format data from a floppy disk, use Song Play mode (p. 7–16). To make settings for other functions such as MIDI applications and floppy disk management, use Global mode (p. 7–8). When you press a mode key, the LED located at the left of the key will light, indicating the mode the ***XC-3000if*** is currently in.

2. Interactive composition ★★★

This key activates the Interactive Composition function. A melody that you are playing or had previously recorded is automatically analyzed by the ***XC-3000if***, and accompaniment chords appropriate for that melody are added. The chords which are added can be used for automatic accompaniment, and many different types of chords can be assigned to match the style of the song. ☞ Chapter 6

3. Chord scanning ★★

This lets you select the area of the keyboard in which the Chord Scanning function will be active, allowing you to use simple fingering to play complex chords. ☞ p. 7–4

4. Demo ★

By pressing this key switch, you can hear a demonstration of the ***XC-3000if***. ☞ p. 3–9

5. Keyboard assign ★★

This lets you select different keyboard assign modes such as layering sounds, playing split sounds, or playing different percussive instruments from each note, etc. ☞ p. 7–10

6. Chord hold ★★

This key causes the automatic accompaniment chords to be held even after you release your hand from the keyboard. Since you only need to press the keyboard when the chord changes, this makes performance easier.
This key is also used in step recording to move through steps, and when modifying the name of an arrangement or backing sequence. ☞ p. 7–4

7. Sound hold ★★★

This key causes the sound played in the left hand to be held after you have released your hand from the keyboard. This will function differently depending on the Global mode settings, and on whether the key is pressed while automatic accompaniment is playing or while it is stopped.
☞ Reference Guide p. 5–24
This key is also used in step recording to move through steps, and when modifying the name of an arrangement or backing sequence. ☞ p. 7–16

8. Bass inversion ★★★

When the Chord Scanning function is in use, you can press this key to specify a bass note other than the root of the chord. ☞ p. 7–4
This key is also used in step recording to tie two notes together. ☞ p. 7–19

9. Ensemble ★★

When the Chord Scanning function is in use, this lets you add harmony to the note being played, as determined by the detected chord. ☞ p. 7–6
This key is also used in step recording to input a rest. ☞ p. 7–14

10. Metronome ★

A metronome sound can be generated based on the tempo shown in the LCD.
This key is also used in Event Edit to insert an event. ☞p. 7–11

11. Split point ★★

When the Chord Scanning function or Keyboard

Introduction

Thank you for purchasing the Korg ***XC-3000if***.

The ***XC-3000if*** is a versatile piano that goes far beyond previous automatic accompaniment electronic instruments. It provides high-quality stereo-sampled piano sounds and many other instrument sounds (a total of 327 programs), 16 drum kits, 192 types of automatic accompaniment data, and two stereo digital multi-effect processors with 48 types of effects.

The ***XC-3000if*** was developed for piano players to easily take advantage of the unique and versatile features of Korg's "***i***" series Interactive Music Workstations.

In addition to a piano mode that allows the ***XC-3000if*** to be used in the same way as a conventional electronic piano, the ***XC-3000if*** also provides an Arrangement Play function that lets you automatically add a sophisticated musical accompaniment simply by specifying easily fingered chords. It also provides a Backing Sequence function with recording and editing capabilities, an SMF Song Play function for playing back commercially available Standard MIDI File format music software, an Interactive Composition function that automatically adds chord progressions to the melody that you play and an interface that lets you connect the ***XC-3000if*** to your computer. In addition, you can connect a microphone to sing along with your music. The ***XC-3000if*** features a full complement of easily accessed functions that enhance your composition and performance.

The ***XC-3000if*** can be enjoyed simply for its superb sound as a conventional electronic piano. But, when used as an automatic accompaniment system for vocals or other instruments, it serves as a highly functional tool for composing and arranging. It is also a powerful instrument for live performance, allowing you to freely control the built-in musical data as you play.

In order to enjoy long and trouble-free use, please read this manual.

Owner's manual

This owner's manual begins with explanations of each section of the ***XC-3000if***. It also contains chapters which discuss basic procedures and concepts, and explains how to connect the ***XC-3000if*** to external devices for even more possibilities.

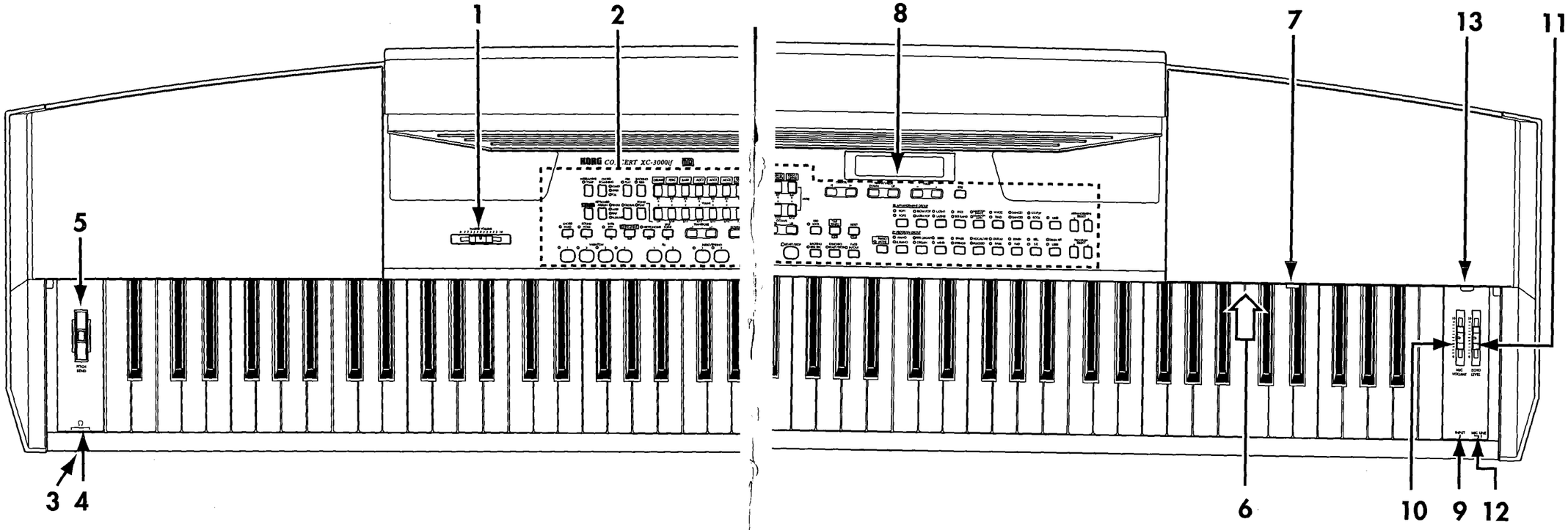
Reference Guide

The Reference Guide explains the various functions and settings of the ***XC-3000if*** organized by the displays that appear in the front panel LCD. Lists of the sounds and accompaniment data are also included at the end.

* In the documentation for the ***XC-3000if***, the explanations often include diagrams of the LCD. The program or arrangement numbers and names, parameters and values shown in these LCDs are given only as examples. Please be aware that improvements in the specifications and voice programs may mean that the example displays printed in the documentation do not match the displays that actually appear on the ***XC-3000if***.

1. Controls and basic operation

Front panel



1. MASTER VOLUME

This adjusts the overall volume of the entire ***XC-3000if*** (speakers, headphones, and outputs).

2. Operating panel

The operating panel of the ***XC-3000if*** contains numerous key switches which access a variety of functions. Some keys have two or more different functions. For such keys, each of their functions are printed in a different color.
For the names and general functions of each key, refer to "Operating panel" on the following page.
Details on the function of each key are given in "Functions, operations and terminology" beginning on p. 7–1.

3. POWER indicator

This will light when the ***XC-3000if*** power is on.
It will go out when the power is turned off.

4. Headphones

By connecting a pair of stereo headphones to this jack, you can play and listen to the ***XC-3000if*** without it being heard by others. Up to two pairs of headphones can be connected simultaneously. If you wish to use commercially available headphones, select a set of stereo headphones with a mini-plug connector.

5. Pitch bend wheel

By moving this wheel as you play the ***XC-3000if***, you can change the pitch of certain sounds.
Moving the wheel toward you will lower the pitch, and moving it away from you will raise the pitch.

6. Floppy disk drive slot

A 3.5 inch double sided double density (2DD) or double sided high density (2HD) floppy disk can be inserted here.
For details on floppy disk handling, refer to "Floppy disks" beginning on p. 2–1.

7. Disk eject button

Press this button to remove a floppy disk from the disk drive.
If the disk does not eject when you press this button, contact your dealer or an authorized Korg Service Center. Never attempt to remove the disk by force.

8. LCD

This displays various messages which indicate the status of the ***XC-3000if***, and indicates the current settings.
Details on the displayed contents are given in the Reference Guide.

9. INPUT (front panel input)

A microphone or a Korg Interactive Harmony "***ih***" unit can be connected here. If you are using an "***ih***," please also refer to the "***ih***" manual.

10. MIC VOLUME

When a mic is connected to the front panel INPUT jack, this slider adjusts the mic volume.

11. ECHO LEVEL

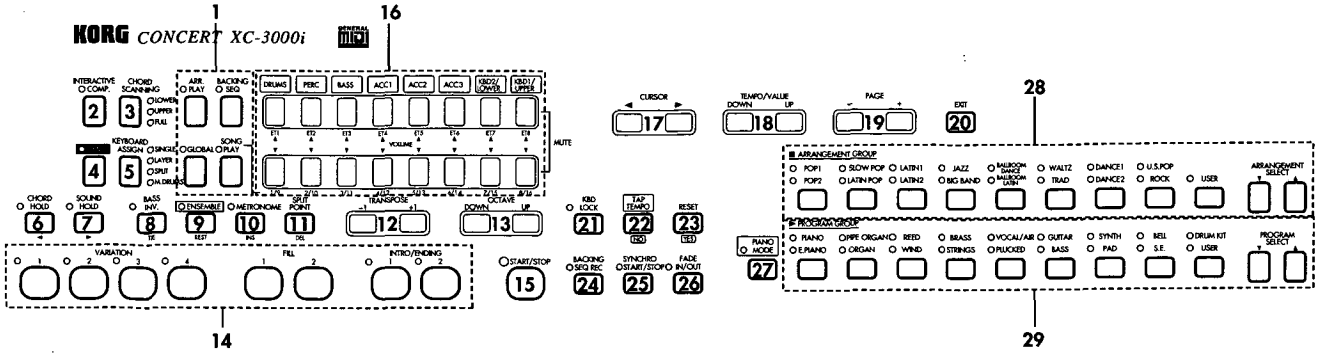
When a mic is connected to the front panel INPUT jack, this slider adjusts the amount of echo that is applied to the microphone's signal.

12. Input select switch

Set this switch to the appropriate setting for the device that is connected to the front panel INPUT jack.
If a mic or other device with a low output level is connected, set this to the left (MIC) position.
If an "***ih***" or other device with a high output level is connected, set this to the right (LINE) position.

13. POWER switch

This switch turns the power of the ***XC-3000if*** on and off.



Assign has been used to split the keyboard into left and right zones, this key lets you specify the point at which the keyboard will be divided. ☞ p. 7–17
This key is also used in Event Edit to delete an event. ☞ p. 7–6

12. Transpose ★

Use these keys when you wish to transpose the pitch of the keyboard or the automatic accompaniment.

13. Octave ★

These keys let you shift the pitch of the keyboard or the automatic accompaniment up or down in units of an octave.

14. Style element ★★★

(Variation 1–4, Fill 1&2, Intro/Ending 1&2) During automatic accompaniment, these keys let you add variety to your song by inserting introductions, fill-ins, and endings. These keys are also used in step recording to specify the length of the note to be entered. Refer to the explanations of each key beginning in chapter 7.

15. Start/Stop ★

This key starts or stops the metronome, automatic accompaniment and recording.

16. Volume/Mute/Track/Channel ★★

These keys are used to adjust the volume of the instrument for each part of the keyboard, automatic accompaniment, or automatic playback. The Mute key temporarily mutes the sound. These keys are also used to specify the track whose settings you wish to modify, or a MIDI channel of 1–16.

17. Cursor ★

Use these keys to select the desired item from the choices that appear in the LCD.

18. Tempo/Value ★

Use these keys to modify the speed (tempo) of the metronome, automatic accompaniment, or automatic playback.

19. Page ★★

These keys are used to select "pages" (display screens in which the functions of each mode are grouped) in the LCD.

20. Exit ★

Use this to return to the first page of the display.

21. Keyboard lock ★★

This key lets you lock the keyboard so that the sound being played by the keyboard and the playback tempo will not change even if you change the arrangement (type of accompaniment).

22. Tap tempo ★

This lets you adjust the tempo of the metronome, automatic accompaniment, or automatic playback by repeatedly tapping the key. ☞ p. 7–18
When a confirmation display appears, this key can also be used to cancel the operation. ☞ p. 7–12

23. Reset ★

This key returns various settings to their original state. ☞p. 7–14
When a confirmation display appears, this key can also be used to execute the operation. ☞ p. 7–21

24. Backing sequence recording ★★

This is used for making various settings in the preparation of recording your own performance.

25. Synchro start/stop ★★

This allows automatic accompaniment to start the moment you touch a note on the keyboard.

26. Fade in/out ★★

When you are playing with automatic accompaniment, this causes the sound to become gradually louder when the song begins, and to become gradually softer when the song ends.

27. Piano mode ★

Turn this key switch on when you wish to use the ***XC-3000if*** as a conventional electronic piano.

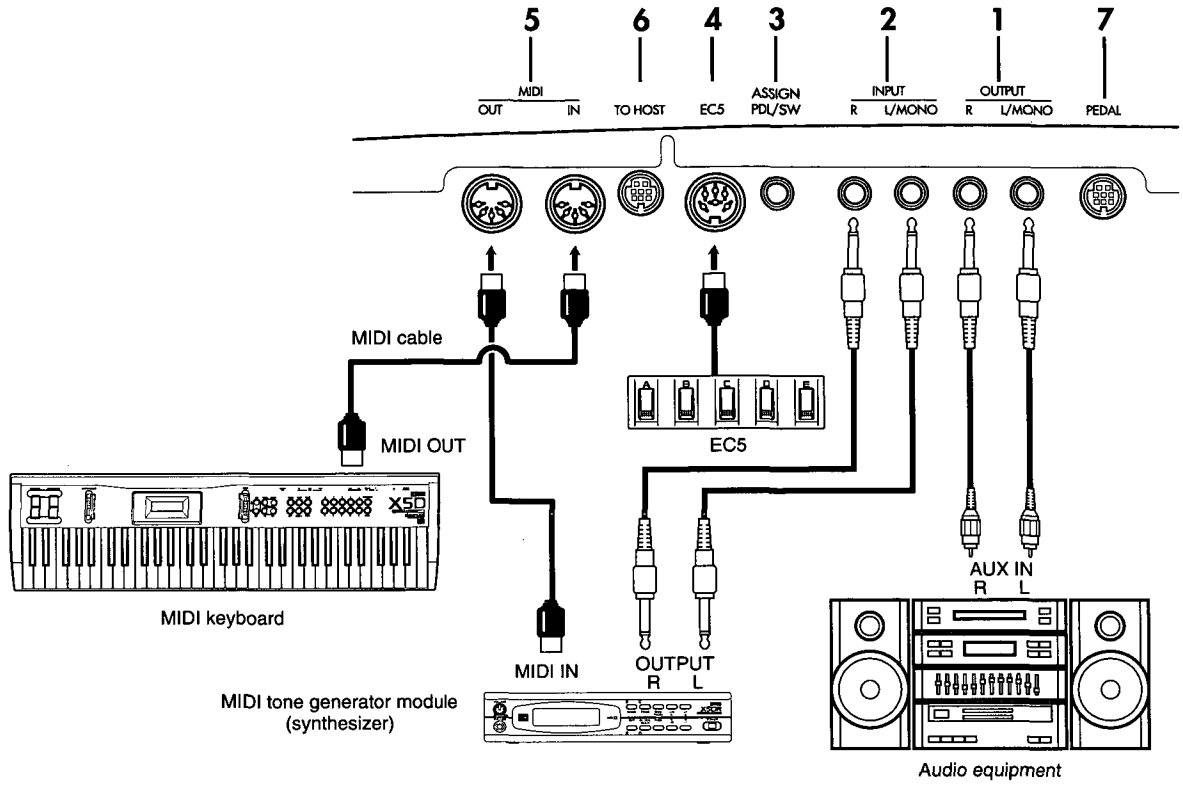
28. Arrangement group / Arrangement select

Use these to select the type of automatic accompaniment.

29. Program group / Program select

Use these to select the sound that you wish to play.

Rear panel



1. OUTPUT

External equipment such as your stereo or keyboard mixer can be connected here to listen to the sound of the ***XC-3000if*** through these devices.
For stereo connections, the left and right signals will be output from the L/MONO jack and the R jack. For mono connections, use the L/MONO jack.
Use the master volume to adjust the level.

2. INPUT

Signals from an external device such as a tone generator module, cassette recorder, or CD player can be input to the ***XC-3000if***, and heard through the ***XC-3000if***'s built-in speakers, headphones, or an audio system connected to the external outputs.
For stereo connections, use the L/MONO and R jacks. For mono connections, use the L/MONO jack.
The volume of the external device connected to the INPUT jacks can be adjusted by the volume control of the external device.

3. ASSIGN PDL/SW (Assign pedal/switch)

A separately sold Korg XVP-10 or EXP-2 pedal controller or PS-1 or PS-2 foot switch can be connected here. The function of these pedals can be specified by settings in Global mode. ☞ Reference Guide p. 5–21

4. EC5

A separately sold Korg EC5 external controller can be connected here. In Global mode, you can assign a different function to each of the five switches of the EC5. ☞ Reference Guide p. 5–21

5. MIDI

These connectors are used to exchange data with other MIDI devices such as keyboards and computers. In order to make these connections, you will need separately sold MIDI cables. MIDI IN receives MIDI messages from other devices. MIDI OUT transmits MIDI messages to other devices. ☞p. 8–1 "MIDI functions"

6. TO HOST

This interface connector allows the ***XC-3000if*** to be directly connected to a computer which does not have a MIDI interface. To make this connection, you will need a separately sold connection cable that is compatible with your computer. ☞ p. 9–1 "Connections to your computer"

7. PEDAL

Insert the pedal connector of the ST-3000 stand here.

Before you use the *XC-3000if*

Please carefully read the sections "Safety," "Preventing fire, shock, and personal harm," "Precautions," and "Warnings" located in the beginning of this manual.

Preparations

Check the included items

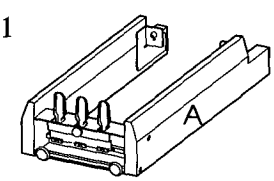
Make sure that you have each of the following items included with the ***XC-3000if***.

- "Owner's manual" (this book)
- "Reference Guide"
- Floppy disk IFD-03P . . . . . This contains sounds and five types of automatic accompaniment data for the ***XC-3000if***.
- Floppy disk XCD-00S . . . . . This contains eight demonstration piano songs that you can play on the ***XC-3000if***.
- Arrangement program chart (one card) . . This is a list of the sound names and automatic accompaniment names. Place it on the music stand for reference.
- (Separate carton) stand ST-3000 . . . . . This stand is specially designed for the ***XC-3000if***. Please refer to the assembly instructions for proper use.

Assembling the ST-3000 stand (included)

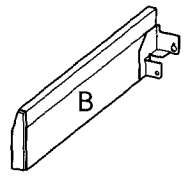
- Open the carton, remove the contents, and check that all items are present.
- For assembly, you will need a Phillips (+) screwdriver.
- Assemble the stand in the sequence given by the instructions, taking care that each part is correct and in the correct orientation.
- Be sure to use two people to assemble the stand. In particular when tightening the screws to fasten large components, one person will be needed to support the component while the other person tightens the screws. Also be careful when placing the instrument upright in the course of assembly. The instrument and stand are heavy, and must be supported firmly during assembly to avoid placing undue strain on the screws or screw-holes, overturning, or causing damage or injury.

1 Long screws . . . . 2 ×
2 Medium screws . . 6 ×
3 Short screws . . . . 2 ×
4 Lock washers . . . 8 ×
5 Caps . . . . . 6 ×

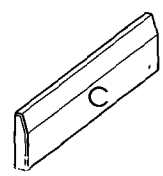


A Pedal stand . . . 1

B Left side plate . . . 1



C Right side plate . . . 1



- Assembly will be easy if the instrument is placed with its back panel resting on the floor. Before you do so, spread out the sheet of packing material to prevent the floor from being scratched.

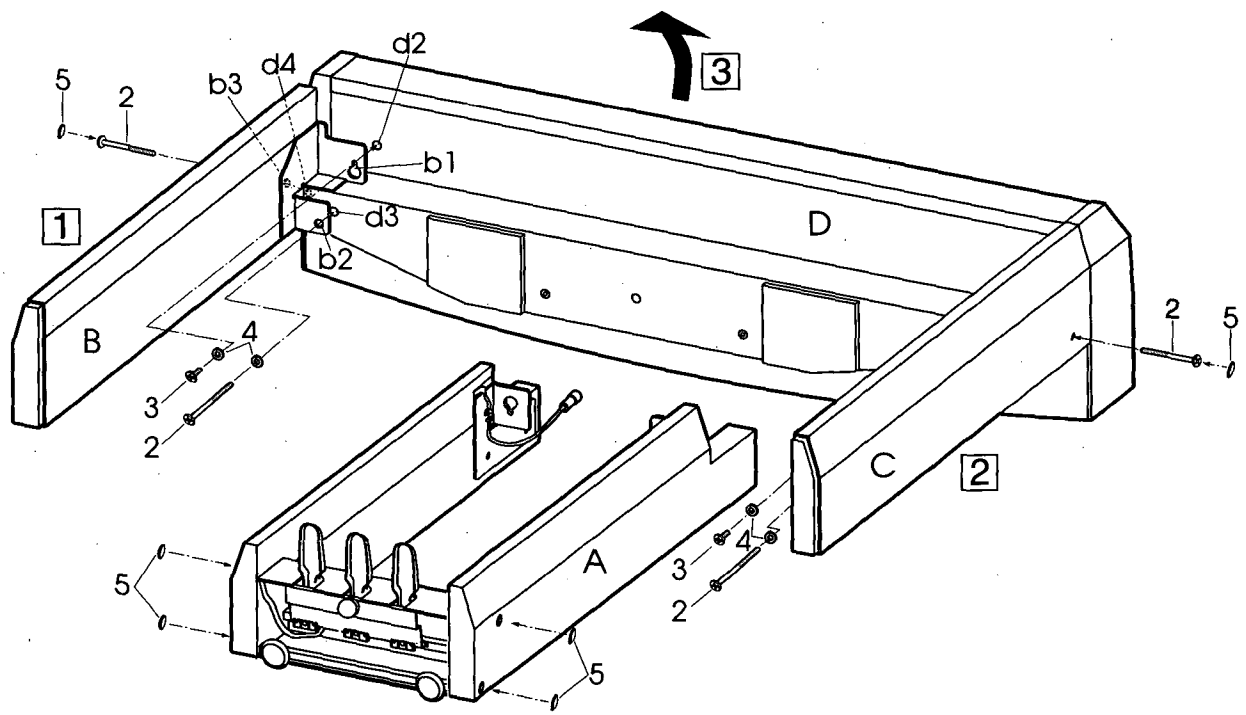
1 Attach the left side panel "B" to the piano "D."

1. Align "b1" of the inside of the left side panel with "d2" of the bottom panel of the piano, insert a short screw "3" with a lock washer "4" and finger-tighten.
2. Align "b2" of the inside of the left side panel with "d3" of the bottom panel of the piano, insert a medium screw "2" with a lock washer "4" and finger-tighten.
3. Align "b3" of the outside of the left side panel with "d4" of the bottom panel of the piano, insert a medium screw "2" and finger-tighten.
4. Make sure that all three screws are in place, and then tighten all screws as far as they will go.

2 Attach the right side panel "C" to the piano in the same way as you did for the left side panel "B."

3 Check that all steps have been completed correctly, and place the piano upright.

(Attach the caps after all screws have been completely tightened.)

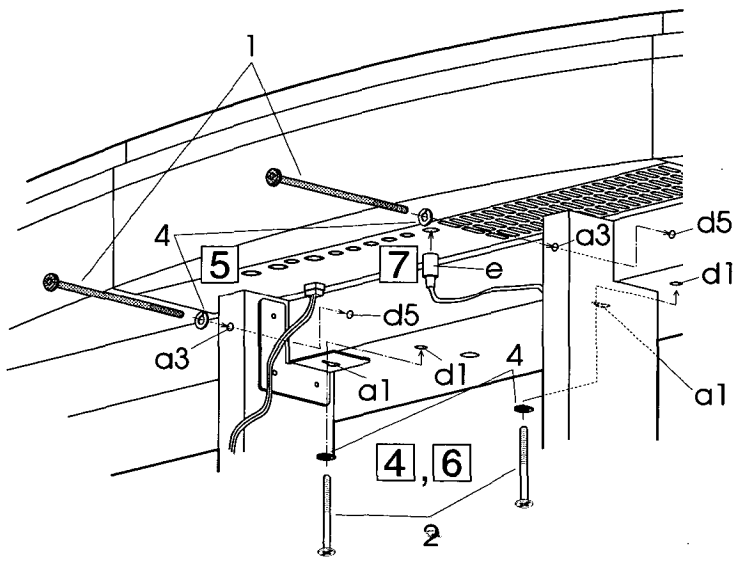


4 Align the two locations "a1" of the pedal stand "A" with the two locations "d1" of the bottom panel of the piano "D," insert medium screws "2" with lock washers "4" and finger-tighten.

5 Align the two locations "d5" of the rear panel of the piano with the two locations "a3" of the pedal stand, insert long screws "1" with lock washers "4" and tighten.

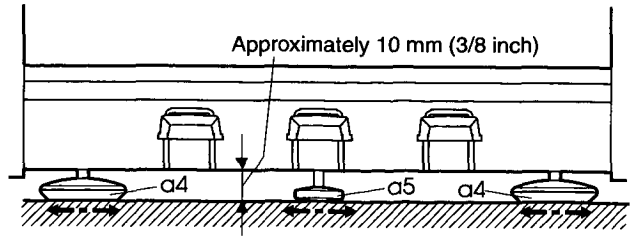
6 Completely tighten all screws which were finger-tightened in step 4.

7 Insert the pedal connector "e." Point the arrow symbol of the connector toward the front of the piano, and insert it carefully.



8 Adjust the foot "a4" so that the piano is level. (If the piano is placed on a completely flat surface, there should be about 10 mm (3/8 inch) between the lower edge of the pedal stand and the floor.) Next adjust the foot "a5" located on the bottom (front) of the pedal stand until it touches the floor.

Unless the three feet are adjusted correctly, rattling or vibration may appear in the sound of the instrument.



As you continue using the piano for an extended period of time, the screws in various parts of the stand may gradually loosen, causing the stand to sway.

If this happens, be sure to re-tighten all screws before continuing use. Continuing to use the piano with loosened screws is very dangerous, since this can result in damage to the stand or in the stand tipping over. Likewise, re-tighten all screws before moving the piano to a different location.

When moving the piano to a different location, dragging it will scratch the floor. Be sure to use two or more persons to lift the piano if it must be moved.

Using the piano with the power cable pinched under the bottom panel, pedal stand, or feet, etc. is extremely hazardous. Be very careful not to allow any heavy object to rest on the power cable.

Preparing for play

Plug in the power cable

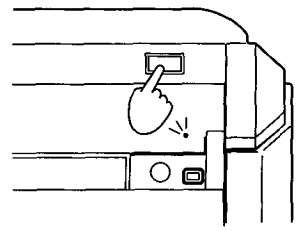
- **Plug the power cable into an AC outlet.**
  Insert the plug firmly into an AC power outlet of the correct voltage for your instrument.

Turn on the power

- **Press the [POWER] switch to turn on the unit.**

  When the unit is turned on, the POWER indicator located on the left front will light.

  After you finish playing, be sure to turn off the unit and check that the POWER indicator is out. Never turn off the power while the LCD shows a message such as "Loading," "Saving," or "Formatting."



When the following type of display appears in the LCD, the ***XC-3000if*** is ready to play.

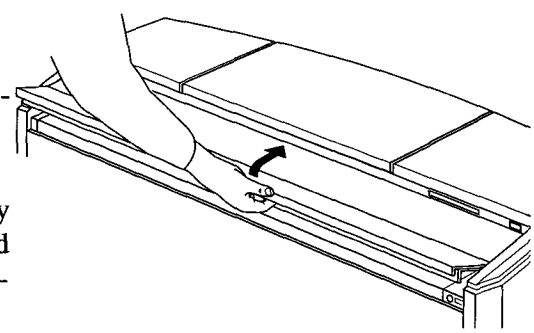
To turn the unit off, press the POWER switch once again.

When the power is turned off, the POWER indicator at the front left will go out.

Open the keyboard cover

- **Carefully lift the center of the cover, and gently slide it away from you.**
  Applying excessive force, or opening and closing the cover roughly may cause the cover to break.

  To close the keyboard cover, lightly grasp the center, and slide it toward you. (Nominal force will be necessary to start it sliding.)



When the ***XC-3000if*** is not in use, keep the keyboard cover closed.

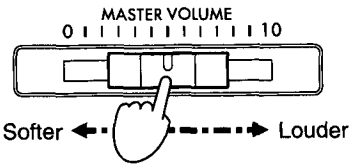
When opening or closing the keyboard cover, be careful not to pinch your fingers.

Before closing the keyboard cover, make sure that headphones or mic, etc. are not connected to the front panel headphone or mic/line inputs. If such devices are connected when the keyboard cover is closed, damage may occur to the piano, the headphones or the mic cable.

Adjust the volume

- **Raise the [MASTER VOLUME] slider to approximately the middle position.**
  Moving the slider toward the right will increase the volume. Moving it toward the left will decrease the volume. With a setting of "0" there will be no sound.

  Adjust the volume while actually playing the instrument.



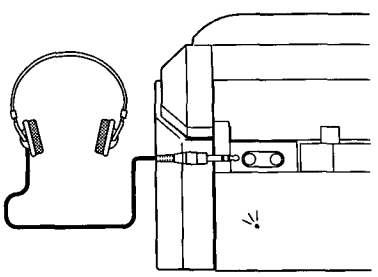
The [MASTER VOLUME] slider controls the volume that is output from the built-in speakers, the headphone jack, and the rear panel [OUTPUT] jacks.

When using headphones

- **Connect the mini-plug of the stereo headphones to the [PHONES] jack located at the left side of the piano.**

When headphones are plugged in, no sound will be heard from the built-in speakers.

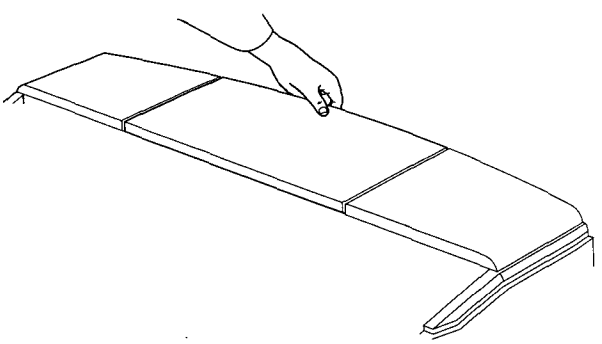
Since there are two headphone jacks, two people can listen to the piano.



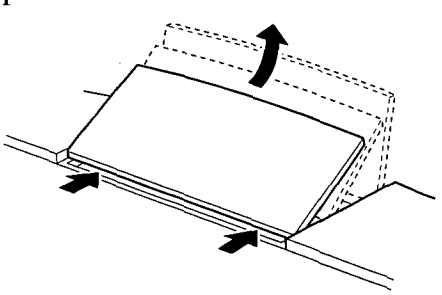
Using the music stand

- **Setting up the music stand**

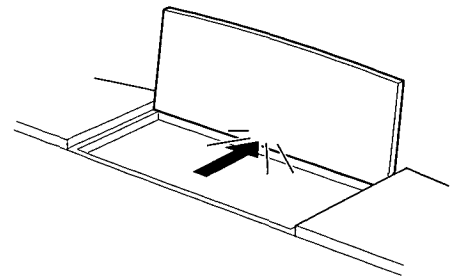
1. Grasp the center at the back of the music stand.



2. Slide the music stand so that it is lifted upward.

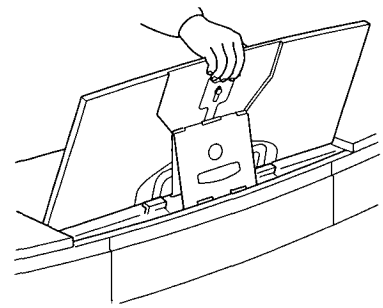


3. When it has been fully lifted up, press in the direction of the arrow until you hear a click. The music stand will be locked into place.

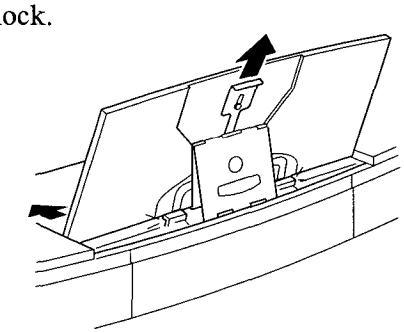


● **Folding down the music stand**

1. Grasp the lever located in the center of the back side of the music stand.



2. Pull the lever upward, and move the lower part of the music stand toward yourself to press it downward and defeat the lock.



3. Gently press down on the music stand to fold it down completely.

Be careful not to pinch your hand or fingers.

2. Floppy disks

The ***XC-3000if*** comes with two floppy disks. The disk IFD-03P contains automatic accompaniment data and voice program data. The disk XCD-00S contains demo sequence data. The information on these disks can be read by the floppy disk drive of the ***XC-3000if***.

1) G. Gershwin / Rhapsody in Blue
2) F. Chopin / Polonaise A-major Op.40-1
3) KORG original / Splendid View
4) KORG original / Ragtime Paradise
5) F. Liszt / A Dream of Love
6) M. Moussorgsky / Pictures at an Exhibition — Promenade
7) J. Strauss (the elder) / Arranged by T. Alexander / Radetzky March Op.228
8) T. Alexander / Classitalio

You can also use commercially available blank disks to store your own performances (including the automatic accompaniment) as data.

In addition, data that you recorded or Standard MIDI File format data from a commercially available music disk can be loaded into the ***XC-3000if*** and played back.

When using floppy disks, please observe the cautions given below. Incorrect disk handling may result in loss of the recorded data.

Floppy disk types and formats

The ***XC-3000if*** can use two types of 3.5 inch floppy disk: 2DD or 2HD.

A new disk or one that has been used by a different device cannot be used by the ***XC-3000if***. Such disks must first be "formatted" before they can be used by the ***XC-3000if***.

For the formatting procedure, refer to the topic "Format disk" on p. 5–11 of the Reference Guide.

Floppy disk handling

- Do not open the disk shutter or touch the magnetic surface inside the floppy disk. If the magnetic disk becomes soiled or scratched, it will be impossible to read or write data.
- Never transport the ***XC-3000if*** with a floppy disk inserted in the floppy disk drive. Vibration may cause the disk drive heads to scratch the floppy disk, making it unusable.
- Do not put floppy disks near a magnetic field, such as televisions, computers, computer displays, speakers, or power transformers. Doing so may erase the data recorded on the disk.
- Avoid using or storing floppy disks in locations of high temperature or humidity, or locations with excessive dust or dirt.
- Do not place objects on top of a floppy disk.
- After using a floppy disk, return it to its original case.
- While the floppy disk drive is operating, do not move the piano.

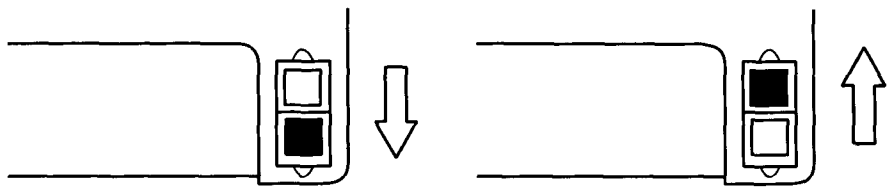
Floppy disk write protect slider

Floppy disks have a small window called a "write protect hole," which helps prevent accidental erasure or rewriting of the data.

In order to prevent erasure of the data on a disk, move the tab downward after saving, to the "write prohibit" position.

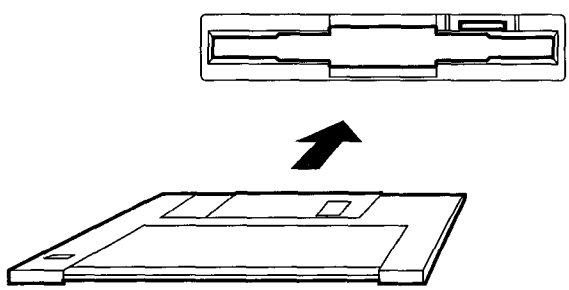
Write prohibit: Lower the tab so that the write protect hole is open

Write permit: Raise the tab so that the write protect hole is covered



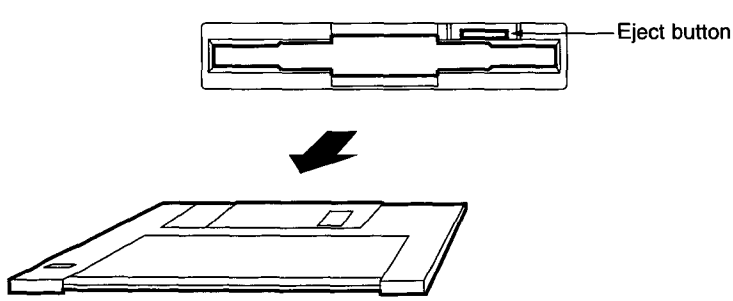
Inserting floppy disks

Insert a floppy disk into the disk drive with the label facing up. Push it all the way into the drive until it clicks into place. Forcing a disk in will cause malfunction. Disks must be inserted gently, and straight in.



Removing floppy disks

To remove a floppy disk from the disk drive, first check the LCD to make sure that no message such as "Loading" or "Saving" is displayed. Then press the eject button to remove the disk.



Cleaning the disk drive heads

If the heads of the disk drive are dirty, errors may occur when saving or loading. It is important to regularly clean the heads. To do so, use a commercially available wet-type 3.5 inch dual-sided head cleaning disk. Using a single-sided cleaning disk will damage the drive.

1) Moisten the cleaning disk with cleaning fluid.
2) Insert the cleaning disk into the disk drive.
3) Refer to the procedure "Loading" on p. 5–4 of the Reference Guide, and execute loading. (The type of data being loaded does not matter.) An error message will appear, which is normal.
4) After about 10 seconds, press the eject button to remove the cleaning disk. For 5 minutes after cleaning, do not use the disk drive. Using the disk drive before the cleaning fluid has evaporated will cause malfunctions.

Continuing the cleaning process for an extended period of time will damage the disk drive.

3. Getting acquainted with the *XC-3000if*

For those who are playing the ***XC-3000if*** for the first time, this chapter provides a step by step introduction to its basic functionality.

Place this manual beside the ***XC-3000if***, and operate the controls to actually perform each step.

Don't worry if the displays are different

Numbers and program names etc. that appear in the LCD of your ***XC-3000if*** will probably be somewhat different than those printed in this manual. There is no need to worry about this. The actual displays will depend on what you did in the previous step.

If things don't work as you expect

If you get lost in the displays and the ***XC-3000if*** does not work as you expect, press the red EXIT key located to the immediate right of the LCD. Or, you can press the START/STOP key to make only the green START/STOP LED blink. The status to which you will return will depend on where you were, and this will let you continue working.

In this chapter, you don't need to worry about any of your operations causing a lasting effect, such as erasing important data. Spend time getting to know the ***XC-3000if***.

1. Play the keyboard of the *XC-3000if*

Using the *XC-3000if* as a conventional electronic piano

Although the ***XC-3000if*** provides a wide variety of features, such as automatic playback and assisting you to compose, you can also enjoy it simply by playing the keyboard like a conventional electronic piano.

Take time to fully enjoy the sounds of the ***XC-3000if*** before proceeding to the next step.

1. Enter Piano mode

Enter Arrangement mode

Enter Piano mode

If the ARR PLAY LED is red, the ***XC-3000if*** is in Arrangement Play mode.

Once you are in Arrangement Play mode, you can use the ***XC-3000if*** as a conventional electronic piano when the PIANO MODE LED is also red. This status is called Piano mode.

In Piano mode,

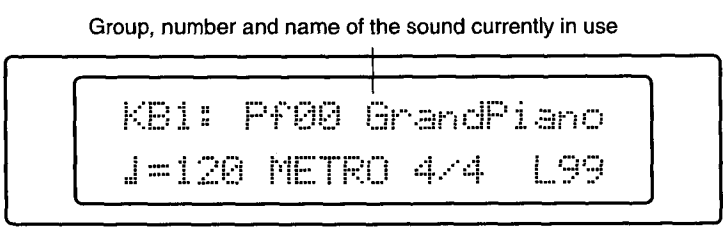
- Selecting a program will automatically select the most suitable effect for that sound. Also, the Pedal Simulation (☞ Reference Guide p. 4–12) will be turned on.
- Muting will be canceled for the right (KBD 1) and left (KBD 2) areas of the keyboard, so that both halves of the keyboard will produce sound.
- Keyboard Assign will be set to SINGLE.
- The upper line of the display will show the number of the sound program within the group, and the name of the sound. The lower line will show the metronome's tempo, time signature and volume.

When you turn the ***XC-3000if*** power on, it will automatically be in Piano mode.

If you are not in Arrangement Play mode, press the ARR PLAY key located in the left of the operating panel.

→1. The ARR PLAY LED and the PIANO MODE LED will light.
→2. The following display will appear.

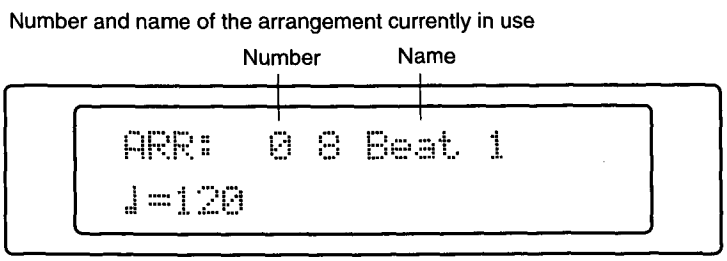
Piano mode display



When this type of display appears, the ***XC-3000if*** is in Piano mode.

If you are in Arrangement Play mode and are not in Piano mode, the following display will appear.

Arrangement Play mode display



In this case, press the PIANO MODE key located in the center of the operating panel.

→1. The PIANO MODE LED will light.
→2. The KBD LOCK LED will light.

→3. The Piano mode display will appear.

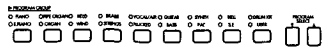
2. Once you are in Piano mode, play the keyboard.

You will hear the sound (program) that is currently displayed in the screen.

Selecting a different sound

Changing the sound program

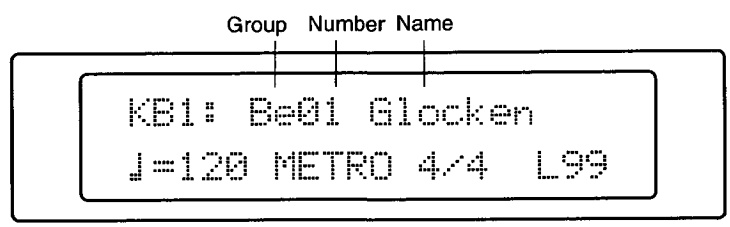
Here's how to temporarily change the sound (program) that is produced when you play the keyboard.



1. Press one of the PROGRAM GROUP keys and one of the PROGRAM SELECT keys, which are located on the bottom right side of the operating panel.

→ **The following display will appear. (The group, number and name of the sound will depend on the keys that you pressed, or the number of times that the keys were pressed.)**

Group, number and name of the selected sound program



The sounds of the ***XC-3000if*** are organized into 18 program groups. The PROGRAM SELECT keys select sounds from within each group.

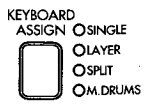
2. Play the keyboard once again.

You will hear a different sound.

Splitting the keyboard in two

The ***XC-3000if*** lets you split the keyboard at any note, so that the low range (left hand) and high range (right hand) can be used separately. This lets you play different sounds in the left and right hands. The location of the split can be set freely.

Let's try it out.



1. Set KEYBOARD ASSIGN to SPLIT.

In the left part of the operating panel, press the KEYBOARD ASSIGN switch (located to the right of the DEMO switch) until the LED indicates SPLIT.

2. Change the sound of the left keyboard area.

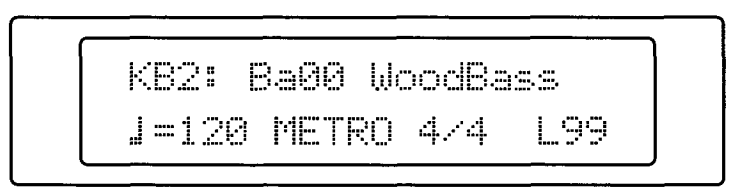
In the left part of the operating panel, press the switch under KBD2/LOWER once.

The following display will appear.

Next, press the PROGRAM GROUP key GUITAR/BASS twice.

If the LED at the left of BASS is not lit, press it again.

The following display will appear.



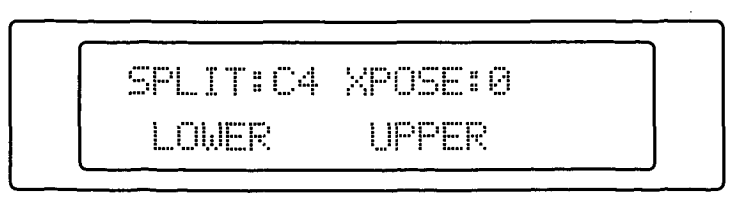
An acoustic bass sound will now be played by the keyboard to the left of middle C4. The right half of the keyboard will play a piano sound.

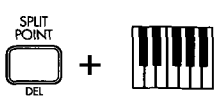
To change the sound in the right half of the keyboard, press KBD1/UPPER, make sure that the LCD has changed from KBD2 to KBD1, and select a sound in the same way as you did for the left half of the keyboard.

3. Press and hold the SPLIT POINT key located to the left of the center of the operating panel.

→ As long as you continue pressing the key, the following display will appear.

Split Point display



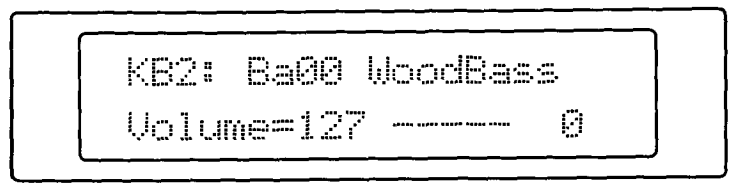


While this display appears, you can press any note on the keyboard and then release the SPLIT POINT key. This will cause the KBD2 sound to be played by notes to the left of the note you pressed, and the KBD1 sound by notes to the right.

After you try this, hold down the SPLIT POINT key and press the C4 note to restore the original setting.

Muting

Simultaneously press the two keys located below KBD2/LOWER. The following display will appear. (The normal display will reappear after approximately 7 seconds.)



Notice that the keyboard area to the left of the split point now makes no sound.

Repeat the operation, and the sound will reappear.

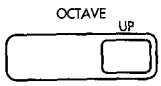
When Piano mode is turned off, the left keyboard area will be muted. (There may be sound in some cases, depending on the arrangement that is selected.) This is so that during automatic accompaniment, the notes you play to input chords are not sounded.

Making it easier to play or sing

You can modify the pitch of the ***XC-3000if*** in steps of semitones or octaves.

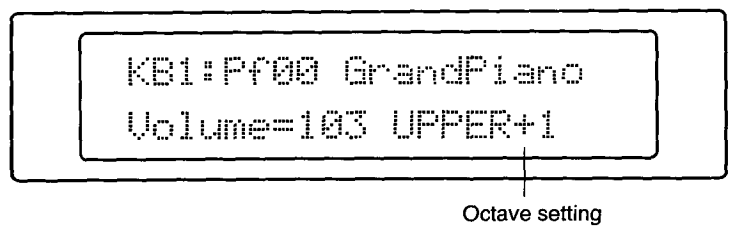
When you wish to play a song that is too high or too low for a vocalist's range or other instruments, you can simply change the pitch of the ***XC-3000if*** to play the song in a different key using the same fingering.

1. Press the OCTAVE UP key.



Changing the octave

→1. The following display will appear



Octave setting

→2. The pitch produced by the *XC-3000if* keyboard will be one octave higher.

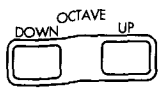
The OCTAVE UP and OCTAVE DOWN keys allow you to adjust the octave over a range of –2 to +2 octaves.

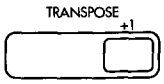
If no other keys are pressed, the previous LCD will reappear after approximately 7 seconds.

In the above display, if you press the OCTAVE UP or OCTAVE DOWN keys again, the octave setting will increase or decrease through the values

+2 / +1 / 0 / -1 / -2

and the pitch of the keyboard will change correspondingly.

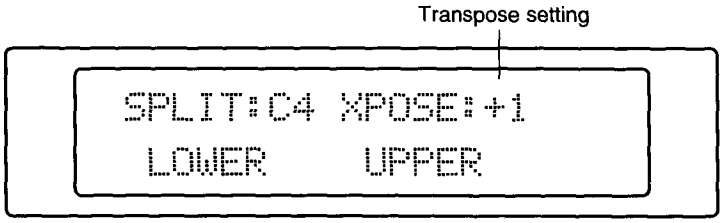


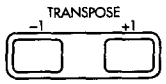


Transpose

2. Press the TRANSPOSE +1 key.

→1. The following display will appear.





→2. The pitch of the *XC-3000if* will raise one semitone.

The –1/+1 keys allow you to adjust the transposition over a range of –11 to +11.

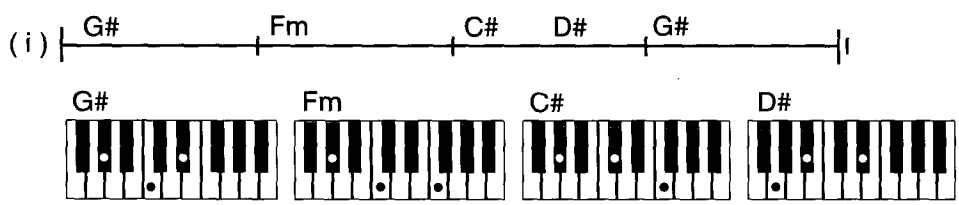
If no other keys are pressed, the previous LCD will reappear after approximately 7 seconds.

If you press the TRANSPOSE +1 or TRANSPOSE –1 keys again, the transpose value will change in semitone steps

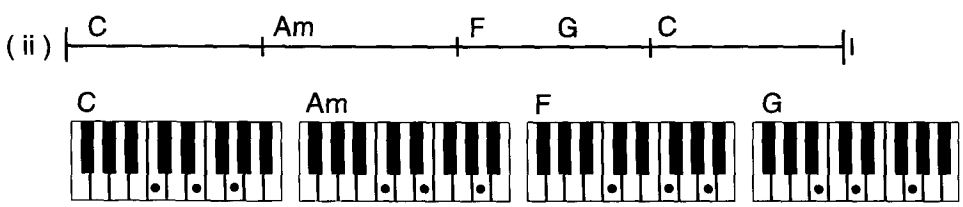
XPOSE: +1 / XPOSE 0 / XPOSE -1 -----

and the pitch of the keyboard will change correspondingly.

Example 1) Suppose that you wanted to play a song that contained the following chord progression. As you can see, all these chords use many black notes. The transpose function lets you play this song in a key that is easier to play.

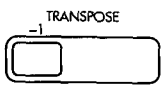


If the entire song were four semitones higher, the chord progression would be as follows.



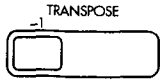
This is much easier to play, but of course the pitch would be four semitones higher than it should be.

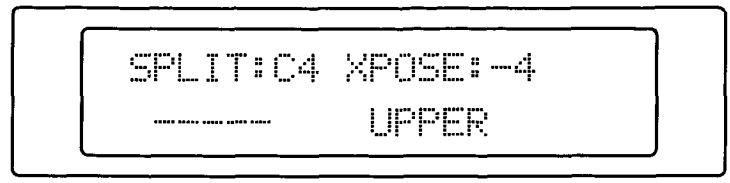
In this case, you simply need to lower the pitch of the piano by four semitones.



1. Press the TRANSPOSE –1 key once.

2. Press the TRANSPOSE –1 key three more times.

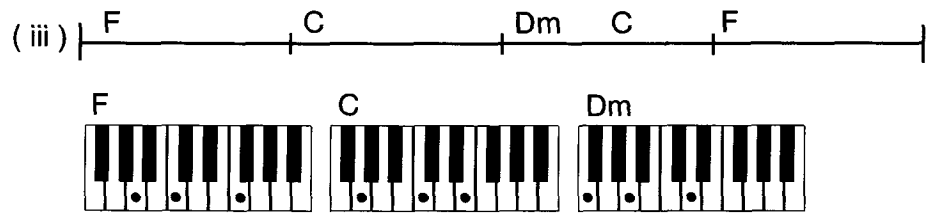




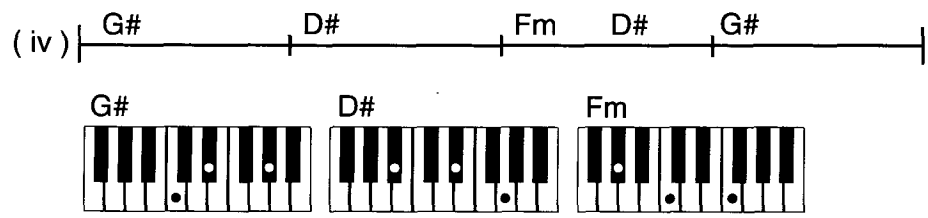
The pitch of the ***XC-3000if*** is now four semitones lower.

Now you can use the chords of figure (ii) to produce the pitches of figure (i).

Example 2) Suppose that this song is too low to sing comfortably, and you would like to sing it at a pitch three semitones higher.

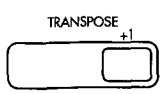


If the song were raised three semitones, the chords would be as follows.

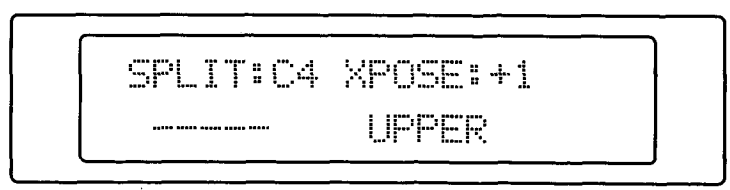


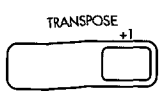
These chords are a bit difficult to play.

In this case, you can use the transpose function to simply raise the pitch of the piano by three semitones.

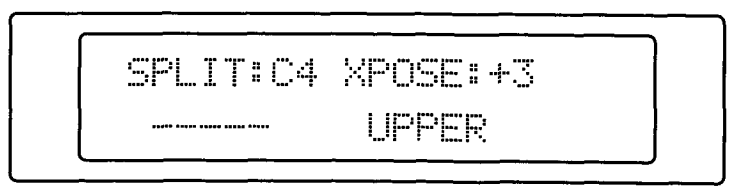


1. Press the TRANSPOSE +1 key once.





2. Press the TRANSPOSE +1 key two more times.



The pitch of the ***XC-3000if*** is now three semitones higher.

Now you can use the chords of figure (iii) to produce the pitches of figure (iv).

2. Listening to the *XC-3000if*'s automatic playback

Song Play

The ***XC-3000if*** is able to load Standard MIDI File (SMF) format song data directly from a floppy disk and play it back.

SMF format data disks are an easy way to enjoy the automatic playback capabilities of the ***XC-3000if***. The included demonstration disk can also be played using the same procedure.

1. Insert the included XCD-00S floppy disk into the disk drive of the *XC-3000if*.

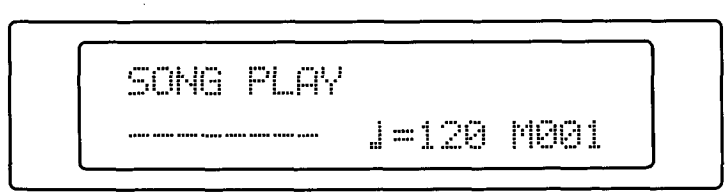
1) G. Gershwin / Rhapsody in Blue
2) F. Chopin / Polonaise A-major Op.40-1
3) KORG original / Splendid View
4) KORG original / Ragtime Paradise
5) F. Liszt / A Dream of Love
6) M. Moussorgsky / Pictures at an Exhibition – Promenade
7) J. Strauss (the elder) / Arranged by T. Alexander / Radetzky March Op.228
8) T. Alexander / Classitalio

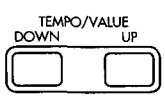
2. Enter Song Play mode.

If the SONG PLAY LED is lit, the ***XC-3000if*** is in Song Play mode.

If it is not in Song Play mode, press the SONG PLAY key located on the left of the operating panel.

→1. The SONG PLAY LED will light.
→2. The following display will appear.





Select a song

3. Press either UP or DOWN of the TEMPO/VALUE keys located below the display.

→1. The names of the data on disk will be read by the *XC-3000if*.
→2. When the names have been read, the names (file names) of the songs on the disk will appear in the LCD.

The song names will be displayed successively each time you press the UP key.

Begin automatic playback

4. When the song name that you wish to play appears, press the START/STOP key located in the center of the operating panel.

(For SMF format 0)
Playback will begin immediately when you press the START/STOP key.

(For SMF format 1)
- When you press the START/STOP key, the START/STOP LED will rapidly blink red, and data will be read from the disk. At this time, the backing sequence data will be erased. If you don't want to lose the backing sequence data, you should save it to a different disk beforehand. (☞ Reference Guide p. 5–9)
- When the data has been read, playback will begin.

While data is being read from the floppy disk, the START/STOP LED will rapidly blink red. During this time, never attempt to remove the floppy disk. If you remove the floppy disk while it is being read, the floppy disk or the disk drive will be damaged.

You can modify the tempo. ☞ p. 7–18 "Tap tempo," "Tempo/Value"

You can adjust the volume of each instrument. ☞ p. 7–20 "Volume/Mute"

Stop automatic playback

5. To stop automatic playback during the song, press the START/STOP key.

Demo

The demonstration can be heard when in any mode.

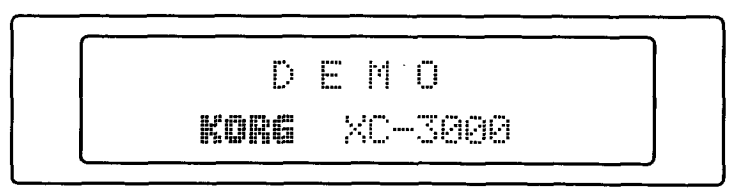
Initially, the master volume should be set at about 1 or 2.

When playback begins, adjust the volume to a comfortable level.

1. Press the DEMO key located at the left side of the operating panel.

Start demo playback

→1. The DEMO LED will light.
→2. The following display will appear.



→3. A demonstration of the *XC-3000if*'s automatic playback will begin.

The START/STOP LED will blink to indicate the time signature of the song, red on the first beat and green on other beats.

When automatic playback reaches the end of the song, it will automatically return to the beginning and continue playing.

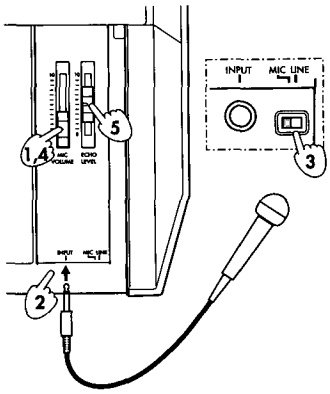
2. To stop automatic playback during the song, press the DEMO key once again.

Stop demo playback

You can also stop demo playback by pressing the START/STOP key or any one of the mode keys.

Connect a mic and sing

By connecting a mic to the ***XC-3000if*** you can add vocals to the music. Try singing along with songs from the separately sold Korg SMF/GM library, or commercially available SMF/GM data.



1. Lower the MIC VOLUME slider located at the right of the piano to "0."

2. Connect the mic to the INPUT jack located at the right front of the piano.

(If your mic has an on/off switch, turn it on.)

3. Set the MIC/LINE switch to the "MIC" position.

4. Use the MIC VOLUME slider to adjust the mic level.

If the sound distorts, change the MIC/LINE switch to the "LINE" position.

5. Use the ECHO VOLUME slider to adjust the amount of echo.

6. Insert a floppy disk containing an SMF song file into the *XC-3000if*'s disk drive.

7. Press the SONG PLAY key.

The LED at the upper left of the SONG PLAY key will light.

8. Press the TEMPO/VALUE UP or DOWN key once.

The disk will be checked, and the names of the song files on the disk will be displayed.

9. Press the UP or DOWN key to select the desired song title.

The data of the separately sold Korg SMF/GM library disks is in format 0. Most commercially available SMF/GM data is also in format 0. Thus, we will assume that you are playing back a format 0 song file. If you are playing back a format 1 song file, refer to p. 3–9.

10. Mute (silence) the vocal (melody) part.

If you don't know which is the vocal part, use the following procedure.

① Press the START/STOP key to begin playback.

② Press any of the VOLUME/MUTE keys located in the left of the operating panel to select the channel of a part.

③ Simultaneously press the ▲ and ▼ keys of the selected channel to mute the part of that channel (refer to p. 3–5). Was the vocal part silenced? If not, simultaneously press the ▲ and ▼ keys to un-mute that part.

④ Press a VOLUME/MUTE key to select the part of a different channel, and try muting it. Check each part in this way and mute the vocal part.

⑤ If you do not find the vocal part among channels 1–8, press the SONG PLAY key once again. The LED located at the upper left of the SONG PLAY key will

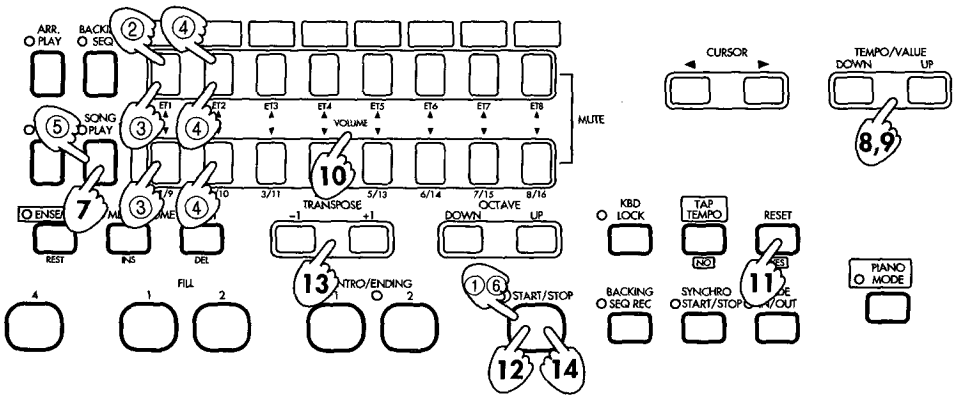
blink, and now you can select the parts of channels 9–16. Use the same procedure to check each track, and mute the vocal part.

⑥ Press the START/STOP key to stop playback.

11. Press the RESET key to return to the first measure.

12. Press the START/STOP key, and sing along with the playback.

The LED located at the upper left of the START/STOP key will blink in time with the tempo.



13. If the pitch is inappropriate, press the TRANSPOSE key to adjust the key.

The pitch will decrease by one semitone each time you press the –1 key, and increase by one semitone each time you press the +1 key.

14. When the song finishes playing back, press the START/STOP key.

If you are not using this function, lower the MIC VOLUME slider and the ECHO LEVEL slider to "0," and unplug the mic from the INPUT jack.

The volume of the device connected to the INPUT jack is affected only by the MIC VOLUME slider. The MASTER VOLUME slider does not affect the volume of the INPUT jack.

The INPUT jack is monaural. If you wish to connect a stereo output device such as a synthesizer to the ***XC-3000if*** and listen to it through the built-in speakers, use the LINE IN jacks located on the rear panel.

When connecting a device with a high output level to the INPUT jack, set the INPUT (L/MONO, R) switch to the "LINE" position.

The following conditions may cause feedback (a squeal or whine). Make the appropriate adjustments.

The characteristics of the mic. / The mic is aimed at the ***XC-3000if***. / The mic is too close to the ***XC-3000if***. / The mic volume or echo level is too high.

3. Playing while adding automatic accompaniment

Adding an accompaniment is actually quite simple.

While listening to the automatic accompaniment (arrangement play) produced by the ***XC-3000if***, you can also play sounds from the keyboard at the same time.

You can also make changes to the arrangement to suit your playing.

Enter Arrangement Play mode

1. Enter Arrangement Play mode

If the ARR PLAY LED is lit, the ***XC-3000if*** is in Arrangement Play mode.

If you are not in Arrangement Play mode, press the ARR PLAY key located to the left on the operating panel.

Turn off Piano mode

2. Turn off Piano mode.

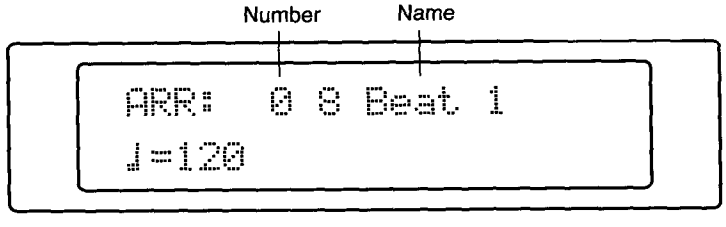
In order to play with automatic accompaniment, you must first turn off Piano mode.

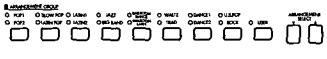
If the PIANO MODE LED is lit, the ***XC-3000if*** is in Piano mode.

If you are in Piano mode, press the PIANO MODE key located in the center of the operating panel.

→1. The PIANO MODE LED will go out.
→2. The following display will appear.

Number and name of the arrangement currently in use



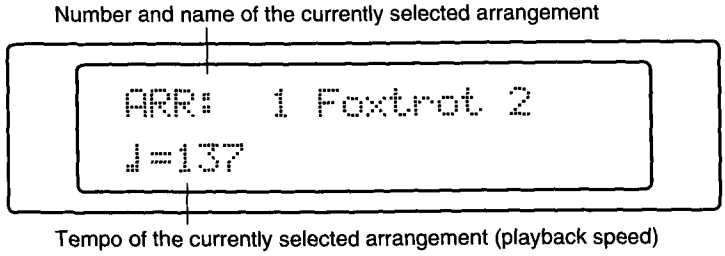


3. First select an arrangement.

Press one of the ARRANGEMENT GROUP and ARRANGEMENT SELECT keys located in the right of the panel.

