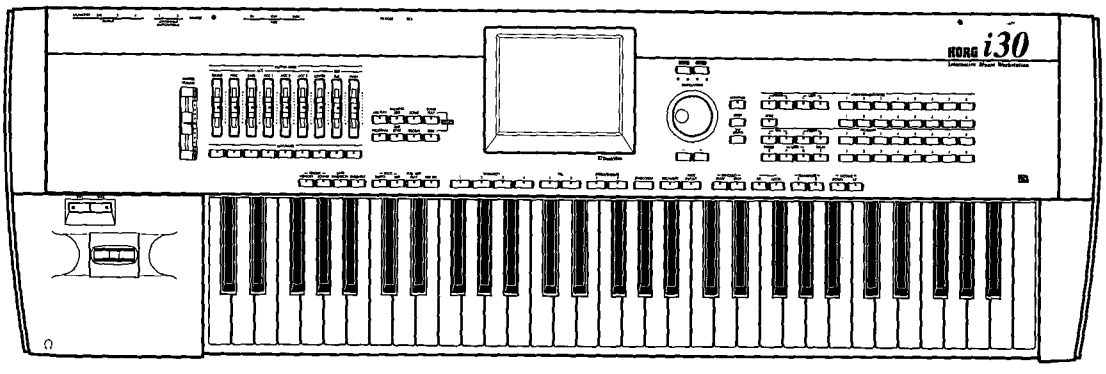
*Interactive Music Workstation*

# *i30*

# Parameter Guide

GENERAL MIDI INSTRUMENT




TouchView
Graphical User Interface

AI² Synthesis System

KORG

Ⓔ ③

# Table of Contents

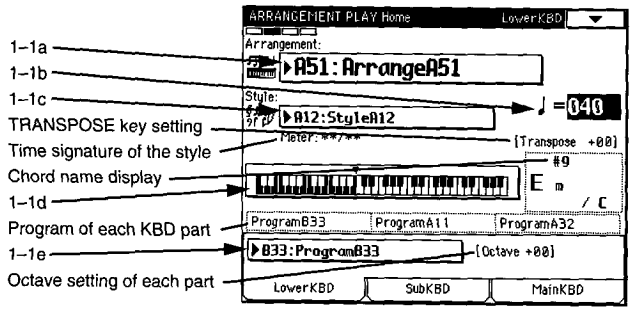
# Arrangement Play mode



## 1. Home

### 1-1. Lower KBD
### 1-2. Sub KBD
### 1-3. Main KBD

Here you can select arrangements, make basic settings for the arrangement, and set the split point. In this page, you can also view the transpose point that was set by pressing the TRANSPOSE key, the name of the chord that is being played on the keyboard, and the octave display for each part, etc.




**1-1a. Arrangement Select.....[A11...D88]**

Selects the arrangement.

On the **i30**, an arrangement can be selected in one of two ways; either directly, or by category.

To **select an arrangement directly**, make sure that the STYLE key LED is dark, and use the ARRANGEMENT/STYLE keys to input the bank and number. The upper row of keys 1–8 input the upper digit, and the lower row of keys 1–8 input the lower digit.
To **select an arrangement by category**, press this button to access the category dialog box. Select the desired category, and a list of arrangements in that category will appear. Select an arrangement from this list. When you select an arrangement, the list will disappear automatically, but if you press the safety pin at the upper left of the list to lock the display, you will be able to select arrangements from the list.

By making settings in Global mode "6. Assign" (p.68), you can also use SW 1, SW 2, a connected foot switch, or the pedals of an EC5 external controller etc. to select arrangements.

**1-1b. ♩ (Tempo).....[40...240]**

Adjusts the playback tempo of the arrangement.

If the Global mode "4–1. Clock, Host, Damper" (p.67) parameter Clock Source is set so that the synchronization clock is either External "MIDI IN" or External "TO HOST," the tempo of the arrangement will be controlled by MIDI Clock messages from the external sequencer or personal computer etc. connected to the **i30**. With a setting of External "MIDI IN" this value will be displayed as MID, and with a setting of External "TO HOST" it will be displayed as HST.

**1-1c. Style Select.....[A11...C68]**

Selects the style that the arrangement will use.

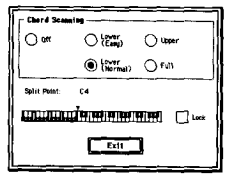
On the **i30**, a style can be selected in one of two ways; either directly, or by category.

To **select a style directly**, press the STYLE key to make the LED light, and use the ARRANGEMENT/STYLE keys to input the bank and number. The upper row of keys 1–8 input the upper digit, and the lower row of keys 1–8 input the lower digit.
To **select a style by category**, press this button to access the category dialog box. Select the desired category, and a list of styles in that category will appear. Select a style from this list. When you select a style, the list will disappear automatically, but if you press the safety pin at the upper left of the list to lock the display, you will be able to select styles from the list.

**1-1d. Chord Scanning/Split Point**

Makes settings for chord detection.
The detected chord will be displayed in the "Chord name display" area, and the backing sequence will play according to this chord.

When you press this button, the dialog box shown at the right will appear. When you finish making settings, press the **OK button**.




**Chord Scanning**

Specifies the range of notes which will be used for chord detection.

**Off:** Chords will not be detected.
**Lower (Easy):** Chords will be detected from notes played to the left of the split point.
**Lower (Normal):** Chords will be detected from notes played to the left of the split point when chords of three or more notes are played.
**Upper:** Chords will be detected from notes played to the right of the split point when chords of three or more notes are played.
**Full:** Chords will be detected from notes played anywhere on the keyboard when chords of three or more notes are played.

**Split Point.....[C2...C7]**

Specifies the key at which Lower and Upper chord scanning areas will be divided.
Press a note on the keyboard to specify this split point.

**When Lock is checked:** the split point will not change even when the arrangement is changed. This setting can be memorized in internal memory by executing "7–1a. Write Arrangement Global."

**1-1e. Program Select.....[A11...R58]**

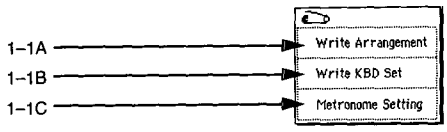
For **"1-1. Lower KBD,"** specify the program that will sound when you play notes to the left of the split point.
For **"1–2. Sub KBD,"** specify the program that will sound when you play notes to the right of the split point.
For **"1–3. Main KBD,"** specify the program that will sound when you play notes to the right of the split point.

The **i30** provides two ways to select a program; either directly, or by category.

To **select a program directly**, use the PROGRAM keys to input the bank and number. The upper row of keys 1–8 input the upper digit, and the lower row of keys 1–8 input the lower digit of the number.
To **select a program by category**, press this button to access the category dialog box. Select the desired category, and a list of programs in that category will appear. Select a program from this list. When you select a style, the list will disappear automatically, but if you press the safety pin at the upper left of the list to lock the display, you will be able to select programs from the list.

By making settings in Global mode "6. Assign" (p.68), you can also use SW 1, SW 2, a connected foot switch, or the pedals of an EC5 external controller etc. to select programs.

## Page Menu Command .....

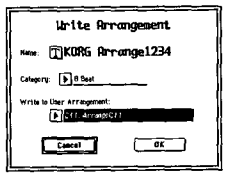



### 1-1A. Write Arrangement

This command writes an arrangement into the i30's memory.

Be sure to write any arrangement that you wish to keep. If you turn off the power or select another arrangement before writing, the data cannot be recovered.

① Select this command.
The dialog box shown at the right will appear.




② **Name** indicates the arrangement name. If you wish to modify the arrangement name, press the text edit button to access the text edit dialog box, and input the arrangement name.

③ **Category** specifies the category of the arrangement that is being written.

④ **Write to User Arrangement** selects the writing destination (C11–C88, D11–D88).

⑤ Press the **OK button**.

### 1-1B. Write KBD Set

This command writes the program settings and related parameters of the Sub KBD, Main KBD and Lower KBD parts and the chord sound parts (Harmony, K.Bass) as a single Keyboard Set.

① Select this command.
The dialog box shown at the right will appear.


② Specify the writing destination (11–88).

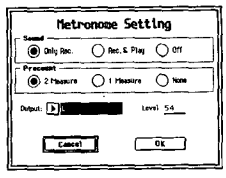
③ Press the **OK button**.
To recall the keyboard set that you wrote, press the KBD SET key and then use the PROGRAM keys.

### 1-1C. Metronome Setting

Here you can set the metronome.

These settings will be valid in modes other than Program mode, Global mode or Disk mode.

① Select this command.
The dialog box shown at the right will appear.




② **Sound** specifies whether or not the metronome will sound.
With a setting of **Only Rec**, the metronome will sound during realtime recording.
With a setting of **Rec. & Play**, the metronome will sound during realtime recording and during playback.
With a setting of **Off**, the metronome will not sound.

③ **Precount** specifies whether or not a count-in will be inserted before realtime recording.
A setting of **2 Measure** will insert a two-measure count.
A setting of **1 Measure** will insert a one-measure count.
With a setting of **None** there will be no count.

④ **Output** specifies the channel(s) from which the metronome sound will be output.
**L** will cause the metronome sound to be output from the L output channel, **R** from the R output channel, and **L+R** from both the L and R output channels.
**C send** will output the metronome sound from the C output channel, **D send** from the D output channel, and **C send + D send** from both the C and D output channels.
With a setting of **All**, the metronome sound will be output from all output channels L, R, C and D.
The OUTPUT jacks from which the metronome sound is output will depend on the selected Placement setting. For example if in Arrangement Play mode you wish to output the metronome sound unprocessed by the effect from OUTPUT jacks 3 and 4, select either **C send** or **D send**, and set "4–1. Placement" to Serial Sub.

⑤ Use **Level** to adjust the volume of the metronome.

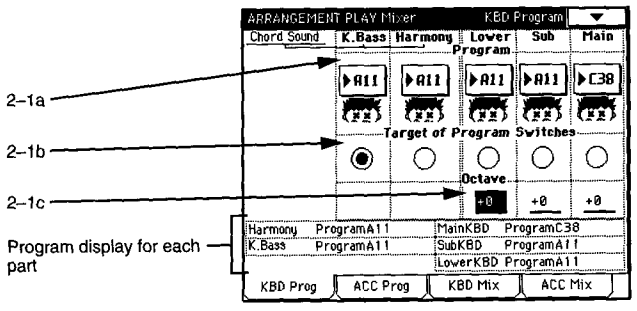
⑥ Press the **OK button**.

# 2. Mixer

## 2-1. KBD Prog
## 2-2. ACC Prog

In "2–1. KBD Prog" you can specify the programs for the Main KBD, Sub KBD and Lower KBD parts and for the chord sound parts (Harmony, K.Bass).

In "2–2. ACC Prog" you can specify the programs for the Drums, Perc, Bass, and ACC1–ACC3 tracks which make up the arrangement.




### 2-1a. Program ..... [A11...R58]

Selects the program for each part by category.

Press this button, and a category dialog box will appear. Select the desired category, and a list of programs in that category will appear. Select the desired program. When you select the program, the list will disappear automatically, but by pressing the pin at the upper left of the list, you can lock the display, allowing you to select programs while viewing the list.

### 2-1b. Target of Program Switches

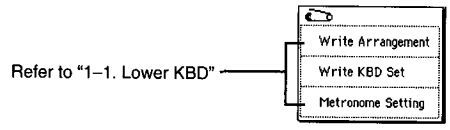
The PROGRAM keys can be used to select a program for the part specified by these radio buttons.

### 2-1c. Octave .....[-2...+2]

Adjusts the standard pitch of each part in units of an octave.

This setting is also displayed at the lower left of "1–1 Lower KBD"–"1–3 Main KBD."

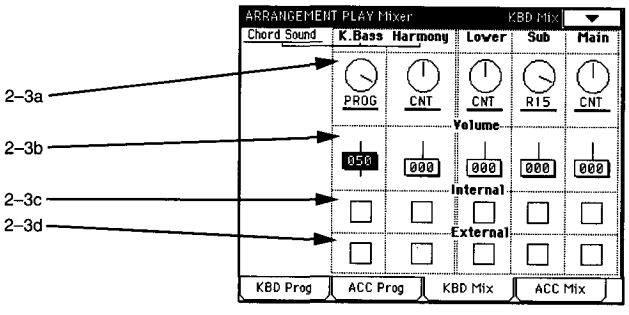
### Page Menu Command.....




## 2–3. KBD Mix
## 2–4. ACC Mix

In "2–3. KBD Mix" you can mix the Main KBD, Sub KBD, Lower KBD, Harmony and K.Bass parts.

In "2–4. ACC Mix" you can mix the Drums, Perc, Bass, and ACC1–ACC3 parts.




**2–3a. Pan.....[OFF, L15...CNT...R15, PROG]**

Specifies the panning of each part to the L/R output channels.

**L15:** Pan left.
**CNT:** Pan center.
**R15:** Pan right.
**PROG:** Use the pan setting of the program without change.
**OFF:** The part will not be output.

**2–3b. Volume ..... [0...127]**

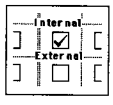
Specifies the volume.

**127:** Maximum volume.

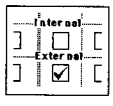
**2–3c. Internal**
**2–3d. External**

Specifies which tone generator will be sounded by the part.

**When Internal is checked:** the internal tone generator will be sounded.

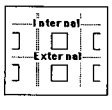



**When External is checked:** musical data will be transmitted from the MIDI OUT connector and the TO HOST connector.



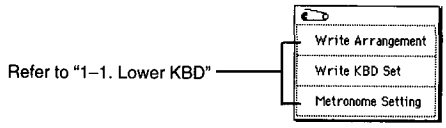

**When both Internal and External are checked:** the internal tone generator will be sounded, and at the same time musical data will be transmitted from the MIDI OUT connector and the TO HOST connector.


**When unchecked:** that part will not be played.




The transmit/receive channels for MIDI data are set by "7–3. MIDI Channel."

### Page Menu Command .....

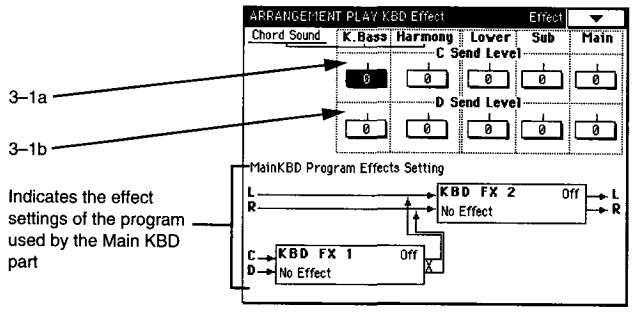



# 3. KBD Effect

## 3–1. KBD Effects

Sets the send level for each part.

The Main KBD, Sub KBD and Lower KBD parts will use the effects that are specified for the Main KBD part.




**3–1a. C Send Level.....[0...9, PROG]**

Specifies the level at which output channel C is sent to KBD FX1.

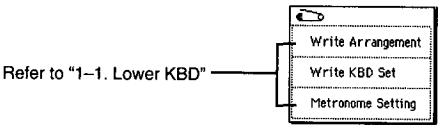
**PROG:** The send level of the program will be used.

**3–1b. D Send Level.....[0...9, PROG]**

Specifies the level at which output channel D is sent to KBD FX1.

**PROG:** The send level of the program will be used.

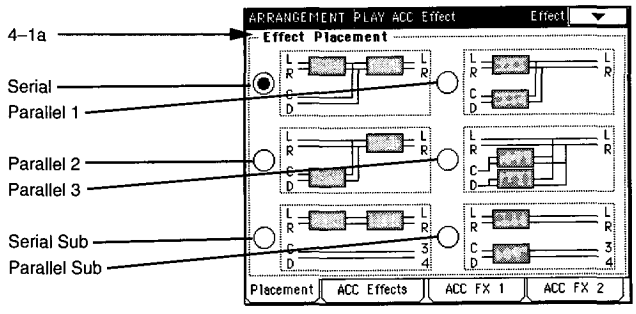
### Page Menu Command .....



# 4. ACC Effect

## 4–1. Placement

Specifies how the two effects used by the accompaniment parts (Drums, Perc, Bass, ACC1–ACC3) will be connected.

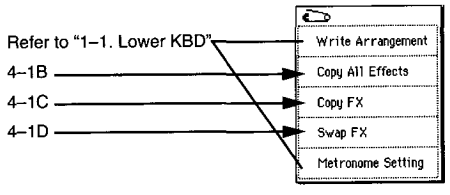



### 4–1a. Effect Placement

Use the radio buttons to select the way in which the effects will be connected.

This selection will change the effect connections that are shown in "4–2. ACC Effects."

### Page Menu Command




### 4–1B. Copy All Effects

The FX1 and FX2 effects used as the ACC Effect in Song mode, Program mode and Arrangement Play mode will be copied as a pair.

### 4–1C. Copy FX

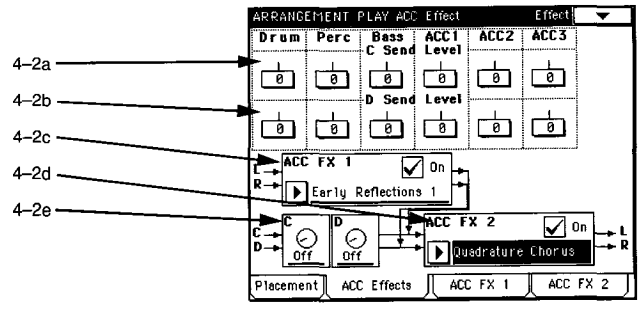
This command copies the FX1 effect to FX2, or the FX2 effect to FX1.

### 4–1D. Swap FX

This command exchanges the FX1 and FX2 effects.

## 4–2. ACC Effects

Specifies the send level of each track, and make settings for the ACC FX1 and ACC FX2 effects used by the accompaniment.




**4–2a. C Send Level** ..... **[0...9, PROG]**

Specifies the level that will be sent from output channel C.

**PROG:** The send level setting of the program will be used.

**4–2b. D Send Level** ..... **[0...9, PROG]**

Specifies the level that will be sent from output channel D.

**PROG:** The send level setting of the program will be used.

**4–2c. ACC FX 1** ..... **[No Effect...Delay/Rotary Speaker]**

**4–2d. ACC FX 2** ..... **[No Effect...Delay/Rotary Speaker]**

Selects the effect type.

**No Effect:** No effect will apply. Use this when you wish to play using a dry sound, without applying any effect.
**Hall Reverb–Delay/Rotary Speaker:** Refer to "Effect Parameters" (p.76) for details on each effect.

**On**

**Checked:** the effect will be used.
**Unchecked:** the effect will not be used. However if one of the following effects are selected, only the 2-band shelving equalizer that is set in "4–3c. EQ" will apply.

Stereo Delay
Cross Delay
Stereo Chorus 1, 2
Stereo Exciter
Auto Pan
Tremolo

### 4–2e. C Pan, D Pan/L Level, R Level

Depending on the selection in "4–1a. Effect Placement," these parameters may not be displayed.

**C Pan, D Pan** ..... **[OFF, L....R]**

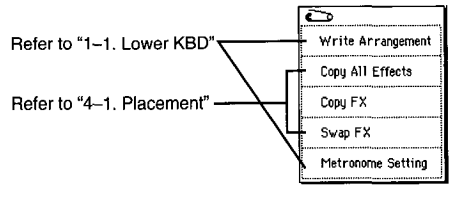
Sets the panning before and after the effect.

**L:** Pan left.
**R:** Pan right.
**OFF:** No output.

**L Level, R Level** ..... **[0...9]**

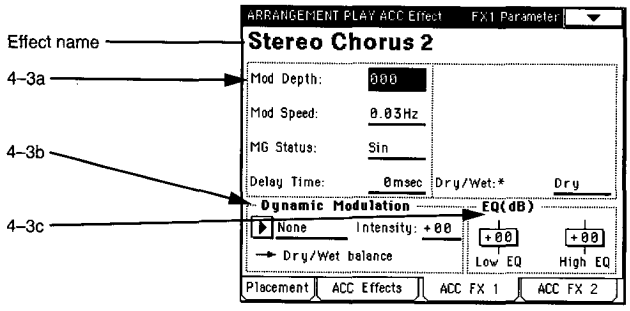
Specifies the return amount of the output to the 1/L/MONO and 2/R OUTPUT jacks.

### Page Menu Command



# 4–3. ACC FX 1
# 4–4. ACC FX 2

Sets the parameters of the effect that was selected in "4–2c. ACC FX 1."




### 4–3a. Effect Parameters

The parameters that can be set here will depend on the effect which was selected. For details on the parameters of each effect, refer to "Effect Parameters" (p.76).

### 4–3b. Dynamic Modulation .....[None...VDA & EG]

Selects the dynamic modulation source.

By operating the selected source, the parameter shown together with the arrow in the lower line can be modified in realtime.

For example, if you wish to use a pedal controller (XVP–10 or EXP–2) connected to the ASSIGNABLE PEDAL/SWITCH 1 jack to control dynamic modulation, make the following settings.
First, select either CC#12 or CC#13 as the source. Then set the Global mode "6–2. Assignable Pedal" (p.68) parameter Assignable Switch/Pedal 1 to the value which matches the setting you made here (either FX Control 1(CC#12) or FX Control 2 (CC#13)). Now you can use the pedal controller connected to the **i30** to control the parameter of the effect.
The amount of change produced by dynamic modulation will depend on the value of the parameter being controlled, the way in which the source is operated, and the value of the Intensity parameter.

**None:** Dynamic modulation will not be used.

**Intensity.....[–15...+15]**

Specifies the sensitivity with which the effect parameter will be controlled by the selected source.

**+15:** The maximum amount of control will occur when you operate the source. For example if you are controlling Dry/Wet, the source is set to Aftertouch, and Dry/Wet is set to 50:50, applying pressure to the keyboard will cause the Wet sound to be heard.
**0:** Nothing will happen when the source is operated.
**–15:** The maximum amount of control will occur when you operate the source. For example if you are controlling Dry/Wet, the source is set to Aftertouch, and Dry/Wet is set to 50:50, applying pressure to the keyboard will cause the Dry sound to be heard.

### 4–3c. EQ

This is a 2-band shelving equalizer.

For several types of effect, this equalizer will still be effective even if the On box is un-checked in "4–2c. ACC FX1" or "4–2d. ACC FX 2." For details refer to "4–2c. ACC FX1" and "4–2d. ACC FX 2."

**Low EQ .....[–12...+12]**

Cuts or boosts the low frequency range.

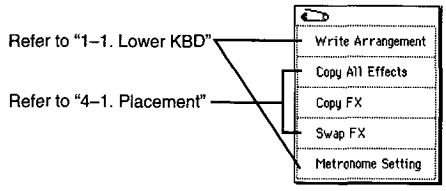
**+12:** Maximum boost for the low frequency range.
**–12:** Maximum cut for the low frequency range.

**High EQ .....[–12...+12]**

Cuts or boosts the high frequency range.

**+12:** Maximum boost for the high frequency range.
**–12:** Maximum cut for the high frequency range.

## Page Menu Command .....

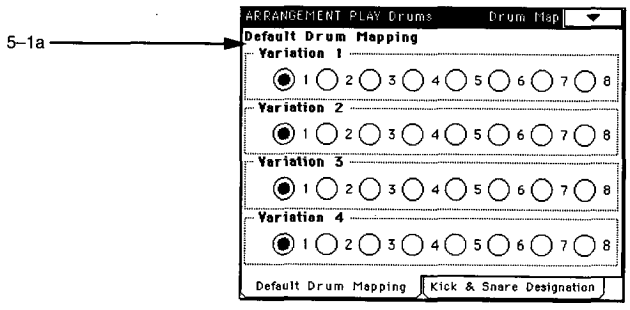



# 5. Drums

## 5–1. Default Drum Mapping

For each arrangement, the **i30** is able to play four variations. These will be used when you press the VARIATION 1–4 keys located on the front panel.

Here you can select the drum mapping used by each variation.




### 5–1a. Default Drum Mapping

**Variation 1...Variation 4.....[1...8]**

Selects the drum mapping that will be used for the performance of each variation.

**1–4, 6–8:** Part of the conventional drum map will use the sounds shown in the following table.
**5:** Since the drum mapping of the style itself will be used, there will no change in drum sounds during performance.

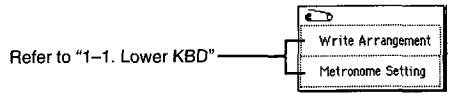
The following table shows only the instruments that will be affected by this setting. There will be no change for instruments other than these, or for portions of the table in which nothing is listed.

| | Basic drum map (partial) | 1 Percussion | 2 No snare | 3 Side stick and hi-hat | 4 Side stick and ride | 5 Original | 6 Snare and ride | 7 Open hi-hat | 8 Crash |
|---|---|---|---|---|---|---|---|---|---|
| E1 | Kick 4 | C4 | | | | | | | |
| F1 | Snare 4 | C#4 | G#2 | C#2 | C#2 | | | | |
| F#1 | Accent hi-hat | F#3 | | | B3 | | B3 | A#2 | A3 |
| G1 | Kick 3 | G4 | | | | | | | |
| G#1 | | | | | | | | | |
| A1 | Snare 3 | G#4 | G#2 | C#2 | C#2 | | | | |
| A#1 | Roll snare/reverse snare | D4 | F#2 | C#2 | C#2 | | | | |
| B1 | Kick 2 | F5 | | | | | | | |
| C2 | Kick 1 | D#5 | | | | | | | |
| C#2 | Side stick | E5 | F#2 | | | | | | |
| D2 | Snare 1 | G#3 | G#2 | C#2 | C#2 | | | | |
| D#2 | | | | | | | | | |
| E2 | Snare 2 | C#6 | G#2 | C#2 | C#2 | | | | |
| F2 | Low floor tom | F#4 | | | | | | | |
| F#2 | Closed hi-hat | A4 | | | D#3 | | D#3 | A#2 | |
| G2 | High floor tom | E4 | | | | | | | |
| G#2 | Pedal hi-hat | A#4 | | | | | | | |
| A2 | Low tom | D#4 | | | | | | | |
| A#2 | Open hi-hat | A#5 | | | F3 | | F3 | | C#3 |
| B2 | Low mid tom | D4 | | | | | | | |
| C3 | High mid tom | C#4 | | | | | | | |
| C#3 | Crash cymbal 1 | A#3 | | | | | | | |
| D3 | High tom | C4 | | | | | | | |
| D#3 | Ride cymbal | G#5 | | | F#2 | | F#2 | A#2 | |
| E3 | Chinese cymbal | C6 | | | | | | | |
| F3 | Ride bell | A5 | | | A#2 | | A#2 | A#2 | |
| F#3 | | | | | | | | | |
| G3 | Splash cymbal | B5 | | | | | | | |
| G#3 | | | | | | | | | |
| A3 | Crash cymbal 2 | C6 | | | | | | | |
| A#3 | | | | | | | | | |
| B3 | Ride cymbal 2 | A#4 | | | F#1 | | F#1 | A#2 | |

Determined by the "5–2a. Kick Designation" setting.

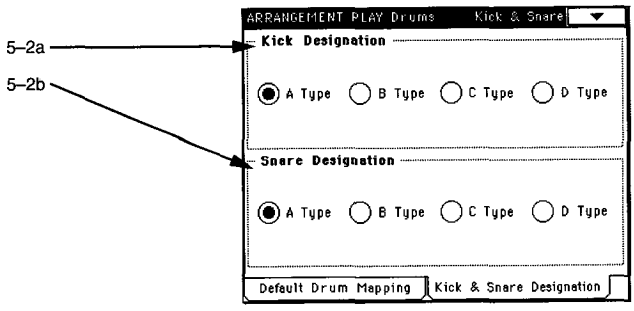
Determined by the "5–2b. Snare Designation" setting.

## Page Menu Command




# 5–2. Kick & Snare Designation

Specifies the kick and snare that will sound when the Variation 1–4 parameters of "5–1a. Default Drum Mapping" are set.




### 5–2a. Kick Designation

Selects the kick that will be sounded by drum mappings 2–8 selected by a variation.

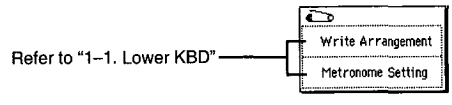
| Basic drum map | Type A | Type B | Type C | Type D |
|---|---|---|---|---|
| (C2) Kick 1 | Kick 1 | Kick 2 | Kick 3 | Kick 4 |
| (B1) Kick 2 | Kick 2 | Kick 3 | Kick 4 | Kick 1 |
| (G1) Kick 3 | Kick 3 | Kick 4 | Kick 1 | Kick 2 |
| (E1) Kick 4 | Kick 4 | Kick 1 | Kick 2 | Kick 3 |

### 5–2b. Snare Designation

Selects the snare that will be sounded by drum mappings 3–8 selected by a variation.

| Basic drum map | Type A | Type B | Type C | Type D |
|---|---|---|---|---|
| (D2) Snare 1 | Snare 1 | Snare 2 | Snare 3 | Snare 4 |
| (E2) Snare 2 | Snare 2 | Snare 3 | Snare 4 | Snare 1 |
| (A1) Snare 3 | Snare 3 | Snare 4 | Snare 1 | Snare 2 |
| (F1) Snare 4 | Snare 4 | Snare 1 | Snare 2 | Snare 3 |
| (C#2) Side stick | Snare 1 | Snare 2 | Snare 3 | Snare 4 |

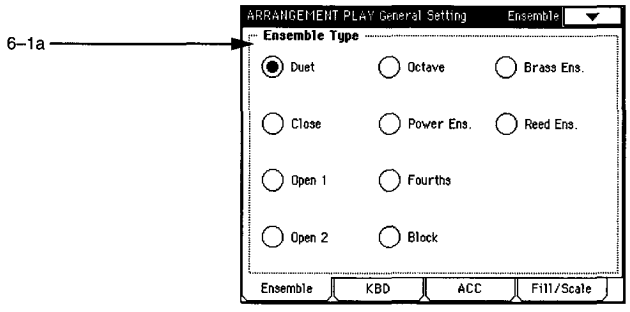
## Page Menu Command



# 6. General Settings

## 6–1. Ensemble

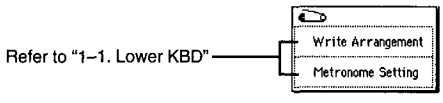
The **i30** is able to add an ensemble function to the performance of an arrangement. This will function when the front panel ENSEMBLE key is pressed.




### 6–1a. Ensemble Type

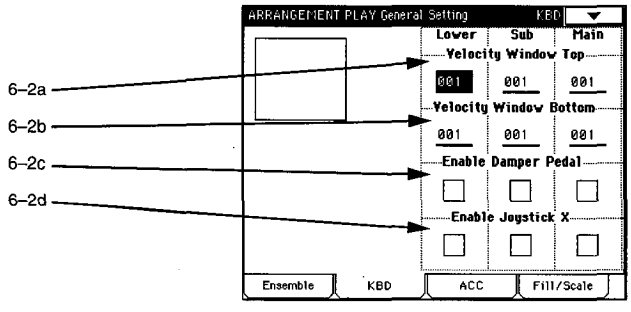
Harmony will automatically be added to the melody according to the chord that was detected. The way in which harmony is added will depend on the selected type.

### Page Menu Command




## 6–2. KBD

For the Lower KBD, Sub KBD and Main KBD parts, you can specify the velocity window and whether or not the damper pedal and joystick will function.




### 6–2a. Velocity Window Top ..... [1...127]

### 6–2b. Velocity Window Bottom ..... [1...127]

Specifies the minimum and maximum velocity for which each part will sound.

The Velocity Window Top parameter and the Velocity Window Bottom parameter together determine the range of key velocity for which each part will sound.

In the keyboard area at the right of the split point, you can make settings so that notes will be sounded by different parts depending on the velocity with which they were played; either by only the Sub KBD part, by only the Main KBD part, or by both parts.

In the keyboard area at the left of the split point, you can make settings so that the Lower KBD part will sound only for notes played more strongly than a specified force.

### 6–2c. Enable Damper Pedal

**Checked:** The damper pedal will function.

For example, the damper pedal can be used to apply sustain to just a specific part.

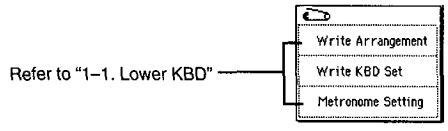
**Unchecked:** The damper pedal will not function.

### 6–2e. Enable Joystick X

**Checked:** The joystick can be moved left/right to control the pitch of the sound. However for some programs, the joystick may have no effect (pitch bend range set to 0), and in such cases, operating the joystick will have no effect on the pitch.

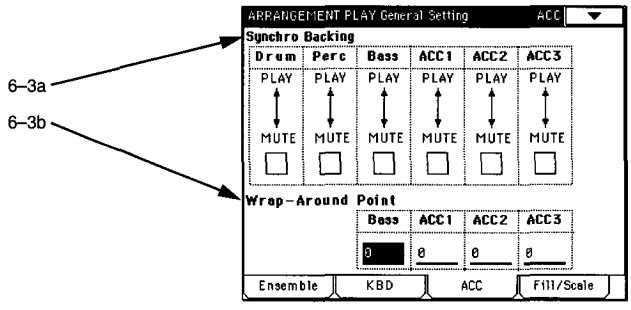
**Unchecked:** The joystick will not function.

### Page Menu Command




## 6–3. ACC

Here you can make Synchro Backing and Wrap-Around settings for the accompaniment parts.




### 6–3a. Synchro Backing

**Checked:** Playing a chord on the keyboard will switch mute on/off. While a chord is being played on the keyboard, the Play/Mute status of tracks which are checked will be inverted. (The original status will return when you remove your hand from the keyboard.)

**Unchecked:** Mute on/off status will not change when you play a chord on the keyboard.

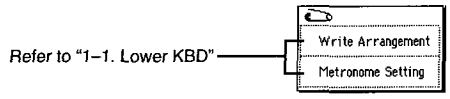
### 6–3b. Wrap–Around Point ..... [Style, 1...12]

Depending on the chord progression, the range in which a track plays may appear unnaturally high by one octave. When a note higher than the point set for this parameter is specified as the root of the chord, that track will automatically play an octave lower. This allows you to prevent the track from sounding unnaturally high.

**Style:** The wrap-around point of the currently playing style (Edit Style mode "2–1a. Wrap-Around Point," p.56) will be used.

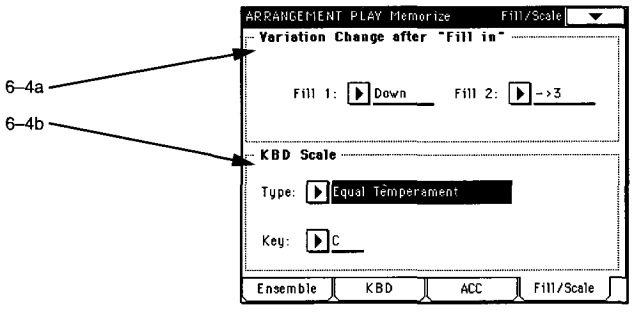
**1–12:** This can be set in semitone steps upward from the root of the key specified in Edit Style mode "1–1e. Key." If you specify a different value for each part, chord progressions will sound more natural.

## Page Menu Command .....




# 6–4. Fill/Scale

Here you can make Variation Change settings and specify the scale of the accompaniment.




### 6–4a. Variation Change after "Fill in"

**Fill 1 ..... [Off, ->1...->4, 1<->2...3<->4, Up, Down]**

**Fill 2 ..... [Off, ->1...->4, 1<->2...3<->4, Up, Down]**

When you press a FILL key during arrangement play, a fill-in will occur. This setting specifies the variation which the arrangement will play following a fill-in.

**Off:** The same variation as before the fill-in will play.
**->1– ->4:** After the fill-in, the variation selected here will play.
**1<->2 – 3<->4:** Each time a fill-in occurs, the two variations will alternate. However if you insert a fill-in when playing a variation other than one of these two, the same variation will continue after the fill-in.
For example if you select 1<->2 and insert a fill-in while playing an arrangement with variation 1, variation 2 will play following the fill-in. If you again insert a fill-in, variation 1 will play following the fill-in. However if when 1<->2 is selected you are playing variation 3, variation 3 will continue even after a fill-in is inserted.
**Up:** Following a fill-in, the next higher numbered variation will be played.
**Down:** Following a fill-in, the next lower numbered variation will be played.

### 6–4b. KBD Scale

Selects the scale that will be used by the Lower KBD, Sub KBD and Main KBD parts.

**Type.....[Equal Temperament...User Scale 32]**

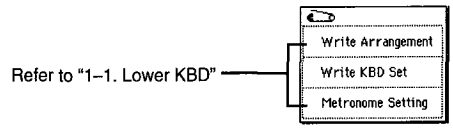
Selects the basic scale for the i30's internal tone generator.

**Equal Temperament:** The most widely used scale, and consists of equally-spaced semitone steps.
**Equal Temperament 2:** A slight degree of irregularity is applied to the change in pitch between each semitone. This is suitable for simulating acoustic instruments which have a natural instability in pitch.
**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.
**Pythagorean:** A scale based on ancient Greek musical theory, and is suitable for playing melodies.
**Werckmeister** (Werkmeister III)**:** An equal-tempered scale used in the latter Baroque period.
**Kirnberger** (Kirnberger III)**:** A scale created in the 18th century, and used mainly for tuning harpsichords.
**Slendro:** An Indonesian gamelan scale in which the octave consists of 5 notes.
If the Key parameter is set to C, use the C, D, F, G, and A keys. (Other keys will produce the same pitches as equal temperament.)
**Pelog:** An Indonesian gamelan scale in which the octave consists of 7 notes.
If the Key parameter is set to C, use only the white keys. (The black keys will produce the same pitches as equal temperament.)
**User Scale 1–32:** Scales that you created in Global mode "2–3. User Scale" (p.64).

**Key.....[C...B]**

Specifies the tonic note of the selected scale.

## Page Menu Command .....



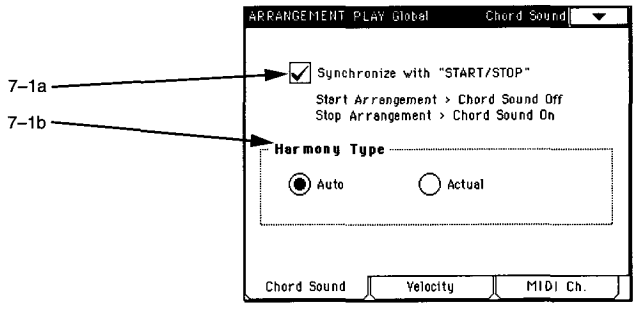

# 7. Global

Here you can make global arrangement settings which will be used by all arrangements.

These settings also affect the way in which data is played back in Backing Sequence mode, so be aware of this as you modify these settings.

# 7–1. Chord Sound

Specifies how the Harmony and K.Bass parts which make up the chord sound will be played.




### 7–1a. Synchronize with "START/STOP"

This setting will be valid when the front panel CHORD SOUND key is pressed to turn the function on.

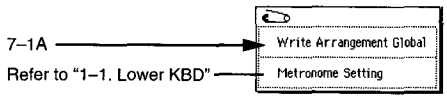
**Checked:** The chord sound function will be off while the arrangement is playing, and will be on when the arrangement is stopped.
**Unchecked:** The chord sound function will always be on, regardless of whether or not the arrangement is playing.

### 7–1b. Harmony Type

**Auto:** All constituent notes of the detected chord will continue sounding.

**Actual:** Only the notes which were played to the left of the split point will continue sounding, when the "1–1d. Chord Scanning/Split Point" parameter is set to Lower (Easy).

## Page Menu Command.....



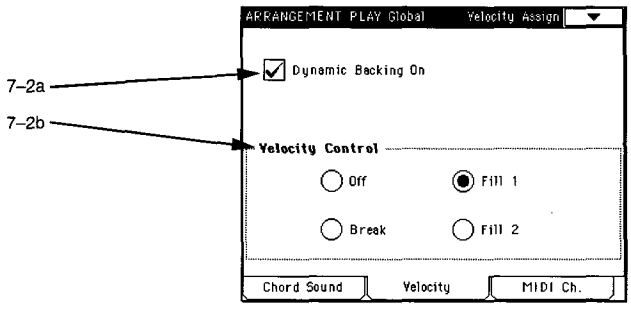

### 7–1A. Write Arrangement Global

This command writes (saves) the arrangement global settings into the **i30**'s memory.

Select this command, and press the **OK button**.

# 7–2. Velocity

Specifies how velocity (keyboard playing dynamics) will be used for control.



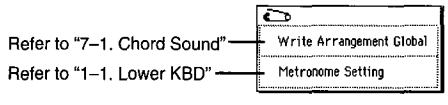

### 7–2a. Dynamic Backing On

**Checked:** Keyboard playing dynamics will adjust the volume of the accompaniment.

### 7–2b. Velocity Control

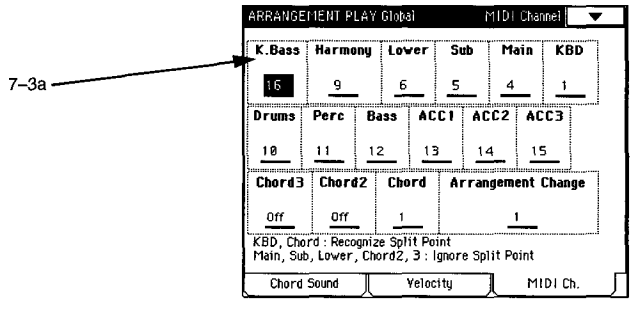
By playing the keyboard strongly while the accompaniment is playing, you can insert the fill-in or break that was specified by these radio buttons.

## Page Menu Command.....




# 7–3. MIDI Ch.

Specifies the MIDI channel for each part and track of the arrangement, and the MIDI channel that will be used to change arrangements.




### 7–3a. MIDI Channel

Specifies the MIDI channel that will be used to transmit/receive MIDI data to/from a connected device.
Normally, you should use the **i30** without changing these settings.
If you change these settings, make sure that Arrangement Play mode and Backing Sequence mode function correctly before you execute the Write Arrangement Global command.
The default setting of each MIDI channel is shown in the lower left LCD display. If after modifying these settings, the **i30** no longer operates correctly, you can either reset the MIDI channels to their default settings, or re-load the Arrangement Global parameters from the included floppy disk.

**When controlling the i30 from a master keyboard**
Leave the settings of the **i30** at their factory values, and set the MIDI transmit channel of your master keyboard to 1. This will let you control the **i30** while continuing to take advantage of the **i30**'s keyboard settings.

**When controlling the i30 from a MIDI accordion**
Set the MIDI transmit channels for the chord buttons and bass buttons of your MIDI accordion to match the channels that you specify here for Chord 2 and Chord 3, and turn off the Chord channel. With these settings, chords will be detected from the note data transmitted by the chord buttons and bass buttons of your MIDI accordion. If you set the transmit channel of the keyboard of your MIDI accordion to match the Main channel that you specify here, the Main KBD part can be played over the entire range regardless of the split point. The KBD channel must not coincide with any other channel.

**KBD.....[1...16]**

Sets the channel on which your master keyboard will control the Main KBD, Sub KBD and Lower KBD part of the **i30**.

When a MIDI program change is received, the KBD Set will change.
When note data above the split point (set by "1–1d. Chord Scanning/Split Point") is received, the Main KBD and Sub KBD parts will sound, and when note data below the split point is received the Lower KBD part will sound.

**Main.....[1...16]**

Sets the channel by which the Main KBD part will be sounded on an external tone generator.

When MIDI data is received, the Main KBD part will sound regardless of the split point setting.
The **i30** will transmit the performance data of the Main KBD part.
If this coincides with the channel that was set for the KBD parameter, the KBD setting will take priority for incoming MIDI data.

For example if you wish to use your MIDI accordion etc. to control the Main KBD part, you would use this channel.

**Sub.....[1...16]**

Sets the channel by which the Sub KBD part will be sounded on an external tone generator.

When MIDI data is received, the Sub KBD part will sound regardless of the split point setting.

The **i30** will transmit the performance data of the Sub KBD part.

If this coincides with the channel that was set for the KBD parameter, the KBD setting will take priority for incoming MIDI data.

For example if you wish to use your MIDI accordion etc. to control the Sub KBD part, you would use this channel.

**Lower.....[1...16]**

Sets the channel by which the Lower KBD part will be sounded on an external tone generator.

When MIDI data is received, the Lower KBD part will sound regardless of the split point setting.
The **i30** will transmit the performance data of the Lower KBD part.
If this coincides with the channel that was set for the KBD parameter, the KBD setting will take priority for incoming MIDI data.

For example if you wish to use your MIDI accordion etc. to control the Lower KBD part, you would use this channel.

**Drums.....[1...16]**

Sets the channel by which the Drums part will be sounded on an external tone generator.

When MIDI data is received, the Drums part will sound.
The **i30** will transmit the performance data of the Drums part.

**Perc.....[1...16]**

Sets the channel by which the Perc part will be sounded on an external tone generator.

When MIDI data is received, the Perc part will sound.
The **i30** will transmit the performance data of the Perc part.

**Bass.....[1...16]**

Sets the channel by which the Bass part will be sounded on an external tone generator.

When MIDI data is received, the Bass part will sound.
The **i30** will transmit the performance data of the Bass part.

**ACC1.....[1...16]**

Sets the channel by which the ACC1 part will be sounded on an external tone generator.

When MIDI data is received, the ACC1 part will sound.
The **i30** will transmit the performance data of the ACC1 part.

**ACC2.....[1...16]**

Sets the channel by which the ACC2 part will be sounded on an external tone generator.

When MIDI data is received, the ACC2 part will sound.
The **i30** will transmit the performance data of the ACC2 part.

**ACC3.....[1...16]**

Sets the channel by which the ACC3 part will be sounded on an external tone generator.

When MIDI data is received, the ACC3 part will sound.
The **i30** will transmit the performance data of the ACC3 part.

**Harmony.....[1...16]**

Sets the channel by which the Harmony part will be sounded on an external tone generator.

When MIDI data is received, the Harmony part will sound.
The **i30** will transmit the performance data of the Harmony part.

**K.Bass.....[1...16]**

Sets the channel by which the K.Bass part will be sounded on an external tone generator.

When MIDI data is received, the K.Bass part will sound.
The **i30** will transmit the performance data of the K.Bass part.

**Chord.....[Off, 1...16]**

This channel is used for reception of MIDI data.
Specify the channel that will be used to receive note data from your master keyboard in order to detect chords.

Normally you will set this to the same channel as specified for the KBD parameter.
The **i30** will detect chords from the incoming MIDI data according to the settings of "1–1d. Chord Scanning/Split Point."

**Chord 2.....[Off, 1...16]**
**Chord 3.....[Off, 1...16]**

These channels are used for reception of MIDI data.
The **i30** will detect chords from the incoming data received on the Chord 2 and Chord 3 channels. In this case, the split point setting has no effect.
For example if you wish to receive note messages from your MIDI accordion etc. to detect chords, set this channel to receive those messages.

**Arrangement Change.....[Off, 1...16]**

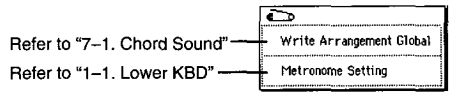
This channel is used for reception of MIDI data.

When a MIDI program change message is received, the arrangement will change.

**About MIDI channels in Backing Sequence mode**

The MIDI channels that are specified here are also used for transmission/reception in Backing Sequence mode. However, the channel set by the KBD parameter will be used for transmission/reception of data of the arrangement tracks. In this case, the channel settings of the Main, Sub and Lower parameters will be ignored.

## Page Menu Command.....



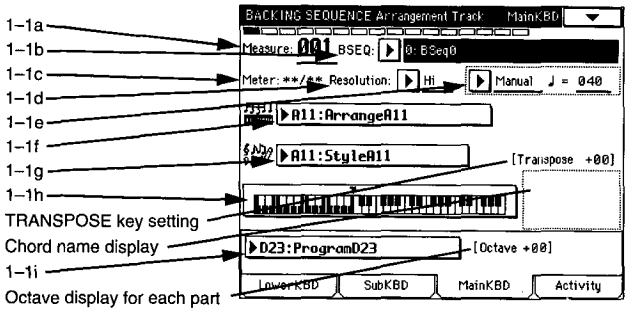
# Backing Sequence mode

In this mode you can playback and record a backing sequence, and edit the recorded data.

## 1. Arrangement Track

### 1-1. Lower KBD
### 1-2. Sub KBD
### 1-3. Main KBD

Here you can select the backing sequence, and make basic settings for the backing sequence data. In this page you can also view the transpose setting that is made by pressing the TRANSPOSE key, the name of the chord that is being played on the keyboard, and the octave indication of each part of the arrangement, etc.




**1-1a. Measure ..... [1...999]**

This indicates the current measure.

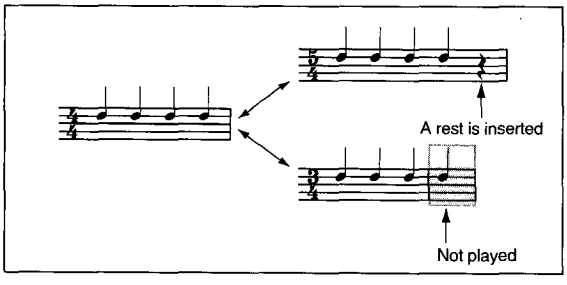
**1-1b. BSEQ (Backing Sequence) ..... [0...9]**

Selects the song that you wish to record or playback.

**1-1c. Meter.....[4/4...16/16]**

This shows the time signature of the currently playing song.

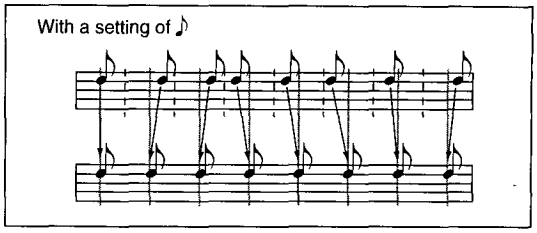
If you change the style, causing the measures to become longer, rests will be inserted in the lengthened portion. Conversely, if measures become shorter, the shortened portion will no longer be played, but if you use the original style to return to the original time signature, the data which had not been played will reappear.




**1-1d. Resolution.....[Hi... ♩]**

Adjusts the timing precision at which data will be recorded.

**Hi:** Notes will be recorded precisely at the timing at which they were actually played. In this case, the resolution will be 96 clocks per quarter note.
**♩:** The recorded timing of the notes will be adjusted to the nearest quarter note interval.




**1-1e. Tempo Track ..... [Manual, Auto, Rec.]**

**Manual:** Backing sequence data will be recorded or played back at the tempo specified by the ♩(Tempo) parameter.
**Auto:** Backing sequence data will be recorded or played back according to the tempo of the tempo track.
**Rec.:** Tempo data will be recorded. However, Rec. can be selected only by pressing the REC/WRITE key. After selecting Rec., press the START/STOP key, and the tempo data specified by the ♩(Tempo) parameter will be recorded to the tempo track.

**♩ (Tempo) .....[40...240]**

When the Tempo Track parameter is set to Manual, the tempo specified here will be used for playback and recording. In the case of Rec., the tempo specified here will be recorded to the tempo track.

**1-1f. Arrangement Select ..... [A11...D88]**

Selects the arrangement that will be used by the backing sequence.

On the **i30**, an arrangement can be selected in one of two ways; either directly, or by category.

To **select an arrangement directly**, make sure that the STYLE key LED is dark, and use the ARRANGEMENT/STYLE keys to input the bank and number. The upper row of keys 1–8 input the upper digit, and the lower row of keys 1–8 input the lower digit.
To **select an arrangement by category**, press this button to access the category dialog box. Select the desired category, and a list of arrangements in that category will appear. Select an arrangement from this list. When you select an arrangement, the list will disappear automatically, but if you press the safety pin at the upper left of the list to lock the display, you will be able to select arrangements from the list.

By making settings in Global mode "6. Assign" (p.68), you can also use SW 1, SW 2, a connected foot switch, or the pedals of an EC5 external controller etc. to select arrangements.

**1-1g. Style Select..... [A11...C68]**

Selects the style that the backing sequence will use.

On the **i30**, a style can be selected in one of two ways; either directly, or by category.

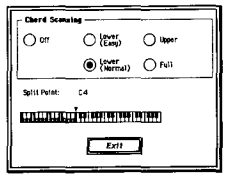
To **select a style directly**, press the STYLE key to make the LED light, and use the ARRANGEMENT/STYLE keys to input the bank and number. The upper row of keys 1–8 input the upper digit, and the lower row of keys 1–8 input the lower digit.
To **select a style by category**, press this button to access the category dialog box. Select the desired category, and a list of styles in that category will appear. Select a style from this list. When you select a style, the list will disappear automatically, but if you press the safety pin at the upper left of the list to lock the display, you will be able to select styles from the list.

### 1-1h. Chord Scanning/Split Point

Make settings for chord detection.

The detected chord will be displayed in the "Chord name display" area, and the backing sequence will play according to this chord.

When you press this button, the dialog box shown at the right will appear. When you finish making settings, press the **OK button**.



#### Chord Scanning

Specifies the range of notes which will be used for chord detection.

**Off:** Chords will not be detected.
**Lower (Easy):** Chords will be detected from notes played to the left of the split point.
**Lower (Normal):** Chords will be detected from notes played to the left of the split point when chords of three or more notes are played.
**Upper:** Chords will be detected from notes played to the right of the split point when chords of three or more notes are played.
**Full:** Chords will be detected from notes played anywhere on the keyboard when chords of three or more notes are played.

#### Split Point.....[C2...C7]

Specifies the key at which Lower and Upper chord scanning areas will be divided.

Press a note on the keyboard to specify this split point.

### 1-1i. Program Select.....[A11...R58]

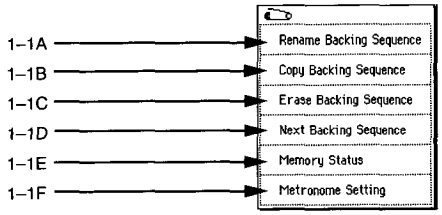
Specifies the program.

The **i30** provides two ways to select a program; either directly, or by category.

To **select a program directly**, use the PROGRAM keys to input the bank and number. The upper row of keys 1–8 input the upper digit, and the lower row of keys 1–8 input the lower digit of the number.
To **select a program by category**, press this button to access the category dialog box. Select the desired category, and a list of programs in that category will appear. Select a program from this list. When you select a style, the list will disappear automatically, but if you press the safety pin at the upper left of the list to lock the display, you will be able to select programs from the list.

By making settings in Global mode "6. Assign" (p.68), you can also use SW 1, SW 2, a connected foot switch, or the pedals of an EC5 external controller etc. to select programs.

## Page Menu Command.....

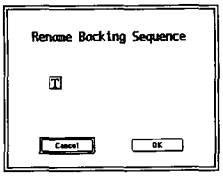



### 1-1A. Rename Backing Sequence

This command modifies the name of the backing sequence.

① Select the backing sequence that you wish to rename.

② Select this command.
The dialog box shown at the right will appear.




③ Press the text edit button to access the text input dialog box, and modify the name.

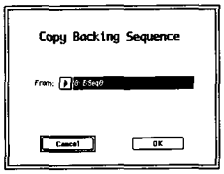
④ Press the **OK button**.

### 1-1B. Copy Backing Sequence

This command copies backing sequence data.

① Select the copy destination backing sequence.

② Select this command.
The dialog box shown at the right will appear.




③ In the **From** cell, select the backing sequence data that you wish to copy

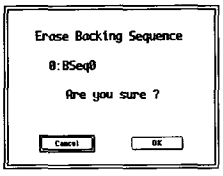
④ Press the **OK button**.

### 1-1C. Erase Backing Sequence

This command erases a backing sequence.

① Select the backing sequence that you wish to erase.

② Select this command.
The dialog box shown at the right will appear.



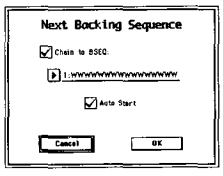

③ Press the **OK button**.

### 1-1D. Next Backing Sequence

This command lets you specify whether or not another backing sequence will begin playback after the currently selected backing sequence finishes playing.

① Select a backing sequence.

② Select this command.
The dialog box shown at the right will appear.



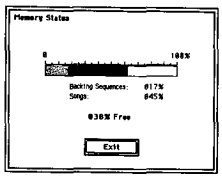

③ **Chain to BSEQ** specifies whether or not playback will continue to the next backing sequence when the currently selected backing sequence finishes playing.
If **this is checked**, playback will be connected to the backing sequence that was selected in the middle of this dialog box.
If **Auto Start is checked**, the backing sequence that was selected in the middle of this dialog box will begin playback automatically when the currently selected backing sequence finishes playing back.

④ Press the **OK button**.

### 1-1E. Memory Status

This displays the remaining amount of internal memory.

① Select this command.
The dialog box shown at the right will appear.
The backing sequence memory area is shared with song memory, and up to 65,536 events can be used.

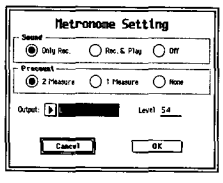



② Press the **Exit button**.

### 1-1F. Metronome Setting

Makes settings for the metronome.

① Select this command.
The dialog box shown at the right will appear.




② **Sound** specifies whether or not the metronome will sound.
With a setting of **Only Rec**, the metronome will sound during realtime recording.
With a setting of **Rec. & Play**, the metronome will sound during realtime recording and during playback.
With a setting of **Off**, the metronome will not sound.

③ **Precount** specifies whether or not a count will be inserted before realtime recording.
**2 Measure** will insert a two-measure count.
**1 Measure** will insert a one-measure count.
**None** will not insert a count.

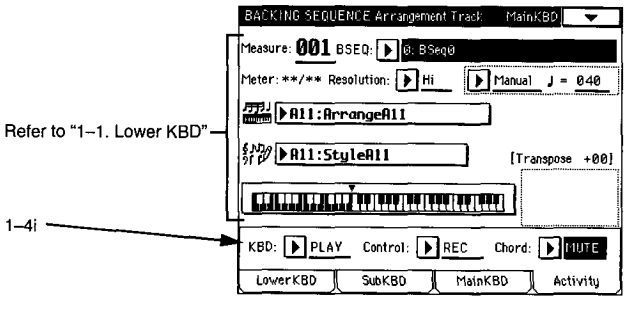
④ **Output** specifies the channel(s) to which the metronome sound will be output.
A setting of **L** will output the metronome sound to the L channel, **R** to the R channel, and **L+R** to both the L and R channels.
A setting of **C send** will output the metronome sound to the C output channel, **D send** to the D output channel, and **C send + D send** to both the C and D output channels.
A setting of **All** will output the metronome sound to all output channels L, R, C and D.
The OUTPUT jack from which the metronome sound is sent will depend on the selected Placement. In Backing Sequence mode, the placement of the arrangement being played will be used.

⑤ **Level** adjust the volume of the metronome.

⑥ Press the **OK button**.

## 1-4. Activity

Here you can select the backing sequence, make basic settings for backing sequence data, and view displays of various information. Settings for the KBD track, Control track and Chord track can also be made here.



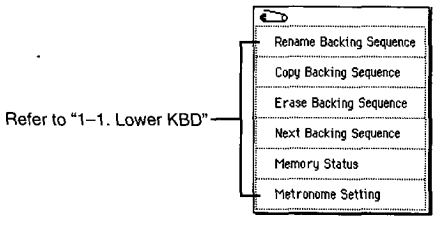

### 1-4i. Track Activity

Makes settings for the arrangement tracks KBD, Control and Chord.

**KBD.....[MUTE, PLAY, REC]**
**Control.....[MUTE, PLAY, REC]**
**Chord.....[MUTE, PLAY, REC]**

**REC:** Realtime recording can be performed for this track. However, be aware that if realtime recording is performed on a track which already contains data, the previous data will be lost.
If **KBD is set to REC**, the performance you play on the keyboard will be recorded.
If **Control is set to REC**, your front panel operations to select or modify arrangements, variations, fill-ins and intro/endings will be recorded.
If **Chord is set to REC**, chord data that was detected as shown in the chord name display will be recorded.
**PLAY:** The data of this track will be played back.
**MUTE:** The data of this track will not be played back.

## Page Menu Command .....

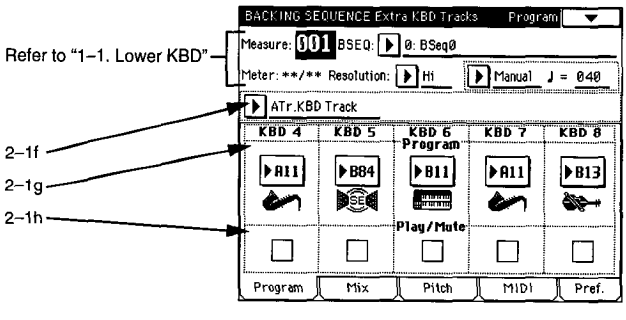



# 2. Extra KBD Track

Here you can make basic settings for the backing sequence, and make settings for the extra KBD tracks.

## 2-1. Program

Here you can make basic settings for the backing sequence, and select the program that each extra KBD track will use.




### 2-1f. Track Select .....[ATr KBD Track...Tempo Track]

Selects the track into which you wish to input backing sequence data, or the track(s) that you wish to playback.

**ATr. KBD Track:** You can input or edit the KBD track of the arrangement. If you wish to realtime record on this track, set "1-4i. Track Activity" to REC.
**ATr. Control Track:** You can input or edit the Control track of the arrangement. If you wish to realtime record on this track, set "1-4i. Track Activity" to REC.
**ATr. Chord Track:** You can input or edit the Chord track of the arrangement. If you wish to realtime record on this track, set "1-4i. Track Activity" to REC.
**KBD 4 Track – KBD 8 Track:** You can input or edit the

extra KBD tracks. Your playing can be recorded in real-time on these tracks in the same way as with the ATr. KBD track. Use these tracks when you wish to create a layered performance. For details on realtime recording, refer to "2–5. Preference."

**Tempo Track:** Select this when you use the "6. Edit" page menu command to edit the tempo track. However, for realtime recording or step recording, it is not possible to record just the tempo track.

### 2–1g. Program.....[A11...R68]

Selects the program which will be used by each extra KBD track.

The **i30** provides two ways to select a program; either directly, or by category.

You can use the front panel PROGRAM keys to select a program for the KBD track 4–8 which was selected in "2–1f. Track Select."

To **select a program directly**, use the PROGRAM keys to input the bank and number. The upper row of keys 1–8 input the upper digit, and the lower row of keys 1–8 input the lower digit of the number.