→ **The following display will appear. (The number and name of the displayed arrangement will depend on the keys that you pressed and the number of times that they were pressed.)**

Number and name of the currently selected arrangement



Tempo of the currently selected arrangement (playback speed)

The arrangements of the ***XC-3000if*** are organized into 17 arrangement groups. Within each group, use the ARRANGEMENT SELECT keys to select arrangements.

Control the accompaniment with your left hand

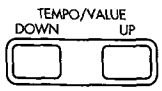
1. Press one of the notes in the lower (left-hand) range of the keyboard.

→1. A chord name will appear in the display.

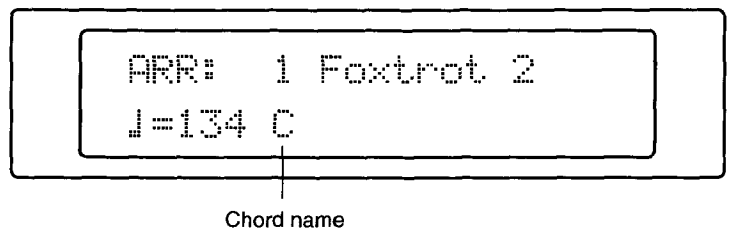
Start

2. Press the START/STOP key located in the center of the panel.

→1. The rhythm, bass, and accompaniment will begin playing.
→2. The START/STOP LED will continue blinking at the time signature of the style, red on the first beat and green on other beats.



You can modify the tempo. ☞ p. 7–18 "Tap Tempo," "Tempo/Value"



The bass and accompaniment that started when you pressed a note(s) in the left hand are being played automatically. The ***XC-3000if*** analyzes the note(s) you played to determine the chord, and produces an automatic accompaniment for that chord based on the current arrangement.

The chord you play in the left hand can be abbreviated; simply press one note to indicate a major chord, or two notes simultaneously to indicate a minor chord or a sus4 chord. There is no need for all the notes of the chord to be pressed.

The above display is an example of a C major chord being detected. ☞ p. 7–4 "Chord Scanning"

A complete list of how the ***XC-3000if*** will detect chords from various combinations of notes is given in the appendix of the Reference Guide, "List of detected chords." Please refer to this list.
☞Reference Guide "Appendix C"

Even if you release your left hand from the keyboard, the chord and bass will continue to play until the next note is pressed.
☞p. 7–4 "Chord Hold"

3. While pressing various chords in the left hand, play a melody in the right hand range of the keyboard.

You can change the sound of the instrument. ☞ p. 7–14 "Program Group," p. 7–14 "Program Select"

You can adjust the volume of each instrument. ☞ p. 7–20 "Volume/Mute"

How does it sound? This example shows you how the ***XC-3000if*** can add an automatic accompaniment to your playing.

Stop

4. To stop the accompaniment, press the START/STOP key once again.

Synchro start

Instead of pressing the START/STOP key before you begin playing, this setting will make the arrangement begin playing at the moment that you touch the keyboard.

1. With arrangement play stopped, press the SYNCHRO START/STOP key located in the lower center of the panel.

→ The SYCNRO START/STOP LED will light.

2. Play a chord in the lower left hand range.

→1. Arrangement play will begin at the instant that you touch the keyboard.
→2. When play begins, the SYNCHRO START/STOP LED will go out.

Synchro stop

This setting will make the arrangement stop playing at the moment that you release the keyboard.

1. While arrangement play continues, press the SYNCHRO START/STOP key.

→ The SYNCHRO START/STOP LED will light, and play will stop.

2. While the SYNCHRO START/STOP LED is lit, play a chord in the left hand keyboard range.

→ Arrangement play will begin according to the chord that you played.

3. Take your hand off the left hand keyboard range.

→1. Play will stop immediately.
→2. The SYNCHRO START/STOP LED will stay lit.
In this situation, if you play a note in the left hand keyboard range, arrangement play will begin again (Synchro Start). When you take your hand off the left hand keyboard area, play will stop immediately (Synchro Stop).

4. To turn off Synchro Stop, press the SYNCHRO START/STOP key once again.

→ The SYNCHRO START/STOP LED will go out.
Now you can use the START/STOP key to start/stop arrangement play as before.

Automatic play at the speed you tap

Tap tempo

☞ p. 7–18

The tempo of arrangement play can be adjusted using the TEMPO/VALUE UP and DOWN keys located immediately below the LCD. However, a more musical way to set the tempo is to press the TAP TEMPO key at the desired tempo.

It is also possible to set the tempo by pressing a separately sold assignable pedal/switch or an EC5 external controller, instead of the TAP TEMPO key.
☞ p. 5–21 "Pedal function"

Prevent the tempo or sound from changing

Keyboard lock

☞ p. 7–10

The instrumental sounds and tempo used in arrangement play are set to the most appropriate settings for each arrangement. This means that if you switch to a different arrangement while playing, the tempo and the sounds being played by the keyboard will also change to match the newly selected arrangement.

If you wish to select various arrangements without changing the tempo or the sound of the keyboard, press the KBD LOCK key to make the KBD LOCK LED light.

4. Recording your own playing on the *XC-3000if*

Record your playing with tape recorder-like operation

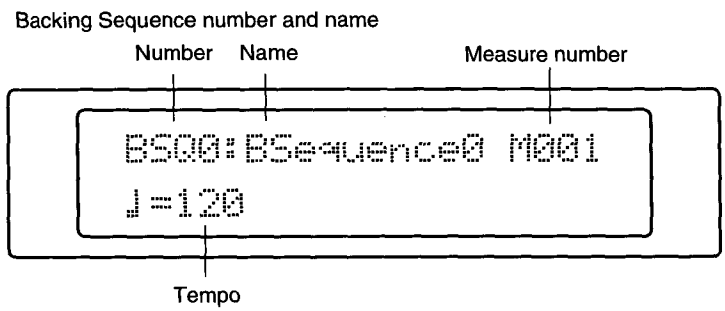
The ***XC-3000if*** can record your playing (including the accompaniment) in a way similar to using a tape recorder. Using the following procedure, try recording and playing back your own performance.

1. Enter BACKING SEQ (backing sequence) mode.

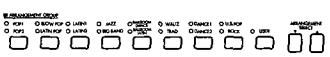
If the BACKING SEQ LED is lit, the ***XC-3000if*** is in Backing Sequence mode.

If you are not in Backing Sequence mode, press the BACKING SEQ key located to the left on the operating panel.

→1. The BACKING SEQ LED will light.
→2. The following display will appear.

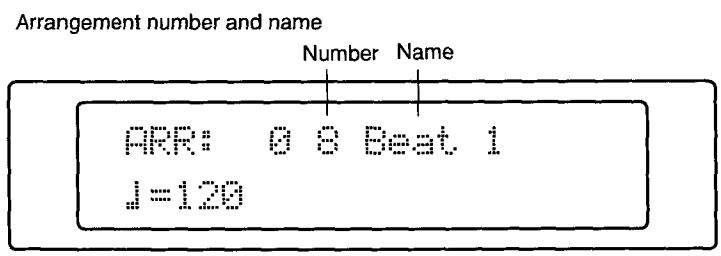


Select an arrangement



2. Use the ARRANGEMENT GROUP keys and ARRANGEMENT SELECT keys located to the right on the operating panel to select the arrangement you wish to use.

→ The arrangement display will appear.

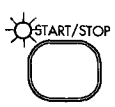


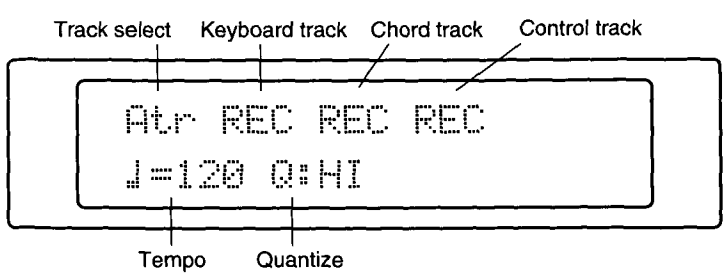
Prepare for recording

3. Press the red BACKING SEQ. REC key located on the lower center of the panel.

→ The BACKING SEQ. REC LED will light.
→ The START/STOP key LED will blink green.
→ The following display will appear.

Blinking green





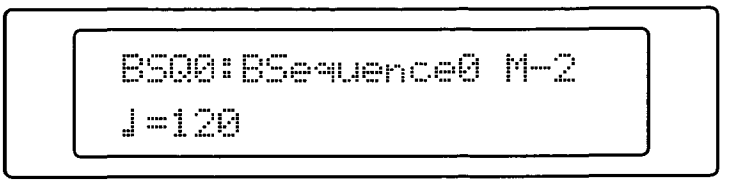
< To record without automatic accompaniment >
If at this point you press the PIANO MODE key, you will be able to record your own playing without automatic accompaniment. In this case, the PIANO MODE LED will blink, and the ARR GROUP LED will go out. (The previous setting will reappear if you press the PIANO MODE key once again.) The display will show an arrangement name of "AccMute." To cancel this status, select another variation.

Blinking green

Recording begins

4. Now we are ready to begin recording. Press the START/STOP key.

→1. The following display will appear.



→2. After a two-measure metronome count, the arrangement will start.

When you begin playing, your performance will be recorded just as you hear it. If automatic accompaniment is being added, the automatic accompaniment will also be recorded.

→ The START/STOP LED will blink in synchronization with the time signature of the arrangement: red on the first beat, and green on other beats.

End recording

5. To stop recording, press the START/STOP key once again.

→ The BACKING SEQ. REC LED will go out.
→ The measure number will return to 001.

Playback

6. Now let's playback the performance that you just recorded.

Simply press the START/STOP key once again, and the recorded performance will be played back from the beginning.

When playback reaches the end, it will automatically stop, and you will return to measure 001.

7. If you wish to redo the recording, press the BACKING SEQ. REC key to return to the beginning of the recording procedures.

Simply repeat the procedure from step 4 to re-record as many times as you wish.

< To record without automatic accompaniment >
If at this point you press the PIANO MODE key, you will be able to record just your own playing without automatic accompaniment. In this case, the PIANO MODE LED will blink, and the ARR GROUP LED will go out. (The previous setting will reappear if you press the PIANO MODE key once again.) The display will show an arrangement name of "AccMute." To cancel this status, select another variation.

Saving your recorded performance

If you now turn off the power of the ***XC-3000if***, the performance you just recorded in Backing Sequence mode will be lost.

If you wish to keep your recorded performance, you will need to save the musical data to floppy disk.

☞Reference Guide p. 5–9 "Saving"

5. Editing your performances

Very detailed editing is possible

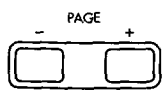
Musical data can be edited as many times as you wish after it has been recorded into the *XC-3000if*.

This means that if necessary, you can even make very fine adjustments to the pitch or timing of individual notes without having to re-record anything.

These functions can be used to edit your performance data to perfection.

Looking at data events

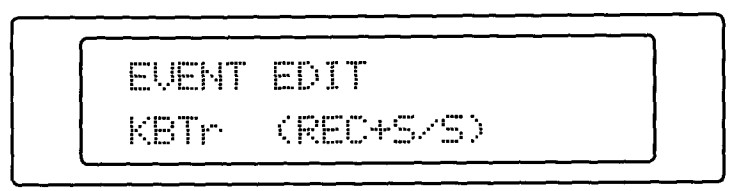
It may be difficult to take full advantage of these complex functions in the beginning. So first, let's take a look at how the individual notes you played are kept in memory.

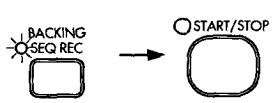


1. In Backing Sequence mode, record a performance into the *XC-3000if*. ☞ p. 3–16

Of course, if the data you recorded in "4. Record your own playing on the *XC-3000if*" is still in memory, you may use that performance.

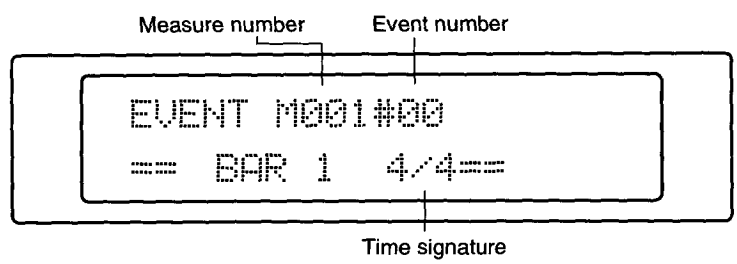
2. Use the PAGE + or – key to get to the following display.



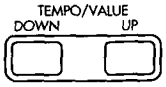


3. Press the BACKING SEQ REC key, and then press the START/STOP key.

→ **The following display will appear.**

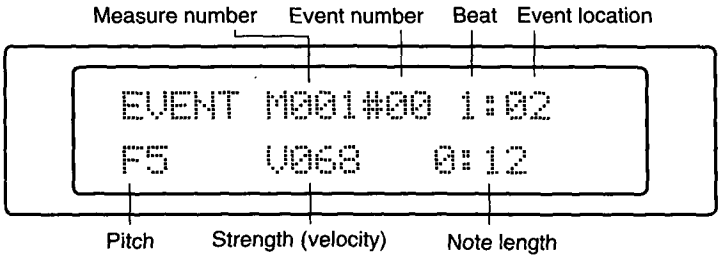


BAR 1 is a marker indicating that this is where measure 1 begins.



4. Move the cursor to the event number, and press the TEMPO/VALUE UP key once.

→ **The following display will appear.**



This is the data for the first note in the musical performance that you recorded. Even if notes were played simultaneously, such as for chords, they are stored as individual notes as shown here. By modifying the various numbers that appear in this display you can adjust individual notes, change their pitch, note length or strength, and correct minute inaccuracies in timing.

For details on modifying data, refer to the Event Edit page in the Reference Guide. ☞ p. 2–30 "Event edit"

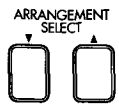
6. You can input notes one by one to create musical data

This section explains step recording: the process by which you can enter individual notes, specifying the pitch, length, and force of each one without recording from the keyboard.

Input notes one by one

Of course, this is more time-consuming than directly playing the keyboard, but it is a way in which people unfamiliar with the keyboard can enter musical data accurately without having to worry about inaccuracies in timing or wrong notes.

Select the arrangement

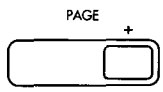


1. Enter Backing Sequence mode.

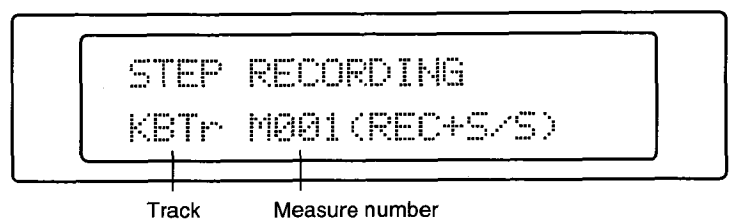
2. Use the Arrangement Group and Arrangement Select keys located to the right on the panel to select the arrangement that you wish to use.

3. Use the PAGE + keys to access the Step Recording page.

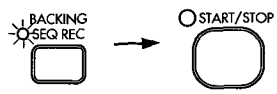
Access the Step Recording page



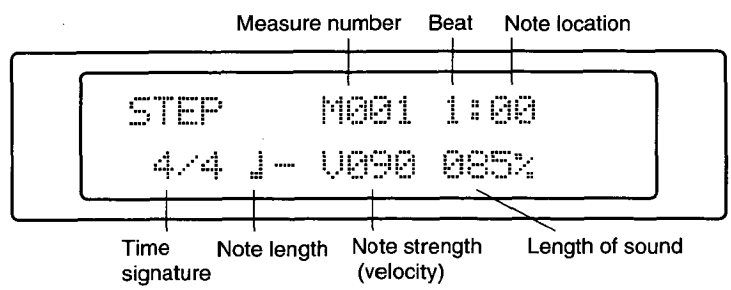
→ **The following display will appear.**



4. Press the BACKING SEQ REC key, and then press the START/STOP key.



→ **The following display will appear.**



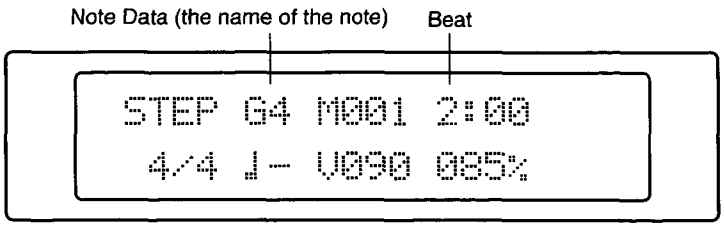
This LCD is telling you that a quarter note with a velocity of 90 and a length of 85% of a quarter note can now be entered at the beginning of the first beat of measure 1.

Begin input

5. Now input a note into the first beat.

Play the keyboard once. You may play either a single note or a chord.

→ **When you release your hand from the keyboard, the following display will appear.**



The display shows the note you just played. (If you played a chord, one note in that chord.)

In the above display, a G4 note was played.

You will notice that at the same time, the beat has advanced by one. This means that you are now ready to enter the next note at the second beat.

6. Continue playing notes.

Notice that each time you press and release the keyboard, the beat number advances by one.

Although this will depend on the time signature of the arrangement that you selected, the time signature in this example is 4/4, meaning that each measure consists of four beats. This means that when you have input the fourth beat, the measure number will then advance by one, taking you to the first beat of the next measure.

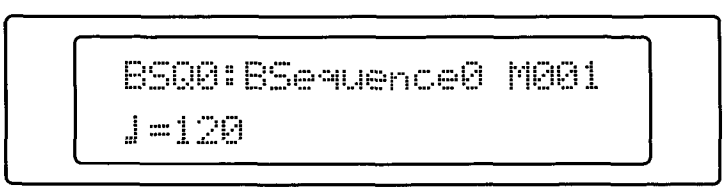
Finish input

7. When you have input enough notes, press the START/STOP key.

8. Now let's hear what you have input so far.

Press the EXIT key.

→ **The following display will reappear.**



Playback

Press the START/STOP key once more to playback from the beginning.

When playback is complete, it will automatically stop, and the measure number will return to 001.

In this example, all of the notes that you input were quarter notes, and the velocity and note length were all input with the same value.

You can input more complex melodies

Obviously, it would be possible to modify these settings for note length and velocity etc. each time that you enter a note. Inputting notes in this way would allow you to create more complex rhythms and dynamics.

Also, using the same simple procedure as in Arrangement Play, you can input chords into the chord track to determine the bass and accompaniment.

For details on these procedures, refer to the Step Recording page in the Reference Guide. ☞ Reference Guide p. 2–14 "Step Recording."

Interactive composition

7. Playing a melody and letting the *XC-3000if* automatically add an accompaniment

Just play the melody and an accompaniment will be added automatically

The Interactive Composition function allows you to play any melody, and the ***XC-3000if*** will analyze the melody, automatically determine the chords, and play the appropriate bass and accompaniment.

1. Enter ARR PLAY (Arrangement Play) mode.

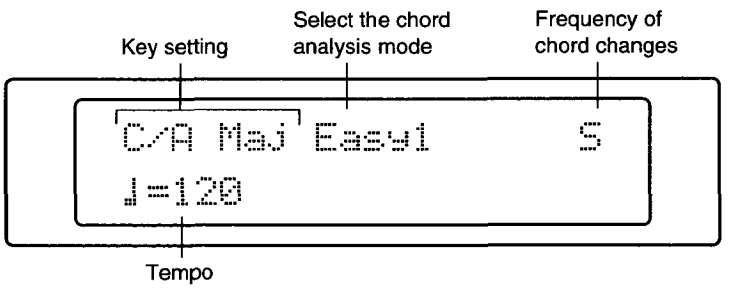
If in Piano mode, press the PIANO MODE key located in the center of the operating panel to leave this mode.

2. Before you begin playing, select an arrangement. Set the tempo to a speed that is comfortable for you to play.

Select an arrangement

3. Press the INTERACTIVE COMP. key located to the upper left on the operating panel.

→ The INTERACTIVE COMP. LED will light.
→ The following display will appear.



4. Press the START/STOP key located in the center of the panel.

→ Arrangement play will begin.

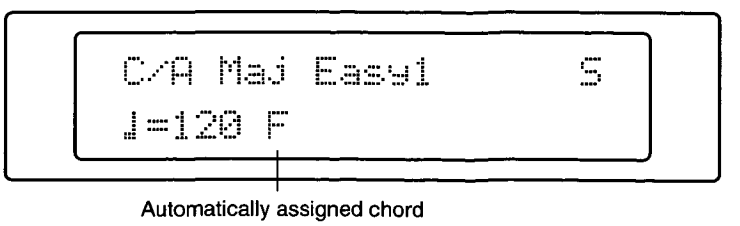
Start

5. Play a melody in the right hand range of the keyboard.

For now, play only the white keys.

The secret to helping the ***XC-3000if*** analyze your melody is to play short, precise notes.

→ Chords will automatically be assigned to the melody, and an automatic accompaniment will play.
→ The display will show the chords assigned by the Interactive Composition function.



By specifying the mood or key of the song, you can modify the way in which chords are assigned. ☞p. 6–2 "Key," "Major/Minor"

You can select the type of chords from among several different patterns.
☞p. 6–2 "IC Type"

You can specify the frequency at which chords will change during the song.
☞p. 6–3 "Chord Follow"

By first recording the melody into the ***XC-3000if*** and performing the melody analysis later, you can help the ***XC-3000if*** to assign more appropriate chords.
☞p. 6–5 "Backing Sequence IC"

Did you enjoy your quick tour of the *XC-3000if*?

If you would like to learn more about each of the procedures or about other functions, you can consult the various references to pages and sections that appeared in the previous pages.

4. Basic concepts of the *XC-3000if*

1. Modes and pages

What is a Mode?

You have probably noticed that the word "mode" appears throughout our explanations of the ***XC-3000if***.

What is a Mode?

Look up the word "mode" in the dictionary, and it will tell you that it means "style" or "method."

In the context of the ***XC-3000if***, a mode is "a condition in which certain operations can be performed" or "a condition in which certain functions are active." To simplify further, you might just think of a mode as a "condition."

For example, Arrangement Play mode is the "condition" in which you can use the ***XC-3000if***'s keyboard to play melody and chords. Backing Sequence mode is the "condition" in which functions determining the sound, pitch, and note length etc. are active so that you can construct your own song or arrangement. To offer another example, the ***XC-3000if***'s Keyboard Assign function lets you select various "conditions" of the keyboard: the condition in which right and left hand ranges of the keyboard play different sounds is called "Split mode," and the condition in which each note simultaneously plays two different types of sound is called "Layer mode."

When reference is made simply to the ***XC-3000if***'s modes, this is talking about the four modes selected by pressing the mode keys: **Arrangement Play mode**, **Backing Sequence mode**, **Global mode**, and **Song Play mode**. Another use of the word appears in Arrangement Play, where a condition especially suited to piano playing is called Piano mode.

Entering a mode

When you are in a certain mode, the LED located at the upper left of that mode key will light, indicating that the ***XC-3000if*** is now in that mode (condition).

The act of pressing a mode key to select a mode is referred to as "entering" the mode.

The act of moving from a mode to another condition (perhaps by pressing a different mode key) is referred to as "leaving" the mode.

What is a Page?

Each of the ***XC-3000if***'s modes (Arrangement Play, Backing Sequence, Song Play, Global) contain many functions.

The functions in each mode are organized into a number of display screens which appear in the LCD.

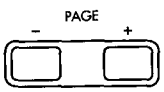
What is a Page?

Within each mode, each display screen for a function is called a "display page."

When you want to use a specific function that is found in a certain mode, you must first select the page within that mode that displays the desired function.

Using the PAGE keys to flip pages

1. **Each time you press the PAGE + (plus) or – (minus) keys located at the lower right of the LCD, you will step sequentially through the display pages.**



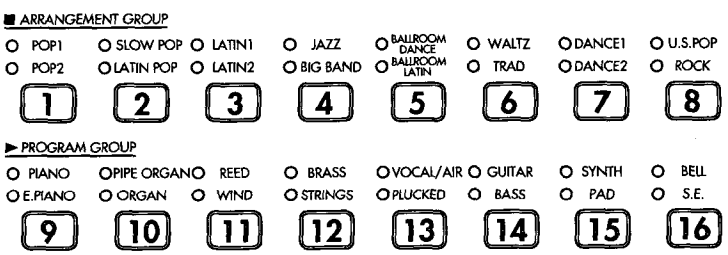
Continue using the PAGE keys until you reach the page that contains the desired function.

Directly specifying the page number

2. **If you already know which page of the mode is the one you want, you can specify the page number and jump directly to that page.**

The eight ARRANGEMENT GROUP keys correspond to page numbers 1, 2, 3, ... 8.

The eight PROGRAM GROUP keys correspond to page numbers 9, 10, 11, ... 16.



"Opening" a page

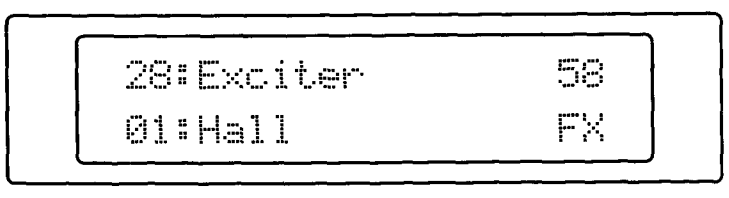
When you move to another mode

To display the desired page, simultaneously press the key for that mode, and the ARRANGEMENT GROUP key or PROGRAM GROUP key that corresponds to that page number.

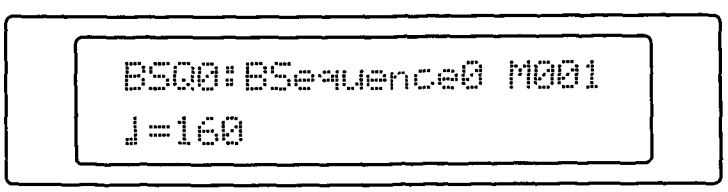
To display a page in this way is referred to as "opening" the page.

* The number of the page last selected in a mode is remembered for each mode as long as the ***XC-3000if***'s power remains on.

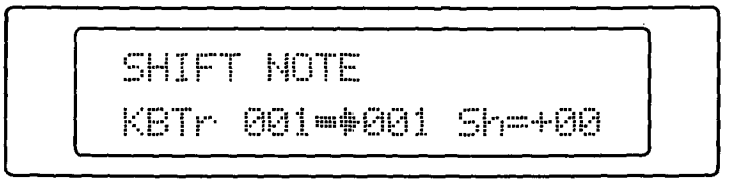
For example, suppose that from page 7 of Arrangement Play mode,



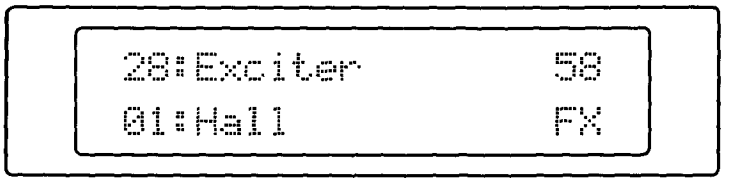
you press the BACKING SEQ. key to move to Backing Sequence mode.



Open page 7 of Backing Sequence mode,

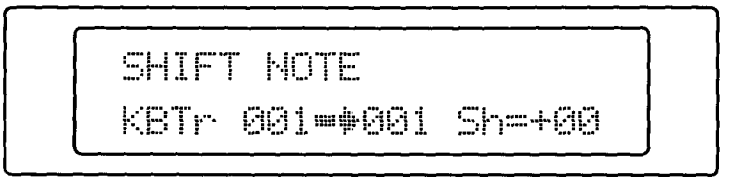


and then press ARR PLAY to return to Arrangement Play mode. Notice which page appears.



Just as it was before moving to Backing Sequence mode, page 7 is still selected.

If you now return to Backing Sequence mode,



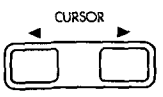
you will see that page 7 is still selected here as well. The page number for each mode is maintained even if you move to a different mode.

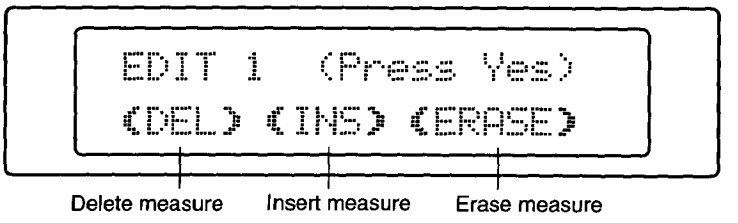
Returning immediately to the first page

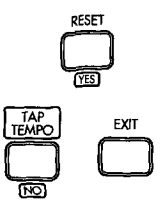
* In any page of any mode, you can press the EXIT key located at the lower right of the LCD to jump instantly to the first page of that mode. ☞ p. 7–7 "Exit"

Sub pages

In some cases, a page will allow you to select additional displays within that page. Such pages are called "sub pages."







In the above display, the characters in parentheses indicate sub pages. You can open these sub pages by moving the cursor to the corresponding area and pressing RESET/[YES]. To return from a sub page to the original page, press the EXIT key or the TAP TEMPO/[NO] key.

2. Styles / Arrangements / Programs

What is an Arrangement?

Arrangement

The combination of a Style and two keyboard timbre settings (single, layer, split etc.) is referred to as an Arrangement.

The ***XC-3000if*** has 128 preset arrangements organized in 16 groups, and 64 arrangements contained in 1 user group.

Each arrangement contains a variety of settings, such as program (instrumental sound), volume, pan, effect, tempo, and mute.

The 64 arrangements in the user group can hold modified versions of these settings, or they can be loaded with completely new data from a separately sold sound/song library floppy disk (XIP series, IFD series).

Style

On the ***XC-3000if***, a "style" refers to musical source material from which a song or accompaniment is created.

A style is a collection of standard patterns from a wide variety of musics such as rock and pop or ethnic music, ancient and modern, eastern and western.

Each style contains four variations, two intros (introductions), two endings, and two fill-ins.

In other words, a style is not simply a fragment of an accompaniment pattern or a rhythm pattern — selecting a style will provide you with all the ingredients you need to put together an entire song.

In addition, styles have the flexibility of receiving chord information from the keyboard of the ***XC-3000if***, and changing their accompaniment pattern to be most suitable for the chord at any given moment.

Style elements

The ingredients such as variations, intros, fill-ins, and endings that make up a style are referred to as "style elements."

Styles consist of a total of six musical tracks: drums (the standard drum set widely used in popular music), percussion (all percussion instruments other than drums), bass (the lowest instrument), accompaniment 1 (a standard accompaniment instrument), accompaniment 2, and accompaniment 3.

Backing tracks

These musical tracks are referred to as backing tracks, since they provide the accompaniment.

What is a Program?

Program

Each of the instrumental sounds that can be played on the ***XC-3000if*** is referred to as a program.

The ***XC-3000if*** contains 386 programs, organized into 18 groups (including 1 user group).

Of these, program data from separately sold disks can be loaded into the 64 programs of the user group and into Dr 19 and Dr 20.

5. Operating the *XC-3000if* while looking at the display

As you have seen, the ***XC-3000if*** has a variety of keys arrayed across its operating panel that let you add various effects and modifications as you play. But in addition to the functions directly controlled by these keys, many more functions can be utilized by adjusting the various settings that appear in the LCD.

This chapter explains how to set and select items that appear in the LCD.

1. Moving the cursor

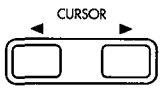
What the cursor does

A single screen in the LCD will contain settings for two or more numerical or on/off items.

In such cases, you will notice that a small horizontal line (the cursor) will appear below one of the displayed items.

The item indicated by the cursor is the setting that can be adjusted at the present time.

Moving the cursor

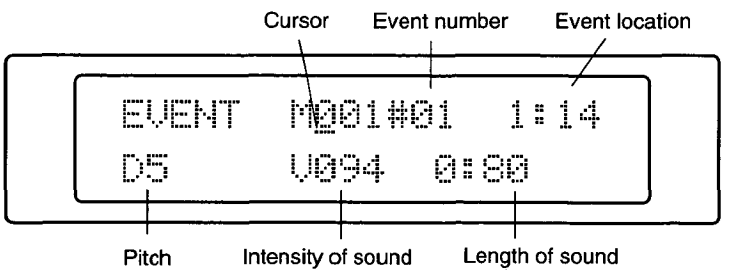


If you press the cursor keys located near the middle of the panel, the cursor will step through the different settings.

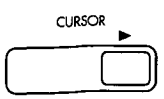
Pressing cursor key ► moves the cursor from left to right.

Pressing cursor key ◄ moves the cursor from right to left.

For example, let's take a look at the Backing Sequence mode display for Event Editing.



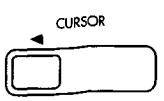
In this display, there are five items that you may adjust.



Each time you press cursor key ►, the cursor will move in the order of

M001#01 ➡ 1:14 ➡ D5 ➡ V094 ➡ 0:00 ➡ M001#01 ➡ ...

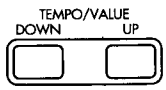
(event number → event location → note pitch → note velocity → note length → event number ...)



Each time you press cursor key ◄ the cursor will move in the order of

M001#01 ➡ 0:80 ➡ V094 ➡ D5 ➡ 1:14 ➡ M001#01 ➡ ...

(event number → note length → note velocity → note pitch → event location → event number ...)



When the cursor has moved to the item that you wish to adjust, press the TEMPO/VALUE UP key or DOWN key located below the LCD. Each time you press one of these keys, the setting of the item selected by the cursor will step through its possible settings. ☞ p. 5–3 Adjusting "amount" or "speed"

For some items, settings can be made by using keys other than the TEMPO/VALUE keys, or by using the keyboard. For details, refer to the explanations for the mode and display of each item.

By using the cursor to specify an item that appears in the display, you can modify many different settings that control the ***XC-3000if***'s functionality.

In other words, **any item in the display to which the cursor can be moved can be adjusted using the TEMPO/VALUE keys**.

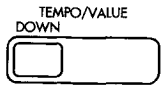
2. Adjusting "amount" or "speed"

Selecting/setting values or items

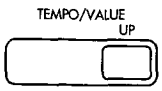
There will be times that you want to make adjustments to the numerical values that appear in the display, for example to make the drums a bit louder or to slow down the tempo of the automatic playback.

Or, there will be times when you want to select one of several possible settings, for example to select an effect in the effect select page, or specify the recording track in the recording page.

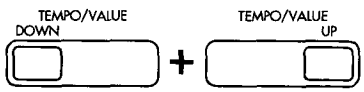
The TEMPO/VALUE keys are used to modify the values of the various settings that are selected by the cursor in the display, such as arrangement playback tempo.



Each time you press the DOWN key, the value of the selected item will decrease by 1. If you continue pressing the DOWN key, the value of the selected item will continue to decrease.



Each time you press the UP key, the value of the selected item will increase by 1. If you continue pressing the UP key, the value of the selected item will continue to increase.



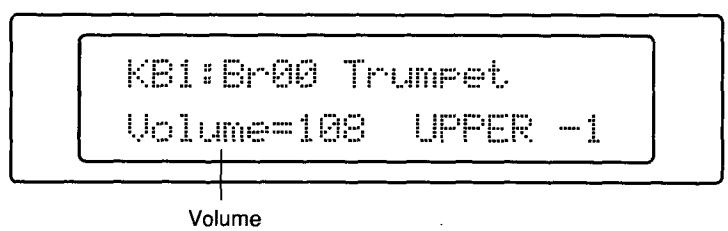
If you simultaneously press both the DOWN key and the UP key together, the selected item will be reset to the original value (i.e., when the cursor was moved to that item).

(Some items, such as the backing sequence tempo, will not be reset.)

Keys that adjust the volume

When playing an arrangement, a backing sequence, or SMF song data, you may want to adjust the volume of each track or channel. You can do so by using the eight pairs of VOLUME/MUTE keys. These keys raise or lower the volume of the corresponding track or channel, and function essentially in the same way as the TEMPO/VALUE keys.

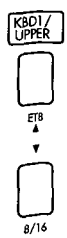
For example when you press the KB1 ▲ key, the following display will appear.



If you continue pressing the ▲ key, the value of Volume= will increase, and the volume of KB1 will also increase.

The same display will appear when you press the ▼ key.

If you continue pressing the ▼ key, the value of Volume= will decrease, and the volume of KB1 will also decrease.



The operation of the VOLUME/MUTE keys differs from that of the TEMPO/VALUE keys in what happens when you press both up and down keys simultaneously. When the TEMPO/VALUE keys are pressed simultaneously, the value is reset. However when the VOLUME/MUTE keys are pressed simultaneously, the corresponding track (channel) will be muted or un-muted.

The TEMPO/VALUE keys and VOLUME/MUTE keys are not the only way to adjust or modify settings. For example in step recording of Backing Sequence mode, you can use the style element keys and the keyboard to more efficiently specify the type of chords or notes. For details on these operations, refer to the explanations for each key or for each mode in the Reference Guide.

6. Interactive composition

What does it mean to "assign chords"?

If you have no particular knowledge of chords, how do you go about adding appropriate chords to a melody that you've created?

There is actually a close relationship between chords and melody. However there is no hard and fast rule that things must be done in a certain way.
It is true that in each musical style or genre, there are many rules and forms that direct how chords will be assigned to a given melody, or how chords follow each other. But not all music is created in this way. Music is more free and creative.

In any case, there will always be people who don't take an excessively serious attitude about musical creativity, but simply want to enjoy making music. And even for those who want to create something really new, learning about the rules and forms that were mentioned above will be a stimulus to creativity.

And now we come to the ***XC-3000if***'s Interactive Composition function. When you play a melody, this function will:

1. **Analyze that melody, and according to a previously-selected style and various patterns, determine "appropriate" chords for that melody.**
2. **According to the chords that were determined, the *XC-3000if* will automatically play an accompaniment to that melody.**

This accompaniment can be played at the same time that you are playing the melody on the keyboard. It is also possible to record the melody into the ***XC-3000if*** in Backing Sequence mode and add the accompaniment during playback.

Generating the accompaniment while the melody is being played (**Realtime IC**) may result in different chords than when the accompaniment is generated from a previously-recorded melody (**Backing Sequence IC**).

More appropriate chords will be generated if the melody is previously recorded.

We have been speaking about determining chords that are "appropriate" for the melody, but the ***XC-3000if***'s Interactive Composition function determines the "appropriate" chords by analyzing the melody based on generally-known harmonization and chord progressions. However, not all music is created in this nature.

This means that the chords that the ***XC-3000if*** has determined to be "appropriate" may not be the "right" chords for your melody.

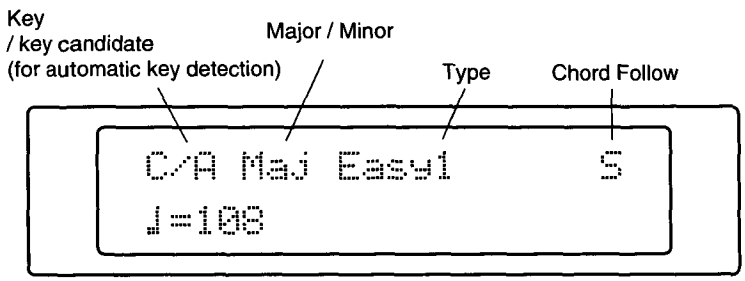
You should think of the ***XC-3000if***'s Interactive Composition function as a means to provide a choice for the chord progression when you are creating a song.

IC settings

1. First let's look at the settings for using Interactive Composition.

In Arrangement Play mode, press the INTERACTIVE COMP. key located at the left on the operating panel.

→1. The INTERACTIVE COMP. LED will light.
→2. The following display will appear.



Key [ANL, C/A, C#/A#, D/B, ... B/G#]

Specify the key of the song you wish to play.

The tonic of the major key is shown to the left of the slash, and that of the minor key to the right.

If this is set to ANL (analyze), the ***XC-3000if*** will automatically determine the key. You can use this setting if you are not sure of the key. ☞ p. 6–4 "Automatic key detection"

Nam\Major/Minor [Maj, Mm, min, mM]

Specify whether the song you wish to play is in a major or minor key.

Maj . . . . . .The song is in a major key. Chords will be mostly major.

Mm. . . . . .The song is in a major key. Some minor chords will appear.

min . . . . . .The song is in a minor key. Chords will be mostly minor.

mM. . . . . .The song is in a minor key. Some major chords will appear.

IC type [Easy 1–2, General 1–4, Special 1–2]

Specify the types of chords that will be assigned by the Interactive Composition function.

Easy . . . . . .The most common and safe chords will be assigned. 2 will tend to assign somewhat more complex chords than 1.

General. . . .Common chords will be assigned. The settings from 1 to 4 will assign chords with slightly different types. Try them out, and use the one most suitable for your song.

Special . . . .Distinctive chords will be assigned. 1 and 2 will tend to assign chords differently depending on the major/minor setting. Try them out, and use the one most suitable for your song.

Chord follow [S, F]

Specify how frequently the chords assigned to the melody by the Interactive Composition function are switched.

Normally there will be no problem leaving this at "S." If you are playing a song with many notes at a slow tempo, try the "F" setting.

S . . . . . A chord will be assigned at the beginning of each measure; i.e., one type of chord will be assigned for each measure.

F . . . . . A chord will be assigned at the beginning and in the middle of each measure; i.e., up to two types of chords will be assigned for each measure.

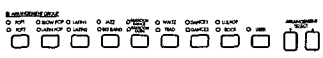
Adding chords while you play the melody

2. Now let's use the Interactive Composition function to add chords to a melody that you play.

Select an arrangement

● Realtime IC

i) First, in Arrangement Play mode, select any desired arrangement.

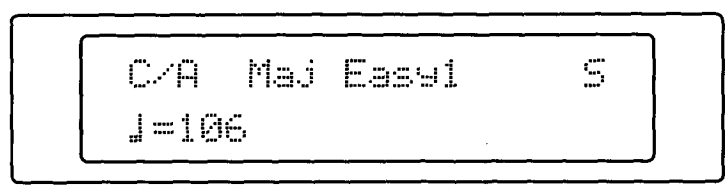


Use the ARRANGEMENT GROUP keys and the ARRANGEMENT SELECT keys to select an arrangement that you think would match the melody you are about to play.

ii) Press the INTERACTIVE COMP. key located at the upper left on the operating panel.

→ The INTERACTIVE COMP. LED will light.

→ The following display will appear.



iii) Referring to the explanations in the preceding section 1, make settings for the key, major/minor, IC type, and chord follow parameters in the display.

Start

iv) Press the START/STOP key located at the center on the panel.

→ Arrangement play will begin.

v) Play a melody in the right hand range of the keyboard.

→ Chords will automatically be assigned to the melody, and will be played as an accompaniment and bass.

→ The display will show the chords that have been assigned by the Interactive Composition function.

When using Realtime IC, the secret to helping the ***XC-3000if*** analyze your melody is to play short, clean notes.

● The keyboard range used by Interactive Composition

The range of the keyboard used to play the analyzed melody will depend on the chord scanning setting.

With a setting of OFF or FULL . . . . . The melody will be analyzed over the entire keyboard.

With a setting of LOWER or UPPER . . . The melody will be analyzed in the range above (to the right of) the split point.

● Automatic key detection

If you select ANL as the key setting, automatic key detection will operate.

If you are not sure of the key of the song you are playing, you can use automatic key detection to determine the key.

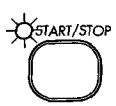
i) In Arrangement Play mode, select the desired arrangement.

ii) Press the INTERACTIVE COMP. key located in the upper left of the operating panel.

iii) In the display, set the key parameter to ANL.

For the remaining parameters (major/minor, IC type, and chord follow), refer to the explanation on p. 6–2 and make appropriate settings.

Start



iv) Press the START/STOP key.

→ Play will begin. However, only the rhythm will playback automatically.

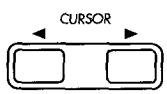
v) Play a melody in the right hand area of the keyboard.

Stop

At this time, Chord Scanning and Interactive Composition will not operate.

vi) When you finish playing, press the START/STOP key once again.

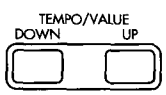
vii) Use the CURSOR ◄ or ► key to move the cursor in the display to the Key parameter.



viii) Press the TEMPO/VALUE UP key.

key detection

→ Each time you press the UP key, the possible choices for the key of the melody you just played will appear in the order of their probability.



If while playback is stopped you press the RESET key, the order of the detected choices will be canceled.

ix) When you have decided on the key, begin playback once again.

Press the START/STOP key.

→ Playback will begin. If you now play the melody, accompaniment and bass will be played using the chords for the determined key.

● Backing sequence IC

Assigning chords to a recorded melody

Specify the arrangement

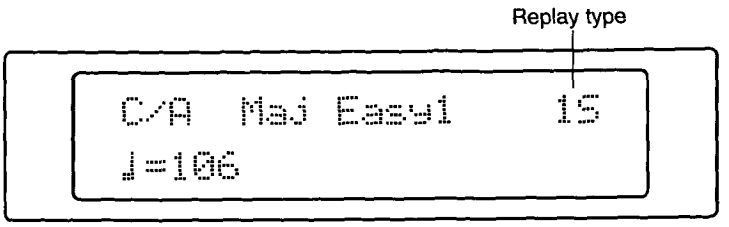
i) In Backing Sequence mode, select any desired arrangement.

Use the ARRANGEMENT GROUP keys and the ARRANGEMENT SELECT keys to select an arrangement that you think would match the melody you are about to play.

ii) Press the INTERACTIVE COMP. key located at the upper left on the operating panel.

→ The INTERACTIVE COMP. LED will light.

→ **The following display will appear.**



Replay type (only for Backing Sequence IC) [1, 2, 3, 4]

This setting determines how the melody will be analyzed and processed when the interactive composition function assigns chords to the melody you recorded in Backing Sequence mode.

This parameter is not used when chords are assigned at the time that the melody is played (Arrangement Play mode).

1 . . . . . This is basically the same processing as Arrangement Play mode, but inaccuracies in timing will be corrected before analysis. This means that chord processing can be carried out more accurately than in real-time, even if the timing of the performance was somewhat inaccurate.

2 . . . . . Chords will be assigned after the melody has been analyzed for the entire measure. This method produces more natural chord assignments than the realtime method, where it is only possible to analyze the melody that was played up to the point of the chord. *

3 . . . . . Chords will be assigned in basically the same way as method 2. However, for some melodies it is possible that uncommon chords may appear.

4 . . . . . Chords will be assigned in basically the same way as method 2. However the way in which chords change (the chord progression) will be analyzed further, producing a richer and more natural chord progression. *

* **Note:** In the case of these settings, the chord may change twice within a single measure even if the Chord Follow setting is set to "S."☞ p. 6–3 "Chord Follow"

iii) In the display, make appropriate settings for the key, major/minor, IC type, and chord follow parameters, referring to the explanation on p. 6–2.

Start

iv) Press the BACKING SEQ. REC key, and then press the START/STOP key.

→ **Play will begin.**

v) Play a melody in the right hand range of the keyboard.

→ **Chords will be automatically assigned to the melody, and will be played as accompaniment and bass.**

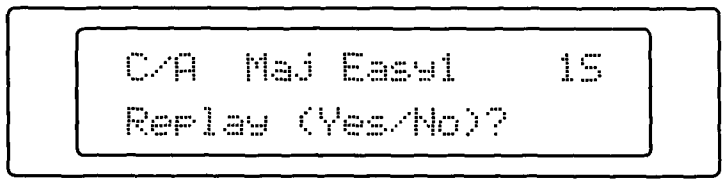
→ **The chords assigned by the interactive composition function will be shown at the right of the tempo in the display.**

When Backing Sequence IC is used, playing very quick notes may cause the ***XC-3000if*** to think that these notes were pressed accidentally, which will result in the melody not being analyzed correctly.

Stop

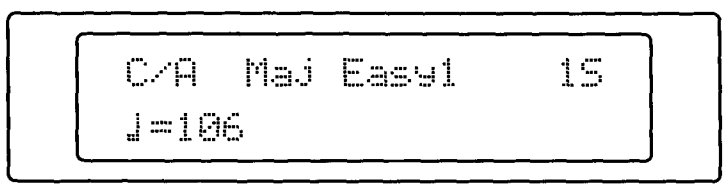
vi) When you finish playing, press the START/STOP key once again.

→ The following display will appear.

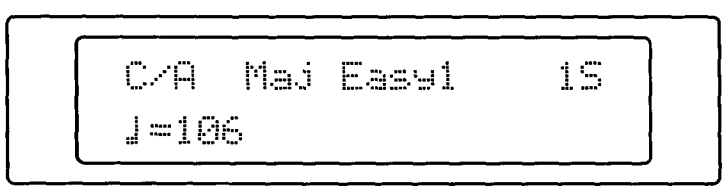


vii) If you wish to listen to your performance with the assigned chords, press RESET/[YES].

Pressing TAP TEMPO/[NO] will stop playback.

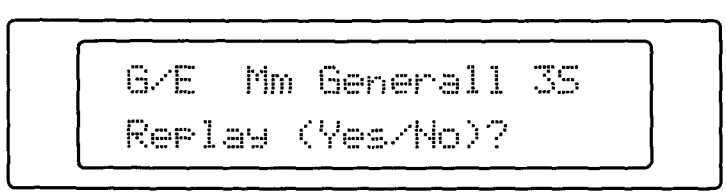


viii) You can modify the settings for key, major/minor, IC type, replay type, and chord follow.



Use the CURSOR ◄ and ► keys to select the item you wish to change, and use the TEMPO/VALUE UP and DOWN keys to modify the settings of the item.

When you finish making changes, press the START/STOP key.



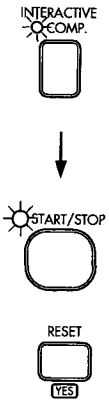
If you now press the RESET/[YES] key, playback will begin with the chords re-assigned according to the new settings that you have made. However, be aware that when you press RESET/[YES], the chord progression that was recorded will be lost.

Pressing the TAP TEMPO/[NO] key in the above display will stop playback, and the settings in the display will remain as you set them.

● Assigning chords to a previously recorded performance

The Interactive Composition function can be used to assign chords to a musical performance that was previously recorded in Backing Sequence mode.

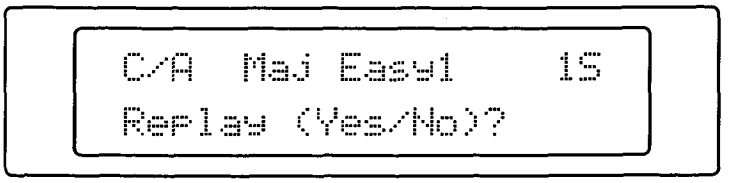
i) In Backing Sequence mode, record a musical performance into the *XC-3000if*.



ii) Press the INTERACTIVE COMP. key located at the upper left on the operating panel, and then press the START/STOP key.

→ The INTERACTIVE COMP. LED will light.

→ The following display will appear.

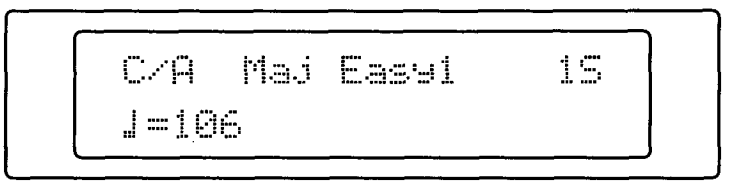


iii) If you wish to hear the performance with the assigned chords, press the RESET/[YES] key.

→ Playback will begin in accordance to the chords assigned by the Interactive Composition function.

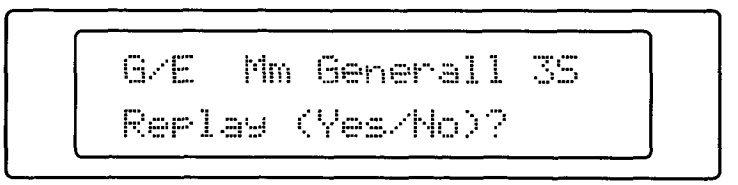
In the above display, pressing the TAP TEMPO/[NO] key will stop playback without any further operation.

iv) You can modify the settings of key, major/minor, IC type, and chord follow.



Use the CURSOR ◄ and ► keys to select the item you wish to modify, and use the TEMPO/VALUE UP and DOWN keys to modify the value of each item.

When you have finished making changes, press the START/STOP key.



If you press the RESET/[YES] key, chords will be re-assigned to the musical performance data in accordance with the modified settings.

If you press the TAP TEMPO/[NO] key in the above display, the modified settings will remain.

Automatic key detection in Backing Sequence mode

If the key setting is set to ANL, key detection of the musical data will be performed as on p. 6–4. In this case, chords will not be re-assigned.

If you wish to use automatic key detection in Backing Sequence mode, record the melody to be analyzed on the keyboard track. Automatic key detection cannot be executed if the melody is recorded on an extra track (the display will indicate Keyboard Track Empty). If you have already recorded the melody on an extra track, use the Copy Measure function (Reference Guide p. 2–26) or the Bounce function (Reference Guide p. 2–27) to transfer the data to the keyboard track before executing automatic key detection.

Comparing chord assignments

There may be times when you would like to try out several different ways of assigning chords to a given melody, and later compare the results.

By saving the backing sequence each time you modify the settings and change the

chord assignments, you can later switch between backing sequences and compare them.

In such cases, use the backing sequence Copy function.

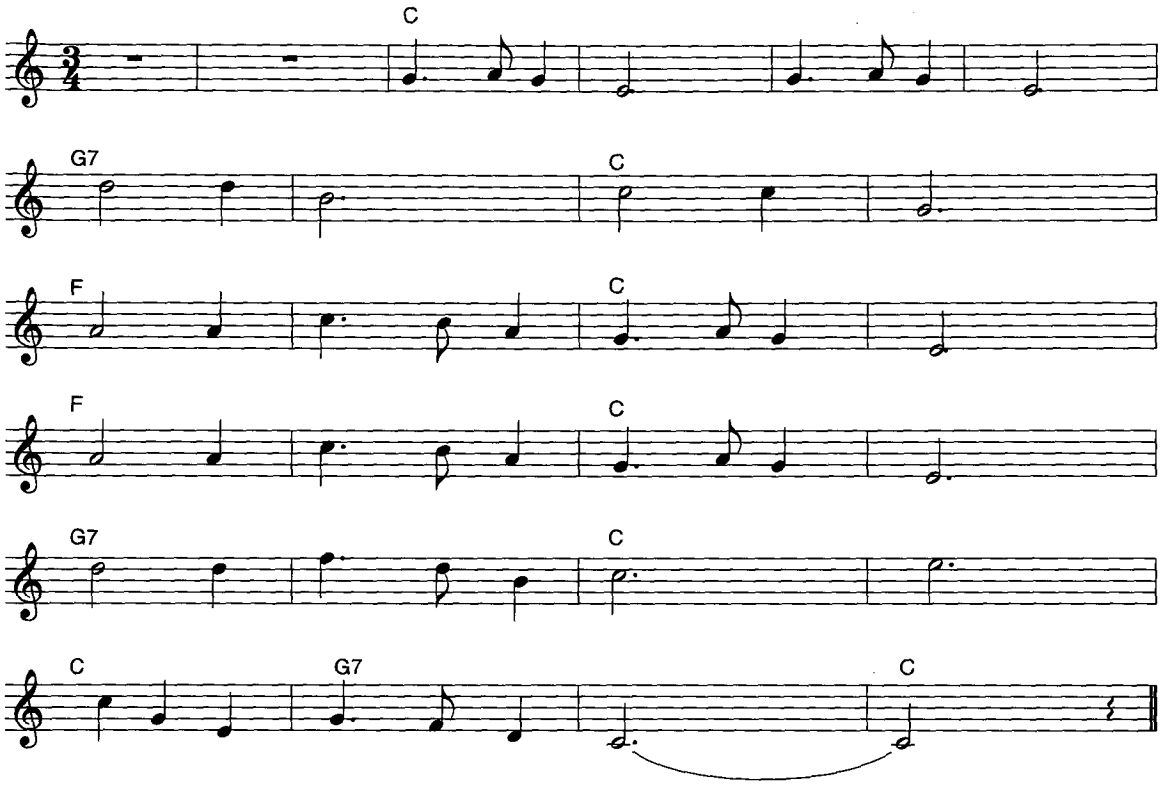
By copying the backing sequence with the assigned chords to a different backing sequence and then repeatedly re-assigning chords, you can create a number of alternative chord assignments. ☞ Reference Guide p. 2–22 "Copy backing sequence"

In the pages that follow, we will be introducing several songs as examples that will help you understand how Interactive Composition works. Each song is a simple one, but you will see the way in which chords are assigned. The way that the ***XC-3000if*** *analyses the melody will change depending on when you press and release the keys. Examples of parameter settings are given for each song, and you can try out various ways of playing with various settings, at tempo speeds that are comfortable for you. Once you get the feeling of the appropriate playing technique, you will be able to take advantage of the Interactive Composition function.*

Silent Night

By Gruber

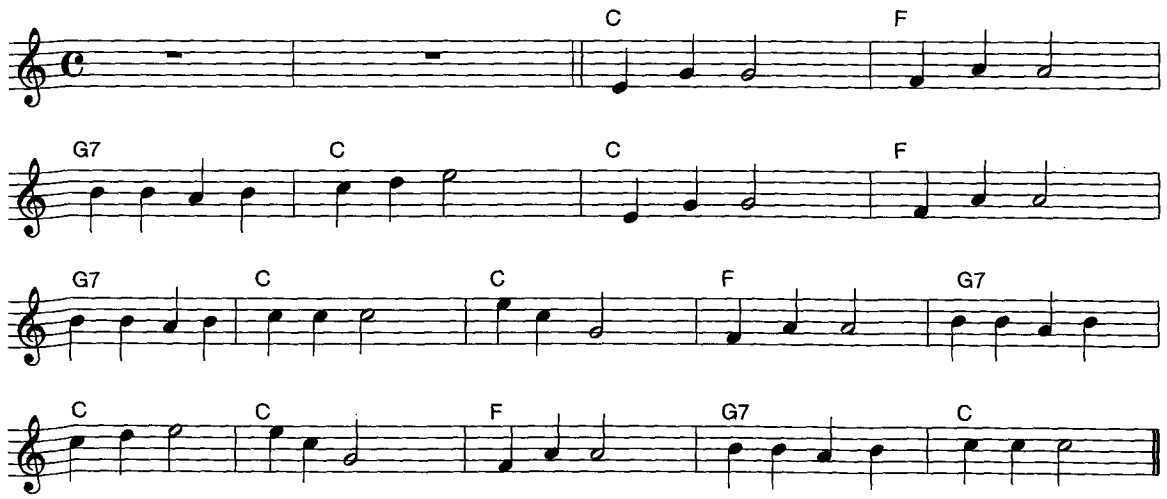
Arrangement	WALTZ 4 Slow Waltz 1
Key	C/A
Major/Minor	Maj
Chord Follow	S
IC Type	General 1, 2



Little Brown Jug

Traditional

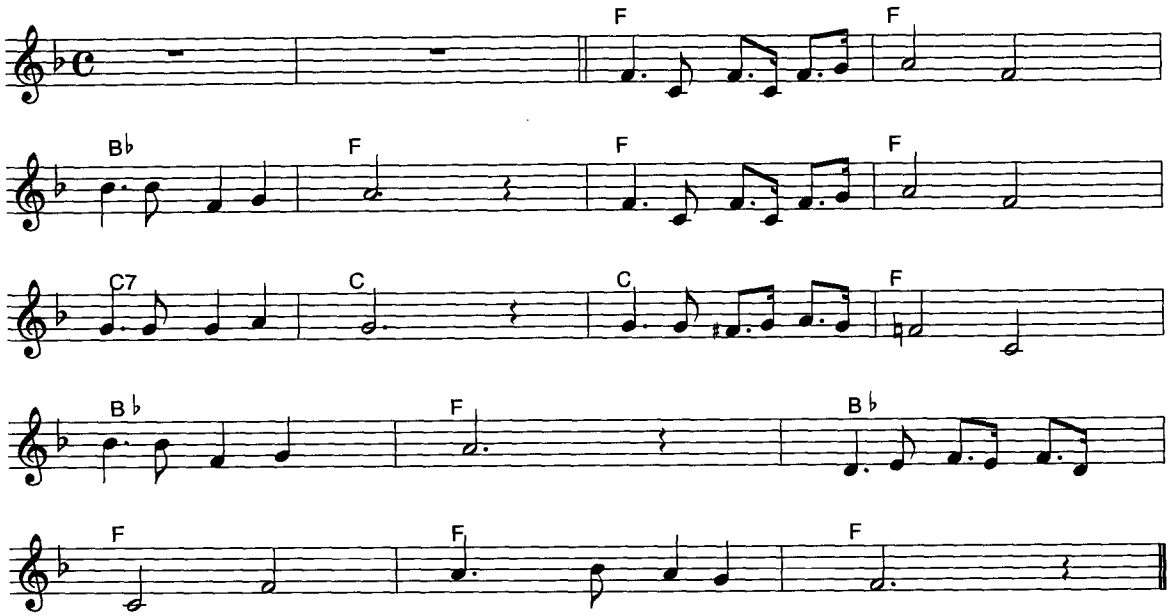
Arrangement	BALLROOM DANCE 1 Foxtrot 2
Key	C/A
Major/Minor	Maj
Chord Follow	S
IC Type	General 1, 2, 3



I've Been Working On The Railroad

Traditional

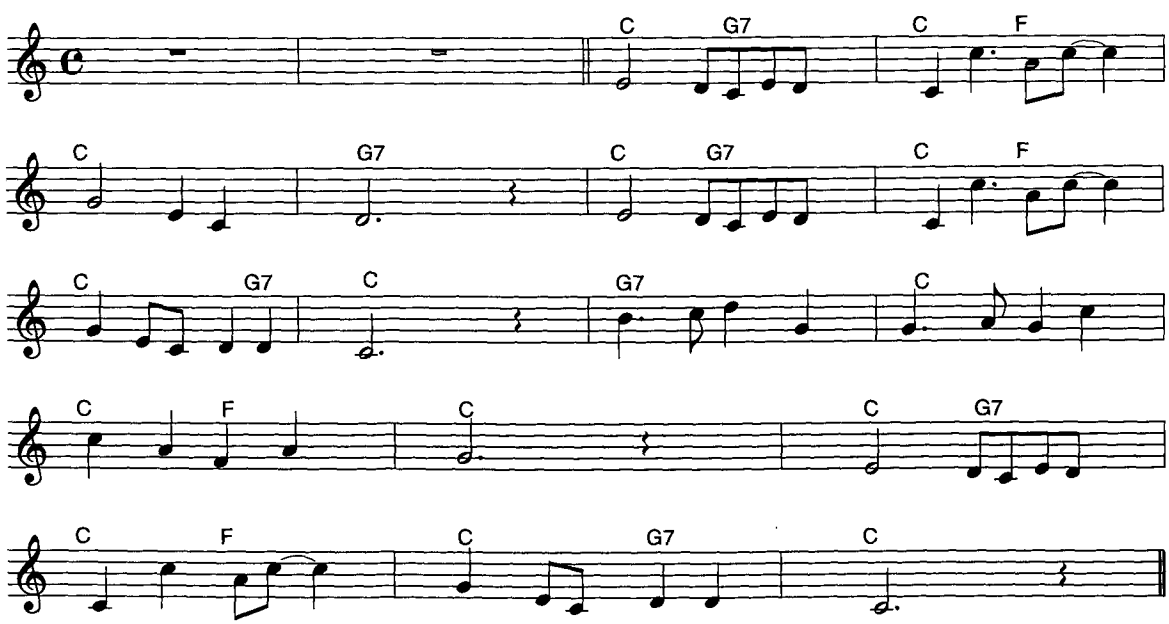
Arrangement	POP 2 1 Motown
Key	F/D
Major/Minor	Maj
Chord Follow	S
IC Type	Easy 1, 2 General 1, 2, 3



Swanee River

Traditional

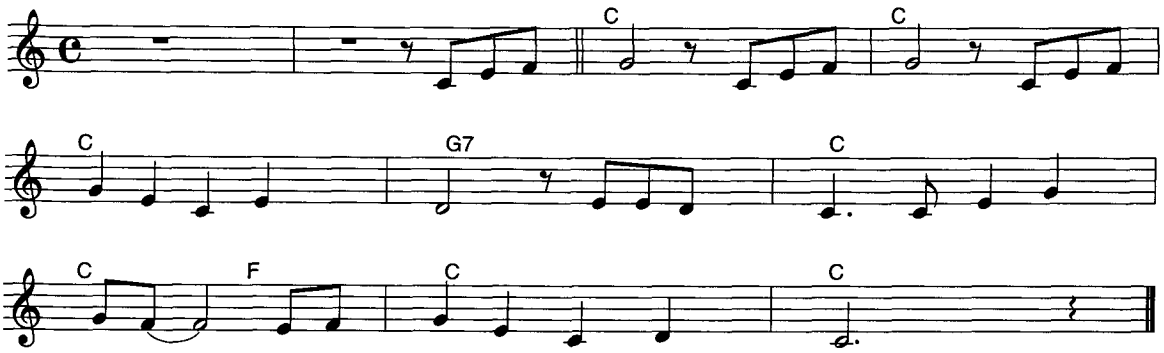
Arrangement	BALLROOM LATIN 5 Rumba
Key	C/A
Major/Minor	Maj
Chord Follow	F
IC Type	General 1, 2



When The Saints Go Marchin' In

Traditional

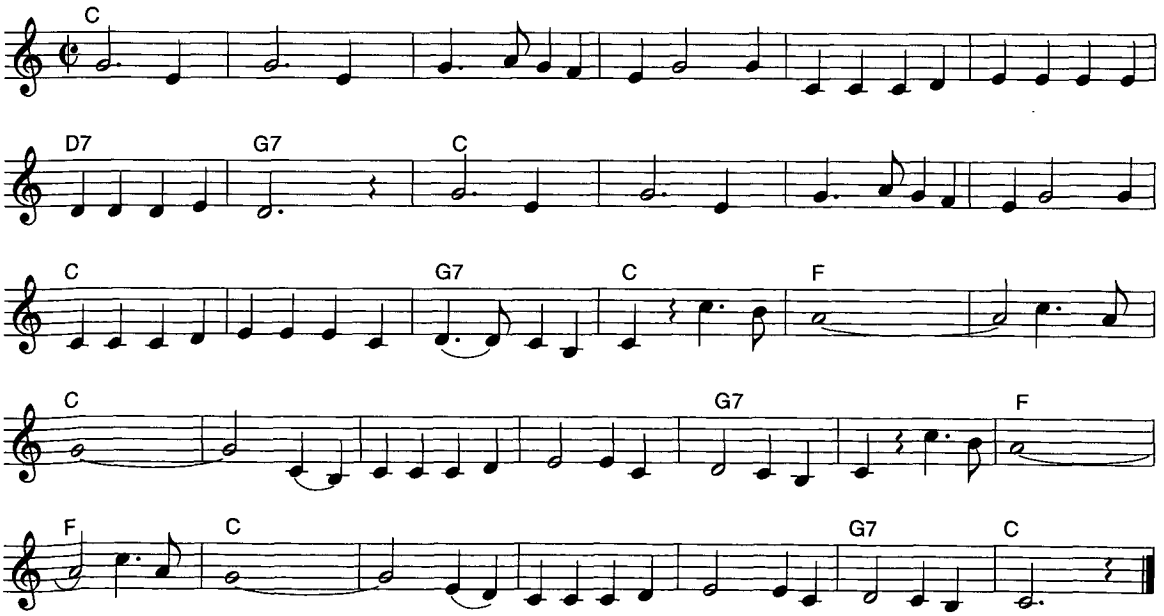
Arrangement	TRAD 0 Dixieland
Key	C/A
Major/Minor	Maj
Chord Follow	F
IC Type	General 1, 2, 3



She Wore A Yellow Ribbon

Traditional: Western Song

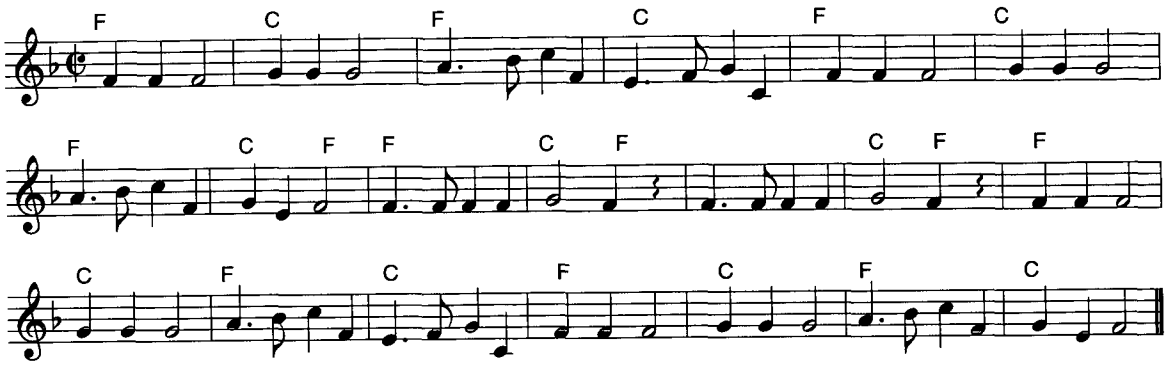
Arrangement	DANCE 1 6 Hully 2
Key	C/A
Major/Minor	Maj
Chord Follow	S
IC Type	General 1, 2, 3



Sur Le Pont D'avignon

Traditional

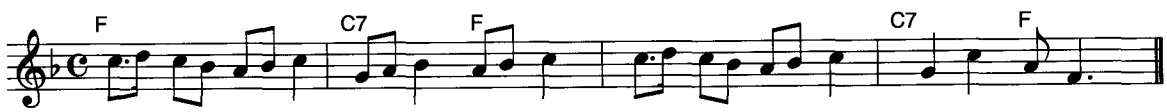
Arrangement	POP 1 5 Light Rock 1
Key	C/A
Major/Minor	Maj
Chord Follow	F
IC Type	Easy 1, 2



London Bridge

Traditional

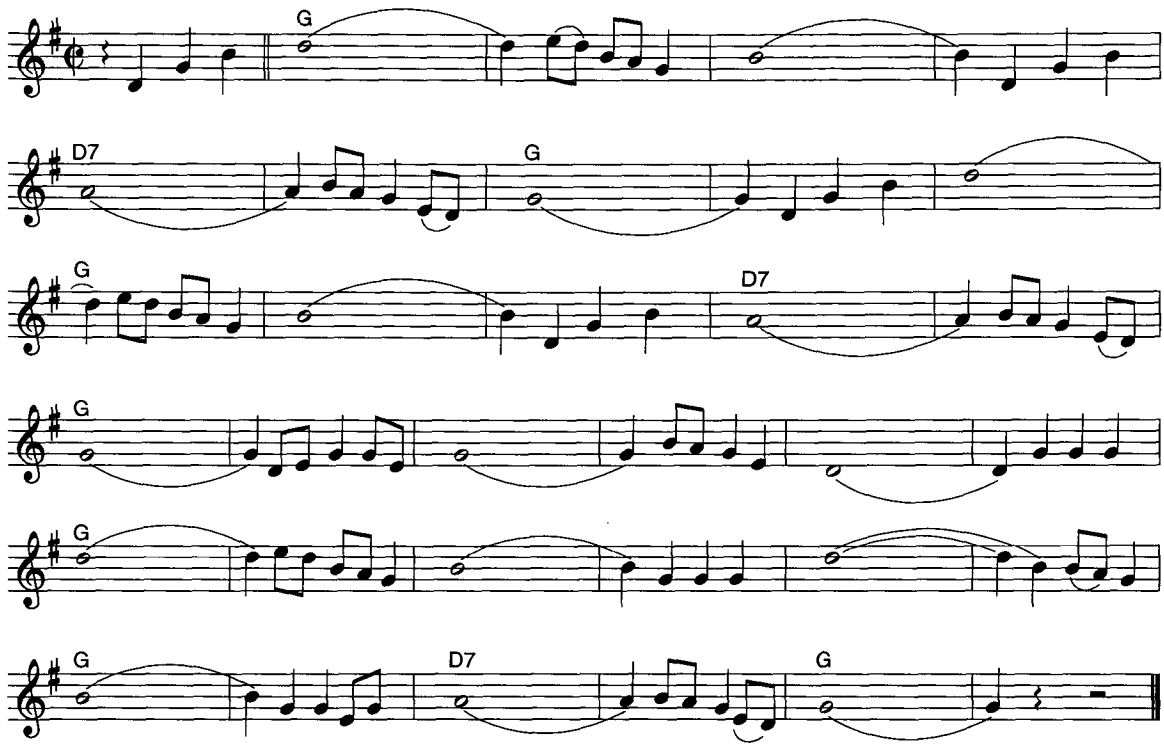
Arrangement	POP 1 2 8BEAT 3
Key	C/A
Major/Minor	Maj
Chord Follow	S
IC Type	General 1, 2, 3



Oh Bury Me Not On The Lone Prairie

American Folk Song

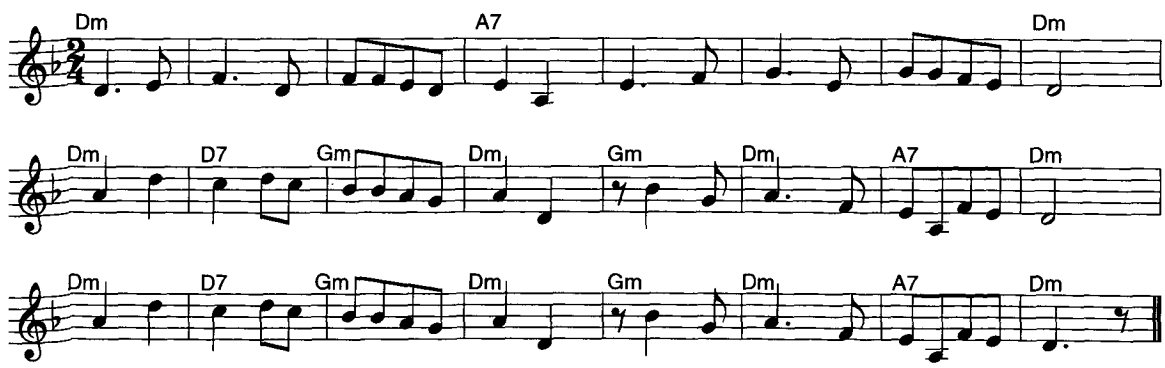
Arrangement	POP 2 5 Country 2
Key	G/E
Major/Minor	Maj
Chord Follow	S
IC Type	General 1, 2, 3, 4



КАТЮША

Russian Air

Arrangement	TRAD 4 Polka 1
Key	C/A
Major/Minor	min
Chord Follow	F
IC Type	General 1, 2, 3



7. Functions, operations and terminology

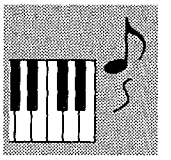
*The pages that follow contain alphabetically arranged explanations of the functions and basic terms that you will need to understand to take full advantage of the **XC-3000if**. Each of the keys on the **XC-3000if**'s operating panel is also explained in detail.*

- **Headings in boldface indicate explanations of basic terms or concepts.**

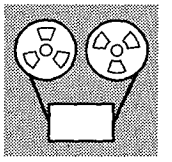
Example) ARRANGEMENT

- **Boxed headings [ ] indicate explanations of the function of an operating panel key.**

Example) [ARRANGEMENT GROUP]

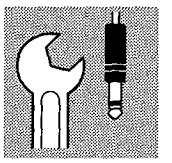


A function effective in Arrangement Play mode



A function effective in Backing Sequence mode.