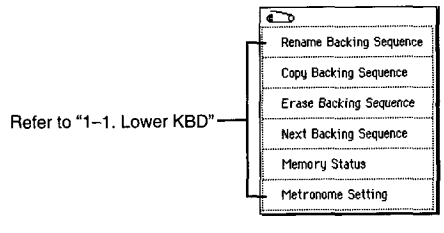
To **select a program by category**, press this button to access the category dialog box. Select the desired category, and a list of programs in that category will appear. Select a program from this list. When you select a style, the list will disappear automatically, but if you press the safety pin at the upper left of the list to lock the display, you will be able to select programs from the list.

By making settings in Global mode "6. Assign" (p.68), you can also use SW 1, SW 2, a connected foot switch, or the pedals of an EC5 external controller etc. to select programs.

### 2–1h. Play/Mute

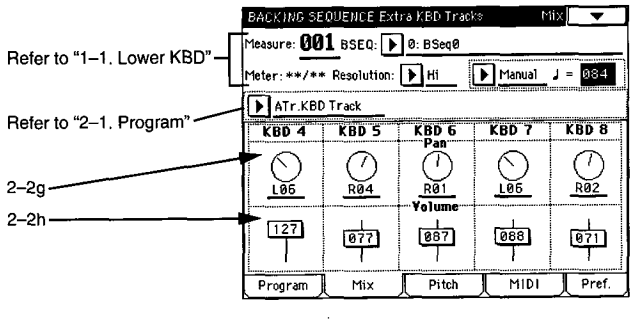
**Checked:** When the START/STOP key is pressed to begin playback, these extra KBD track will playback.

## Page Menu Command.....




# 2–2. Mix

Here you can make basic settings for the backing sequence, and set the pan and volume of each extra KBD track.




### 2–2g. Pan.....[OFF, L15...CNT...R15, PROG]

Sets the panning to the L and R output channels.

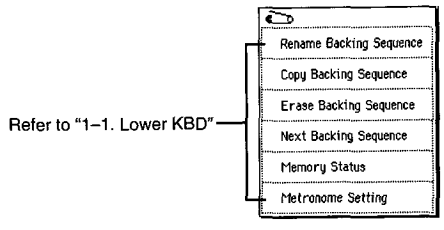
**L15:** Pan left.
**CNT:** Pan center.
**R15:** Pan right.
**PROG:** Use the pan setting of the program without change.
**OFF:** The track will not be output.

### 2–2h. Volume.....[0...127]

Specifies the volume of the track.

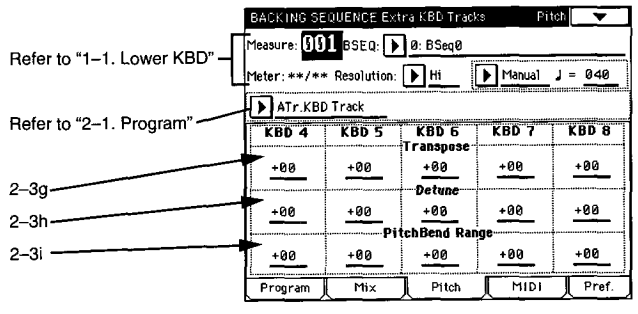
**127:** Maximum volume.

## Page Menu Command.....




# 2–3. Pitch

Here you can make settings related to the pitch of each extra KBD track.




### 2–3g. Transpose.....[-24...+24]

Adjusts the pitch of each track in semitone steps.

**-24:** The pitch will be two octaves lower.
**+24:** The pitch will be two octaves higher.

MIDI You can use RPN MSB (CC#101) = 000 and RPN LSB (CC#100) = 002 to specify Coarse Tune, and use Data Entry (CC#6) = 040 (-24) – 064 (+00) – 088 (+24) to modify this value during the song.

### 2–3h. Detune.....[-50...+50]

Adjusts the pitch deviation from standard pitch in one-cent steps.

**-50:** Maximum pitch deviation below standard pitch.
**+50:** Maximum pitch deviation above standard pitch.

MIDI You can use RPN MSB (CC#101) = 000 and RPN LSB (CC#100) = 001 to specify Fine Tune, and use Data Entry (CC#6, 38) = 032, 081 (-50) – 064, 000 (+00) – 096, 000 (+50) to modify this value during the song.

### 2–3i. Pitch Bend Range.....[-12...+12, PROG]

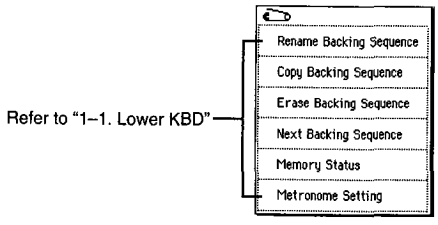
Specifies the maximum pitch change that can occur when the pitch bender is operated, in semitone steps.

**PROG:** The pitch bend range setting of the program will be used.

**–12:** The pitch can be changed as much as 2 octaves downward.
**+12:** The pitch can be changed as much as 2 octaves upward.

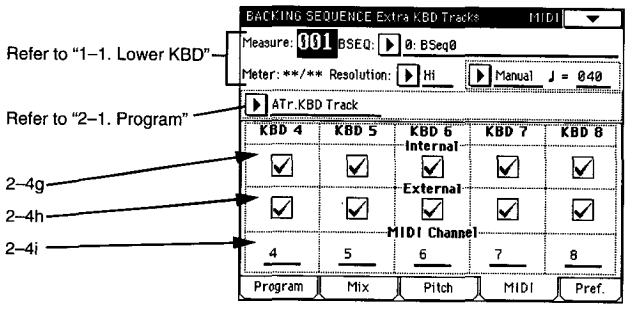
MIDI You can use RPN MSB (CC#101) = 000 and RPN LSB (CC#100) = 000 to specify Pitch Bend Sensitivity, and use Data Entry (CC#6) = 000 (+00) – 012 (+12) to modify this value during the song.

## Page Menu Command.....




# 2–4. MIDI

Here you can make basic settings for the backing sequence, and make MIDI-related settings for the extra KBD tracks.

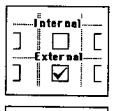



### 2–4g. Internal
### 2–4h. External

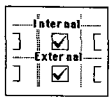
Specifies the tone generator(s) which will be used by each track.

**When Internal is checked:** the track will be sounded by the internal tone generator.

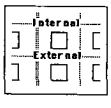

**When External is checked:** musical data will be transmitted from the MIDI OUT connector and the TO HOST connector.




**When both Internal and External are checked:** the internal tone generator will be sounded, and at the same time musical data will be transmitted from the MIDI OUT connector and the TO HOST connector.




**When unchecked:** the track will not be played back.




The transmit/receive channels for the MIDI data can be specified in "2–4i. MIDI Channel."

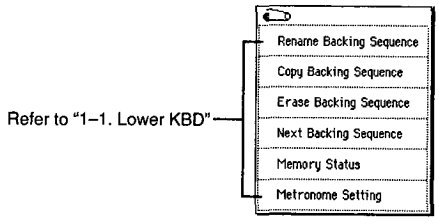
When you change songs or when you reset to the beginning of the song, MIDI program change, MIDI volume (CC#7) and MIDI panpot (CC#10) messages will be transmitted.

### 2–4i. MIDI Channel..... [1...16]

Specifies the MIDI channel on which each extra KBD track will transmit and receive performance data.

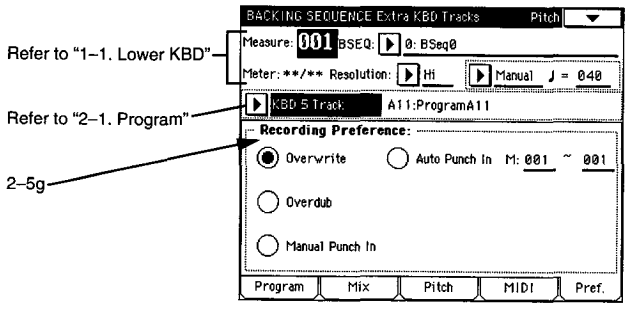
The channel for each arrangement track will be according to the "7–3a. MIDI Channel" (p.9) setting of Arrangement Play mode. However when you play the keyboard of the **i30** in Backing Sequence mode, the channel that was specified for the KBD part in "7–3a. MIDI Channel" will be used (the channels of the Main KBD, Sub KBD and Lower KBD parts will be ignored).

## Page Menu Command .....




# 2–5. Preference

Here you can make basic settings for the backing sequence, and specify how realtime recording will take place for the extra KBD tracks.




### 2–5g. Recording Preference

Selects the recording method. Select the backing sequence and make settings for measure, track and time signature etc. in the Measure – Track cells of the LCD beforehand.

#### Overwrite

Selects this method when recording for the first time.

Press the REC/WRITE key, then press the START/STOP key to begin recording. Press the START/STOP key once again to stop recording.
If you use this method to record on a track which already contains recorded data, be aware that all previous data will be erased from the measure at which you begin recording and all subsequent measures.

#### Overdub

Selects this method when you wish to add data to a previously recorded track.

Press the REC/WRITE key, then press the START/STOP key to begin recording. Press the START/STOP key once again to stop recording.
Any previously recorded data will remain, and the newly recorded data will be added to it.

#### Manual Punch In

Selects this method when you wish to rewrite a specific portion of the previously recorded data.

Press the START/STOP key to playback the backing sequence. At the measure where you wish to begin rewriting the data, press the REC/WRITE key or the pedal

switch, and recording will begin. When you finish recording, press the REC/WRITE key or the pedal switch once again.
The newly recorded data will overwrite the old data in the area between presses of the REC/WRITE key or pedal switch.

**Auto Punch In**

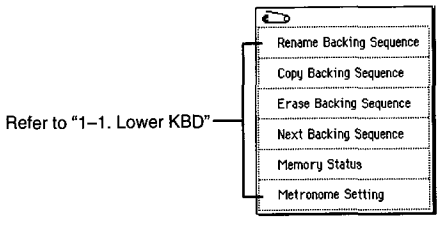
Selects this method when you wish to rewrite a specific portion of the previously recorded data.

Before you begin, use the M parameter located at the right to specify the range of measures which will be rewritten. Press the REC/WRITE key, then press the START/STOP key to begin recording. The new data will be written into the specified range of measures.

**M (Measure)**

Specifies the range of measures which will be rewritten.

### Page Menu Command .....

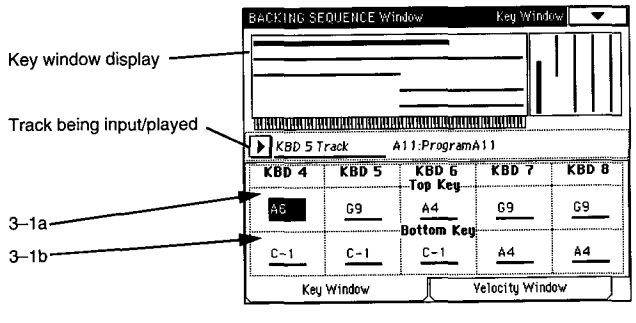



# 3. Window

Here you can specify the range of notes and the range of velocities for which the internal tone generator will be sounded by each extra KBD track.

## 3–1. Key Window

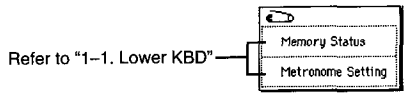
Specifies the range of notes which will be sounded for each track.




**3–1a. Top Key** .....[C–1...G9]
**3–1b. Bottom Key** .....[C–1...G9]

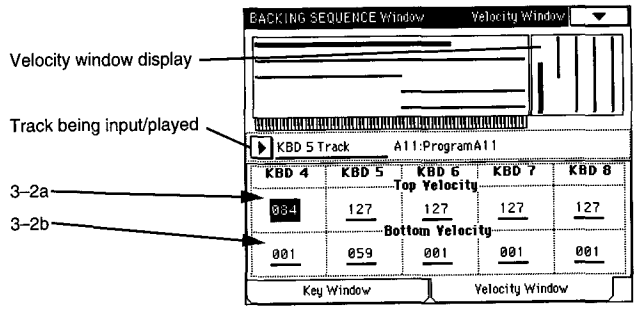
Specifies the top key (upper limit) and bottom key (lower limit) of the range of notes which the track will sound.

### Page Menu Command .....




## 3–2. Velocity Window

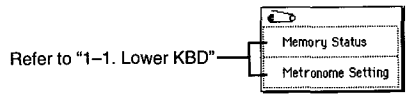
Specifies the range of velocities which will be sounded for each track.




**3–2a. Top Velocity** .....[1...127]
**3–2b. Bottom Velocity** .....[1...127]

Specifies the maximum and minimum velocity values which the track will sound.

### Page Menu Command .....

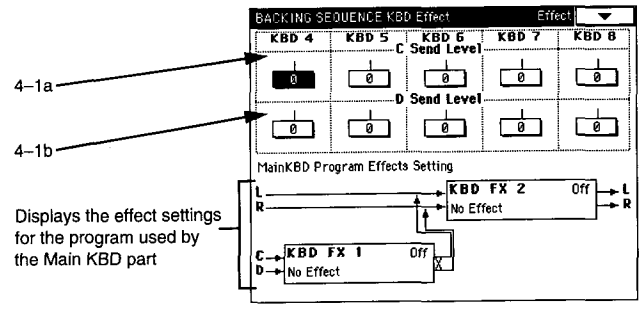



# 4. KBD Effect

## 4–1. KBD Effect

Sets the send level of each extra KBD track.

The extra KBD tracks will use the effects of the program which is specified for the Main KBD part.




**4–1a. C Send Level** ..... [0...9, PROG]

Specifies the level that will be sent from output channel C to KBD FX1.

PROG: The send level setting of the program will be used.

**4–1b. D Send Level** ..... [0...9, PROG]

Specifies the level that will be sent from output channel D to KBD FX1.

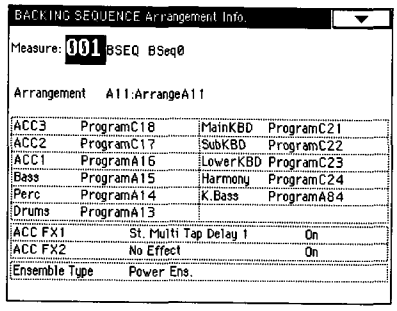
PROG: The send level setting of the program will be used.

### Page Menu Command .....

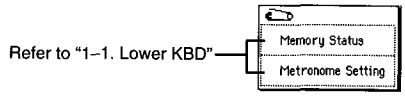
# 5. Arrangement Info.

## 5-1. Arrangement Information

Information for the arrangement that you selected in "1-1b. BSEQ" is displayed here.



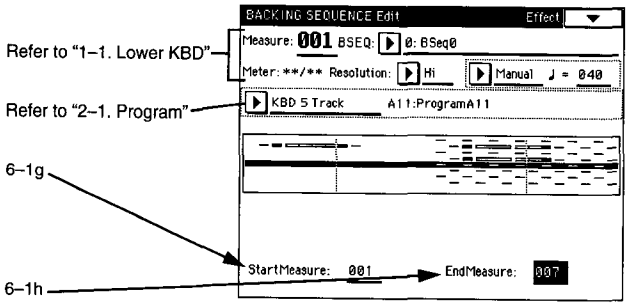

### Page Menu Command.....




# 6. Edit

## 6-1. Edit

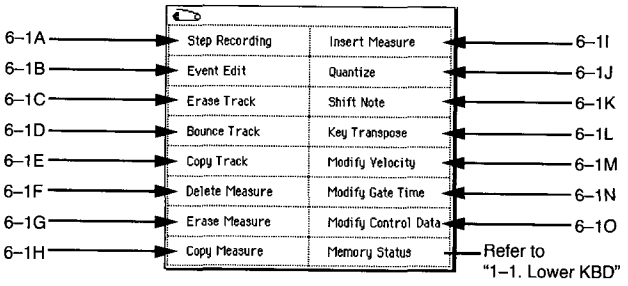
Here you can perform non-realtime data input (step recording) and editing.




**6-1g. Start Measure** ..... **[1...999]**
**6-1h. End Measure** ..... **[1...999]**

Specifies the first and last measure of the backing sequence data that you wish to edit or step-record.

### Page Menu Command.....




### 6-1A. Step Recording

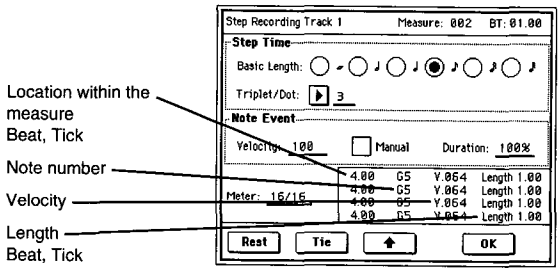
This command allows you to input backing sequence data.

This is a non-realtime method of data entry, in which you input note data one step at a time.
However, be aware that if this command is used on a track which already contains backing sequence data, all data of the specified Start Measure and following measures will be erased.
Data which has a continuously changing value (e.g., pitch bend data) should be input using "6-10. Modify Control Data." Data which occurs as individual events (e.g., program changes) should be input using "6-1B. Event Edit."

① In the BSEQ-Track cells in the LCD, select the backing sequence into which you wish to input data, and specify the track and time signature. In the Start Measure cell located below, specify the measure at which input will begin.

**When ATr. KBD Track or KBD 4-8 Track is specified for the Track parameter**

② When you select this command, the following dialog box will appear.




③ Specify the **Step Time**.
Use **Basic Length** and **Triplet/Dot** to specify the note value that will be the basic step length for input.

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

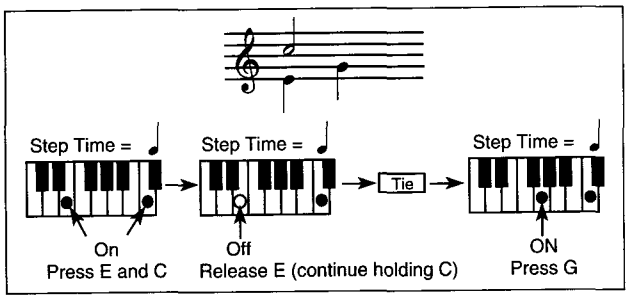
④ Specify data values for the **Note Event**.
**Velocity** specifies the velocity value (keyboard playing strength) of the note data. If **Manual is checked**, the velocity which was actually played on the keyboard will be input.
**Duration** specifies the length of the actual note relative to the value of the Step Time parameter. A setting of **100%** is tenuto, **85%** is normal, and **50%** is staccato.

⑤ **Meter** specifies the time signature.
The time signature specified for this measure will be displayed.
In Backing Sequence mode, playback will occur according to the time signature of the Style, so this value is not important. Select a time signature that makes it easy for you to enter data. However, be aware that in Song mode or Edit Style mode, modifying the time signature will also change the

time signature data of the other tracks, so that all tracks will playback using the modified time signature.

⑥ Press the **buttons located at the bottom of the dialog box** to input note events as follows.

- **Inputting a note**
  When you play a note on the keyboard, a note of the corresponding note number and the length specified in ③ will be input.
  If you play a chord on the keyboard, a chord of those note numbers and the length specified in ③ will be input. Since all notes you press before removing your hand from the keyboard will be input at the same location, you can input a chord even if the individual notes are actually played at different times.
  Each time you play a note on the keyboard, the location will advance by the length that you specified in ③.
- **Inputting a rest**
  When you press the **Rest button**, a rest of the length specified in ③ will be input.
- **Inputting a tie**
  Hold down a note and press the **Tie button** to tie the note being held, lengthening it by the length specified in ③.
  Complex notes such as shown in the following diagram can also be input.

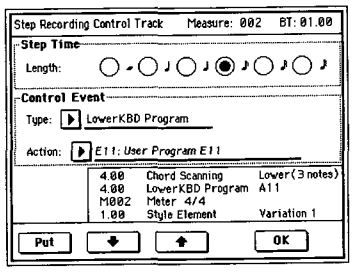



- **Deleting a note or rest**
  To delete a note or a rest, press the **↑ button**. The location will move backward by the length specified in ③, and the data in that interval will be deleted.

⑦ When you finish step recording, press the **OK button**.

### When ATr. Control Track is specified for the Track parameter

② When you select this command, the following dialog box will appear.




③ Specify the **Step Time**.
In the **Length** selection, specify the note value that will be the length of the basic input step.

④ Specify the **Control Event**.
**Type** specifies the control event that will be input.
**Action** specifies the result of the control event.

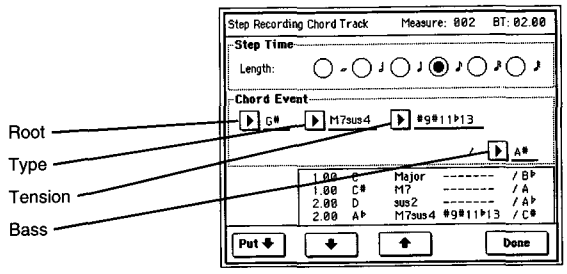
⑤ Use the **buttons located at the bottom of the dialog box** to input control events as follows.

- **Inputting a control event**
  Press the **Put button**, and the control event specified in ④ will be input.
  If you wish to input other control events at the same location, specify the control event in ④, and press the **Put button**. If the same type of control event is input at the same location, the previously input event will be overwritten.
  If you wish to input a control event at another location, first specify the control event in ④, press the **↓ button** to move the location, and then press the **Put button**. When you press the **↓ button** the location will advance by the length specified in ③.
  To **delete a control event**, press the **↑ button**. The location will return by the length specified in ③, and control events in that interval will be deleted.

⑥ When you finish step recording, press the **OK button**.

### When ATr. Chord Track is specified for the Track parameter

② When you select this command, the following dialog box will appear.




③ Specify the **Step Time**.
**Length** specifies the note value that will be the length of the basic input step.

④ Specify the **Chord Event**.
**Root** specifies the root (basic note) of the chord.
**Type** specifies the character of the chord. If **No Chord** is selected, no chord will be input.
**Tension** specifies a dissonant note that adds tension to the chord.
**Bass** specifies the lowest note of the chord.
You can also specify the Root–Bass cells by playing the keyboard of the **i30**.

⑤ Use the **buttons located at the bottom of the dialog box** to input chord events as follows.

- **Inputting a chord event**
  Press the **Put button** to input the chord event that was specified in ④. If you input different chord events at the same location, the previously-input event will be overwritten.
  If you wish to input a chord event at a different location, press the **↓ button** to move the location, and then press the **Put button**. When you press the **↓ button**, the location will advance by the length that was specified in ③.
  To **delete a chord event**, press the **↑ button**. The location will return by the length specified in ③, and chord events in that interval will be deleted.

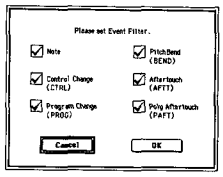
⑥ When you finish step recording, press the **OK button**.

## 6–1B. Event Edit

This command lets you edit individual events of performance data that you input.

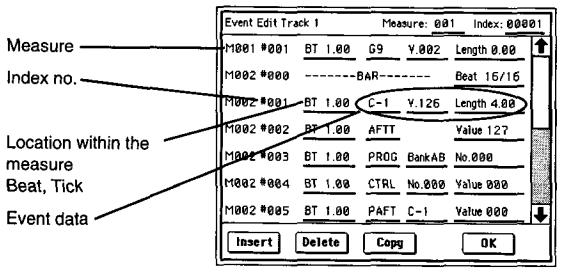
① Specify the track in "2–1f. Track Select," and select the measure at which editing will begin in "6–1g. Start Measure."

② If the **Track parameter has been set to ATr. KBD Track** or to **KBD 4–8 Track**, the dialog box shown at right will appear when this command is selected.
Check the type of event(s) that you wish to edit.
Events of the type(s) you check will be displayed in the event edit dialog box described below.
If you selected this command after selecting either ATr. Control Track or ATr. Chord Track for the Track parameter, this dialog box will not appear.

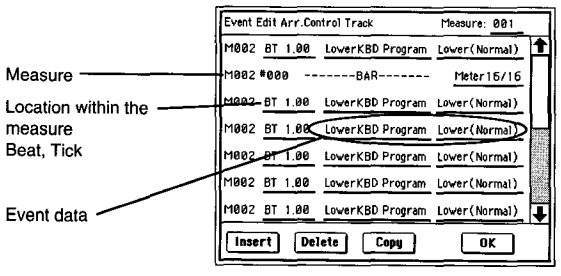



③ Press the **OK button**.
The following dialog box will appear.

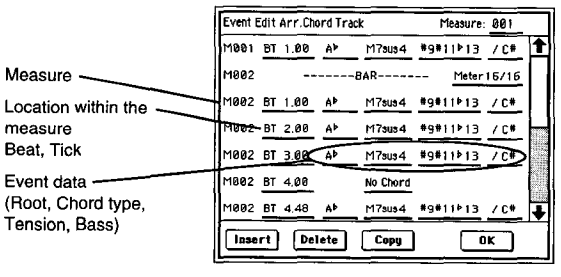
### If you selected ATr. KBD Track or KBD 4–8 Track for the Track parameter




### If you selected ATr. Control Track for the Track parameter




### If you selected ATr. Chord Track for the Track parameter




④ **Measure** and **Index** in the upper line of the dialog box indicate the measure and the location within the measure. When you input the measure and location within the measure, the dialog box will display the events in that area.
You can also touch the **scroll bar** located at the right edge to move to the event that you wish to edit.

⑤ Press the event that you wish to edit, and use the dial etc. to input the values.

- **Location within the event (BT)** can be modified to move the event within the measure.
- **Event data** can be modified to edit the data of each event.
  For details on event data, refer to "Appendices" (p.82).

⑥ Use the buttons located at the bottom of the dialog box to edit the event.

- **Inserting an event**
  Select the location for insertion, and press the **Insert button** to insert the event at that location. Any event previously at that location will be moved toward the end.
- **Deleting an event**
  Select the event that you wish to delete and press the **Delete button** to delete it. Subsequent events will be moved forward.
- **Copying an event**
  Select the copy source event and press the **Copy button**. Then select the copy destination and press the **Insert button** to copy the event to that location.

⑦ When you finish event editing, press the **OK button**.
For details on how the **i30** will operate when various control change messages are transmitted or received, refer to "Appendices" (p.82).

## 6–1C. Erase Track

This command erases the data of the specified track. However, it is not possible to erase the tempo track by itself.

① Use "2–1f. Track Select" to select the track to be erased.

② Select this command.
The dialog box shown at the right will appear.
If you **check All Tracks**, the performance data of all tracks will be deleted.


③ Press the **OK button**.

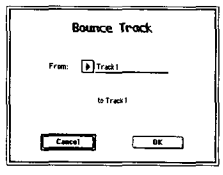
## 6–1D. Bounce Track

This command combines the performance data of the bounce source and bounce destination tracks into the bounce destination track.

The time signature and length of the track following execution will be according to the settings of the bounce destination. If the selected track and the bounce destination track contain MIDI control change data, unexpected operation may result from executing the bounce command. Before executing this command, use "6–1B. Event Edit" to prepare the MIDI control data of the two tracks.

① Use "2–1f. Track Select" to select the bounce destination track.

② Select this command.
The dialog box shown at the right will appear.




③ In the **From** cell select the bounce source track.

④ Press the **OK button**.

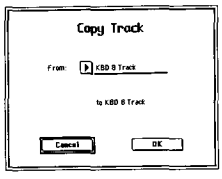
### 6–1E. Copy Track

This command copies the performance data from the copy source track to the specified track.

Be aware that when Copy Track is executed, track data which exists in the copy destination track will be erased.

① Use "2–1f. Track Select" to select the track.

② Select this command.
The dialog box shown at the right will appear.




③ In the **From** cell select the copy source track.

④ Press the **OK button**.

### 6–1F. Delete Measure

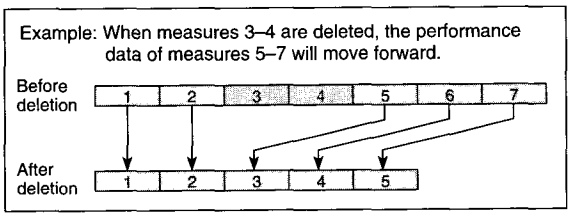
This command deletes the specified measures.

When the Delete Measure command is executed, performance data following the deleted measures will be moved forward in steps of a measure.

① Use "2–1f. Track Select" to select the track.

② Select this command.
The dialog box shown at the right will appear.
If **All Tracks is checked**, performance data will be deleted from all tracks including the tempo track.


③ Press the **OK button**.



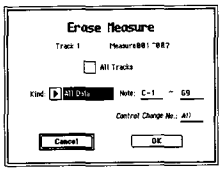

### 6–1G. Erase Measure

This command erases various types of performance data etc. from the specified measures.

If control data extends over the boundary of the measures being erased, only the portion of data that falls within the specified measures will be erased. Also, if note data extends across one or more measures, be aware that deleting a measure through which the note extends will also delete that note from the subsequent measures.

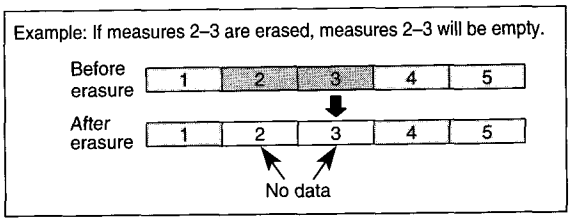
① Use "2–1f. Track Select" to select the track, and use "6–1g. Start Measure" and "6–1h. End Measure" to specify the range of measures from which data will be erased.

② Select this command.
The dialog box shown at the right will appear.
If **All Tracks is checked**, performance data will be erased from all tracks.




③ **Kind** lets you specify the type(s) of data that will be erased.
**All Data** will erase all data including note data and control changes. In this case, the **Note** cell located at the right specifies the range of notes to be erased, and the **Control Change No.** cell specifies the control change number to be erased. (If you specify All, all control changes will be erased.)
**Note** will erase note data. At this time, the **Note** cell located at the right specifies the range of notes to be erased.
**Control Change** will erase control change data. At this time, the **Control Change No.** cell specifies the control change number to be erased. (If you specify All, all control changes will be erased.)
**Aftertouch** will erase aftertouch and polyphonic aftertouch data.

④ Press the **OK button**.

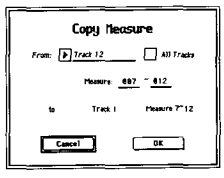



### 6–1H. Copy Measure

This command copies the specified measures from a copy source to another specified location. Be aware that when the Copy Measure command is executed, data which existed in the copy destination track will be erased.

① Use "2–1f. Track Select" to select the track, and use "6–1g. Start Measure" to specify the measure at which copying will begin.

② Select this command.
The dialog box shown at the right will appear.




③ In the **From** cell, select the copy source track.
If **All Tracks is checked**, performance data of all tracks including the tempo track can be copied.

④ Select the number of copy source measures in the **Measure** cell.

⑤ Press the **OK button**.

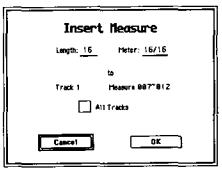
### 6–1I. Insert Measure

This command inserts the specified number of measures into the specified track. When the Insert Measure command is executed, performance data following the insertion location will be moved toward the end of the song.

Be aware that if measures are inserted into an area over which tied note data extends, a note-off will occur immediately before the inserted measure, and the remaining portion will be erased.

① Use "2–1f. Track Select" to select the track, and use "6–1g. Start Measure" to specify the measure at which inserting will begin.

② Select this command.
The dialog box shown at the right will appear.




③ In the **Length** cell, select the number of measures to be inserted.

④ In the **Meter** cell, select the time signature of the measures to be inserted.
If **All Tracks is checked**, the specified measures will be inserted into all tracks.