A function effective in Song Play mode.



A function effective in Global mode

The status of this key is indicated by an LED located beside it (usually at the upper left).

In most cases, the LED will alternate between lit and dark each time the switch is pressed, and the function of that key is in effect when the LED is lit. For some keys, the LED will sometimes blink to indicate a special status.

A

ACCOMPANIMENT

The word "accompaniment" means something that is "played along with" a musical part.

On the ***XC-3000if***, accompaniment refers to the instrumental sounds other than drums, percussion and bass, and to the tracks used by these sounds.

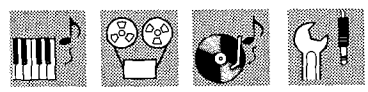
ARRANGEMENT

The combination of a style and two keyboard timbre settings (single, layer, split etc.) is referred to as an arrangement.

The ***XC-3000if*** provides a total of 128 preset arrangements organized into 16 groups, and 64 user arrangements.

Each arrangement contains a variety of settings such as program (instrumental sound), volume, pan, effect, tempo, and mute. Of the arrangements, the settings of the 64 user arrangements can be freely modified, or replaced by completely new settings that are loaded from a separately sold sound/song library floppy disk.

[ARRANGEMENT GROUP]



1. **These keys are used to select the arrangement group.**

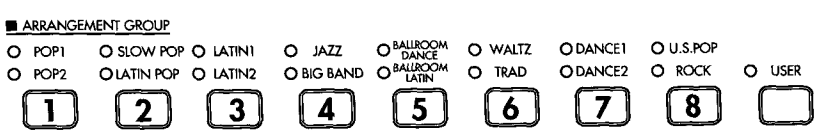
   Arrangements are organized by musical genre into 16 preset arrangement groups and 1 user arrangement group. When you press one of these keys, the upper of the two LEDs will light, indicating that the upper group is selected.

Accompaniment will be automatically added to the melody

   If you press the same key again, the upper and lower LEDs will light alternately, switching between the upper and lower groups.

2. **These keys are used to select page displays.**

   By holding down a mode key and pressing one of these keys, you can jump directly to the page (1–8) within that mode corresponding to the key that you pressed.



[ARR. PLAY (arrangement play)]

The normal mode for playing

When this key is pressed, you will enter Arrangement Play mode.

Select this mode when you wish to play the ***XC-3000if***'s keyboard by itself, or to add automatic accompaniment while you play.

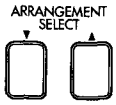
ARRANGEMENT PLAY MODE

This is the most basic mode of the ***XC-3000if***, used when you wish to play the keyboard by itself or to add automatic accompaniment while you play.

This is also the mode in which you can temporarily modify arrangement settings, or store a modified arrangement in the user bank.

[ARRANGEMENT SELECT]

Select an arrangement



Use these keys to select an arrangement from the group that you selected using the arrangement group keys.

Press the up/down keys to select the desired arrangement from the selected group. Each group contains 8 arrangements.

The arrangements contained in each arrangement group are listed in appendix D at the end of the Reference Guide.

ARRANGEMENT TRACK

The six tracks for accompaniment together with the two keyboard tracks for performance (KBD1/UPPER, KBD2/LOWER) are collectively referred to as the arrangement tracks.

☞ Keyboard tracks
☞ Backing tracks

B

Record and edit in this mode

[BACKING SEQ. (backing sequence)]

1. **When this key is pressed you will enter Backing Sequence mode.**

   Select this mode when you want a performance you play on the ***XC-3000if*** to be recorded together with the accompaniment, or when you want to modify or create new musical data.

2. **By pressing this key in Backing Sequence mode, you can switch the LED between lit and blinking. This allows you to select the tracks whose volume will be set by the VOLUME/MUTE keys: either the arrangement tracks (KBD, ACC, PERC, DRUMS, etc.), or the extra tracks (Er1–Er8).**

   The LEDs will blink to indicate that the volume of the extra tracks can now be set.

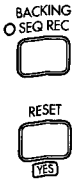
   However, volume or mute settings can be made only when the realtime record/playback page (the first page) is open.

BACKING SEQUENCE MODE

In this mode, a performance you play on the ***XC-3000if*** can be recorded together with the accompaniment, and you can modify the data in various ways or create completely new musical data.

This mode is also where the data you create can be converted into Standard MIDI File format.

Begin preparations for recording



[BACKING SEQ. REC (backing sequence recording)]

1. **When this key is pressed, the *XC-3000if* will be ready to record. Use the key in the same way for either realtime recording or step recording.**
2. **If this key is pressed when a user bank is selected in Arrangement mode, data will be written to the selected arrangement. A message of "Write to ARR__?" will appear, so if you wish to write the data, press the RESET/ YES key.**

BACKING TRACK

The six tracks that make up a style (three accompaniment tracks, and the three tracks for bass, percussion and drums) are collectively referred to as backing tracks, since they provide the backing for the melody.

Independently specify the bass note

[BASS INV. (bass inversion)]

When this key has been pressed, the ***XC-3000if*** will use the lowest note that you press on the keyboard as the bass note, and will detect this separately from the chord form. This allows you to specify chords such as Am7/G or F/C, in which the bass note is independent.

If you take your finger off the bass note when Chord Scanning is set to FULL, the previous bass note will remain in effect until the next bass note is specified.

C

CHORD

Chords (chord names) are one way of indicating a group of harmonically related notes.

In the context of the ***XC-3000if***, the word is used in this usual sense unless otherwise specified.

Remembering a chord that was pressed

[CHORD HOLD 1.] /◄

When playing an arrangement, you can press this key so that when you release your left hand from the keyboard, the current chord and bass will continue to sound until you press the keyboard again. Since this lets you avoid having to rapidly change your fingering to play the next chord, it is convenient for those who may not be accustomed to playing the keyboard.

[2. ◄]

Each time you press this key when in Backing Sequence step recording, the displayed step (the step being edited) will move backwards one position. ☞ Reference Guide p. 2–17

In the Arrangement Play mode function Rename Arrangement (☞ Reference Guide p. 1–14) and the Backing Sequence mode function Rename Backing Sequence (☞ Reference Guide p. 2–38), this key moves the cursor which specifies the character to be changed.

CHORD SCANNING

Chord scanning is the function that monitors the keyboard (the entire keyboard or part of it), and detects a chord from the notes that are being pressed.

You can select one of three possibilities for chord scanning: Upper Chord Scanning detects in the range to the right of the split point, Lower Chord Scanning in the range to the left of the split point, and Full Chord Scanning over the entire keyboard.

Create chords from the notes that are pressed

[CHORD SCANNING]

This key determines the area in which chord scanning (the function that detects chords from the notes you press) will be active.

Each time you press the key, the mode will step through the choices: LOWER / UPPER / FULL / off (chords will not be detected from the keyboard).

Upper Chord Scanning detects in the range to the right of the split point, Lower Chord Scanning in the range to the left of the split point, and Full Chord Scanning over the entire keyboard.

If Upper Chord Scanning or Full Chord Scanning are selected, chords will detected when you simultaneously press 3 or more notes.

Chords played in the left hand (Lower Chord Scanning) may be abbreviated, with one finger indicating a major chord and two fingers indicating a minor or sus4 chord. You do not need to press all the component notes of the chord.

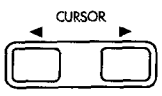
For details on which chord will be detected from each combination of notes, refer to appendix C at the end of the Reference Guide, "List of detected chords."

CURSOR

The cursor is the blinking horizontal line that appears below the item in the LCD that is selected for modification.

The CURSOR keys located immediately below the LCD can be used to move the cursor to left/right or up/down.

The setting of the item indicated by the cursor can be modified using the TEMPO/ VALUE keys.



[CURSOR (◄, ►)]

Use these keys to move the cursor to select the item in the display that you wish to set.

When you press these keys, the cursor will cycle through the settable items in the display.

Pressing the ► key will move the cursor from left to right.

Pressing the ◄ key will move the cursor from right to left.

If you press the ► key to move the cursor to the last item in that display, the cursor will then "wrap around" to the first item.

D

[DEL (delete)]

In Backing Sequence event editing, press this key to delete the currently displayed step.
☞ Reference Guide p. 2–30 "Event edit"

During the procedures for Rename Arrangement (☞ Reference Guide p. 1–14), Rename Backing Sequence (☞ Reference Guide p. 2–38), Save (☞ Reference Guide p. 5–9), and Convert to SMF (☞ Reference Guide p. 2–39), pressing this key will delete the character where the cursor is located in the arrangement name, backing sequence name, or filename.

Listen to the demo song

[DEMO]

When this key is pressed, a demonstration of the ***XC-3000if***'s automatic playback will begin. You may listen to the demonstration from any mode.

E

EDIT

The word "edit" is probably most familiar to you in the meaning of making changes to a piece of writing. On the ***XC-3000if***, the process of using various functions in Backing Sequence mode to change or transform musical data is referred to as editing.

☞ Event edit

[EFFECT]

The ***XC-3000if*** has two independent "effect systems" which can add "effects" such as reverb or echo to the sound, adding richness and finish to your music.

The type of effect can be selected in the effect pages of Arrangement Play mode, Backing Sequence mode, and Sequence Play mode.

[ENDING]

This refers to the last part of a song. On the ***XC-3000if***, each style has two endings; ENDING 1 and ENDING 2.

The two operating panel keys INTRO/ENDING 1 and 2 let you add an ending to your song.

During arrangement play, pressing an ENDING key will cause an ending to be played, and then play will stop automatically.

Create harmony just by playing a melody

[ENSEMBLE]

If this key has been pressed, a harmony as determined by the current chord scanning will be added to the melody that you play on the keyboard.

EVENT EDIT

Musical data recorded in Backing Sequence mode consists of a large number of instructions which are used to control the ***XC-3000if***. Such instructions might be to play a particular note at beat number 'x' of measure 'y' and hold it for so long, or to switch to another program at measure 'z.' Each of the instructions is referred to as an event.

In Backing Sequence mode you can perform very detailed editing by modifying individual events, adding new events, or deleting existing events.

The process of editing these events is referred to as event editing.

[EXIT]

1. In all modes, when any page is open, pressing this key will return you to the first page.
2. When you are in a sub-page of Backing Sequence mode (a page related to an editing operation), or a sub-page of Global mode (a disk-related page), pressing this key will return you to the highest page. ☞ p. 4–3
3. In display screens (pop-up displays) such as the Octave or Transpose settings which appear only for a specific interval of time, or in a display which allows you to select a program (a bank or number selection display), pressing this key will immediately return you to the previous display.

In addition to these cases, you can press this key during a sequence of key operations to cancel that function.

If you press this key in the first page of Backing Sequence mode, the currently selected arrangement will be displayed. After approximately 7 seconds the previous display will reappear.
☞ Reference Guide p. 2–3

EXTENSION

The extension (filename extension) is the period and three characters which are added to the end of a filename in order to distinguish between different types of data, such as ***XC-3000if*** arrangements, programs, and backing sequences.

☞ File
☞ Reference Guide p. 5–3 "Data saved on disk"

F

Gradually louder or softer

[FADE IN/OUT]

If you begin play by pressing this key instead of the START/STOP key, the playback volume will start from silence and gradually grow louder.

If you end play by pressing this key instead of the START/STOP key, the playback volume will gradually diminish and finally disappear.

FILE

Data used by the ***XC-3000if*** such as programs, arrangements, and backing sequences can be assigned a name and saved on floppy disk for convenient management.

In the context of computers, a collection of data which has been assigned a name in this way is called a "file."

FILL (fill-in)

A fill-in is a short phrase that is added (often improvised) between melodic sections to "spice up" the song.

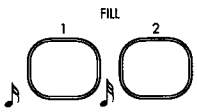
The ***XC-3000if*** has two fill-ins for each style: FILL 1 and FILL 2. The FILL 1 and 2 keys on the operating panel let you insert fill-ins into your playing.

For some styles, a fill-in can also be used in place of an intro.

The Arrangement Play mode's Fill setting can be set so that when a fill-in is

inserted into the playback of a variation, a different variation will be automatically selected after the fill-in finishes playing.

Insert a fill into the song



[FILL (1, 2) 1. Fill-in]

By pressing one of these keys during arrangement play, you can insert two types of fill-in.

When a fill is inserted, the LED of the variation that had been playing will blink.

For some styles, a fill-in can also be used in place of an intro.

[2. Step input]

In Backing Sequence mode Step Recording, these keys let you directly specify the step (note value).

☞ Reference Guide p. 2–14 "Step Recording"

FILL 1 = (16th note) ♪

FILL 2 = (32nd note) 𝅘𝅥𝅯

G

Disk, MIDI and other settings

[GLOBAL]

When this key is pressed you will enter Global mode.

Press this key when you wish to save and load the ***XC-3000if*** musical data to and from floppy disk, to specify the pitch or scale of the entire ***XC-3000if***, make settings for various basic functions, set the function of external foot switches or pedals, or make MIDI settings.

GLOBAL MODE

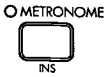
This is the mode in which you can make various settings that affect the entire ***XC-3000if***. Data management operations related to the floppy disk or MIDI are also performed here.

GM (General MIDI)

General MIDI (**GM**) is a standard specification that defines a common set of instrumental sounds (programs) and ways to control the sound (volume settings etc.). Musical data that was created for a GM-compatible MIDI instrument can be played back on any GM device to produce essentially the same musical result.

☞ p. 8–3 "What is General MIDI?"

I



[INS (insert)]

During event editing, you can press this key to insert a new note or event after the currently-displayed step.

☞ Reference Guide p. 2–30 "Event Edit"

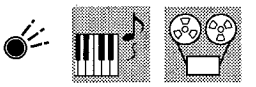
During the Rename Arrangement (☞ Reference Guide p. 1–14), Rename Back-

ing Sequence (☞ Reference Guide p. 2–38), Save (☞ Reference Guidep. 5–9) and Convert to SMF (☞ Reference Guide p. 2–39) operations, pressing this key will insert a character into the arrangement name, backing sequence name, or filename at the location of the cursor.

INTERACTIVE COMPOSITION

This is the function that automatically analyses the melody you play on the keyboard, and adds appropriate chords or chord progressions.

[INTERACTIVE COMP. (interactive composition)]



When this key is pressed, the ***XC-3000if*** will analyze the melody you play on the keyboard, automatically determine chords, and play an automatic bass and accompaniment according to these chords.

There are two ways to use this function: one is in Arrangement Play mode, where the accompaniment will be added simultaneously as you play, and the other is in Backing Sequence mode, where you will first record a melody and then have the accompaniment added to it. These two methods may assign chords differently, even to the same melody.
☞ p. 3–23, p. 6–1 "Interactive Composition"

INTRO

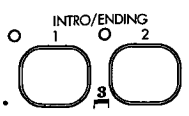
This refers to the introduction of a song. The ***XC-3000if*** provides two intros, INTRO 1 and INTRO 2, for each style.

The two INTRO/ENDING 1 and 2 keys located on the operating panel of the ***XC-3000if*** allow you to add an intro to your playing.

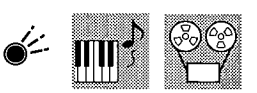
By pressing an INTRO key before you begin arrangement play, you can specify whether or not an intro will be played before variation play begins.

Start the song with an appropriate intro

Add a dramatic touch to the end of the song



[INTRO/ENDING (1, 2) 1. Intro/Ending]



1. By pressing one of these keys before you begin arrangement play, you can specify whether or not an intro will be played before variation play begins.

   The LED of the selected intro will light while the intro is playing, and will go out when variation play begins. Each style has two intros.
2. If you press one of these keys during arrangement play, the ending will begin, and play will stop automatically. Each style has two endings.

   The LED of the selected ending will continue blinking until play switches to that ending. Once the ending begins, the LED will stay lit until play ends.

[2. Step input]

In Backing Sequence mode Step Recording, you can press this key to directly specify the step (note value).
☞ Reference Guide p. 2–14 "Step Recording"

INTRO/ENDING 1 = dotted ...the specified note value will be multiplied by 1.5

INTRO/ENDING 2 = triplet...the specified note value will be cut to 1/3

K

Key

1. **In this manual, the switch buttons on the operating panel of the *XC-3000if* are referred to as keys; e.g., "the START/STOP key" or "a PROGRAM NUMBER key."**
2. **In the context of musical theory, key refers to the key signature.**

   Keys can be classified as major or minor.

   Depending on the position of the tonic, there are 12 major keys (C major, C# major, D major etc.) and 12 minor keys (C minor, C# minor, D minor, etc.).

   If the key of a song is too low or too high for you to sing or for another instrument to accompany, the ***XC-3000if*** provides a Transpose function that lets you raise or lower the key in semitone steps. ☞p. 7–19 "Transpose"

   Also, when you need to specify the key for the Interactive Composition function, you can use the automatic key detection function if you are not sure of the key. ☞ p. 6–4

KEYBOARD

In general, this refers to the set of black and white notes on a keyboard instrument, or to the instrument itself. In the context of the ***XC-3000if***, "keyboard" refers to the black and white notes.

KEYBOARD ASSIGN

Keyboard Assign is the function which lets you specify how the two keyboard timbres of the ***XC-3000if*** will be assigned to the keyboard. Split mode lets you assign different timbres to the right hand (upper) and left hand (lower) ranges of the keyboard (bounded by the split point), and Layer mode lets you assign two timbres to each note of the keyboard.

Different sounds in the left and right hands

[KEYBOARD ASSIGN]

Use this key to specify how the two keyboard timbres of the ***XC-3000if*** will be assigned to the keyboard.

Single mode assigns the same sound to the entire keyboard. Split mode lets you assign different timbres to the right hand (upper) and left hand (lower) ranges of the keyboard, bounded by the split point. Layer mode lets you assign two timbres to each note of the keyboard. Manual Drum mode lets you play a different percussion instrument sound from each note of the keyboard.

Each time you press this key, the mode will cycle through the choices: SINGLE, LAYER, SPLIT, and M.DRUMS (manual drums).

Keep tempo and sounds without change

[KBD LOCK (keyboard lock)]

By pressing this key, you can keep the tempo and keyboard sound of the current arrangement even when you switch to a different arrangement.

When this key is pressed, the tempo, program, octave, keyboard track mute/unmute status, bass inversion, keyboard assign, split point, transpose, chord scan, volume, pan, send, and effect parameters will all be locked.
☞ p. 3–15

KEYBOARD TIMBRE

The basic components of the sound that is heard when you play the keyboard are called keyboard timbres. Keyboard timbres produce various sounds according to the programs that are selected.

The ***XC-3000if*** has two keyboard timbres, and these two can be sounded in combination. The way in which these are combined is determined by the KEYBOARD ASSIGN key.

Keyboard tracks

The areas of the ***XC-3000if*** sequence which record melodies you play on the keyboard are referred to as keyboard tracks. In addition to these tracks, there is also a chord track which records chord data, and a control track which records operations of the panel switches.

L

LAYER (Layer mode)

The ***XC-3000if*** can be set to produce two different sounds simultaneously when you press a single note. The two sounds are normally determined by the arrangement, but you may change them if you wish.

When Keyboard Assign is set to LAYER, two sounds will be layered in this way. This condition is referred to as Layer mode.

☞ Keyboard assign

LOAD

The process of copying ***XC-3000if*** arrangement, program, backing sequence, or other data from a floppy disk into the ***XC-3000if*** memory is referred to as "loading" data from a floppy disk.

The loading procedure is performed in the Data Load page of Global mode. (☞ Reference Guide p. 5–4)

☞ Global mode

M

M.DRUMS (manual drums)

The ***XC-3000if*** lets you play different percussion instruments from each note of the keyboard, just as if you were playing a set of percussion instruments (a drum kit).

When Keyboard Assign is set to M.DRUMS, you can play a drum kit from the keyboard in this way. This condition is referred to as Manual Drum mode.

☞ p. 7–10 "Keyboard assign"

[METRO (metronome)]

When this key is pressed the metronome will sound.

MODE

On the ***XC-3000if***, "mode" generally refers to the four conditions which are selected by pressing one of the mode keys: Arrangement Play, Backing Sequence, Global, and Song Play. Each of these conditions or "modes" provides a different set of procedures or functions.

In addition to these modes, mention is also made of "Piano mode," and the various Keyboard Assign modes. For details on these, refer to the explanations of each item.

☞ p. 7–13 "Piano mode"
☞ p. 7–10 "Keyboard Assign"

N

[NO]

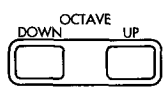
Press this key when you wish to select "no" in response to a confirmation display asking you whether or not to execute an operation or continue a process.

When a sub-page is open, pressing this key will return to the previous display.

☞ p. 4–3

O

Raise or lower the pitch range



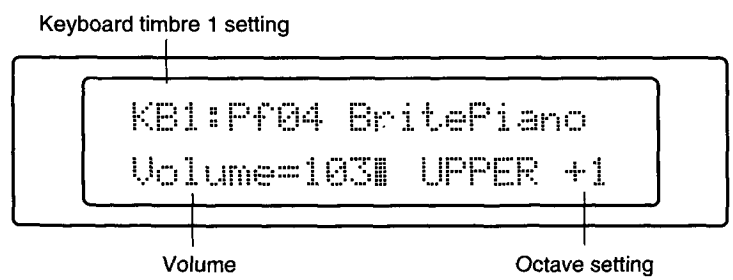
[OCTAVE (DOWN/UP)]

By pressing these keys, you can raise or lower the pitch range of the ***XC-3000if***'s keyboard and the backing tracks (Bass, Acc1, Acc2, Acc3) of the automatic accompaniment, in one-octave steps over a range of ±2 octaves.

The octave setting can be viewed in the LCD.

When you press the UP or DOWN key, the following display will appear.

The normal display will reappear approximately 7 seconds after you take your hand off the key.



Each time you press the UP or DOWN key, the octave setting will rise or fall by 1.

If you press the UP and DOWN keys simultaneously, the octave setting will immediately be reset to 0.

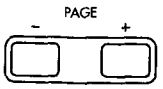
P

PAGE

The functions within each of the four modes of the ***XC-3000if*** (Arrangement Play, Backing Sequence, Song Play, and Global) are organized into display screens called "pages."

If you wish to use a certain function within a mode, you must first select the page of that mode that contains the desired function.

Changing the LCD pages



[PAGE (–, +)]

In any mode, use these keys to select the desired page.

Each time you press the + key, the next page will appear.

Each time you press the – key, the previous page will appear.

* By simultaneously pressing the key of the current mode together with one of the ARRANGEMENT GROUP keys or PROGRAM GROUP keys, you can jump directly to a specific page of that mode. Refer to the explanation of "Selecting pages" found on the first page of the explanation of the various modes in the Reference Guide. ☞ p. 4–2

[PIANO MODE]

Press this key when you wish to play the ***XC-3000if*** simply as a conventional electronic piano without using functions such as automatic accompaniment.

1. **In Arrangement Play mode,**

   pressing this key will ...

- Automatically assign the effect most suitable for that sound when you select a program. Pedal Simulation (☞ p. 4–12) will also be set.
- Cancel muting for the areas to the right (KBD 1) and left (KBD 2) of the center of the keyboard, so that playing the keyboard will produce sound.
- Display the sound program group number and sound name in the upper line of the LCD, and the tempo and metronome time signature and volume in the lower line of the display.

2. **In Backing Sequence mode ...**

   Press this key when you wish to record without automatic accompaniment.

   An arrangement "Acc Mute" will be selected, and you can record without automatic accompaniment.

   The entire keyboard will produce sound.

PROGRAM

The instrumental sounds that you can play on the ***XC-3000if*** are referred to as "programs."

The programs provided by the ***XC-3000if*** consist of a total of 327 instrumental sounds organized into 16 groups, and 16 types of drum kit.

Of these programs, program data from separately sold disks (Korg IFD series) can be loaded into the 64 user programs and two drum kits, and the contents of the data can be modified.

[PROGRAM GROUP]

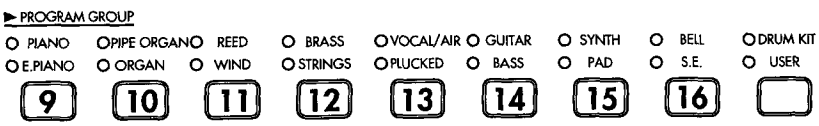
1. **Use these keys to select the program group.**

   Programs are organized into 17 preset program groups (including 1 drum program), and 1 user program group. When you press one of these keys, the upper of the two LEDs above the key will light, indicating that the upper group has been selected.

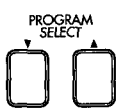
   If you then press the same key again, the lower and upper LEDs will light alternately, letting you switch between the upper and lower groups.

2. **Use these keys to select page displays.**

   By holding down a mode key and pressing one of these keys, you can jump directly to the corresponding page display 9–16.



To jump to page displays 1–8, use the ARRANGEMENT GROUP keys. ☞ p. 7–2



[PROGRAM SELECT]

Use these keys to choose programs from within the group selected by the program group keys.

By pressing the up/down keys, you can choose the desired program from the selected program group. A list of the programs in each program group is given in appendix D at the end of the Reference Guide.

The number of programs included in each program group differs by the group.

R

Return to the beginning

[RESET]

By pressing this key, you can

1. Reset a sound selection that was modified in Arrangement Play to its original setting.
2. Return immediately to the first measure of a backing sequence.
3. Return to a condition in which a chord has not been specified (the condition in which notes are not being played in the chord scanning area of the keyboard).

In addition to these, you can also use this key to turn off any "stuck notes" that may occur due to MIDI connections.

[REST]

When step recording a backing sequence, press this key to insert a rest for the currently displayed step. ☞ Reference Guide p. 2–14

S

SAVE

The process of writing ***XC-3000if*** data for an arrangement, program, or backing sequence etc. to a floppy disk is referred to as "saving" the data.

The save procedure is performed in the Data Save page of Global mode. ☞ Global mode ☞ Reference Guide p. 5–9

Unlike other types of data, backing sequence data is erased from the ***XC-3000if*** memory when the power is turned off. This means that if you create backing sequence data on the ***XC-3000if***, you should be sure to save the data to disk. It is also a good idea to make a habit of periodically saving data to disk as you are creating the data.

SCALE

In general, the sequence of notes C-D-E-F-G-A-B-C is referred to as the scale, but on the ***XC-3000if***, you can set the Global mode parameter Scale to use not only the conventional equal tempered scale, but also scales of ancient music or ethnic music. In addition, you can adjust the pitch of each of the 12 notes in the octave over a range of ±50 cents. ☞ Reference Guide p. 5–28 "User Scale"

SEQUENCER

A sequencer is a device (or a function within a device) that stores the performance of a MIDI instrument as a sequence of data indicating the pitch, length, and velocity of notes, and plays back this data on demand.

Sequencers perform a function somewhat similar to a tape recorder, but instead of recording the "sound," they digitally record the "performance." This makes it possible to make very detailed changes that would be difficult or impossible on a tape recorder, such as modifying the pitch or timing of an individual note, or re-recording or cutting and replacing a specific portion of the data.

In Backing Sequence mode, the ***XC-3000if*** provides not only tracks to record your performance, but also a chord track to record and playback the chords of the accompaniment, a control track that records panel operations, an arrangement track, and 8 extra tracks that can be used to temporarily hold portions of a performance that you wish to switch between.

Playback SMF data from disk

[SONG PLAY]

When this key is pressed you will enter Song Play mode.

Press this key when you wish to load and play Standard MIDI File (SMF) format song data directly from disk.

Each time you press this key in Song Play mode, you will alternate between selecting channels 1–8 or channels 9–16 as the channels whose volume or mute settings will be controlled by the VOLUME/MUTE keys.

When the volume/mute settings for channels 9–16 are available, the LED will blink.

SONG PLAY MODE

The *XC-3000if* is able to directly load and playback Standard MIDI File (SMF) format data from a floppy disk.

If you have a SMF format data disk, you can insert it into the *XC-3000if* and easily enjoy automatic playback.

[SOUND HOLD ► 1. Sound hold]

Easily enhance an intro or accompaniment

If this key and the Chord Hold have both been pressed, the note (or chord) and bass note you press in the left hand will continue to sound until the next time the keyboard is pressed.

This differs from the case in which Chord Hold is used alone in that the left hand sound and bass note will sound even when arrangement play is stopped. This can be a very effective way to enhance the beginning of a song when the rhythm has not yet begun.

When arrangement play starts, the bass note will be replaced by the automatic playback of the accompaniment track, but the left hand notes will continue to sound. This is a useful way to add richness to arrangement play.

The Global mode parameter Sound Hold allows you to specify whether the keyboard notes that you press will sound together with the bass note, whether the notes you press will also be chord-scanned and play the chord sound, or whether the notes you press will play only the bass sound. ☞ Reference Guide p. 5–24

When using this function, ...

1. Set Chord Scanning to LOWER.
2. If KBD 2/LOWER is muted, simultaneously press the ▲ and ▼ keys to cancel muting.
3. Since the chord changes are fixed for INTRO 1 and ENDING 1, this function cannot be used.

[2. ►]

In Backing Sequence step recording, pressing this key will advance the displayed step (the step that can be edited). ☞ Reference Guide p. 2–14

In the Arrangement Play mode function Rename Arrangement (☞ Reference Guide p. 1–14) and the Backing Sequence mode function Rename Backing Sequence (☞ Reference Guide p. 2–38), this key is used to move the cursor to specify the character you wish to change.

SPLIT (Split mode)

The *XC-3000if* allows you to divide the 88 notes of the keyboard into right hand (higher) and left hand (lower) ranges, and play different sounds in each hand. The sounds of the left and right hands are normally determined for each arrangement, but you can change these later if you wish.

If Keyboard Assign is set to SPLIT, the keyboard will be split between the left and right hands. This condition is referred to as Split mode.

☞ p. 7–10 "Keyboard Assign"

The division between right and left hands

SPLIT POINT

When the keyboard assign mode is set to Split or Chord Scanning, the division between high and low ranges is referred to as the Split Point.

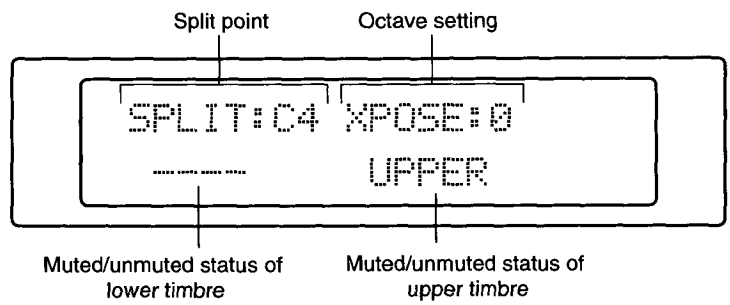
The Split Point is indicated as the lowest note of the right half of the divided keyboard.

[SPLIT POINT]

If you hold down this key and press a note on the ***XC-3000if***'s keyboard, that note will become the Split Point.

Use this key to divide the two keyboard timbres of the ***XC-3000if*** to left and right in Split mode, or to specify the range in which chord scanning will take place.

The Split Point setting can be viewed in the LCD.



While you continue to press this key, the following display will appear.

In the above example, the upper range is the C4 note and notes to the right (higher), and the lower range is the B3 note and notes to the left (lower).

Standard MIDI File (SMF)

The Standard MIDI File format is a data format by which MIDI devices can exchange musical data in a way that is understandable by all devices, regardless of their manufacturer or model.

Standard MIDI Files include three types of formats. Of these, the ***XC-3000if*** can use format 0 and format 1. Commercially available data disks can be insert into the ***XC-3000if*** and played if they are in either format 0 or format 1. Also, backing sequence data that you create on the ***XC-3000if*** can also be saved to disk as a Standard MIDI File.

Start/stop playback or recording

[START/STOP]

This key is used to start or stop playback of an arrangement or SMF song, or recording or playback of a backing sequence. Demonstration playback can also be stopped by this key.

When playback or recording begins, the LED will blink in the time signature of the data, red on the first beat and green on other beats.

Also, this LED will rapidly blink red while format 1 SMF data is being loaded from floppy disk.

STEP RECORDING

This is one of the methods of recording musical data into the ***XC-3000if***, in which individual notes are entered by specifying the pitch, length, and velocity etc. of each note. This allows you to create accurate data even if you are unfamiliar with the keyboard.

In contrast to this, the method in which your playing on the keyboard is recorded just as you play it is referred to as Realtime Recording.

STYLE

Styles refer to collections of standard patterns of a variety of types of music, which are the basic ingredients for constructing a song or accompaniment on the ***XC-3000if***. Each arrangement used on the ***XC-3000if*** has a style that goes with it.

☞ p. 7–2 "Arrangement"

Style element

Each element included in a style, such as variation, intro, fill-in, and ending, is referred to as a Style Element.

Start immediately when you play the keyboard

[SYNCHRO START/STOP]

If you begin playback by pressing this key instead of the START/STOP key, arrangement play will begin the instant you play the keyboard, and arrangement play will stop when you take your hand off the keyboard.

☞ p. 3–14

T

Set the tempo by the speed of your taps

[TAP TEMPO]

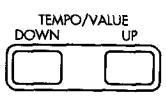
By tapping this key at the desired tempo, you can set the playback tempo in the range of 40–240.

When you successively tap the TAP TEMPO key several times, the playback tempo will be automatically set to the timing of your taps. At the same time, that tempo will be shown in the LCD.

The TAP TEMPO can be used to specify the tempo during playback or when playback is stopped.

☞ p. 3–14

Modify tempo



[TEMPO/VALUE (DOWN, UP)]

1. **During playback in each mode, use these keys to temporarily modify the tempo.**

   Pressing the DOWN key will slow down the tempo, and pressing the UP key will speed up the tempo.

   If you simultaneously press both the DOWN and UP keys, the tempo will be set to AUT if a backing sequence is being played back, or to REC if you are recording. ☞ Reference Guide p. 2–12

* By using the KBD LOCK function, you can continue playing at the same tempo even when a different arrangement is selected. p. 7–10 "KBD LOCK"

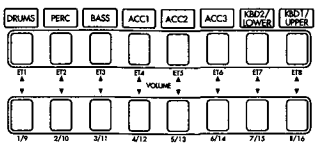
2. **Use these keys to increase or decrease the value of the setting selected by the cursor, or to select possible settings.**

   Pressing the DOWN key will decrease the value, or move backward through the list of possible settings.

   Pressing the UP key will increase the value, or move forward through the list of possible settings.

   If you simultaneously press both the DOWN and UP keys, the selected item will be reset to the value it had when you selected it (when the cursor was moved to that item).

Modify tempo



[TRACK/CHANNEL]

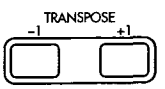
Use these keys to specify the track or channel when you are making settings such as volume, instrumental sound, damper pedal operation, stereo position, octave etc. for the part that you wish to play from the keyboard or a part (track or channel) such as bass, percussion, or drums.

For volume settings, refer to "Volume/Mute" (p. 7–20). For other settings, refer to the explanations for "Track settings" of Arrangement Play mode or Backing Sequence mode in the Reference Guide.

[TIE]

During backing sequence step recording, pressing this key will connect (tie) the currently-displayed step to the previous step (even across a bar line). ☞ Reference Guide p. 2–14

Easy transposition



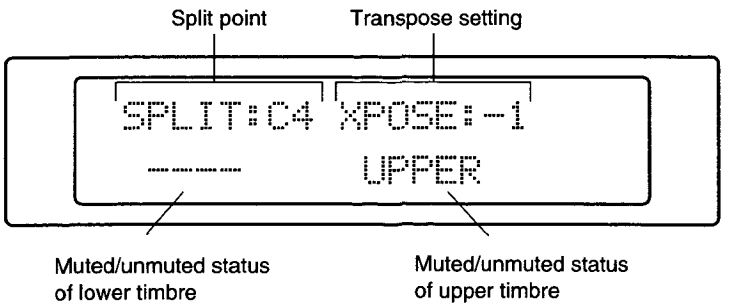
[TRANSPOSE (–1/+1)]

By pressing these keys, you can shift the pitch of the ***XC-3000if***'s keyboard or automatic playback in semitone steps over a range of 11 semitones.

The transpose settings can be viewed in the LCD.

When you press the –1 or +1 key, the following display will appear.

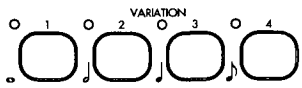
The normal display will reappear approximately 7 seconds after you release this key.



If you simultaneously press both the –1 and +1 keys, the transpose setting will be immediately reset to 0.

V

Change the playback style in 4 ways



[VARIATION (1, 2, 3, 4) 1. Variation]

These keys let you select 4 variations to the styles of the ***XC-3000if***.

While an arrangement is playing, pressing one of these keys to select a different variation will switch playback to the selected variation either immediately, or from the next beat (depending on the type of variation).

By setting the Fill parameter of Arrangement Play mode, you can add variety to the development of the song by causing a different variation to be selected automatically after a Fill has been played.
☞ Reference Guide p. 1–12 "Variation Change"

The LED of the selected variation will continue blinking until playback switches to that variation.

[2. Step input]

In step recording of Backing Sequence mode, you can press these keys to directly specify the step (note value). ☞ Reference Guide p. 2–14 "Step Recording"

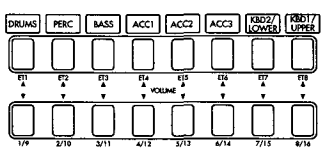
VARIATION 1 = (whole note) 𝅝

VARIATION 2 = (half note) 𝅗𝅥

VARIATION 3 = (quarter note) ♩

VARIATION 4 = (eighth note) ♪

Adjust the volume for each instrument



[VOLUME/MUTE]

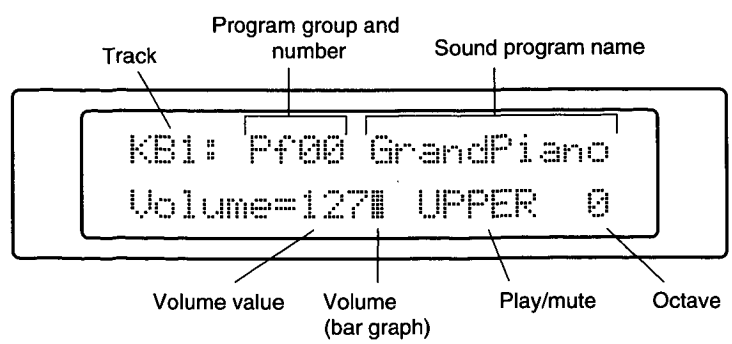
Use these keys to adjust the volume or muting for the program selected for each track (or channel, in the case of Song Play mode). However in Backing Sequence mode, volume and mute settings can be made only if the Realtime Recording/ Playback page (the first page) is open.

For any track or channel, pressing the ▲ key will raise the volume of the program, and pressing the ▼ key will lower the volume of the program. If you continue to hold these keys, the value will change continuously.

In addition, by simultaneously pressing both the ▲ and ▼ keys, you can toggle between muting and unmuting the sound.

Change in the volume and play/muted status are indicated in the LCD as numerical values and bar graphs.

When either a ▲ or ▼ key is pressed, the following display will appear.



The upper line of the display shows the arrangement track or extra track (for backing sequence mode) corresponding to the key that you pressed, and the sound program that is assigned to that track. However in Song Play mode, not the track, but

the MIDI channel and the sound program assigned to that MIDI channel will be displayed.

The left side of the lower line shows the volume of the channel as a number from 000 (minimum) to 127 (maximum) and as a small bar graph.

The right side of the lower line shows whether that track can be played (PLAY) or is muted (----), and a number indicating the octave setting. However if a KBD1/ UPPER or KBD2/LOWER key was pressed, this area will indicate whether the right hand range (UPPER) or the left hand range (LOWER) can be played (instead of an indication of PLAY).

If no other keys are pressed, this display will return to the normal display after approximately 7 seconds.

Y

[YES]

Press this key to reply Yes to a confirmation message in the LCD that asks you whether to execute an operation or continue a process. In Backing Sequence mode step recording, this key can be pressed to finalize a chord you have input.

In displays that allow you to select a sub-page, you can press this key to open the sub-page indicated by the cursor. ☞ p. 4–3

8. MIDI Applications

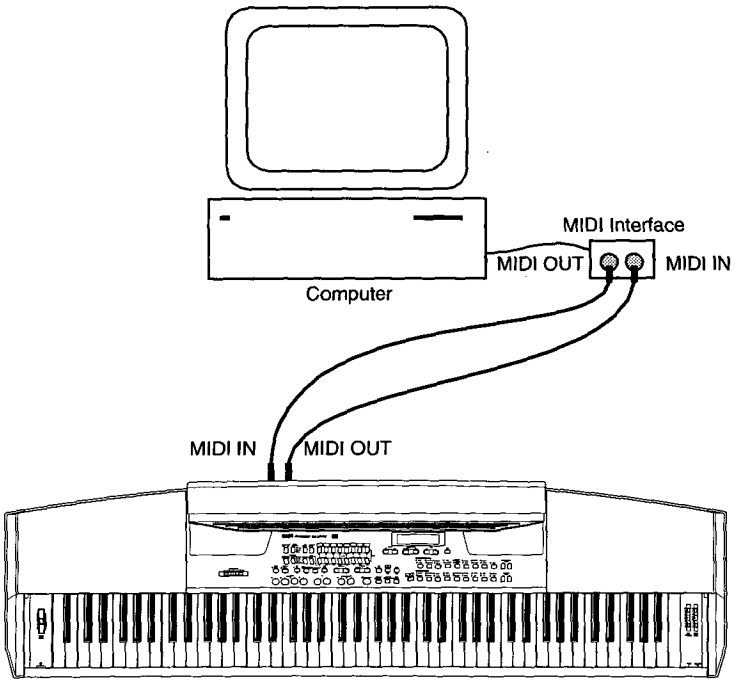
MIDI (Musical Instrument Digital Interface) is the standard interface used to link electronic musical instruments together. In the beginning, people used MIDI mainly to play two (or more) synthesizers from one keyboard. Since then, an extremely broad range of applications has emerged, from using a computer for multitrack sequencing and instrument parameter editing, to MIDI control of effects processors, mixers, and lighting systems.

This chapter deals with possible applications of MIDI and the ***XC-3000if***. For those interested in the details of MIDI, there are many well-written books available on the subject.

Using the *XC-3000if* with an external sequencer

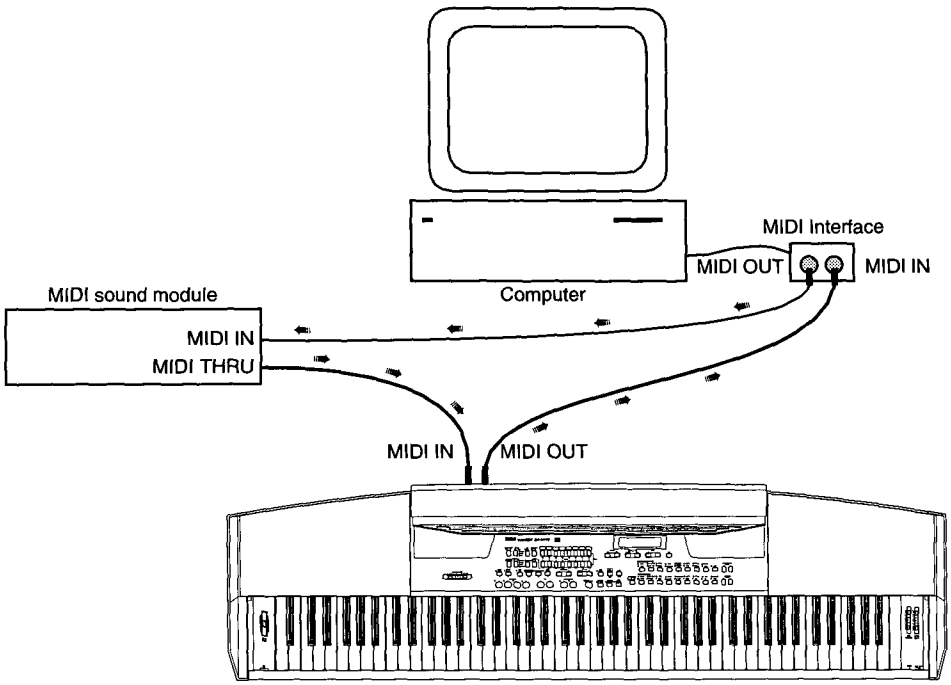
As you know, you can use the ***XC-3000if*** Backing Sequence mode for recording sequences, and the Song Play mode to play back Standard MIDI File sequences. However, you may want to use a computer software sequencer to record your compositions. Usually, these sequencers offer advanced editing capabilities, but no interactive functions.

If you will be using the ***XC-3000if*** keyboard to enter note data into the computer sequencer, make the following connections:



In this setup, data from the ***XC-3000if*** keyboard is sent from the ***XC-3000if*** MIDI OUT jack, and is received by the MIDI IN jack of the computer's MIDI interface. When playing back sequences, MIDI data from the computer is sent via the MIDI interface's MIDI OUT jack, and is received by the ***XC-3000if*** MIDI IN jack.

If you want to use additional keyboards or sound modules:



In this setup, data from the ***XC-3000if*** keyboard is sent from the ***XC-3000if*** MIDI OUT jack, and is received by the MIDI IN jack of the computer's MIDI interface. When playing back sequences, MIDI data from the computer is sent via the MIDI interface's MIDI OUT jack, and is received by the sound module's MIDI IN jack. This data is then passed on from the sound module's MIDI THRU jack to the ***XC-3000if*** MIDI IN jack.

The Global channel for backing sequence mode and the MIDI channels for each track can be set in Global mode. When receiving SMF data from an external device to play the ***XC-3000if***, set the MIDI channel configuration of the ***XC-3000if*** in Song Play mode. You can specify initial program, volume, panpot, and effect send values in the song itself, or you can send these messages from the computer via MIDI.

When sending program change messages, use a MIDI bank change message of 0 to select ***XC-3000if*** bank 0, 1 to select ***XC-3000if*** bank 1, and 2 to select the ***XC-3000if*** bank 2.

For a list of the ***XC-3000if***'s programs and the MIDI bank number and MIDI program number that corresponds to each program, refer to the "Program list" in appendix D of the Reference Guide.

*When using the above setup, it is recommended to set the **XC-3000if** Local Control parameter to OFF. (This parameter can be found in Global mode.) Set the computer sequencer to echo the data it receives from the MIDI IN jack, back to the MIDI OUT jack. The parameter that controls this function has a different name depending on the software you use. Some common names are echo back, patch thru, echo on, etc.*

*By turning Local Control off, you break the connection between the **XC-3000if** keyboard and its tone generator. This way, the **XC-3000if** acts as a separate MIDI keyboard and independent tone generator. The sequencer's echoing function allows you to play the **XC-3000if** tone generator, as well as the MIDI sound module's tone generator, from the **XC-3000if** keyboard. If the sequencer's echoing function is turned on, and the **XC-3000if** Local Control parameter is also set to ON, two notes will be played by the **XC-3000if** tone generator for every one note sent out from its keyboard.*

Using the *XC-3000if* to control other MIDI instruments

You can use other MIDI instruments to play the ***XC-3000if*** arrangements and backing sequences. Just make sure to match the MIDI channels to the correct tracks. Also, use the Track Status parameter of each mode to determine whether the ***XC-3000if*** will play its own sounds in addition to those of the other MIDI device.

You can find the Track Status parameter on Page 4 of Arrangement Play mode.

When this parameter is set to OFF, the corresponding track will not play at all. When set to INT, only internal ***XC-3000if*** sounds will be played. When set to EXT, signals will be sent to external MIDI instruments only. When set to BOTH, both internal ***XC-3000if*** and external MIDI instrument sounds will play.

Be aware that playback results will vary depending on the MIDI instruments used. For example, the ***XC-3000if*** drum mapping feature may not produce the sounds you expect if the external MIDI instrument does not have the same drum kit layout.

What is General MIDI?

General MIDI, or GM, is an addition to the MIDI specification that makes it easier to play sequences on a wide variety of MIDI instruments, without much preparation.

Before the existence of General MIDI, there were no rules governing what kinds of sounds a MIDI instrument should include, or what order they should be placed in memory. Trying to play back sequence data using a different MIDI instrument could produce unpredictable results. For example, the hi-hat part could be played by a snare drum, the bass drum by a crash cymbal, and the piano part by a synth brass patch.

To make it sound right, you would have to look for programs that match those of the original instrument, make a list of each program number, and then edit the sequence data so that these new programs would be called up at appropriate volume levels.

General MIDI makes it possible for sequences written for GM-compatible instruments to sound relatively the same no matter what General MIDI instrument is used for playback. The piano track will play a piano sound, the drum parts will be played by the correct drum sounds, and the overall mix will be correct. Plus, there is no tedious editing, sound searching, or level matching required.

GM specifies a list of programs which includes all major musical instrument groups, assigned to specific program numbers. Also specified are the relative volume levels for each program, as well as guidelines for envelope settings (attack, release, etc.) and velocity response (touch sensitivity). In addition, a drum kit map is included which specifies the layout of drum sounds across the keyboard.

This opens up many new possibilities for MIDI applications. Sequences that conform to the GM specification can be traded on computer bulletin board systems, ready to play without any major preparations. Computer software and video game programmers can write music for GM instruments to accompany their software with high-quality sound and sound effects. Third party sequence vendors can offer pre-recorded music, in sequence form, for use in multimedia presentations. And the list goes on...

On the ***XC-3000if***, MIDI bank number 0 contains GM compatible sounds. (MIDI bank numbers 1, 3, and 4 contain ***XC-3000if*** original programs, and bank number 2 contains drum kits.) For a list of these sounds, refer to "Program list" in appen-

dix D (p. D–15).

Playing GM sequence data

You can use Song Play mode to play GM sequences directly from the ***XC-3000if*** disk drive, as long as the sequences have been saved as format 0 Standard MIDI Files.

You can also use the ***XC-3000if*** Song Play mode to play GM sequence data from an external sequencer.

About Standard MIDI Files

The Standard MIDI File format was created to allow sequence data to be transferred between computers and keyboards that support this format.

Standard MIDI files come in three formats. The ***XC-3000if*** conforms to format 0.

Standard MIDI files do not necessarily conform to the GM standard, however, they provide a useful way of transferring song data between GM compatible music systems. ☞Reference Guide p. 3–1 "Song Play Mode"

Use the Song Play mode to play a standard MIDI file. Use the Convert to SMF function to convert and save a backing sequence into a format 0 Standard MIDI File. ☞Reference Guide p. 2–39 "Standard MIDI File"

9. Connections with a computer

If a special cable is used to connect the ***XC-3000if*** to a computer, you can play the ***XC-3000if*** from the computer or record keyboard playing from the ***XC-3000if*** into the computer.

The ***XC-3000if*** can be connected directly to the following computers using a special connection cable (each connection kit is sold separately) (☞ p. 9–3).

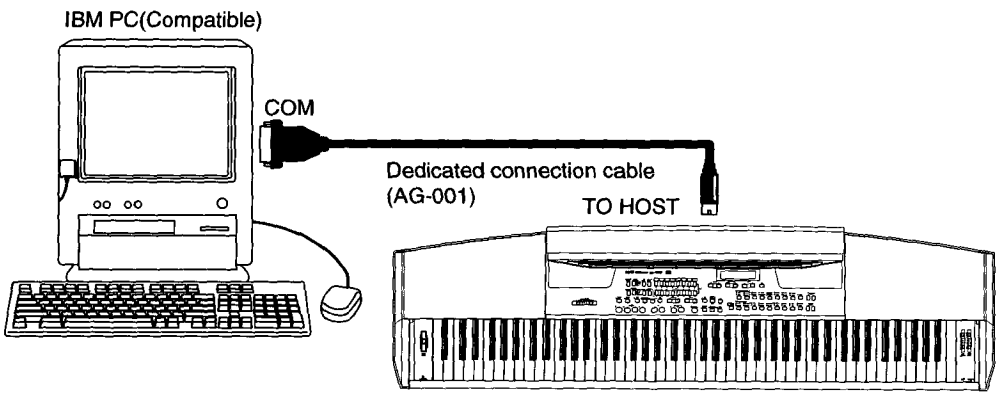
IBM PC (compatible): . . . .connection kit AG-001 (connection cable and "Korg MIDI Driver" driver software)

Apple Macintosh series:. . .connection kit AG-002 (connection cable and "Korg MIDI Driver" driver software)

* Depending on the type of computer and the application software, such use may not be possible.
* Do not connect both the MIDI OUT and the TO HOST connectors of the ***XC-3000if*** to the same external device. Be sure to connect only one or the other.

Connection to an IBM PC (compatible)

Use the special connection cable (AG-001) to connect the serial port (COM port) of the IBM PC (compatible) to the TO HOST connector of the ***XC-3000if***.



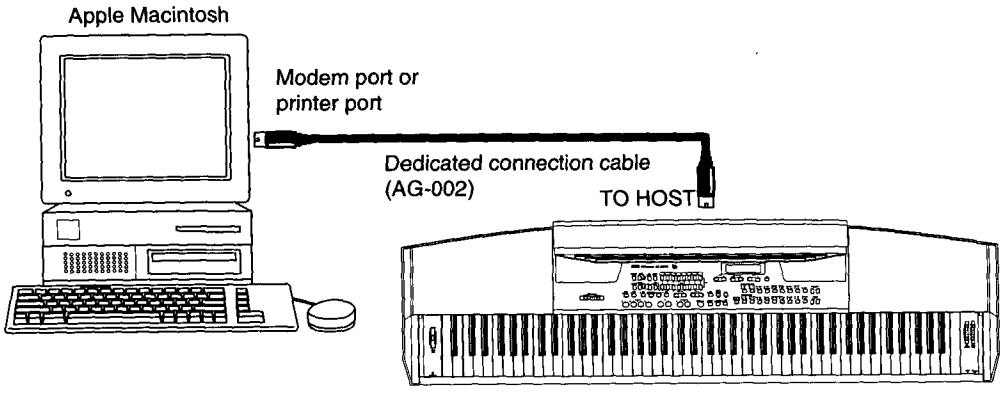
* Be aware that such use may not be possible, depending on the type of computer or application software (sequencer). Applications which are not compatible with Windows 3.1 cannot be used with this method of connection unless they specifically support the ***XC-3000if***.
* If the serial port of your computer has a 25 pin connector, you will need to use a standard 9 pin–25 pin adapter.

When connecting the ***XC-3000if*** to an IBM PC (compatible), set the Global mode Host BR parameter to "38.4 k" (☞ Reference Guide p. 5–15).

If you are using Windows 3.1, you will need to install the Korg MIDI Driver. For the installation procedure, refer to p. 9–4.

Connection to an Apple Macintosh

Use the special cable (AG-002) to connect the modem port or printer port of the Apple Macintosh to the TO HOST connector of the ***XC-3000if***.



When connecting the ***XC-3000if*** to an Apple Macintosh, set the Global mode Host BR parameter to "31.25 k" (☞ Reference Guide p. 5–15).

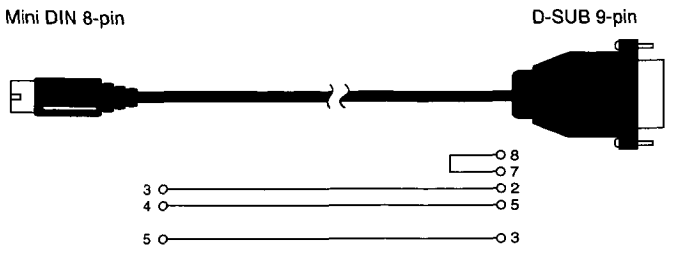
HOST BR settings

1. Press the [GLOBAL] key to enter Global mode.
2. Use the [PAGE +/–] keys to access the Local/Clock/Host BR display.
3. Use the [CURSOR ◄/►] keys to select Host BR.
4. Use the [VALUE UP/DOWN] keys to set the value.

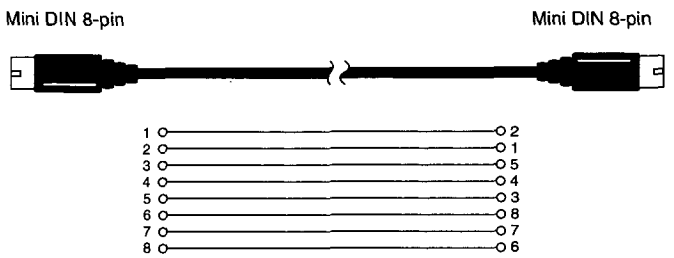
Set this to 38.4 k when connecting the ***XC-3000if*** to an IBM PC (compatible), or 31.25 k when connecting it to an Apple Macintosh.

Wiring diagrams for special connection cables

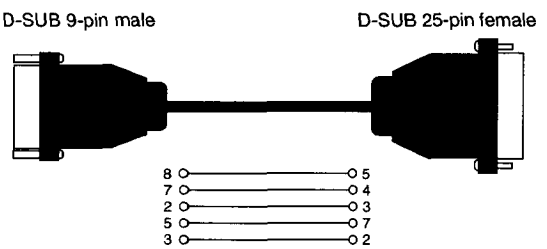
(1) AG-001 (for IBM PC or Compatible, or PC-98 Serial 2)



(2) AG-002 (for Macintosh)



(3) AG-004 (Adapter for IBM or Compatible)



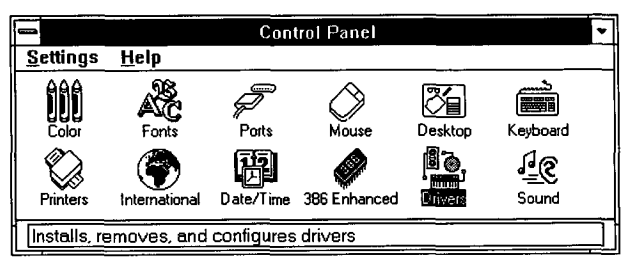
Korg MIDI Driver installation and setup

The "Korg MIDI Driver" software is included with the optional AG-001 and AG-002. If the application (sequencer) you are using on your IBM PC (compatible) is compatible with Windows, using the Korg MIDI Driver will allow the ***XC-3000if*** connected to the serial port to be handled as a MIDI device. If the application (sequencer) you are using on your Apple Macintosh is compatible with the Apple MIDI Manager, using the Korg MIDI driver will allow the ***XC-3000if*** connected to the serial port to exchange data with the Macintosh.

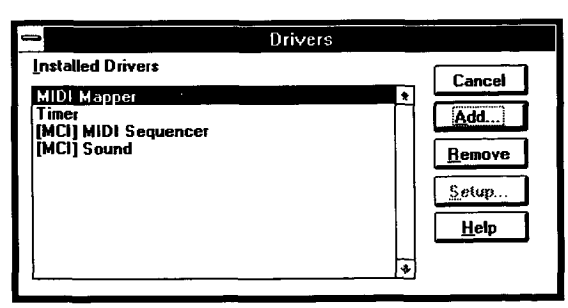
Installing the Korg MIDI Driver into Windows 3.1

If the processing speed of your computer is not fast enough, data from MIDI IN may not be received correctly.

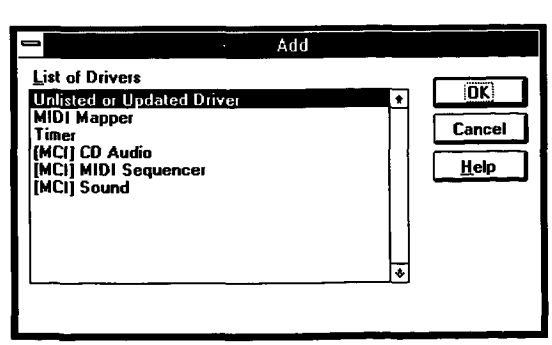
1. In the control panel, double-click the Drivers icon.



2. Click the [Add] button.

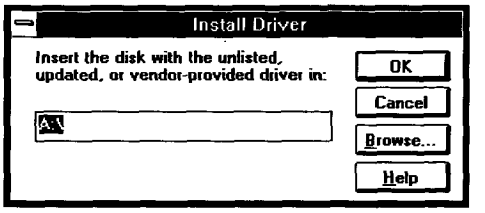


3. From the list of drivers, select [New or updated driver] and click the [OK] button.

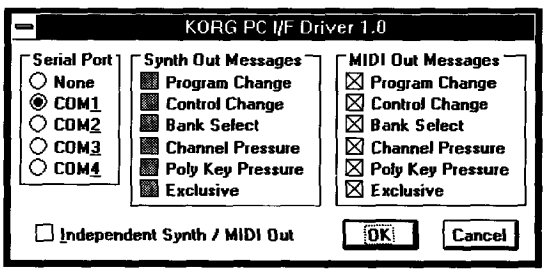


4. Insert the disk included with the AG001A/AG-001 into the floppy disk drive of your computer. If you insert it into drive A, type in "A:\" (or "B:\" if using drive B), and click the [OK] button.

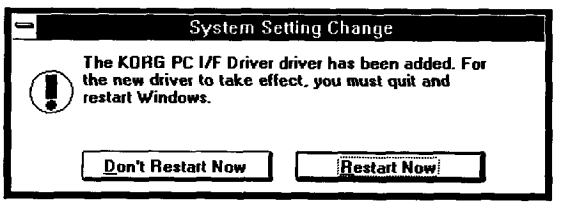
(The directory "A:\PC98"is for a type of computer sold only in Japan, and cannot be used with your computer.)



5. Select Korg PC/IF Driver, and click [OK]. The setup window will appear. Now perform the setup as explained in the following section "Setting up the Korg MIDI Driver (Windows)."



6. After setup, remove the disk and select [Restart] to make the driver take effect.

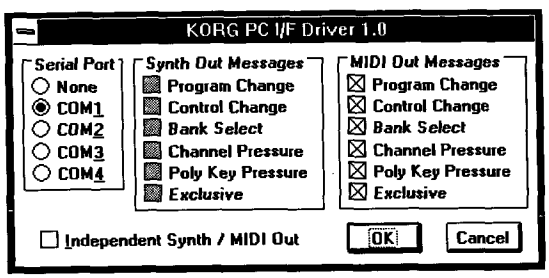


Setting up the Korg MIDI Driver (Windows)

1. Double-click the driver icon located in the control panel, select [Korg PC/IF Driver], and click the set button to access the setup window.

2. Set the Serial Port setting to the serial port that is connected to the *XC-3000if* [COM1]–[COM4].

If you wish to use the serial port for another purpose after installing the Korg MIDI Driver, either delete the driver or select [None] to defeat the driver.



3. When the *XC-3000if* is connected, [Independent Synth/ MIDI Out] is not used, so do not check this item.

If you check it, operation will be incorrect.

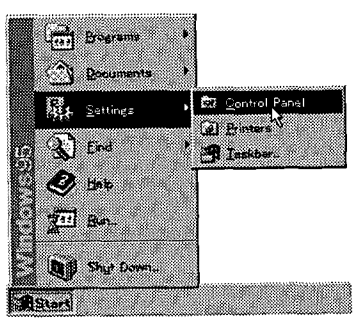
4. [MIDI Out Messages] allows you to select the messages that will be transmitted to the *XC-3000if*.

5. When you have finished making your selections, click the [OK] button. If you wish to cancel, click [Cancel].

Installing the Korg MIDI Driver into Windows 95

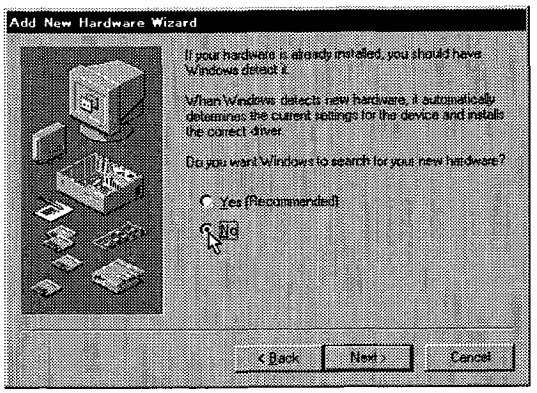
If the processing speed of your computer is not fast enough, data from MIDI IN may not be received correctly.

1. In the task bar, click the [Start] button. Click the [Control Panel] item located in [Settings].

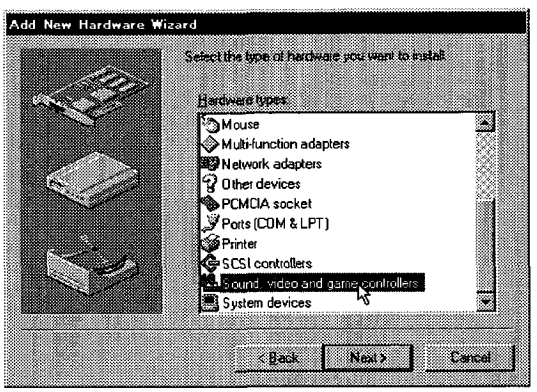


2. In the control panel, double-click the [Hardware] icon, and the hardware wizard will start up. Click the [Next >] button.

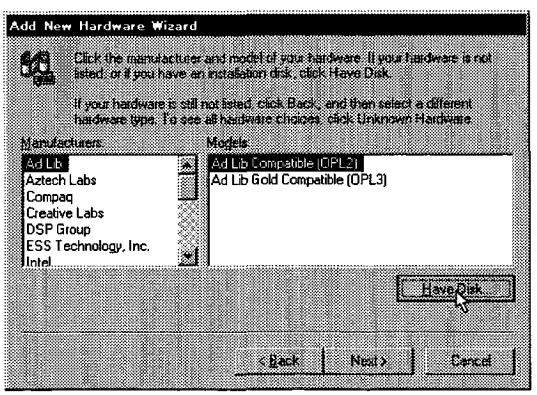
3. In reply to the question "Automatically detect new hardware?" be sure to select [No], and click the [Next >] button.



4. Select [Sound, video, and game controllers]and click the [Next >] button.



5. Click [Use disk].

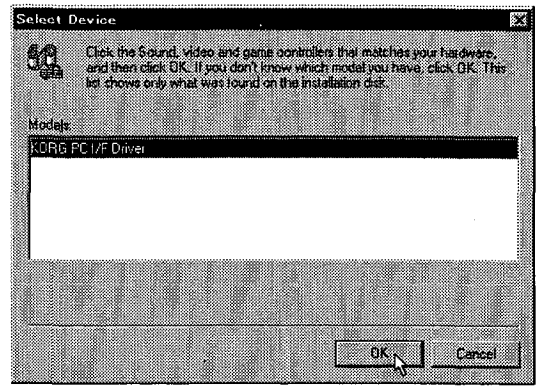


A dialog box will appear, allowing you to specify the drive and directory.

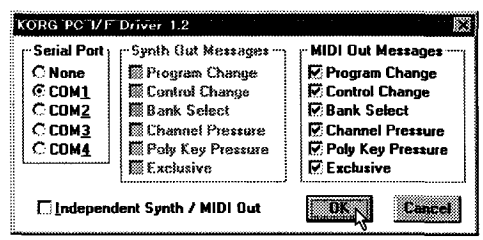
6. Insert the floppy disk included with the AG-001 into the floppy disk drive of your computer. If you have inserted it into drive A, type "A:\" (or "B:\" if using drive B), and click the [OK] button.

(The directory "A:\PC98"is for a type of computer sold only in Japan, and cannot be used with your computer.)

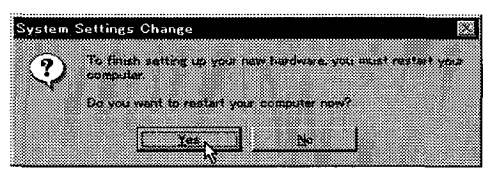
7. Click the [OK] button and then click [Complete].



8. Perform the setup following the procedure of "Setting up the Korg MIDI Driver (Windows)" (p. 9–6), and click the [OK] button.



9. Be sure to restart so that the driver will take effect.

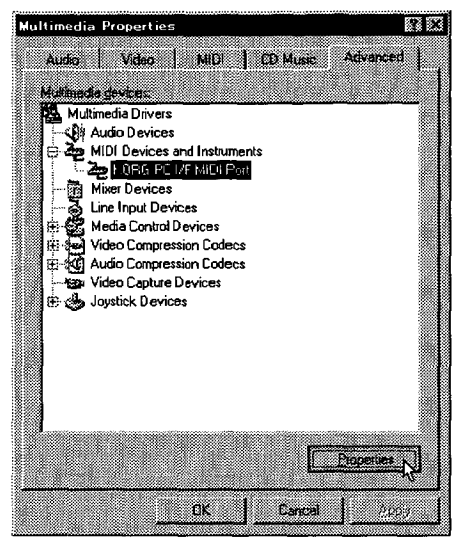


Modifying the Korg MIDI Driver setup for Windows 95

1. In the control panel, double-click the [Multimedia] icon, and the multimedia dialog box will appear.

2. Click the [Detailed settings] tab located in the upper right.

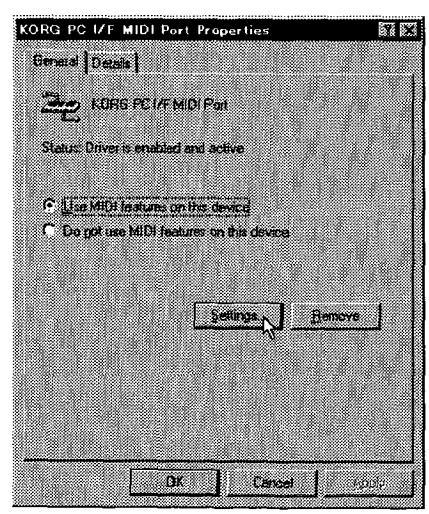
3. Click [+] for [MIDI Device] (the display will change to [–]), and click [Korg PC I/F MIDI Port].



4. Click the [Properties] button.

The properties of the Korg PC I/F MIDI Port will appear.

5. Click the [Settings] button.



Follow the procedure of "Setting up the Korg MIDI Driver (Windows)" (p. 9–6), and click the [OK] button.

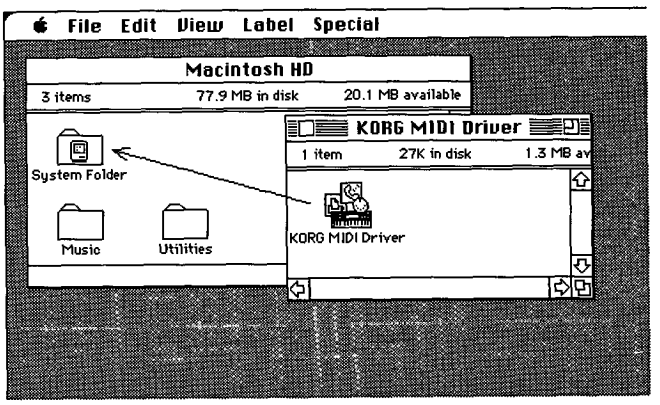
If you have modified the settings, restart Windows.

Installing the Korg MIDI Driver into the Macintosh

In order to use the Korg MIDI Driver, Apple MIDI Manager and PatchBay must already be installed. Use the Apple MIDI Manager and PatchBay that are included with the MIDI application that you are using. They are not included with the AG-002.

When the Korg MIDI Driver is used, the "Modem MIDI Out/Port settings" dialog box (refer to p. 9–12) allows you to specify the MIDI channels and types of messages that will be sent to the ***XC-3000if***. If you do not require this function, you can simply use the Apple MIDI Driver without using the Korg MIDI Driver. When using the Apple MIDI Driver or when using a MIDI application (sequencer) which does not use the Apple MIDI Driver, refer to p. 9–12.

1. Copy the Korg MIDI Driver from the disk included with the AG-002 into the system folder of the start-up drive.



2. If the system folder contains the Apple MIDI Driver, either delete it or move it to another folder. Be careful not to delete or move the Apple MIDI Manager.

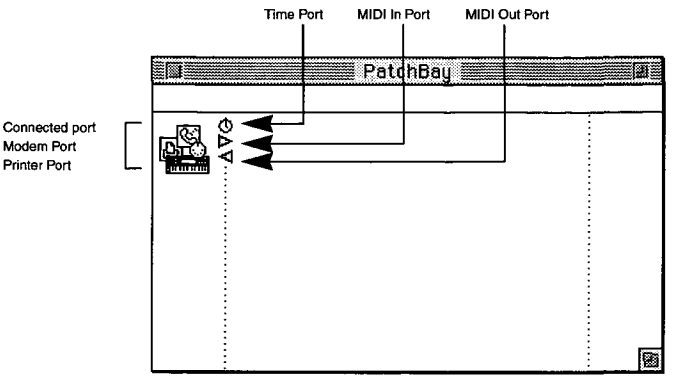
* The Korg MIDI Driver includes the functions of the Apple MIDI Driver.

3. From the Special menu, choose "Restart."

Setting up the Korg MIDI Driver (Macintosh)

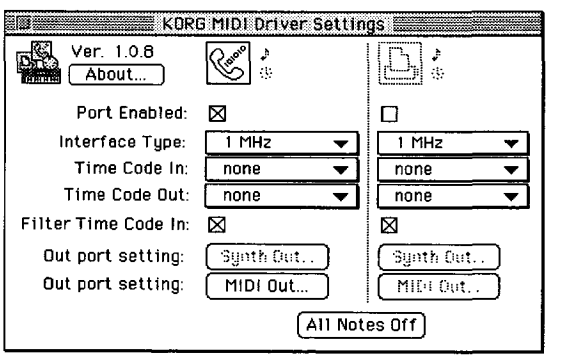
1. Start up PatchBay.

If installation has been performed correctly, the Korg MIDI Driver icon will appear in the PatchBay window when PatchBay is started up, as shown below. (The Modem/Printer port displays may be different, depending on your setup.)



2. In PatchBay, double-click the Korg MIDI Driver icon.

A setup dialog box will appear.



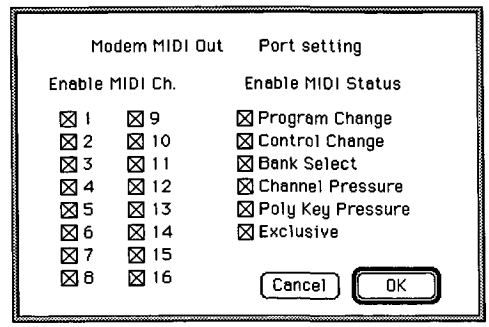
3. Check Port Enabled for the port to which the *XC-3000if* is connected, and select [1 MHz] as the Interface Type.

(Since the ***XC-3000if*** does not contain a Korg PC IF, do not select [Korg PC IF].)

4. Click the [Out Port Setting] button.

The following dialog box will appear. Here you can select the MIDI channels/messages that will be output to each port. Only the channels/messages which are checked will be output.

5. After making settings, click the [OK] button.



6. Start up your MIDI application (sequencer), and drag with the mouse from the Out Port ◄ symbol of the MIDI application to connect it to the MIDI Out of the MIDI Driver.

- For details on using PatchBay, refer to the explanation contained in "About PatchBay..." in the " " menu.

If you wish to use the **Apple MIDI Driver**, start up PatchBay (after first deleting or moving the Korg MIDI Driver if it is in the system folder), double-click the Apple MIDI Driver icon, check Enabled for the port to which the ***XC-3000if*** is connected, set the Interface Type to [1 MHz], and close the dialog box. In the PatchBay, drag with the mouse from the Out Port ◄ symbol of the MIDI application (sequencer) to connect it to MIDI Out.

If you are using a MIDI application (sequencer) which does not use the **Apple MIDI Manager**, select the Port to which the ***XC-3000if*** is connected, and set the Clock setting to [1 MHz].

About the MIDI File Translator included with the AG-002

Most commercially available Standard MIDI File (SMF) song files are saved in MS-DOS format. The MIDI File Translator included with the AG-002 is a translator program for **Apple File Exchange** that converts MS-DOS SMF song files into a form that Macintosh MIDI applications can recognize as SMF files.

1. Put the MIDI File Translator into the Apple File Exchange folder.

2. Double-click Apple File Exchange to start it up.

3. Insert the MS-DOS disk that you wish to convert into the floppy disk drive.

A window such as the following will appear. Be sure to start up Apple File Exchange before inserting the MS-DOS format disk into the disk drive.

4. Select the song that you wish to convert.

5. Click the "<<Convert<<" (or ">>Convert>>") button.

The conversion will begin. When the bar graph reaches 100% the conversion is complete. The converted file will appear in the box at the left.

6. Exit Apple File Exchange.

Using PC Exchange to convert SMF data

If Apple File Exchange is not included with your Macintosh system, you can use PC Exchange to convert MS-DOS format SMF song files so that they can be recognized by the Macintosh.

As an example, we will explain the procedure for using the MIDI Player included with Korg Audio Gallery (sold separately) to open an MS-DOS SMF song file.

1. In the control panel, open PC Exchange.

The PC Exchange control panel will appear.

2. Click the [Add...] button.

The [Specify application for DOS extension] window will appear.

3. Input "MID" for the DOS extension item.

MS-DOS uses a filename extension consisting of a period and three characters to distinguish different types of files. It is usual to assign an extension of ".MID" to SMF files.

4. From the list that appears in the lower part of the dialog box, select [MIDI Player v1.0.1]

The icon selected for the application item will appear.

Now select a MIDI application (sequencer) that can use SMF data, and that software will be able to open SMF song files.

5. From the [Document type] popup menu choose [MIDI] and click the [OK] button.

The item added to the PC Exchange window will be displayed, and has been registered.

Now you can insert an MS-DOS SMF disk into the disk drive and use it as is.

* For details refer to the explanation of "Macintosh PC Exchange."

10. Specifications and options

Tone generation method	AI^2 synthesis (full digital processing)
Tone generator	32 voice, 32 oscillator (single mode)
	16 voice, 32 oscillator (double mode)
Keyboard	88 note (velocity sensitive)
Waveform memory	6 Mbytes of PCM ROM
Effects	Two stereo digital multi-effect systems, 48 effect types
Programs	128 GM programs and 1 GM drum program built into ROM
	192 programs and 19 drum programs in ROM
	64 user programs and 2 user drum programs in RAM
Arrangements	128 types in ROM
	64 user arrangements in RAM
Backing sequences	10 sequences in RAM
Song data	16 channels, 16 timbres (dynamic voice allocation)
Backing sequence capacity	40,000 events
Controllers	Assignable pedal/switch, EC5
Audio output	OUTPUT (L/MONO, R) *1, headphone × 2 *2
Audio input	INPUT (L/MONO, R) MIC INPUT *2
MIDI	IN, OUT
PC interface	TO HOST
Floppy disk drive	3.5 inch 2DD/3.5 inch 2HD (IBM PC 1.44 MB)
LCD	Backlit LCD, 20 characters × 2 lines
Main amp	40 W × 2
Speakers	13 cm × 2, 10 cm × 2, 5 cm × 2
Power supply	AC Local Voltage
Power consumption	120 W
Included items	Preloaded program data disk IFD-03P, demonstration data disk XCD-00S, arrangement sheet, program sheet, special stand
Dimensions	1,414 (width) × 392 (depth) × 815.6 (height) mm
Weight	53 kg
Optional items	***ih*** Interactive Vocal Harmony, EC5 external controller, DS-1 damper pedal, PS-1 pedal switch, PS-2 pedal switch, EXP-2 expression pedal, XVP-10 expression pedal

*1: Phone plug *2: Mini plug

Specifications are subject to change without notice.

NOTICE

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XC-3000iif PROGRAM LIST(1)

＊Some of the names which appear on the LCD have been abbreviated.
＊LCD内の表示は一部省略されているものがあります。

PIANO

Pf 00 Grand Piano1
Pf 01 Grand Piano2
Pf 02 Piano
Pf 03 Piano 8'
Pf 04 Bright Piano
Pf 05 Big Band Piano
Pf 06 Hammer Piano
Pf 07 Honky Tonk
Pf 08 Rock Piano
Pf 09 House Piano
Pf 10 Salsa Piano

E.PIANO

EP00 New Tines1
EP01 New Tines2
EP02 Maxi Tine
EP03 Hard Tines
EP04 Whirly
EP05 Digital Piano1
EP06 Digital Piano2
EP07 FM E.Piano
EP08 Express EP
EP09 MIDI Piano
EP10 MIDI Piano2
EP11 MIDI Piano3
EP12 Pad Piano
EP13 Lyler Piano
EP14 Synth Piano
EP15 Russe Piano
EP16 Warm EP
EP17 Harpsicord
EP18 Clav
EP19 Metal Clav
EP20 Piano&Strings
EP21 EP&Strings
EP22 Cembalo&St

PIPE ORGAN

Pi 00 Church Pipe
Pi 01 Positive
Pi 02 Small Pipe1
Pi 03 Small Pipe2
Pi 04 Small Pipe3
Pi 05 Small Pipe4
Pi 06 Big Pipe1
Pi 07 Big Pipe2
Pi 08 Big Pipe3
Pi 09 Big Pipe4

ORGAN

Or 00 Full Organ
Or 01 Perc. Organ
Or 02 BX-3 Organ
Or 03 60's Organ
Or 04 Gospel Organ
Or 05 Ham Noise Cheese
Or 06 Perc.&Rotor
Or 07 Jazz Organ1
Or 08 Jazz Organ2
Or 09 Jazz Perc.
Or 10 Noisy Organ
Or 11 Tone Wheel
Or 12 Soft Organ
Or 13 Jim Organ
Or 14 Hot Keys

REED

Re00 Akordeon 1
Re01 Akordeon 2
Re02 Musette1
Re03 Musette2
Re04 Musette3
Re05 Tango
Re06 Tango Acc
Re07 Last Tango
Re08 Fisa 8'
Re09 Toots Fan
Re10 Harmonica
Re11 Trumpet&Accordion
Re12 Horn&Accordion

WIND

Wi00 Soprano Sax1
Wi01 Alto Sax1
Wi02 Tenor Sax1
Wi03 Bariton Sax1
Wi04 Soprano Sax2
Wi05 Alto Sax2
Wi06 Tenor Sax2
Wi07 Bariton Sax2
Wi08 Perky Saxes
Wi09 Piccolo
Wi10 Flute
Wi11 Silver Flute
Wi12 Flute Clarinet
Wi13 Clarinet
Wi14 Solo Clarinet
Wi15 Clarinet Ensemble
Wi16 Sweet Oboe
Wi17 English Horn
Wi18 Basoon Oboe
Wi19 Recorder
Wi20 Ocarina
Wi21 Pan Flute1
Wi22 Pan Flute2
Wi23 Bottle
Wi24 Shakuhachi
Wi25 Scotland
Wi26 Shanai
Wi27 Whistle1
Wi28 Whistle2

BRASS

Br 00 Trumpet
Br 01 Trumpets!!
Br 02 Bright Trumpet
Br 03 Muted Trumpet
Br 04 Miles Trumpet
Br 05 Trombone
Br 06 Bright Trombone
Br 07 Brite Bones
Br 08 Tuba
Br 09 Tuba Short
Br 10 Obert Tuba
Br 11 French Horn
Br 12 Flugel Horn
Br 13 Brass
Br 14 GP Brass
Br 15 Big Brass
Br 16 Brass Band
Br 17 Trombone Ens
Br 18 Mute Ensemble
Br 19 Synth Brass1
Br 20 Synth Brass2
Br 21 Synth Brass3
Br 22 Mute&Reed

STRINGS

St 00 i3 Strings
St 01 Big Strings
St 02 Arco Strings
St 03 Marcato
St 04 Slow Strings
St 05 String Oct
St 06 Octave Strings
St 07 Tremolo Strings
St 08 Pizzicato
St 09 Analog Strings 1
St 10 Analog Strings 2
St 11 Violin
St 12 Viola
St 13 Cello
St 14 ContraBass
St 15 Fiddle
St 16 Solo Violin
St 17 Chamber Ens
St 18 Solo Strings

VOCAL/AP

Vo00 Choir
Vo01 Choir L+R
Vo02 Air Chorus
Vo03 Ghost Pad
Vo04 Halo Pad
Vo05 Brightness
Vo06 Echo Drop
Vo07 Doo Voice
Vo08 Voices
Vo09 Air Vox Double
Vo10 Airways
Vo11 The Voices
Vo12 Ooooooooze
Vo13 Glassglide
Vo14 Doolally
Vo15 Digital Air
Vo16 Airly Horns
Vo17 Eternavox
Vo18 7th Voice

PLUCK

Pl 00 Harp
Pl 01 Sitar
Pl 02 Banjo
Pl 03 New Banjo
Pl 04 Santur
Pl 05 Hackbrett1
Pl 06 Hackbrett2
Pl 07 Zither

XC-3000i/if PROGRAM LIST(2)

＊Some of the names which appear on the LCD have been abbreviated.
＊LCD内の表示は一部省略されているものがあります。

Pl 08 Mandolin Tremolo
Pl 09 Shamisen
Pl 10 Koto
Pl 11 F.Guitar&Strings
Pl 12 Mandolin&Strings

GUITAR

Gt 00 Classic Guitar
Gt 01 Nylon Guitar
Gt 02 A. Guitar
Gt 03 L&R A. Guitars
Gt 04 12 Strings
Gt 05 Electric Ac
Gt 06 Jazz Guitar
Gt 07 Hollow Body
Gt 08 Clean Guitar
Gt 09 Strummers
Gt 10 E. Guitars
Gt 11 L&R E. Guitars
Gt 12 Knop Guitar
Gt 13 Shadows
Gt 14 Funky Guitar
Gt 15 Clean Funk
Gt 16 Dirty Funk
Gt 17 Warm Funk
Gt 18 Over Drive
Gt 19 Distortion Guitar
Gt 20 Rock Guitar1
Gt 21 Rock Guitar2
Gt 22 Stereo Distortion
Gt 23 Power Chord
Gt 24 Dark Pick
Gt 25 Mute Guitar
Gt 26 Picked Mute
Gt 27 Dirty Mutes
Gt 28 Distortion Mutes
Gt 29 Pedal Steel
Gt 30 Hawaii Guitar1
Gt 31 Hawaii Guitar2
Gt 32 Charang
Gt 33 Rock Monics
Gt 34 Harmonics
Gt 35 E.Guitar&Strings

BASS

Ba00 WoodBass
Ba01 Jazz Bass
Ba02 Deep Bass
Ba03 Pick Bass1
Ba04 Pick Bass2
Ba05 Fretless
Ba06 Slap Bass1
Ba07 Slap Bass2
Ba08 Slap Bass3
Ba09 Deep Slap
Ba10 Disco Bass
Ba11 Funk Bass
Ba12 Euro Bass
Ba13 Rap Bass
Ba14 Jangle Bass
Ba15 Fat Synth Bass
Ba16 Dr.Bass
Ba17 Square Bass X
Ba18 House Bass1
Ba19 House Bass2
Ba20 Synth Bass1
Ba21 Synth Bass2
Ba22 Sub Bass1
Ba23 Sub Bass2
Ba24 Organ Bass
Ba25 Bass/Mute
Ba26 Guitar/Bass

SYNTH

Sy00 Square Wave
Sy01 Saw Wave
Sy02 Synth Caliope
Sy03 Synth Chiff
Sy04 Rezzo 4ths
Sy05 Bass&Lead
Sy06 Poly Pad
Sy07 Ice Rain
Sy08 Fresh Air
Sy09 Lead Stab
Sy10 Prophe Zia
Sy11 Power Synth
Sy12 Stab Pad
Sy13 Phase Synth
Sy14 Obiwan
Sy15 Mono Lead
Sy16 Rave Vox
Sy17 Analogist

PAD

Pa00 Analog Pad1
Pa01 Analog Pad2
Pa02 Analog Pad3
Pa03 String Pad
Pa04 Warm Pad
Pa05 Bowed Grass
Pa06 Metal Pad
Pa07 Sweep
Pa08 Sound Track
Pa09 Atmosphere
Pa10 Golbin
Pa11 Star Theme
Pa12 Synth Pad
Pa13 Comp Thing
Pa14 Piano Pad/Vox
Pa15 Poppin' Pad
Pa16 Pan Pad
Pa17 GP Pad
Pa18 Liquid Pad
Pa19 Ws*Padding
Pa20 Lylesircs

BELL/MALLET

Be00 Celesta
Be01 Glocken
Be02 Music Box
Be03 Kalimba
Be04 Vibes1
Be05 Vibes2
Be06 Marimba
Be07 Xylophon
Be08 Tublar
Be09 Agogo
Be10 Steel Drum
Be11 Woodblock
Be12 Log Drum
Be13 Fantasia
Be14 Crystal
Be15 Metal Bell
Be16 Bell Pad
Be17 Vibe Mallet
Be18 Ice Bell
Be19 MIDI Bell
Be20 Magic Bell
Be21 Pretty Bell
Be22 Bell Synth

SOUND EFFECTS

SE00 Orchestra Hit
SE01 Fret Noise
SE02 Noise Chiff
SE03 Seashore
SE04 Birds
SE05 Telephone
SE06 Helicopter
SE07 Stadium!!
SE08 Gun Shot
SE09 Magic 03R/W
SE10 Neutron
SE11 Fullin Rain
SE12 In The Trees
SE13 Spectrum
SE14 Bell Shower
SE15 Space Wing
SE16 Sunrise

DRUM KIT

Dr 00 GM Kit
Dr 01 Power Kit
Dr 02 Analog Kit
Dr 03 Jazz Kit
Dr 04 Brush Kit
Dr 05 Perc. Kit1
Dr 06 Dance Kit
Dr 07 Orchestra Kit
Dr 08 Funky Kit
Dr 09 House Kit
Dr 10 Rave Kit
Dr 11 GP Kit
Dr 12 Latin Kit
Dr 13 Perc. Kit2
Dr 14 Timpani
Dr 15 Taiko
Dr 16 Tom
Dr 17 Synth Tom
Dr 18 Rev Cymbal
Dr 19 User Kit1
Dr 20 User Kit2

KORG DIGITAL PIANO

CONCERT XC-3000if

Referece Guide

GENERAL MIDI INSTRUMENT

AI² Synthesis System

KORG

Ⓔ ②

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Arrangement Play Mode

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

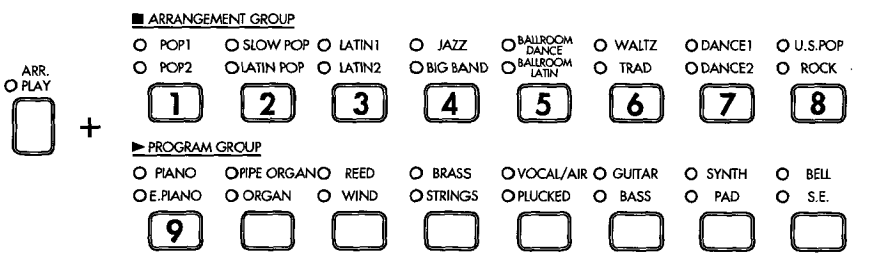
Although it is possible to change the settings of an arrangement while you play (for example by re-adjusting the volume of each part), be aware that if you stop play and switch to another mode or a different arrangement, the modified settings will return to their original values.

If you change the settings of an arrangement and wish to keep the changes, you should frequently use the Write Arrangement function explained on p. 1–15 to save the new settings.

< Selecting pages >

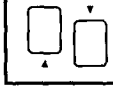
The various parameters and functions are organized into 9 pages as shown on the following page. Use the PAGE+/PAGE– keys to switch pages. Alternatively, you can jump directly to the desired page by holding down the ARR PLAY key and pressing the ARRANGEMENT GROUP key or PROGRAM GROUP key that corresponds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

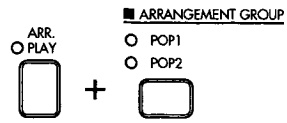
For example if you wish to jump to page 4, hold down ARR PLAY and press the ARRANGEMENT GROUP key JAZZ/BIG BAND.



Arrangement Play mode functions

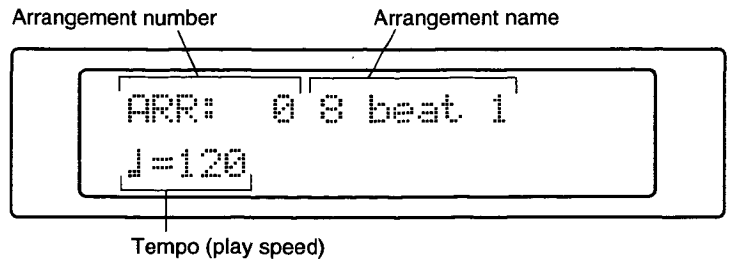
This table lists the functions of Arrangement Play mode, and gives the title of each page and its main contents.

Display Page			Ref. Guide Page
1	Performance monitor	Arrangement selection, tempo, chord display	1–3
2	Style	Style display	1–7
3	Metronome	Time signature, level (metronome volume)	1–7
4	Track settings	Arrangement track, pan, effect send	1–8
5		Damper pedal, track status, wrap around point, octave	1–9
6		Chord latch, variation change	1–12
7	Effect	Effect type, effect balance	1–13
8	Rename arrangement	Modify the title of an arrangement	1–14
9	Write arrangement	Store an arrangement in the user bank	1–15
	Volume/mute		1–16



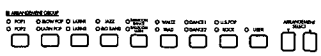
Page 1 Arrangement Play

When you press the ARR PLAY key, the following display will appear.



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

ARR: select an arrangement



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

< Switching arrangements while playing >

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

< Using a foot switch to select arrangements >

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

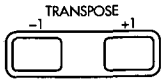
☞ *Global Mode p. 5–21.*

To use a foot switch, you will need to set the Assignable Pedal parameter to either Arrangement Up or Arrangement Down (see p. 5–21). 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 the key



Transpose setting

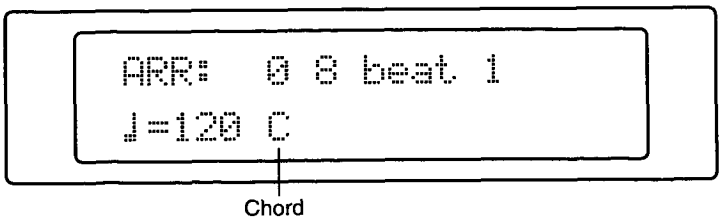
If you need to transpose the key in which you play, use the **TRANSPOSE +1** and **–1** keys.

☞ Owner's manual p. 3–5 "Making it easier to play or sing"

You can transpose the pitch up or down by as much as 11 semitone 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.

Display the chord you play

Detected chord display

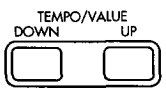


The currently played chord of the arrangement is automatically detected and displayed.

When you stop play and select a new arrangement, this detected chord area will be blank until a chord is actually played. Also, if you select a new arrangement while you are playing, the new arrangement will continue playing the previously-played chord. In order for a chord to be detected, you must play the desired chord in the chord detection range of the keyboard. If you press the RESET key, 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. 7–4 "Functions, operations and terms" and p. 3–12 "Playing while adding automatic accompaniment."

Adjust the tempo



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 >

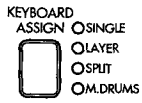
As an alternative to setting the tempo as a numerical value, you can also set it by tapping a key.

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. 3–14 "Tap tempo"*

< Controlling the tempo by an external clock > ☞ p. 5–14

When the 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 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 Global mode for the foot switch.

☞ *Global mode p. 5–21*

To use a foot switch, set the Assignable Pedal parameter either to PROGRAM UP or PROGRAM DOWN (see p. 5–21). 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 "Splitting the keyboard in two" on p. 3–4

GROUP	DISPLAY	NUMBER
PIANO	Pf	0–10
E PIANO	Ep	0–22
PIPE	Pi	0–9
ORGAN	Or	0–14
REED	Re	0–12
WIND	Wi	0–28
BRASS	Br	0–22
STRINGS	St	0–18
VOCAL/AIR	Vo	0–18

GROUP	DISPLAY	NUMBER
PLUCKED	Pl	0–12
GUITAR	Gt	0–35
BASS	Ba	0–26
SYNTH	Sy	0–17
PAD	Pa	0–20
BELL/MALLET	Be	0–22
S.E.	SE	0–16
DRUM KIT	Dr	0–20
USER	Us	0–63

Dividing the keyboard into high and low ranges

SPLIT: Split Point

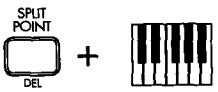
This indicates the currently set split point. The split point and higher notes are referred to as the UPPER keyboard, and notes below as the LOWER keyboard.

☞ Owner's manual "Splitting the keyboard in two" on p. 3–4

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. 1–16

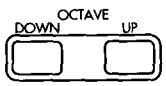
In addition, when the Keyboard Assign mode is SPLIT, the sound being played (the keyboard timbre) is divided into two. (KB1 is the high range, and KB2 is the low range.)



< Setting the Split Point >

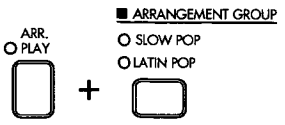
Hold down the SPLIT POINT key, and press the note that you want to specify as the split point.

Octave [–2–+2]

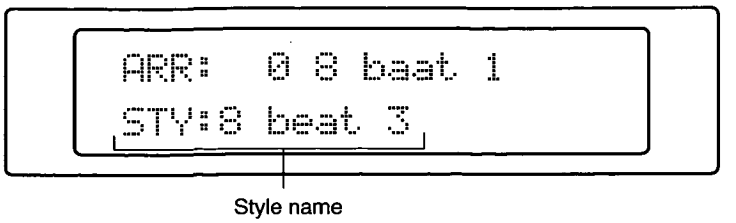


Use the OCTAVE keys to shift the pitch of the keyboard up or down one one-octave steps, over a range of up to 2 octaves.

☞ Owner's manual "Making it easier to play or sing" on p. 3–5



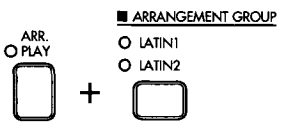
Page 2 Style Display



STY: style

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

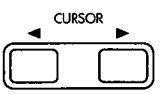
* It is not possible to change the style used by each arrangement.

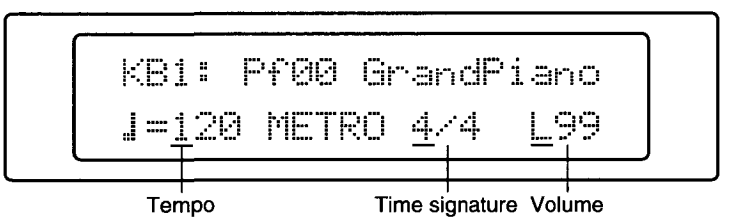


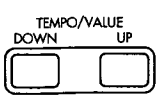
Page 3 Metronome

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

The metronome will sound only if the arrangement is stopped.







Tempo [40–240]

Adjust the tempo of the metronome.

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

Time signature [1–9/4,1–16/8,1–16/16]

Specify the time signature of the metronome.

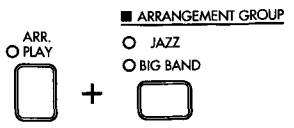
When the metronome is started, an accent will be added to the metronome sound according to the time signature that you specify here.

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

Volume [L00–99]

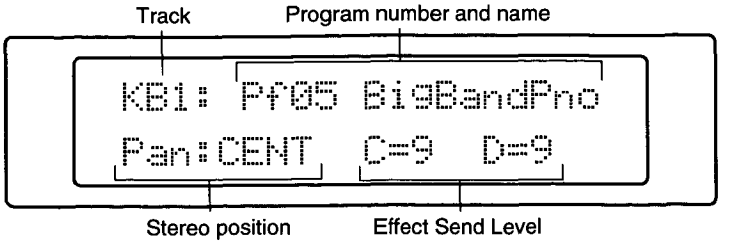
Adjust the volume at which the metronome will sound.

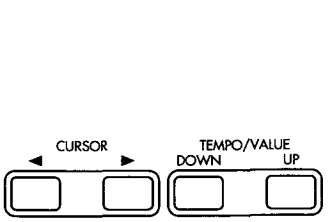
This also adjusts the volume of the metronome that will sound during Backing Sequence mode.

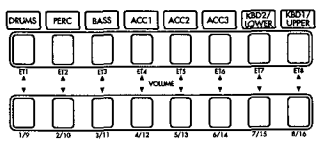


Page 4 Track Sound

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







Track [Drum, Perc, Bass, ACC1...ACC3, KB1, KB2]

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

When you press the track key of the track that is displayed, the LCD will show the volume and mute setting. ☞ Volume/Mute p. 1–16.

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.

Stereo position of each track

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) p. 4–13).

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.

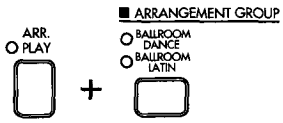
Send levels to the effect processors

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. ☞ p. 4–13 "Effects Placement (Output Channels)"

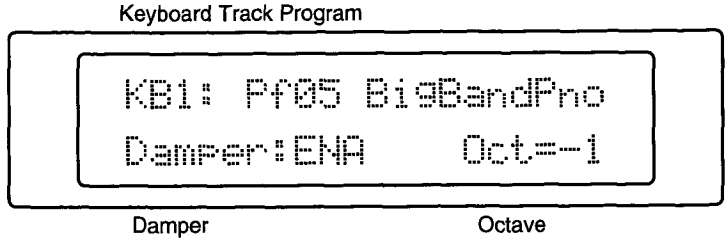


Page 5 Track Setting

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.

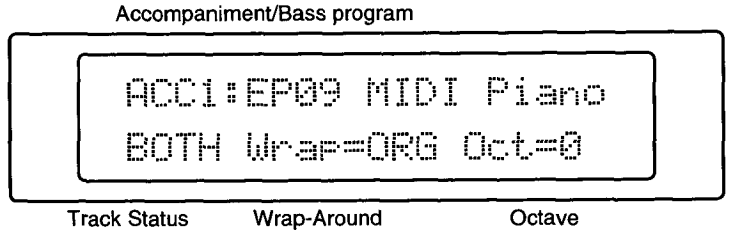
Keyboard track (KB1, KB2) setting display

Keyboard Track Program



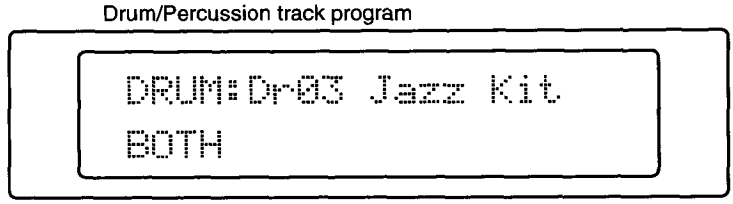
Accompaniment track (ACC1, ACC2, ACC3) and bass track (BASS) setting display

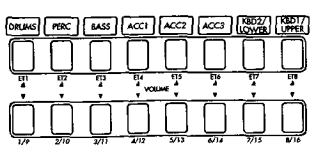
Accompaniment/Bass program



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

Drum/Percussion track program





Track [Drum, Perc, Bass, ACC1...ACC3, KB1, KB2]

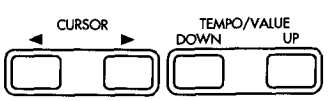
Press the key of the track whose settings you wish to modify, and the settings display for that track will appear.

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.



Using the damper pedal on the keyboard

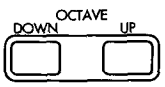
Damper (Keyboard Track only) [DIS, ENA]

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. 1–12



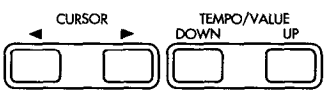
Octave [–2...0...+2]

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.

The octave setting can also be changed by using the OCTAVE keys of the front panel. ☞ Owner's manual p. 7–12 "Functions, operations and terms"

Use connected MIDI instruments



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. 8–1 "MIDI Applications" for details on connections.)

Each of these settings will function as follows.

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

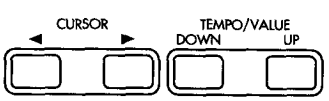
INT. . . . . The track will be played only on the internal tone generator of the piano (normal). Musical data will not be transmitted.

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.

Adjust the playback range of the accompaniment for each track



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

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

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

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

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

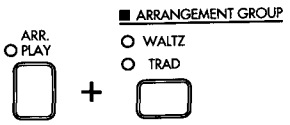
This display will not appear if the DRUM, PERC, KB1, or KB2 track is selected.

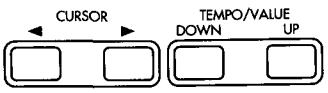
< Make different wrap-around settings for each track >

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

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

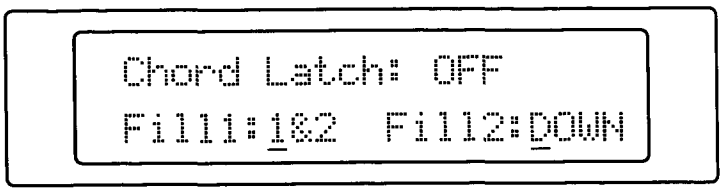
When selecting the wrap-around point of an arrangement track, it is helpful to listen only to one track at a time (use the mute function to mute all other tracks) as you play the chord progressions that you will actually use in your song, and try out various wrap-around points. By doing this for each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





Page 6 Other

Chord Latch



Use the damper pedal to hold chords

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].

Switch variations after a fill-in

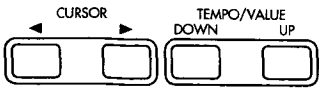
Fill 1, Fill 2: Variation Change [OFF, →1...→4, 1&2...3&4, UP, DOWN]

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.

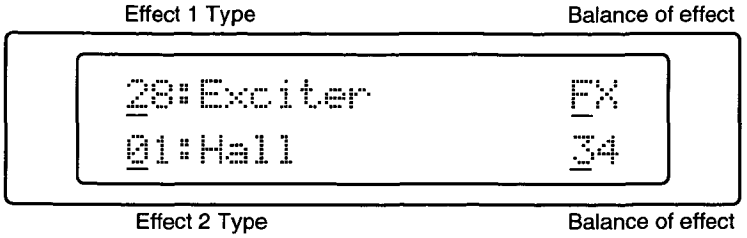
- If you want the same arrangement to be played after the fill-in as before, set this **OFF**.
- For settings with an arrow, the same variation will always be selected. For example if you specify "→**2**" for **Fill 1**, variation 2 will always be selected after fill-in 1 is played, regardless of which 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

Page 7 contains settings related to the effect selection.



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

Select the type of effect

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. (☞ p. 5–21 Pedal parameters)

Adjust the depth of the effect

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

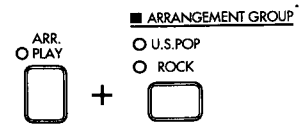
Adjust the volume balance between the original sound and the sound processed by the effect.

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. 4–1 "Effects."

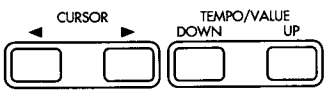


Page 8 RENAME ARRANGEMENT

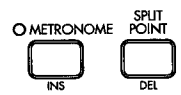
Here you can assign a title of up to 10 characters to an arrangement whose settings you have modified.

The following characters can be used.

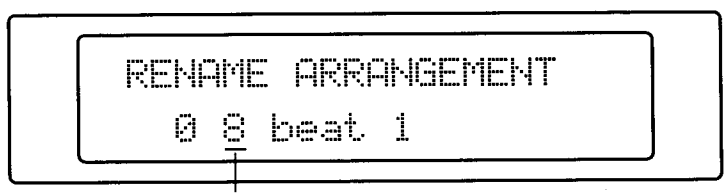
```
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789@!"#$%&'
()*+,-./:;<=>?[¥]^_{|}→←
```



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

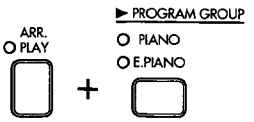


When the METRONOME/INS key is pressed, the character at the cursor will be copied, allowing you to insert it into that location. By pressing the SPLIT POINT/DEL key, you can delete the character at the cursor.



Move cursor to the character you wish to change Title of current arrangement

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

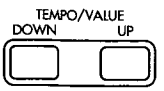


Page 9 Write Arrangement

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 front panel which affect the arrangement will be written.

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



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.

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 arrangement.

Once data has been overwritten, it cannot be recovered.

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

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

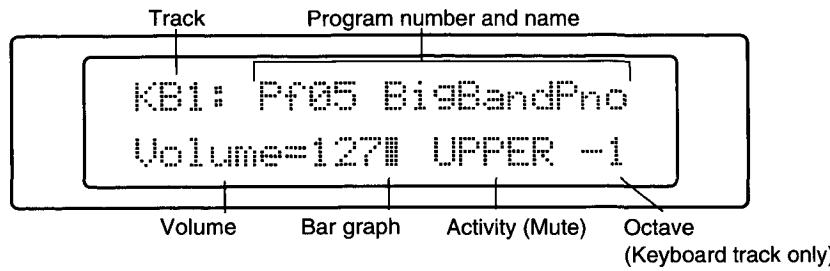
⑤ The data will be written into the memory number you specified in step ①.

* 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.

Volume/Mute

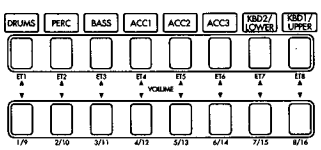
Here you can change volume and muting (temporarily silencing) settings for the program assigned to each track.

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



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

The previous display will reappear if no operations are performed for approximately 7 seconds. ☞ Owner's manual p. 5–3 "Adjusting amount 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.

Adjust the volume for each track

Volume [000...127]

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

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

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

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

Mute the sound of a track

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 >

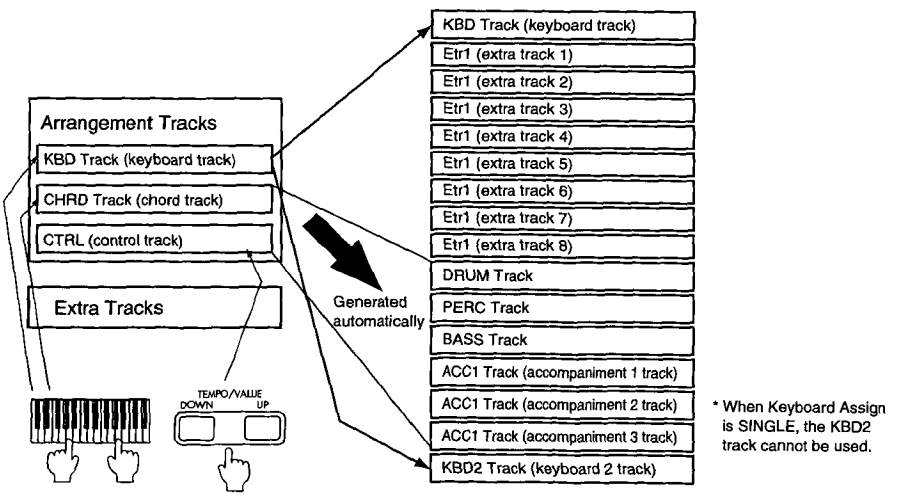
If you wish to add additional parts to the playback of the arrangement tracks, you can use the eight extra tracks.

< 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,

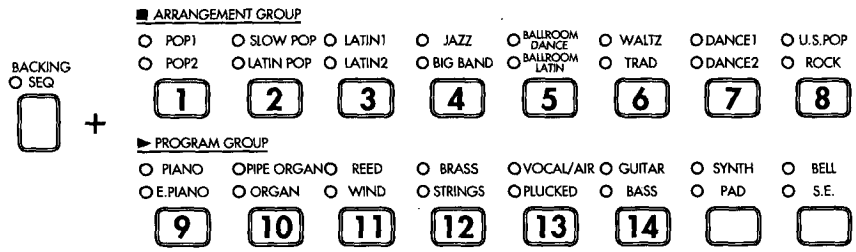
- *The keyboard will play a piano sound (Pf00 GrandPiano).*
- *The accompaniment will be muted (silent).*
- *The effects will be changed to settings suitable for a piano solo.*

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 following page. 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 ARRANGEMENT GROUP key (pages 1–8) or PROGRAM 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 JAZZ/BIG BAND in the ARRANGEMENT GROUP keys. If you wish to jump to page 10, press PIPE ORGAN/ORGAN in the PROGRAM 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. 5–9

Using Disks from the Korg *i*-series

You can also use disks from the Korg *i*-series.

Data disks for the Korg Interactive Music Workstation *i*-series that are commercially available can be inserted into the disk drive of the ***XC-3000if***, and arrangements, programs, backing sequences and drum programs etc. can be loaded from them.

You can also use your own original arrangements or programs that you created on the ***i1/i2/i3/i4S/i5S/i5M***.

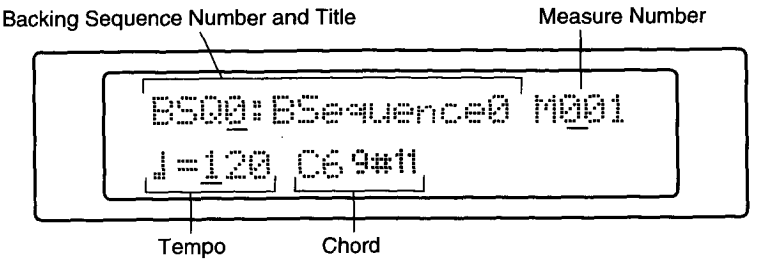
However, depending on the program or style that you are using, the sound or performance that results may not be identical to the sound or performance data that was created on the other *i*-series instrument.

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	2–6
		Volume/Mute		2–7
		Initial Setting BACKING SEQ	Track, activity, quantize, recording mode for extra tracks, start/end *measure*	2–9
2	Step Recording	Selection of recording track		2–14
		Recording START/STOP	Input performance data.	2–14
3	Erase Backing Sequence	Erase a backing sequence		2–21
4	Copy Backing Sequence	Copy a backing sequence		2–22
5	Delete Measure	Delete measures		2–23
	Insert Measure	Insert measures		2–24
	Erase Measure	Erase measures		2–25
6	*Copy Measure*	*Copy measures*		2–26
	Bounce Track	Combine tracks		2–27
	Quantize	Partial shifting of note locations		2–28
7	Shift Note	Partial shifting of pitches.		2–29
8	Event Editing	Edit track selection		2–30
		Edit START/STOP	Edit events	
9	Extra Track	Track selection / program selection	MIDI channel, transpose, detune	2–33
10			Pan, effect send level	2–35
11	Effects	Effect type and level.		2–36
12	Next Backing Sequence	Specify the next-played backing sequence		2–37
13	Rename Backing Sequence	Change the name of the backing sequence		2–38
14	SMF Converter	Conversion into a standard MIDI file		2–39

★ Use realtime recording to record your performance



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

Press the **BACKING SEQ REC key**.

A. 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 only what you play on the piano keyboard without automatic accompaniment >

→*Press the PIANO MODE key.*

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

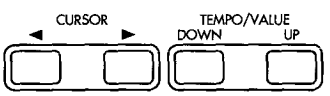
B. If you wish to use multitrack recording or punch-in recording (☞ p. 2–11) ...

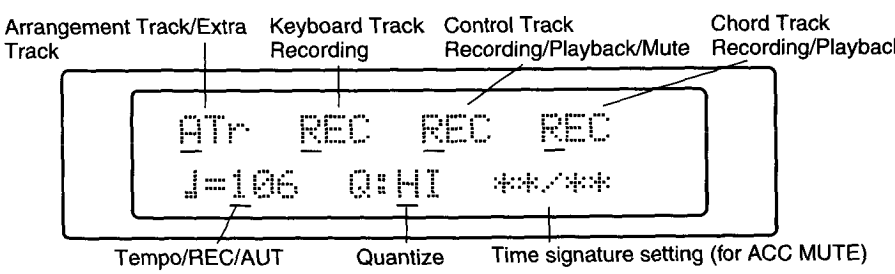
→ Select an **ETr (extra track)**.

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

2.

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





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).

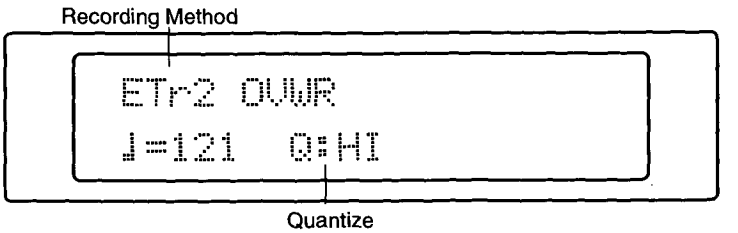
iii) If you wish to record panel operations during the song, such as changes in the arrangement or program, ...

→ Set CTRL (control track) to REC.

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

→ Set CHRD (chord track) to REC.

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



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 METRO key to turn it on.

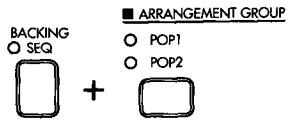
The volume of the metronome can be adjusted in page 3 of Arrangement Play mode. The metronome cannot be heard during playback.

4. Press the START/STOP key.

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

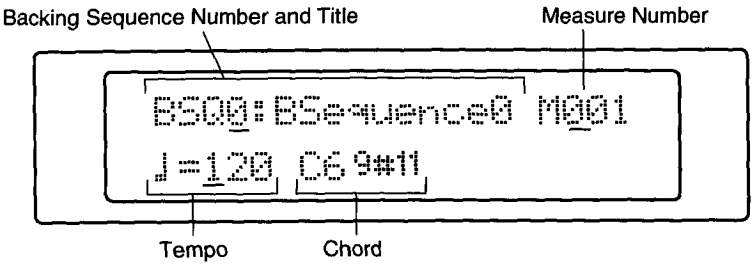
5. When you have finished recording, press the START/STOP key once again.

→ This ends realtime recording.



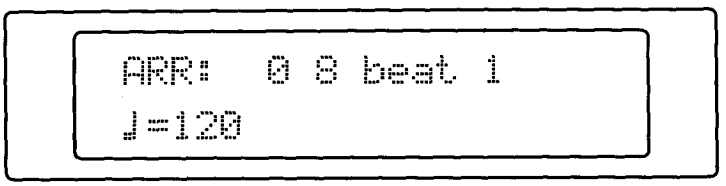
Page 1 Playback/Realtime Recording

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



Arrangement Display

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



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

Backing Sequence Number [0...9]

Select the backing sequence

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

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

Backing Sequence Title

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

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

☞ p. 2–38 "Rename backing sequence"

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

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

When you press the RESET 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."

Adjusting the tempo.

♩=Tempo **[REC,AUT,40...240]**

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

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

You can also record tempo changes during recording.

☞ p. 2–12 "Recording tempo changes in realtime"

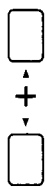
Chord Display

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

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

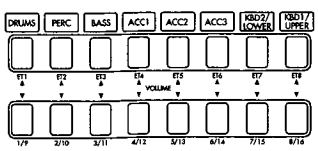
Diagrams of the chords that can be detected are given in appendix C at the end of this manual.

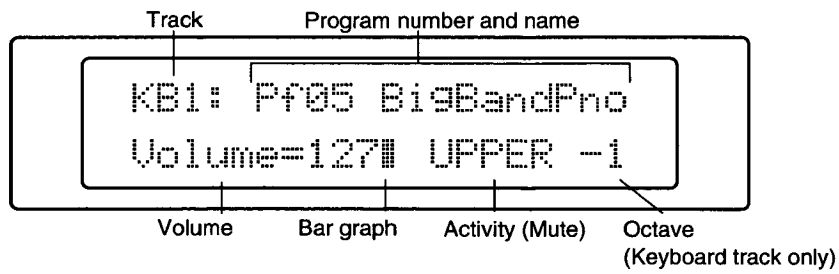
Volume/Mute



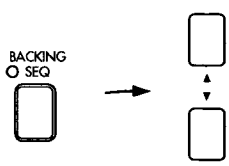
Here you can adjust the volume and mute settings of the sound program assigned to each track.

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





Track **[KB1, KB2, ACC1...3, BASS, PERC, DRUM, Etr1...Etr8]**



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

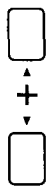
If you press any of the VOLUME ▲ or ▼ keys, the corresponding track will be displayed.

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

In Backing Sequence mode you can use the PROGRAM GROUP and PROGRAM SELECT keys to select the program that is assigned to each of the following tracks: the two tracks KB1 and KB2, and the eight tracks Etr1–Etr8. However for ACC1/2/3, BASS, PERC, and DRUM, only the programs specified by the arrangement can be used. This means that it is not possible to select a program for these tracks. (If you wish to change these settings,

modify the arrangement in Arrangement mode, store it in the user bank (page 3–1), and select the modified arrangement.)

Adjust the volume for each track



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.

Mute tracks so that they are silent

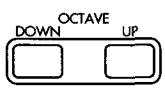
Track Activity (Arrangement Track only) [– – – – –, (Upper/Lower/Play)]

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.

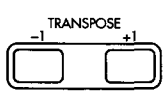
Use the OCTAVE keys located on the front panel to adjust the octave.

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. 1–9 "Track settings"

☞ Owner's manual p. 7–12

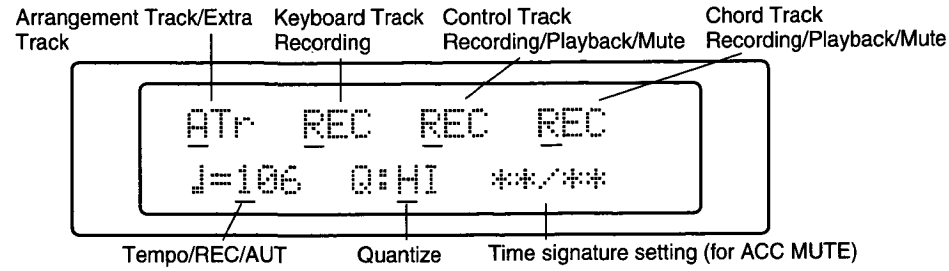
Changing the Transpose Setting



You can transpose the pitch for recording. Use the TRANSPOSE +1 and –1 keys to transpose.

Track quantize settings

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



Track [ATr, ETr1...ETr8]

This indicates the track that will be recorded.

ATr: **Arrangement track**

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

ETr1–Tr8: **Extra track**

Select one of these when you wish to perform realtime recording on an extra track.

Select the track for recording/ playback

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:

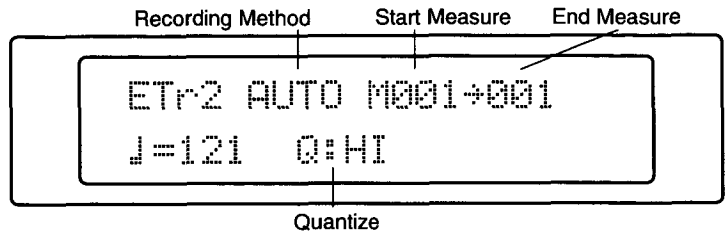
If data exists in these tracks, the track name will be displayed (KBTr: keyboard track, CTRL: control track, CHRD: chord track).

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

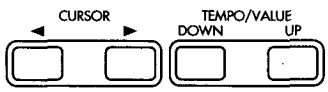
For example if you wish to re-record only the keyboard track, make settings such as "REC CTRL CHRD." The data previously recorded in the control track and chord track will be played back, and only the melody will be newly recorded into the keyboard track.

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.

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



Four recording methods



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 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. (Global mode ☞p. 5–21, 5–22

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.

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 >

Auto 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

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 Global mode Assignable Pedal or EC5 External Controller settings. ☞*p. 5–21*

Correct the timing of the performance

Q. (Recording Quantize) [HI, 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯, 𝅘𝅥𝅯𝅘𝅥𝅯, 𝅘𝅥𝅯𝅘𝅥𝅯, 𝅘𝅥𝅯𝅘𝅥𝅯, 𝅘𝅥𝅯, 𝅘𝅥]

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

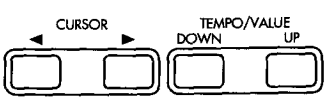
If you wish to faithfully record the timing of your performance just as you play it, select **HI**. In this case, the timing resolution will be 1/96th of a quarter note.

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 ♩, all recorded data will be recorded at quarter-note intervals.

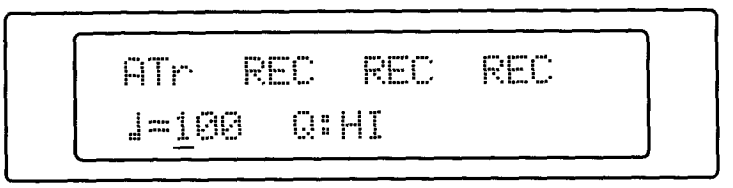
If you record pitch bend or other controller data at a "rough" quantize setting such as ♩ or ♪, the resulting playback may sound unnatural. To avoid this, record with a setting of HI, and then use the Quantize function (found on Backing Sequence page 6) to adjust only the timing of the note data. ☞p. 2–28

< Recording tempo changes in realtime >

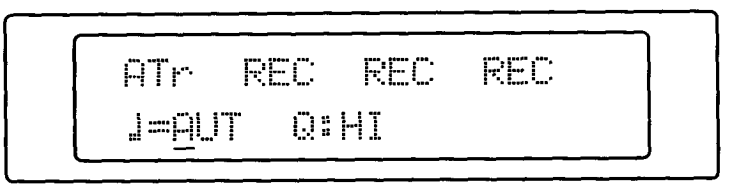
To record tempo changes, first press the BACKING SEQ REC key. Then move the **cursor to the tempo display and simultaneously press the UP and DOWN keys.** *The tempo value will be displayed as REC.*



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 ***XC-3000if*** *will record the changes in this tempo setting as you modify it.*



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.