⑤ Press the **OK button**.

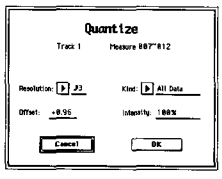
### 6–1J. Quantize

This command corrects the timing of performance data that has already been input. Refer to "Appendices" (p.82) for details on how the timing correction will take place. When Quantize is executed, the performance data will change as follows.

- When the Quantize operation is executed on note data, the note-on timing will be corrected, but the length of the notes will not change.
- If the quantize resolution is set to **Hi**, timing will be corrected to intervals of the base resolution (♩/96), meaning that note data will not be affected. For example, continuously changing data such as joystick or aftertouch will consume large amounts of memory, but if this is quantized, any changes in this data that occur in less than the quantization interval will be combined into one event, which will save memory.
  Likewise, identical types of control data which occur at the same timing will be combined into one, also saving internal memory.

① Use "2–1f. Track Select" to select the track, and use "6–1g. Start Measure" and "6–1h. End Measure" to specify the range of measures in which the timing will be corrected.

② Select this command.
The dialog box shown at the right will appear.




③ In the **Resolution** cell, specify the resolution to which the timing will be corrected.
Selecting a rougher resolution will conserve memory, but be aware that the changes in the performance data will also become rougher.

④ **Kind** specifies the type of data whose timing will be corrected.
**Aftertouch** will correct the timing of aftertouch and polyphonic aftertouch data.
**Control Change** will correct the timing of control change data, but it is not possible to specify the control change number.

⑤ **Offset** specifies the direction and distance from the standard timing interval that the data will moved, in one-tick units.
**0.48** is an ♪ unit, and **0.24** is a 𝅘𝅥𝅯 unit. **Negative (–) values** will move the data forward, and **positive (+) values** will move the data backward. This lets you simulate "dragging" or "rushing" the beat.

⑥ **Intensity** specifies the sensitivity of the correction; i.e., how closely the data will be moved to the location specified by ③ and ⑤.
With a setting of **0%** no correction will take place, and with a setting of **100%** the data will be moved just as specified by the settings of ③ and ⑤.

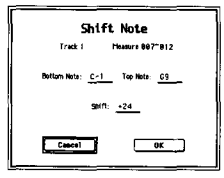
⑦ Press the **OK button**.

### 6–1K. Shift Note

This command shifts the note numbers within the specified measures by the specified amount.

① Use "2–1f. Track Select" to select the track, and use "6–1g. Start Measure" and "6–1h. End Measure" to specify the range of measures in which note numbers will be shifted.

② Select this command.
The dialog box shown at the right will appear.




③ Use **Bottom Note** and **Top Note** to specify the range of notes that will be shifted.
The note numbers in the specified range will be shifted.
It is not possible to set **Top Note** lower than **Bottom Note**.

④ **Shift** specifies the amount of pitch change.
You can specify a pitch shift of –24–+24 in semitone steps.

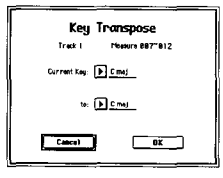
⑤ Press the **OK button**.

### 6–1L. Key Transpose

This command transposes the data of the specified track to the specified key.

① Use "2–1f. Track Select" to select the track, and use "6–1g. Start Measure" and "6–1h. End Measure" to specify the range of measures which will be transposed.

② Select this command.
The dialog box shown at the right will appear.




③ Specify the current key in the **Current Key** cell, and specify the key following transposition in the **To** cell.

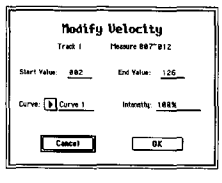
④ Press the **OK button**.

### 6–1M. Modify Velocity

This command modifies the velocity of the note data in the specified range of measures according to the specified curve.

① Use "2–1f. Track Select" to select the track, and use "6–1g. Start Measure" and "6–1h. End Measure" to specify the range of measures in which velocity data will be modified.

② Select this command.
The dialog box shown at the right will appear.



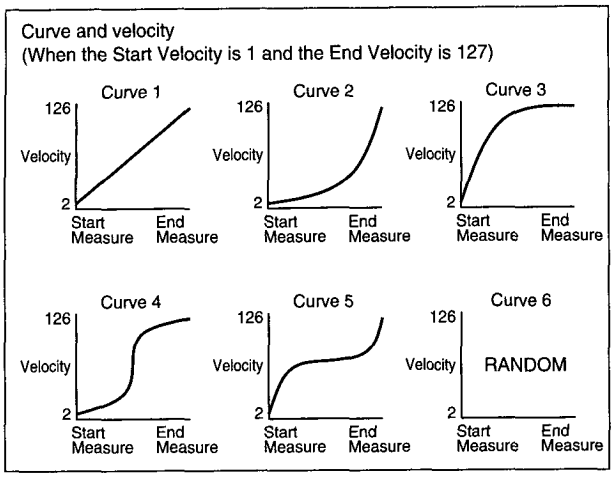

③ **Start Value** specifies the velocity value at the starting measure.

④ **End Value** specifies the velocity value at the ending measure.

⑤ **Curve** specifies the curve with which the velocity will be modified over the range of measures.

⑥ **Intensity** specifies how closely the velocity values will be moved toward the curve that was selected in ⑤.
With a setting of **0%**, the velocity of the note data will remain unaffected. With a setting of **100%**, the velocity values will match the specified curve.

⑦ Press the **OK button**.

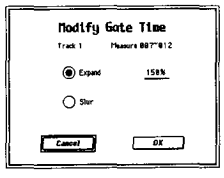



## 6–1N. Modify Gate Time

This command modifies the gate time of the notes in the selected range of measures.

① Use "2–1f. Track Select" to select the track, and use "6–1g. Start Measure" and "6–1h. End Measure" to specify the range of measures in which the gate time will be modified.

② Select this command.
The dialog box shown at the right will appear.




③ Select either the **Expand** or **Slur** radio button.
**Expand** allows you to select the proportion by which the gate time will be modified.
*With a* ***setting of 100%****, the gate time will not change.*
**Slur** will extend the gate time of each note in the selected range until the point where the next note begins.

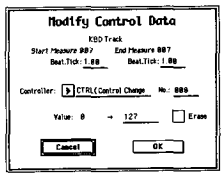
④ Press the **OK button**.

## 6–1O. Modify Control Data

This command modifies the control data in the selected range of measures.

① Use "2–1f. Track Select" to select the track, and use "6–1g. Start Measure" and "6–1h. End Measure" to specify the range of measures in which control data will be modified.

② Select this command.
The dialog box shown at the right will appear.



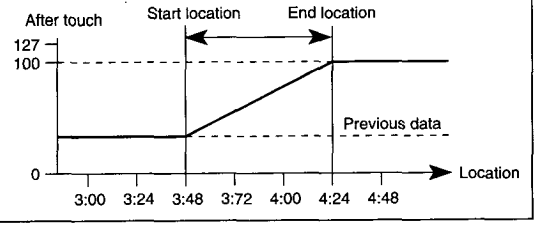

③ Set the **Beat.Tick** values for **Start Measure** and **End Measure** to specify the area (beat and tick) in which control data will be modified.

④ In the **Controller** cell, specify the controller that you wish to modify.
*If* **CTRL** *is selected, you can specify the control number.* To erase the specified controller, **check the Erase box.**

⑤ In the **Value** cell, specify the value that the data will have at the specified End Measure location.
If you selected **CTRL**, specify the control number.

⑥ Press the **OK button**.

Example: Aftertouch data will be modified. The Start Location has been set to 3:48, the End Location to 4:24, and the End Value to 100. With these settings, aftertouch values will begin changing from 3:48, *and will reach* 100 at 4:24.




Since executing the Modify Control Data operation will consume large amounts of memory, execution may not be possible if the remaining memory is limited. In this case, first execute "6–1J. Quantize" to erase unneeded data before executing this operation.

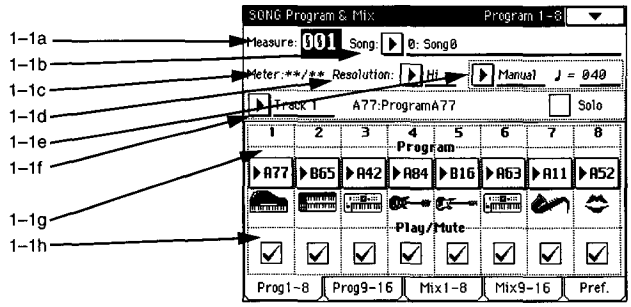
# Song mode

In this mode you can record a song, and edit a song that you recorded.

## 1. Program & Mix

### 1-1. Prog 1-8
### 1-2. Prog 9-16

Here you can make basic settings for the song, and specify the program for each track.




**1-1a. Measure ..... [1...999]**

This indicates the current measure.

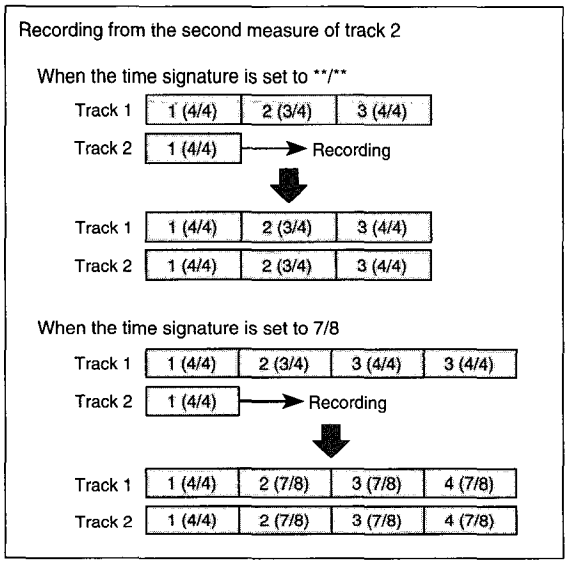
**1-1b. Song ..... [0...9]**

Selects the song that you wish to record or playback.

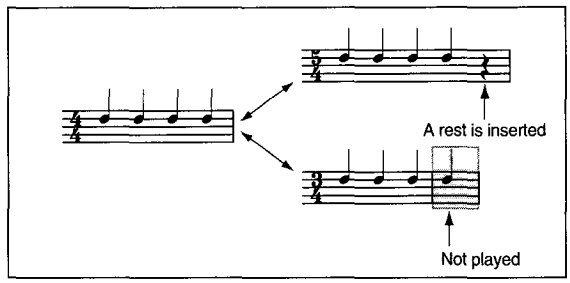
**1-1c. Meter ..... [**/**, 4/4...16/16]**

This indicates the time signature of the current measure. You can set the time signature by pressing the REC/WRITE key.

****/**:** The time signature already recorded in that measure (or specified when another track was recorded) will be used.
**4/4–16/16:** The specified time signature will be used.
In the case of realtime recording, it is not possible to change the time signature during recording. If you wish to change the time signature, use step recording to change the time signature of the measures that you are going to record, or use "4–1B. Event Edit" to modify the time signature of a Bar event.



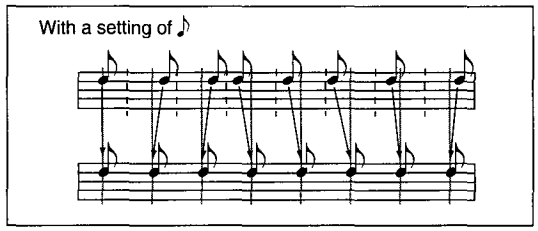

If the value of this parameter is modified to lengthen a measure, rests will be inserted into the lengthened portion. Conversely if the measure becomes shorter, the shortened portion will not playback, but if the original time signature is restored by recording new tracks or by using "4–1B. Event Edit" to change the time signature of the track, this data will again be played back.




**1-1d. Resolution ..... [Hi... ♩]**

Specifies the resolution to which the timing of the recorded data will be adjusted.

**Hi:** The data will be recorded precisely at the timing at which it was actually played. In this case, the resolution will be 96 clocks per quarter note.
**♩:** The data will be recorded at timing intervals of a quarter note.




**1-1e. Tempo Track ..... [Manual, Auto, Rec.]**

**Manual:** Song data will be recorded or played back at the tempo specified by the ♩ (Tempo) parameter.
**Auto:** Song data will be recorded or played back according to the tempo in the tempo track.
**Rec.:** Tempo data will be recorded. However, Rec. cannot be selected unless you press the REC/WRITE key. When you select Rec. and press the START/STOP key, tempo data will be recorded to the tempo track as specified by the setting of the ♩ (Tempo) parameter.

**♩ (Tempo) ..... [40...240]**

When the Tempo Track parameter is set to Manual, recording or playback will use the tempo specified here. In the case of Rec., tempo data of the value specified here will be recorded to the tempo track.

**1-1f. Track Select ..... [Track 1...16, Tempo Tr]**

**Track 1–16:** Select the track on which song data will be recorded or played back. The program used by that track is shown at the right.
**Tempo Tr:** Select this when you wish to use the page menu commands of "4. Edit" to edit the tempo track. However, it is not possible to use realtime recording or step recording to record on the tempo track alone.

**Solo**

**Checked:** Pressing the START/STOP key will cause only that track to playback (Solo function), and other tracks will be muted.

### 1-1g. Program.....[A11...R58]

Selects the program used by each track.

The **i30** provides two ways to select a program; either directly, or by category.

For the track selected by "1-1f. Track Select," you can use the front panel PROGRAM keys to select the program.

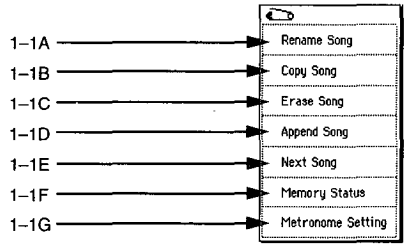
To **select a program directly**, use the PROGRAM keys to input the bank and number. The upper row of keys 1–8 input the upper digit, and the lower row of keys 1–8 input the lower digit of the number.
To **select a program by category**, press this button to access the category dialog box. Select the desired category, and a list of programs in that category will appear. Select a program from this list. When you select a style, the list will disappear automatically, but if you press the safety pin at the upper left of the list to lock the display, you will be able to select programs from the list.

By making settings in Global mode "6. Assign" (p.68), you can also use SW 1, SW 2, a connected foot switch, or the pedals of an EC5 external controller etc. to select programs.

### 1-1h. Play/Mute

**Checked:** Pressing the START/STOP key to playback will cause the checked track(s) to playback. However if the "1-1f. Track Select" **Solo** item has been checked, only that track will be checked, and it will not be possible to check other tracks.

## Page Menu Command.....




### 1-1A. Rename Song

This command modifies the name of the song.

① Select the song whose name you wish to modify.

② Select this command.
The dialog box shown at the right will appear.


③ Press the text edit button to access the text edit dialog box, and enter the song name.

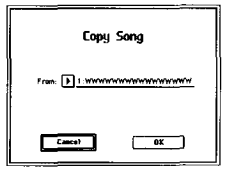
④ Press the **OK button**.

### 1-1B. Copy Song

This command copies song data.

① Select the copy source song.

② Select this command.
The dialog box shown at the right will appear.




③ In the **From** cell, select the song data that you wish to copy.

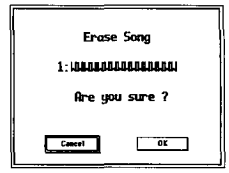
④ Press the **OK button**.

### 1-1C. Erase Song

This command erases song data.

① Select the song that you wish to erase.

② Select this command.
The dialog box shown at the right will appear.



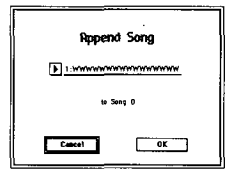

③ Press the **OK button**.

### 1-1D. Append Song

This command adds the specified sound following the end of the currently selected song. Also, MIDI program change, MIDI volume (CC#7) and MIDI panpot (CC#10) messages will be added as events to the end of the last measure of the currently selected song.

① Select the song.

② Select this command.
The dialog box shown at the right will appear.




③ Select the song that you wish to append.

④ Press the **OK button**.

### 1-1E. Next Song

Specifies whether or not another song will be played in succession after the currently selected song finishes playing back.

① Select the song.

② Select this command.
The dialog box shown at the right will appear.

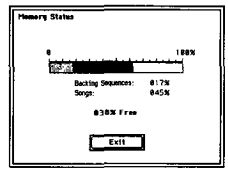

③ **Chain to Song** specifies whether or not another song will be connected following playback of the currently selected song.
If **checked**, the song selected in the middle of this dialog box will be connected.
If **Auto Start is checked**, the song selecting in the middle of the dialog box will begin playing automatically when the currently selected song finishes playing back.

④ Press the **OK button**.

### 1-1F. Memory Status

This command displays the amount remaining in internal memory.

① Select this command.
The dialog box shown at the right will appear.
The song memory area is shared with the backing sequence memory, and allows you to use up to 65,536 events.



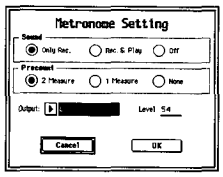

② Press the **Exit button**.

### 1-1G. Metronome Setting

This command lets you make metronome settings.

These settings will be valid in modes other than Program mode, Global mode or Disk mode.

① Select this command.
The dialog box shown at the right will appear.




② **Sound** specifies whether or not the metronome will sound.
When **Only Rec** is selected, the metronome will sound only during realtime recording.
When **Rec.&Play** is selected, the metronome will sound during realtime recording and during playback.
When **Off** is selected, the metronome will not sound.

③ In **Precount**, specify whether or not a count will be added before realtime recording.
**2 Measure** will insert a two measure count.
**1 Measure** will insert a one measure count.
If **None** is selected, no count will be inserted.

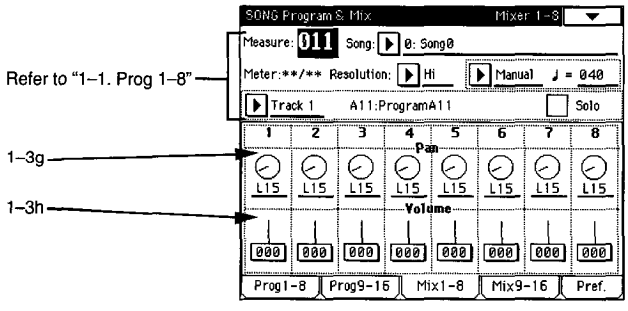
④ **Output** specifies the channel(s) to which the metronome sound will be output.
**L** will output the metronome sound to the L output channel, **R** to the R output channel, and **L+R** to output channels L and R.
**C send** will output the metronome sound to the C output channel, **D send** to the D output channel, and **C send + D send** to output channels C and D.
If **All** is selected, the metronome sound will be output to output channels L, R, C and D.
The OUTPUT jack(s) from which the metronome sound will be output will depend on the selected Placement. For example in Song mode if you wish to output the metronome sound unprocessed by the effects from OUTPUT jacks 3 and 4, select a setting of **C send–D send** for this parameter, and set the "5–1. Placement" parameter to Serial Sub.

⑤ Adjust **Level** to set the volume of the metronome.

⑥ Press the **OK button**.

# 1–3. Mix 1–8
# 1–4. Mix 9–16

Here you can make basic settings for the song, and adjust the pan and volume settings of each track.




### 1–3g. Pan.....[OFF, L15...CNT...R15, PROG]

Specifies the panning of each track to output channels L and R.

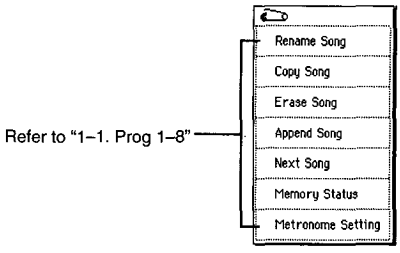
**L15:** Pan left.
**CNT:** Pan center.
**R15:** Pan right.
**PROG:** Use the pan setting of the program without change.
**OFF:** The track will not be output.

### 1–3h. Volume ..... [0...127]

Specifies the volume of the track.

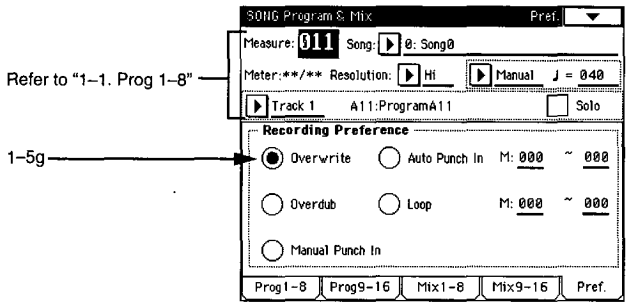
**127:** Maximum volume.

## Page Menu Command .....




# 1–5. Preference

Here you can make basic settings for the song, and specify the method of realtime recording for the song.




### 1–5g. Recording Preference

Selects the recording method.
Select the song, and specify the measure, track and time signature etc. beforehand in the Measure–Track cells in the LCD.

#### Overwrite

Selects this method when you are recording for the first time.
To begin recording, press the REC/WRITE key and then press the START/STOP key. To stop recording, press the START/STOP key once again.
Be aware that if you use this method to record on a track which already contains data, all previously recorded data will be erased from the measure at which you begin recording and from all subsequent measures.

#### Overdub

Selects this method when you wish to add data to an already-recorded track.
To begin recording, press the REC/WRITE key and then press the START/STOP key. To stop recording, press the START/STOP key once again.
Previously recorded data will remain, and the new data will be added to it.

#### Manual Punch In

Selects this method when you wish to rewrite a specific portion of an already-recorded track.
Press the START/STOP key to begin playback of the song. When you reach the measure at which you wish to begin re-writing the data, press the REC/WRITE key or the pedal switch, and recording will begin. At the point where you wish to stop recording, press the REC/WRITE key or the pedal switch once again.
The new data will be written in place of the old between the points where you press the REC/WRITE key or the pedal switch.

**Auto Punch In**

Selects this method when you wish to rewrite a specific portion of an already-recorded track.
Before you begin recording, set the M parameter to specify the area of measures to be rewritten.
To begin recording, press the REC/WRITE key and then press the START/STOP key. The new data will be written in place of the old in the area of measures that you specified.

***M (Measure)***

Specifies the area of measures which will be rewritten.

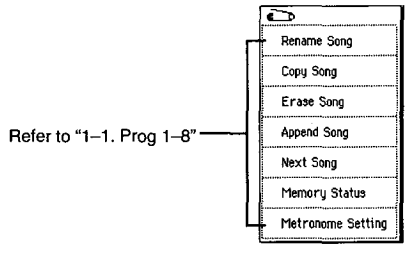
**Loop**

Selects this method when you wish to successively add data to a previously recorded track.
The specified area of measures will playback repeatedly, and you can continue adding data to them.
Before you begin recording, set the M parameter to specify the area of measures to which data will be added.
To begin recording, press the REC/WRITE key and then press the START/STOP key. The specified measures will playback repeatedly, and you can add new data little by little.

***M (Measure)***

Specifies the area of measures to which data will be added.

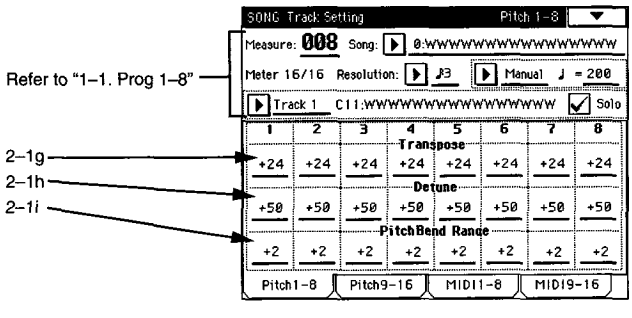
## Page Menu Command




# 2. Track Setting

## 2–1. Pitch 1–8
## 2–2. Pitch 9–16

Here you can make basic settings for the song, and make pitch-related settings for each track.




**2–1g. Transpose.....[–24...+24]**

Adjusts the pitch of each track in semitone steps.

**–24:** The pitch will be two octaves lower.
**+24:** The pitch will be two octaves higher.

MIDI You can use RPN MSB (CC#101) = 000 and RPN LSB (CC#100) = 002 to specify Coarse Tune, and use Data Entry (CC#6) = 040 (–24) – 064 (+00) – 088 (+24) to modify this value during the song.

**2–1h. Detune.....[–50...+50]**

Adjusts the pitch deviation from standard pitch in one-cent steps.

**–50:** Maximum pitch deviation below standard pitch.
**+50:** Maximum pitch deviation above standard pitch.

MIDI You can use RPN MSB (CC#101) = 000 and RPN LSB (CC#100) = 001 to specify Fine Tune, and use Data Entry (CC#6, 38) = 032, 081 (–50) – 064, 000 (+00) – 096, 000 (+50) to modify this value during the song.

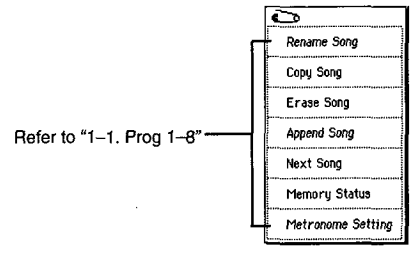
**2–1i. Pitch Bend Range..... [PRG, –12...+12]**

Specifies the maximum pitch change that can occur when the pitch bender is operated, in semitone steps.

**PRG:** The pitch bend range setting of the program will be used.
**–12:** The pitch can be changed as much as 2 octaves downward.
**+12:** The pitch can be changed as much as 2 octaves upward.

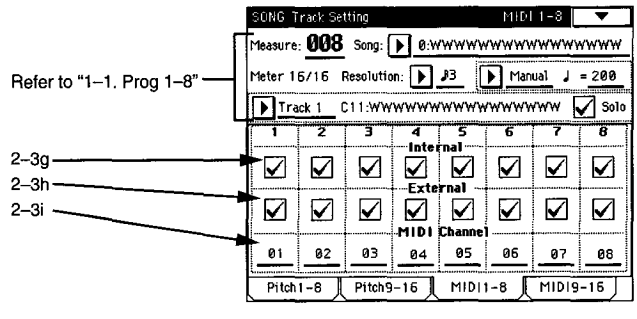
MIDI You can use RPN MSB (CC#101) = 000 and RPN LSB (CC#100) = 000 to specify Pitch Bend Sensitivity, and use Data Entry (CC#6) = 000 (+00) – 012 (+12) to modify this value during the song.

## Page Menu Command




## 2–3. MIDI 1–8
## 2–4. MIDI 9–16

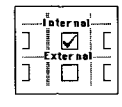
Here you can make basic settings for the song, and make MIDI-related settings for each track.



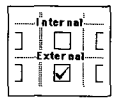

**2–3g. Internal**
**2–3h. External**

Specifies the tone generator(s) which will be used by each track.

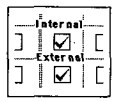
**When Internal is checked:** the track will be sounded by the internal tone generator.



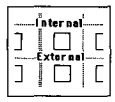
**When External is checked:** musical data will be transmitted from the MIDI OUT connector and the TO HOST connector.




**When both Internal and External are checked:** the internal tone generator will be sounded, and at the same time musical data will be transmitted from the MIDI OUT connector and the TO HOST connector.




**When unchecked:** the track will not be played back.



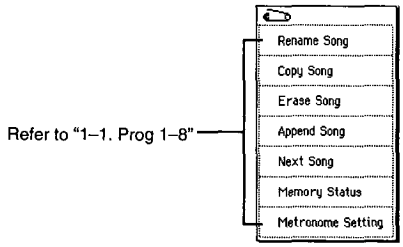

The transmit/receive channels for the MIDI data can be specified in "2–3i. MIDI Channel."

When you change songs or when you reset to the beginning of the song, MIDI program change, MIDI volume (CC#7) and MIDI panpot (CC#10) messages will be transmitted.

**2–3i. MIDI Channel ..... [1...16]**

Specifies the MIDI channel on which each track will transmit/receive performance data.

## Page Menu Command .....

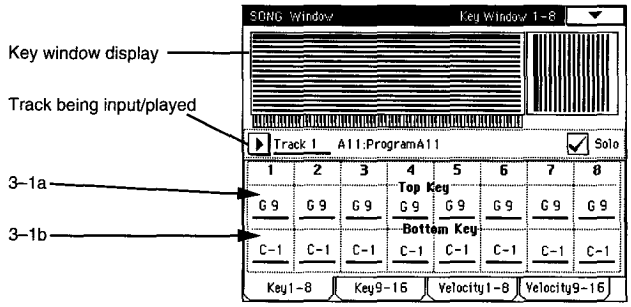



# 3. Window

Here you can specify the range of notes and the range of velocities for which the internal tone generator will be sounded by each track.

## 3–1. Key 1–8
## 3–2. Key 9–16

Specifies the range of notes which will be sounded for each track.

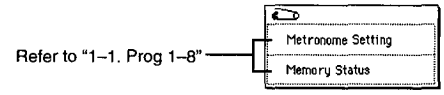



**3–1a. Top Key ..... [C–1...G9]**

**3–1b. Bottom Key ..... [C–1...G9]**

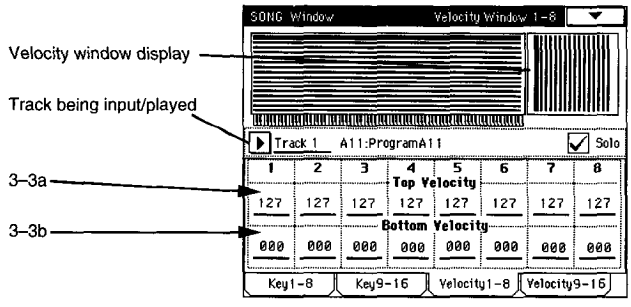
Specifies the top key (upper limit) and bottom key (lower limit) of the range of notes which the track will sound.

## Page Menu Command .....




## 3–3. Velocity 1–8
## 3–4. Velocity 9–16

Specifies the range of velocities which will be sounded for each track.

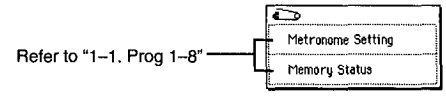



**3–3a. Top Velocity ..... [1...127]**

**3–3b. Bottom Velocity ..... [1...127]**

Specifies the maximum and minimum velocity values which the track will sound.

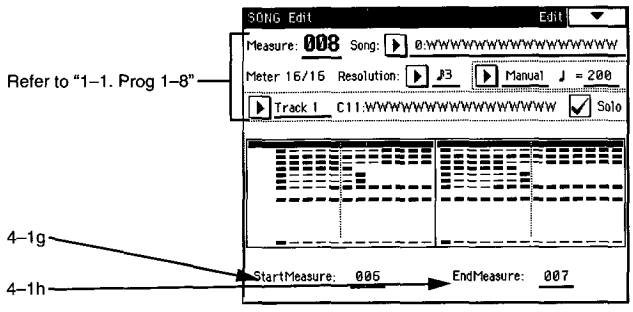
## Page Menu Command .....



# 4. Edit

## 4–1. Edit

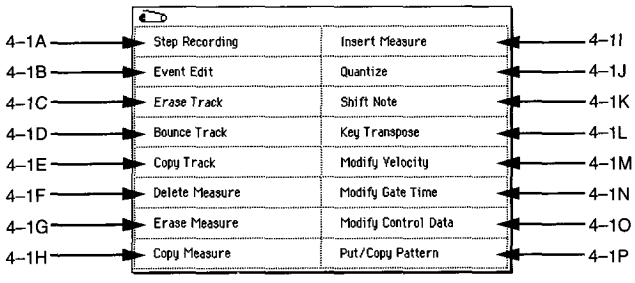
Here you can perform non-realtime data input (step recording) and editing for each track.