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 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 ***XC-3000if*** *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* ***XC-3000if*** *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.

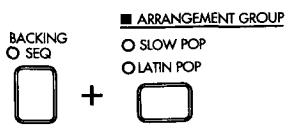
When tracks are added to a backing sequence, the new data will be recording with the same time signature as the previously existing tracks. If the existing tracks contain a time signature change, the data of the newly recorded tracks will follow this change.

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.

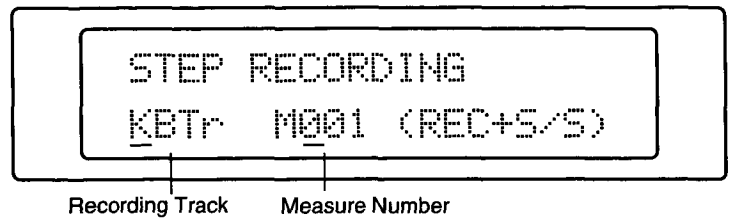
If the time signature has been changed, you can set the tempo to AUT so that the backing sequence will playback with the modified time signature. To set the tempo to AUT, move the cursor to the tempo display and simultaneously press the TEMPO/VALUE UP and DOWN keys.

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



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.

Select the track for recording

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

Select the track for step recording.

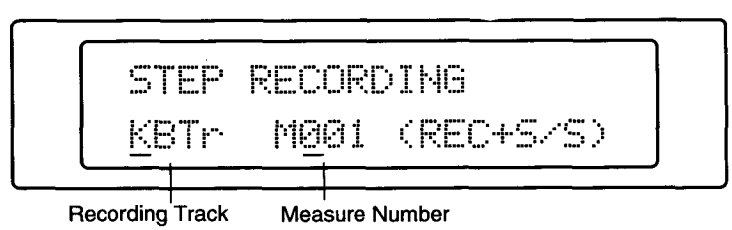
KBTr: Performs step recording on the keyboard track.

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



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

A. To record musical data from the piano keyboard ... ☞ p. 2–17

→ Select KBTr (keyboard track).

You can also input the automatic accompaniment into the control track or chord track.

B. To input operating panel operations such as changing the arrangement or program during a song ... ☞ p. 2–19

→ Select CTRL (control track).

C. To input chords detected from the keyboard ... ☞ p. 2–20

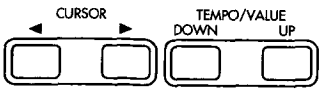
→ Select CHRD (chord track).

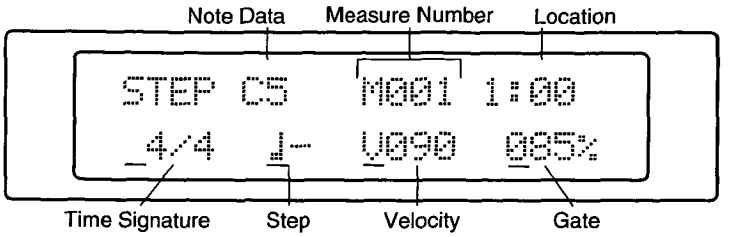
2. Press the BACKING SEQ REC key.

3. Press the START/STOP key.

→ Now you can begin entering data.

A. To input into KBTr (keyboard track) or ETr (extra track) ... ☞ p. 2–17





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. 2–18

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.

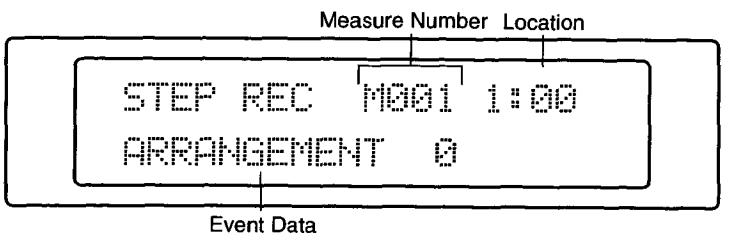
Repeat steps 4 and 5 to input note data one by one.

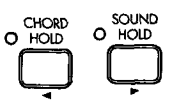
6. When you finish recording, press the START/STOP key once again.

→ 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.

B. To input into CTRL (control track) ... ☞ p. 2–19





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

5. Select the type of event.

6. Press the RESET/YES key.

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

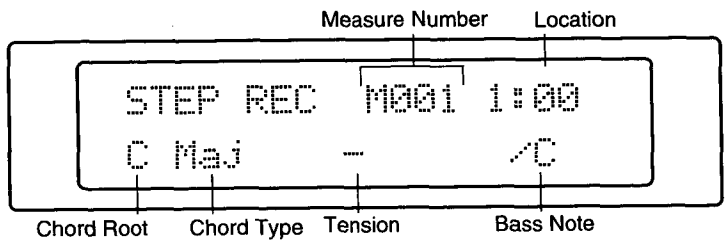
Repeat steps 4 and 5 to input successive events.

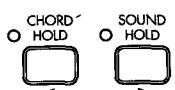
7. When you have finished inputting all the events, press the START/STOP key once again.

→ This will end step recording.

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

C. To input into CHRD (chord track) ... ☞ p. 2–20





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 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.

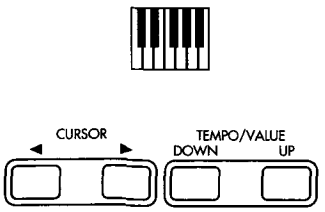
7. After inputting the last chord, press the START/STOP key once again.

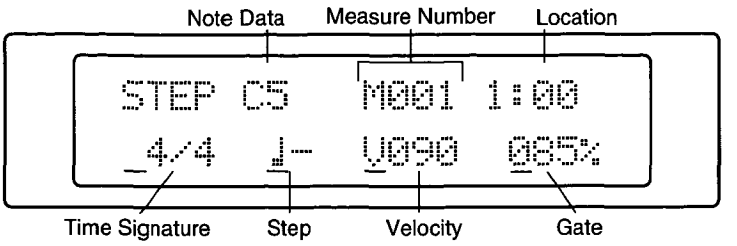
→ This will end step recording.

When step recording into the chord track is performed, notes played in the chord scanning area of the piano keyboard (owner's manual p. 7–4) will be detected as chords according to the chord chart in appendix C, and recorded as data.

When recording on a keyboard track or extra track

Recording onto a keyboard track or extra track





Note Data (only for keyboard track or extra track)

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

Measure Number

This indicates the current measure.

Location

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

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

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

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

Time Signature (only for keyboard track or extra track)

Here you can change the time signature.

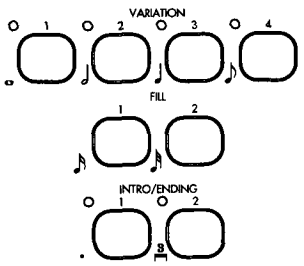
Step (Keyboard Track, Extra Track only)

[𝅝, 𝅗𝅥, ♩, ♪, 𝅘𝅥𝅯, 𝅘𝅥𝅰, . , 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 𝅝 (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.

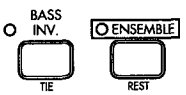
With a setting of **KEY**, the velocity with which the note was actually played will be the setting used.

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).

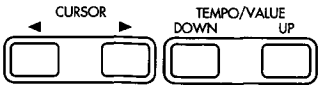
Higher settings of this value will produce smoother articulation (tenuto).

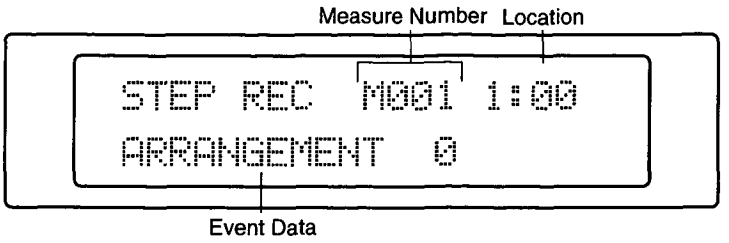


If the BASS INV/TIE key is pressed, the gate of the previously-input note will be lengthened. If the ENSEMBLE/RESET key is pressed, a rest will be input.

Recording the control track

Event (only for control track)





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

Display	Event type	Value
ARRANGEMENT	arrangement	(refer to the arrangement list in appendix D)
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	

* 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 pro-

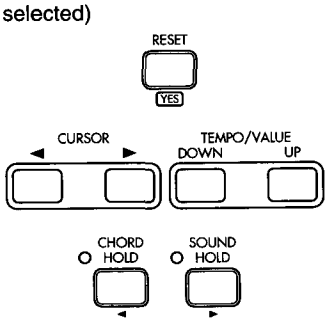
gram can be replaced by other percussion instruments. There are a total of eight patterns, allowing you (for example) to replace drum sounds with Latin percussion, or replace hi-hat cymbal notes with ride cymbal notes. The same drum program and same style element will sound different if you re-specify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

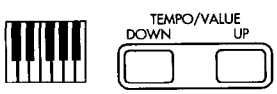
For the changes produced by each drum map, **refer to the drum map table in appendix C.**

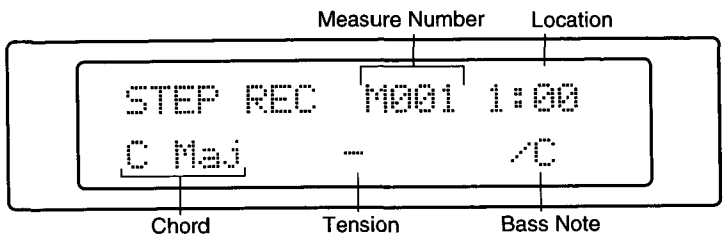
When step recording is performed on the control track, all of the event data you input will be at 8th note timing intervals. If you wish to make detailed adjustments to the timing, finish inputting the data, and then modify the location of the data using the Event Edit function of page 8. ☞ p. 2–30

Recording the chord track

(When the chord track is selected)







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.

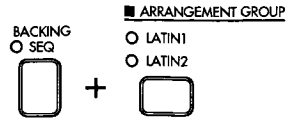
The various types of tension that can be added to each chord are listed in appendix C "Recognized Chords."

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.

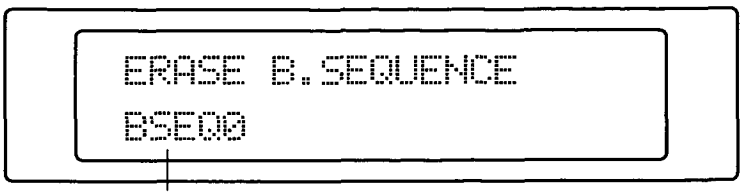


Erasing a backing sequence

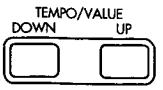
Page 3 Erase Backing Sequence

Erase Backing Sequence

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



Backing sequence to erase



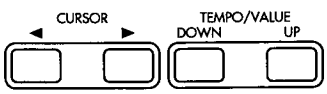
Select the backing sequence that you wish to erase, and press the RESET/YES key.

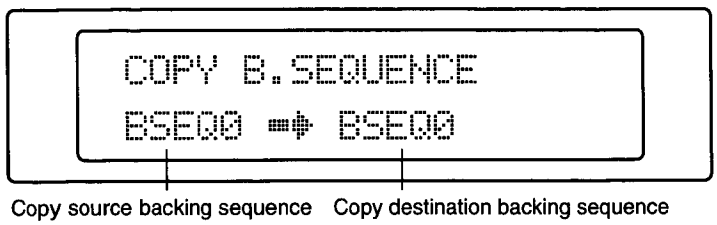
→ A message of "Are You Sure?" will appear. If you now press the RESET/YES key once again, the data will be erased. If you press the TAP TEMPO/NO key, the operation will be canceled.

Page 4 Copy Backing Sequence

Copy Backing Sequence

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





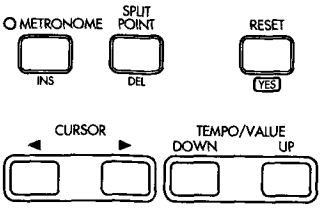
Use the TEMPO/VALUE keys to specify the backing sequence to which the currently selected backing sequence will be copied.

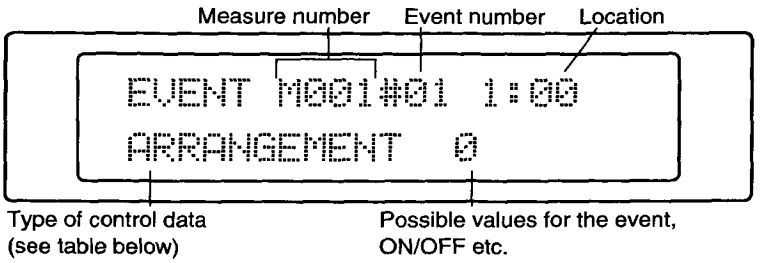
After specifying the copy destination backing sequence, press the RESET/[YES] key.

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

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

For the control track





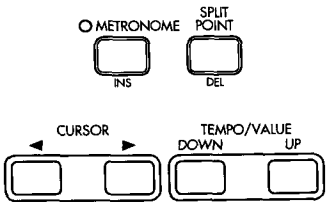
Display	Event type	Values
ARRANGEMENT	arrangement	(refer to appendix D "Arrangement list")
STYLE	style	(refer to appendix D "Arrangement list")
STYLE ELEMENT	style element	OFF, VAR1–VAR4, INT1, INT2, END1, END2, FIL1, FIL2
KB ASSIGN	keyboard assign	SINGLE, LAYER, SPLIT, DRUM
CHORD SCAN	chord scanning	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 appendix C "Drum map")
KB1 PROG *	KB1 program	(refer to appendix D "Program list")
KB1 PROG *	KB1 program	
KB1 OCT.	KB1 octave	–2, –1, 0, +1, +2
KB2 OCT.	KB2 octave	

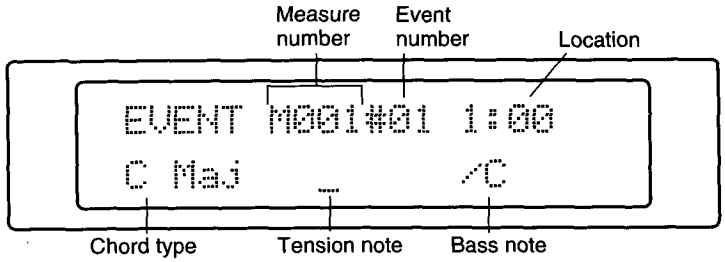
* In the control track, the KB1 program and KB2 program are selected using the PROGRAM GROUP keys and PROGRAM SELECT keys.

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*** into the ***XC-3000if***. This means that styles contained in RAM cards of another ***i***-series instrument, and not built-into the ***XC-3000if***, cannot be played back directly on the ***XC-3000if***. For the relation between styles and arrangements, refer to p. 1–7. For the styles that can be assigned, refer to appendix D "Style parameters" at the end of this manual.

For the chord track





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.

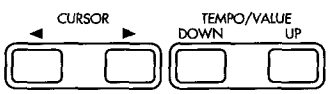
If you press the METRONOME/INS key, an identical data item will be inserted before the currently displayed step.

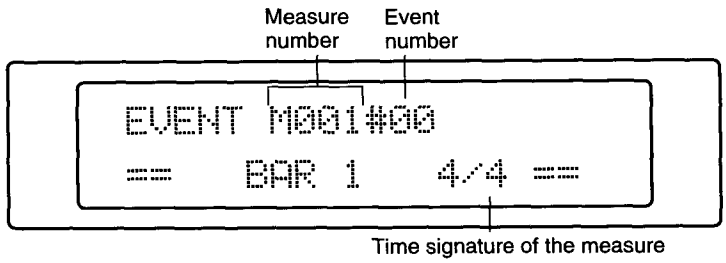
If you press the SPLIT POINT/DEL key, the data of the currently displayed step will be deleted.

In the control track, press the RESET/[YES] key each time you finish editing a step. The contents of the modified event are recorded only when you press this key.

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

< To change the time signature of the measures >





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

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

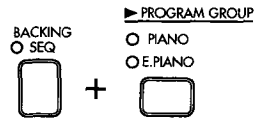
2. Select event #00.

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

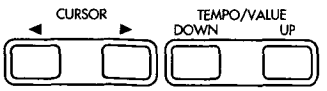
3. Specify the time signature of the measure.

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

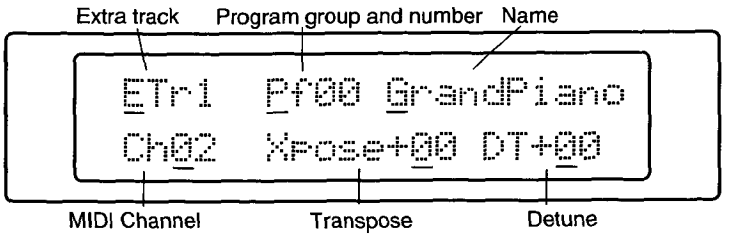
* The time signature of a measure can be modified regardless of the track that is selected.
In order for the modified time signature to be reflected in the playback of a backing sequence, the tempo setting in page 1 must be set to ♩= AUT. Press the EXIT key to go to page 1, move the cursor to the tempo,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



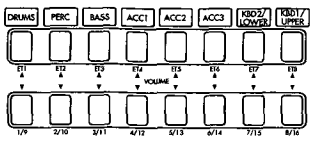
Eight supplementary tracks that can be used for editing playback data or for special effects



Page 9 Extra Track



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



Track [ETr1...ETr8]

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

Program

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

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

Ch (Channel) [1...16]

This parameter sets the MIDI channel of each track. The track will receive MIDI data on this channel from the keyboard, MIDI IN, and the TO HOST connector. Also, if the Track Status (refer to p. 1–10 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.

Set the pitch range for each 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 >

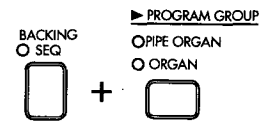
All programs have an upper limit beyond which they cannot sound, and if a high transpose setting is made and high notes played on the keyboard, there may sometimes be no sound.

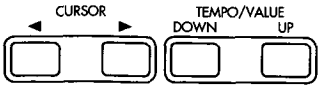
Fine adjustment to the pitch of each track

DT (Detune) [–50...+50]

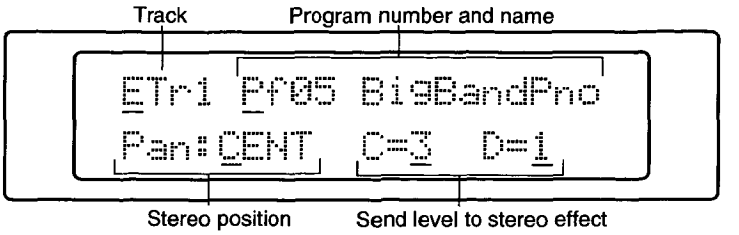
This setting makes a fine adjustment to the pitch of each track in 1-cent steps up to a maximum of 50 cents up or down (1/2 of a semitone). By detuning two tracks relative to each other, and playing them in unison, you can create a rich sound.

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.

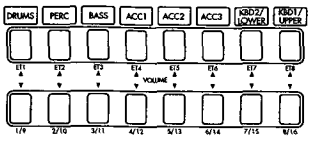




Page 10 Track Sound



(Track Key)



Track [ETr1...8]

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

Program

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

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

Stereo position of each track

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.

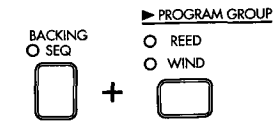
Send levels to the effect processors

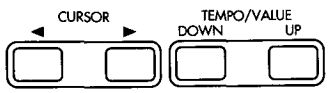
Effect Send Level C, D [0...9, P]

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

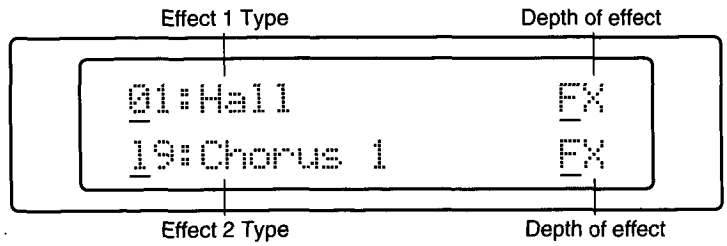
Each channel has a range of 0 to 9 (maximum). With a setting of P, the effect send level setting of the program itself will be used without change.

Depending on the placement of the two stereo effect processors in the effect system and their output routing, there are four different possible methods of output: Serial, Parallel 1, Parallel 2, and Parallel 3. For the differences between these possibilities, refer to p. 4–13 "Effects Placement (Output Channels)."





Page 11 Effects



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.

Select the type of effect

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. 5–21

Adjust the depth of the effects

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

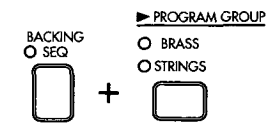
Adjust the volume balance between the original sound and the sound processed by the effect.

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. 4–1 "Effects."

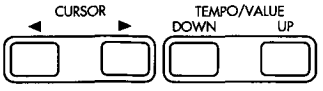


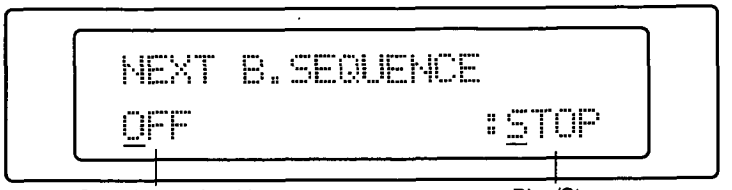
Successively playback two or more backing sequences

Page 12 Next B. Sequence

Next Backing Sequence

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





Specify next backing sequence (next)

Play/Stop

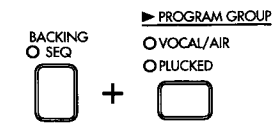
This function consists of two items.

"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.

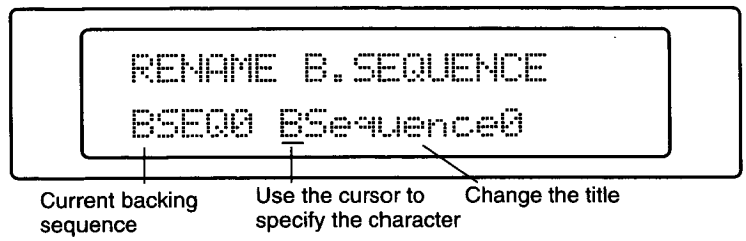


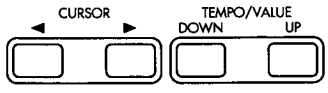
Change the name of a backing sequence

Page 13 Rename Backing Sequence

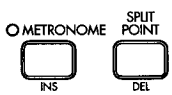
Rename Backing Sequence

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

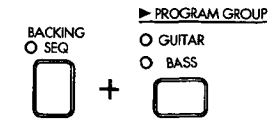




When the Rename Backing Sequence function is selected, the title of the current backing sequence will appear in the lower line of the LCD. Use the CURSOR ◄ and ► keys to move the cursor to the character you wish to change, and use the TEMPO/VALUE UP and DOWN keys to change the character.



By pressing the METRONOME/INS key you can copy the character at the cursor and insert it at that location. By pressing the SPLIT POINT/DEL key, you can delete the character at the cursor.

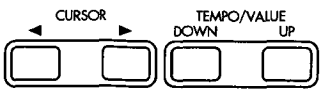


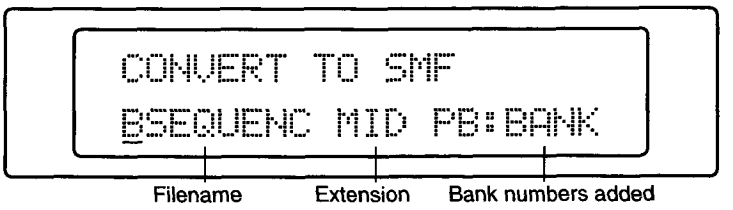
Use data on any SMF device

Page 14 Converting to a Standard MIDI File

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

This makes it possible for data created on the ***XC-3000if*** to be loaded into and played on any device that supports Standard MIDI File format data.





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* ***XC-3000if*** *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 the arrangement, keyboard timbres and extra tracks use programs from other than banks A and B, sound program compatibility will be lost.*

The ***XC-3000if*** 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.

The filename in this display will be the first eight characters of the title of the backing sequence. If any lower-case characters are used in the backing sequence title, they will be converted into upper-case characters, and all symbols other than numerals and characters will be converted into underline characters.

If necessary, you may modify the filename of up to 8 characters. The Standard MIDI File extension (.MID) is displayed at the right of the filename.

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

The ***XC-3000if*** assigns the DRUM, PERC, BASS, ACC1, ACC2 and ACC3 tracks to the channels that are specified in 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 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.

Song Play Mode

What is Song Play mode?

Song Play mode is where song files saved in Standard MIDI File format can be played back directly from floppy disk. (For more about Standard MIDI Files, refer to p. 8–4 of the owner's manual.)

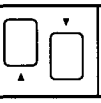
< Selecting pages >

The parameters and functions of Song Play mode are grouped into four pages as shown by the table on the following page. 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 ARRANGEMENT 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 ARRANGEMENT GROUP key LATIN1/LATIN2.

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	3–3
2	Channel Setting	Stereo position, effect send level	3–5
3	Transpose Position		3–7
4	Effect Setting		3–8
	Volume/Mute		3–9

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. 2–1 of the owner's manual.

MIDI output of the program bank

In the Global mode MIDI FILTER settings, the PROGRAM filter setting allows you to select how MIDI output will be processed. ☞ p. 5–19

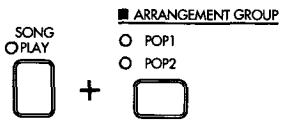
When connecting a Korg device, select "**o**".

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

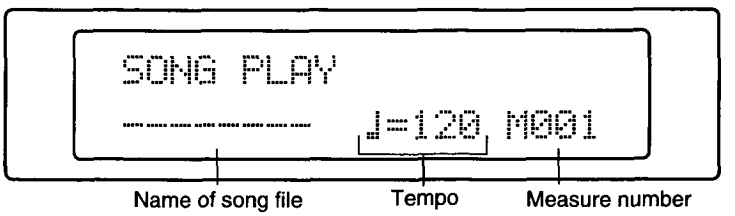
When "**n**" is selected, program bank selections will be ignored, and the MIDI input/output will not include the bank number.

Basic Settings

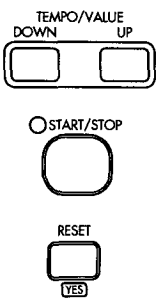
In Song Play mode display pages 1 and 2, you can select the Standard MIDI File to be played, set the tempo and the starting measure, and set the program, stereo location, and effect send level for each channel.



Page 1 PLAY



File Name



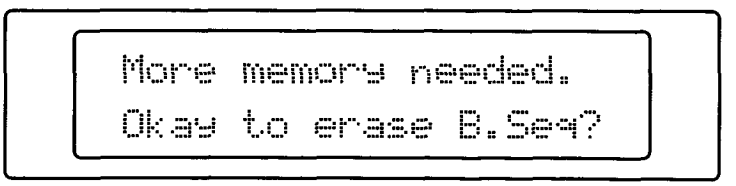
If you wish to consecutively playback all songs that are on the disk, press the START/STOP key while the dashed line is displayed. The songs will be played back consecutively.

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

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

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



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. 5–9 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 filename 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. The tempo will be reset to ♩=120 when you press the Reset key or when song playback ends.

Begin playback from the middle of the song

Measure

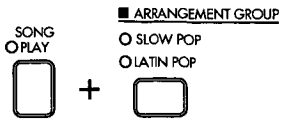
You can specify a measure number of the song at which playback will begin. This can be done whether the file is playing or stopped.

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?"

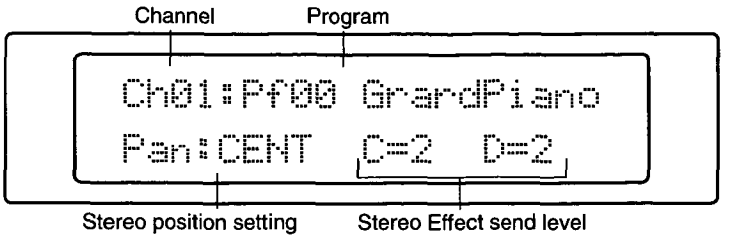
If you now press YES, you will advance to the next song and playback will continue. If you select NO, playback will stop at the last measure of the current song.

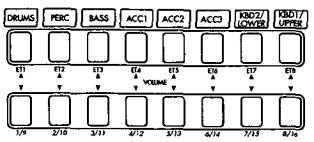
If the song data includes tempo changes or program changes, the tempo setting or program setting for each channel will be updated to the tempo or program specified for the measure that you specify. However the settings of muted channels will not be updated. If you want the settings of these channels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



Page 2 Channel Sound

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.





Change the sound for each channel

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

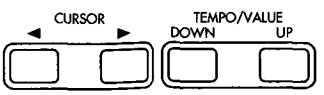
This indicates the program that will be played by the currently selected channel.

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.

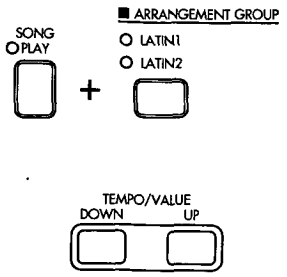
With a setting of OFF, the output to channels A and B will be off. With a setting of PROGRAM, the pan position specified by the program's own data will be used.

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 to p. 4–13 "Effects Placement (Output Channels)". For normal SMF song files, the Parallel 3 configuration is appropriate.

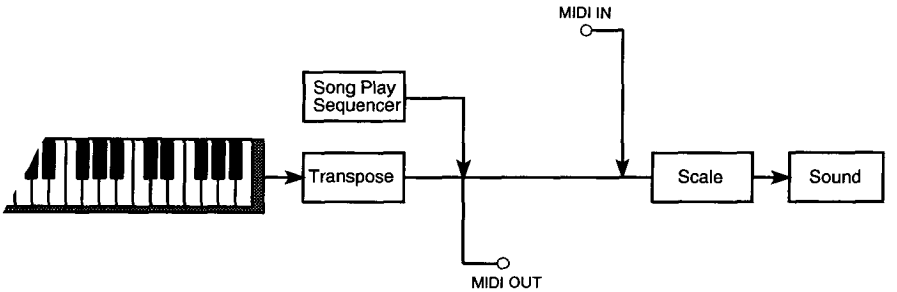


Page 3 Transpose Position

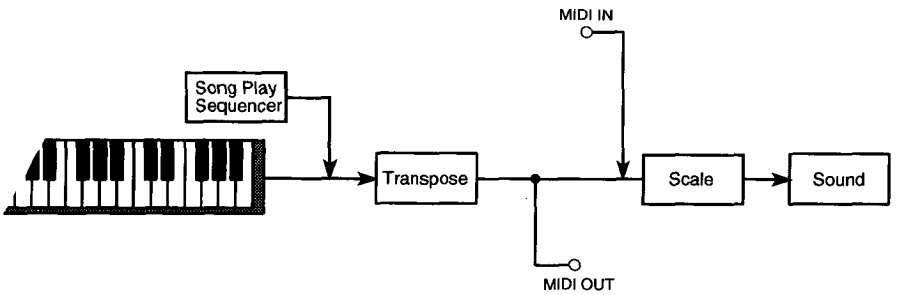
Transpose Position [KBD/MIDI, ALL/MIDI, ALL/INT]

This setting determines whether or not the setting of the TRANSPOSE key will affect the pitches played by the keyboard, the pitches played back, and 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 Global mode will be ignored.

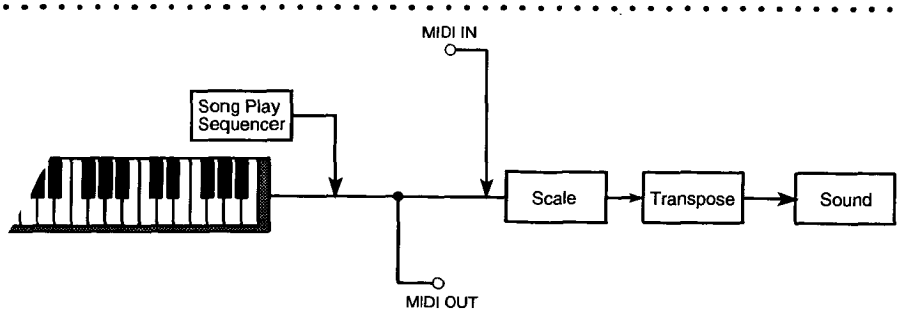
The OCTAVE keys always affect only the pitch played by the keyboard, and are not affected by this setting.



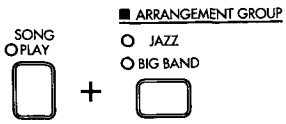
With a setting of KBD/MIDI, the notes will be transposed when they leave the keyboard. This means that transposition will affect both the notes played by the keyboard and the notes played on an external MIDI tone generator. The notes played by the sequencer or notes received from MIDI IN will not be transposed.



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

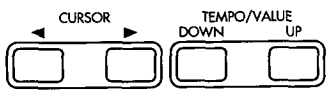


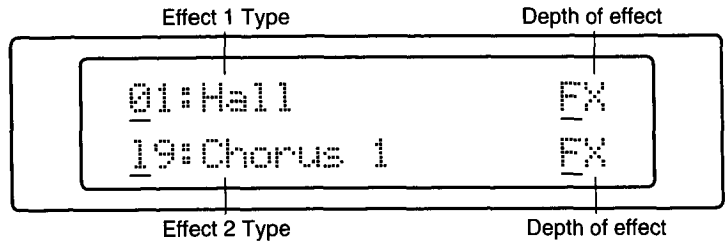
With a setting of ALL/INT, notes will be transposed immediately before they are played by the tone generator. This means that all the sound produced by the internal tone generator will be transposed, but notes transmitted from MIDI OUT will not be transposed. Notes received from MIDI IN will be transposed.



Page 4 Effects

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.

Select the type of effect

EFFECT TYPE

In Song Play mode, you can use two types of effect in parallel (Parallel 3). ☞ p. 4–13

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. 5–21 Pedal parameters)

Adjust the depth of the effect

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.

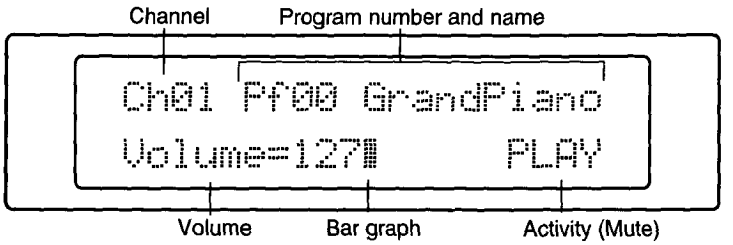
The ideal balance will depend on the type of effect that is selected. For example with an effect such as reverb that adds reverberance to the sound, you will need to modify this value to find the ideal setting. But with effects such as chorus, flanger, enhancer or exciter, that modify the character of 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. 4–1.

Volume/Mute

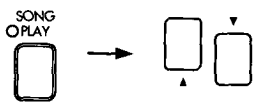
You can change volume and mute settings for the program which is assigned to each channel.

In any page of Song Play mode, you can press one of the eight pairs of VOLUME keys 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 select keys to select the program (sound) that will be played by the corresponding channel.

Adjust the volume for each channel

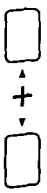
Volume [000...127]

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.

Mute the sound of a channel



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 >

While a song file is playing or paused, MIDI messages of the Global channel will be transmitted to the channel displayed in the LCD. This means that the part of the channel selected here can be played by a connected MIDI sequencer etc. along with the song. In this case, control settings such as volume will not change from their original channel settings.

*When song play is stopped, the **XC-3000if** will be played according to the MIDI channels of the incoming data from a connected sequencer, etc.*

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 ***XC-3000if*** comes complete with 48 effects, including reverb, chorus, exciter, enhancer and more.

Since the ***XC-3000if*** 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 Global Mode.)

The Effects Pages

There are a total of 48 effects available with the ***XC-3000if***, categorized into the following 26-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

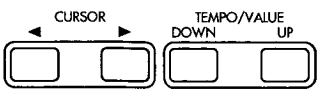
Dynamic Modulation

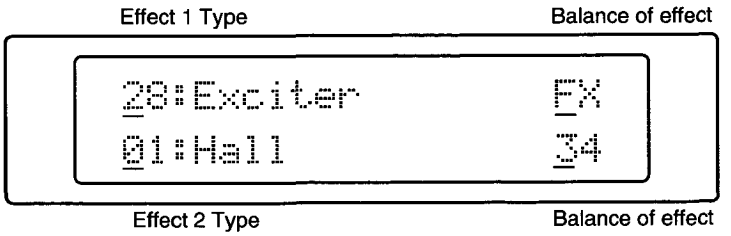
The effects can be controlled using a foot pedal by connecting an optional pedal controller, Korg XVP-10 or EXP-2 to the ASSIGN PDL/SW jack. The effect parameters that can be controlled include the balance between the dry and effected sounds, the speed of the sound depth, the frequency to be emphasized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

☞ Page 5–21.





EFFECT TYPE

The ***XC-3000if*** comes with two independent effect types for selection.

The selected effect can be adjusted by the Dry/Wet level or switched ON/OFF with the optional assignable pedal or EC5 external controller.

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 Global Mode to the footswitch. ☞*p. 5–21*

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 ***XC-3000if*** 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 ***XC-3000if*** has nine reverb effects.

01: Hall

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

02: Ensemble Hall

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

03: Concert Hall

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

04: Room

This simulates the ambience of a typical room.

05: Large Room

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

06: Live Stage

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

07: Wet Plate

08: Dry Plate

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

09: Spring Reverb

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

Early Reflections

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

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

10: Early Ref 1

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

11: Early Ref 2

The reflections will fade out slower.

12: Early Ref 3

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

Stereo Delay

This effect is used to create echo patterns.

13: Stereo Delay

Feedback is applied independently to the left and right channels.

14: Cross Delay

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

Dual Delay

15: Dual Delay

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

Multitap Delay

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

16: Multitap Dly 1

This is the standard multitap delay.

17: Multitap Dly 2

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

18: Multitap Dly 3

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

Chorus

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

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

19: Chorus 1

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

20: Chorus 2

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

Quadrature Chorus

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

21: Quad Chorus

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

22: XOver Chorus

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

Harmonic Chorus

23: Harmonic Cho.

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

Symphonic Ensemble

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

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

24: Symphonic Ens.

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

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

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

Flanger

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

25: Flanger 1

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

26: Flanger 2

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

27: XOver Flanger

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

Exciter

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

28: Exciter

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

Enhancer

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

29: Enhancer

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

Distortion

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

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

30: Distortion

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

31: Overdrive

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

Phaser

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

32: Phaser 1

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

33: Phaser 2

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

Rotary Speaker

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

34: Rotary Speaker

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

Tremolo

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

35: Auto Pan

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

36: Tremolo

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

Equalizer

37: Equalizer

This is used to adjust and emphasize the audio frequencies.

Chorused or Flanged Delay

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

38: Chorus-Delay

This serially connects a chorus with a delay.

39: Flanger-Delay

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

Delay & Reverb

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

40: Delay/Hall

This combines a delay with a hall reverb.

41: Delay/Room

This combines a delay with a room reverb.

Delay & Chorus

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

42: Delay/Chorus

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

Delay & Flanger

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

43: Delay/Flanger

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

Delay & Distortion

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

44: Delay/Dist

This combines delay with distortion.

45: Delay/Overdrv

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

Delay & Phaser

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

46: Delay/Phaser

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

Delay & Rotary Speaker

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

47: Delay/Rotary

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

Piano effects

48: Pedal Simulation

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

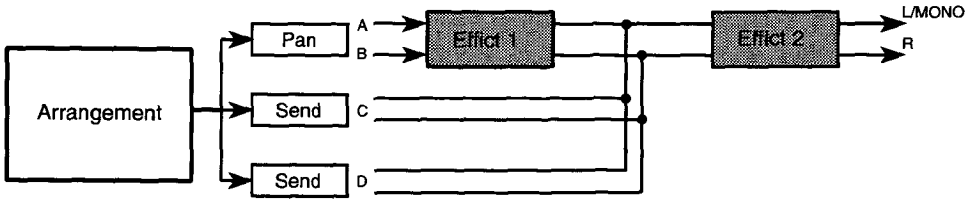
- In Arrangement Play mode when the Piano mode key is pressed, the program will change to Grand Piano Pf00, and simultaneously this effect will be selected for EFFECT2.
- It is not possible to select this effect for EFFECT1. It is not possible to adjust the effect balance.

Effects Placement (Output Channels)

The output channels, including effects, of the ***XC-3000if*** vary depending on the effect arrangement.

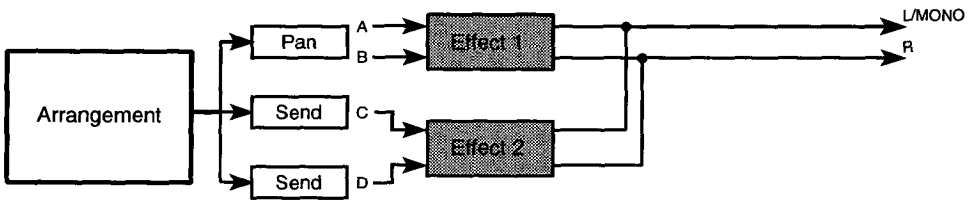
Each channel can be set with the following four output channels. Refer to the Arrangement List in Appendix D for more details on the settings.

① Serial



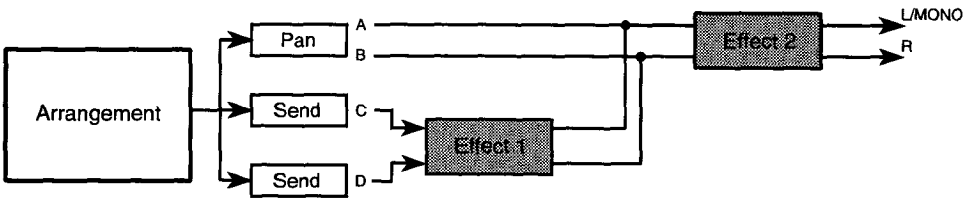
The Serial setting applies both signal processor Effect 1 and Effect 2 to channels A and B, in that order. Signals routed to channels C and D are mixed in after Effect 1, and so are processed by Effect 2 only.

② 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

③ Parallel 2

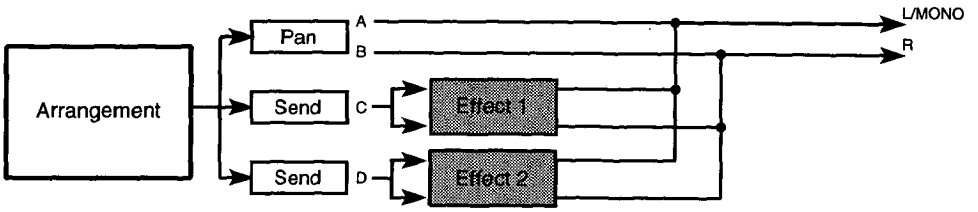


The Parallel 2 setting is the opposite of the Serial setting indicated in ①.

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.

④ 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.

Global Mode

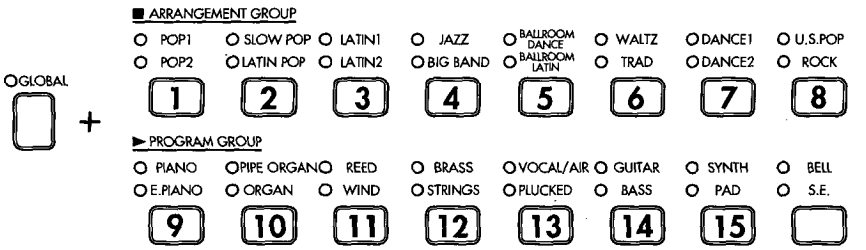
In Global mode you can change the following settings which affect the functionality of the entire ***XC-3000if***.

- **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 display pages >

The parameters and functions of Global mode are divided among 14 display pages as follows. To select pages, use the PAGE+/PAGE– keys. To jump directly to a specific page, hold down the GLOBAL key and press 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 GLOBAL key and press the ARRANGEMENT GROUP key LATIN1/LATIN2.



Unlike program data and arrangement data, the settings made in Global mode do not require the Write operation to make them permanent. Exceptions to this are the Xpose Pos parameter explained on pp. 5–12 of this manual and the Local Control and Clock Source settings explained on p. 5–14. All other settings of 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. 5–9 of this manual, Global settings are also saved to disk.

Functions in Global Mode

The table below shows the layout of the *XC-3000if* 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)	5–4
		Write data to disk	5–9
		Delete data from disk, erase style, format disk	5–10
2	Master tuning, transpose position		5–12
3	MIDI local control, MIDI clock source, TO HOST baud rate settings		5–14
4	MIDI channel settings	Global, keyboard track, chord track	5–16
5		Backing track	5–18
6	MIDI data filter		5–19
7	Assignable pedal settings		5–21
8	EC5 external controller settings		5–21
9	Sound hold function, velocity curve		5–24
10	Main scale selection		5–26
11	Sub-Scale selection		5–26
12	User scale setting		5–28
13	MIDI *XC-3000if* data dumping		5–29
14	Pitch bend switch		5–30
15	Initialize pedal operation depth		5–31

Data saved on disk

Nearly all of the data used by the ***XC-3000if*** 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.

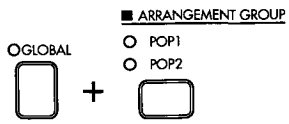
Data type	Extension
Arrangement	.ARR
Style	.STY
Backing sequence	.BSQ
Standard MIDI File	.MID
Program	.PCG

(These filename extensions will be displayed in the LCD when the Delete File operation is used. ☞ p. 5–10)

The ***XC-3000if*** 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.

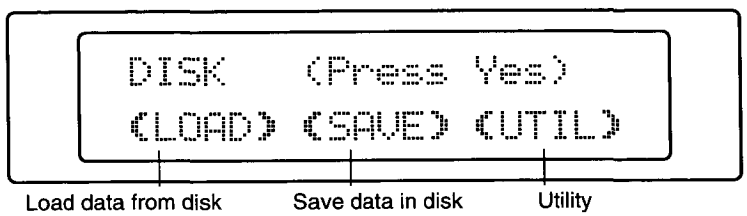
If you wish to use data created by the ***XC-3000if*** on a different Korg i-series instrument, you must set the data mode to "CMP" in the Data Dump display of page 13. ☞ p. 5–29

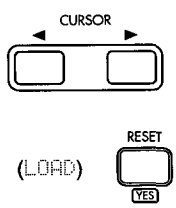


Page 1 Disk Parameter

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. Please also read the cautions for floppy disk handling given on p. 2–1 of the owner's manual.



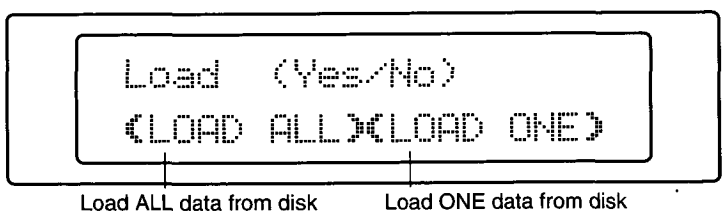


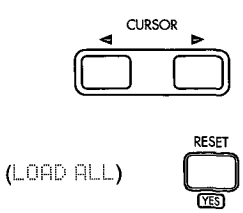
Load data from floppy disk

Page 1-1 Load Functions

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

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

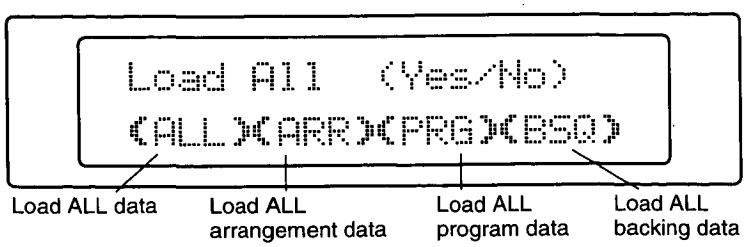


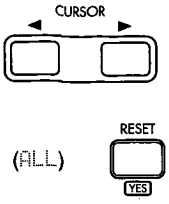


Page 1-1-1 LOAD ALL

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

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





ALL

The entire contents of the data file will be loaded into the *XC-3000if*'s memory.

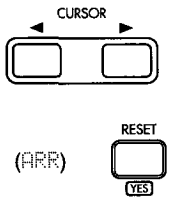
This function is very convenient, since it will load multiple related files (arrangements and the program, style, and backing sequence created with that data) into memory in a single operation. Normally, we recommend that you use this method to load data. **In order to use this function, the data must have been saved using the SAVE ALL function of the SAVE display.** (Refer to the explanation of the Save function on p. 5–9 of this manual.)

After inserting the disk containing the data into the drive, select this function (ALL), and the filename of 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 *XC-3000if* 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.

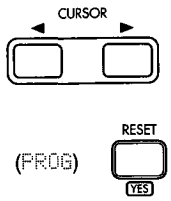
If not all of the four files bearing the selected filename exist on the disk, a message will appear after loading to inform you of the files that were missing.



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.

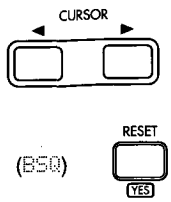
The procedure is the same as for the ALL load function explained above. Only the filenames of the arrangements on disk will be displayed.



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)

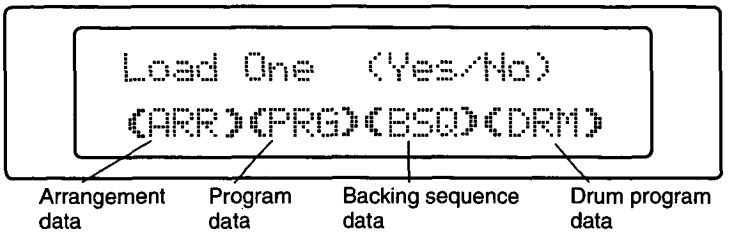
This function loads a backing sequence file containing a set of data for ten backing sequences.

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.

CURSOR

(LOAD ONE) RESET YES

Page 1-1-2 Load One



Display page 1-2 of Disk mode lets you load individual items (arrangements (ARR), programs (PRG), backing sequences (BSQ), or drum kits (DRUM)) from the selected file.

If you wish to load the entire file, use the page 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)

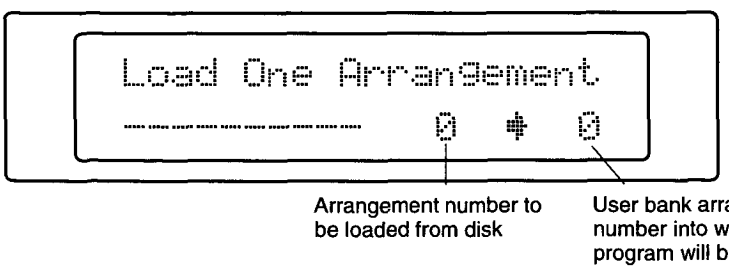
CURSOR

(ARR) RESET YES

This function loads one arrangement from an arrangement file.

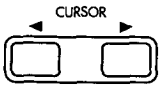
If the arrangement uses a user style, the necessary style will be loaded from the style file of the same name as the arrangement file, and loaded into an unused user style number. If a style file of the same filename cannot be found, a message of "Can't find file" will appear, indicating that the necessary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

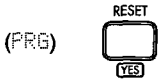
Use the CURSOR keys and the TEMPO/VALUE keys to specify the number of the arrangement that you wish to load, and the arrangement number of the user bank into which it will be loaded. The LCD will show the filename of the arrangement files on disk.



When this function is executed, there may be times when a message of "Not enough memory" appears in the display. This means that there is not enough user memory. (However, the arrangement data will be loaded correctly.) In such cases, use the Erase Style function of p. 5–10 to erase a different style, and execute the load operation once again.

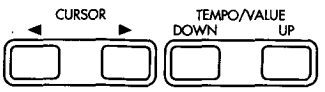
PRG (=PROGRAM)

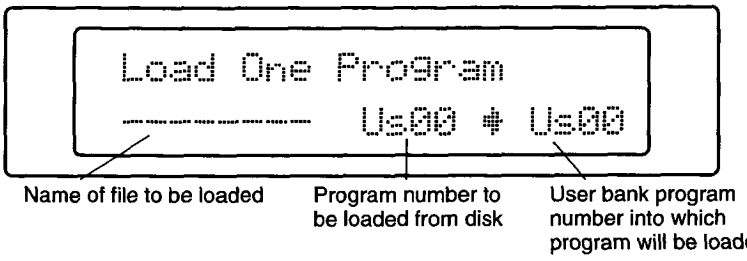




This function loads one program from a program file. However Global parameters and drum kit settings will not be loaded.

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





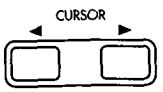
Next, use the CURSOR keys and the TEMPO/VALUE UP and DOWN keys to specify the bank and program number of the program that you wish to load, and the program number into which the data will be loaded.

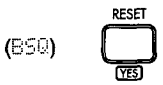
After making the desired settings, press the RESET/YES key to load the data. Before loading, check to make sure that important data in internal memory will not be overwritten and lost. When you load program data, the data that was previously in that program memory will be overwritten and lost forever.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

This function does not load Global data. This means that if you change the Scale parameters after saving program data, the loaded program may sound with a different scale than originally. In such cases, reset the scale parameters to the same settings as when the program was created. ☞ p. 5–26

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

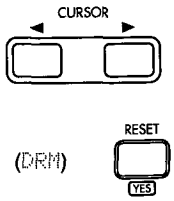
BSQ (=BACKING SEQUENCE)





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

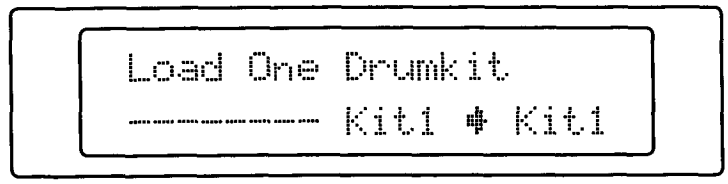
The procedure is the same as for the Program Load function described above. The filenames of the backing sequence files on disk will appear in the LCD.

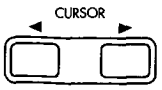


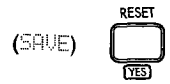
DRM (USER DRUMS KIT)

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

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

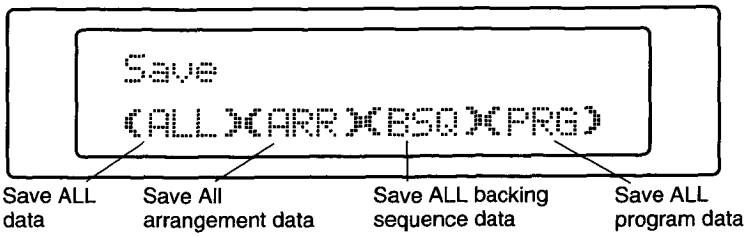


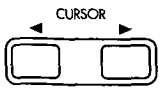


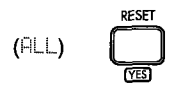


This function creates a complete set of i5S data files on a disk.

Page 1-2 SAVE





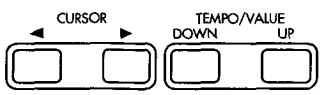


ALL

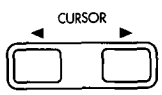
This function saves all ***XC-3000if*** data files to disk. **We recommend that you normally use this method of saving.**

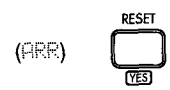
When this function is selected, the filename that was most recently entered will appear (or, a default filename of NEW_FILE). If necessary, you can use the cursor keys and the UP and DOWN keys to modify this filename of up to 8 characters.

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.

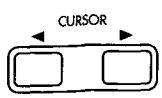


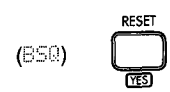


ARR (=ARRANGEMENT)

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.

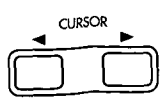


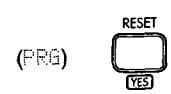


BSQ (=BACKING SEQUENCE)

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.

Global mode settings will also be saved in this file.

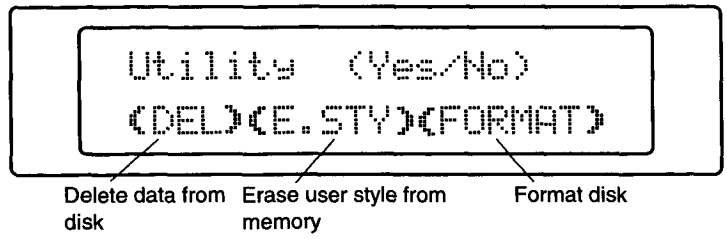
The procedure for this function is the same as for the ALL Save function discussed above. The program file (extension PCG) will be saved with the filename that you input.

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.

CURSOR

(UTIL) RESET (YES)

Page 1-3 Utilities



DEL (Delete File)

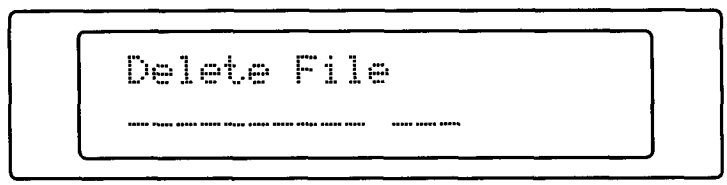
CURSOR

(DEL) RESET (YES)

TEMPO/VALUE DOWN UP

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 filename extension).



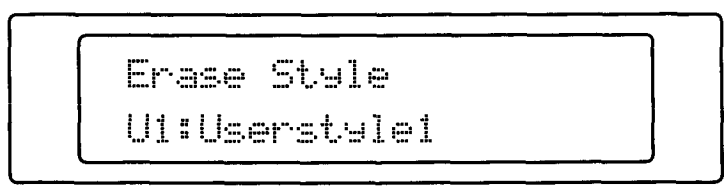
Select the file and press the RESET/(YES) key, and a confirming message will ask "Are you sure?" If you respond YES, the file will be erased. Before erasing, make sure that the file does not contain data you wish to keep. Once the file is erased, the data will be gone forever.

E.STYLE (Erase Style)

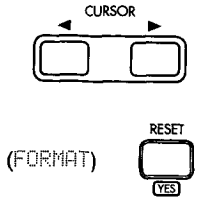
CURSOR

(E.STY) RESET (YES)

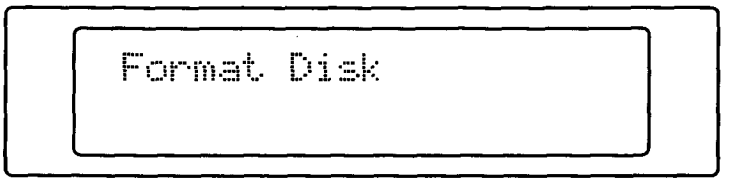
This function erases user styles from memory. You can use this function when a message of "Not enough memory" appears when you use the Load One Arrangement function to load an arrangement which uses a new user style.



FORMAT (Format Disk)



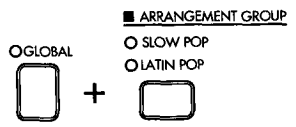
Before using a new disk on the ***XC-3000if***, this function must be used to format (initialize) the disk. This function can also be used to erase unwanted data from an old disk, and re-format the disk. (This command is not necessary for new disks which are marked as already being "formatted for MS-DOS.")

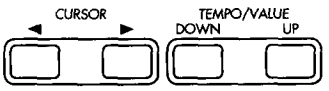


Insert the disk into the disk drive and press the RESET/[YES] key. The ***XC-3000if*** will check the disk. If it contains files, a message to that effect will appear, and after asking you to confirm the operation, the disk will be formatted. Please be very sure that the disk does not contain data that you wish to keep. When a disk is formatted, the data it contained is lost forever. ☞ p. A–3–A–4

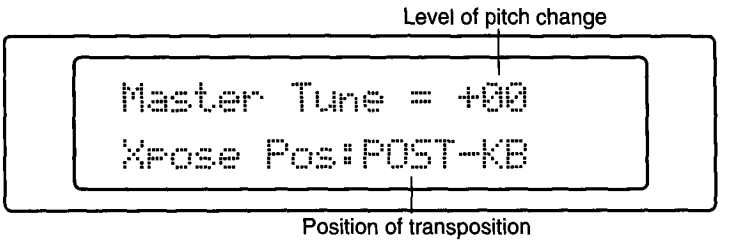
Basic Parameters

Page 2 contains the master tune parameter which adjusts the tuning of the ***XC-3000if***, and also parameters which specify the stage at which transpose processing will be performed.





Page 2 Master Tune/Xpose Pos



Adjusts the pitch of ***XC-3000if***

Master Tune [–50...+50]

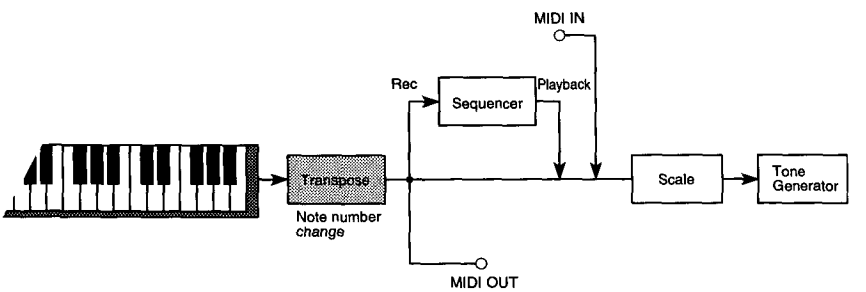
This adjusts the overall tuning of the entire piano. Set this to match any other instruments that you may be playing with, over a range of up to 50 cents (1/2 a semitone) up or down.

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]

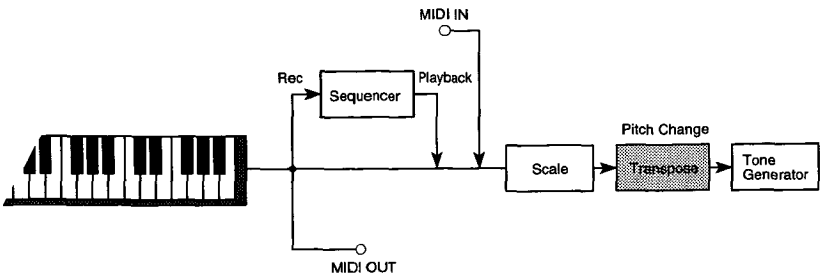
This setting determines whether the transpose setting of the TRANSPOSE keys will take effect before or after notes are transmitted from MIDI OUT.

[POST-KB]



With a setting of POST-KB, the note data will be transposed immediately after the notes leave the keyboard. This means that the transposed notes will be sent both the internal tone generator and to any instruments connected to the MIDI OUT connectors. Note messages received from the MIDI IN connector will not be transposed.

[PRE-OSC]



With a setting of PRE-OSC, the note data will be transmitted immediately before it enters the tone generator. This means that the ***XC-3000if*** will play the transposed sound, but that the note messages transmitted from MIDI OUT will not be transposed. Note messages received from MIDI IN and played on 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. 5–26 of this manual. Depending on the scale that you use, the results may be unexpected.

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

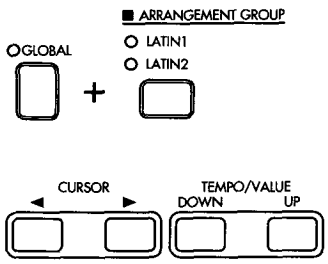
In Song Play mode, the transpose setting of Song Play mode will be effective. ☞ p. 3–7

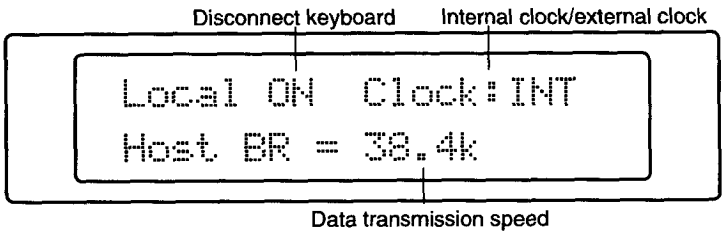
MIDI parameters (read this if you are connecting other MIDI devices)

Pages 3, 4, 5, and 6 contain parameters which will have an effect when the ***XC-3000if*** 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 ***XC-3000if***. Page 6 contains the MIDI data filter settings.

Page 3 LOCAL/CLOCK





Turning Local Control on and off

Local Control [OFF, ON]

This setting determines whether or not the tone generator of the ***XC-3000if*** will sound in response to messages from its local controllers. ("Local controllers" refer to the keyboard, bend wheel, and pedals of the ***XC-3000if*** itself.)

With a setting of ON, the ***XC-3000if***'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 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 ***XC-3000if***. When the power is turned on, it will always be ON.

Control start/stop or tempo from an external device

Clock Source [INT, MIDI, HOST]

This parameter synchronizes the ***XC-3000if*** to another MIDI sequencer.

When this parameter is set to INT, the ***XC-3000if*** 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 ***XC-3000if***.

With a setting of MIDI, the ***XC-3000if*** 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 ***XC-3000if*** 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 ***XC-3000if*** itself will be ignored. In other words, it will not be possible for the ***XC-3000if*** to playback sequence data alone. **Unless an external MIDI sequencer is connected to the MIDI IN or TO HOST connector of the XC-3000if, do not use settings of MIDI or HOST.**

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

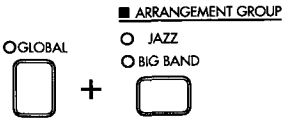
In Song Play mode, operation will always be the same as when INT is selected, regardless of the actual setting of this parameter.

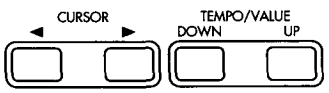
Exchanging data with a computer

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. 9–2 "HOST BR setting"

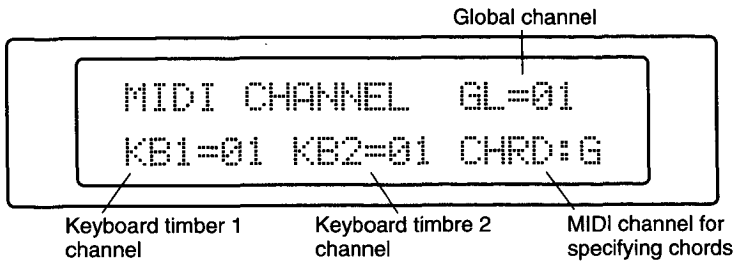




Page 4 MIDI Channel [GLOBAL, KBD1, KBD2, CHORD]

There are ten items related to MIDI channels, and you can select the channels that the ***XC-3000if*** uses to transmit and receive MIDI messages. So that the ***XC-3000if*** 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 ***XC-3000if*** is connected.

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



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

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

In Arrangement Play mode and Backing Sequence mode, if you wish to use an external MIDI device connected to the ***XC-3000if*** to perform the same operations as you normally do from the keyboard and controllers of the ***XC-3000if*** itself, use the channel selected here as the Global channel.

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

In Backing Sequence mode, the ***XC-3000if*** 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]

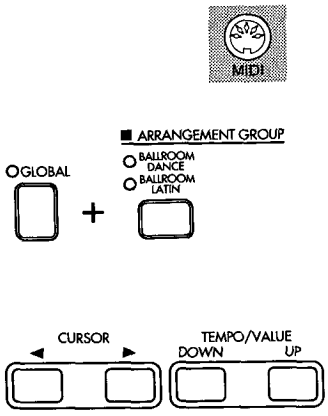
In Arrangement Play mode or Backing Sequence mode when the keyboard assign mode is split, this parameter specifies the MIDI transmission/reception channel of the low range of the keyboard.

CHRD (CHORD) [G.M]

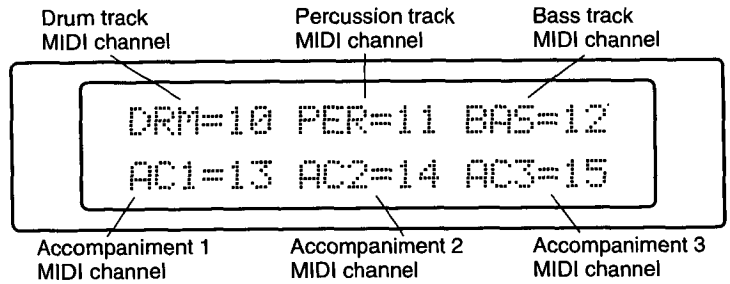
In Arrangement Play mode and Backing Sequence mode, this specifies which channel of the incoming MIDI note data will be used to specify chords.

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 ***XC-3000if***'s keyboard.

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



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

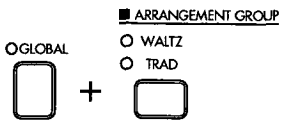


DRUM, PERC, BASS, ACC1, ACC2, ACC3 (drum, percussion, bass, accompaniment 1, accompaniment 2, accompaniment 3) [1...16]

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.

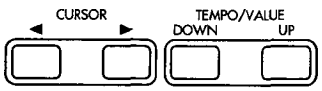
Page 6 MIDI Filter

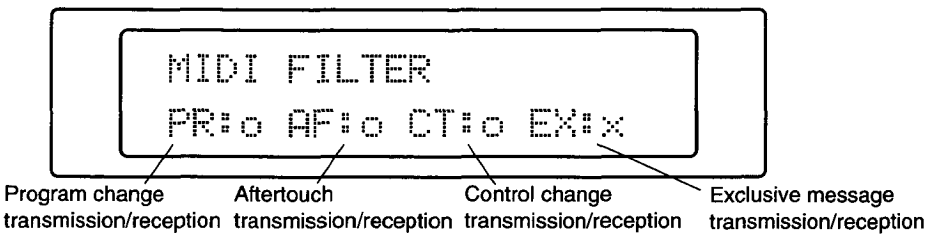


This page contains four settings which allow transmission and reception of MIDI data to be partially restricted. By using these filters, you can cause the ***XC-3000if*** to ignore certain types of MIDI data, such as program changes or system exclusive messages.

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 with this setting will neither be received nor transmitted. However in Backing Sequence mode, previously recorded data or data of the backing tracks of the arrangement which is playing back will be transmitted regardless of these filter settings.





Program Change [x, o, n, s]

This controls processing of program change messages.

With a setting of '**o**' program change messages will be processed as normal. With a setting of '**x**' all channels will neither transmit nor receive program change messages.

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

With a setting of '**s**' MIDI bank numbers 0, 1, and 3 will be transmitted as MSB0/LSB0, and bank number 2 (drum) will be transmitted as MSB0/LSB2.

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.

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 ***XC-3000if*** will not transmit con-

trol change messages to devices other than itself.

Exclusive [x, o]

This controls processing of system exclusive messages. These messages are used for communicating with the Korg '***ih***' (Interactive Vocal Harmony) and with an external computer, etc.

With a setting of '**o**' system exclusive messages will be received, and in Arrangement Play mode or Backing Sequence mode, the '***ih***' will operate according to the chord data from the ***XC-3000if***. (At this time, the chord detection function of the '***ih***' itself will not function.)

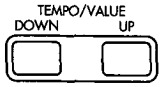
In Song Play mode, the chord detection function of the '***ih***' will function in accordance with the chord scanning range specified on the '***ih***'.

With a setting of '***x***' the '***ih***' will not be able to receive chord information from the ***XC-3000if***.

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 ***XC-3000if***.

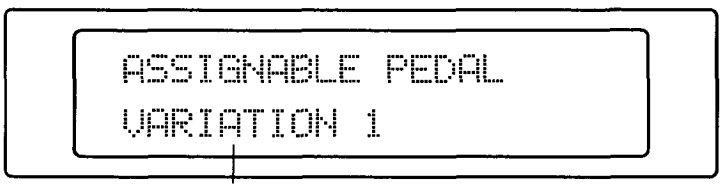
Pedal function



While these displays appear, you can press a switch on the ***XC-3000if***'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.

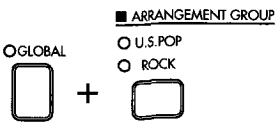
Page 7 Assignable Pedal



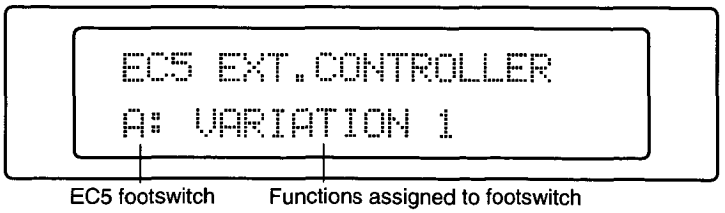
By connecting a foot switch or expression pedal to the ASSIGN PDL/SW connector on the rear panel of the ***XC-3000if***, you can control a variety of functions. When a pedal is connected to this connector, this Assignable Pedal setting determines its function.

If you wish to control functions listed in the table of expression pedal functions, we recommend using a Korg XVP–10 or EXP-2.

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



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.

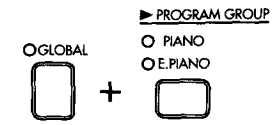
In this display, you can press an EC5 foot switch A–E to immediately select the setting for the corresponding foot switch in the display.

Foot switch functions

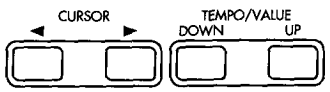
Setting	Function
OFF	No function
START/STOP	Same as the START/STOP key
SYNC START/STOP	Same as the SYNCHRO START/STOP key
RESET	Same as the RESET key
TAP TEMPO	Same as the TEMPO key
KBD LOCK	Same as the KBD LOCK key
INTRO/ENDING 1	Same as the INTRO/ENDING 1 key
INTRO/ENDING 2	Same as the INTRO/ENDING 2 key
FILL 1	Same as the FILL 1 key
FILL 2	Same as the FILL 2 key
VARIATION 1	Same as the VARIATION 1 key
VARIATION 2	Same as the VARIATION 2 key
VARIATION 3	Same as the VARIATION 3 key
VARIATION 4	Same as the VARIATION 4 key
CHORD HOLD	Same as the CHORD HOLD key
BASS INVERSION	Same as the BASS INVERSION key
SCALE CHANGE	Switch between main scale and sub scale
ARRANGEMENT UP	Select the next arrangement
ARRANGEMENT DOWN	Select the previous arrangement
PROGRAM UP	Select the next program
PROGRAM DOWN	Select the previous program
VARIATION UP	Select the next variation
VARIATION DOWN	Select the previous variation
PUNCH IN/OUT	Manual punch-in recording switch (see p. 2–11 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

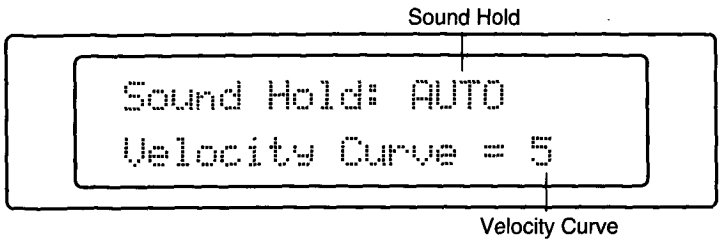
Expression Pedal Functions

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. 4–3)
DATA ENTRY	Input parameter values



Page 9 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 ***XC-3000if*** 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 –

Notes played in the lower area will be sustained only if CHORD HOLD is also ON.

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 ***XC-3000if*** 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 ***XC-3000if*** 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 –

Notes played in the LOWER area will be converted into the full form of the chord detected by the ***XC-3000if***, and played with the same sound.

If CHORD HOLD is also ON, this complete chord will be sustained.

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 ***XC-3000if*** 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.

Since backing sequence "recording" uses the "accompaniment playback" settings, there will be no effect even if this is set to BASS.

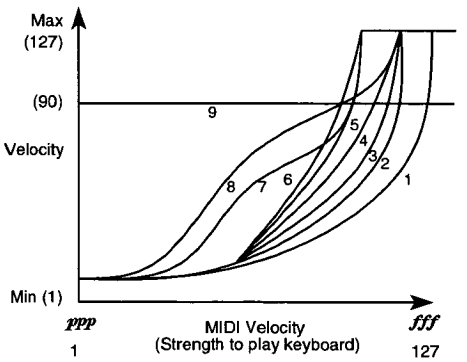
< About the Sound Hold function and backing sequences >

*If ACTUAL or AUTO is selected, notes played in the lower area of the keyboard (or notes played automatically by the **XC-3000if**) will be recorded as normal note data in the keyboard track of the backing sequence. Even if you change the Sound Hold parameter setting after recording a backing sequence, this data will not be affected.*

Velocity Curve [1...9]

Here you can select one of 9 types of curves to specify how key velocity will affect the volume or tone of the sound program. These curves will affect the playing dynamics of the piano as shown in the following diagram.

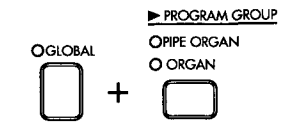
If this parameter is set to 9, all notes played on the keyboard will be sounded with a velocity of 90 regardless of the force with which they were actually played. This setting is convenient when you wish to turn off velocity sensitivity. However this will have no effect on the velocity of the MIDI note messages which are transmitted to external devices.



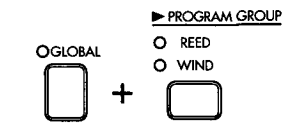
Scales

The items in page 10, 11 and 12 specify the basic scale of the ***XC-3000if***'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. 5–21

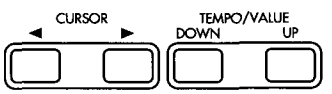
A variety of scales are provided for use with different musical styles or sounds, but you are also free to create your own scales.

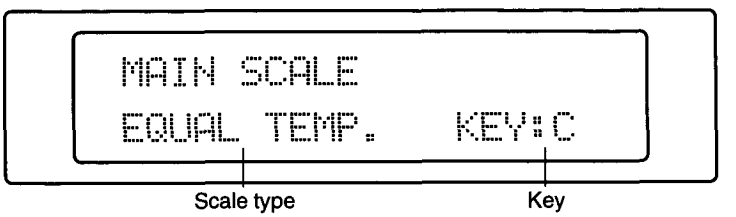


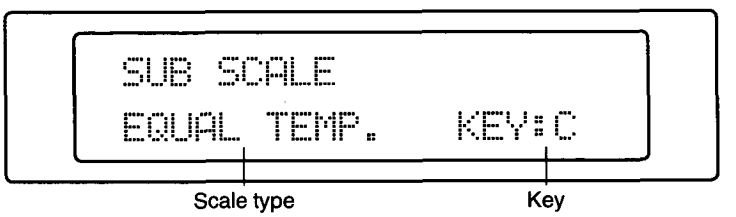
(Main Scale)



(Sub Scale)







Page 10, 11 MAIN SCALE/SUB SCALE

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..... The parameters of page 5-2 allow you to 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]

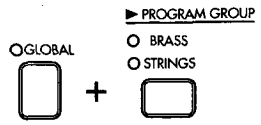
When scales other than EQUAL TEMPERAMENT or EQUAL TEMPERAMENT 2 are used, this parameter lets you select the key of the principle chords in the selected scale (i.e., the tonic of the scale).

< 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.

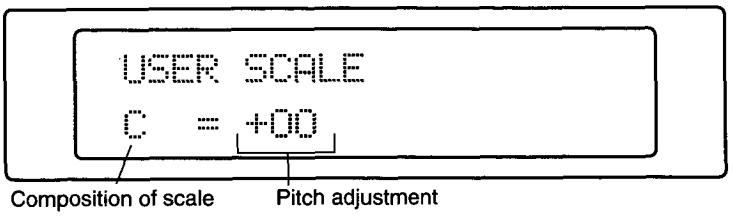
When using a foot switch, set the Assignable Pedal parameter to SCALE CHANGE (refer to p. 5–21 of this manual). If you are using an EC5 external controller, select this setting for the desired EC5 SWITCH parameter (refer to p. 5–21 of this manual).

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

The parameters in this page allow you to create your own user scale. The settings here will have no effect unless you select USER SCALE as a scale in page 10 or page 11.



Note [C...B]

Select the note of the scale whose pitch you wish to adjust.

Tuning [–50...+50]

Adjust the tuning of the selected note of the scale. You can raise or lower the pitch over a range of 50 cents (i.e., 1/2 a semitone) above or below the standard pitch of the equal-tempered scale. This setting affects the pitch of the selected note for all octaves of the keyboard.

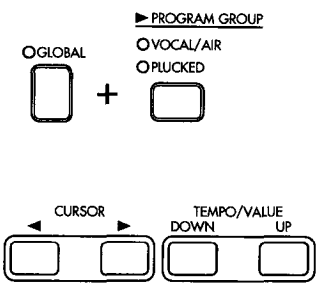
MIDI Data Dump

The functions in page 13 of Global mode are used to transmit data from the internal memory of the ***XC-3000if*** to another MIDI device. This data dump function allows two or more ***XC-3000if*** 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.

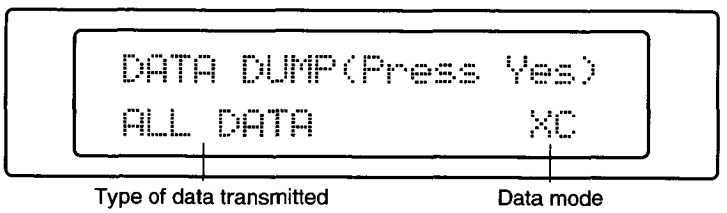
When this page is displayed, the ***XC-3000if*** will be able to transmit and receive MIDI data dumps regardless of the Exclusive Filter setting on page 6 of Global mode. To avoid problems later, we suggest that you make a note of the Global/Kbd channel setting of page 4. Data dumps can be received only 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 ***XC-3000if*** 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 end of this manual.



Page 13 DATA DUMP



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	35166–155274	11.3–48.6
Program	13331	4.3
Global	32	—
Arrangement	14949–84462	4.8–27.1
Backing Sequence	2620–185477	0.8–58.0

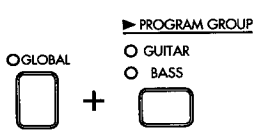
Data Mode [XC, CMP]

XC ..... The data saved to disk or dumped can be received only by an XC.

CMP ..... The data saved to disk or dumped can be used by a Korg *i*-series instrument (*i1/i2/i3/i4S/i5/i5M*).

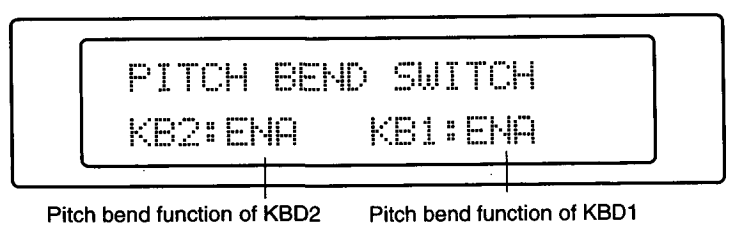
Since the data in the ***XC-3000if*** uses arrangements, styles, and programs which are not contained in other i-series instruments, data may not be usable in other *i*-series instruments even if it was dumped or saved in CMP mode.

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

These settings let you specify whether or not the pitch bend wheel of a MIDI master keyboard etc. connected to the ***XC-3000if*** will affect the pitch of the two keyboard timbres KB1 and KB2.



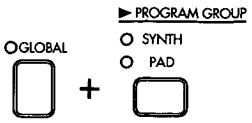
KB2 (KB2 pitch bend switch) [ENA, DIS]

With a setting of ENA, the pitch bend wheel will raise or lower the pitch of KB2. With a setting of DIS, the pitch bend wheel will have no effect.

KB1 (KB1 pitch bend switch) [ENA, DIS]

With a setting of ENA, the pitch bend wheel will raise or lower the pitch of KB1. With a setting of DIS, the pitch bend wheel will have no effect.

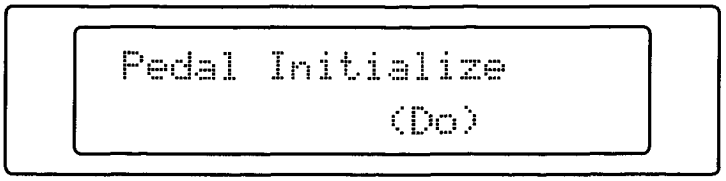
Even with a setting of ENA, there are some sound programs for which pitch bend does not function.



Page 15 Pedal Initialize

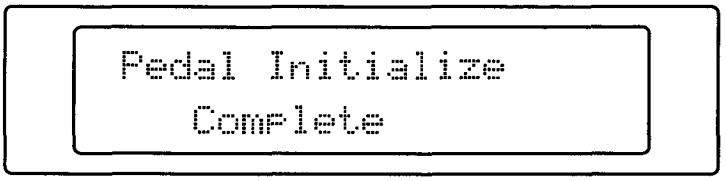
This function resets the pedal position (depth) at which the damper or soft pedals will take effect.

If your foot is resting on the damper pedal or the soft pedal when the power of the ***XC-3000if*** is turned on, the functioning of these pedals may become incorrect. If this occurs, perform this operation to initialize the pedals.



When this display appears, press the RESET/[YES] key and the depth of pedal operation will automatically be initialized.

At this time, be careful not to touch the pedals.



When the above display appears, initialization is complete.

Appendix A
Error Messages

Various types of displays appear on the ***XC-3000if*** 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 Seq. 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 ***XC-3000if*** 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 ***XC-3000if*** 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. ☞ Page 2–26 "Copy Measure"

INTERACTIVE COMPOSITION (B. SEQ)

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 ***XC-3000if*** to free memory space.

If there is data on the ***XC-3000if*** 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 Global Mode's disk page.

☞ Page 5–9 "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 ***XC-3000if*** 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 ***XC-3000if*** to perform the data in SMF format 1.
Erase backing sequence data on the ***XC-3000if*** to free necessary memory?

If there is data on the ***XC-3000if*** 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 Global Mode disk page.

☞ Page 5–9 "Saving Backing Sequence Data"

Can't play all track. Continue?

There is not enough memory for the ***XC-3000if*** 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 ***XC-3000if***. 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 ***XC-3000if***. 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 ***XC-3000if***.

Others

Battery Low

The memory backup battery level within the ***XC-3000if*** is low. Please have it replaced with a new battery as soon as possible. Otherwise, when you turn ON the ***XC-3000if***, 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 ***XC-3000if*** 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.
☞ Page 5–3 "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 Global Mode's disk page.
☞ Page 5–10 "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 ***XC-3000if***. 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 ***XC-3000if*** 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 xc file format.

The file specified is not an ***XC-3000if*** 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 ***XC-3000if*** to execute the operation.
You must erase backing sequence data to attain more memory.

If there is data on the ***XC-3000if*** 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 Global Mode's disk page.

☞ Page 5–9 "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

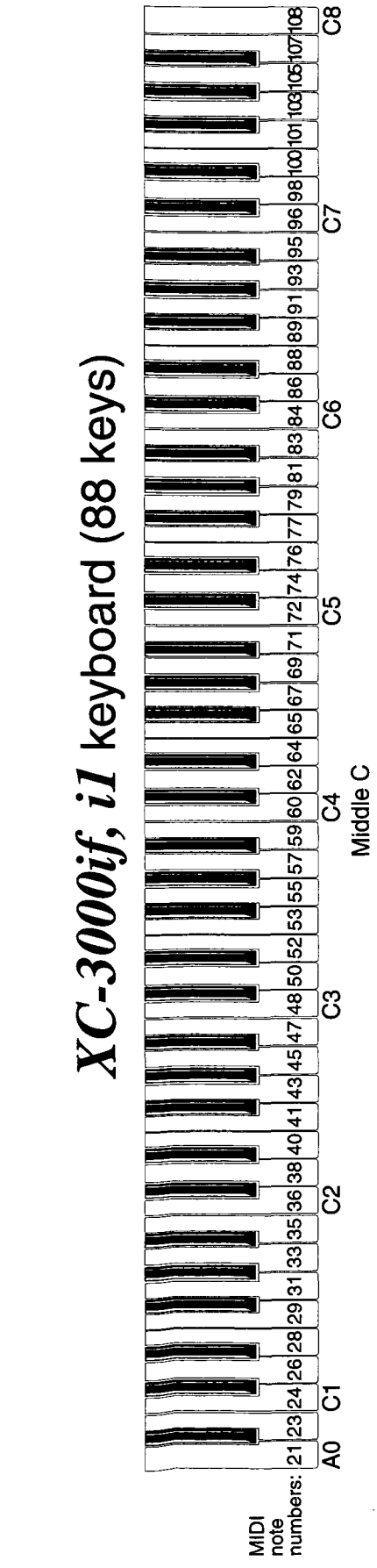
General Troubleshooting

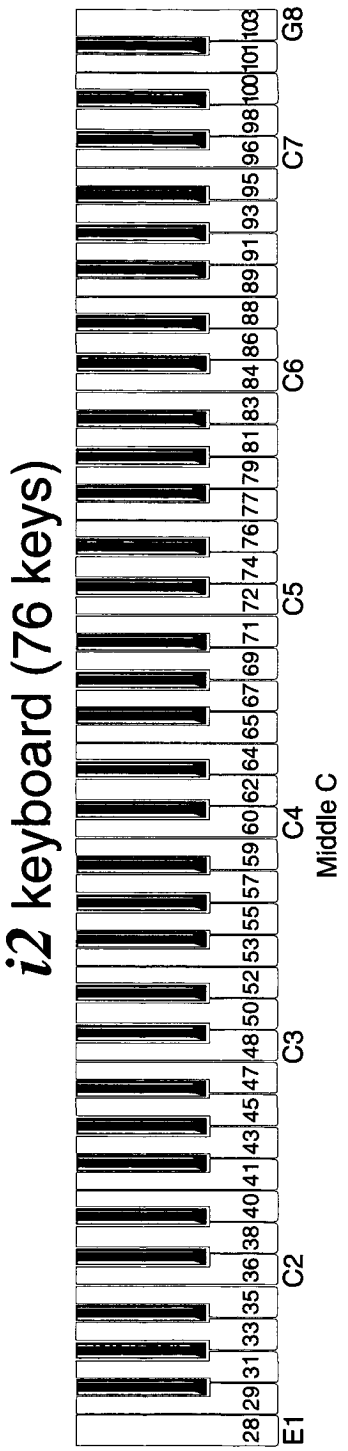
Trouble	What to do
The power cannot be turned on.	Check that the power cable is connected to a suitable AC socket.
	Is the *XC-3000if* power switch ON?
	Contact your local Korg dealer if the above remedies will not correct the problem.
The *XC-3000if* does not produce any sound.	If you are using a sound 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.
	Is the MASTER VOLUME slider of the *XC-3000if* 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.	Make sure that the damper switch polarity parameter is set correctly.
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.
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 *XC-3000if* does not respond to the incoming MIDI data.	Check to see that all MIDI cables are connected properly.
	Make sure that the *XC-3000if* is set to receive MIDI data on the channel that the sending device is using.
	Make sure that the *XC-3000if* 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.

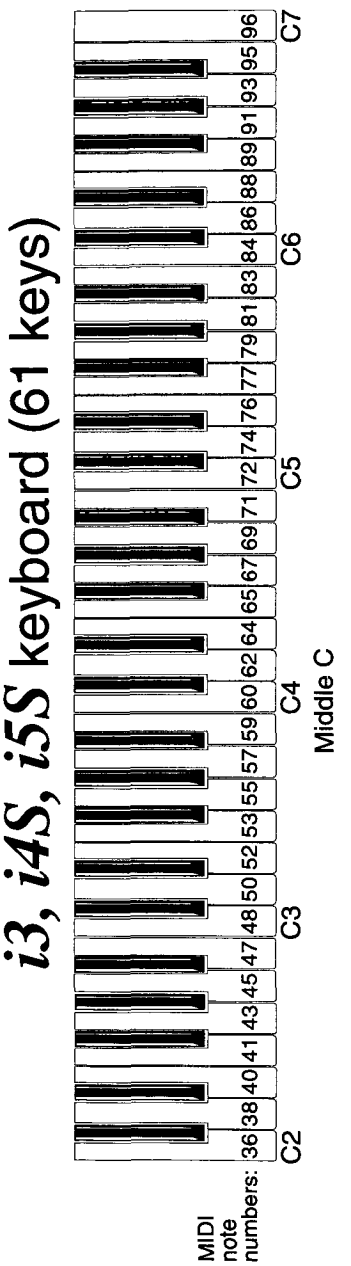
Floppy Disk Troubleshooting

Trouble	What to do
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?

Appendix C


XC-300if, i1 keyboard (88 keys)
MIDI note numbers:
21 23 24 26 28 29 31 33 35 36 38 40 41 43 45 47 48 50 52 53 55 57 59 60 62 64 65 67 69 71 72 74 76 77 79 81 83 84 86 88 89 91 93 95 96 98 100 101 103 105 107 108
A0 C1 C2 C3 C4 C5 C6 C7 C8
Middle C


i2 keyboard (76 keys)
MIDI note numbers:
28 29 31 33 35 36 38 40 41 43 45 47 48 50 52 53 55 57 59 60 62 64 65 67 69 71 72 74 76 77 79 81 83 84 86 88 89 91 93 95 96 98 100 101 103
E1 C2 C3 C4 C5 C6 C7 G8
Middle C

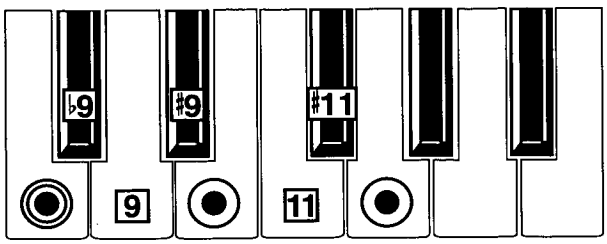

i3, i4S, i5S keyboard (61 keys)
MIDI note numbers:
36 38 40 41 43 45 47 48 50 52 53 55 57 59 60 62 64 65 67 69 71 72 74 76 77 79 81 83 84 86 88 89 91 93 95 96
C2 C3 C4 C5 C6 C7
Middle C

Recognized Chords

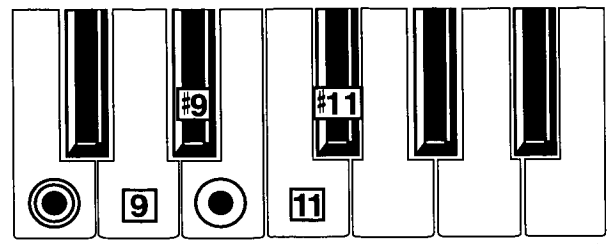
All chords are shown in root position, with a root of C.

Major

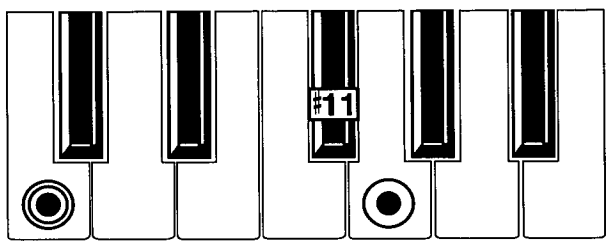
3-note "C"



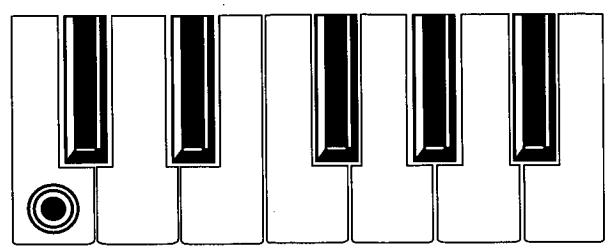
2-note



2-note

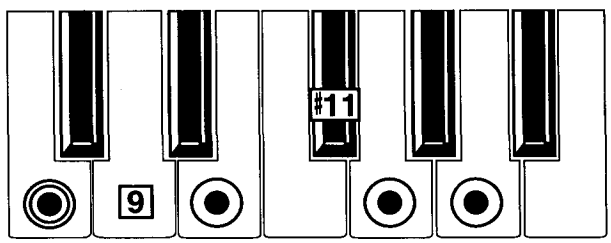


1-note

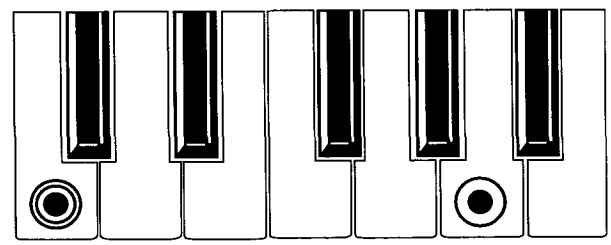


Major 6th

4-note "C6"

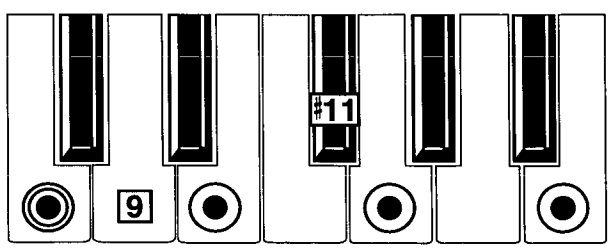


2-note

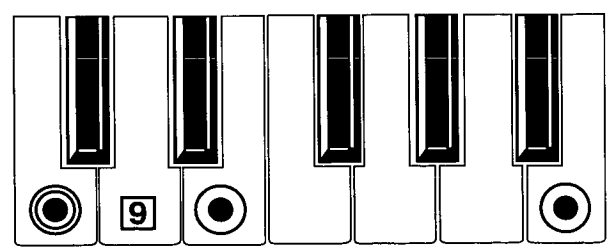


Major 7th

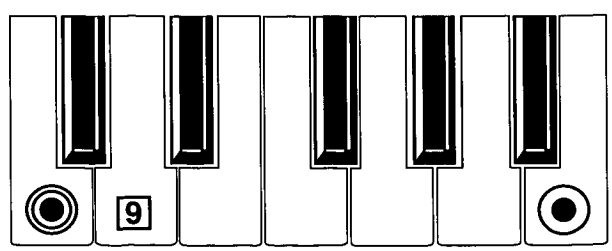
4-note "CM7"



3-note



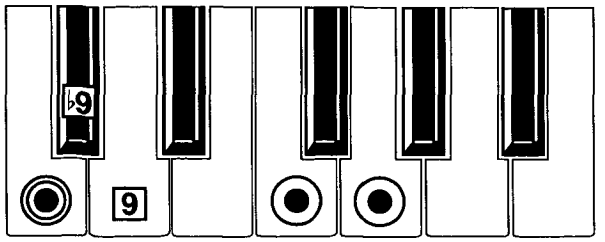
2-note



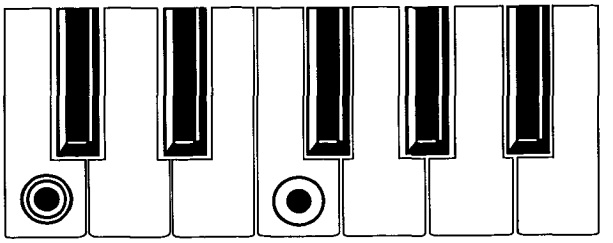
◉ =finger position □ =available tension

Sus 4

3-note **"Csus4"**

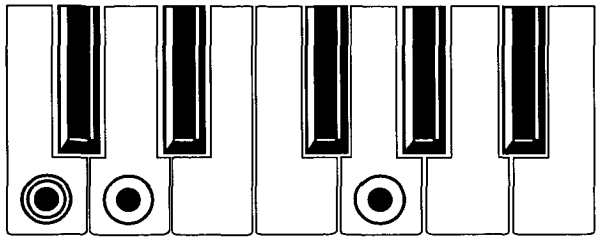


2-note



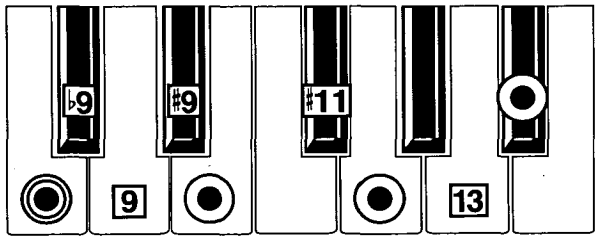
Sus 2

3-note **"Csus2"**

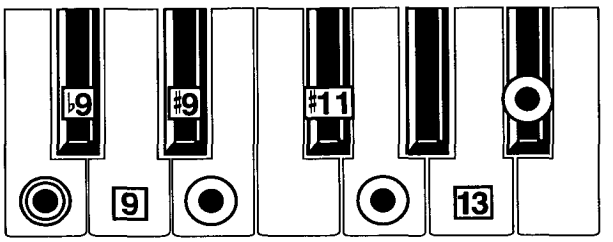


Dominant 7th

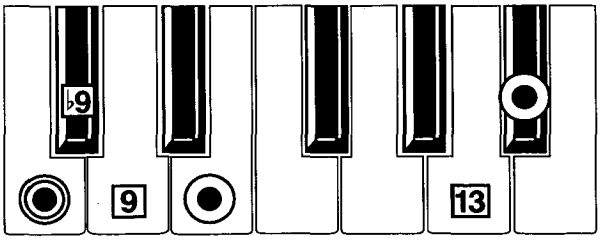
4-note **"C7"**



3-note

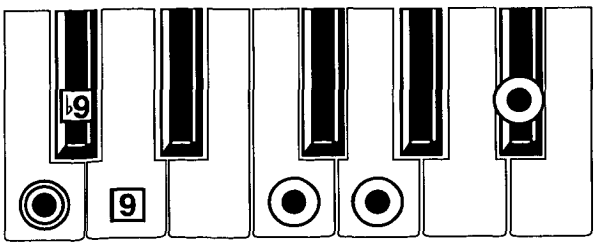


2-note

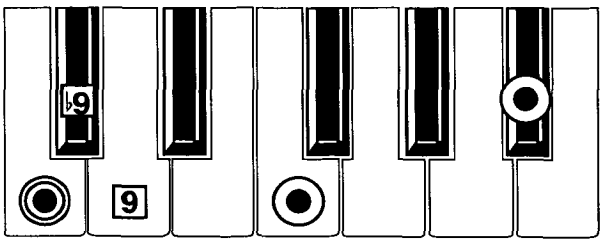


Dominant 7th Sus 4

4-note **"C7sus4"**



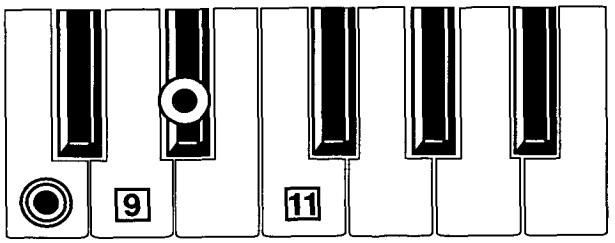
3-note



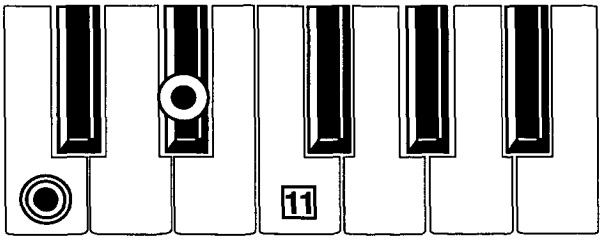
◉ =finger position □ =available tension

Minor

3-note "**Cm**"

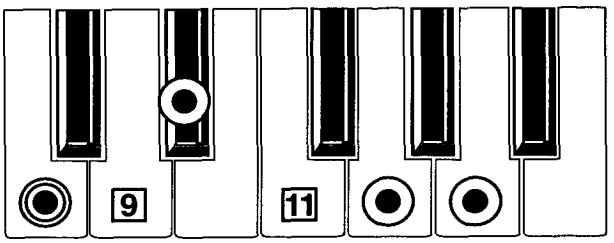


2-note



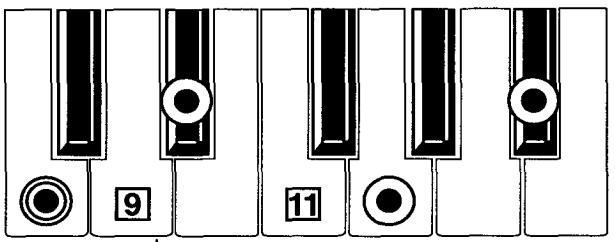
Minor 6th

4-note "**C**"

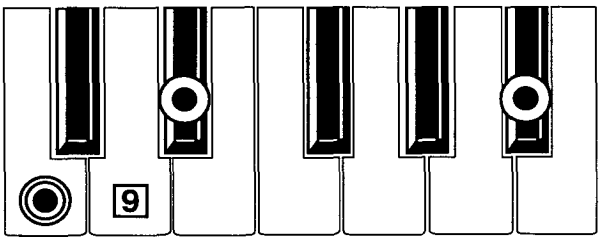


Minor 7th

4-note "**Cm6**"

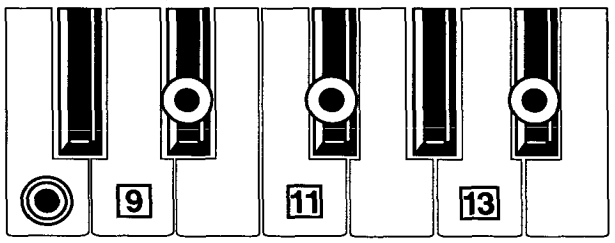


3-note



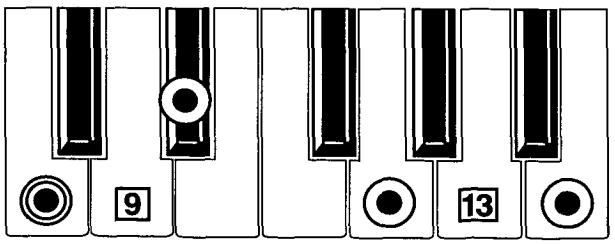
Minor 7th ♭5

4-note "**Cm7♭5**"

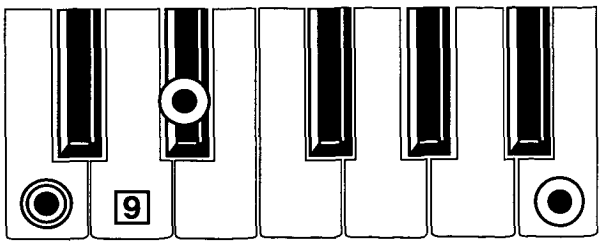


Minor-Major 7th

4-note "**CmM7**"

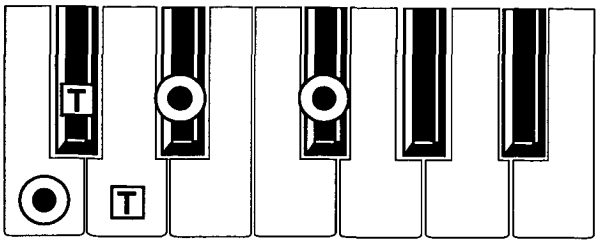


3-note

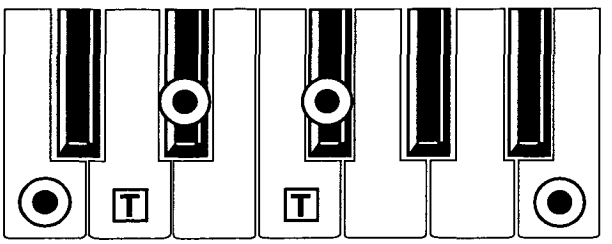


◉ =finger position □ =available tension

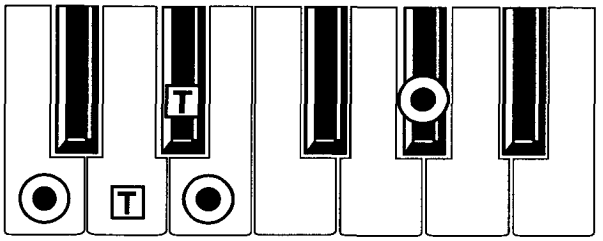
Diminished
3-note



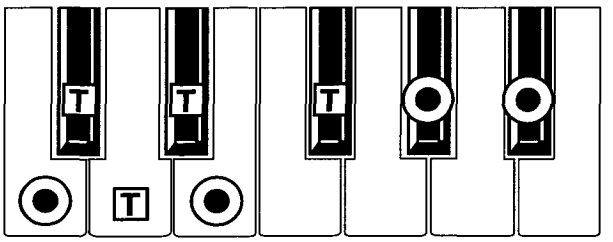
Diminished Major 7th
4-note



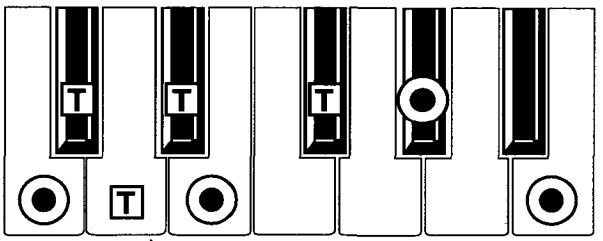
Augmented
3-note



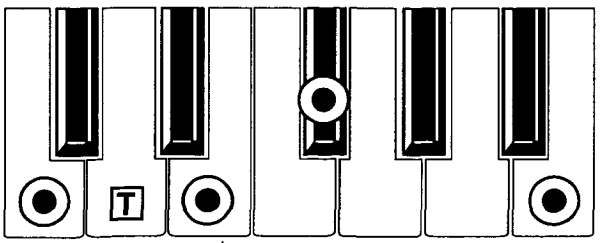
Augmented 7th
4-note



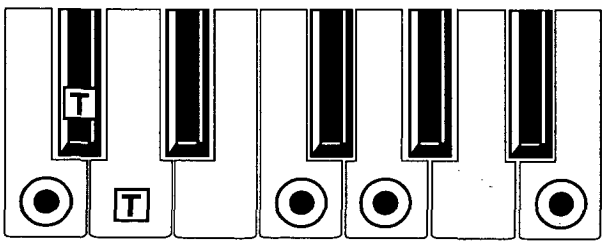
Augmented Major 7th
4-note



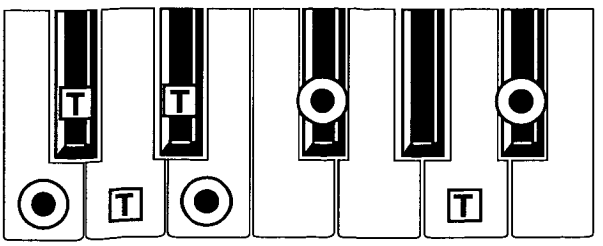
Major 7th ♭5
4-note



Major 7th Sus 4
4-note



Dominant 7th ♭5
4-note



◉ =finger position □ =available tension

Drum Map Tables

These tables show how the specified drum sounds are changed when you select the drum maps. Drum sounds unaffected by the drum maps do not appear here. For this reason, drum map 5 is not listed, as all of the drum sounds remain unaffected when using this map.

Drum Map 1 (percussion)

Original note data	Re-mapped to:
Kick 1 (C2)	Clave
Kick 2 (B1)	Low Woodblock
Kick 3 (G1)	Hi Agogo
Kick 4 (E1)	Hi Bongo
Snare 1 (D2)	Cowbell
Snare 2 (E2)	Castanets
Snare 3 (A1)	Low Agogo
Snare 4 (F1)	Low Bongo

Original note data	Re-mapped to:
Sidestick (C#2)	Hi Woodblock
Snare Roll/ Reversed Snare (A#1)	Bongo Slap
Closed Hi-hat (F#2)	Shaker
Accent Hi-hat (F#1)	Tambourine
Open Hi-hat (A#2)	Cabasa
Pedal Hi-hat (G#2)	Maracas
Ride 1 (D#3)	Muted Triangle
Ride 2 (B3)	Maracas
Ride Bell (F3)	Open Triangle

Original note data	Re-mapped to:
Crash 1 (C#3)	Vibraslap
Crash 2 (A3)	Bell Tree
China Crash (E3)	Bell Tree
Splash (G3)	Jingle
Hi Tom 1 (D3)	Hi Bongo
Hi Tom 2 (C3)	Lo Bongo
Mid Tom 1 (B2)	Mute Conga
Mid Tom 2 (A2)	Hi Conga
Low Tom 1 (G2)	Low Conga
Low Tom 2 (F2)	Low Timbale

Drum Map 2 (no snare)

Original note data	Re-mapped to:
Snare 1, 2, 3, 4 (D2, E2, A1, F1)	Pedal Hi-hat
Sidestick (C#2)	Closed Hi-hat
Snare Roll/Reversed Snare (A#1)	Closed Hi-hat

Drum Map 3 (sidestick and hi-hat)

Original note data	Re-mapped to:
Snare 1, 2, 3, 4 (D2, E2, A1, F1)	Sidestick
Sidestick (C#2)	*Snare 1, 2, 3, or 4
Snare Roll/Reversed Snare (A#1)	Sidestick

* The snare sound you hear will be determined by the current arrangement.

Drum Map 4 (sidestick and ride)

Original note data	Re-mapped to:
Snare 1, 2, 3, 4 (D2, E2, A1, F1)	Sidestick
Sidestick (C#2)	*Snare 1, 2, 3, or 4
Snare Roll/Reversed Snare (A#1)	Sidestick
Closed Hi-hat (F#2)	Ride 1
Accent Hi-hat (F#1)	Ride 2

Original note data	Re-mapped to:
Open Hi-hat (A#2)	Ride Bell
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
Ride 1 (D#3)	Open Hi-hat

Original note data	Re-mapped to:
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	
	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	Sequencer can record and *A
	Monophonic (Channel)	O	O	play polyphonic aftertouch *A
Pitch Bend		O	O	*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)
	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 set to internal, sent but not received. When set to external, received but not sent. *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

MIDI IMPLEMENTATION

1. TRANSMITTED DATA

1-1 CHANNEL MESSAGES

Status (Hex)	Second (Hex)	Third (Hex)	Description			ENA
1000 nnnn (8n)	0kkk kkkk (kk)	0100 0000 (40)	Note Off			A
			kkk kkkk=10～119	(88Keys+Transpose)		
1001 nnnn (9n)	0kkk kkkk (kk)	0vvv vvvv (vv)	Note On			A
			kkk kkkk=10～119	(88Keys+Transpose)		
			vvv vvvv=1～127			
1010 nnnn (An)	0kkk kkkk (kk)	0vvv vvvv (vv)	Poly Key Pressure	(Recorded Seq Data)		T.Q
1011 nnnn (Bn)	0000 0000 (00)	0mmm mmmm (mm)	Bank Select(MSB)	(BANK Key, etc)	*1	P
1011 nnnn (Bn)	0000 0001 (01)	0vvv vvvv (vv)	Modulation 1			C
1011 nnnn (Bn)	0000 0010 (02)	0vvv vvvv (vv)	Modulation 2			C
1011 nnnn (Bn)	0000 0100 (04)	0000 0000 (00)	Foot Pedal	(Select Main Scale)		C
1011 nnnn (Bn)	0000 0100 (04)	0111 1111 (7F)	Foot Pedal	(Select Sub Scale)		C
1011 nnnn (Bn)	0000 0111 (07)	0vvv vvvv (vv)	Volume	(Assign Pedal, etc)		C
1011 nnnn (Bn)	0000 1010 (0A)	0vvv vvvv (vv)	Panpot	(by A:B Panpot)		C
1011 gggg (Bg)	0000 1100 (0C)	0vvv vvvv (vv)	Effect Control	(Assignable Pedal)		C
1011 nnnn (Bn)	0010 0000 (20)	0111 1111 (11)	Bank Select(LSB)	(BANK Key, etc)	*1	P
1011 nnnn (Bn)	0100 0000 (40)	0vvv vvvv (vv)	Damper Pedal			C
1011 nnnn (Bn)	0100 0010 (42)	0vvv vvvv (vv)	Sostenute Pedal			C
1011 nnnn (Bn)	0100 0011 (43)	0vvv vvvv (vv)	Soft Pedal			C
1011 nnnn (Bn)	0ccc cccc (cc)	0vvv vvvv (vv)	Control Data	(Recorded Seq Data)		C.Q
			ccc cccc=00～127			
1100 nnnn (Cn)	0ppp pppp (pp)	---- ----	Program Change	(Prog Change)	*1	P
1101 nnnn (Dn)	0vvv vvvv (vv)	---- ----	Channel Pressure	(Aftertouch)		T
1110 nnnn (En)	0bbb bbbb (bb)	0bbb bbbb (bb)	Pitch Bend			C

nnnn : MIDI Channel No. (0～15) Usually Global Channel. When using sequencer, each track's channel.
gggg : Always Global Channel No. (0～15)
vvvv : Value

ENA = A : Always Enabled
C : Enabled when Control Filter in GLOBAL Mode is ENA
P : Enabled when Program Filter in GLOBAL Mode is ENA
T : Enabled when Aftertouch Filter in GLOBAL Mode is ENA
Q : Enabled when sequencer is playing (transmitting) or recording (receiving)
T.Q: T and Q
C.Q: C and Q

*1 : Program : MIDI Out (Hex)
BANK 0 : mm.ll.pp = 38.00.00～7F
BANK 1 : 〃 00.01.00～7F
BANK 2 : 〃 3E.00.00～7F
BANK 3 : 〃 00.03.00～7F
BANK 4 : 〃 00.04.00～01

1-2 SYSTEM COMMON MESSAGES

Status (Hex)	Second (Hex)	Third (Hex)	Description	
1111 0010 (F2)	0sss ssss (ss)	0ttt tttt (tt)	Song Position Pointer	
			sss ssss : Least significant (LSB)	*2
			ttt tttt : Most significant (MSB)	*2
1111 0011 (F3)	0000 ssss (ss)	---- ----	Song Select	
			ssss : Song No. = 0～9	

Transmited when in Song mode (Internal Clock)
When the number is changed, the i2/i3 transmits [Song Select], then [Bank Select], [Program Change], [Volume], and [Panpot] for each track whose Status = EXT or BOTH. Then [Song Position Pointer].

*2 : For Example Time Signature = 4/4, 8/8
tt.ss = 00.10 / Measure

1-3 SYSTEM REALTIME MESSAGES

Status (Hex)	Description	
1111 1000 (F8)	Timing Clock	*3
1111 1010 (FA)	Start	*3
1111 1011 (FB)	Continue	*3
1111 1100 (FC)	Stop	*3
1111 1110 (FE)	Active Sensing	

*3 : Transmits when in Song or Backing Sequence mode (Internal Clock)

1-4 UNIVERSAL SYSTEM EXCLUSIVE MESSAGES (DEVICE INQUIRY REPLY)

Byte (Hex)	Description		
1111 0000 (F0)	Exclusive Status		
0111 1110 (7E)	Non Realtime Message		
0000 gggg (0g)	MIDI GLOBAL CHANNEL	(DEVICE ID)	
0000 0110 (06)	INQUIRY MESSAGE		
0000 0010 (02)	IDENTITY REPLY		
0100 0010 (42)	KORG ID	(MANUFACTURERS ID)	
0011 1001 (39)	i-series ID	(FAMILY CODE (LSB))	
0000 0000 (00)		(〃 〃 (MSB))	
0000 011* (0*)	XC3000i:6 if:7	(MEMBER CODE (LSB))	
0000 0000 (00)		(〃 〃 (MSB))	
0*** **** (**)	ROM No. 1～	(Minor Ver. (LSB))	
0000 0000 (00)		(〃 〃 (MSB))	
0*** **** (**)	SOFT VER. 1～	(Major Ver. (LSB))	
0000 0000 (00)		(〃 〃 (MSB))	
1111 0111 (F7)	END OF EXCLUSIVE		

Transmits when INQUIRY MESSAGE REQUEST Received

1-5 STRUCTURE OF KORG SYSTEM EXCLUSIVE MESSAGES

1st Byte = 1111 0000 (F0) : Exclusive Status
2nd Byte = 0100 0010 (42) : KORG ID
3rd Byte = 0011 gggg (3g) : Format ID g:Global ch.
4th Byte = 0100 0011 (43) : XC3000 ID
} EX. Header
5th Byte = 0fff ffff (ff) : Function Code (See Func Code List)
6th Byte = 0ddd dddd (dd) : Data
⋮ ⋮ ⋮
LastByte = 1111 0111 (F7) : End of Exclusive ····· EOX

1-6 Transmited Function Code List

Func	Description	R	D	E	C
42	MODE DATA	○			
4E	MODE CHANGE				○*4
53	DRUM KIT PARAMETER CHANGE				○*5
4C	ALL PROGRAM PARAMETER DUMP	○			
64	ALL ARRANGEMENT PARAMETER DUMP	○	○		
65	ALL STYLE DATA DUMP	○			
66	ALL BACKING SEQUENCE DATA DUMP	○	○		
51	GLOBAL DATA DUMP	○	○		
52	DRUMS DATA DUMP	○	○		
50	ALL DATA(GLB. DRM. PRG. ARR. STY. i1/i2/i3SEQ. BSQ)DUMP	○	○		
26	RECEIVED MESSAGE FORMAT ERROR	○		○	
23	DATA LOAD COMPLETED (ACK)			○	
24	DATA LOAD ERROR (NAK)			○	
67	CHORD				

Transmitted when

R : Request message is received

D : Data dump from Global mode (Doesn't respond to Exclusive ENA. DIS)

E : Exclusive message is received

C : Mode or No. is changed by switch

Some Request Messages are not received in some modes. See 2-6.

* When transmiting a series of exclusive messages to the i1/i2/i3. wait until [DATA LOAD COMPLETED] or [WRITE COMPLETED] is received.

*4 : Transmited when Mode is changed.

*5 : Transmited when editing drum kit's parameters in GLOBAL mode.

2. RECOGNIZED RECEIVE DATA

2-1 CHANNEL MESSAGES

Status (Hex)	Second (Hex)	Third (Hex)	Description			ENA
1000 nnnn (8n)	0kkk kkkk (kk)	0xxx xxxx (xx)	Note Off			A
1001 nnnn (9n)	0kkk kkkk (kk)	0000 0000 (00)	Note Off			A
1001 nnnn (9n)	0kkk kkkk (kk)	0vvv vvvv (vv)	Note On			A
			vvv vvvv=1～127			
1010 nnnn (An)	0kkk kkkk (kk)	0vvv vvvv (vv)	Poly Key Pressure	(For Seq. Recording)		T. Q
1011 nnnn (Bn)	0000 0000 (00)	0mmm mmmm (mm)	Bank Select(MSB)		*1	P
1011 nnnn (Bn)	0000 0001 (01)	0vvv vvvv (vv)	Modulation1 Depth	(Pitch Modulation)		C
1011 nnnn (Bn)	0000 0010 (02)	0vvv vvvv (vv)	Modulation2 Depth	(Cutoff Modulation)		C
1011 nnnn (Bn)	0000 0100 (04)	00vv vvvv((40)	Foot Pedal Off	(Select Main Scale)		C
1011 nnnn (Bn)	0000 0100 (04)	01vv vvvv()3F)	Foot Pedal On	(Select Sub Scale)		C
1011 nnnn (Bn)	0000 0110 (06)	0vvv vvvv (vv)	Data Entry (MSB)	(For RPN Edit)		C
1011 nnnn (Bn)	0000 0111 (07)	0vvv vvvv (vv)	Volume			C
1011 nnnn (Bn)	0000 1010 (0A)	0vvv vvvv (vv)	Panpot	(A:B Panpot)		C
1011 nnnn (Bn)	0000 1011 (0B)	0vvv vvvv (vv)	Expression			C
1011 gggg (Bg)	0000 1100 (0C)	0vvv vvvv (vv)	Effect Control	(Dyna Mod Src= PEDAL1)		C
1011 gggg (Bg)	0000 1101 (0D)	0vvv vvvv (vv)	Effect Control	(Dyna Mod Src= PEDAL2)		C
1011 nnnn (Bn)	0010 0000 (20)	0111 1111 (11)	Bank Select(LSB)		*1	P
1011 nnnn (Bn)	0010 0110 (26)	0vvv vvvv (vv)	Data Entry (LSB)	(For RPN Edit)		C
1011 nnnn (Bn)	0100 0000 (40)	0vvv vvvv (vv)	Damper Pedal			C
1011 nnnn (Bn)	0100 0010 (42)	0xxx xxxx((40)	Sostenute Off			C
1011 nnnn (Bn)	0100 0010 (42)	0xxx xxxx()3F)	Sostenute On			C
1011 nnnn (Bn)	0100 0011 (43)	0vvv vvvv (vv)	Soft Pedal			C
1011 nnnn (Bn)	0100 1000 (48)	0vvv vvvv (vv)	Release Time	(Perf Edit Rel Time)	*4	C
1011 nnnn (Bn)	0100 1000 (49)	0vvv vvvv (vv)	Attack Time	(" " Atk Time)	*4	C
1011 nnnn (Bn)	0100 1000 (4A)	0vvv vvvv (vv)	Brightness	(" " Cutoff)	*4	C
1011 nnnn (Bn)	0101 1011 (5B)	0vvv vvvv (vv)	Reverb Level	(Send C Level)		C
1011 gggg (Bg)	0101 1100 (5C)	0000 0000 (00)	Effect1 Level	(FX1 Off)		C
1011 gggg (Bg)	0101 1100 (5C)	0xxx xxxx()00)	" "	(FX1 On)		C
1011 nnnn (Bn)	0101 1101 (5D)	0vvv vvvv (vv)	Chorus Level	(Send D Level)		C
1011 gggg (Bg)	0101 1110 (5E)	0000 0000 (00)	Effect2 Level	(FX2 Off)		C
1011 gggg (Bg)	0101 1110 (5E)	0xxx xxxx()00)	" "	(FX2 On)		C
1011 nnnn (Bn)	0110 0000 (60)	0000 0000 (00)	DATA Increment	(For RPN Edit)		C
1011 nnnn (Bn)	0110 0001 (61)	0000 0000 (00)	DATA Decrement	(For RPN Edit)		C
1011 nnnn (Bn)	0110 0100 (64)	0000 00rr (0r)	RPN Parameter No. (LSB)		*3	A
1011 nnnn (Bn)	0110 0101 (65)	0000 0000 (00)	RPN Parameter No. (MSB)		*3	A
1011 nnnn (Bn)	0111 1000 (78)	0000 0000 (00)	All Sound Off			C
1011 nnnn (Bn)	0111 1001 (79)	0000 0000 (00)	Reset All Controllers			C
1011 nnnn (Bn)	0ccc cccc (cc)	0vvv vvvv (vv)	Control Data	(For Seq. Recording)		C. Q
			ccc cccc=00～127			
1011 gggg (Bg)	0111 1010 (7A)	0000 0000 (00)	Local Control Off			A
1011 gggg (Bg)	0111 1010 (7A)	0111 1111 (7F)	Local Control On			A
1011 nnnn (Bn)	0111 1011 (7B)	0000 0000 (00)	All Notes Off			A
1011 nnnn (Bn)	0111 110x (7x)	0000 0000 (00)	Omni Mode Off/On	(All Notes Off)		A
1011 nnnn (Bn)	0111 1110 (7E)	000m mmmm((11)	Mono Mode On	(All Notes Off)		A
			m mmmm=0～16			
1011 nnnn (Bn)	0111 1111 (7F)	0000 0000 (00)	Poly mode On	(All Notes Off)		A
1100 nnnn (Cn)	0ppp pppp (pp)	---- ----	Program Change	(Prog. Comb CHG)	*1. 2	P
1101 nnnn (Dn)	0vvv vvvv (vv)	---- ----	Channel Pressure	(Aftertouch)		T
1110 nnnn (En)	0bbb bbbb (bb)	0bbb bbbb (bb)	Bender Change	(Pitch Bend)		C

nnnn : MIDI Channel No. (0～15) ····· Usually Global Channel.
When in SONG Mode. each track's channel.

gggg : Always Global Channel No. (0～15) x : Random ENA : Same as TRANSMITTED DATA

*1 :

	MIDI In (Hex)	Program
mm, ll, pp =	00, 00, 00～7F	: BANK 0
	00, 01, 00～7F	: BANK 1
	3E, 00, 00～7F	: BANK 2
	00, 03, 00～7F	: BANK 3
	00, 04, 00～01	: BANK 4

*2 : After processing (while Exclusive = ENA) transmits exclusive message [DATA LOAD COMPLETED] or [DATA LOAD ERROR].

*3 : rr = 0 : Pitch Bend Sensitivity
= 1 : Fine Tune (When Received Ch = Global Ch. Master Tune)
= 2 : Coarse Tune (Transpose)

*4 : vv (40: Fast or Dark
= 40: No change
) 40: Slow or Bright

2-2 SYSTEM COMMON MESSAGES

Status (Hex)	Second (Hex)	Third (Hex)	Description
1111 0010 (F2)	0sss ssss (ss)	0ttt tttt (tt)	Song Position Pointer
1111 0011 (F3)	000s ssss (ss)	---- ----	Song Select

Received when in SONG mode (External Clock)

2-3 SYSTEM REALTIME MESSAGES

Status (Hex)	Description	
1111 1000 (F8)	Timing Clock	*5
1111 1010 (FA)	Start	*5
1111 1011 (FB)	Continue	*5
1111 1100 (FC)	Stop	*5
1111 1110 (FE)	Active Sensing	

*5 : Received when in SONG mode (External Clock)

2-4 UNIVERSAL SYSTEM EXCLUSIVE MESSAGE (NON REALTIME)

Byte (Hex)	Description	
1111 0000 (F0)	EXCLUSIVE STATUS	
0111 1110 (7E)	NON REALTIME MESSAGE	
0ggg gggg (gg)	MIDI CHANNEL	*6
0000 aaaa (0a)	SUB ID 1	*7
0000 00bb (0b)	SUB ID 2	*7
1111 0111 (F7)	END OF EXCLUSIVE	

*6 : gg = 0～F : Received if Global Channel
= 7F : Received on any Channel

*7 : a, b = 06, 01 : INQUIRY MESSAGE REQUEST
= 09, 01 : GENERAL MIDI MODE ON
(Received anytime except when Seq playing/recording, or when DATA FILER page is selected)

2-5 UNIVERSAL SYSTEM EXCLUSIVE MESSAGE (REALTIME)

Byte (Hex)	Description	
1111 0000 (F0)	EXCLUSIVE STATUS	
0111 1111 (7F)	REALTIME MESSAGE	
0ggg gggg (gg)	MIDI CHANNEL	*6
0000 0100 (04)	SUB ID 1	
0000 00bb (0b)	SUB ID 2	*8
0vvv vvvv (vv)	VALUE(LSB)	*8
0mmm mmmm (mm)	VALUE(MSB)	*8
1111 0111 (F7)	END OF EXCLUSIVE	

*8 : b = 01 : MASTER VOLUME (mm, vv = 00, 00～7F, 7F : Min～Max)
= 02 : MASTER BALANCE (mm, vv = 00, 00～40, 00～7F, 7F : L～Center～R)

2-6 SYSTEM EXCLUSIVE MESSAGES

* Not received when Sequencer is playing, recording, or when the DATA FILER page is selected.

Function Code List

Func	Description	G	A	No.
12	MODE REQUEST	○	○	42
1C	ALL PROGRAM PARAMETER DUMP REQUEST	◎	○	4C
30	ALL ARRANGEMENT PARAMETER DUMP REQUEST	◎	○	64
31	ALL STYLE DATA DUMP REQUEST	◎	○	65
32	ALL BACKING SEQUENCE DATA DUMP REQUEST	◎	○	66
0E	GLOBAL DATA DUMP REQUEST	◎	○	51
0D	DRUMS DATA DUMP REQUEST	◎	○	52
0F	ALL DATA(GLB, DRM, PRG, ARR, STY, SEQ*9, BSQ)DUMP REQ	◎	○	50
4C	ALL PROGRAM PARAMETER DUMP	◎	○	23
64	ALL ARRANGEMENT PARAMETER DUMP	◎	○	23
65	ALL STYLE DATA DUMP	◎	○	23
66	ALL BACKING SEQUENCE DATA DUMP	◎	○	23
51	GLOBAL DATA DUMP	◎	○	23
52	DRUMS DATA DUMP	◎	○	23
50	ALL DATA(GLB, DRM, PRG, ARR, STY, SEQ*10, BSQ) DUMP	◎	○	23
4E	MODE CHANGE	○	○	23
41	PARAMETER CHANGE			23
53	DRUM KIT PARAMETER CHANGE	○		23
67	CHORD	○	○	

*9 : ignored

*10: (dummy)

Received when in

G : GLOBAL Mode

(◎ Does not respond to Exclusive ENA, DIS on DATA DUMP page)

A : any other mode

No. : MIDI Out Function No.

(transmitted after the message has been received.)

3. MIDI EXCLUSIVE FORMAT (R : Receive, T : Transmit)

See 1-5 'STRUCTURE OF KORG SYSTEM EXCLUSIVE MESSAGES'

(1) MODE REQUEST R

Byte	Description
F0, 42, 3g, 39	EXCLUSIVE HEADER
0001 0010 (12)	MODE REQUEST 12H
1111 0111 (F7)	EOX

Receives this message, and transmits Func=42 message.

(2) ALL PROGRAM PARAMETER DUMP REQUEST R

Byte	Description
F0, 42, 3g, 39(43)	EXCLUSIVE HEADER
0001 1100 (1C)	ALL PROGRAM PARAMETER DUMP REQUEST 1CH
1111 0111 (F7)	EOX

Receives this message, and transmits Func=4C or Func=24 message.

(3) ALL ARRANGEMENT PARAMETER DUMP REQUEST R

Byte	Description
F0, 42, 3g, 39(43)	EXCLUSIVE HEADER
0011 0000 (30)	ALL ARRANGEMENT PARAMETER DUMP REQUEST 30H
1111 0111 (F7)	EOX

Receives this message, and transmits Func=64 or Func=24 message.