**4–1g. Start Measure.....[1...999]**
**4–1h. End Measure.....[1...999]**

Specifies the first and last measure of the song data that you wish to edit or step-record.

### Page Menu Command.....




#### 4–1A. Step Recording

This command allows you to input song data.

This is a non-realtime method of data entry, in which you input note data one step at a time.

However, be aware that if this command is used on a track which already contains song data, all data of the specified Start Measure and following measures will be erased.

Data which has a continuously changing value (e.g., pitch bend data) should be input using "4–10. Modify Control Data." Data which occurs as individual events (e.g., program changes) should be input using "4–1B. Event Edit."

First, in the Song–Track cells in the LCD, select the song and track into which you wish to input data, and specify the time signature. In the Start Measure cell located below, specify the measure at which input will begin.

Then select this command.

For details on the procedure and settings of step recording, refer to Backing Sequence mode "6–1A. Step Recording" (p.17), for the item **"When ATr. KBD Track or KBD 4–8 Track are selected for the Track parameter."**

#### 4–1B. Event Edit

This command lets you edit individual events of song data that you input.

Select the track in "1–1f. Track Select," and specify the measure at which editing will begin in "4–1g. Start Measure." Then select this command, and a dialog box will appear, allowing you to specify the event.

Check the event that you wish to edit and press the **OK button**, and the event edit dialog box will appear.

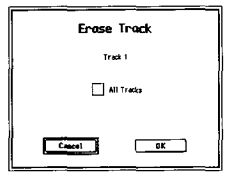
For details on the procedure and settings of event edit, refer to Backing Sequence mode "6–1B. Event Edit" (p.19).

#### 4–1C. Erase Track

This command erases the data of the specified track. However, it is not possible to erase the tempo track by itself.

① Use "1–1f. Track Select" to select the track to be erased.

② Select this command.
The dialog box shown at the right will appear.
If you **check All Tracks**, the performance data of all tracks will be deleted.




③ Press the **OK button**.

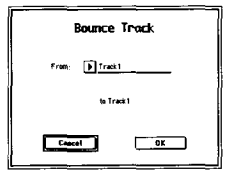
#### 4–1D. Bounce Track

This command combines the performance data of the bounce source and bounce destination tracks into the bounce destination track.

The time signature and length of the track following execution will be according to the settings of the bounce destination. If the selected track and the bounce destination pattern track contain MIDI control change data, unexpected operation may result from executing the bounce command. Before executing this command, use "4–1B. Event Edit" to prepare the MIDI control data of the two tracks.

① Use "1–1f. Track Select" to select the bounce destination track.

② Select this command.
The dialog box shown at the right will appear.




③ In the **From** cell select the bounce source track.

④ Press the **OK button**.

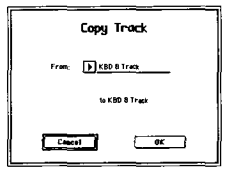
#### 4–1E. Copy Track

This command copies the performance data from the copy source track to the specified track.

Be aware that when Copy Track is executed, track data which exists in the copy destination track will be erased.

① Use "1–1f. Track Select" to select the track.

② Select this command.
The dialog box shown at the right will appear.




③ In the **From** cell select the copy source track.

④ Press the **OK button**.

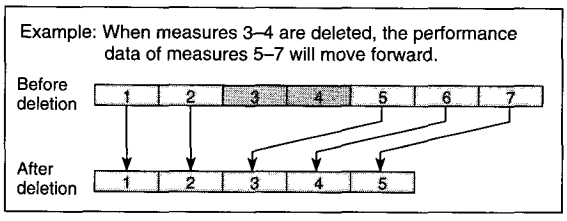
### 4–1F. Delete Measure

This command deletes the specified measures.

① Use "1–1f. Track Select" to select the track, and use "4–1g. Start Measure" and "4–1h. End Measure" to specify the range of measures to be deleted.

② Select this command.
The dialog box shown at the right will appear.
If **All Tracks is checked**, performance data will be deleted from the specified measures of all tracks including the tempo track.


③ Press the **OK button**.



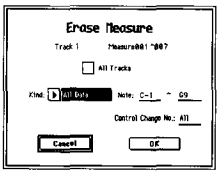

### 4–1G. Erase Measure

This command erases various types of performance data etc. from the specified measures. The Erase Measure command can also be used to erase only a specified type of data.

If control data extends over the boundary of the measures being erased, only the portion of data that falls within the specified measures will be erased. Also, if note data extends across one or more measures, be aware that deleting a measure through which the note extends will also delete that note from the subsequent measures.

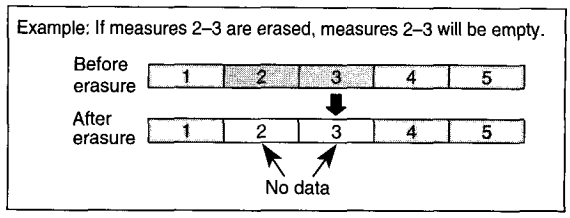
① Use "1–1f. Track Select" to select the track, and use "4–1g. Start Measure" and "4–1h. End Measure" to specify the range of measures from which data will be erased.

② Select this command.
The dialog box shown at the right will appear.
If **All Tracks is checked**, performance data will be erased from the specified measures of all tracks.




③ **Kind** lets you specify the type(s) of data that will be erased.
**All Data** will erase all data including note data and control changes. In this case, the **Note** cell located at the right specifies the range of notes to be erased, and the **Control Change No.** cell specifies the control change number to be erased. (If you specify All, all control changes will be erased.)
- **Note** will erase note data. At this time, the **Note** cell located at the right specifies the range of notes to be erased.
**Control Change** will erase control change data. At this time, the **Control Change No.** cell specifies the control change number to be erased. (If you specify All, all control changes will be erased.)
**Aftertouch** will erase aftertouch and polyphonic aftertouch data.

④ Press the **OK button**.

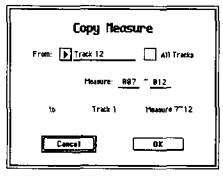



### 4–1H. Copy Measure

This command copies performance data from the specified copy source measures to the specified measure location. Be aware that when the Copy Measure command is executed, data which existed in the copy destination track will be erased.

① Use "1–1f. Track Select" to select the track, and use "4–1g. Start Measure" to specify the copy destination measure.

② Select this command.
The dialog box shown at the right will appear.




③ In the **From** cell, select the copy source track.
If **All Tracks is checked**, performance data of the specified measures of all tracks including the tempo track can be copied.

④ In the **Measure** cell, select the number of copy source measures.

⑤ Press the **OK button**.

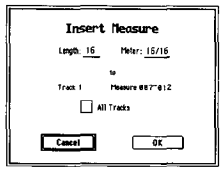
### 4–1I. Insert Measure

This command inserts the specified number of measures into the specified track. When the Insert Measure command is executed, performance data following the insertion location will be moved toward the end of the song.

Be aware that if measures are inserted into an area over which tied note data extends, a note-off will occur immediately before the inserted measure, and the remaining portion will be erased.

① Use "1–1f. Track Select" to select the track, and use "4–1g. Start Measure" to specify the measure at which inserting will begin.

② Select this command.
The dialog box shown at the right will appear.




③ In the **Length** cell, select the number of measures to be inserted.

④ In the **Meter** cell, select the time signature of the measures to be inserted.
If **All Tracks is checked**, the specified measures will be inserted into all tracks including the tempo track.

⑤ Press the **OK button**.

### 4–1J. Quantize

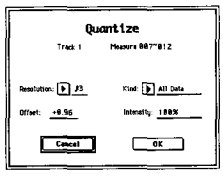
This command corrects the timing of song data that has already been input. Refer to "Appendices" (p.82) for details on how the timing correction will take place. When Quantize is executed, the performance data will change as follows.

- When the Quantize operation is executed on note data, the note-on timing will be corrected, but the length of the notes will not change.

- If the quantize resolution is set to **Hi**, timing will be corrected to intervals of the base resolution (♩/96), meaning that note data will not be affected. For example, continuously changing data such as joystick or aftertouch will consume large amounts of memory, but if this is quantized, any changes in this data that occur in less than the quantization interval will be combined into one event, which will save memory.
  Likewise, identical types of control data which occur at the same timing will be combined into one, also saving internal memory.

① Use "1–1f. Track Select" to select the track, and use "4–1g. Start Measure" and "4–1h. End Measure" to specify the range of measures in which the timing will be corrected.

② Select this command.
The dialog box shown at the right will appear.




③ In the **Resolution** cell, specify the resolution to which the timing will be corrected.
Selecting a rougher resolution will conserve memory, but be aware that the changes in the performance data will also become rougher.

④ **Kind** specifies the type of data whose timing will be corrected.
**Aftertouch** will correct the timing of aftertouch and polyphonic aftertouch data.
**Control Change** will correct the timing of control change data, but it is not possible to specify the control change number.

⑤ **Offset** specifies the direction and distance from the standard timing interval that the data will be moved, in one-tick units.
**0.48** is an ♪ unit, and **0.24** is a 𝅘𝅥𝅯 unit. **Negative (–)** values will move the data forward, and **positive (+)** values will move the data backward. This lets you simulate "dragging" or "rushing" the beat.

⑥ **Intensity** specifies the sensitivity of the correction; i.e., how closely the data will be moved to the location specified by ③ and ⑤.
With a setting of **0%** no correction will take place, and with a setting of **100%** the data will be moved just as specified by the settings of ③ and ⑤.

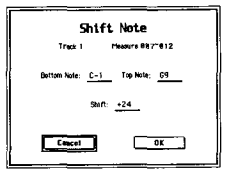
⑦ Press the **OK button**.

## 4–1K. Shift Note

This command shifts the note numbers within the specified measures by the specified amount.

① Use "1–1f. Track Select" to select the track, and use "4–1g. Start Measure" and "4–1h. End Measure" to specify the range of measures in which note numbers will be shifted.

② Select this command.
The dialog box shown at the right will appear.




③ Use **Bottom Note** and **Top Note** to specify the range of notes that will be shifted.
The note numbers in the specified range will be shifted.
It is not possible to set **Top Note** lower than **Bottom Note**.

④ **Shift** specifies the amount of pitch change.
You can specify a pitch shift of –24–+24 in semitone steps.

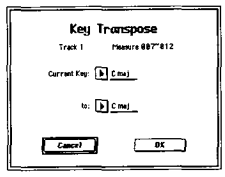
⑤ Press the **OK button**.

## 4–1L. Key Transpose

This command transposes the data of the specified track to the specified key.

① Use "1–1f. Track Select" to select the track, and use "4–1g. Start Measure" and "4–1h. End Measure" to specify the range of measures which will be transposed.

② Select this command.
The dialog box shown at the right will appear.




③ Specify the current key in the **Current Key** cell, and specify the key following transposition in the **To** cell.

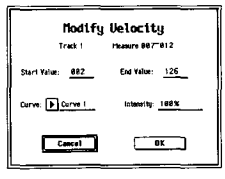
④ Press the **OK button**.

## 4–1M. Modify Velocity

This command modifies the velocity of the note data in the specified range of measures according to the specified curve.

① Use "1–1f. Track Select" to select the track, and use "4–1g. Start Measure" and "4–1h. End Measure" to specify the range of measures in which velocity data will be modified.

② Select this command.
The dialog box shown at the right will appear.




③ **Start Value** specifies the velocity value at the starting measure.

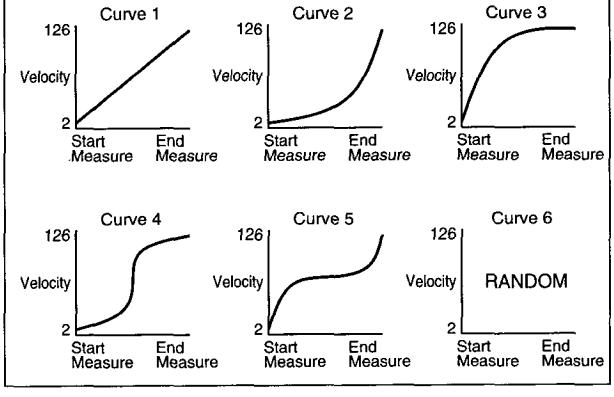
④ **End Value** specifies the velocity value at the ending measure.

⑤ **Curve** specifies the curve with which the velocity will be modified over the range of measures.

⑥ **Intensity** specifies how closely the velocity values will be moved toward the curve that was selected in ⑤.
With a setting of **0%**, the velocity of the note data will remain unaffected. With a setting of **100%**, the velocity values will match the specified curve.

⑦ Press the **OK button**.

Curve and velocity
(When the Start Velocity is 1 and the End Velocity is 127)

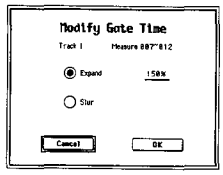


### 4–1N. Modify Gate Time

This command modifies the gate time of the notes in the selected range of measures.

① Use "1–1f. Track Select" to select the track, and use "4–1g. Start Measure" and "4–1h. End Measure" to specify the range of measures in which the gate time will be modified.

② Select this command.
The dialog box shown at the right will appear.




③ Select either the **Expand** or **Slur** radio button.
**Expand** allows you to select the proportion by which the gate time will be modified.
With a **setting of 100%**, the gate time will not change.
**Slur** will extend the gate time of each note in the selected range until the point where the next note begins.

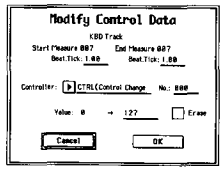
④ Press the **OK button**.

### 4–1O. Modify Control Data

This command modifies the control data in the selected range of measures.

① Use "1–1f. Track Select" to select the track, and use "4–1g. Start Measure" and "4–1h. End Measure" to specify the range of measures in which control data will be modified.

② Select this command.
The dialog box shown at the right will appear.



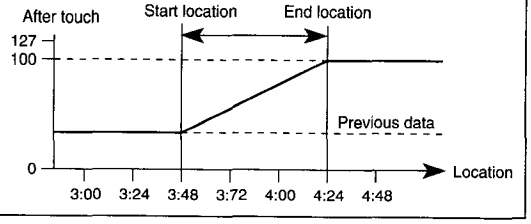

③ Set the **Beat.Tick** values for **Start Measure** and **End Measure** to specify the area (beat and tick) in which control data will be modified.

④ In the **Controller** cell, specify the controller that you wish to modify.
If **CTRL** is selected, you can specify the control number. To erase the specified controller, **check the Erase box**.

⑤ In the **Value** cell, specify the value that the data will have at the specified End Measure location.
If you selected **CTRL**, specify the control number.

⑥ Press the **OK button**.

Example: Aftertouch data will be modified. The Start Location has been set to 3:48, the End Location to 4:24, and the End Value to 100. With these settings, aftertouch values will begin changing from 3:48, and will reach 100 at 4:24.



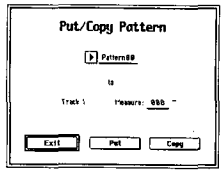

Since executing the Modify Control Data operation will consume large amounts of memory, execution may not be possible if the remaining memory is limited. In this case, first execute "4–1J. Quantize" to erase unneeded data before executing this operation.

### 4–1P. Put/Copy Pattern

This command puts (assigns) or copies the specified pattern to the currently selected track.

① Use "1–1f. Track Select" to select the track.

② Select this command.
The dialog box shown at the right will appear.



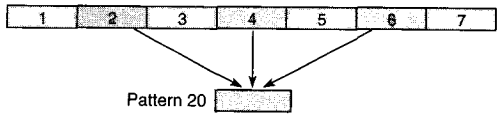

③ Specify the pattern.

④ In the **Measure** cell, specify the destination measure at which the data will be put or copied.

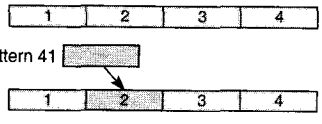
⑤ To put (assign) the data, press the **Put button**. To copy the data, press the **Copy button**.
In the case of **Put button**, the pattern will be recalled at the beginning at the measure in which it was put. When you wish to repeatedly playback a certain pattern, using Put will allow you to use memory more efficiently. If you modify the pattern which was Put, the change will be reflected in all locations where that pattern was Put.
In the case of **Copy button**, the pattern data will be copied to the measure. Use this operation when you wish to use the data of a pattern with slight changes.

⑥ Press the **Exit button**.

Put
Example: Pattern 20 was Put to measures 2, 4, and 6 of track 10. When playback reaches those measures, pattern 20 will be recalled, and the data of pattern 20 will be played.



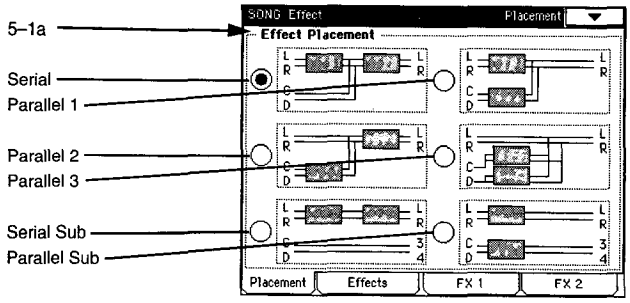

Copy
Example: The performance data of pattern 41 was copied to the second measure.




# 5. Effect

## 5–1. Placement

Selects the way in which the two effect units will be placed, and how sound will travel through them.

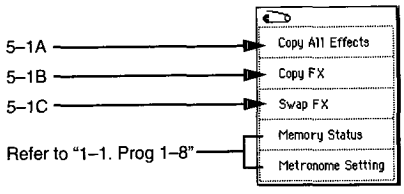


### 5–1a. Effect Placement

Use the radio buttons to specify how the effects will be connected.

The connection of the effects which are displayed in "5–2. Effects" will vary depending on this selection.

## Page Menu Command




### 5–1A. Copy All Effects

The FX1 and FX2 effects used in Song mode or Program mode, or as the ACC Effects for Arrangement Play mode will be copied as a pair.

### 5–1B. Copy FX

The FX1 effect can be copied to FX2, or the FX2 effect to FX1.

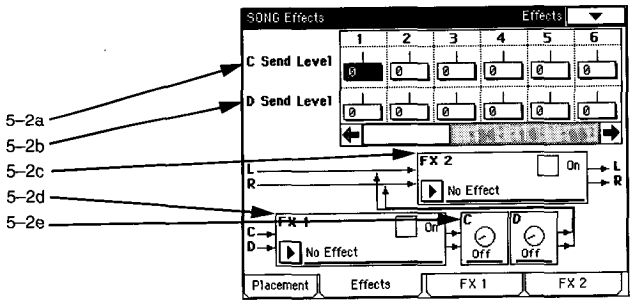
### 5–1C. Swap FX

The FX1 and FX2 effects can be exchanged.

# 5–2. Effects

Specifies the send levels, and the effects which will be used by the song.

The settings of "1–3. Mix 1–8" and "1–4. Mix 9–16" will be used as the pan settings for output channels L and R.




### 5–2a. C Send Level.....[0...9, PROG]

Specifies the level that will be sent from output channel C.

**PROG:** The send level setting of the program will be used.

### 5–2b. D Send Level.....[0...9, PROG]

Specifies the level that will be sent from output channel D.

**PROG:** The send level setting of the program will be used.

### 5–2c. FX 1.....[No Effect...Delay/Rotary Speaker]
### 5–2d. FX 2.....[No Effect...Delay/Rotary Speaker]

Selects the effect type.

**No Effect:** No effect will be applied. Select this when you wish to play using a dry sound without any effects.
**Hall Reverb–Delay/Rotary Speaker:** For details on each effect, refer to "Effect Parameters" (p.76).

#### On

**Checked:** The effect will be used.
**Unchecked:** The effect will not be used. However if one of the following effects are selected, only the 2-band shelving equalizer that is set in "5–3c. EQ" will apply.

Stereo Delay
Cross Delay
Stereo Chorus 1, 2
Stereo Exciter
Auto Pan
Tremolo

### 5–2e. C Pan, D Pan/L Return, R Return

Depending on the selection in "5–1a. Effect Placement," these parameters may not be displayed.

**C Pan, D Pan.....[OFF, L...R]**

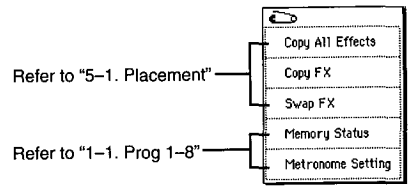
Sets the panning before and after the effect.

**L:** Pan left.
**R:** Pan right.
**OFF:** No output.

**L Return, R Return.....[0 ...9]**

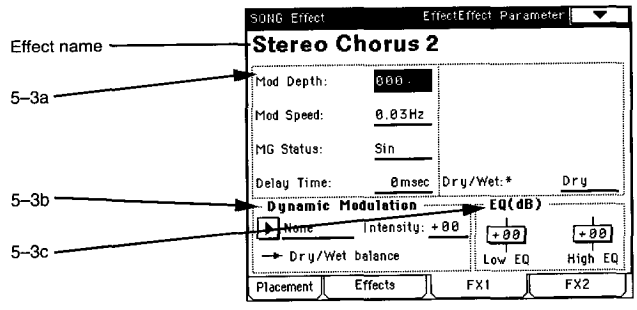
Specifies the return amount of the output to the 1/L/MONO and 2/R OUTPUT jacks.

## Page Menu Command




# 5–3. FX1
# 5–4. FX2

Sets the parameters of the effects that were selected in "5–2. Effects."




### 5–3a. Effect Parameters

The parameters that can be set here will depend on the effect which was selected. For details on the parameters of each effect, refer to "Effect Parameters" (p.76).

### 5–3b. Dynamic Modulation.....[None...VDA EG]

Selects the dynamic modulation source.

By operating the selected source, the parameter shown together with the arrow in the lower line can be modified in realtime.

For example, if you wish to use a pedal controller (XVP–10 or EXP–2) connected to the ASSIGNABLE PEDAL/SWITCH 1 jack to control dynamic modulation, make the following settings.

First, select either CC#12 or CC#13 as the source. Then set the Global mode "6–2. Assignable Pedal" (p.68) parameter

Assignable Switch/Pedal 1 to the value which matches the setting you made here (either FX Control 1 (CC#12) or FX Control 2 (CC#13)). Now you can use the pedal controller connected to the **i30** to control the parameter of the effect.
The amount of change produced by dynamic modulation will depend on the value of the parameter being controlled, the way in which the source is operated, and the value of the Intensity parameter.

**None:** Dynamic modulation will not be used.

**Intensity.....[-15...+15]**

Specifies the sensitivity with which the effect parameter will be controlled by the selected source.

**+15:** The maximum amount of control will occur when you operate the source. For example if you are controlling Dry/Wet, the source is set to Aftertouch, and Dry/Wet is set to 50:50, applying pressure to the keyboard will cause the Wet sound to be heard.
**0:** Nothing will happen when the source is operated.
**-15:** The maximum amount of control will occur when you operate the source. For example if you are controlling Dry/Wet, the source is set to Aftertouch, and Dry/Wet is set to 50:50, applying pressure to the keyboard will cause the Dry sound to be heard.

### 5-3c. EQ

This is a 2-band shelving equalizer.

For several types of effect, this equalizer will still be effective even if the On box is un-checked in "5-2c. FX1" or "5-2d. FX 2." For details refer to "5-2c. FX1" and "5-2d. FX 2."

**Low EQ .....[-12...+12]**

Cuts or boost the low frequency range.

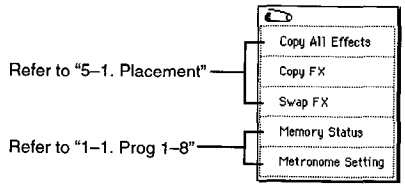
**+12:** Maximum boost for the low frequency range.
**-12:** Maximum cut for the low frequency range.

**High EQ .....[-12...+12]**

Cuts or boost the high frequency range.

**+12:** Maximum boost for the high frequency range.
**-12:** Maximum cut for the high frequency range.

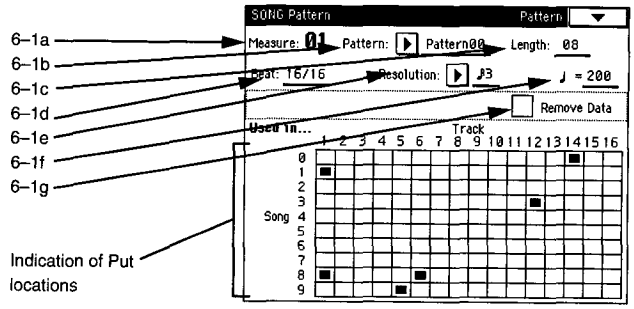
## Page Menu Command.....




# 6. Pattern

## 6-1. Pattern

In Song mode you can use 100 patterns. Be aware that if you modify the data of a pattern, each location in which that pattern was put will be affected.




### 6-1a. Measure

Indicates the current measure.

**6-1b. Pattern .....[0...99]**

Selects the pattern that you wish to input.

**6-1c. Length .....[1...99]**

After pressing the REC/WRITE key, you can specify the length of the pattern that will be input.

After specifying the length, press the REC/WRITE key.

**6-1d. Meter .....[1/4...16/16]**

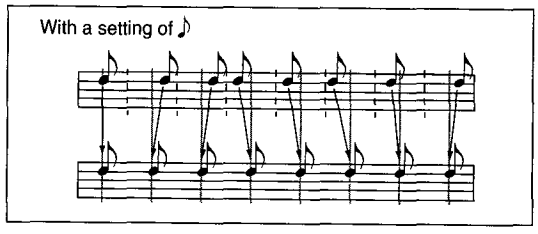
After pressing the REC/WRITE key, you can specify the time signature of the pattern that will be input.

After specifying the time signature, press the REC/WRITE key.

**6-1e. Resolution .....[Hi...♩]**

Specifies the timing precision at which data will be recorded.

**Hi:** Notes will be recorded precisely at the timing at which they were actually played. In this case, the resolution will be 96 clocks per quarter note.
♩: The recorded timing of the notes will be adjusted to the nearest quarter note interval.




**6-1f. ♩ (Tempo).....[40...240]**

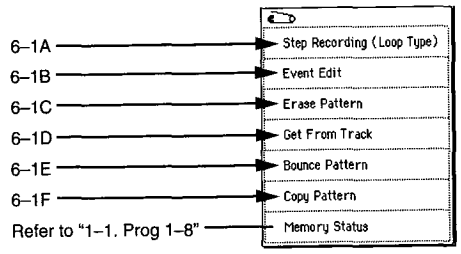
Specifies the tempo.

### 6-1g. Remove Data

**Checked:** Performance data can be removed from the pattern as desired.
For example if you wish to remove only a specific note, press the REC/WRITE key to begin data entry, and when you reach the location at which you wish to remove a note, press that note on the keyboard. While you continue holding a note, all occurrences of that note will be removed. Similarly, pitch bend data will be removed dur-

ing the interval that you continue holding the joystick in the X (left/right) direction, and aftertouch data will be removed during the interval that you continue applying pressure to the keyboard.

## Page Menu Command




### 6–1A. Step Recording (Loop Type)

This command allows you to input pattern data.

This is a non-realtime method of data entry, in which you input note data one step at a time.

When step recording pattern data, you can continue repeating the selected area of measures and make changes as you go. Pattern data that was previously input will remain, and the new data will be added to it.

First use "6–1b. Pattern" to specify the pattern that you wish to record, and then use "6–1c. Length" to specify the number of measures. When you finish inputting data for the number of measures specified by the Length parameter, you will return to the first measure, and can continue input.

Then select this command.

For details on the procedure and settings of step recording, refer to Backing Sequence mode "6–1A. Step Recording" (p.17), in the explanation for "**When ATr. KBD Track or KBD 4–8 Track is specified for the Track parameter.**"

### 6–1B. Event Edit

This command lets you edit individual events of pattern data that you input.

Use "6–1b. Pattern" to select the pattern, and then select this command. A dialog box will appear, allowing you to specify the type(s) of events that you wish to edit.

Check the event(s) that you wish to edit, and press the **OK button**. The event editing dialog box will appear.

For details on the procedure and settings of event editing, refer to "6–1B. Event Edit" (p.19) of Backing Sequence mode.

### 6–1C. Erase Pattern

This command erases the selected pattern.

Use "6–1b. Pattern" to select the pattern, and then select this command.

Press the **OK button**.

### 6–1D. Get from Track

This command loads performance data from a track into the specified pattern.

① In "6–1b. Pattern," select the destination pattern for the Get operation, and specify the length of the pattern in "6–1c. Length."

② Select this command.
The dialog box shown at the right will appear.


③ In the **From** cell, select the song.

④ Select the track.

⑤ Select the first measure of the Get source.

⑥ Press the **OK button**.

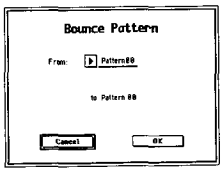
### 6–1E. Bounce Pattern

This command combines the performance data of the bounce source and bounce destination patterns, and places the combined performance data in the bounce destination.

The time signature and length of the resulting pattern will be according to the settings of the bounce destination. If the selected pattern and the bounce destination pattern contain MIDI control change data, unexpected operation may result from executing the bounce command. Before executing this command, use "6–1B. Event Edit" to prepare the MIDI control data of the two patterns.

① Use "6–1b. Pattern" to select the bounce destination pattern.

② Select this command.
The dialog box shown at the right will appear.




③ In the **From** cell select the bounce source pattern.

④ Press the **OK button**.

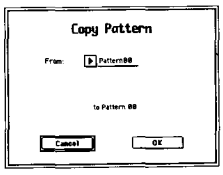
### 6–1F. Copy Pattern

This command copies the performance data from a pattern to the specified pattern.

Be aware that when Copy Pattern is executed, pattern data which exists in the copy destination pattern will be erased.

① Use "6–1b. Pattern" to select the copy destination pattern.

② Select this command.
The dialog box shown at the right will appear.




③ In the **From** cell select the copy source pattern.

④ Press the **OK button**.

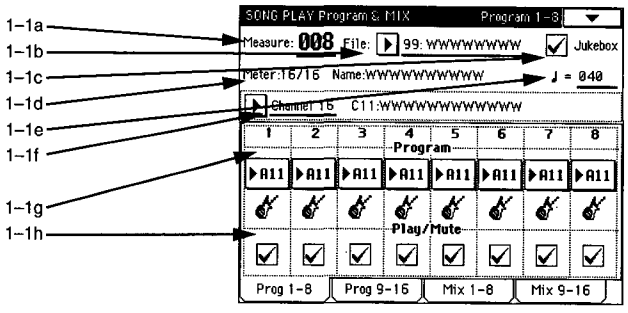
# Song Play mode

In this mode you can playback SMF (Standard MIDI File) data, and make related settings.

## 1. Program & Mix

### 1-1. Prog 1-8
### 1-2. Prog 9-16

Here you can make basic settings for SMF data playback, and specify the program for each channel.




**1-1a. Measure** ..... **[1...999]**

Specifies the measure at which playback will begin.

**1-1b. File** ..... **[0...99]**

From a floppy disk or an internal hard disk, select the SMF that you wish to playback.

Here you can select SMF files from the currently selected directory. To select a different directory, use "4–1. Select Directory." Also, when "1–1c. Jukebox" is checked, you can select SMF files from the jukebox list.

This parameter will not be displayed if no SMF files exist in the directory, or if no SMF files are registered in the jukebox list.