(4) ALL STYLE DATA DUMP REQUEST R

Byte	Description
F0, 42, 3g, 39(43)	EXCLUSIVE HEADER
0011 0001 (31)	ALL STYLE DATA DUMP REQUEST 31H
1111 0111 (F7)	EOX

Receives this message, and transmits Func=65 or Func=24 message.

(5) ALL BACKING SEQUENCE DATA DUMP REQUEST R

Byte	Description
F0, 42, 3g, 39(43)	EXCLUSIVE HEADER
0011 0010 (32)	ALL BACKING SEQUENCE DATA DUMP REQUEST 32H
1111 0111 (F7)	EOX

Receives this message, and transmits Func=66 or Func=24 message.

(6) GLOBAL DATA DUMP REQUEST R

Byte	Description
F0, 42, 3g, 39(43)	EXCLUSIVE HEADER
0000 1110 (0E)	GLOBAL DATA DUMP REQUEST 0EH
1111 0111 (F7)	EOX

Receives this message, and transmits Func=51 or Func=24 message.

(7) DRUMS DATA DUMP REQUEST R

Byte	Description
F0, 42, 3g, 39(43)	EXCLUSIVE HEADER
0000 1101 (0D)	DRUMS DATA DUMP REQUEST 0DH
1111 0111 (F7)	EOX

Receives this message, and transmits Func=52 or Func=24 message.

(8) ALL DATA(GLB, DRM, PRG, ARR, STY, SEQ, BSQ) DUMP REQUEST R

Byte	Description
F0, 42, 3g, 39(43)	EXCLUSIVE HEADER
0000 1111 (0F)	ALL DATA DUMP REQUEST 0FH
1111 0111 (F7)	EOX

Receives this message, and transmits Func=50 or Func=24 message.

(9) ALL PROGRAM PARAMETER DUMP R, T

Byte	Description	
F0, 42, 3g, 39(43)	EXCLUSIVE HEADER	
0100 1100 (4C)	ALL PROGRAM PARAMETER DUMP	4CH
0ddd dddd (dd)	Data	(NOTE 1, 3)
⋮	⋮	
1111 0111 (F7)	EOX	

Receives this message & data, and transmits Func=23 or Func=24 message.
Receives Func=1C message, and transmits this message & data.

(10) ALL ARRANGEMENT PARAMETER DUMP R, T

Byte	Description	
F0, 42, 3g, 39(43)	EXCLUSIVE HEADER	
0110 0100 (64)	ALL ARRANGEMENT PARAMETER DUMP	64H
0ddd dddd (dd)	Data	(NOTE1, 4)
⋮	⋮	
1111 0111 (F7)	EOX	

Receives this message & data, and transmits Func=23 or Func=24 message.
Receives Func=30 message, and transmits this message & data.
Transmits this message & data when DATA DUMP is executed

(11) ALL STYLE DATA DUMP R, T

Byte	Description	
F0, 42, 3g, 39(43)	EXCLUSIVE HEADER	
0110 0101 (65)	ALL STYLE DATA DUMP	65H
0ddd dddd (dd)	Style Header	(NOTE 1, 5-1)
⋮	⋮	
0ddd dddd (dd)	Style Data	(NOTE 1, 5-2)
⋮	⋮	
1111 0111 (F7)	EOX	

Receives this message & data, and transmits Func=23 or Func=24 message.
Receives Func=31 message, and transmits this message & data.

(12) ALL BACKING SEQUENCE DATA DUMP R, T

Byte	Description	
F0, 42, 3g, 39(43)	EXCLUSIVE HEADER	
0110 0110 (66)	ALL BACKING SEQUENCE DATA DUMP	66H
0sss ssss (ss)	Backing Sequence Data Size	(NOTE 7-1)
⋮	⋮	
0ddd dddd (dd)	Control Data	(NOTE 1, 7-2)
⋮	⋮	
0ddd dddd (dd)	Backing Sequence Data	(NOTE 1, 7-3)
⋮	⋮	
1111 0111 (F7)	EOX	

Receives this message & data, and transmits Func=23 or Func=24 message.
Receives Func=32 message, and transmits this message & data.
Transmits this message & data when DATA DUMP is executed.

(13) GLOBAL DATA DUMP R, T

Byte	Description	
F0, 42, 3g, 39(43)	EXCLUSIVE HEADER	
0101 0001 (51)	GLOBAL DATA DUMP	51H
0ddd dddd (dd)	Data	(NOTE 1, 8)
⋮	⋮	
1111 0111 (F7)	EOX	

Receives this message & data, and transmits Func=23 or Func=24 message.
Receives Func=0E message, and transmits this message & data.
Transmits this message & data when DATA DUMP is executed.

(14) DRUMS DATA DUMP R, T

Byte	Description	
F0, 42, 3g, 39(43)	EXCLUSIVE HEADER	
0101 0010 (52)	DRUMS DATA DUMP	52H
0ddd dddd (dd)	Data	(NOTE 1, 9)
⋮	⋮	
1111 0111 (F7)	EOX	

Receives this message & data, and transmits Func=23 or Func=24 messsage.
Receives Func=0D message, and transmits this message & data.
Transmits this message & data when DATA DUMP is executed.

(15) ALL DATA(GLB, DRM, PRG, ARR, STY, BSQ) DUMP R, T

Byte	Description	
F0, 42, 3g, 39(43)	EXCLUSIVE HEADER	
0101 0000 (50)	ALL DATA DUMP	50H
0sss ssss (ss)	(Sequence Data Size*3)	(NOTE 6-1)
⋮	⋮	
0sss ssss (ss)	Backing Sequence Data Size	(NOTE 7-1)
⋮	⋮	
0ddd dddd (dd)	Data	(NOTE 1, 10)
⋮	⋮	
1111 0111 (F7)	EOX	

*3 : dummy data(ignored)
Receives this message & data, and transmits Func=23 or Func=24 message.
Receives Func=0F message, and transmits this message & data.
Transmits this message & data when DATA DUMP is executed.

(16) MODE CHANGE R, T

Byte	Description	
F0, 42, 3g, 39	EXCLUSIVE HEADER	
0100 1110 (4E)	MODE CHANGE	4EH
0000 mmm (0m)	Mode Data	(NOTE 11)
1111 0111 (F7)	EOX	

Receives this message & data, changes the Mode, and transmits Func=23 or Func=24.
When the mode is changed by switch, this message & data is transmitted.

(17) PARAMETER CHANGE R

Byte	Description	
F0, 42, 3g, 43	EXCLUSIVE HEADER	
0100 0001 (41)	PARAMETER CHANGE	41H
0ppp pppp (pp)	Parameter No.	(TABLE 8)
0vvv vvvv (vv)	Value (LSB bit6~0)	(NOTE 12)
0vvv vvvv (vv)	Value (MSB bit13~7)	(NOTE 12)
1111 0111 (F7)	EOX	

Receives this message & data, and transmits Func=23 or Func=24 message.
When the Parameter No. is changed by switch, this message & data is transmitted.

(18) DRUM KIT PARAMETER CHANGE R, T

Byte	Description	
F0, 42, 3g, 39(43)	EXCLUSIVE HEADER	
0101 0011 (53)	DRUM KIT PARAMETER CHANGE	53H
0000 000k (0k)	Drum Kit No.	(NOTE 14)
00ss ssss (ss)	Index No. (ss=00～59)	
0000 pppp (0p)	Parameter No.	(TABLE 9)
0vvv vvvv (vv)	Value (LSB bit6～0)	(NOTE 12)
0vvv vvvv (vv)	Value (MSB bit13～7)	(NOTE 12)
1111 0111 (F7)	EOX	

Receives this message & data, and transmits Func=23 or Func=24 message.

(19) MODE DATA T

Byte	Description	
F0, 42, 3g, 39	EXCLUSIVE HEADER	
0100 0010 (42)	MODE DATA	42H
0000 mmmm (0m)	Mode Data	(NOTE 11)
0000 0000 (00)		
1111 0111 (F7)	EOX	

Receives Func=12 message, and transmits this message & data.

(20) MIDI IN DATA FORMAT ERROR T

Byte	Description	
F0, 42, 3g, 39(43)	EXCLUSIVE HEADER	
0010 0110 (26)	MIDI IN DATA FORMAT ERROR	26H
1111 0111 (F7)	EOX	

Transmits this message when there is an error in the MIDI IN message (for example, if data length is other than expected).

(21) DATA LOAD COMPLETED (ACK) T

Byte	Description	
F0, 42, 3g, 39(43)	EXCLUSIVE HEADER	
0010 0011 (23)	DATA LOAD COMPLETED	23H
1111 0111 (F7)	EOX	

Transmits this message when DATA LOADING and PROCESSING have been completed.

(22) DATA LOAD ERROR (NAK) T

Byte	Description	
F0, 42, 3g, 39(43)	EXCLUSIVE HEADER	
0010 0100 (24)	DATA LOAD ERROR	24H
1111 0111 (F7)	EOX	

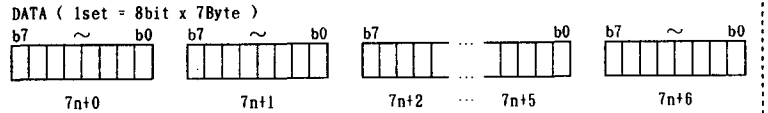
Transmits this message when DATA LOADING and PROCESSING have not been completed (for example, if memory is protected).

(23) CHORD R, T

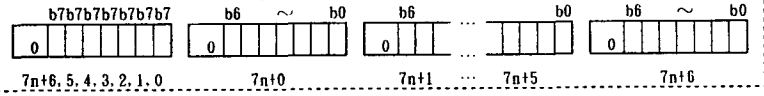
Byte	Description		
F0, 42, 3g, 39	EXCLUSIVE HEADER		
0110 0111 (67)	CHORD		67H
0000 rrrr (0r)	Root (C=0)		
0000 bbbb (0b)	Bass (C=0)		
0ccc cccc (cc)	Chord type	(LSB)	(NOTE 15)
000c cccc (cc)	Chord type	(MSB)	(NOTE 15)
0ttt tttt (tt)	Tension note(s)	(LSB)	(NOTE 16)
000t tttt (tt)	Tension note(s)	(MSB)	(NOTE 16)
1111 0111 (F7)	EOX		

NOTE 1 :
DUMP DATA CONVERT n=0～ for NOTE 2, 3, 4, 5-1, 5-2, 6-2, 6-3, 7-2, 7-3, 8, 9, 10

DATA (1set = 8bit x 7Byte)



MIDI DATA (1set = 7bit x 8Byte)



NOTE 2 : PROGRAM PARAMETER DUMP FORMAT (See TABLE 1, NOTE 1)
[Parameter No.00], ……, [Parameter No.163]
164Byte = 7x23+3 → 8x23+(1+3) = 188Byte

NOTE 3 : ALL PROGRAM PARAMETER DUMP FORMAT (See TABLE 1, NOTE 2)
[Prog.Us00(164Byte)], ……, [Prog.Us63(164Byte)],
[Prog.Dr19(164Byte)], [Prog.Dr20(164Byte)]
164x(64+2)Byte = 7x154G+2 → 8x154G+(1+2) = 12371Byte (4.0Sec)

NOTE 4 : ALL ARRANGEMENT PARAMETER DUMP FORMAT (See TABLE 5, NOTE 1)
[ARR USER0(131Byte)], ……, [ARR USER63(131Byte)]
131x64Byte = 7x1197+5 → 8x1197+(1+5) = 9582Byte (3.1Sec)

NOTE 5 : ALL STYLE DATA DUMP FORMAT

5-1: Style Header (24Byte) (See TABLE 6-3, NOTE 1)

5-2: Style Data (3328～65496Byte) (See TABLE 6-1, TABLE 6-2, NOTE 1)
∴ MIN= 24+3328Byte = 7x478+6 → 8x478+(1+6) = 3831Byte
MAX= 24+65496Byte = 7x9360+0 → 8x9360 = 74880Byte (1.2～24.0Sec)

NOTE 6 : ALL i1/i2/i3 SONG DATA DUMP FORMAT

6-1: Sequence Data Size (2Byte) 4Step(16Byte)/1Size (See 6-3)
[Data Size (bit6～0)],
[Data Size (bit13～7)]

6-2: Control Data Dump Format (3702Byte) (See TABLE 4-1, NOTE 1)
[Control Data (Song Size(296) x 10 = 2960Byte)],
[Pattern Data (200Byte)],
[Song0-Tr.1 Addr (2Byte)], …, [Song0-Tr.16 Addr], [Song0-Tempo Track Addr],
[Song1-Tr.1 Addr], …, [Song9-Tr.16 Addr], [Song9-Tempo Track Addr] (340Byte),
[Pattern0 Addr (2Byte)], …, [Pattern99 Addr] (200Byte),
[Pattern End Addr(2Byte)]

6-3: Sequence Data Dump Format (See TABLE 4-2, NOTE 1)
[Sequence 1st Data(4Byte)], ……, [Seq.nth Data]
n : Seq.Data Step = 0 ～ 40000
3702Byte+4x[Seq.Data Step]Byte = 7xA+B → 8xA+(1+B)Byte
∴ 6-1, 6-2, 6-3 = 2+8xA+(1+B)Byte (1.3～58.5Sec)

NOTE 7 : ALL BACKING SEQUENCE DATA DUMP FORMAT

7-1: Backing Sequence Data Size (2Byte) 4Step(16Byte)/1Size (See 7-3)
[Data Size (bit6~0)],
[Data Size (bit13~7)]

7-2: Control Data Dump Format (2292Byte) (See TABLE 7-1, NOTE 1)
[Control Data (BSQ Size(195) x 10 = 1950Byte)],
[BSQ0-Tr.1 Addr (2Byte)], ···, [BSQ0-Tr.16 Addr], [BSQ0-Tempo Track Addr],
[BSQ1-Tr.1 Addr], ···, [BSQ9-Tr.16 Addr], [BSQ9-Tempo Track Addr] (340Byte),
[End Addr (2Byte)]

7-3: Backing Sequence Data Dump Format (See TABLE 7-2, NOTE 1)
[B.Sequence 1st Data(4Byte)], ···, [BSQ nth Data]
n : BSQ Data Step = 0 ~ 40000
2292Byte+4x[BSQ Data Step]Byte = 7xA+B → 8xA+(1+B)Byte
∴ 7-1,7-2,7-3 = 2+8xA+(1+B)Byte (0.8~58.0Sec)

NOTE 8 : GLOBAL DATA DUMP FORMAT (See TABLE 2, NOTE 1)
[Global Data (28Byte)]
28 = 7x4+0 → 8x4 = 32Byte

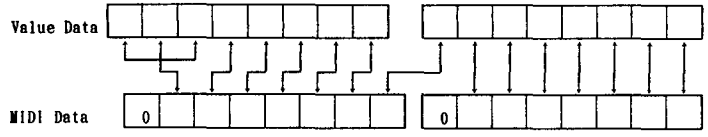
NOTE 9 : DRUMS DATA DUMP FORMAT (See TABLE 3, NOTE 1)
[Drum Kit Data (7x60x2Byte)]
840Byte = 7x120+0 → 8x120 = 960Byte (0.3Sec)

NOTE 10 : ALL DATA (GLB, DRM, PRG, ARR, STY, SEQ, BSQ) DUMP FORMAT (See NOTE 1)
[Global Data], (See NOTE 8)
[Drums Data], (See NOTE 9)
[All Program Parameters], (See NOTE 3)
[All Arrangement Parameters], (See NOTE 4)
[All Style Data], (See NOTE 5)
[All i2/i3 SONG Data] (See NOTE 6-2, 6-3)
[All Backing Sequence Data] (See NOTE 7-2, 7-3)
28+840+10824+8384+sty+3702+4x[Seq.Data Step]Byte+2292+4x[BSQ Data Step]
= 7xC+D → 8xC+(1+D)Byte (10.5~90.0Sec)

NOTE 11 : mmmm = 4 : GLOBAL 6 : SONG
10 : ARRANGEMENT 11 : BACKING SEQUENCE

NOTE 12 : VALUE DATA FORMAT (Use with PARAMETER CHANGE, DRUM KIT PARAMETER CHANGE)

Bit15-13 of Value Data is the Sign Flag, and each bit has the same value



NOTE 13 : kk = 00: DrumKit1
01: 〃 2

NOTE 14 : CHORD TYPE

Type	MSB	LSB
No Chord	0000 0000	0000 0000
dim	0000 0000	0100 1001
sus2	0000 0001	0000 0101
m	*0000 0001*	*0000 1001*
major	0000 0001	0001 0001
sus4	0000 0001	0010 0001
aug	0000 0010	0001 0001
m6	0000 0101	0000 1001
6	*0000 0101*	*0001 0001*
m7♭5	0000 1000	0100 1001
7♭5	0000 1000	0101 0001
m7	0000 1001	0000 1001
7	0000 1001	0001 0001
7sus4	0000 1001	0010 0001
aug7	0000 1010	0001 0001
dimM7	0001 0000	0100 1001
M7♭5	0001 0000	0101 0001
mM7	0001 0001	0000 1001
M7	0001 0001	0001 0001
M7sus4	0001 0001	0010 0001
augM7	0001 0010	0001 0001

NOTE 15 : TENSION NOTE(S)

Tension	MSB	LSB
♭9	0000 0000	0000 0010
9	0000 0000	0000 0100
#9	0000 0000	0000 1000
11	*0000 0000*	*0010 0000*
#11	0000 0000	0100 0000
♭13	0000 0010	0000 0000
13	0000 0100	0000 0000

00 ⋮ 09	PROGRAM NAME (Head) ⋮ PROGRAM NAME (Tail)	20～7F : ' '～'←'
OSCILLATOR		
10	OSCILLATOR MODE	0, 1, 2 *1
11	ASSIGN	bit0=0:POL, =1:MON
	HOLD	bit1=0:OFF, =1:ON
12	OSC-1 M/D. SOUND(LSB)	0～???? : 0～????
13	OSC-1 M/D. SOUND(MSB)	*14
14	OSC-1 OCTAVE	FE～01 : 32' ～4'
15	OSC-2 M/D. SOUND(LSB)	0～???? : 0～????
16	OSC-2 M/D. SOUND(MSB)	*14
17	OSC-2 OCTAVE	FE～01 : 32' ～4'
18	INTERVAL	F4～0C : -12～12
19	DETUNE	CE～32 : -50～50
20	DELAY START	00～63 : 00～99
PITCH EG		
21	START LEVEL	9D～63 : -99～99
22	ATTACK TIME	00～63 : 00～99
23	ATTACK LEVEL	9D～63 : -99～99
24	DECAY TIME	00～63 : 00～99
25	RELEASE TIME	00～63 : 00～99
26	RELEASE LEVEL	9D～63 : -99～99
27	TIME VELOCITY SENSE	9D～63 : -99～99
28	LEVEL VELOCITY SENSE	9D～63 : -99～99
CUTOFF MG		
29	WAVEFORM	bit0～2 : 0～5 *2
	OSC-1 MG ENABLE	bit5=0:OFF, =1:ON
	OSC-2 MG ENABLE	bit6=0:OFF, =1:ON
	KEY SYNC	bit7=0:OFF, =1:ON
30	FREQUENCY	00～63 : 00～99
31	DELAY	00～63 : 00～99
32	INTENSITY	00～63 : 00～99
AFTERTOUCH		
33	PITCH BEND RANGE	F4～0C : -12～12
34	VDF CUTOFF	9D～63 : -99～99
35	VDF MG INT	00～63 : 00～99
36	VDA AMPLITUDE	9D～63 : -99～99
JOYSTICK		
37	PITCH BEND RANGE	F4～0C : -12～12
38	VDF SWEEP INT.	9D～63 : -99～99
39	VDF MG INT.	00～63 : 00～99
OSC-1 PITCH EG		
40	PITCH EG INT	9D～63 : -99～99
OSC-1 PITCH MG		
41	WAVEFORM	bit0～2 : 0～5 *2
	KEY SYNC	bit7=0:OFF, =1:ON
42	FREQUENCY	00～63 : 00～99
43	DELAY	00～63 : 00～99
44	FADE IN	00～63 : 00～99
45	INTENSITY	00～63 : 00～99
46	FREQ MOD BY KBD TRK	9D～63 : -99～99
47	INTENSITY MOD AT*6	00～63 : 00～99
48	INTENSITY MOD JS*7	00～63 : 00～99
49	FREQ MOD BY AT+JS	00～09 : 0～9

50	CUTOFF VALUE	00～63 : 00～99
51	KBD TRACK KEY	00～7F : C-1～G9
52	CUTOFF KBD TRACK	9D～63 : -99～99
53	EG INTENSITY	00～63 : 00～99
54	EG TIME KBD TRACK	00～63 : 00～99
55	EG TIME VEL. SENSE	00～63 : 00～99
56	EG INT. VEL. SENSE	9D～63 : -99～99
VDF-1 EG		
57	ATTACK TIME	00～63 : 00～99
58	ATTACK LEVEL	9D～63 : -99～99
59	DECAY TIME	00～63 : 00～99
60	BREAK POINT	9D～63 : -99～99
61	SLOPE TIME	00～63 : 00～99
62	SUSTAIN LEVEL	9D～63 : -99～99
63	RELEASE TIME	00～63 : 00～99
64	RELEASE LEVEL	9D～63 : -99～99
VDA-1		
65	OSCILLATOR LEVEL	00～63 : 00～99
66	KBD TRACK KEY	00～7F : C-1～G9
67	AMP. KBD TRACK INT.	9D～63 : -99～99
68	AMP. VELOCITY SENSE	9D～63 : -99～99
69	EG TIME KBD TRACK	00～63 : 00～99
70	EG TIME VEL. SENSE	00～63 : 00～99
VDA-1 EG		
71	ATTACK TIME	00～63 : 00～99
72	ATTACK LEVEL	00～63 : 00～99
73	DECAY TIME	00～63 : 00～99
74	BREAK POINT	00～63 : 00～99
75	SLOPE TIME	00～63 : 00～99
76	SUSTAIN LEVEL	00～63 : 00～99
77	RELEASE TIME	00～63 : 00～99
OSC-1 EG TIME KBD TRACK, VEL. SW & POLARITY		
78	F. EG TIME K. T SW&POL	bit0～7 *3
79	F. EG TIME VEL. SW&POL	bit0～7 *3
80	A. EG TIME K. T SW&POL	bit0～7 *3
81	A. EG TIME VEL. SW&POL	bit0～7 *3
OSC-1 SEND		
82	D SEND LEVEL	bit0～3 : 0～9
	C SEND LEVEL	bit4～7 : 0～9
COLOR-1		
83	INTENSITY	00～63 : 00～99
84	VELOCITY SENSE	9D～63 : -99～99
VDF-1, VDA-1 KBD TRACK MODE		
85	F-1, A-1 KBD TRACK MODE	*4
OSC-1 PANPOT		
86	A:B PAN	00～1E, FF *5
OSC-2 PARAMETER		
87 ⋮ 133	SAME AS OSC-1(40～86)	
134	(RESERVE)	00
EFFECT PARAMETER		
135 ⋮ 163		*20

GLOBAL PARAMETER		
00	MASTER TUNE	CE～32 : -50～50
01	KEY TRANSPOSE	F4～0C : -12～12
02	DAMPER POLARITY	00 : ☒, 01 : ☒
03	ASSIGNABLE PEDAL 1	00～2B *8
04	ASSIGNABLE PEDAL 2	00～2B *8
05	MAIN SCALE TYPE	00～0A *9
06	MAIN SCALE KEY	00～0B : C～B
07 ⋮ 18	USER SCALE	CE～32 : -50～50
19	VELOCITY CURVE	0～7 : 1～8
20	AFTER TOUCH CURVE	0～7 : 1～8
21	SUB SCALE TYPE	00～0A *9
22	SUB SCALE KEY	00～0B : C～B
23 ⋮ 27	RESERVE	00

DRUM PARAMETERS (TABLE 3)

No.	PARAMETER	DATA(Hex) : VALUE
DRUM KIT 1-INDEX#0		
00	INST NO.	00:OFF, 01～:INT
01	KEY	0C～73 : C0～G8
02	A:B PAN	bit0～4 *10
	EXCLUSIVE ASSIGN	bit5～7 *10
03	TUNE	88～78 :-120～120
04	LEVEL	9D～63 : -99～99
05	DECAY	9D～63 : -99～99
06	D SEND LEVEL	bit0～3: 0～9
	C SEND LEVEL	bit4～7: 0～9
DRUM KIT 1-INDEX#1 ～ DRUM KIT 2-#59		
07 ⋮ 839	SAME AS DRUM KIT 1-#0(00～06)x(60x2-1)	

1 : DOUBLE
2 : DRUMS

*2 : 0 : TRIANGLE
1 : UP SAW
2 : DOWN SAW
3 : SQUARE1
4 : RANDOM
5 : SQUARE2

*3 : bit0 : ATTACK TIME SW =0:OFF, =1:ON
bit1 : DECAY TIME SW "
bit2 : SLOPE TIME SW "
bit3 : RELEASE TIME SW "
bit4 : ATTACK TIME POLARITY =0:+, =1:-
bit5 : DECAY TIME " "
bit6 : SLOPE TIME " "
bit7 : RELEASE TIME " "

*4 : bit0, 1 ··· VDF
bit4, 5 ··· VDA
0 : OFF
1 : LOW
2 : HIGH
3 : ALL

*6 : AT = Aftertouch
*7 : JS = Joystick

1 : START/STOP
2 : SYNC START/STOP
3 : RESET
4 : INTRO/ENDING 1
5 : INTRO/ENDING 2
6 : FILL 1
7 : FILL 2
8 : VARIATION 1
9 : VARIATION 2
A : VARIATION 3
B : VARIATION 4
C : CHORD HOLD
D : BASS INVERSION
E : SCALE CHANGE
F : ARRANGEMENT UP
10 : ARRANGEMENT DOWN
11 : PROGRAM UP
12 : PROGRAM DOWN
13 : VARIATION UP
14 : VARIATION DOWN
15 : PUNCH IN/OUT
16 : EFFECT 1 ON/OFF
17 : EFFECT 2 ON/OFF
18 : DRUM MUTE
19 : PERC MUTE
1A : BASS MUTE
1B : ACC1 MUTE
1C : ACC2 MUTE
1D : ACC3 MUTE
1E : KB VOLUME
1F : EXPRESSION
20 : VDF CUTOFF
21 : EFFECT CONTROL
22 : DATA ENTRY
23 : OFF
24 : OFF
25 : KBD LOCK
26 : TAP TEMPO
27 : SOUND HOLD ON/OFF
28 : SUSTAIN ON/OFF
29 : FADE IN/OUT
2A : ENSEMBLE ON/OFF
2B : MASTER VOLUME

1 : EQUAL TEMP 2
2 : PURE MAJOR
3 : PURE MINOR
4 : ARABIC
5 : PYTHAGOREAN
6 : WERKMEISTER
7 : KIRNBERGER
8 : SLENDRO
9 : PELOG
A : USER SCALE

*10 : bit0～4 = 00 : L15
⋮ ⋮
0F : CNT
⋮ ⋮
1E : R15
1F : OFF

bit5～7 = 0 : EX Off
1 : EX Group1
⋮ ⋮
6 : EX Group6
7 : Self

*11 : bit0.1= 0 : OFF
1 : INT
2 : EXT
3 : BOTH
bit2.3= 0 : Play. = 1 : Mute. = 2 : Solo

*12 : bit0～5 10～18 : 1/4 ～ 9/4
20～2F : 1/8 ～ 16/8
30～3F : 1/16 ～ 16/16
bit7 = 0 : High Resolution
1 : Low Resolution

*13 : bit0～6 = 0 : Song0
⋮ ⋮
9 : Song9
7F : OFF
bit7 = 0/1 → Auto Start OFF/ON

*14 : When set to Single/Double Mode
0000 : A.Piano 1
⋮ ⋮
0153 : DJ Kit 2
0154 : A.Piano 3 - L
0155 : A.Piano 3 - R
0154 : A.Piano 4 - M

When set to Drum Mode
00 : User Kit 1
⋮ ⋮
07 : Percussion

DATA(1-H) DATA(1-L) DATA(2-H) DATA(2-L)
↓ ↓ ↓ ↓

*15-1 NOTE ON/OFF

1vvv vvv t	tttt tttt	kkkk kkk g	gggg gggg
Velocity	Event Time	Key No.	Length

t = 30 : ☒, t = 1FE : Tie from previous bar
g = 30 : ☒, g = 1FE : Tie to next bar

*15-2 PITCH BEND

0001 000 t	tttt tttt	0 vvv vvvv	0 vvv vvvv
	Event Time	Value(H)	Value(L)

*15-3 AFTER TOUCH

0010 000 t	tttt tttt	0000 0000	0 vvv vvvv
	Event Time		Value

*15-4 PROGRAM CHANGE

0011 000 t	tttt tttt	0000 00bb	0ppp pppp
	Event Time	Bank	Program No.

b = 00～02
p = 00～7F

*15-5 CONTROL CHANGE

0100 000 t	tttt tttt	0vvv vvvv	0ccc cccc
	Event Time	Value	Control No.

c = 00～65 : Same as MIDI Control Change
= 66 : Assignable Pedal

*15-6 POLY KEY PRESSURE

0101 000 t	tttt tttt	0 vvv vvvv	0 kkk kkkk
	Event Time	Value	Key No.

*15-7 BAR

0110 00bb	bbbb bbbb	xx ss ssss	0ppp pppp
	Bar No.	Type Beat	Pattern No.

x = 00 : Pattern not used
= 10 : Pattern continued
= 11 : Pattern start
s = 10～18 : 1/4～9/4
= 20～2F : 1/8～16/8
= 30～3F : 1/16～16/16

*15-8 TRACK END

0111 000 t	tttt tttt	0000 00bb	bbbb bbbb
	Event Time	Last Bar No.	

ARRANGEMENT PARAMETERS

No.	PARAMETER	DATA(Hex) : VALUE
00 ⋮ 09	ARRANGE NAME (Head) ⋮ ARRANGE NAME (Tail)	20～7F : ' '～'←'
10	SYTLE NO.	00～37 : 11～68
11		: 71～84
12	INITIAL VARIATION	00～03 : VAR 1～4
13		
14	INITIAL TEMPO	0A～D2 : 40～240
15	KEYBOARD ASSIGN	00～03 : *16
16	SPLIT POINT	24～60 : C2～C7
17	OCTAVE	FE～02 : -2～+2
18	TRANSPOSE	F5～0B : -C#～+B
19	MANUAL DRUM KIT	00～07 : Dr1～Dr8
SWITCHES		
20	DYNAMIC VELOCITY	bit0=0:OFF, =1:ON
	TEMPO LOCK	bit1=0:OFF, =1:ON
	KBD1 DAMPER ENABLE	bit2=0:OFF, =1:ON
	KBD2 DAMPER ENABLE	bit3=0:OFF, =1:ON
CHORD SCANNING TYPE		
21	CHORD SCAN LOW	bit0=0:OFF, =1:ON
	CHORD SCAN HIGH	bit1=0:OFF, =1:ON
	BASS INVERSION	bit2=0:OFF, =1:ON
	CHORD HOLD	bit3=0:OFF, =1:ON
	CHORD LATCH	bit4=0:OFF, =1:ON
22 ⋮ 25	DEFAULT DRUM MAPPING	00～07 : Dr1～Dr8
26 ⋮ 29	RESERVE	00
30 31	FILL1	00～0C :OFF～DOWN
32 33	FILL2	00～0C :OFF～DOWN
DRUM PARAMETERS		
34	PROG	*17
35	BANK	
36	VOL	00～7F : 0～127
37	PAN	*5
38	C SEND LEVEL	bit0～3 : 0～9, PRG
	D SEND LEVEL	bit4～7 : 0～9, PRG
39	OCTAVE	FE～02 : -2～+2
40	OUT STATUS	*11
41	WRAP-AROUND	FF～0B : STY～11
PERCUSSION PARAMETERS		
42 ⋮ 49	SAME AS DRUMS	
BASS PARAMETERS		
50 ⋮ 57	SAME AS DRUMS	

(TABLE 5)

ACC 1～3 PARAMETERS		
58 ⋮ 81	SAME AS DRUMS	
KBD 1～2 PARAMETERS		
82 ⋮ 97	SAME AS DRUMS	
KBD1 VELOCITY WINDOW		
98	TOP	01～7F : 1～127
99	BOTTOM	01～7F : 1～127
KBD2 VELOCITY WINDOW		
100	TOP	01～7F : 1～127
101	BOTTOM	01～7F : 1～127
102 ⋮ 130	EFFECT PARAMETERS	*20

*16 : 00 : SINGLE
01 : LAYER
02 : SPLIT
03 : M.DRUMS

*17 : BANK = 00, PROG = 00～7F : A11～A88～B88
= 01, = 00～7F : C11～C88～U88
= 02, = 00～0F : Dr11～Dr28
= 03, = 00～7F : D11～E88
= 04, = 01, 02 : F11, F12

STYLE CONTROL DATA

No.	PARAMETER	DATA(Hex) : VALUE
00 ⋮ 09	STYLE NAME (Head) ⋮ STYLE NAME (Tail)	20～7F : ' '～'←'
10	SYTLE TYPE	0. USER CREATED
		1. BUILT-IN
		2. CARD OR DISK
11	TEMPO	0A～D2 : 40～240
12	TIME SIGNATURE	Hi Res only *12
NOTE RETRIGGER SWITCH		
13	BASS	bit2=0:OFF, =1:ON
	ACC1	bit3=0:OFF, =1:ON
	ACC2	bit4=0:OFF, =1:ON
	ACC3	bit5=0:OFF, =1:ON
NOTE SHIFT UP RANGE		
14	BASS	00～0B : 0～11
15	ACC1	00～0B : 0～11
16	ACC2	00～0B : 0～11
17	ACC3	00～0B : 0～11
TENSION AVAILABLE		
18	ACC1	bit3=0:OFF, =1:ON
	ACC2	bit4=0:OFF, =1:ON
	ACC3	bit5=0:OFF, =1:ON
19 ⋮ 37	RESERVE	00
DRUM PARAMETERS		
38	PROG	*17
39	BANK	
40	VOL	00～7F : 0～127
41	PAN	*5
PERCUSSION PARAMETTERS		
42 ⋮ 45	SAME AS DRUMS	
BASS PARAMETERS		
46 ⋮ 49	SAME AS DRUMS	
ACC 1～3 PARAMETERS		
50 ⋮ 61	SAME AS DRUMS	
VARIATION1, CHORD VARIATION1 PARAMETERS		
62	KEY	*18
63	LENGTH	00～10 : 0～16
VARIATION1 CHORD VARIATION2～6 PARAMETERS		
64 ⋮ 73	SAME AS VARIATION1 CHORD VARIATION1	
VARIATION 2～4 PARAMETERS		
74 ⋮ 109	SAME AS VARIATION1	

(TABLE 6-1)

INTRO1 CHORD VARIATION1 PARAMETERS		
110	KEY	*18
111	LENGTH	00～10 : 0～16
INTRO1 CHORD VARIATION2 PARAMETERS		
112	KEY	*18
113	LENGTH	00～10 : 0～16
INTRO2 PARAMETERS		
114 ⋮ 117	SAME AS INTRO1	
ENDING 1～2 PARAMETERS		
118 ⋮ 125	SAME AS INTRO1	
FILL 1～2 PARAMETERS		
126 ⋮ 133	SAME AS INTRO1	
VARIATION 1 CHORD VARIATION TABLE		
134	Major	00～05 : 1～6
135	M6	00～05 : 1～6
136	M7	00～05 : 1～6
137	M7♭5	00～05 : 1～6
138	sus4	00～05 : 1～6
139	sus2	00～05 : 1～6
140	M7sus4	00～05 : 1～6
141	minor	00～05 : 1～6
142	m6	00～05 : 1～6
143	m7	00～05 : 1～6
144	m7♭5	00～05 : 1～6
145	mM7	00～05 : 1～6
146	7th	00～05 : 1～6
147	7♭5	00～05 : 1～6
148	7sus4	00～05 : 1～6
149	dim	00～05 : 1～6
150	dimM7	00～05 : 1～6
151	aug	00～05 : 1～6
152	aug7	00～05 : 1～6
153	augM7	00～05 : 1～6
VARIATION 2～4 CHORD VARIATION TABLE		
154 ⋮ 213	SAME AS VARIATION1	

*18 : 00 : C MAJOR
01 : C MINOR
02 : C#MAJOR
03 : C#MINOR
⋮
16 : B MAJOR
17 : B MINOR

INTRO1 CHORD VARIATION TABLE		
214	Major	00～01 : 1～2
215	M6	00～01 : 1～2
216	M7	00～01 : 1～2
217	M7#5	00～01 : 1～2
218	sus4	00～01 : 1～2
219	sus2	00～01 : 1～2
220	M7sus4	00～01 : 1～2
221	minor	00～01 : 1～2
222	m6	00～01 : 1～2
223	m7	00～01 : 1～2
224	m7#5	00～01 : 1～2
225	mM7	00～01 : 1～2
226	7th	00～01 : 1～2
227	7#5	00～01 : 1～2
228	7sus4	00～01 : 1～2
229	dim	00～01 : 1～2
230	dimM7	00～01 : 1～2
231	aug	00～01 : 1～2
232	aug7	00～01 : 1～2
233	augM7	00～01 : 1～2
INTRO2 CHORD VARIATION TABLE		
234 ⋮ 253	SAME AS INTRO1	
ENDING 1～2 CHORD VARIATION TABLE		
254 ⋮ 293	SAME AS INTRO1	
FILL 1～2 CHORD VARIATION TABLE		
294 ⋮ 333	SAME AS INTRO1	
PATTERN 0 CONTROL DATA		
334	BEAT	: *12
335	LENGTH	01～63 : 1～99
PATTERN 1～99 CONTROL DATA		
336 ⋮ 533	SAME AS PATTERN 0	
VARIATION1 ACC1 DATA ADDRESS		
534	DATA ADDRESS (LSB)	
535	DATA ADDRESS (MSB)	
VARIATION1 ACC 2～3 DATA ADDRESS		
536 ⋮ 539	SAME AS VARIATION1 ACC1 DATA ADDRESS	
VARIATION1 BASS, DRUMS, PERC. DATA ADDRESS		
540 ⋮ 545	SAME AS VARIATION1 DATA ADDRESS	

VARIATION 2～4 DATA ADDRESS		
546 ⋮ 581	SAME AS VARIATION1 DATA ADDRESS	
ENDING 1～2 DATA ADDRESS		
582 ⋮ 605	SAME AS VARIATION1 DATA ADDRESS	
FILL 1～2 DATA ADDRESS		
606 ⋮ 629	SAME AS VARIATION1 DATA ADDRESS	
PATTERN 0 DATA ADDRESS		
630	DATA ADDRESS (LSB)	
631	DATA ADDRESS (MSB)	
PATTERN 1～99 DATA ADDRESS		
632 ⋮ 829	SAME AS PATTERN 0	
830	END PATTERN ADDR(L)	
831	END PATTERN ADDR(M)	

STYLE DATA (TABLE 6-2)

No.	PARAMETER	DATA(Hex) : VALUE
STYLE 1 DATA		
0	DATA (1-L)	*15
1	DATA (1-H)	*15
2	DATA (2-L)	*15
3	DATA (2-H)	*15
STYLE 2 DATA ～		
4 ⋮	SAME AS STYLE1	

STYLE HEADER (TABLE 6-3)

No.	PARAMETER	DATA(Hex) : VALUE
STYLE 1		
0 ⋮ 3	STYLE1 ADDRESS	
4 5	STYLE1 SIZE	
STYLE 2～4		
6 ⋮ 23	SAME AS STYLE1	

BACKING SEQUENCE CONTROL DATA (TABLE 7-1)

No.	PARAMETER	DATA(Hex) : VALUE
BSEQ 0 CONTROL DATA		
00 ⋮ 09	BSEQ NAME (Head) ⋮ BSEQ NAME (Tail)	20～7F : ' ' ～ '←'
10 11	ARRANGEMENT NO.	00～3F : 11～88
12 13	STYLE NO.	00～37 : 11～68 71～84
14 15	VARIATION	00～03 : VAR 1～4
16	TEMPO	0A～D2 : 40～240
17	KEYBOARD ASSIGN	*16
	CHORD SCANNING TYPE	
18	CHORD SCAN LOW	bit0=0:OFF, =1:ON
	CHORD SCAN HIGH	bit1=0:OFF, =1:ON
	BASS INVERSION	bit2=0:OFF, =1:ON
	CHORD HOLD	bit3=0:OFF, =1:ON
	CHORD LATCH	bit4=0:OFF, =1:ON
19	KBD1 PROG	*17
20	KBD1 BANK	
21	KBD1 OCTAVE	FE～02 : -2～+2
22	KBD2 PROG	*17
23	KBD2 BANK	
24	KBD2 OCTAVE	FE～02 : -2～+2
25	KEYBOARD TRK STATUS	*21-1
26	CONTROL TRK STATUS	*21-1
27	CHORD TRK STATUS	*21-1
28	AUTOTEMPO	0A～D2 : 40～240
29	BEAT	Hi Res only *12
30	SPLIT POINT	24～60 : C2～C7
31	TRANSPOSE	F5～0B :-C#～+B
	SWITCHES	
32	DYNAMIC VELOCITY	bit0=0:OFF, =1:ON
33 ⋮ 39	RESERVE	00
40	METRONOME SWITCH	*21-2
41	METRONOME LEVEL	00～63 : 0～99
42	METRONOME PAN	*5
43	METRONOME LEAD-IN	0～2 : 0～2
44	NEXT BSEQ No.	*21-3
45	AUTO START	*21-4

*21-1 : Track Status

00 : MUTE
01 : PLAY

*21-2 : Metronome Switch

00 : OFF
01 : ON
02 : REC

EXTRA TRACK 1 CONTROL DATA		
46	PROG	*17
47	BANK	
48	VOL	00～7F : 0～127
49	PAN	*5
50	C SEND LEVEL	bit0～3 : 0～9, PRG
	D SEND LEVEL	bit4～7 : 0～9, PRG
51	TRACK STATUS	*11
52	BEND RANGE	00～0C : 00～12
53	KEY TRANSPOSE	E8～18 : -24～24
54	DETUNE	CE～32 : -50～50
55	PROTECT	: OFF/ON
56	MIDI CHANNEL	00～0F : 1～16
57	VEL WINDOW TOP	01～7F : 1～127
58	VEL WINDOW BOTTOM	01～7F : 1～127
59	KEY WINDOW TOP	00～7F : C-1～G9
60	KEY WINDOW BOTTOM	00～7F : C-1～G9
EXTRA TRACK 2～8 CONTROL DATA		
61 ⋮ 165	SAME AS TRACK 1	
166 ⋮ 194	EFFECT PARAMETER	*20
BSEQ 1～9 CONTROL DATA		
195 ⋮ 1949	SAME AS BSEQ 0	
BSEQ TRACK1 DATA ADDRESS		
1950	DATA ADDRESS (LSB)	
1951	DATA ADDRESS (MSB)	
BSEQ0 TRACK 2～16 DATA ADDRESS		
1952 ⋮ 1981	SAME AS BSEQ0 TRACK1 DATA ADDRESS	
BSEQ0 TEMPO TRACK DATA ADDRESS		
1982 1983	SAME AS BSEQ0 TRACK1 DATA ADDRESS	
BSEQ 1～9 DATA ADDRESS		
1984 ⋮ 2289	SAME AS BSEQ0 TRACK DATA ADDRESS	
2290	END ADDRESS (LSB)	
2291	END ADDRESS (MSB)	

*21-3 : Next BSeq No.

FF : OFF
00 : BSeq 0
:
09 : BSeq 9 art

*21-4 : Auto Start

00 : OFF
01 : ON

B. SEQUENCE DATA (TABLE 7-2)

No.	PARAMETER	DATA(Hex) : VALUE
BACKING SEQUENCE DATA 1		
0	DATA (1-L)	*19
1	DATA (1-H)	*19
2	DATA (2-L)	*19
3	DATA (2-H)	*19
BACKING SEQUENCE DATA 2～		
4 ⋮	SAME AS BACKING SEQUENCE DATA 1 (0～3)	

*19-1-1 : 0～55 : P11～P68, U1～U4, C1～C4

*19-1-2 : 0 : Variation1
⋮
3 : Variation4
4 : Intro1
5 : Intro2
6 : Ending1
7 : Ending2
8 : Fill1
9 : Fill2

*19 : BACKING SEQUENCE DATA FORMAT

DATA(1-H) DATA(1-L) DATA(2-H) DATA(2-L)
↓ ↓ ↓ ↓

*19-1 : BACKING CONTROL EVENT

10ii iii t	tttt tttt	vvvv vvvv	vvvv vvvv
EventID	EventTime	Value 2	Value 1

	EventID	Value	
0	Arrangement	0～63	11～88
1	Style	0～55	*19-1-1
2	Variation	0～9	*19-1-2
3	Keyboard Assign	0～3	*19-1-3
4	Chord Scan	0～3	*19-1-4
5	Chord Hold	0／1	OFF／ON
6	Bass Inversion	〃	〃
7	Transpose	-11～+11	
8	Drum Mute	0／1	MUTE／PLAY
9	Perc. Mute	〃	〃
10	Bass Mute	〃	〃
11	ACC1 Mute	〃	〃
12	ACC2 Mute	〃	〃
13	ACC3 Mute	〃	〃
14	Drum Map	0～7	1～8
15	KBD1 Prog	V1 = PROG	V2 = BANK
16	KBD2 Prog	〃	〃
17	KBD1 Octave	-2～+2	
18	KBD2 Octave	-2～+2	

*19-1-3 : 0 : SINGLE
1 : LAYER
2 : SPLIT
3 : M. DRUM

*19-1-4 : 0 : OFF
1 : LOWER
2 : UPPER
3 : FULL

*19-2 : CHORD EVENT

1lii iii t	tttt tttt	nnnn nnnn	bbbb rrrr
ChordID	EventTime	TensionNote	Bass Root

ChordID = 0 : No Chord
1 : Major
2 : Major 6th
3 : Major 7th
4 : Major 7th Flatted 5th
5 : Suspended 4th
6 : Suspended 2nd
7 : Major 7th Suspended 4th
8 : Minor
9 : Minor 6th
10 : Minor 7th
11 : Minor 7th Flatted 5th
12 : Minor Major 7th
13 : Dominant 7th
14 : 7th Flatted 5th
15 : 7th Suspended 4th
16 : Diminished
17 : Diminished Major 7th
18 : Augmented
19 : Augmented 7th
20 : Augmented Major 7th

TensionNote = 0000 0001 : Flatted 9th
0000 0010 : 9th
0000 0100 : Sharped 9th
0000 1000 : 11th
0001 0000 : Sharped 11th
0010 0000 : Flatted 13th
0100 0000 : 13th

Bass = 0～11 (C～B)
Root = 0～11 (C～B)

*20 EFFECT PARAMETERS

No.	PARAMETER	DATA(Hex) : VALUE
(00)	Effect 1 Type No.	0, 1～2F:OFF, 1～47
(01)	〃 2 〃 〃	0, 1～2F:OFF, 1～47
(02)	〃 1 L-Ch E. Balnc	00～64 : 00～100
(03)	〃 1 R-Ch 〃	00～64 : 00～100
(04)	〃 2 L-Ch 〃	00～64 : 00～100
(05)	〃 2 R-Ch 〃	00～64 : 00～100
(06)	Output 3 Pan	00, 01～65 *20-1
(07)	〃 4 〃	00, 01～65 *20-1
(08)	Effect I/O	bit5～0 *20-2
(09) ⋮ (16)	Effect 1 Parameters	*20-3
(17)	Effect 1 Mod Source	00～0D *20-4
(18)	Effect 1 Mod Amount	F1～0F : -15～15
(19) ⋮ (26)	Effect 2 Parameters	*20-3
(27)	Effect 2 Mod Source	00～0D *20-4
(28)	Effect 2 Mod Amount	F1～0F : -15～15

*20-1 : 00 : Off
01 : R
02 : 01:99
⋮ ⋮
64 : 99:01
65 : L

*20-2 :
bit0=0:Efctl L-Ch Off, =1:On
bit1=0: 〃 1 R-Ch Off, =1:On
bit2=0: 〃 2 L-Ch Off, =1:On
bit3=0: 〃 2 R-Ch Off, =1:On
bit4, 5=0:Serial
1:Parallel
2:Parallel 2
3:Parallel 3

*20-3 : Effect Parameters (8Byte) 47 Types

offset	PARAMETER	DATA(Hex) : VALUE

1～3:Hall, (4, 5:Room, 6:Live Stage)

(00)	Reverb Time	00～61(2F):0. 2～9. 9(4. 9)
(01)	(NUL)	00
(02)	High Damp	00～63 : 00～99
(03)	Pre Delay	00～C8 : 00～200
(04)	E. R Level	00～63 : 00～99
(05)	(NUL)	00
(06)	EQ High	F4～0C : -12～12
(07)	EQ Low	F4～0C : -12～12

NUL not listed from here on. Value must be 00.

7:Wet Plate, 8:Dry Plate, 9:Spring

(00)	Pre Delay(L)	00～C8 : 00～200
(01)	〃 〃 (H)	
(02)	E. R Level	01～0A : 01～10
(03)	Reverb Time	00～63 : 00～99
(04)	High Damp	00～63 : 00～99
(06)	EQ Low	F4～0C : -12～12
(07)	EQ High	F4～0C : -12～12

10～12:Early Reflection 1, 2, 3

(00)	E. R Time	00～46 : 100～800
(01)	Pre Delay	00～C8 : 00～200
(06)	EQ High	F4～0C : -12～12
(07)	EQ Low	F4～0C : -12～12

13:Stereo Delay, 14:Cross Delay

(00)	Delay Time L (L)	00～1F4 : 00～500
(01)	〃 〃 〃 (H)	
(02)	Feedback	9D～63 : -99～99
(03)	High Damp	00～63 : 00～99
(04)	Delay Time R (L)	00～1F4 : 00～500
(05)	〃 〃 〃 (H)	
(06)	EQ High	F4～0C : -12～12
(07)	EQ Low	F4～0C : -12～12

15:Dual Delay

(00)	Delay Time L (L)	00～1F4 : 00～500
(01)	〃 〃 〃 (H)	
(02)	Feedback L	9D～63 : -99～99
(03)	High Damp L	00～63 : 00～99
(04)	Delay Time R (L)	00～1F4 : 00～500
(05)	〃 〃 〃 (H)	
(06)	Feedback R	9D～63 : -99～99
(07)	High Damp R	00～63 : 00～99

16～18:Multitap Delay 1, 2, 3

(00)	Delay Time A(L)	00～1F4 : 00～500
(01)	〃 〃 (H)	
(02)	Delay Time B(L)	00～1F4 : 00～500
(03)	〃 〃 (H)	
(04)	Feed back	9D～63 : -99～99
(06)	EQ Low	F4～0C : -12～12
(07)	EQ High	F4～0C : -12～12

19, 20:Stereo Chorus 1, 2

(00)	Mod Depth	00～63 : 00～99
(01)	Mod Speed	00～D8 *20-3-2
(02)	MG Status *20-3-3	bit0=0:Sin, =1:Tri bit1 ← 1 bit2 ← 0
(04)	Delay Time	00～C8 : 00～200
(06)	EQ High	F4～0C : -12～12
(07)	EQ Low	F4～0C : -12～12

21:Quadrature Chorus, 22:X Over Chorus

(00)	Delay Time L	00～FA : 00～250
(01)	Delay Time R	00～FA : 00～250
(02)	Mod Speed	01～63 : 01～99
(03)	Mod Depth	00～63 : 00～99
(04)	Mod Waveform	EB～14 *20-3-4
(06)	EQ Low	F4～0C : -12～12
(07)	EQ High	F4～0C : -12～12

23:Harmonic Chorus

(00)	Delay Time A (L)	00～1F4 : 00～500
(01)	〃 〃 〃 (H)	
(02)	Delay Time B (L)	00～1F4 : 00～500
(03)	〃 〃 〃 (H)	
(04)	Mod Speed	01～63 : 01～99
(05)	Mod Depth	00～63 : 00～99
(06)	Filter Split Point	00～12 : 00～18

24:Symphonic Ensemble

(00)	Mod Depth	00～63 : 00～99
(06)	EQ High	F4～0C : -12～12
(07)	EQ Low	F4～0C : -12～12

25, 26:Flanger1, 2, 27:X Over Flanger

(00)	Delay Time	00～C8 : 00～200
(01)	Mod Depth	00～63 : 00～99
(02)	Mod Speed	01～63 : 01～99
(03)	Feedback	9D～63 : -99～99
(06)	EQ Low	F4～0C : -12～12
(07)	EQ High	F4～0C : -12～12

28:Exciter

(00)	Harmonic density	9D～63 : -99～99
(01)	Hot Spot	00～09 : 01～10
(06)	EQ High	F4～0C : -12～12
(07)	EQ Low	F4～0C : -12～12

29:Enhancer

(00)	Harmonic Density	01～63 : 01～99
(01)	Hot Spot	01～14 : 01～20
(02)	Stereo Width	00～63 : 00～99
(03)	Delay	01～63 : 01～99
(06)	EQ Low	F4～0C : -12～12
(07)	EQ High	F4～0C : -12～12

30:Distortion, 31:Over Drive

(00)	Drive	01～6F : 01～111
(01)	Hot Spot	00～63 : 00～99
(02)	Resonance	00～63 : 00～99
(03)	Distortion Level	00～63 : 00～99
(06)	EQ Low	F4～0C : -12～12
(07)	EQ High	F4～0C : -12～12

32, 33:Phaser 1, (2)

(00)	Mod Depth	00～63 : 01～99
(01)	Mod Speed	00～D8 : *20-3-2
(02)	MG Status *20-3-3	bit0=0:Sin, =1:Tri bit1 ← 1, (0) bit2 ← 0
(03)	Feedback	9D～63 : -99～99
(04)	Hot Spot	00～63 : 00～99

34:Rotary Speaker

(00)	Vibrato Depth	00～0F : 00～15
(01)	Acceleration	01～0F : 01～15
(02)	Slow Speed	01～63 : 01～99
(03)	Fast Speed	01～63 : 01～99

35:Auto Pan, (36:Tremolo)

(00)	Depth	00～63 : 00～99
(01)	Speed	00～D8 : *20-3-2
(02)	MG Status *20-3-3	bit0=0:Sin, =1:Tri bit1 ← 1, (0) bit2 ← 0
(03)	Shape	9D～63 : -99～99
(06)	EQ High	F4～0C : -12～12
(07)	EQ Low	F4～0C : -12～12

37:Parametric EQ

(00)	Low Freq	00～1D : 00～29
(01)	Low Gain	F4～0C : -12～12
(02)	Mid Freq	00～63 : 00～99
(03)	Mid Gain	F4～0C : -12～12
(04)	Mid Width	00～63 : 00～99
(05)	High Freq	00～1D : 00～29

38:Chorus-Delay, 39:Flanger-Delay

(00)	Delay Time	00～32 : 00～50
(01)	Mod Speed	01～63 : 01～99
(02)	Mod Depth	00～63 : 00～99
(03)	Feedback	9D～63 : -99～99
(04)	Delay Time	00～E1 : 00～450
(05)	Feedback	9D～63 : -99～99

40:Delay / Hall

(00)	Delay Time (L)	00～1F4 : 00～500
(01)	Delay Time (H)	
(02)	Feedback	9D～63 : -99～99
(03)	High Damp	00～63 : 00～99
(04)	Reverb Time	00～61 : 0. 2～9. 9
(06)	High Damp	00～63 : 00～99
(07)	Pre Delay	00～96 : 00～150

41:Delay / Room

(00) ⋮ (03)	Delay Parameter	*20-3-1
(04)	Reverb Time	00～2F : 0. 2～4. 9
(06)	High Damp	00～63 : 00～99
(07)	Pre Delay	00～96 : 00～150

42:Delay / Chorus, (43:Delay / Flanger)

(00) ⋮ (03)	Delay Parameter	*20-3-1
(04)	Depth	00～63 : 00～99
(05)	Speed	00～D8 *20-3-2
(06)	MG Status *20-3-3	bit0=0:S, =1:T(←0) bit1 ← 0 bit2 ← 0, (←1)
(07)	Feedback	0, (9D～63:-99～99)

44:Delay / Distortion, 45:Delay / Over Drive

(00)	Delay Time (L)	00～1F4 : 00～500
(01)	〃 〃 (H)	
(02)	Feedback	9D～63 : -99～99
(03)	Drive	01～6F : 01～111
(04)	Hot Spot	01～63 : 01～99
(05)	Resonance	00～63 : 00～99
(06)	Distortion Level	01～63 : 01～99

46:Delay / Phaser

(00) ⋮ (03)	Delay Parameter	*20-3-1
(04)	Depth	00～63 : 00～99
(05)	Speed	00～D8 *20-3-2
(06)	Feedback	9D～63 : -99～99

47:Delay / Rotary Speaker

(00)	Delay Time (L)	00～1F4 : 00～500
(01)	〃 〃 (H)	
(02)	Feedback	9D～63 : -99～99
(03)	Acceleration	01～0F : 01～15
(04)	Slow Speed	01～63 : 01～99
(05)	Fast Speed	01～63 : 01～99

*20-3-1 : Delay Parameter
Same as 40-(00)～(03)

*20-3-2 : Data(Hex) Value[Hz]
00～63 0.03～ 3.00 (0.03step)
64～C7 3.1 ～13.0 (0.1 step)
C8～D8 14 ～30.0 (1 step)

*20-3-3 : MG Status
bit0 : Waveform =0:Sin. =1:Tri
bit1 : Phase =0:0° , =1:180°
bit2 : Wave Shape =0: Normal
=1: for Flanger

*20-3-4 : Waveform
EB : T+10
⋮ : ⋮
FF : T-10
00 : S-10
⋮ : ⋮
14 : S+10

*20-4 : Dynamic Modulation Source
0 : None
1 : Modulation 1
2 : Modulation 2
3 : Aftertouch
4 : Assignable Pedal 1
5 : Assignable Pedal 2
6 : VDA EG

ARRANGEMENT PARAMETERS (TABLE 8)

No.	TRACK	PARAMETER	VALUE
0	----	TEMPO	40~240
1	----	CHORD LATCH	0~1
2	----	SPLIT POINT	0~127
3	----	TRANSPOSE	-11~11
4	----	VARIATION BY FILL 1	0~12
5	----	VARIATION BY FILL 2	0~12
6	----	EFFECT 1 TYPE	0~47
7	----	EFFECT 1 LEVEL	0~100
8	----	EFFECT 2 TYPE	0~47
9	----	EFFECT 2 LEVEL	0~100
10	DRUM	PROGRAM	*1
11	DRUM	VOLUME	0~127
12	DRUM	PANPOT	-1~31
13	DRUM	C LEVEL	0~10
14	DRUM	D LEVEL	0~10
15	DRUM	MUTE	0~1
16	----	----	----
17	DRUM	OUTPUT STATUS	0~3
18	----	----	----
19	----	----	----
20	PERC	PROGRAM	*1
21	PERC	VOLUME	0~127

22	PERC	PANPOT	-1~31
23	PERC	C LEVEL	0~10
24	PERC	D LEVEL	0~10
25	PERC	MUTE	0~1
26	----	----	----
27	PERC	OUTPUT STATUS	0~3
28	----	----	----
29	----	----	----
30	BASS	PROGRAM	*1
31	BASS	VOLUME	0~127
32	BASS	PANPOT	-1~31
33	BASS	C LEVEL	0~10
34	BASS	D LEVEL	0~10
35	BASS	MUTE	0~1
36	BASS	OCTAVE	-2~2
37	BASS	OUTPUT STATUS	0~3
38	BASS	WRAP AROUND POINT	-1~11
39	----	----	----
40	ACC1	PROGRAM	*1
41	ACC1	VOLUME	0~127
42	ACC1	PANPOT	-1~31
43	ACC1	C LEVEL	0~10
44	ACC1	D LEVEL	0~10
45	ACC1	MUTE	0~1
46	ACC1	OCTAVE	-2~2
47	ACC1	OUTPUT STATUS	0~3
48	ACC1	WRAP AROUND POINT	-1~11
49	----	----	----
50	ACC2	PROGRAM	*1
51	ACC2	VOLUME	0~127
52	ACC2	PANPOT	-1~31
53	ACC2	C LEVEL	0~10
54	ACC2	D LEVEL	0~10
55	ACC2	MUTE	0~1
56	ACC2	OCTAVE	-2~2
57	ACC2	OUTPUT STATUS	0~3
58	ACC2	WRAP AROUND POINT	-1~11
59	----	----	----
60	ACC3	PROGRAM	*1
61	ACC3	VOLUME	0~127
62	ACC3	PANPOT	-1~31
63	ACC3	C LEVEL	0~10
64	ACC3	D LEVEL	0~10
65	ACC3	MUTE	0~1
66	ACC3	OCTAVE	-2~2
67	ACC3	OUTPUT STATUS	0~3
68	ACC3	WRAP AROUND POINT	-1~11
69	----	----	----

70	KBD1	PROGRAM	*1
71	KBD1	VOLUME	0~127
72	KBD1	PANPOT	-1~31
73	KBD1	C LEVEL	0~10
74	KBD1	D LEVEL	0~10
75	KBD1	MUTE	0~1
76	KBD1	OCTAVE	-2~2
77	----	----	----
78	----	----	----
79	KBD1	DAMPER ENABLE	0~1
80	KBD2	PROGRAM	*1
81	KBD2	VOLUME	0~127
82	KBD2	PANPOT	-1~31
83	KBD2	C LEVEL	0~10
84	KBD2	D LEVEL	0~10
85	KBD2	MUTE	0~1
86	KBD2	OCTAVE	-2~2
87	----	----	----
88	----	----	----
89	KBD2	DAMPER ENABLE	0~1

*1 : 0~127 = Bank 0 : 0~127
128~255 = 1 : "
256~383 = 3 : "
384~399 = 2 : 0~20
400, 401 = Bank 4

DRUM KIT PARAMETERS (TABLE 9)

No.	PARAMETER	No. from TABLE 3
0	INST No.	0+7n
1	KEY	1+7n
2	TUNE	3+7n
3	OUTPUT LEVEL	4+7n
4	DECAY	5+7n
5	EXCLUSIVE ASSIGN	2+7n b5~7
6	A:B PAN	2+7n b0~4
7	C SEND LEVEL	6+7n b4~7
8	D SEND LEVEL	6+7n b0~3

PARAM No. for DRUM PARAM CHANGE
n : 0~59 (Index)

Appendix D

Arrangement List

S: Split mode
L: Layer mode
Unless otherwise stated: Single mode

POP 1				
MIDI Bank No.	Arrangement	Program		Effect Placement
A11	**0 8 Beat 1**	S	Pf05 BigBandPno Vo09 AirVoxDbl	Parallel 1
A12	**1 8 Beat 2**	L	Sy00 SquareWave Wi13 Clarinet	Parallel 1
A13	**2 8 Beat 3**	S	EP09 MIDI Piano St00 i3 Strings	Parallel 1
A14	**3 8 Beat 4**	S	Gt04 12 Strings St14 Octave Str	Parallel 1
A15	**4 8 Beat 5**	S	EP01 New Tine2 St00 i3 Strings	Parallel 1
A16	**5 LightRock1**	S	EP10 MIDI Pno2 St00 i3 Strings	Parallel 1
A17	**6 LightRock2**	L	Or04 Gospel Org Or00 Full Organ	Parallel 1
A18	**7 Pop 1**	S	Sy08 Fresh Air Pa00 Analog Pad	Parallel 1

POP 2				
MIDI Bank No.	Arrangement	Program		Effect Placement
A21	**0 Pop 2**	S	Br02 Bright Trp Pa17 GP Pad	Parallel 1
A22	**1 Motown**	S	Be22 Bell Synth Pa02 AnalogPad2	Parallel 1
A23	**2 Mid Shffle**	L	Gt10 E. Guitars Gt27 DirtyMutes	Parallel 1
A24	**3 SlowShffle**	S	EP09 MIDI Piano Pa02 AnalogPad2	Parallel 1
A25	**4 Country 1**	S	Pl03 New Banjo Gt31 HawaiiGtr2	Parallel 1
A26	**5 Country 2**	L	Gt29 PedalSteel Gt29 PedalSteel	Parallel 1
A27	**6 Country 3**	S	Re09 Toots Fan EP04 Whirly	Parallel 1
A28	**7 Country 4**	S	Gt31 HawaiiGtr2 Gt03 L&R A.Gtrs	Parallel 1

SLOW POP				
MIDI Bank No.	Arrangement	Program		Effect Placement
A31	**0 16 Beat 1**	S	EP06 DigiPiano2 Vo09 AirVoxDbl	Parallel 1
A32	**1 16 Beat 2**	S	EP10 MIDI Pno2 Pf03 Piano 8'	Parallel 1
A33	**2 16 Beat 3**	S	Wi04 SopranoSx2 Pa17 GP Pad	Parallel 1
A34	**3 16 Beat 4**	S	EP04 Whirly Pa14 PnoPad/Vox	Parallel 1
A35	**4 Ballad**	S	EP10 MIDI Pno2 Pa01 AnalogP2ad	Parallel 1
A36	**5 PopBallad1**	S	EP07 FM E.Piano Vo09 AirVoxDbl	Parallel 1
A37	**6 PopBallad2**	S	Wi05 Alto Sax2 St00 i3 Strings	Parallel 1
A38	**7 RockBallad**	S	EP07 FM E.Piano Pa01 AnalogP2ad	Parallel 1

LATIN POP				
MIDI Bank No.	Arrangement	Program		Effect Placement
A41	**0 Latin**	S	Br02 Bright Trp Pa01 AnalogP2ad	Parallel 1
A42	**1 Pop Samba**	L	Or11 Tone Wheel Or11 Tone Wheel	Parallel 1
A43	**2 LiteBossa1**	S	Wi05 Alto Sax2 Vo09 AirVoxDbl	Parallel 1
A44	**3 LiteBossa2**	S	Re09 Toots Fan St04 SlowString	Parallel 1
A45	**4 Meneaito 1**	S	Wi06 Tenor Sax2 Pa01 AnalogP2ad	Parallel 1
A46	**5 Meneaito 2**	S	Br15 Big Brass Re00 Akordeon 1	Parallel 1
A47	**6 Gipsy 1**	S	Re06 Tango Acc Pa01 AnalogP2ad	Parallel 1
A48	**7 Gipsy 2**	S	Wi22 Pan Flute2 Vo09 AirVoxDbl	Parallel 3

LATIN 1				
MIDI Bank No.	Arrangement	Program		Effect Placement
A51	**0 Mambo 1**	L	Gt01 Nylon Gtr Gt03 L&R A.Gtrs	Parallel 1
A52	**1 Mambo 2**		Br01 Trumpets!!	Parallel 1
A53	**2 Merengue 1**	S	Wi06 Tenor Sax2 Pa01 AnalogP2ad	Parallel 1
A54	**3 Merengue 2**		Be10 SteelDrums	Parallel 1
A55	**4 Salsa 1**	S	Wi11 Silver Flt Be04 Vibes	Parallel 1
A56	**5 Salsa 2**	S	Pf10 SalsaPiano Pf02 Piano	Parallel 1
A57	**6 Cumbia 1**	S	Wi14 SoloClari. Pa01 AnalogP2ad	Parallel 1
A58	**7 Cumbia 2**		Wi11 Silver Flt	Parallel 1

LATIN 2				
MIDI Bank No.	Arrangement	Program		Effect Placement
A61	**0 BossaNova1**	L	Pf02 Piano Be04 Vibes	Parallel 1
A62	**1 BossaNova2**	S	Wi22 Pan Flute2 Pa17 GP Pad	Parallel 1
A63	**2 BossaNova3**	S	Re03 Musette 2 St04 SlowString	Parallel 1
A64	**3 Samba 1**	S	Or07 JazzOrgan1 Pa01 Analog Pad	Parallel 1
A65	**4 Samba 2**	L	Gt00 ClassicGtr Gt03 L&R A.Gtrs	Parallel 1
A66	**5 Calypso 1**	S	Br06 BrightTrmb St00 i3 Strings	Parallel 1
A67	**6 Calypso 2**	S	Gt30 HawaiiGtr1 St00 i3 Strings	Parallel 1
A68	**7 Reggae**	S	Or11 Tone Wheel St00 i3 Strings	Parallel 1

JAZZ

MIDI Bank No.	Arrangement	Program		Effect Placement
A71	**0 Fast Swing**	S	Gt07 HollowBody Pf03 Piano 8'	Parallel 1
A72	**1 Mid Swing**	S	Wi05 Alto Sax2 St00 i3 Strings	Parallel 1
A73	**2 Slow Swing**	L	Gt07 HollowBody Be04 Vibes	Parallel 1
A74	**3 SwingShfl1**	L	Or05 HamNCheese Gt33 RockMonics	Parallel 1
A75	**4 SwingShfl2**		Br12 FlugelHorn	Parallel 1
A76	**5 6/8 Swing**	S	Wi11 Silver Flt St10 Ana Str 2	Parallel 1
A77	**6 6/8 Ballad**	S	Be05 Vibes 2 St04 SlowString	Parallel 1
A78	**7 Latin Jazz**	L	EP11 MIDI Pno3 Pa15 Poppin'Pad	Parallel 1

BIG BAND

MIDI Bank No.	Arrangement	Program		Effect Placement
A81	**0 BigBand 1**	L	Br16 Brass Band Br01 Trumpets!!	Parallel 1
A82	**1 BigBand 2**	L	Wi12 FluteClar Br18 Mute Ens.	Parallel 1
A83	**2 BigBand 3**	L	Wi13 Clarinet Br03 Muted Trpt	Parallel 1
A84	**3 BigBand 4**	S	Pf03 Piano 8' St00 i3 Strings	Parallel 1
A85	**4 Charleston**	S	Wi13 Clarinet St00 i3 Strings	Parallel 1
A86	**5 6/8BigBand**	S	Pf05 BigBandPno St00 i3 Strings	Parallel 1
A87	**6 LatnBBand1**		Wi11 Silver Flt	Parallel 1
A88	**7 LatnBBand2**		Wi05 Alto sax2	Parallel 1

BALLROOM DANCE

MIDI Bank No.	Arrangement	Program		Effect Placement
B11	**0 Foxtrot 1**	S	Or08 JazzOrgan2 Pa01 AnalogP2ad	Parallel 1
B12	**1 Foxtrot 2**	S	Wi05 Alto Sax2 St00 i3 Strings	Parallel 1
B13	**2 QuickStep1**	S	Wi06 Tenor Sax2 St00 i3 Strings	Parallel 1
B14	**3 QuickStep2**	S	Or11 Tone Wheel St00 i3 Strings	Parallel 1
B15	**4 PasoDoble1**	S	Br01 Trumpets!! Vo00 Choir	Parallel 1
B16	**5 PasoDoble2**	L	Re06 Tango Acc Re03 Musette 2	Parallel 1
B17	**6 Tango 1**	S	Re06 Tango Acc Pa01 AnalogP2ad	Parallel 1
B18	**7 Tango 2**	S	Re04 Musette 3 St00 i3 Strings	Parallel 1

BALLROOM LATIN

MIDI Bank No.	Arrangement	Program		Effect Placement
B21	**0 ChaCha**	S	Br16 Brass Band Pa01 AnalogP2ad	Parallel 1
B22	**1 SlowChaCha**	S	Br06 BrightTrmb St00 i3 Strings	Parallel 1
B23	**2 Lambada**	S	Re06 Tango Acc St09 Ana Str 1	Parallel 1
B24	**3 Beguine**	S	Gt01 Nylon Gtr Pa01 AnalogP2ad	Parallel 1
B25	**4 RhumbaBeg**	S	Pl08 Mando Trem Vo00 Choir	Parallel 1
B26	**5 Rhumba**	S	St11 BigStrings Gt03 L&R A.Gtrs	Parallel 1
B27	**6 Bolero**	S	Wi11 Silver Flt Pa17 GP Pad	Parallel 1
B28	**7 Hawaiian**	S	Gt30 HawaiiGtr1 Pa01 AnalogP2ad	Parallel 1

WALTZ

MIDI Bank No.	Arrangement	Program		Effect Placement
B31	**0 Waltz 1**	S	Re03 Musette 2 Sy08 Fresh Air	Parallel 1
B32	**1 Waltz 2**	S	Wi14 SoloClari. Sy08 Fresh Air	Parallel 1
B33	**2 Waltz 3**	S	Re03 Musette 2 Pa01 AnalogP2ad	Parallel 1
B34	**3 Waltz 4**	S	Pl07 Zither Re00 Akordeon 1	Parallel 1
B35	**4 SlowWaltz1**	S	Wi14 SoloClari. St00 i3 Strings	Parallel 1
B36	**5 SlowWaltz2**	S	Pf05 BigBandPno St04 SlowString	Parallel 1
B37	**6 JazzWaltz1**		Br12 FlugelHorn	Parallel 1
B38	**7JazzWaltz2**	S	Wi05 Alto Sax2 St00 i3 Strings	Parallel 1

TRAD

MIDI Bank No.	Arrangement	Program		Effect Placement
B41	**0 Dixieland**	S	Br06 BrightTrmb Pf02 Piano	Parallel 1
B42	**1 March 1**	L	Wi28 Whistle2 Wi28 Whistle2	Parallel 1
B43	**2 March 2**	S	Br15 Big Brass Pa01 AnalogP2ad	Parallel 1
B44	**3 March 3**	S	Re12 Horn & Acc Wi15 Clarn Ens	Parallel 1
B45	**4 Polka 1**	S	Re03 Musette 2 Re00 Akordeon 1	Parallel 1
B46	**5 Polka 2**	S	Pl06 Hackbrett2 Gt00 ClassicGtr	Parallel 1
B47	**6 PartyPolk1**	S	Br01 Trumpets!! Pa01 AnalogP2ad	Parallel 1
B48	**7 PartyPolk2**	S	Re11 Trmpt&Acc Pa01 AnalogP2ad	Parallel 1

DANCE 1				
MIDI Bank No.	Arrangement	Program		Effect Placement
B51	**0 Disco 1**	L	St00 i3 Strings Br21 SynBrass 3	Parallel 1
B52	**1 Disco 2**	S	Be22 Bell Synth Vo09 AirVoxDbl	Parallel 1
B53	**2 PopClasic1**	L	St01 BigStrings St02 Arco Str.	Parallel 1
B54	**3 PopClasic2**	S	Wi11 Silver Flt Vo00 Choir	Parallel 1
B55	**4 Dance Pop**		EP15 RussePiano	Parallel 1
B56	**5 Hully 1**	S	Pf05 BigBandPno St00 i3 Strings	Parallel 1
B57	**6 Hully 2**	S	Or11 Tone Wheel Or04 Gospel Org	Parallel 1
B58	**7 Twist**	S	Wi06 Tenor Sax2 Or03 60's Organ	Parallel 1

DANCE 2				
MIDI Bank No.	Arrangement	Program		Effect Placement
B61	**0 R&BShufle1**	L	EP13 LylerPiano Vo14 Doolally	Parallel 1
B62	**1 R&BShufle2**	S	Wi24 Shakuhachi Vo09 AirVoxDbl	Parallel 3
B63	**2 Funk 1**	S	EP07 FM E.Piano Or06 Perc&Rotor	Parallel 1
B64	**3 Funk 2**	L	EP07 FM E.Piano EP04 Whirly	Parallel 1
B65	**4 House**	S	Ba14 JungleBass Pa20 Lylesircs	Parallel 1
B66	**5 Rap**	L	Sy15 Mono Lead Sy12 Stab Pad	Parallel 1
B67	**6 Techno 1**	L	Pa17 SquareBs X Sy10 PropheZia	Parallel 1
B68	**7 Techno 2**	L	St03 Marcato Vo01 Choir L+R	Parallel 1

U.S. POP				
MIDI Bank No.	Arrangement	Program		Effect Placement
B71	**0 PopShuffle**	L	St18 Solo Str. Pa12 SynPad	Parallel 1
B72	**1 Rock&Roll**	S	Pf08 Rock Piano Or02 BX-3 Organ	Parallel 1
B73	**2 Slow Rock**	S	Gt35 E.Gtr&Str Pa01 AnalogP2ad	Parallel 1
B74	**3 R&B**	L	Or14 Hot Keys Or11 Tone Wheel	Parallel 1
B75	**4 Blues 1**	L	Or11 Tone Wheel Gt33 RockMonics	Serial
B76	**5 Blues 2**	L	Pf05 BigBandPno Pf08 Rock Piano	Parallel 1
B77	**6 Oldies 1**	S	Or09 JazzPerc. Vo14 Doolally	Parallel 1
B78	**7 Oldies 2**	L	Wi22 Pan Flute2 Wi18 BasoonOboe	Parallel 1

ROCK				
MIDI Bank No.	Arrangement	Program		Effect Placement
B81	**0 PopRock 1**	L	Sy11 PowerSynth Sy10 PropheZia	Parallel 1
B82	**1 PopRock 2**	S	Gt22 StereoDist Sy08 Fresh Air	Parallel 1
B83	**2 RockShuffl**	S	Or14 Hot Keys Pa07 Sweep	Parallel 1
B84	**3 HardRock 1**	L	Sy09 Lead Stab Sy11 PowerSynth	Parallel 1
B85	**4 HardRock 2**	L	Pi07 Big Pipe2 St00 i3 Strings	Parallel 1
B86	**5 SimpleRock**	S	Gt13 Shadows Pa01 AnalogP2ad	Parallel 1
B87	**6 Rock 1**	S	Pf05 BigBandPno St00 i3 Strings	Parallel 1
B88	**7 Rock 2**	L	Or14 Hot Keys Or10 NoisyOrgan	Parallel 1

Arrangement List (AMERICA)

MIDI Bank No.	Arrangement		Program	Effect Placement
U11	**0 Mick&Keith**		Gt19 DistGuitar	Parallel 1
U12	**1 Prog. Rock**	L	Sy09 Lead Stab U39 PowerSynth	Parallel 1
U13	**2 Shufflin'**		Or06 Perc&Rotor	Parallel 1
U14	**3 Top40 Rock**		U00 Piano 8'	Parallel 1
U15	**4 Riffin'**		Or01 Perc Organ	Parallel 1
U16	**5 Rock On!**		Gt19 DistGuitar	Parallel 1
U17	**6 Don't Stop**		EP19 MIDI Piano	Parallel 1
U18	**7 AOR Rock**		U00 Piano 8'	Parallel 1
U21	**8 SouthernRk**		Pf03 BX-3 Organ	Parallel 1
U22	**9 EasyRockin**		U00 Piano 8'	Parallel 1
U23	**10 love Songs**		Or02 MIDI Piano	Parallel 1
U24	**11 OldTimeR&R**		U00 Piano 8'	Parallel 1
U25	**12 HalfTime**		Gt19 DistGuitar	Parallel 1
U26	**13 Laid Back**		U00 Piano 8'	Parallel 1
U27	**14 Unplugged**		Wi00 Soprano Sax	Parallel 1
U28	**15 Beetoven**		U00 Piano 8'	Parallel 1
U31	**16 Doctor**		U00 Piano 8'	Parallel 1
U32	**17 The King**		Wi02 Tenor Sax	Parallel 1
U33	**18 TheFabFour**		Gt11 L&R E.Gtrs	Parallel 1
U34	**19 Surf City!**		Or03 60's Organ	Parallel 1
U35	**20 The Twist**		Wi12 Tenor Sax	Parallel 1
U36	**21 Pickin'!**		Gt09 Strummers	Parallel 1
U37	**22 Nashville!**		Gt29 PedalSteel	Parallel 1
U38	**23 Long Train**		EP09 MIDI Piano	Parallel 1
U41	**24 90's Funk**		U82 Poppin' Pad	Parallel 1
U42	**25 Songwriter**		EP09 MIDI Piano	Parallel 1
U43	**26 Solid Gold**		Br16 Brass Band	Parallel 1
U44	**27 Supremely**		U00 Piano 8'	Parallel 1
U45	**28 Motown1968**	L	Gt10 E.Guitars Gt09 Strummers	Parallel 1
U46	**29 Soul Bros.**		Or04 Gospel Org	Parallel 1
U47	**30 Da Blues**		Or02 BX-3 Organ	Parallel 1
U48	**31 Rasta Man**		Or04 Gospel Org	Parallel 1

MIDI Bank No.	Arrangement		Program	Effect Placement
U51	**32 Boston Boy**		U39 PowerSynth	Parallel 1
U52	**33 Night Jams**	S	EP09 MIDI Piano Ba12 Euro Bass	Parallel 1
U53	**34 DanceGirls**	L	U55 Mono Lead U53 Leeeed	Parallel 1
U54	**35 VogueHouse**	L	Pa00 Analog Pad U16 Vibra Bell	Parallel 1
U55	**36 Yo!! Rap**	L	Wi02 Tenor Sax U32 Poppin' Pad	Parallel 1
U56	**37 Groovin'**		EP09 MIDI Piano	Parallel 1
U57	**38 RaveItUp**	L	Sy04 Rezzo4ths U54 Busy Boy	Parallel 1
U58	**39 MirrorBall**		Br16 Brass Band	Parallel 1
U61	**40 1,000 Hits**		EP09 MIDI Piano	Parallel 1
U62	**41 2,000 More**		EP03 hard Tines	Parallel 1
U63	**42 Phil'sSong**		EP09 MIDI Piano	Parallel 1
U64	**43 The 1950's**		U00 Piano 8'	Parallel 1
U65	**44 Sad Songs**		EP09 MIDI Piano	Parallel 1
U66	**45 Dinkerhump**		EP09 MIDI Piano	Parallel 1
U67	**46 When A Man**		Wi02 Tenor Sax	Parallel 1
U68	**47 Baby, Baby**		U33 The Stings	Parallel 1
U71	**48 AfterHours**		U25 FlugelHorn	Parallel 1
U72	**49 The Duke**	L	Br16 Brass Band Br01 Trumpets!	Parallel 1
U73	**50 The Avalon**		U00 Piano 8'	Parallel 1
U74	**51 Cookin'**		Wi01 Alto Sax	Parallel 1
U75	**52 OlBlueEyes**		U00 Piano 8'	Parallel 1
U76	**53 Moon Music**	S	U27 Air Flute U00 Piano 8'	Parallel 1
U77	**54 SoulfulSax**		Wi01 Alto Sax	Parallel 1
U78	**55 Jammin'Sax**		Wi02 Tenor sax	Parallel 1
U81	**56 Ipanema**		U27 Air Flute	Parallel 1
U82	**57 SambaDeSol**		Be04 Vibes	Parallel 1
U83	**58 Hot Salsa**		Wi10 Flute	Parallel 1
U84	**59 Mambo Mama**		Wi08 PerkySaxes	Parallel 1
U85	**60 Latin Pop**		Wi10 Flute	Parallel 1
U86	**61 Carnivale**		EP09 MIDI Piano	Parallel 1
U87	**62 StretchOut**		Gt22 StereoDist	Parallel 1
U88	**63 Bourbon St**		Br05 Trombone	Parallel 1

L = Layer. S = Split.

Arrangement List (GERMANY)

MIDI Bank No.	Arrangement	Program		Effect Placement
U11	**0 Polka 1**	S	U55 Trp&Akkor Re00 Akordeon 1	Parallel 1
U12	**1 Polka 2**	S	U48 MusetteAkk Re00 Akordeon 1	Parallel 1
U13	**2 PartyPlka1**	S	U27 Trp.Ensbl Pa00 Analog Pad	Parallel 1
U14	**3 PartyPlka2**	S	U57 Clarinet Pa00 Analog Pad	Parallel 1
U15	**4 Stubenmus1**	S	U44 Zither Gt00 ClassicGtr	Parallel 1
U16	**5 Stubenmus2**	S	U45 Hackbrett2 Gt02 A.Guitar	Parallel 1
U17	**6 MarschPlka**	S	U54 Horn&Akkor Wi15 Clarn Ens	Parallel 1
U18	**7 2/4 Marsch**	S	U28 FluegelHrn Pa00 Analog Pad	Parallel 1
U21	**8 Walzer 1**	S	U48 MusetteAkk Pa00 Analog Pad	Parallel 1
U22	**9 Walzer 2**	S	U40 ConcertGtr Pa00 Analog Pad	Parallel 1
U23	**10 WinerWlz1**	S	U36 ViolinStrg St00 i3 Strings	Parallel 1
U24	**11 WinerWlz2**	S	U14 Horn&Strng St00 i3 Strings	Parallel 1
U25	**12 Stubenmus3**	S	U44 Zither Re00 Akordeon 1	Parallel 1
U26	**13 Stubenmus4**	S	U48 MusetteAkk Gt00 ClassicGtr	Parallel 1
U27	**14 Slow Walz**	S	U57 Clarinet St00 i3 Strings	Parallel 1
U28	**15 MusetteWlz**	S	U48 MusetteAkk St00 i3 Strings	Parallel 1
U31	**16 Foxtrot**	S	U23 TheaterOrg Pa00 Analog Pad	Parallel 1
U32	**17 SlowFox**	S	U24 Alto Sax Pa00 Analog Pad	Parallel 1
U33	**18 BigBd.Swg1**	S	U29 Brass Band Pf02 Piano	Parallel 1
U34	**19 BigBd.Swg2**	S	U26 Trumpet Pa00 Analog Pad	Parallel 1
U35	**20 SlowSwing1**	S	U28 Fluegelhrn St00 i3 Strings	Parallel 1
U36	**21 SlowSwing2**	S	U21 JazzPerc.1 Pa00 Analog Pad	Parallel 1
U37	**22 Charleston**	S	U18 Trem.Organ Gt07 Hollowbody	Parallel 1
U38	**23 38 BigBd.Jive**	S	U25 Tenor Sax Or06 Perc&Rotor	Parallel 1
U41	**24 6/8 Oldies**	S	U22 JazzPerc.2 Pa00 Analog Pad	Parallel 1
U42	**25 OldShuffle**	S	U03 MIDI Pno.1 Or02 BX-3 Organ	Parallel 1
U43	**26 Motown**	S	U59 Bell Synth Pa00 Analog Pad	Parallel 1
U44	**27 Twist**	S	U25 Tenor Sax Or02 BX-3 Organ	Parallel 1
U45	**28 Rock&roll**	S	U00 Piano 1 Or02 BX-3 Organ	Parallel 1
U46	**29 6/8Shuffle**	S	U24 Alto Sax Pa00 Analog Pad	Parallel 1
U47	**30 Rhy.&Blues**	S	U16 Rock Organ EP04 Whirly	Parallel 1
U48	**31 Blues**	S	U58 Harmonica Or01 Perc Organ	Parallel 1

MIDI Bank No.	Arrangement	Program		Effect Placement
U51	**32 Open Rock**	S	U16 Rock Organ Or06 Perc&Rotor	Parallel 1
U52	**33 Top40 Rock**	S	U03 MIDI Pno.1 Or02 BX-3 Organ	Parallel 1
U53	**34 RockShuffl**	S	U28 Jazz Organ Or06 Perc&Rotor	Parallel 1
U54	**35 Halft.Rock**	S	U03 MIDI Pno.1 Or01 Perc Organ	Parallel 1
U55	**36 RockBalade**	S	U00 Piano 1 Pa00 Analog Pad	Parallel 1
U56	**37 Pop Balade**	S	U60 FreshAir Pa00 Analog Pad	Parallel 1
U57	**38 PopShuffle**	S	U07 FM Piano 2 Vo09 AirVoxDbl	Parallel 1
U58	**39 6/8 Pop**	S	U60 FreshAir Be13 Fantasia	Parallel 1
U61	**40 8 Beat 1**	S	U41 12 Strings Pa00 Analog Pad	Parallel 1
U62	**41 8 Beat 2**	S	U05 E-Piano Pa00 Analog Pad	Parallel 1
U63	**42 8 Beat 3**	S	U42 Shadows Pa00 Analog Pad	Parallel 1
U64	**43 4/4 Balade**	S	U56 Pan Flute Pa00 Analog Pad	Parallel 1
U65	**44 16 Beat 1**	S	U40 ConcertGtr Pa00 Analog Pad	Parallel 1
U66	**45 16 Beat 2**	S	U24 Alto Sax Pa00 Analog Pad	Parallel 1
U67	**46 6/8SlowRock**	S	U12 EGtr&Strng Pa00 Analog Pad	Parallel 1
U68	**47 70's Disco**	S	U59 Bell Synth Pa00 Analog Pad	Parallel 1
U71	**48 Bossa Nova**	S	U56 Pan Flute Pa00 Analog Pad	Parallel 1
U72	**49 Samba**	S	U17 SmithOrgan Pa00 Analog Pad	Parallel 1
U73	**50 Lambada**	S	U49 Tango Akk1 Pa00 Analog Pad	Parallel 1
U74	**51 Beguin**	S	U53 Trpt&Horn Pa00 Analog Pad	Parallel 1
U75	**52 Tango**	S	U49 Tango Akk1 Pa00 Analog Pad	Parallel 1
U76	**53 Mambo**	S	U18 Trem.Organ Be04 Vibes	Parallel 1
U77	**54 ChaCha**	S	U25 Tenor Sax Pa00 Analog Pad	Parallel 1
U78	**55 Rhumba**	S	U43 HawaiiGtr Pa00 Analog Pad	Parallel 1
U81	**56 Reggae**	S	U16 Rock Organ Or06 Perc&Rotor	Parallel 1
U82	**57 Pop Samba**	S	U26 Trumpet Pa00 Analog Pad	Parallel 1
U83	**58 Salsa**	S	U02 SalsaPiano Be04 Vibes	Parallel 1
U84	**59 Country**	S	U42 Shadows Pa00 Analog Pad	Parallel 1
U85	**60 Dixieland**	S	U01 Piano 2 Pf02 Piano	Parallel 1
U86	**61 New Jack**	S	U62 PhaseSynth Or06 Perc&Rotor	Parallel 1
U87	**62 Funk**	S	U07 FM Piano 2 Or06 Perc&Rotor	Parallel 1
U88	**63 Fusion**	S	U47 Fuzz Gtr Or02 BX-3 Organ	Parallel 1

L = Layer. S = Split.

Arrangement List (ITALY)

MIDI Bank No.	Arrangement		Program	Effect Placement
U11	**0 Beat 1**	S	EP09 MIDI Piano St00 i3 Strings	Parallel 1
U12	**1 Beat 2**	S	U00 Piano St00 i3 Strings	Parallel 1
U13	**2 8 Beat 3**	S	Pf02 Piano EP06 DigiPiano2	Parallel 1
U14	**3 8 Beat 4**	L	U39 PowerSynth Br21 SynBrass 3	Parallel 1
U15	**4 8 Beat 5**	S	Gt26 PickedMute Vo09 AirVoxDbl	Parallel 1
U16	**5 16 Beat 1**		EP06 DigiPiano2	Parallel 1
U17	**6 16 Beat 2**	S	U00 Piano Vo09 AirVoxDbl	Parallel 1
U18	**7 16 Beat 3**	S	EP06 DigiPiano2 Gt23 PowerChord	Parallel 1
U21	**8 16 Beat 4**		U01 MaxiTine	Parallel 1
U22	**9 16 Beat 5**	S	EP09 MIDI Piano U00 Piano	Parallel 1
U23	**10 Ballad 1**	S	U00 Piano Vo09 AirVoxDbl	Parallel 1
U24	**11 Ballad 2**	S	U00 Piano St00 i3 Strings	Parallel 1
U25	**12 Ballad 3**		Pf02 Piano	Parallel 1
U26	**13 NewShuffle**		EP09 MIDI Piano	Parallel 1
U27	**14 RockShuffl**	S	U10 Hot Keys Pa07 Sweep	Parallel 1
U28	**15 Rock 1**	L	Sy09 Lead Stab U39 PowerSynth	Parallel 1
U31	**16 Rock 2**	S	U00 Piano U10 Hot Keys	Parallel 1
U32	**17 Fusion**	L	U03 Elec.Tap U32 Poppin'Pad	Parallel 1
U33	**18 Disco 1**	L	St00 i3 Strings Br21 SynBrass 3	Parallel 1
U34	**19 Disco 2**	S	EP09 MIDI Piano Br21 SynBrass 3	Parallel 1
U35	**20 House**		U04 Operators	Parallel 1
U36	**21 Rock 60**	S	Gt22 StereoDist Gt23 PowerChord	Parallel 3
U37	**22 Twist**	S	Wi02 Tenor Sax Gt10 E.Guitars	Parallel 1
U38	**23 Boogie**	S	Wi02 Tenor Sax U10 Hot Keys	Parallel 1
U41	**24 R.& B.**	S	U10 Hot Keys EP04 Whirly	Parallel 1
U42	**25 Blues 1**	L	U10 Hot keys Or01 Perc Organ	Parallel 1
U43	**26 Blues 2**		Re10 Harmonica	Parallel 1
U44	**27 SlowRock 1**		Wi02 Tenor Sax	Parallel 1
U45	**28 SlowRock 2**		U00 Piano	Parallel 1
U46	**29 SlowShuffl**	L	Gt29 PedalSteel Gt06 JazzGuitar	Parallel 1
U47	**30 MidShuffle**	S	U24 AltoBreath St00 i3 Strings	Parallel 1
U48	**31 Country**		Gt29 PedalSteel	Parallel 1

MIDI Bank No.	Arrangement		Program	Effect Placement
U51	**32 Valzer 1**		Re00 Akordeon 1	Parallel 1
U52	**33 Valzer 2**	S	Re00 Akordeon 1 St00 i3 Strings	Parallel 1
U53	**34 Valzer 3**		Re02 Musette	Parallel 1
U54	**35 Mazurka 1**	S	Re02 Musette St00 i3 Strings	Parallel 1
U55	**36 Mazurka 2**	S	Wi13 Clarinet Be04 Vibes	Parallel 1
U56	**37 Polka 1**	S	Re00 Akordeon 1 Pa00 Analog Pad	Parallel 1
U57	**38 Polka 2**		Wi01 Alto Sax	Parallel 1
U58	**39 Polka 3**	L	Re02 Musette Re00 Akordeon 1	Parallel 1
U61	**40 Tarantella**		Pl08 Mando Trem	Parallel 1
U62	**41 Marcia**	L	Br11 FrenchHorn Wi15 Clarn Ens	Parallel 1
U63	**42 Slow Waltz**		U00 Piano	Parallel 1
U64	**43 Tango 1**		U14 Last Tango	Parallel 1
U65	**44 Tango 2**	S	Re01 Akordeon 2 Be04 Vibes	Parallel 1
U66	**45 Beguine**		Gt00 ClassicGtr	Parallel 1
U67	**46 RhumbaBeg.**		Pl08 Mambo Trem	Parallel 1
U68	**47 Cha Cha**		Br05 Trombone	Parallel 1
U71	**48 Bossa 1**	S	U24 AltoBreath St00 i3 Strings	Parallel 1
U72	**49 Bossa 2**	S	U03 Elec.Tap Vo09 AirVoxDbl	Parallel 3
U73	**50 Mambo**		Br01 Trumpets!!	Parallel 1
U74	**51 Lambada**		U14 Last Tango	Parallel 1
U75	**52 Merengue**		Br00 Trumpet	Parallel 1
U76	**53 Samba 1**	S	U27 Air Flute Pa00 Analog Pad	Parallel 1
U77	**54 Samba 2**	L	Gt00 ClassicGtr Gt03 L&R A.Gtrs	Parallel 1
U78	**55 Discosamba**	S	U25 FlugelHorn Pa00 Analog Pad	Parallel 1
U81	**56 Salsa**		Wi08 PerkySaxes	Parallel 1
U82	**57 Reggae**		Or04Gospel Org	Parallel 1
U83	**58 Swing**		Pf02 Piano	Parallel 1
U84	**59 Slow Swing**		U25 FlugelHorn	Parallel 1
U85	**60 Fox Trot**	S	U00 Piano St00 i3 Strings	Parallel 1
U86	**61 Charleston**		Wi13 Clarinet	Parallel 1
U87	**62 Dixieland**		Br05 Trombone	Parallel 1
U88	**63 Big Band**	L	Wi12 FluteClar Br18 Mute Ens.	Parallel 1

L = Layer. S = Split.

Arrangement List (JAPAN)

MIDI Bank No.	Arrangement		Program	Effect Placement
U11	**0 Mick&Keith**		Gt19 DistGuitar	Parallel 1
U12	**1 Prog.Rock**	L	Sy09 Lead Stab U39 PowerSynth	Parallel 1
U13	**2 Shufflin'**		Or06 Perc&Rotor	Parallel 1
U14	**3 Top40 Rock**		U00 Piano 8'	Parallel 1
U15	**4 Riffin'**		Or01 Perc Organ	Parallel 1
U16	**5 Rock On!**		Gt19 DistGuitar	Parallel 1
U17	**6 Don't Stop**		EP09 MIDI Piano	Parallel 1
U18	**7 AOR Rock**		U00 Piano 8'	Parallel 1
U21	**8 Fiber**		Or04 Gospel Org	Parallel 1
U22	**9 Eccs**		St03 Marcato	Parallel 1
U23	**10 SouthernRk**	S	Or02 BX-3 Organ Or01 Perc Organ	Parallel 1
U24	**11 EasyRockin**		U00 Piano 8'	Parallel 1
U25	**12 Long Train**		EP09 MIDI Piano	Parallel 1
U26	**13 HalfTime**	S	Gt19 DistGuitar Be16 BellPad	Parallel 1
U27	**14 Unplugged**		Wi00 SopranoSax	Parallel 1
U28	**15 OldTimeR&R**	S	U00 Piano 8' Or02 BX-3 Organ	Parallel 1
U31	**16 Boston Boy**		Sy11 PowerSynth	Parallel 1
U32	**17 Night Jams**	S	EP09 MIDI Piano Ba12 Euro Bass	Parallel 1
U33	**18 DanceGirls**	L	U55 MonoLead U53 Leeeed	Parallel 1
U34	**19 VogueHouse**	L	Pa00 Analog Pad U16 Vibra Bell	Parallel 1
U35	**20 Yo!! Rap**	L	Wi02 Tenor Sax Br01 Trumpets!!	Parallel 1
U36	**21 Jammin'Sax**		Wi02 Tenor sax	Parallel 1
U37	**22 MirrorBall**	L	Br16 Brass Band St03 Marcato	Parallel 1
U38	**23 The Twist**	S	Wi02 Tenor Sax Gt10 E.Guitars	Parallel 1
U41	**24 Phil'sSong**		EP09 MIDI Piano	Parallel 1
U42	**25 1,000 Hits**		EP09 MIDI Piano	Parallel 1
U43	**26 2,000 More**		EP03 Hard Tines	Parallel 1
U44	**27 Love Songs**		EP09 MIDI Piano	Parallel 1
U45	**28 Sad Songs**		EP09 MIDI Piano	Parallel 1
U46	**29 SoulfulSax**	S	Wi01 Alto Sax EP06 DigiPiano2	Parallel 1
U47	**30 Passenger**		Sy08 Fresh Air	Parallel 1
U48	**31 The 1950's**		U00 Piano 8'	Parallel 1

MIDI Bank No.	Arrangement		Program	Effect Placement
U51	**32 Refrain**		St03 Marcato	Parallel 1
U52	**33 Anytime**		Sy08 Fresh Air	Parallel 1
U53	**34 My Wrist**		EP09 MIDI Piano	Parallel 1
U54	**35 Supremely**		U00 Piano 8'	Parallel 1
U55	**36 Motown1968**	L	Gt10 E.Guitars Gt09 Strummers	Parallel 1
U56	**37 Baby,Baby**		U33 TheStrings	Parallel 1
U57	**38 Soul Bros.**	S	Or04 Gospel Org EP04 Whirly	Parallel 1
U58	**39 Da Blues**	S	Or02 BX-3 Organ Or01 Perc Organ	Parallel 1
U61	**40 AfterHours**	S	U25 FlugelHorn St00 i3 Strings	Parallel 1
U62	**41 The Duke**	L	Br16 Brass Band Br01 Trumpets!!	Parallel 1
U63	**42 The Avalon**		U00 Piano 8'	Parallel 1
U64	**43 Elec.Jazz**		Wi01 Alto Sax	Parallel 1
U65	**44 OlBlueEyes**		U00 Piano 8'	Parallel 1
U66	**45 The King**	S	Wi01 Tenor Sax Or02 BX-3 Organ	Parallel 1
U67	**46 Moon Music**	S	U27 Air Flute U00 piano 8'	Parallel 1
U68	**47 Run Out**	S	Gt22 StereoDist Or02 BX-3 Organ	Parallel 1
U71	**48 Ipanema**		U27 Air Flute	Parallel 1
U72	**49 SambaDeSol**	S	Be04 Vibes EP06 DigiPiano2	Parallel 1
U73	**50 Hot Salsa**	S	Wi10 Flute Be04 Vibes	Parallel 1
U74	**51 Mambo Mama**		Wi08 PerkySaxes	Parallel 1
U75	**52 ChaCha**		EP09 MIDI Piano	Parallel 1
U76	**53 Latin**		EP09 MIDI Piano	Parallel 1
U77	**54 Beguine**		EP09 MIDI Piano	Parallel 1
U78	**55 Cat Tango**		Wi13 Clarinet	Parallel 1
U81	**56 March2/4 2**	L	Br08 Tuba Wi15 Clarn Ens	Parallel 1
U82	**57 SlowWaltz1**		Pf02 Piano	Parallel 1
U83	**58 Polka 1**	L	Re02 Musette Re00 Akordeon 1	Parallel 1
U84	**59 Bourbon St**	S	Br05 Trombone Pf02 Piano	Parallel 1
U85	**60 Nashville!**	S	Gt29 PedalSteel U00 Piano 8'	Parallel 1
U86	**61 RastaMan**		Or04 Gospel Org	Parallel 1
U87	**62 Enka1**		Re02 Musette	Parallel 1
U88	**63 Enka2**	L	U45 Bouzouki U45 Bouzouki	Parallel 1

L = Layer. S = Split.

Arrangement List (UK)

MIDI Bank No.	Arrangement		Program	Effect Placement
U11	**0 Just Billy**	L	EP00 New Tines EP05 Digi Piano	Parallel 1
U12	**1 Survive ?**		Pf02 Piano	Parallel 1
U13	**2 SlowWaltz1**		Pf02 Piano	Parallel 1
U14	**3 Rod Re Gus**	S	Wi24 Shakuhachi Vo09 AirVoxDbl	Parallel 1
U15	**4 Maneater.**	L	U23 SoloString Pa12 SynPad	Parallel 1
U16	**5 WoodyBass**		U16 Clarinet	Parallel 1
U17	**6 Pennies**	L	Wi13 Clarinet Br03 Muted Trpt	Parallel 1
U18	**7 Moodie**		Wi10 Flute	Parallel 1
U21	**8 Unchain,Me**	S	EP20 Piano&Str U00 Piano 8'	Parallel 1
U22	**9 Without Yo**	S	Pf02 Piano Wi08 PerkySaxes	Parallel 1
U23	**10 Man+Woman.**	L	U00 Piano 8' St00 i3Strings	Parallel 1
U24	**11 Wheels.**	L	Be10 SteelDrums Be10 SteelDrums	Parallel 1
U25	**12 I Got chil**	L	Or05 HamNCheese EP02 Hot Keys	Parallel 1
U26	**13 Coward Co**		Gt29 PedalSteel	Parallel 1
U27	**14 Cry Roy.**		Wi01 Alto Sax	Parallel 1
U28	**15 MillerMoon**	L	Wi13 Clarinet Br03 Muted Trpt	Parallel 1
U31	**16 Yesterday.**	L	Wi21 Pan Flute Be01 Glocken	Parallel 1
U32	**17 Can I Help**	S	Or03 60's Organ Or02 BX-3 Organ	Parallel 1
U33	**18 70's Man**	L	Or05 HamNCheese Gt33 RockMonics	Parallel 1
U34	**19 Dire Walk.**	L	Or04 Gospel Org Or00 Full Organ	Parallel 1
U35	**20 Late Night**		Gt07 HollowBody	Parallel 1
U36	**21 Magic**	S	St08 Marcato Pa00 Analog Pad	Parallel 1
U37	**22 SimplyBest**	L	Gt22 StereoDist Pa00 Analog Pad	Parallel 1
U38	**23 Sun Rising**	L	Or05 HamNCheese Gt33 RockMonics	Parallel 1
U41	**24 Born Again**	S	U00 Piano 8' U00 Piano 8'	Parallel 1
U42	**25 Lullaby B**	L	Gt07 HollowBody Be04 Vibes	Parallel 1
U43	**26 Dont Let.**	L	Re10 Harmonica Re10 Harmonica	Parallel 1
U44	**27 Moon River**	L	Re10 Harmonica St04 SlowString	Parallel 1
U45	**28 Bye B Blue**	L	Gt29 PedalSteel Gt29 PedalSteel	Parallel 1
U46	**29 Country Ro**		Gt29 PedalSteel	Serial
U47	**30 King.Bebe**	L	Or05 HamNCheese Gt33 RockMonics	Serial
U48	**31 Santa**	L	Or05 HamNCheese Gt33 RockMonics	Serial

MIDI Bank No.	Arrangement		Program	Effect Placement
U51	**32 COUNT MeIn**		U24 AltoBreath	Parallel 1
U52	**33 Carl Vain**	S	Gt22 StereoDist Pa00 Analog Pad	Serial
U53	**34 1 Triad.**	L	U24 AltoBreath U58 RaveVox	Parallel 1
U54	**35 Sad Russ**	L	Or05 HamNCheese Or04 Gospel Org	Parallel 1
U55	**36 P Harlum**	L	Or03 60's Organ Or05 HamNCheese	Serial
U56	**37 Moon Music**	S	U27 Air Flute U00 Piano 8'	Parallel 1
U57	**38 Fanfare Co**	L	U33 TheStrings Or05 HamNCheese	Parallel 1
U58	**39 B+Butter**	L	St00 i3 Strings St08 Marcato	Parallel 1
U61	**40 Quest of S**	L	U01 MaxiTine U20 JewelryBox	Parallel 1
U62	**41 Yew To Me**	L	U43 DirtySect! U07 Baritone	Parallel 1
U63	**42 Dont,W Loo**		Wi16 Sweet Oboe	Parallel 1
U64	**43 Feel,L.M L**	L	EP03 Hard Tines EP04 Whirly	Parallel 1
U65	**44 NaK Heater**		U01 MaxiTine	Parallel 1
U66	**45 Crazy.**		Gt29 PedalSteel	Parallel 1
U67	**46 Alien**	L	St03 Marcato Pa00 Analog Pad	Parallel 1
U68	**47 Sleepy G.**		U33 TheStrings	Parallel 1
U71	**48 AfterHours**	S	U25 FlugelHorn St00 i3 Strings	Parallel 1
U72	**49 The Duke**	L	Br16 Brass Band Br01 Trumpets!!	Parallel 1
U73	**50 The Avalon**		U00 Piano 8'	Parallel 1
U74	**51 So Modal.**		Br03 Muted Trpt	Parallel 1
U75	**52 Skylark.**	S	Br03 Muted Trpt St00 i3 Strings	Parallel 1
U76	**53 Heavy**	L	EP20 Piano&Str Re10 Harmonica	Parallel 1
U77	**54 F Valentin**	S	Wi00 SopranoSax EP06 DigiPiano2	Parallel 1
U78	**55 Fire Door.**		Or03 60's Organ	Parallel 1
U81	**56 Lambada**	L	Re02 Musette U14 Last Tango	Parallel 1
U82	**57 LoveChange**	L	U33 TheStrings St05 StringOct	Parallel 1
U83	**58 One M Nyte**		EP06 DigiPiano2	Parallel 1
U84	**59 You've Got**		U00 Piano 8'	Parallel 1
U85	**60 I Dreamed**		EP20 Piano&Str	Parallel 1
U86	**61 Beguine**	L	U00 Piano 8' U00 Piano 8'	Parallel 1
U87	**62 Caravan.**	S	Or05 HamNCheese Or02 BX-3 Organ	Parallel 1
U88	**63 Bourbon St**	S	Br05 Trombone Pf02 Piano	Parallel 1

L = Layer. S = Split.

Drum Sound List

0	Fat Kick
1	Rock Kick
2	Ambi.Kick
3	Crisp Kick
4	Punch Kick
5	Real Kick
6	Dance Kick
7	Gated Kick
8	ProcesKick
9	Metal Kick
10	Syn Kick 1
11	Syn Kick 2
12	Syn Kick 3
13	Orch B.Drm
14	Snare 1
15	Snare 2
16	Snare 3
17	Snare 4
18	PicloSnare
19	Soft Snare
20	LightSnare
21	TightSnare
22	Ambi.Snare
23	Rev Snare
24	RollSnare1
25	RollSnare2
26	Rock Snare
27	GatedSnare
28	PowerSnare
29	Syn Snare1
30	Syn Snare2
31	Gun Shot
32	Brush Slap

33	BrushSwish
34	BrushSwirl
35	Brush Tap
36	Side Stick
37	Syn Rim
38	VocalSnr 1
39	VocalSnr 2
40	Crash Cym
41	Crash LP
42	China Cym
43	China LP
44	Splash Cym
45	Splash LP
46	Orch Crash
47	OrchCym LP
48	Tite HH
49	Open HH
50	Pedal HH
51	CloseSynHH
52	Open SynHH
53	Sagat
54	Ride Edge
55	Ride Cup
56	Ride Cym 1
57	Ride Cym 2
58	Tom Hi
59	Tom Lo
60	ProcessTom
61	SynTom1 Hi
62	SynTom1 Lo
63	Syn Tom 2
64	Brush Tom
65	Agogo

66	Lo Bongo
67	Hi Bongo
68	Slap Bongo
69	Claves
70	Syn Claves
71	Open Conga
72	Slap Conga
73	Palm Conga
74	Mute Conga
75	Baya 1
76	Baya 2
77	Tabla 1
78	Tabla 2
79	Tabla 3
80	Maracas
81	Cabasa
82	SynMaracas
83	MuteTriang
84	OpenTriang
85	Tambourine
86	Cowbell
87	SynCowbell
88	R-Timbal
89	Hi Timbal
90	Lo Timbal
91	WoodBlock1
92	WoodBlock2
93	WoodBlock3
94	Hand Claps
95	Syn Claps
96	Zap 1
97	Zap 2
98	Scratch Hi

99	Scratch Lo
100	ScratchDbl
101	Thing
102	Mute Cuica
103	Open Cuica
104	Vibraslap
105	Guiro S
106	Guiro L
107	Castanet
108	FingerSnap
109	Timbales
110	Kalimba 1
111	Kalimba 2
112	Marimba 1
113	Marimba 2
114	Marimba 3
115	Marimba 4
116	Xylofon 1
117	Xylofon 2
118	Xylofon 3
119	Log Drum 1
120	Log Drum 2
121	Log Drum 3
122	Log Drum 4
123	Log Drum 5
124	Snap
125	BrightBell
126	Metal Bell
127	Gamelan 1
128	Gamelan 2
129	Celeste
130	Glocken
131	Vibe 1

132	Vibe 2
133	Vibe 3
134	Vibe 4
135	Pole
136	TubulBell1
137	TubulBell2
138	TubulBell3
139	Gt Scratch
140	Chic 1
141	Chic 2
142	Spectrum 1
143	Spectrum 2
144	Stadium
145	BrushNoise
146	Gt Slide
147	Bell Tree
148	Tri Roll
149	JingleBell
150	Whistle S
151	Whistle L
152	Timpani
153	Taiko Hi
154	Taiko Lo
155	Music Box1
156	Music Box2
157	Clicker 1
158	Clicker 2
159	Clicker 3
160	Crickets
161	Orch Hit
162	Metronome1
163	Metronome2

Drum Kit Layouts

Drum Kit 00
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

Drum Kit 01
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	---

Drum Kit 02
Analog Kit

#	Inst	Key	Excl
#00	010:Syn Kick 1	C2	---
#01	037:Syn Rim	C#2	---
#02	029:Syn Snare1	D2	---
#03	095:Syn Claps	D#2	---
#04	020:LightSnare	E2	---
#05	062:SynTom1 Lo	F2	---
#06	051:CloseSynHH	F#2	EX1
#07	062:SynTom1 Lo	G2	---
#08	051:CloseSynHH	G#2	EX1
#09	062:SynTom1 Lo	A2	---
#10	052:Open SynHH	A#2	EX1
#11	062:SynTom1 Lo	B2	---
#12	062:SynTom1 Lo	C3	---
#13	052:Open SynHH	C#3	---
#14	062:SynTom1 Lo	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	087:SynCowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	056:Ride Cym 1	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	061:SynTom1 Hi	D4	---
#27	061:SynTom1 Hi	D#4	---
#28	061:SynTom1 Hi	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	082:SynMaracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	070:Syn Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	003:Crisp Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	022:Ambi.Snare	A1	---
#54	006:Dance Kick	G1	---
#55	030:Syn Snare2	F1	---
#56	012:Syn Kick 3	E1	---
#57	052:Open SynHH	F#1	EX1
#58	109:Timbales	G#1	---
#59	023:Rev Snare	A#1	---

Drum Kit 03
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

Drum Kit 04
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

Drum Kit 05
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	095:Syn Claps	C#4	---
#26	099:Scratch Lo	D4	---
#27	098:Scratch Hi	D#4	---
#28	100:ScratchDbl	E4	---
#29	150:Whistle S	F4	EX4
#30	151:Whistle L	F#4	EX4
#31	072:Slap Conga	G4	---
#32	074:Mute Conga	G#4	---
#33	071:Open Conga	A4	---
#34	071:Open Conga	A#4	---
#35	102:Mute Cuica	B4	---
#36	103:Open Cuica	C5	---
#37	109:Timbales	C#5	---
#38	088:R-Timbal	D5	---
#39	089:Hi Timbal	D#5	---
#40	090:Lo Timbal	E5	---
#41	070:Syn Claves	F5	---
#42	087:SynCowbell	F#5	---
#43	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	---

Drum Kit 06
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	---

Drum Kit 07
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 Drum Sound	F2	---
#06	No Drum Sound	F#2	---
#07	No Drum Sound	G2	---
#08	No Drum Sound	G#2	---
#09	No Drum Sound	A2	---
#10	No Drum Sound	A#2	---
#11	No Drum Sound	B2	---
#12	No Drum Sound	C3	---
#13	No Drum Sound	C#3	---
#14	No Drum Sound	D3	---
#15	No Drum Sound	D#3	---
#16	No Drum Sound	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 Drum Sound	D0	EX1
#58	No Drum Sound	G#1	---
#59	No Drum Sound	A#1	---

Drum Kit 08
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	---

Drum Kit 09
House Kit

#	Inst	Key	Excl
#00	010:Syn Kick 1	C2	---
#01	108:FingerSnap	C#2	---
#02	030:SynSnare 2	D2	---
#03	095:Syn Claps	D#2	---
#04	022:Ambi.Snare	E2	---
#05	060:ProcessTom	F2	---
#06	048:Tite HH	F#2	---
#07	052:OpenSynHH	G2	---
#08	050:Petdal HH	G#2	---
#09	060:ProcessTom	A2	---
#10	052:OpenSynHH	A#2	---
#11	051:CloseSynHH	B2	---
#12	060:ProcessTom	C3	---
#13	040:Clash Cym	C#3	---
#14	060:ProcessTom	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	049:Open HH	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	054:Ride Edge	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	090:Lo Timbal	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105: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	---

Drum Kit 10
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	---

Drum Kit 11
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

Drum Kit 12
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

Drum Kit 13
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	---

Drum Kit 19
(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	---

Drum Kit 20
(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 Drum Sound	F2	---
#06	No Drum Sound	F#2	---
#07	No Drum Sound	G2	---
#08	No Drum Sound	G#2	---
#09	No Drum Sound	A2	---
#10	No Drum Sound	A#2	---
#11	No Drum Sound	B2	---
#12	No Drum Sound	C3	---
#13	No Drum Sound	C#3	---
#14	No Drum Sound	D3	---
#15	No Drum Sound	D#3	---
#16	No Drum Sound	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 Drum Sound	D0	EX1
#58	No Drum Sound	G#1	---
#59	No Drum Sound	A#1	---

Style Parameter List

"UK"

Drum Kit 20

DK WS2

#	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	---

P11	Open Rock
P12	Pop Rock2
P13	Hard Rock
P14	RockShuffl
P15	Half Time
P16	Lite Rock
P17	60's Dance
P18	60's Rock
P21	New Jack
P22	Dance Pop
P23	House
P24	Rap
P25	70's Disco
P26	R&B Shuffl
P27	R & B
P28	Reggae
P31	Big Band
P32	Slow Swing
P33	Blues
P34	Mid Shuffle
P35	Pop Shuffle
P36	Motown
P37	6/8 Oldies
P38	Country
P41	4/4 Ballad
P42	Pop Ballad
P43	SlowShuffl
P44	RockBallad
P45	8 Beat1
P46	8 Beat2
P47	16 Beat1
P48	16 Beat2
P51	Bossa Nova
P52	Samba
P53	Salsa
P54	Mambo
P55	Fusion
P56	Latin
P57	Pop Samba
P58	Beguine
P61	Waltz
P62	Slow Waltz
P63	2/4 March
P64	Polka
P65	Cha Cha
P66	Tango
P67	Broadway
P68	Dixieland

U1	User style1
U2	User style2
U3	User style3
U4	User style4
C1	User style5 (on RAM Card)
C2	User style6 (on RAM Card)
C3	User style7 (on RAM Card)
C4	User style8 (on RAM Card)
E11	8 Beat3
E12	6/8 Pop
E13	NewBaroque
E14	16 Beat3
E15	Lite Bossa
E16	Meneaito
E17	Gipsy
E18	Merengue
E21	Cumbia
E22	Calypso
E23	Med Swing
E24	6/8 Swing
E25	SwingShufl
E26	LatinBBand
E27	Foxtrot
E28	HullyGully
E31	Paso Doble
E32	Quick Step
E33	PartyPolka
E34	Rhumba
E35	Trad Waltz
E36	Jazz Waltz
E37	MdnCountry
E38	Techno

- The 48 styles P11–P68 are styles which are shared in common by the ***i2/i3/i4S/i1***. (For some styles, the size of the intro or ending has been edited.)
- The 24 styles E11–E38 are styles which were newly added on the ***i5S*** (***i5M*** and ***XC-3000i***).
- 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***, or ***XC-3000i***.

Program Name List

		Piano	MIDI Bank Number	MIDI 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)	MIDI Bank Number	MIDI 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

	PipeOrg.	MIDI Bank Number	MIDI 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

	Organ	MIDI Bank Number	MIDI 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	MIDI Bank Number	MIDI 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

○: Used by GM programs

*These sounds processed by INFINITY™.

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Wind		MIDI Bank Number	MIDI 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		MIDI Bank Number	MIDI 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		MIDI Bank Number	MIDI 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

○: Used by GM programs

Vocal/Air		MIDI Bank Number	MIDI 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

Plucked		MIDI Bank Number	MIDI 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		MIDI Bank Number	MIDI 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

○: Used by GM programs:

Bass		MIDI Bank Number	MIDI 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		MIDI Bank Number	MIDI 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

Pad		MIDI Bank Number	MIDI Program Number
○	Pa00 Analog Pad	0	50
	Pa01 AnalogP2ad	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)		MIDI Bank Number	MIDI 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

○: Used by GM programs

S.E.		MIDI Bank Number	MIDI 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		MIDI Bank Number	MIDI 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.

NOTICE

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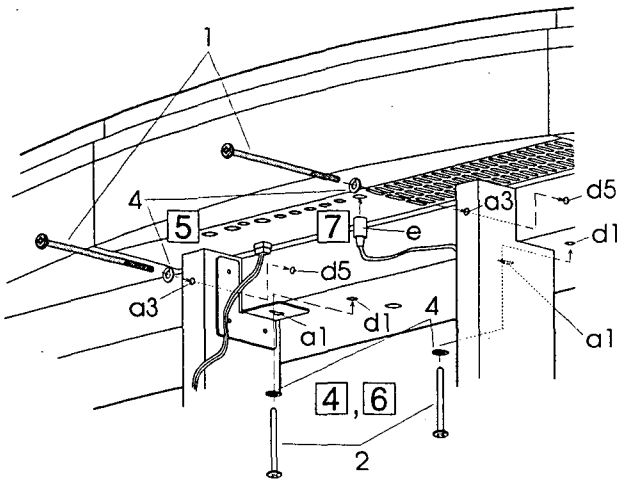

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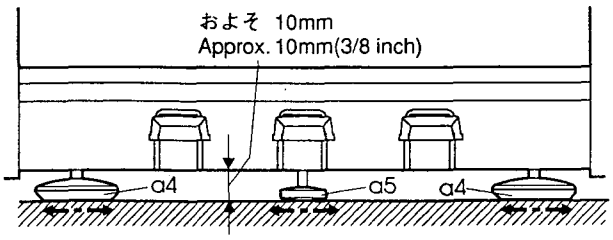

日本語

4 ペダルスタンド“A”の2箇所の“a1”とピアノ本体“D”底面の2箇所の“d1”を合わせて、スプリングワッシャー“4”を入れた中ネジ“2”で仮締めにします。

5 ピアノ本体背面の2箇所の“d5”とペダルスタンドの2箇所の“a3”を合わせて、スプリングワッシャー“4”を入れた長ネジ“1”で固定します。

6 4で仮締めにしたネジを完全に止まるまで締め付けます。

7 ペダル用コネクター“e”を差し込みます。コネクターの矢印をピアノ正面側に向けて、充分に注意をしながら差し込んでください。

8 ピアノが水平になるようにアジャスター“a4”を調節します（地面が完全に水平なところに設置する場合、ペダルスタンドの下側と地面との間が10mmくらいが目安となります）。続いてペダルスタンド底部（正面）のアジャスター“a5”を床に接触するまで調節します。
3つのアジャスターがきちんと調節されていないと、楽器の音がビリつくことがあります。

ENGLISH

4 Align the two locations "a1" on the pedal stand "A" with the two locations "d1" on the bottom of the piano "D". Use two medium screws "2", each threaded through lock washers "4" to loosely fasten the pedal stand to the piano.

5 Align the two locations "d5" on the back of the piano with the two locations "a3" on the pedal stand. Fasten these components with two long screws "1" threaded through lock washers "4".

6 Completely tighten the screws that were loosely fastened in step 4.

7 Carefully insert the pedal connector "e" into the receptacle on the bottom of the piano. Make sure that the arrow on the connector is facing the front of the piano.

8 Adjust both feet "a4", so that the piano is level. When the piano is placed on a perfectly level floor, the bottom edge of the pedal stand will be about 10mm (3/8 inch) above the floor. Then, adjust the middle foot "a5" on the bottom of the pedal stand until it touches the floor.
If the three feet are not properly adjusted, the piano may create a buzzing or rattling sound.

FRENCH

4 Aligner les deux marques “a1” du bloc pédale “A” avec les deux marques “d1” du bas du piano “D” et serrer légèrement à l'aide de vis moyennes “2” munies de rondelles de blocage “4”.

5 Aligner les deux marques “d5” au dos du piano avec les emplacements “a3” du bloc pédale et les attacher à l'aide de vis longues “1” munies de rondelles de blocages “4”.

6 Serrer à fond les vis qui avaient été légèrement fixées au point 4.

7 Introduire le connecteur de pédale “e”. L'insérer soigneusement, en veillant à ce que la flèche indiquée sur le connecteur soit dirigée vers l'avant du piano.

8 Ajuster les molettes de niveau “a4” de telle sorte que le piano soit parfaitement à niveau. Si le piano est placé sur un sol parfaitement plat, le côté inférieur du bloc pédale doit se situer à environ 10 mm (3/8 de pouce) au-dessus du sol. Ensuite, régler la molette “a5” sur la partie inférieure (avant) du bloc pédale de telle sorte qu'elle touche le sol. Un mauvais réglage des trois molettes de niveau peut provoquer des bourdonnements ou des vibrations dans le son du piano.

日本語

長期間ご使用になっているうちに、スタンド各部のネジの締めつけが徐々に緩んできて、スタンドの揺れがはげしくなることがあります。このような場合には必ず各ネジをもう一度締め直してからご使用ください。ネジが緩んだままの状態でご使用を続けていると、スタンドの破損や倒壊の原因となり、たいへん危険です。使用場所を移動する場合も同様に各ネジを締め直してから移動させてください。
ピアノの設置場所を移動するときに引きずって行うと床面を傷つけます。必ず2人以上で持ち上げて行ってください。
電源コードを側板、ペダルスタンド、アジャスター等の下にはさみこんだ状態でご使用になるのはたいへん危険です。十分にご注意ください。

ENGLISH

After the instrument has been used for an extended period of time, the screws on the stand may have gradually loosened. This may cause excessive movement in the stand. If this occurs, be sure to tighten all the screws before continuing to use the piano. Using the piano without tightening the loose screws is extremely dangerous, since the stand may become damaged or collapse.
Tighten all screws both before and after moving the piano to prevent any damage. Use two or more people to lift and carry the piano when it needs to be moved. Sliding the piano on the floor may damage the floor.
Please avoid pinching the power cable with the side panels, pedal stand or beneath the feet since it is dangerous to use the piano under these conditions.

FRENCH

Après un certain temps d'utilisation de l'instrument, les vis du pied risquent de se relâcher progressivement et de laisser trop de jeu au pied. Dans ce cas, resserrer toutes les vis avant de continuer à jouer. Il est en effet extrêmement dangereux de continuer à jouer sans les resserrer car le pied risque de s'endommager, voire de s'effondrer. De même, resserrer toutes les vis avant de déplacer le piano.
Pour déplacer le piano, ne jamais le faire glisser ou le traîner sur le sol car il grifferait le revêtement. Toujours faire appel à deux personnes pour le soulever et le porter.
Il est extrêmement dangereux d'utiliser le piano lorsque les câbles d'alimentation sont coincés dans les panneaux latéraux, par le bloc pédale ou sous les molettes de réglage de niveau. Toujours veiller à éviter de telles situations.

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ST-3000

スタンドの組み立て方

Assembling the Stand
Pour monter le pied

日本語

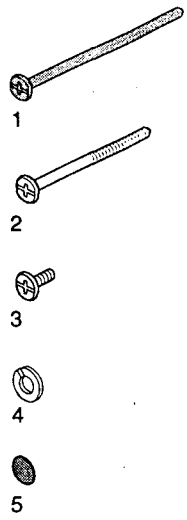
1 長ネジ ..... ×2
2 中ネジ ..... ×6
3 短ネジ ..... ×2
4 スプリングワッシャー ..... ×8
5 キャップ ..... ×6
A ペダルスタンド ..... ×1
B 左側板 ..... ×1
C 右側板 ..... ×1

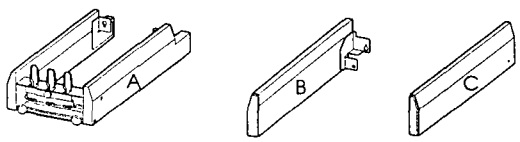
ENGLISH

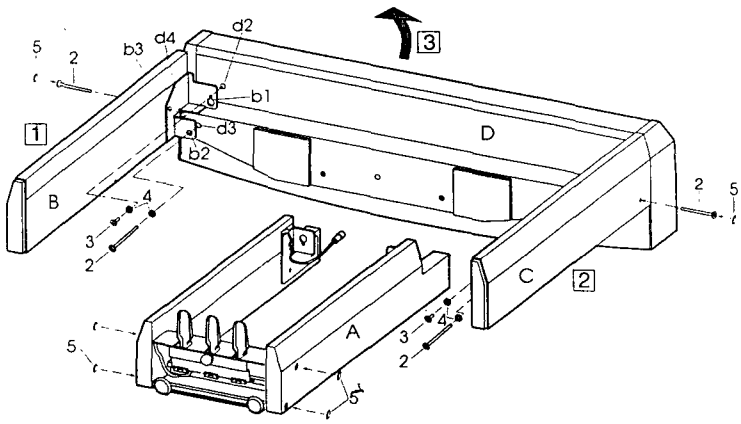
1 Long screws ..... ×2
2 Medium screws ..... ×6
3 Short screws ..... ×2
4 Lock washers ..... ×8
5 Caps ..... ×6
A Pedal unit ..... ×1
B Left side panel ..... ×1
C Right side panel ..... ×1

FRENCH

1 Vis longues ..... ×2
2 Vis moyennes ..... ×6
3 Vis courtes ..... ×2
4 Rondelles de blocage ..... ×8
5 Capuchons ..... ×6
A Bloc pédale ..... ×1
B Panneau gauche ..... ×1
C Panneau droit ..... ×1







日本語

- 箱を開けて部品を取り出し、各部品がそろっているかを確かめてください。
- 組み立てにあたって、＋(プラス)のドライバーをご用意ください。
- 部品の種類や向きをまちがわないように注意して、手順どおりに組み立ててください。
- 必ず二人以上で組み立ててください。特に大きな部品をネジ止めするときなどは、部品を支える人とネジ止めをする人というように、分担して作業を進めてください。作業中にピアノを起こすときも同様に注意してください。楽器やスタンドは重量が大きいため、作業中は確実に支えていないと、ネジやネジ穴に無理な力が掛かったり、転倒して、破損やけがの原因となります。
- 組み立ては下図のように本体背面側を床に置いて行うと容易に組み立てられます。その際に本体包装用シートを下に敷いて床面の保護に役立ててください。

ENGLISH

- Remove the contents from the box and confirm that you have all the listed parts.
- You will need a Phillips head screwdriver to assemble this stand.
- Assemble the stand in the sequence described in this manual. Make sure that all parts are used correctly and in the appropriate location.
- Two or more people are required to assemble this stand. When tightening screws in all components, one person will need to hold each part, while the other person tightens the screw(s). The instrument must be completely supported during the assembly procedure to avoid straining the screws and the screw holes. While attempting to stand the piano upright, use particular care since the instrument is large and heavy. These procedures should be carefully followed to prevent the instrument from falling over, which could cause personal injury or damage to the piano.
- Assembly is easier if you lay the instrument on its back, with the rear panel on the floor. To avoid scratching the piano or floor, cover the floor with the protective sheet in which the piano was packed.

FRENCH

- Ouvrir la boîte, en retirer le contenu et vérifier que tous les éléments sont présents.
- Prévoir un tournevis Phillips (en croix).
- Monter le pied dans l'ordre indiqué ci-dessous, en s'assurant de l'emplacement et de l'orientation correcte de chaque élément.
- Deux personnes minimum sont nécessaires pour procéder à l'assemblage, notamment pour serrer les vis des grands éléments: une personne doit tenir l'élément pendant que l'autre serre les vis. Lorsqu'il convient de mettre le piano à la verticale, le faire avec un maximum de précautions. Etant donné que l'instrument est grand et lourd, il faut le supporter fermement pendant toute la procédure de montage du pied; cela évitera de forcer les vis ou d'élargir les orifices prévus ainsi que tout risque de chute, qui pourrait provoquer des dommages matériels ou corporels.
- Il est plus facile d'assembler le pied lorsque l'instrument repose sur le dos, avec le panneau arrière contre le sol. Pour éviter de griffer le piano ou le revêtement du sol, recouvrir ce dernier avec la feuille de protection qui emballait le piano.

日本語

1 左側板"B"をピアノ本体"D"に取り付けます。
1. 左側板内側の"b1"とピアノ本体底面の"d2"を合わせて、スプリングワッシャー"4"を入れた短ネジ"3"で仮締め(ネジを緩めた状態)にします。
2. 左側板内側の"b2"とピアノ本体底面の"d3"を合わせて、スプリングワッシャー"4"を入れた中ネジ"2"で仮締めにします。
3. 左側板外側の"b3"とピアノ本体側面の"d4"を合わせて、中ネジ"2"で仮締めにします。
4. 3本のネジが入ったことを確認した後、全てのネジを完全に止まるまで締め付けます。

2 右側板"C"を、左側板"B"と同じようにピアノ本体に取り付けます。

3 ここまでの作業が終わったことを確認した後、ピアノを起こしてください。(キャップは全てのネジ止めが終了してから取り付けてください。)

ENGLISH

1 Attach the left side panel "B" to the piano "D".
1. Align "b1" on the inside of the left panel with "d2" on the piano. Use a short screw "3" threaded through a lock washer "4" to loosely fasten these two components.
2. Align "b2" on the inside of the left side panel with "d3" on the bottom of the piano. Use a medium screw "2" threaded through a lock washer "4" to loosely fasten these two components.
3. Align "b3" on the inside of the left side panel with "d4" on the piano. Use a medium screw "2" to loosely fasten these two components.
4. After checking that all three screws are correctly in place, completely tighten all the screws.

2 Attach the right side panel "C" to the piano in the same way that you did for the left side panel "B".

3 Confirm that all the previous steps have been completed and carefully set the piano upright. Tighten all the screws again, since they may have loosened when the piano was moved. Attach the caps to conceal the screw heads.

FRENCH

1 Fixer le panneau gauche "B" au point "D" du piano.
1. Aligner la marque "b1" à l'intérieur du panneau gauche avec la marque "d2" du piano et placer une vis courte "3" dans une rondelle de blocage "4" en la serrant légèrement.
2. Aligner la marque "b2" à l'intérieur du panneau gauche avec la marque "d3" en dessous du piano et placer une vis moyenne "2" dans une rondelle de blocage "4" en la serrant légèrement.
3. Aligner la marque "b3" à l'intérieur du panneau gauche avec la marque "d4" du piano et placer une vis moyenne "2" en la serrant légèrement.
4. Lorsque les trois vis sont bien installées, les serrer complètement.

2 Fixer le panneau droit "C" au piano comme vous avez procédé pour le panneau gauche "B".

3 Lorsque vous avez vérifié toutes les opérations à ce stade, mettre le piano à la verticale. Apposer les capuchons lorsque toutes les vis sont serrées convenablement.