**1-1c. Jukebox**

**Checked:** Check this if you wish to use a jukebox list to playback SMF files, or when you wish to use "4–1. Jukebox" to create a jukebox list. When this is checked, the **Jukebox button will be displayed** in the Jump menu (displayed when the MENU key is pressed).

**1-1d. Meter, Name**

**Meter**

This indicates the time signature of the selected SMF.

**Name**

This indicates the sequence data name of the selected SMF.

**1-1e. ♩ (Tempo)** ..... **[40...240]**

Specifies the tempo for SMF playback.

**1-1f. Channel Select** ..... **[Channel 1...16]**

Selects the channel that will sound when you play the keyboard. The program used by that channel is shown at the right.

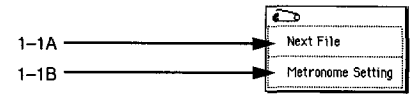
**1-1g. Program** ..... **[A11...R58]**

Selects the program used by each channel.

**1-1h. Play/Mute**

**Checked:** That channel will playback when the START/STOP key is pressed.

## Page Menu Command .....




### 1-1A. Next File

Specifies whether or not playback will continue to another file when the currently selected SMF finishes playing.

① Select this command.
The dialog box shown at the right will appear.


② The **Chain to next file** check box specifies whether or not the next file will be connected following the playback of the currently selected file.
**Checked:** Playback will be connected to the next file. When **Auto Start is checked**, the next file will automatically begin playback when the currently selected SMF file finishes playing back.

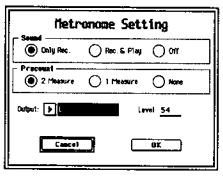
③ Press the **OK button**.

### 1-1B. Metronome Setting

Makes settings for the metronome.

These settings will be valid in modes other than Program mode, Global mode and Disk mode.

① Select this command.
The dialog box shown at the right will appear.




② **Sound** specifies whether or not the metronome will sound.
With a setting of **Only Rec**, the metronome will sound during realtime recording.
With a setting of **Rec. & Play**, the metronome will sound during realtime recording and during playback.
With a setting of **Off**, the metronome will not sound.

③ **Precount** specifies whether or not a count will be inserted before realtime recording.
**2 Measure** will insert a two-measure count.
**1 Measure** will insert a one-measure count.
**None** will not insert a count.

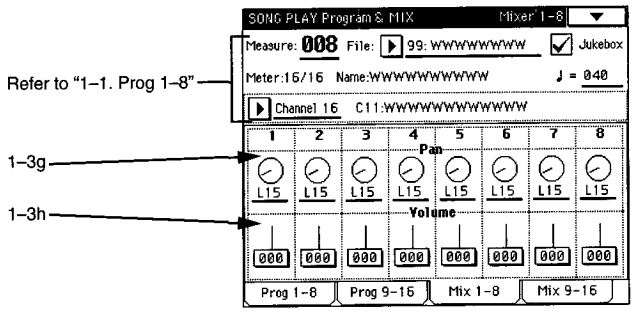
④ **Output** specifies the channel(s) to which the metronome sound will be output.
A setting of **L** will output the metronome sound to the L channel, **R** to the R channel, and **L+R** to both the L and R channels.
A setting of **C send** will output the metronome sound to the C output channel, **D send** to the D output channel, and **C send + D send** to both the C and D output channels.
A setting of **All** will output the metronome sound to all output channels L, R, C and D.
The OUTPUT jack(s) from which the metronome sound is sent will depend on the selected Placement. For example if in Song Play mode you wish to output the metronome sound unprocessed by the effects from OUTPUT jacks 3 and 4, select a setting of **C send–D send**, and set the "3–1. Placement" parameter to Serial Sub.

⑤ Use **Level** to adjust the volume of the metronome.

⑥ Press the **OK button**.

## 1-3. Mix 1-8
## 1-4. Mix 9-16

Here you can make basic settings for SMF data playback, and set the pan and volume for each channel.




**1-3g. Pan ..... [OFF, L15...CNT...R15, PROG]**

Specifies the panning of each channel to the L/R output channels.

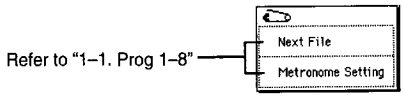
**L15:** Pan left.
**CNT:** Pan center.
**R15:** Pan right.
**PROG:** Use the pan setting of the program without change.
**OFF:** The channel will not be output.

**1-3h. Volume ..... [0...127]**

Specifies the volume.

**127:** Maximum volume.

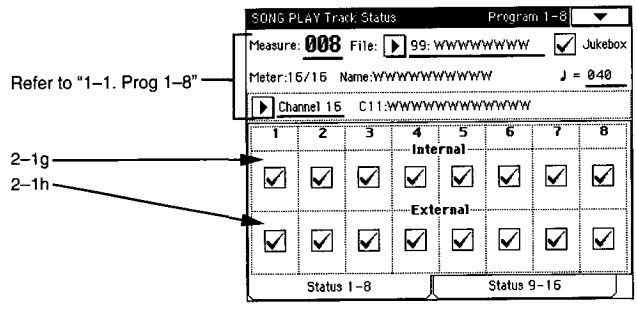
### Page Menu Command .....




# 2. Track Status

## 2-1. Status 1-8
## 2-2. Status 9-16

Here you can make basic settings for playback of SMF data, and specify how each channel will be played back.



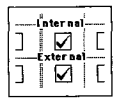

**2-1g. Internal**
**2-1h. External**

Specifies which tone generator will be used by the channel.

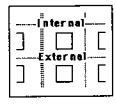
**When Internal is checked:** the internal tone generator will be used.


**When External is checked:** musical data will be transmitted from the MIDI OUT connector and the TO HOST connector.

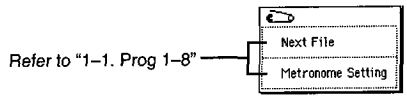

**When both Internal and External are checked:** the internal tone generator will be used, and at the same time musical data will be transmitted from the MIDI OUT connector and the TO HOST connector.




**When unchecked:** that channel will not be played.



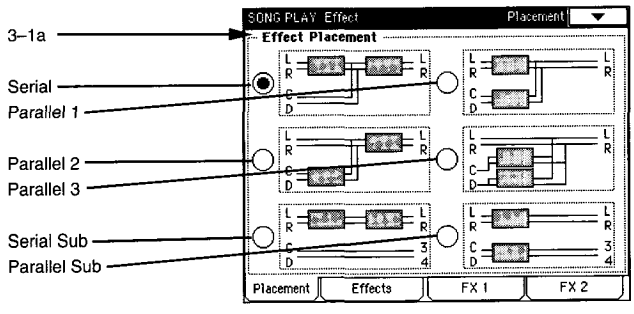

### Page Menu Command .....




# 3. Effect

## 3-1. Placement

Selects how the two effects will be combined.

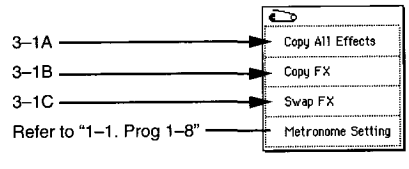



**3-1a. Effect Placement**

Use the radio buttons to select the way in which the effects will be connected.

This selection will change the effect connections that are shown in "3-2. Effects."

### Page Menu Command .....




**3-1A. Copy All Effects**

The FX1 and FX2 effects used in Song mode, Program mode and as the ACC Effects in Arrangement Play mode will be copied as a pair.

**3-1B. Copy FX**

This command copies the FX1 effect to FX2, or the FX2 effect to FX1.

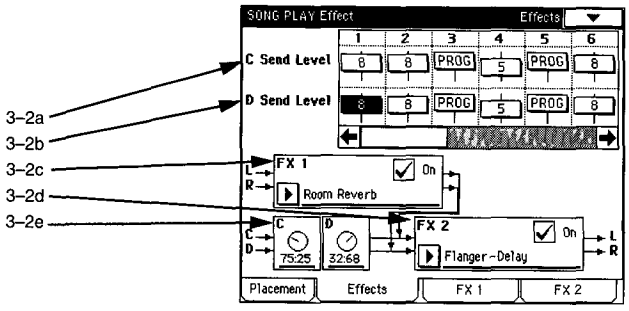
**3-1C. Swap FX**

This command exchanges the FX1 and FX2 effects.

# 3–2. Effects

Here you can set the send levels, and specify the effects that will be used for SMF playback.

The L and R output channels will be panned according to the settings of "1–3. Mix 1–8" and "1–4. Mix 9–16."




**3–2a. C Send Level ..... [0...9, PROG]**

Specifies the level that will be sent from output channel C.

**PROG:** The send level setting of the program will be used.

**3–2b. D Send Level ..... [0...9, PROG]**

Specifies the level that will be sent from output channel D.

**PROG:** The send level setting of the program will be used.

**3–2c. FX 1 ..... [No Effect...Delay/Rotary Speaker]**

**3–2d. FX 2 ..... [No Effect...Delay/Rotary Speaker]**

Selects the effect type.

**No Effect:** No effect will apply. Use this when you wish to play using a dry sound, without applying any effect.
**Hall Reverb–Delay/Rotary Speaker:** Refer to "Effect Parameters" (p.76) for details on each effect.

**On**

**Checked:** the effect will be used.
**Unchecked:** the effect will not be used. However if one of the following effects are selected, only the 2-band shelving equalizer that is set in "3–3c. EQ" will apply.

Stereo Delay
Cross Delay
Stereo Chorus 1, 2
Stereo Exciter
Auto Pan
Tremolo

**3–2e. C Pan, D Pan/L Return, R Return**

Depending on the selection in "3–1a. Effect Placement," these parameters may not be displayed.

**C Pan, D Pan ..... [OFF, L...R]**

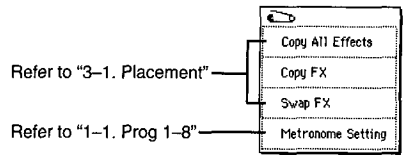
Sets the panning before and after the effect.

**L:** Pan left.
**R:** Pan right.
**OFF:** No output to L & R.

**L Return, R Return ..... [0 ...9]**

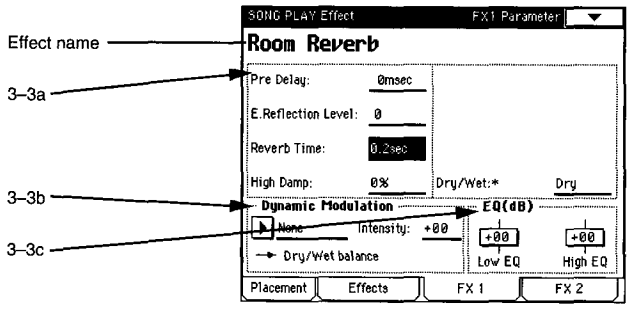
Specifies the return amount of the output to the 1/L/MONO and 2/R OUTPUT jacks.

## Page Menu Command .....




# 3–3. FX1
# 3–4. FX2

Sets the parameters of the effects that were selected in "3–2. Effects."




**3–3a. Effect Parameters**

The parameters that can be set here will depend on the effect which was selected. For details on the parameters of each effect, refer to "Effect Parameters" (p.76).

**3–3b. Dynamic Modulation.....[None...VDA EG]**

Selects the dynamic modulation source.

By operating the selected source, the parameter shown together with the arrow in the lower line can be modified in realtime.

For example, if you wish to use a pedal controller (XVP–10 or EXP–2) connected to the ASSIGNABLE PEDAL/SWITCH 1 jack to control dynamic modulation, make the following settings.
First, select either CC#12 or CC#13 as the source. Then set the Global mode "6–2. Assignable Pedal" (p.68) parameter Assignable Switch/Pedal 1 to the value which matches the setting you made here (either FX Control 1 (CC#12) or FX Control 2 (CC#13)). Now you can use the pedal controller connected to the **i30** to control the parameter of the effect.
The amount of change produced by dynamic modulation will depend on the value of the parameter being controlled, the way in which the source is operated, and the value of the Intensity parameter.

**None:** Dynamic modulation will not be used.

**Intensity .....[–15...+15]**

Specifies the sensitivity with which the effect parameter will be controlled by the selected source.

**+15:** The maximum amount of control will occur when you operate the source. For example if you are controlling Dry/Wet, the source is set to Aftertouch, and Dry/Wet is set to 50:50, applying pressure to the keyboard will cause the Wet sound to be heard.
**0:** Nothing will happen when the source is operated.
**–15:** The maximum amount of control will occur when you operate the source. For example if you are controlling Dry/Wet, the source is set to Aftertouch, and Dry/Wet is set to 50:50, applying pressure to the keyboard will cause the Dry sound to be heard.

### 3–3c. EQ

This is a 2-band shelving equalizer.

For several types of effect, this equalizer will still be effective even if the On box is un-checked in "3–2c. FX1" or "3–2d. FX 2." For details refer to "3–2c. FX1" and "3–2d. FX 2."

**Low EQ** ..... **[–12...+12]**

Cuts or boosts the low frequency range.

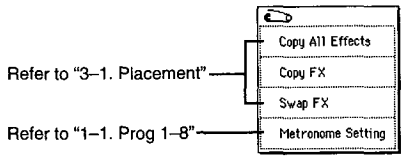
**+12:** Maximum boost for the low frequency range.
**–12:** Maximum cut for the low frequency range.

**High EQ** ..... **[–12...+12]**

Cuts or boosts the high frequency range.

**+12:** Maximum boost for the high frequency range.
**–12:** Maximum cut for the high frequency range.

## Page Menu Command .....

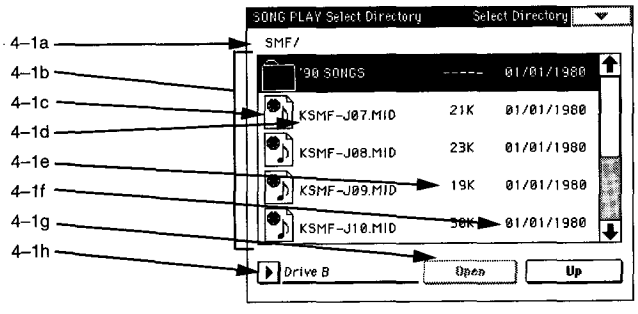



# 4. Select Directory/Jukebox Mode

If "1–1c. Jukebox" is unchecked "4–1. Select Directory" will be displayed, and if checked "4–1. Jukebox" will be displayed.

## 4–1. Select Directory

From a floppy disk inserted in the floppy disk drive, or from an installed hard disk, select the directory which contains the SMF that you wish to playback.




### 4–1a. Current Directory

The directory currently being viewed is called the "**current directory.**" The full pathname of the directory will be shown in the LCD screen. Slash "/" characters are used to delineate directory levels.

You can use the **Open button** and the **Up button** to change the current directory.

### 4–1b. Directory Window

This area shows the files within the current directory. You can select files or directories in this window.

### 4–1c. File/Icon

SMF and DOS directory files are displayed.
For details on the icons, refer to Disk mode "About files, directories and icons" (p.70).

### 4–1d. Filename

The SMF name is displayed here.

### 4–1e. Size

The size of the SMF is displayed (in kbyte units).

### 4–1f. Save Date

The date on which the SMF was saved is displayed. From the left, this indicates the day, month and year.

### 4–1g. Open button, Up button

The **Open button** opens the selected directory, moving the current directory one level downward.
The **Up button** moves the current directory one level upward.

These buttons can be used when a directory is selected in the directory window.

### 4–1h. Drive Select

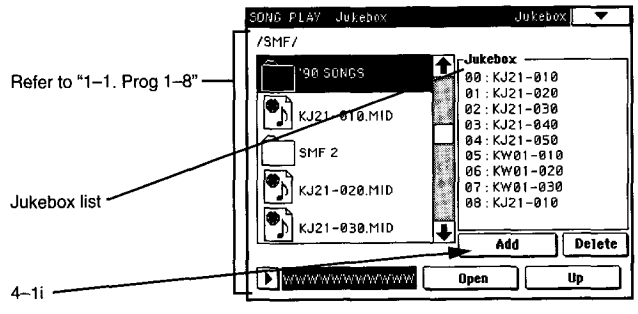
Selects the media that you wish to use.

If a hard disk is installed, you can select either the hard disk or the floppy disk.
The volume label assigned to the disk will be displayed, and if the disk has no volume label, this will be indicated as "**no label.**"

## 4–1. Jukebox Mode

Here you can create a jukebox list to specify the order in which SMF files will be played back.

Up to 100 songs can be registered in a jukebox list. Lists can be saved and loaded. Before saving to disk, you must ***defeat the write protect setting*** of the disk.

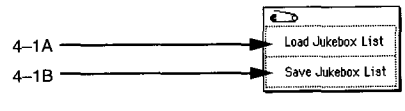



### 4–1i. Add button, Delete button

The **Add button** adds an SMF to the jukebox list. In the directory window, select the SMF that you wish to add to the list, and then press this button to add it to the jukebox list.

The **Delete button** deletes an SMF from the jukebox list.

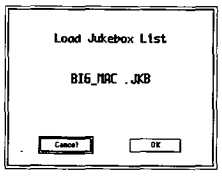
## Page Menu Command .....



### 4–1A. Load Jukebox List

This command loads the jukebox list that you wish to use.

① In the directory window, select the desired jukebox list file (extension **.JKB**), and then select this command.
The dialog box shown at the right will appear.

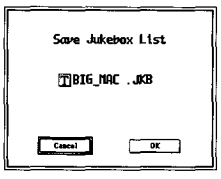



② Press the **OK button**.

### 4–1B. Save Jukebox List

This command saves the jukebox list that you created as a file.

① After creating a jukebox list, select this command.
The dialog box shown at the right will appear.




② Press the text edit button to access the text edit dialog box, and input the filename.

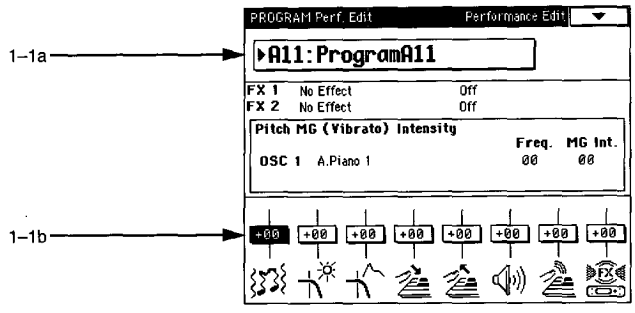
③ Press the **OK button**.
The jukebox list file will be saved to the media that was selected by Drive Select.

# 1. Perf. Edit

## 1-1. Perf. Edit

*Here you can select programs, and do simple program editing.*

Program are used not only for playing in Arrangement Play mode, but also as the sounds that are played in Backing Sequence mode, Song mode, and Song Play mode.




**1-1a. Program Select** ..... **[A11...R58]**

Selects the program.

The **i30** provides two ways to select a program; either directly, or by category.

To **select a program directly**, use the PROGRAM keys to input the bank and number. The upper row of keys 1–8 input the upper digit, and the lower row of keys 1–8 input the lower digit of the number.

To **select a program by category**, press this button to access the category dialog box. Select the desired category, and a list of programs in that category will appear. Select a program from this list. When you select a style, the list will disappear automatically, but if you press the safety pin at the upper left of the list to lock the display, you will be able to select programs from the list.

By making settings in Global mode "6. Assign" (p.68), you can also use SW 1, SW 2, a connected foot switch, or the pedals of an EC5 external controller etc. to select programs.

**Programs of banks A–G** use either one or two oscillators. Programs which use one oscillator are called **single programs**, and programs which use two oscillators are called **double programs**.

**Programs of bank R** use a single drum kit oscillator. These programs are called **drum programs**.

### 1-1b. Performance Editor

**Pitch MG (Vibrato) Intensity** ..... **[-10...+10]**

Modifies the depth of pitch MG to adjust the vibrato.

This adjusts the Pitch MG Intensity parameter of oscillators 1 and 2.

**VDF Cutoff Frequency** ..... **[-10...+10]**

Modifies the brightness of the program.

This adjusts the VDF Cutoff Frequency parameter of oscillators 1 and 2.

**VDF EG Intensity** ..... **[-10...+10]**

Adjusts the way in which the oscillator will be affected by the VDF EG (which modifies the tonal character over time).

This adjusts the VDF EG Intensity parameter of oscillators 1 and 2.

**Attack Time** ..... **[-10...+10]**

Adjusts the time from when the note is played until the program reaches its maximum level.

This adjusts the VDA Attack Time parameter of oscillators 1 and 2.

**Release Time** ..... **[-10...+10]**

Adjusts the time from when the note is release until the sound decays to silence.

This adjusts the VDA Release Time parameter of oscillators 1 and 2.

**VDA Level** ..... **[-10...+10]**

Adjusts the volume of the program.

This adjusts the VDA Level parameter of oscillators 1 and 2.

**Velocity Sensitivity** ..... **[-10...+10]**

Adjusts the degree to which keyboard playing dynamics will affect the tone and volume.

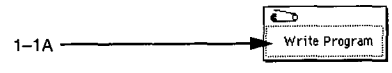
This adjusts the EG Intensity parameter of VDF Velocity Sensitivity, and the Level parameter of VDA Velocity Sensitivity for oscillators 1 and 2.

**DRY:FX Balance** ..... **[-10...+10]**

Adjusts the balance between the sound which has been processed through the effects and the dry sound.

This adjusts the DRY:WET parameter for FX1 and FX2.

## Page Menu Command .....

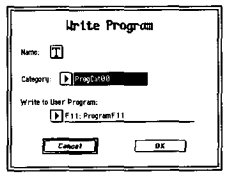



### 1-1A. Write Program

This command writes an edited program into the **i30**'s memory.

Be sure to write any program that you wish to keep. If you turn the power off or select another program before writing an edited program, it will not be possible to recover your edits.

① Select this command.
The dialog box shown at the right will appear.




② The program name will be shown in the **Name** cell. If you wish to modify the program name, press the text edit button to access the text edit dialog box, and input the program name.

③ In the **Category** cell, specify the category of the program that you wish to write.

④ In the **Write to User Program** cell, specify the writing destination.
When writing a single program or double program, select **F11–F88** or **G11–G88**. When writing a drum program, select **R51–R58**.

⑤ Press the **OK button**.

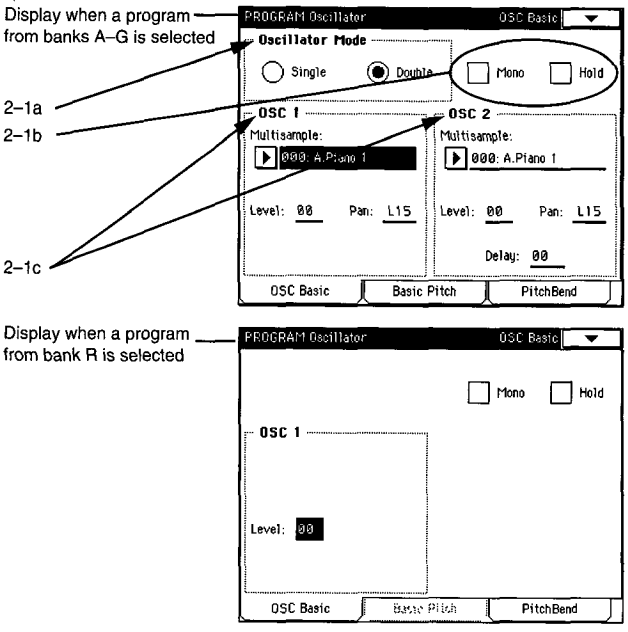
# 2. Oscillator

Here you can make basic settings for the oscillator, specify the pitch, and make settings for controlling the pitch by joystick or aftertouch.

The parameters which are displayed will differ depending on the program that was selected in "1–1. Perf Edit."

## 2–1. OSC Basic

Makes basic settings for the oscillator.




### 2–1a. Oscillator Mode

This will appear when a program is selected from banks A–G.

**Single:** OSC 1, VDF 1 and VDA 1 will be used. Such programs are called **single programs**. The maximum polyphony is **64** notes.
**Double:** OSC 1,2, VDF 1,2 and VDA 1,2 will be used. Such programs are called **double programs**. The maximum polyphony is **32** notes.

### 2–1b. Mono, Hold

#### Mono

**Checked:** The program will be monophonic. It will sound using last-note priority.
**Unchecked:** The program will be polyphonic. The maximum simultaneous polyphony will be 32 notes for a double program, or 64 notes for a single program.

#### Hold

**Checked:** Even after the key is released, the program will function as though the key were still pressed. If the VDA EG sustain level is 0, the sound will decay. This is suitable for playing drum sounds, and you should check this when selecting a program from bank R.

### 2–1c. OSC 1, OSC 2

**Multisample** ..... **[0...522]**

Selects the multisample that you wish to use.

Multisamples are the waveforms that are the basis for the sound of a program, and the overtones and frequency components of the multisample will determine the basic character or impression of the sound.

This will appear when a program from banks A–G has been selected.

**Level** ..... **[00...99]**

Sets the level of the oscillator.

When this parameter is adjusted, the "5–1 (5–2). VDA 1 (VDA2)" OSC Level parameter value will also change simultaneously.

**Pan** ..... **[L15...R15, OFF]**

Specifies the panning of each oscillator to the L/R channels.

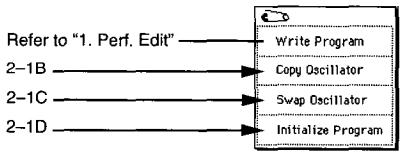
**L15:** Pan left.
**R15:** Pan right.
**OFF:** The oscillator will not be output.

This will appear when a program from banks A–G has been selected.
Panning for a bank R program is set in "7. Drum Kit."

**Delay** ..... **[0...99]**

Sets the delay from note-on until oscillator 2 will sound.

## Page Menu Command .....



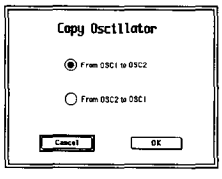

### 2–1B. Copy Oscillator

This command copies settings from one oscillator to the other.

① Select this command.
The dialog box shown at the right will appear.

② Use the radio buttons to select the direction of the copy operation.

③ Press the **OK button**.




### 2–1C. Swap Oscillator

This command exchanges settings between the two oscillators.

① Select this command.
The dialog box shown at the right will appear.

② Press the **OK button**.

### 2-1D. Initialize Program

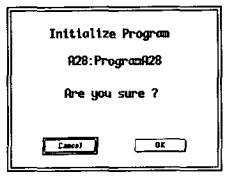
This command initializes the settings of a program.

When you wish to create a program from scratch, use this command to initialize it before you begin editing.

For details on the initialized parameter values, refer to "Appendices" (p.56) in the Player's Guide.

① Use "1-1a. Program Select" to select the program that you wish to initialize.

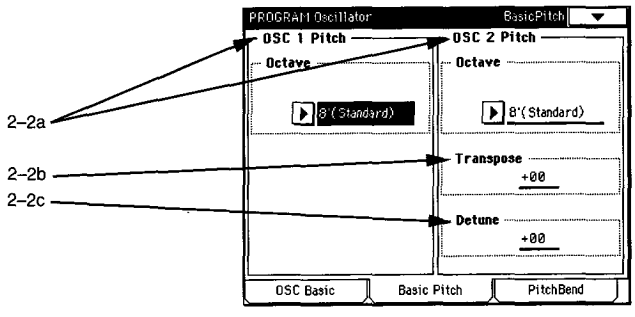
② Select this command.
The dialog box shown at the right will appear.




③ Press the **OK button**.

## 2-2. Basic Pitch

Specifies the basic pitch of the oscillator.




#### 2-2a. Octave ..... [32'...4']

Specifies the basic pitch of the oscillator in one-octave steps.

The basic pitch of the multisample is 8'.

#### 2-2b. Transpose ..... [-12...+12]

Adjusts the basic pitch of oscillator 2 in semitone steps, over a range of ±1 octave.

**+12:** The pitch will be one octave higher than oscillator 1.
**0:** The pitch will be the same as oscillator 1.
**-12:** The pitch will be one octave lower than oscillator 1.

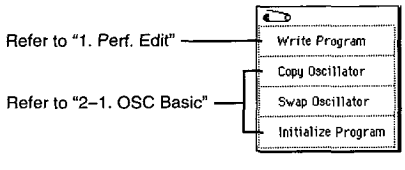
#### 2-2c. Detune ..... [-50...+50]

Specifies the deviation between the pitch of oscillators 1 and 2, in units of one cent (a semitone = 100 cents).

Use this when you wish to give the sound a sense of depth.
This value is the pitch difference between oscillators 1 and 2.

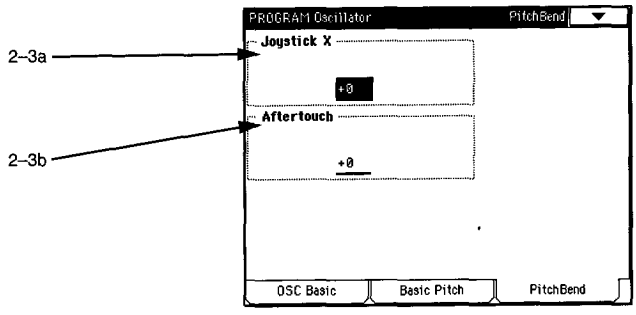
**+50:** The pitch of oscillator 1 will be lowered 25 cents, and the pitch of oscillator 2 will be raised 25 cents.
**0:** There will be no difference between the basic pitch of oscillators 1 and 2.
**-50:** The pitch of oscillator 1 will be raised 25 cents, and the pitch of oscillator 2 will be lowered 25 cents.

### Page Menu Command .....




## 2-3. Pitch Bend

Here you can specify how the pitch will be affected by the joystick (located at the left of the keyboard) and by keyboard aftertouch.




#### 2-3a. Joystick X ..... [-12...+12]

Specifies the maximum pitch change in semitone units that will occur when the joystick is moved in the X-axis (left/right).

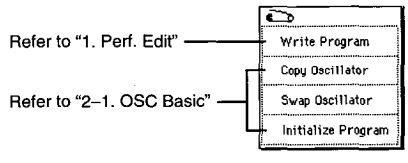
**+12:** Moving the joystick all the way to the right will raise the pitch one octave.
**-12:** Moving the joystick all the way to the right will lower the pitch one octave.

#### 2-3b. Aftertouch ..... [-12...+12]

Specifies the maximum pitch change in semitone units that will occur when pressure is applied to the keyboard.

**+12:** Applying pressure to the keyboard will raise the pitch one octave.
**-12:** Applying pressure to the keyboard will lower the pitch one octave.

### Page Menu Command .....

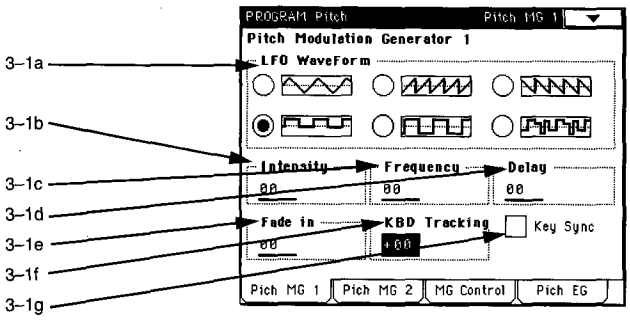


# 3. Pitch

Here you can add vibrato to modulate the pitch of the oscillator, or create an auto-bend effect that will change the pitch over time.

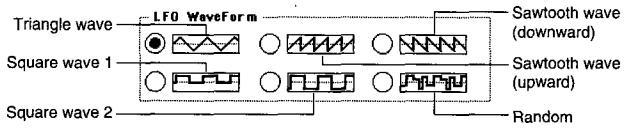
## 3–1. Pitch MG 1
## 3–2. Pitch MG 2

Applies LFO to the pitch to add vibrato to the sound.




### 3–1a. LFO Waveform

Selects one of six waveforms to specify the shape of the LFO modulation (vibrato).




### 3–1b. Intensity ..... [0...99]

Specifies the depth of the LFO effect.

### 3–1c. Frequency ..... [0...99]

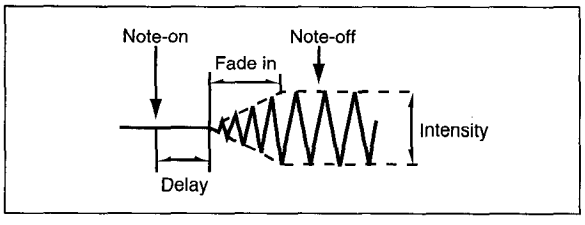
Specifies the speed of the LFO effect.

### 3–1d. Delay ..... [0...99]

Specifies the time from note-on (i.e., when the key is played) until the LFO begins to take effect.

### 3–1e. Fade in ..... [0...99]

Specifies the time from when the LFO begins to take effect until it reaches the value specified by the Intensity parameter.



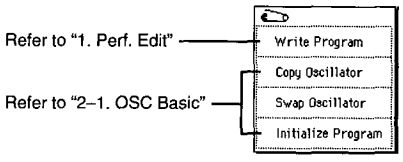

### 3–1f. KBD Tracking ..... [–99...+99]

**+99:** The LFO effect will become faster as you play higher notes on the keyboard.
**0:** The LFO speed will have the same speed regardless of which note you play.
**–99:** The LFO effect will become faster as you play lower notes on the keyboard.

### 3–1g. Key Sync

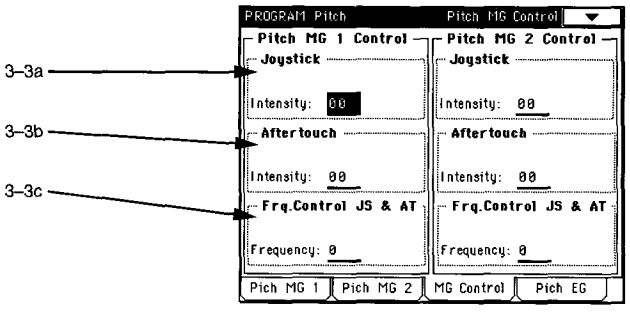
**Unchecked:** When a chord is played as an arpeggio, the LFO effect applied to the first-played note will continue to apply in the same way to the second and subsequent notes. However, delay and fade-in effects will apply only to the first-played note.
**Checked:** The LFO will start each time a note is played.

### Page Menu Command .....




## 3–3. MG Control

Makes settings to control the LFO effect from the joystick or from aftertouch.




### 3–3a. Joystick +Y

Specifies how deeply the LFO effect will be applied when the joystick is moved all the way in the +Y direction (away from yourself).

**Intensity ..... [0...99]**

**99:** The LFO effect will reach its maximum depth when the joystick is moved all the way away from yourself.
**0:** The LFO effect will not change even if the joystick is moved all the way away from yourself.

### 3–3b. Aftertouch

Specifies how deeply the LFO effect will be applied when pressure is applied to the keyboard.

**Intensity ..... [0...99]**

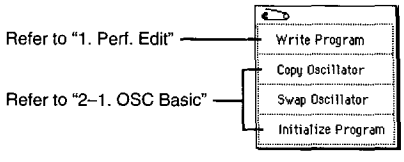
**99:** The LFO effect will reach its maximum depth when pressure is applied to the keyboard.
**0:** The LFO effect will not change even if pressure is applied to the keyboard.

### 3–3c. Frq. Control JS & AT

**Frequency ..... [0...9]**

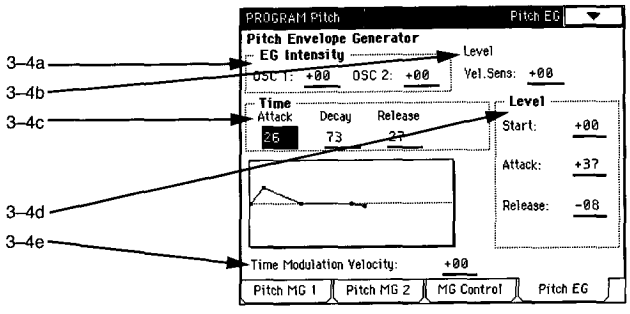
**9:** Joystick or aftertouch operations will cause the LFO effect to reach the maximum speed.
**0:** Joystick or aftertouch operations will not affect the LFO effect.

### Page Menu Command .....



## 3–4. Pitch EG

These settings cause the pitch to change over time.




### 3–4a. EG Intensity

Sets the sensitivity of the pitch EG effect.

**OSC 1** ..... **[–99...+99]**

**OSC 2** ..... **[–99...+99]**

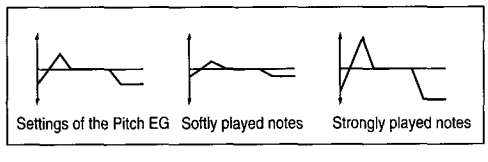
Specifies how greatly the pitch EG will affect each oscillator.

**+99:** The maximum pitch change will occur, according to the curve specified by the EG.
**–99:** The maximum pitch change will occur, according to the inverse of the curve specified by the EG.

### 3–4b. Level Vel. Sens ..... [–99...+99]

Specifies how greatly the keyboard playing dynamics will affect the various levels (Start, Attack, Release) of the pitch EG.

**+99:** Strongly played notes will produce the maximum amount of pitch change over time.
**–99:** Strongly played notes will produce the minimum amount of pitch change over time.




### 3–4c. Time

**Attack** ..... **[0...99]**

Specifies the time over which the pitch will change from the initial pitch to the Attack Level.

**Decay** ..... **[0...99]**

Specifies the time over which the pitch will change from the Attack Level to the basic pitch.

**Release** ..... **[0...99]**

Specifies the time over which the pitch will change from the basic pitch to the Release Level after you release the key.

### 3–4d. Level

**Start** ..... **[–99...+99]**

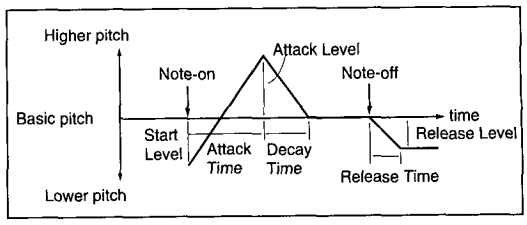
Specifies the initial pitch; i.e., the pitch at the moment that the key is pressed.

**Attack** ..... **[–99...+99]**

Specifies the pitch that will be reached after the Attack Time has elapsed.

**Release** ..... **[–99...+99]**

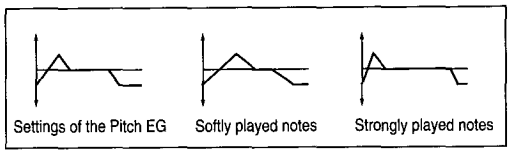
Specifies the pitch that will be reached after the Release Time has elapsed.



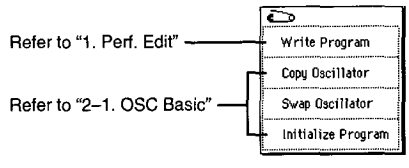

### 3–4e. Time Modulation Velocity ..... [–99...+99]

Specifies how keyboard playing dynamics will affect the various times (Attack, Decay, Release) of the pitch EG.

**+99:** Pitch change will occur more rapidly as notes are played more strongly.
**–99:** Pitch change will occur more slowly as notes are played more strongly.




## Page Menu Command .....

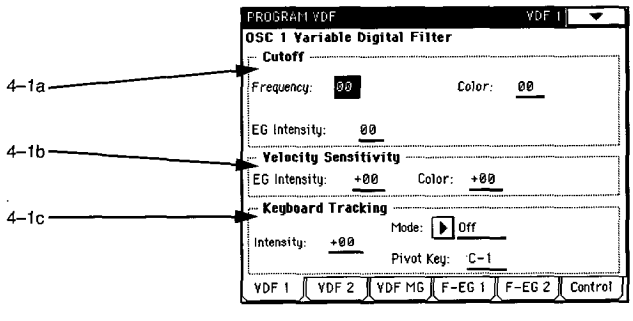



# 4. VDF (Variable Digital Filter)

You can modify the tone color by using the filter to cut a portion of the high frequency range from the waveform that was selected in "2. Oscillator."

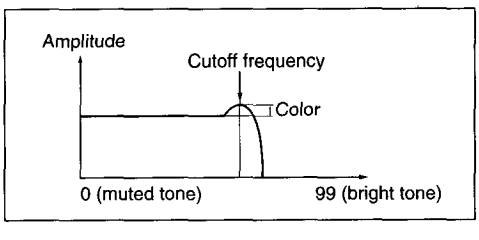
## 4–1. VDF 1
## 4–2. VDF 2

Specifies the shape of the filter.




### 4–1a. Cutoff

Sets the Frequency and Color parameters to specify the shape of the filter.



**Frequency** ..... **[0...99]**

Specifies the cutoff frequency at which the VDF will begin to apply.

**99:** The sound will have the maximum brightness.
**0:** The sound will be most muted.

**Color** ..... **[0...99]**

Specifies how the region around the cutoff frequency will be boosted to add character to the sound.

**99:** Maximum effect.

**EG Intensity** ..... **[0...99]**

Specifies how greatly the VDF EG will affect the oscillator.

**99:** The brightness of the sound will change the maximum amount.

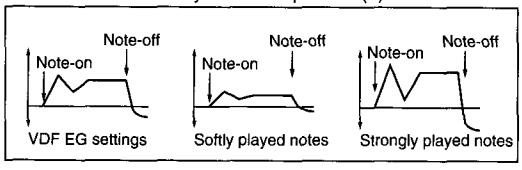
### 4–1b. Velocity Sensitivity

**EG Intensity** ..... **[–99...+99]**

Specifies how keyboard playing dynamics will affect the EG Intensity of the Cutoff.

**+99:** The EG Intensity will be increased as you play more strongly.
**0:** The EG Intensity will be unaffected by the strength of your playing.
**–99:** The EG Intensity will be decreased as you play more strongly.

When VDF EG Intensity is set to a positive (+) value




**Color** ..... **[–99...+99]**

Specifies how keyboard playing dynamics will affect the Color.

**+99:** The Color will be increased as you play more strongly.
**–99:** The Color will be decreased as you play more strongly.

### 4–1c. Keyboard Tracking

These settings specify how the brightness of the sound will be affected by the keyboard area that you play. This allows you to simulate the sounds of acoustic instruments in which notes appear to become brighter as higher pitches are played.

**Intensity** ..... **[–99...+99]**

Specifies how the volume will be affected by the keyboard location at which you play.

**+99:** The sound will become brighter as you play upward on the keyboard.
**0:** The sound will become darker as you play downward on the keyboard, and brighter as you play upward on the keyboard. The result is the same as when the Mode parameter is turned Off.
**–50:** The cutoff frequency will be the same for any note of the keyboard.
**–99:** The sound will become brighter as you play downward on the keyboard.

**Mode** ..... **[Off, Low, High, All]**

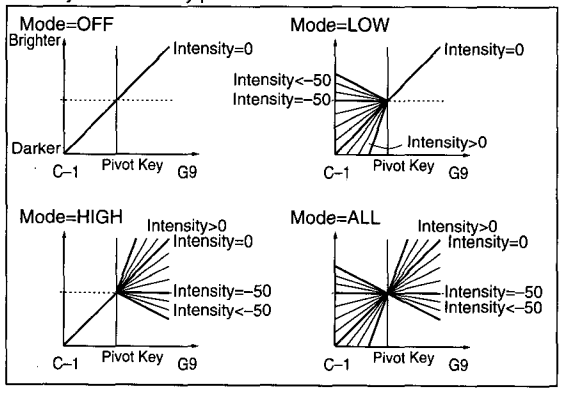
Specifies the area in which keyboard tracking will function.

**Low:** Keyboard tracking will apply to the area below the note specified by the Pivot Key parameter.
**High:** Keyboard tracking will apply to the area above the note specified by the Pivot Key parameter.
**All:** Keyboard tracking will apply to the entire keyboard, centered on the note specified by the Pivot Key parameter.
**Off:** The sound will become darker as you play downward on the keyboard, and brighter as you play upward on the keyboard.

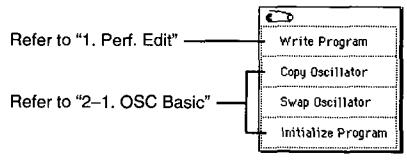
**Pivot Key** ..... **[C–1...G9]**

Specifies the note at which keyboard tracking will be centered.

How cutoff frequency changes for each Mode depending on the Intensity and Pivot Key parameters

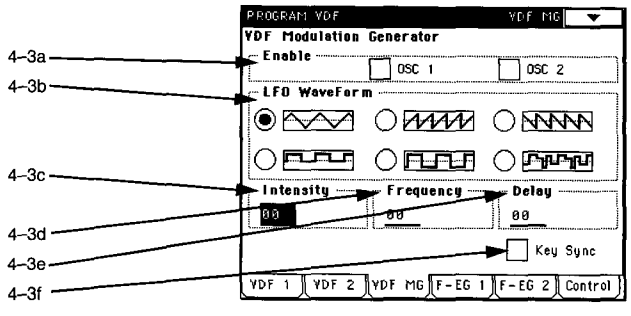



## Page Menu Command .....




# 4–3. VDF MG

The waveform selected by the LFO Waveform parameter can be used to modulate the filter cutoff frequency. This can be used to produce auto-wah effects.

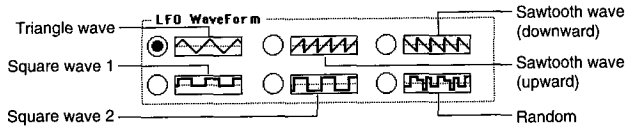



### 4–3a. Enable

Selects the oscillator(s) whose filter cutoff frequency will be modulated.

### 4–3b. LFO Waveform

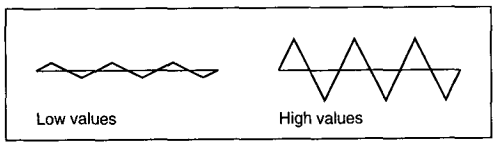
The filter cutoff frequency will be modulated by the waveform that you select here.




### 4–3c. Intensity ..... [0...99]

Specifies the depth of modulation.

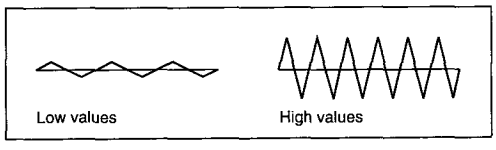
**99:** The maximum change in brightness will occur.




### 4–3d. Frequency ..... [0...99]

Specifies the speed of modulation.

**99:** The change in brightness will occur at the maximum speed.




### 4–3e. Delay ..... [0...99]

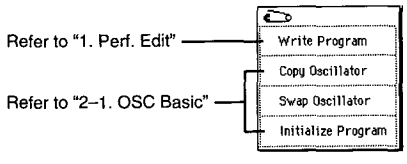
Specifies the time until modulation will begin.

**99:** The maximum delay will occur until modulation begins.
**0:** Modulation will begin as soon as the note is played.

### 4–3f. Key Sync

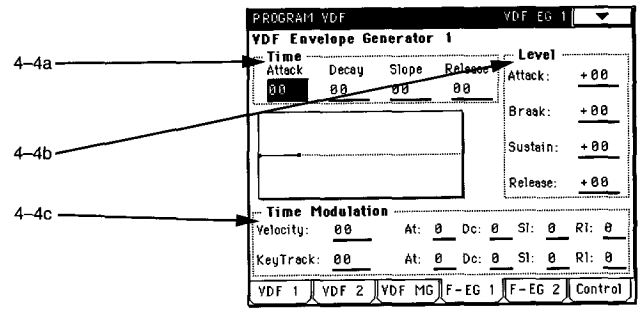
**Unchecked:** When a chord is played as an arpeggio, the LFO effect applied to the first-played note will continue to apply in the same way to the second and subsequent notes. However, delay and fade-in effects will apply only to the first-played note.
**Checked:** When a chord is played as an arpeggio, the LFO will start each time a note is played.

## Page Menu Command .....




# 4–4. F-EG 1
# 4–5. F-EG 2

Makes settings for the VDF EG to specify how the filter cutoff frequency will change over time.




### 4–4a. Time

**Attack ..... [0...99]**

Specifies the time over which the filter will change from the base level to the specified Attack Level.

**Decay ..... [0...99]**

Specifies the time over which the filter will change from the Attack Level to the Break Point.

**Slope ..... [0...99]**

Specifies the time over which the filter will change from the Break Point to the Sustain Level.

**Release ..... [0...99]**

Specifies the time over which the filter will change following note-off to reach the Release Level.

### 4–4b. Level

**Attack ..... [–99...+99]**

Specifies the cutoff frequency after the Attack Time has elapsed.

**Break ..... [–99...+99]**

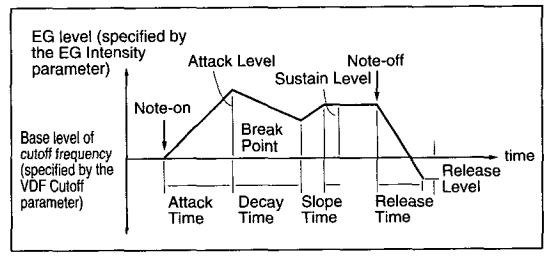
Specifies the cutoff frequency after the Decay Time has elapsed.

**Sustain ..... [–99...+99]**

Specifies the cutoff frequency after the Slope Time has elapsed.

**Release ..... [–99...+99]**

Specifies the cutoff frequency after the Release Time has elapsed.



### 4–4c. Time Modulation

**Velocity ..... [0...99]**

Specifies how keyboard playing dynamics will affect the various times (Attack, Decay, Slope, Release) of the VDF EG.

**99:** Maximum lengthening of the VDF EG times will occur when you play more strongly.
**0:** VDF EG times will not be affected.

**At (Attack Time) .....[–, 0, +]**

Specifies the effect that keyboard playing dynamics will have on the VDF EG attack time.

**+:** The Attack Time will become shorter as you play more strongly.
**–:** The Attack Time will become longer as you play more strongly.

**Dc (Decay Time) .....[–, 0, +]**

Specifies the effect that keyboard playing dynamics will have on the VDF EG decay time.

**+:** The Decay Time will become shorter as you play more strongly.
**–:** The Decay Time will become longer as you play more strongly.

**Sl (Slope Time) .....[–, 0, +]**

Specifies the effect that keyboard playing dynamics will have on the VDF EG slope time.

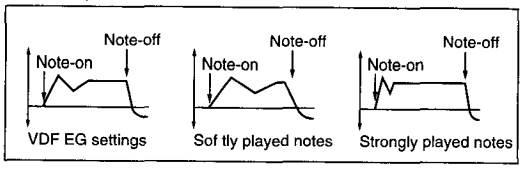
**+:** The Slope Time will become shorter as you play more strongly.
**–:** The Slope Time will become longer as you play more strongly.

**Rl (Release Time) .....[–, 0, +]**

Specifies the effect that keyboard playing dynamics will have on the VDF EG release time.

**+:** The Release Time will become shorter as you play more strongly.
**–:** The Release Time will become longer as you play more strongly.

When all parameters are set to "+"




**Key Track ..... [0...99]**

Specifies how the various VDF EG times (Attack, Decay, Slope, Release) will be affected by the keyboard location that you play.
The effect will depend on the settings of the "4–1c. Keyboard Tracking" parameters Mode and Pivot Key.

**99:** The maximum change in VDF EG times will occur.
**0:** VDF EG times will not change.

**At (Attack Time) .....[–, 0, +]**

Specifies the effect that keyboard location will have on the VDF EG attack time.

**+:** Attack Time will be shortened as the keyboard location changes.
**–:** Attack Time will be lengthened as the keyboard location changes.

**Dc (Decay Time) .....[–, 0, +]**

Specifies the effect that keyboard location will have on the VDF EG decay time.

**+:** Decay Time will be shortened as the keyboard location changes.
**–:** Decay Time will be lengthened as the keyboard location changes.

**Sl (Slope Time) .....[–, 0, +]**

Specifies the effect that keyboard location will have on the VDF EG slope time.

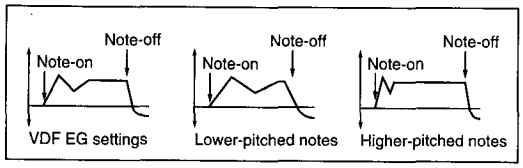
**+:** Slope Time will be shortened as the keyboard location changes.
**–:** Slope Time will be lengthened as the keyboard location changes.

**Rl (Release Time) .....[–, 0, +]**

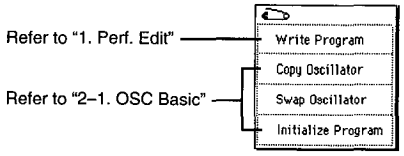
Specifies the effect that keyboard location will have on the VDF EG release time.

**+:** Release Time will be shortened as the keyboard location changes.
**–:** Release Time will be lengthened as the keyboard location changes.

When all parameters are set to "+"

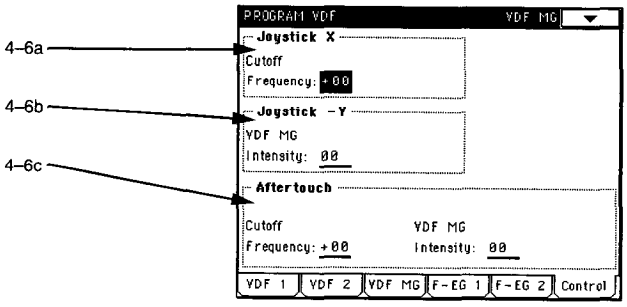



## Page Menu Command .....




# 4–6. Control

Specifies the sensitivity with which the joystick or aftertouch will affect the filter cutoff frequency or filter modulation.




### 4–6a. Joystick X

Specifies how the brightness of the sound will change when the joystick is moved in the X axis (left/right).

**Cutoff Frequency .....[–99...+99]**

**+99:** The maximum brightness will occur when the joystick is moved toward the right, and the minimum brightness when the joystick is moved toward the left.
**–99:** The minimum brightness will occur when the joystick is moved toward the right, and the maximum brightness when the joystick is moved toward the left.

### 4–6b. Joystick –Y

Specifies how modulation will be applied when the joystick is moved in the –Y axis (toward yourself).

**VDF MG Intensity** ..... **[0...99]**

**99:** When the joystick is moved all the way toward yourself, the brightness of the oscillator(s) which were checked in "4–3a. Enable" will be modulated the maximum amount.
**0:** Moving the joystick toward yourself will not affect the brightness.

### 4–6c. Aftertouch

Specifies how the brightness will be modulated when pressure is applied to the keyboard.

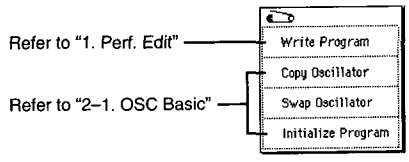
**Cutoff Frequency** ..... **[–99...+99]**

**+99:** Maximum brightness will occur when pressure is applied to the keyboard.
**–99:** Minimum brightness will occur when pressure is applied to the keyboard.

**VDF MG Intensity** ..... **[0...99]**

**99:** Maximum modulation of the brightness of the oscillator(s) that were checked in "4–3a. Enable" will occur when pressure is applied to the keyboard.
**0:** Pressure applied to the keyboard will not affect the brightness.

## Page Menu Command .....

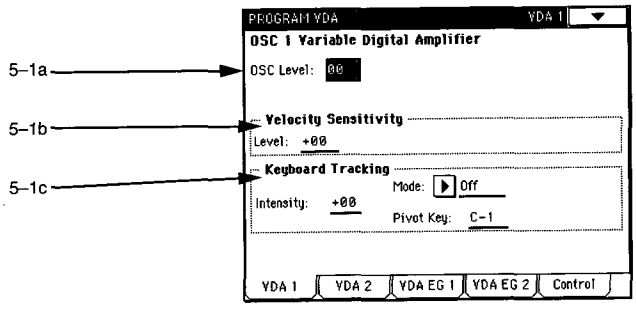



# 5. VDA (Variable Digital Amplifier)

These settings determine the volume of the sound that was created by the OSC and VDF sections.

## 5–1. VDA 1
## 5–2. VDA 2

*Specifies the volume.*




### 5–1a. OSC Level ..... [0...99]

Specifies the level of the oscillator.

When this parameter is modified, the "2–1. OSC Basic" Level parameter value will also change in tandem.

### 5–1b. Velocity Sensitivity

**Level** ..... **[–99...+99]**

Specifies how keyboard playing dynamics will affect the VDF EG Attack Level, Break Point, and Sustain Level.

**+99:** Maximum change in VDA EG levels will occur when you play strongly.
**0:** VDA EG levels will not change.
**–99:** Minimum change in VDA EG levels will occur when you play strongly.

### 5–1c. Keyboard Tracking

Specifies how the volume will be affected by the keyboard location at which you play. This allows you to simulate the characteristics of wind instruments which appear louder in higher registers.

***Intensity*** ..... **[–99...+99]**

Specifies how the volume will be affected by the keyboard location at which you play.

**+99:** The volume will increase as you play upward on the keyboard.
**0:** The volume will be the same for any note on the keyboard. This is the same result as when the Mode parameter is turned Off.
**–99:** The volume will increase as you play downward on the keyboard.

**Mode** ..... **[Off, Low, High, All]**

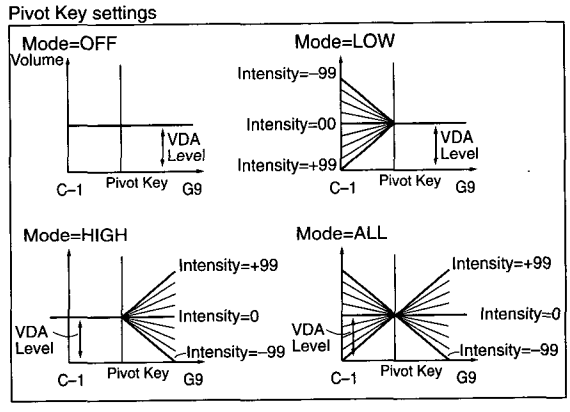
Specifies the area of the keyboard in which keyboard tracking will apply.

**Low:** Keyboard tracking will apply in the area below the note specified by the Pivot Key parameter.
**High:** Keyboard tracking will apply in the area above the note specified by the Pivot Key parameter.
**All:** Keyboard tracking will apply to the entire keyboard, centered on the note specified by the Pivot Key parameter.
**Off:** The volume will be the same for all notes.

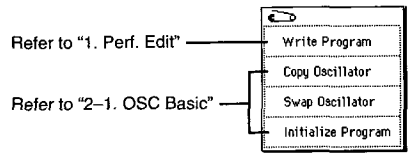
**Pivot Key** ..... **[C–1...G9]**

Specifies the note on which keyboard tracking will be centered.

How the volume will be affected for each mode by the Intensity and Pivot Key settings

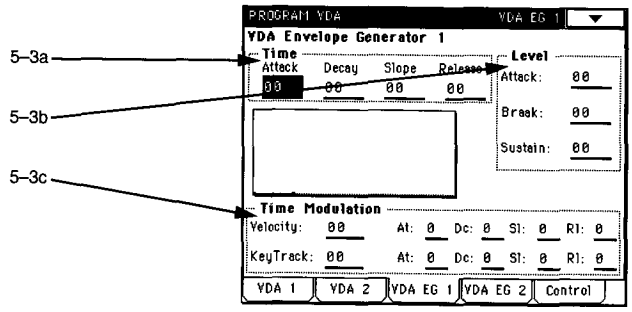



## Page Menu Command .....



# 5–3. VDA EG 1
# 5–4. VDA EG 2

Makes VDA EG settings to specify how the volume will change over time.




## 5–3a. Time

**Attack** ..... **[0...99]**

Specifies the time over which the volume will rise from 0 to the specified Attack Level.

**Decay** ..... **[0...99]**

Specifies the time over which the volume will change from the Attack Level to the Break Point.

**Slope** ..... **[0...99]**

Specifies the time over which the volume will change from the Break Point to the Sustain Level.

**Release** ..... **[0...99]**

Specifies the time over which the volume will change after note-off to a level of 0.

## 5–3b. Level

**Attack** ..... **[0...99]**

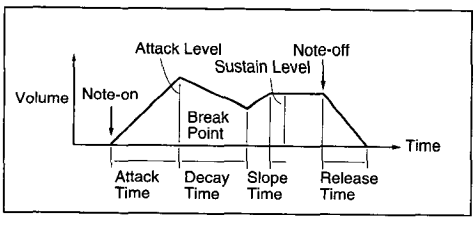
Specifies the volume that will be reached after the Attack Time has elapsed.

**Break** ..... **[0...99]**

Specifies the volume that will be reached after the Decay Time has elapsed.

**Sustain** ..... **[0...99]**

Specifies the volume that will be reached after the Slope Time has elapsed, and will be held until note-off.




## 5–3c. Time Modulation

**Velocity** ..... **[0...99]**

Specifies how keyboard playing dynamics will affect the various times (Attack, Decay, Slope, Release) of the VDA EG.

**99:** The maximum change in VDA EG times will occur when you play strongly.
**0:** Velocity will not affect the VDA EG, so there will be no change in VDA EG times.

**At (Attack Time)** ..... **[–, 0, +]**

Specifies the way in which keyboard playing dynamics will affect the VDA EG attack time.

**+:** The Attack Time will become shorter as you play more strongly.
**–:** The Attack Time will become longer as you play more strongly.

**Dc (Decay Time)** ..... **[–, 0, +]**

Specifies the way in which keyboard playing dynamics will affect the VDA EG decay time.

**+:** The Decay Time will become shorter as you play more strongly.
**–:** The Decay Time will become longer as you play more strongly.

**Sl (Slope Time)** ..... **[–, 0, +]**

Specifies the way in which keyboard playing dynamics will affect the VDA EG slope time.

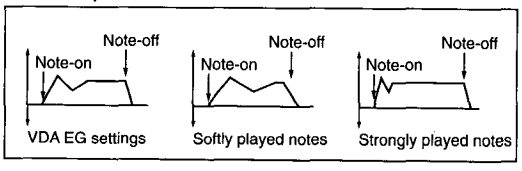
**+:** The Slope Time will become shorter as you play more strongly.
**–:** The Slope Time will become longer as you play more strongly.

**Rl (Release Time)** ..... **[–, 0, +]**

Specifies the way in which keyboard playing dynamics will affect the VDA EG release time.

**+:** The Release Time will become shorter as you play more strongly.
**–:** The Release Time will become longer as you play more strongly.

When all parameters are set to "+"




**KBD Track** ..... **[0...99]**

Specifies how the various VDA EG times (Attack, Decay, Slope, Release) will be affected by the keyboard location that you play.

**99:** The maximum change in VDA EG times will occur.
**0:** VDA EG times will not change.

**At (Attack Time)** ..... **[–, 0, +]**

Specifies the effect that keyboard location will have on the VDA EG attack time.

**+:** Attack Time will be shortened as the keyboard location changes.
**–:** Attack Time will be lengthened as the keyboard location changes.

**Dc (Decay Time)** ..... **[–, 0, +]**

Specifies the effect that keyboard location will have on the VDA EG decay time.

**+:** Decay Time will be shortened as the keyboard location changes.
**–:** Decay Time will be lengthened as the keyboard location changes.

**Sl (Slope Time)** ..... **[–, 0, +]**

Specifies the effect that keyboard location will have on the VDA EG slope time.

**+:** Slope Time will be shortened as the keyboard location changes.

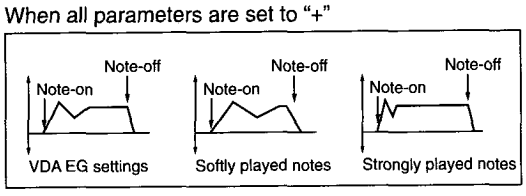
–: Slope Time will be lengthened as the keyboard location changes.

**RI (Release Time)** ..... **[–, 0, +]**

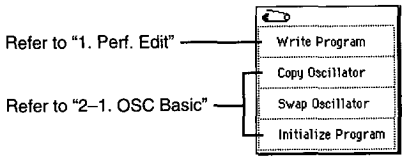
*Specifies the effect that* keyboard location will have on the VDA EG release time.

+: Release Time will be shortened as the keyboard location changes.
–: Release Time will be lengthened as the keyboard location changes.

When all parameters are set to "+"

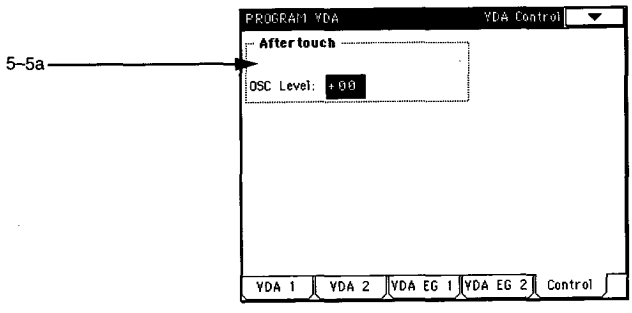



## Page Menu Command .....




# 5–5. Control

You can control the volume by applying pressure to the keyboard.



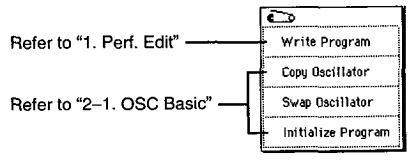

### 5–5a. Aftertouch

Specifies how the volume will change when pressure is applied to the keyboard.

**OSC Level** ..... **[–99...+99]**

**+99:** Maximum increase in volume will occur when pressure is applied to the keyboard.
**–99:** Maximum decrease in volume will occur when pressure is applied to the keyboard.

## Page Menu Command .....



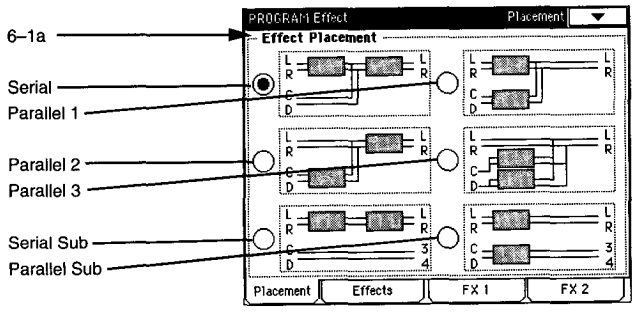

# 6. Effect

Makes settings for the effects that will be applied to the program.

Effect settings of the program will be used for the Main KBD of the arrangement.

# 6–1. Placement

Selects how the two effects will be combined.

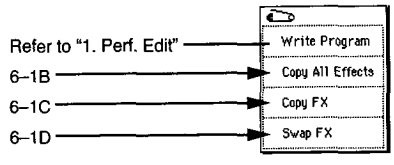



### 6–1a. Effect Placement

Use the radio buttons to select the way in which the effects will be connected.

This selection will change the effect connections that are shown in "6–2. Effects."

## Page Menu Command .....




### 6–1B. Copy All Effects

The FX1 and FX2 effects used in Song mode, Program mode, and as the ACC Effect in Arrangement Play mode will be copied as a pair.

### 6–1C. Copy FX

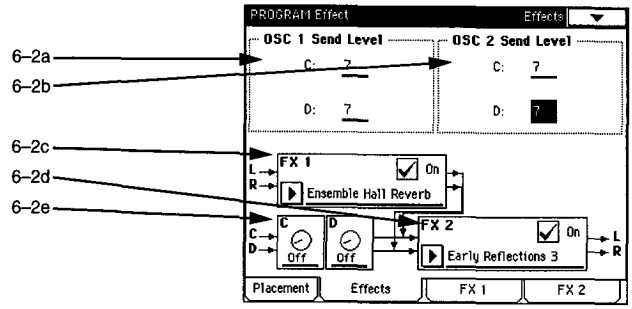
This command copies the FX1 effect to FX2, or the FX2 effect to FX1.

### 6–1D. Swap FX

This command exchanges the FX1 and FX2 effects.

# 6–2. Effects

Selects the effects which will be used by the program.




### 6–2a. OSC 1 Send Level
### 6–2b. OSC 2 Send Level

**C ..... [0...9]**

*Specifies the level that will be sent from output channel C.*

**D ..... [0...9]**

Specifies the level that will be sent from output channel D.

### 6–2c. FX 1 ..... [No Effect...Delay/Rotary Speaker]
### 6–2d. FX 2 ..... [No Effect...Delay/Rotary Speaker]

Selects the effect type.

**No Effect:** No effect will apply. Use this when you wish to play using a dry sound, without applying any effect.
**Hall Reverb–Delay/Rotary Speaker:** Refer to "Effect Parameters" (p.76) for details on each effect.

**On**

**Checked:** the effect will be used.
**Unchecked:** the effect will not be used. However if one of the following effects are selected, only the 2-band shelving equalizer that is set in "6–3c. EQ" will apply.

Stereo Delay
Cross Delay
Stereo Chorus 1, 2
Stereo Exciter
Auto Pan
Tremolo

### 6–2e. C Pan, D Pan/L Level, R Level

Depending on the selection in "6–1a. Effect Placement," these parameters may not be displayed.

**C Pan, D Pan .....[OFF, L....R]**

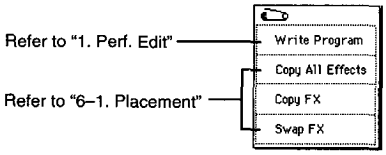
Sets the panning before and after the effect.

**L:** Pan left.
**R:** Pan right.
**OFF:** No output.

**L Level, R Level ..... [0...9]**

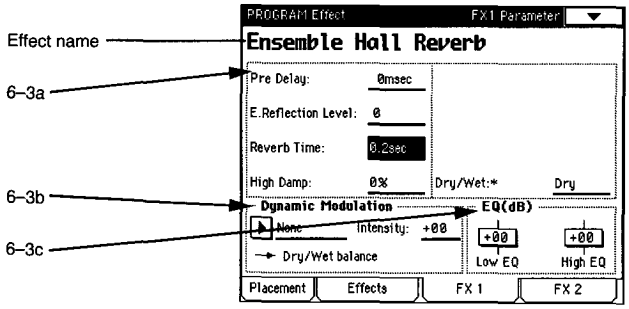
Specifies the return amount of the output to the 1/L/MONO and 2/R OUTPUT jacks.

## Page Menu Command.....




# 6–3. FX 1

Sets the parameters of the effect that was selected in "6–2. Effects."




### 6–3a. Effect Parameters

The parameters that can be set here will depend on the effect which was selected. For details on the parameters of each effect, refer to "Effect Parameters" (p.76).

### 6–3b. Dynamic Modulation..... [None...VDA & EG]

Selects the dynamic modulation source.

By operating the selected source, the parameter shown together with the arrow in the lower line can be modified in realtime.

For example, if you wish to use a pedal controller (XVP–10 or EXP–2) connected to the ASSIGNABLE PEDAL/SWITCH 1 jack to control dynamic modulation, make the following settings.
First, select either CC#12 or CC#13 as the source. Then set the Global mode "6–2. Assignable Pedal" (p.68) parameter Assignable Switch/Pedal 1 to the value which matches the setting you made here (either FX Control 1(CC#12) or FX Control 2 (CC#13)). Now you can use the pedal controller connected to the **i30** to control the parameter of the effect.
The amount of change produced by dynamic modulation will depend on the value of the parameter being controlled, the way in which the source is operated, and the value of the Intensity parameter.

**None:** Dynamic modulation will not be used.

**Intensity .....[–15...+15]**

Specifies the sensitivity with which the effect parameter will be controlled by the selected source.

**+15:** The maximum amount of control will occur when you operate the source. For example if you are controlling Dry/Wet, the source is set to Aftertouch, and Dry/Wet is set to 50:50, applying pressure to the keyboard will cause the Wet sound to be heard.
**0:** Nothing will happen when the source is operated.
**–15:** The maximum amount of control will occur when you operate the source. For example if you are controlling Dry/Wet, the source is set to Aftertouch, and Dry/Wet is set to 50:50, applying pressure to the keyboard will cause the Dry sound to be heard.

### 6–3c. EQ

This is a 2-band shelving equalizer.

For several types of effect, this equalizer will still be effective even if the On box is un-checked in "6–2c. FX1" or "6–2d. FX 2." For details refer to "6–2c. FX1" and "6–2d. FX 2."

**Low EQ** ..... **[–12...+12]**

Cuts or boosts the low frequency range.

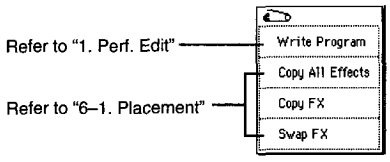
**+12:** Maximum boosts for the low frequency range.
**–12:** Maximum cut for the low frequency range.

**High EQ** ..... **[–12...+12]**

Cuts or boosts the high frequency range.

**+12:** Maximum boosts for the high frequency range.
**–12:** Maximum cut for the high frequency range.

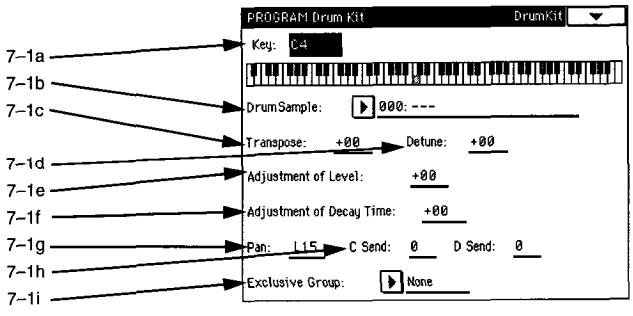
## Page Menu Command .....




# 7. Drum Kit

This will be displayed if you select a drum program (bank R). Here you can make settings for the drum kit used by the drum program.

A **drum kit** is a set of drum samples that are assigned to the keyboard, providing dozens of percussion instruments that can be played by pressing different notes.
Drum samples are the waveforms which are the basis of each percussion instrument, and the overtones and frequency components in each drum sample will determine the basic character of each percussion instrument.




**7–1a. Key** ..... **[A0...C8]**

Specifies the key to which the drum sample and its settings will be assigned.

**7–1b. Drumsample** ..... **[0...405]**

Selects the drum sample which will be assigned to the key that was specified in "7–1a. Key."

**7–1c. Transpose** ..... **[–24...+24]**

Adjusts the pitch of the drum sample in semitone steps.

**7–1d. Detune** ..... **[–50...+50]**

Adjusts the pitch of the drum sample in steps of one cent.

**7–1e. Adjustment of Level** ..... **[–99...+99]**

Adjusts the volume of the drum sample that is assigned to the key.
This volume adjustment is relative to the VDA setting of the bank R program.

**+99:** The drum sample will be played at maximum volume.
**0:** The drum sample will be played at the volume specified by the VDA setting.
**–99:** The drum sample will not sound.

**7–1f. Adjustment of Decay Time** ..... **[–99...+99]**

Adjusts the decay time of the drum sample.
This decay time adjustment is relative to the VDA decay time setting of the bank R program.

**+99:** The decay time will be the maximum length, and the sound will be held longer than the decay time specified by the VDA EG.
**0:** The sound will decay according to the decay time specified by the VDA EG.
**–99:** There will be virtually no decay time, and the sound will disappear quickly.

**7–1g. Pan** ..... **[L15...CNT...R15, OFF]**

Specifies the panning for each key.

**L15:** Pan left.
**R15:** Pan right.
**OFF:** No output.

**7–1h. C Send, D Send** ..... **[0...9]**

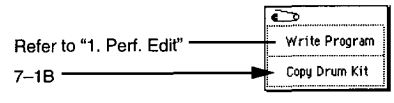
For each key, specify the level that will be sent from output channels C and D.
Be aware that if "6–2a. OSC 1 Send Level" is set to 0, this will have no effect.

**7–1i. Exclusive Group** ..... **[None, Group1...Group16, Self]**

Specifies whether or not each key will be grouped.

**None:** The key will not be grouped.
**Group1–Group16:** The key to which the drum sample is assigned will be grouped. When you play the keyboard, notes in the identical group will be sounded monophonically in last-note priority. If you play only keys that have been set to the same group, only the last-played note will be sounded.
**Self:** If a key with this setting is played repeatedly, the previous note will be silenced before the note is newly sounded again.

## Page Menu Command .....




**7–1B. Copy Drum Kit**

This command copies the settings of another drum kit.

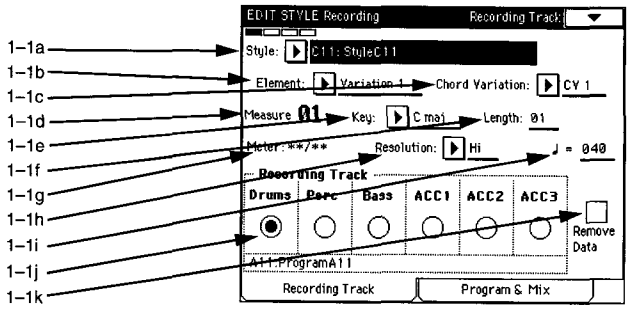
# Edit Style mode

In this mode you can input user style data.

## 1. Recording

### 1-1. Recording Track

Here you can record user style data in realtime.




**1-1a. Style ..... [C11...C68]**

Selects the user style that you wish to realtime record.

**1-1b. Element ..... [Variation 1...Fill 2]**

Selects the element.

**Variation 1–4:** Select one of these when you wish to record a variation that will be selected when you press one of the front panel VARIATION 1–4 keys during arrangement play.

**Intro 1–2:** Select one of these when you wish to record an intro that will be selected when you press one of the front panel INTRO/ENDING 1–2 keys during arrangement play.

**Ending 1–2:** Select one of these when you wish to record an ending that will be selected when you press one of the front panel INTRO/ENDING 1–2 keys during arrangement play.

In the case of **Intro 1** and **Ending 1**, the recorded data will simply be played back in parallel with the chords that are played on the keyboard during the intro or ending, so you should select these if you want to create an elaborate intro or ending.

**Fill 1–2:** Select one of these when you wish to record a fill-in that will be selected when you press one of the front panel FILL 1–2 keys during arrangement play.

**1-1c. Chord Variation**

Selects the chord variation for which you wish to record sequence data.

If you selected **Variation 1–4** in "1–1b. Element," you will be able to select **CV 1–CV 6**.

If you selected **Intro 1–2**, **Ending 1–2**, or **Fill 1–2** in "1–1b. Element," you will be able to select **CV 1–2**.

**1-1d. Measure ..... [1...16]**

This indicates the current measure.

**1-1e. Key ..... [C maj...B min]**

Specifies the key that will used to input the chord variation that was selected in "1–1c. Chord Variation."

If you specify a key that is different than the key in which you actually input the chord variation, the desired chord development will not be obtained during arrangement play.

**1-1f. Length ..... [0...16]**

Specifies the length of the chord variation.

Each track of the chord variation will be the same length.

**1-1g. Meter ..... [**/**, 4/4...16/16]**

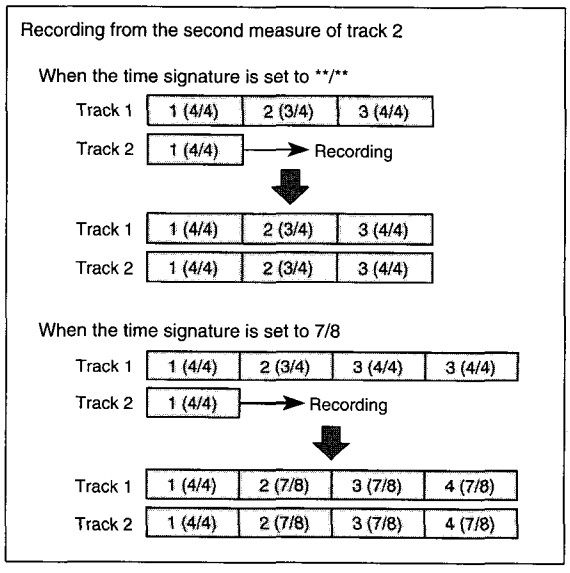
This indicates the time signature of the measure. If you press the REC/WRITE key, you will be able to specify the time signature of the chord variation you are about to record.

When you finish making the setting, press the REC/WRITE key.

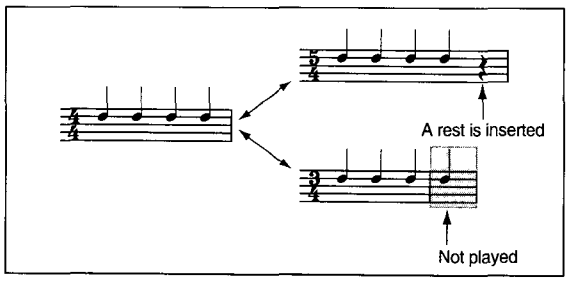
****/**:** The time signature that is already recorded for that measure (or that was specified when recording other tracks) will be used.

**4/4–16/16:** The specified time signature will be used.

It is not possible to change the time signature during real-time recording. If you want the time signature to change during a chord variation, first use "5–1C. Event Edit" to insert a time signature event into the measure at which the change will occur, and then record the performance data to each track.



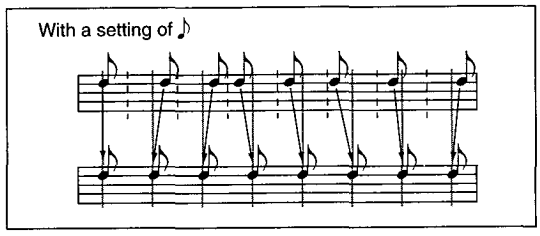

If you modify the value of this parameter, causing the measures to become longer, rests will be inserted in the lengthened portion. Conversely, if measures become shorter, the shortened portion will no longer be played, but if you use the original time signature to record new tracks or use "5–1C. Event Edit" to return to the original time signature, the data which had not been played will reappear.



### 1–1h. Resolution .....[Hi... ♩]

Adjusts the timing precision at which data will be recorded.

**Hi:** Notes will be recorded precisely at the timing at which they were actually played. In this case, the resolution will be 96 clocks per quarter note.
♩: The recorded timing of the notes will be adjusted to the nearest quarter note interval.




### 1–1i. ♩ (Tempo) .....[40...240]

Specifies the tempo for recording.

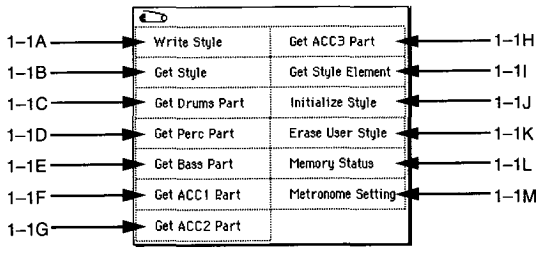
### 1–1j. Recording Track

Use the radio buttons to specify the track for recording.

### 1–1k. Remove Data

**Checked:** Performance data can be removed from the track as desired.
For example if you wish to remove only a specific note, press the REC/WRITE key to begin data entry, and when you reach the location at which you wish to remove a note, press that note on the keyboard. While you continue holding a note, all occurrences of that note will be removed. Similarly, pitch bend data will be removed during the interval that you continue holding the joystick in the X (left/right) direction, and aftertouch data will be removed during the interval that you continue applying pressure to the keyboard.

## Page Menu Command .....

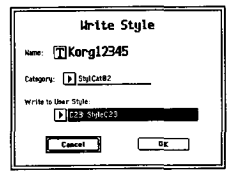



### 1–1A. Write Style

This command writes a style into the i30's memory.

Be sure to write any style that you wish to keep. If you turn off the power or select another style before writing, the data cannot be recovered.

① Select this command.
The dialog box shown at the right will appear.




② **Name** indicates the style name.
If you wish to modify the style name, press the text edit button to access the text edit dialog box, and input the style name.

③ **Category** specifies the category of the style that is being written.

④ **Write to User Style** selects the writing destination.

⑤ Press the **OK button.**

### 1–1B. Get Style

This command loads the specified style into the currently selected style.

① Select this command.
The dialog box shown at the right will appear.

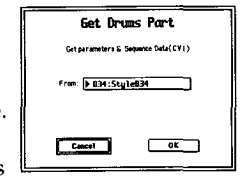

② In the **From** cell, select the style.
Use the front panel ARRANGEMENT/STYLE keys to select the style.
Alternatively, press **From** to access the category list, and select a category to access the style list. From the list, select the style that you wish to load.

③ Press the **OK button.**

### 1–1C. Get Drums Part

This command loads the drum part of the specified style into the currently selected style.

① Select this command.
The dialog box shown at the right will appear.




② In the **From** cell, select the style.
Use the front panel ARRANGEMENT/STYLE keys to select the style.
Alternatively, press **From** to access the category list, and select a category to access the style list. From the list, select the style that you wish to load.

③ Press the **OK button.**

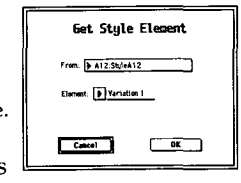
### 1–1D. Get Perc Part
### 1–1E. Get Bass Part
### 1–1F. Get ACC1 Part
### 1–1G. Get ACC2 Part
### 1–1H. Get ACC3 Part

These commands load the specified part into the currently selected style.
For the procedure, refer to "1–1C. Get Drums Part."

### 1–1I. Get Style Element

This command loads the specified style element into the currently selected style.

① Select this command.
The dialog box shown at the right will appear.




② In the **From** cell, select the style.
Use the front panel ARRANGEMENT/STYLE keys to select the style.
Alternatively, press **From** to access the category list, and select a category to access the style list. From the list, select the style that you wish to load.

③ In the **Element** cell, select the element that you wish to load.
You can select the same type of element as was selected in "1–1b. Element."
For example if Variation 1–4 is currently selected, you will be able to select Variation 1–4 here.

④ Press the **OK button.**

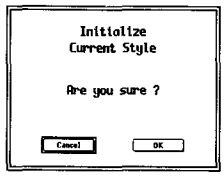
### 1-1J. Initialize Style

This command initializes the settings of a style.

When you wish to create a style from scratch, use this command to initialize the style before you begin editing. For details on the parameter settings following initialization, refer to "Appendices" (p.57) in the Player's Guide.

① In "1-1a. Style," select the style that you wish to initialize.

② Select this command.
The dialog box shown at the right will appear.




③ Press the **OK button**.

### 1-1K. Erase User Style

This command erases a user style.

If it becomes impossible to write a user style because of insufficient memory, use this command to erase unneeded user styles.

① Select this command.
The dialog box shown at the right will appear.

② Select the user style (C11–C68) that you wish to erase.

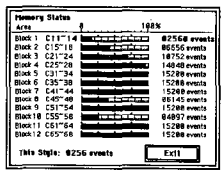
③ Press the **OK button**.


### 1-1L. Memory Status

This command displays the remaining amount of internal memory.

① Select this command.
The dialog box shown at the right will appear.
Styles can use up to 15,200 events per block.

② Press the **Exit button**.

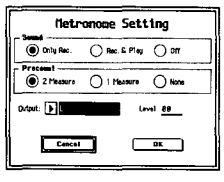



### 1-1M. Metronome Setting

This command lets you make metronome settings.

These settings will be valid in modes other than Program mode, Global mode or Disk mode.

① Select this command.
The dialog box shown at the right will appear.




② **Sound** specifies whether or not the metronome will sound.
When **Only Rec** is selected, the metronome will sound only during realtime recording.
When **Rec. & Play** is selected, the metronome will sound during realtime recording and during playback.
When **Off** is selected, the metronome will not sound.

③ In **Precount**, specify whether or not a count will be added before realtime recording.
**2 Measure** will insert a two measure count.
**1 Measure** will insert a one measure count.
If **None** is selected, no count will be inserted.

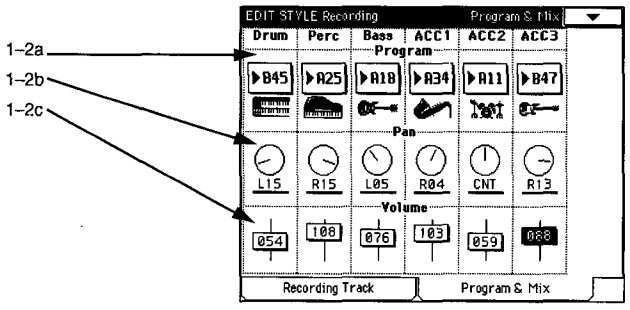
④ **Output** specifies the channel(s) to which the metronome sound will be output.
**L** will output the metronome sound to the L output channel, **R** to the R output channel, and **L+R** to output channels L and R.
**C send** will output the metronome sound to the C output channel, **D send** to the D output channel, and **C send + D send** to output channels C and D.
If **All** is selected, the metronome sound will be output to output channels L, R, C and D.
The OUTPUT jack(s) from which the metronome sound will be output will depend on the selected Placement.

⑤ Adjust **Level** to set the volume of the metronome.

⑥ Press the **OK button**.

## 1-2. Program & Mix

Here you can specify the program, pan and volume for each track. These parameters are used only while style data is being input, and do not affect the arrangement. Set these to the values that make it easiest for you to input style data.




### 1-2a. Program.....[A11...R58]

To select a program, press this button to access the category dialog box. Select the desired category, and a list of programs in that category will appear. Select a program from this list. When you select a program, the list will disappear automatically, but if you press the safety pin at the upper left of the list to lock the display, you will be able to select programs from the list.

By making settings in Global mode "6. Assign" (p.68), you can also use SW 1, SW 2, a connected foot switch, or the pedals of an EC5 external controller etc. to select programs.
For the track selected by "1-1j. Recording Track," you can also use the front panel PROGRAM keys to select the program directly by entering the bank and number. Keys 1–8 in the upper row input the upper digit, and keys 1–8 in the lower row input the lower digit.

### 1-2b. Pan..... [OFF, L15...CNT...R15, PROG]

Specifies the panning to output channels L and R.

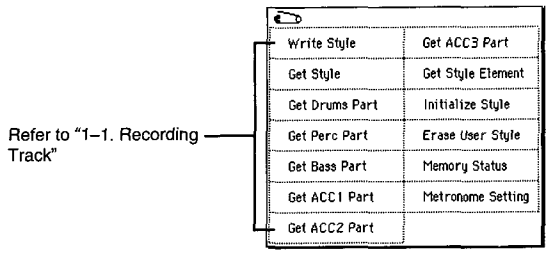
**L15:** Pan left.
**CNT:** Pan center.
**R15:** Pan right.
**PROG:** Use the pan setting of the program without change.
**OFF:** The track will not be output.

### 1-2c. Volume.....[0...127]

Specifies the volume of the track.

**127:** Maximum volume.

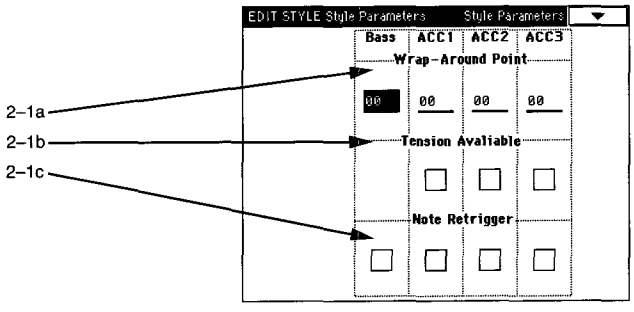
## Page Menu Command .....




# 2. Style Parameters

## 2–1. Style Parameters

Makes settings for the Wrap-Around Point, Tension Available, and Note Retrigger for the Bass track and ACC 1–3 tracks.




### 2–1a. Wrap-Around Point .....[1...12]

Depending on the chord progression, the range in which a track plays may appear unnaturally high by one octave. When a note higher than the point set for this parameter is specified as the root of the chord, that track will automatically play an octave lower. This allows you to prevent the track from sounding unnaturally high.

**1–12:** This can be set in semitone steps upward from the root of the key specified in "1–1e. Key." If you specify a different value for each part, chord progressions will sound more natural. Conversely, if you set the same value for all tracks, they will all drop down an octave at the same point in the song, producing an unnatural impression.

### 2–1b. Tension Available

Specifies whether or not the tension included in the chord that was played will be added to the ACC1–3 tracks.

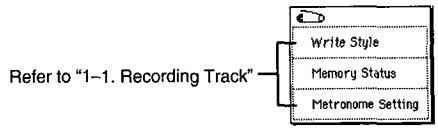
**Checked:** The tension included in the chord that was played will be added.
**Unchecked:** The tension included in the chord that was played will not be added.

### 2–1c. Note Retrigger

This setting harmonizes the notes of the Bass track or the ACC1–3 tracks to the new chord when the chord is changed.

**Checked:** The sound of the track will be halted, and new notes which match the chord that was played will be sounded.
**Unchecked:** Each time you play a new chord, currently-sounding chordal notes will be halted, and the track will remain silent until the data of that track directs that a new note be played.

## Page Menu Command .....

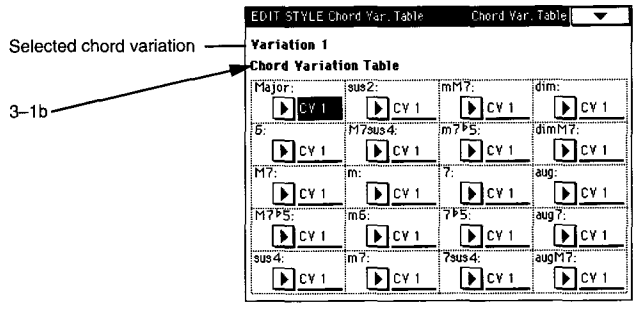



# 3. Chord Var. Table

## 3–1. Chord Var. Table

Assigns the chord variation table for the element that was selected in "1–1b. Element."

When a chord is detected in Arrangement Play mode, the chord variation to be played is determined by this table. If the assigned chord variation does not contain data, the i30 will search (starting from CV 1) for a chord variation which does contain data, and will substitute this automatically.



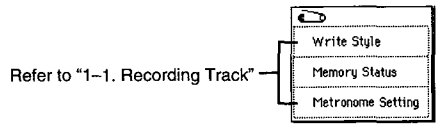

### 3–1a. Chord Variation Table

Assigns a chord variation to each chord Major–aug M7.

If **Variation 1–4** was selected in "1–1b. Element," you will be able to select from **CV 1–CV 6**.

If **Intro 1–2**, **Ending 1–2**, or **Fill 1–2** was selected in "1–1b. Element," you will be able to select from **CV 1–CV 2**.

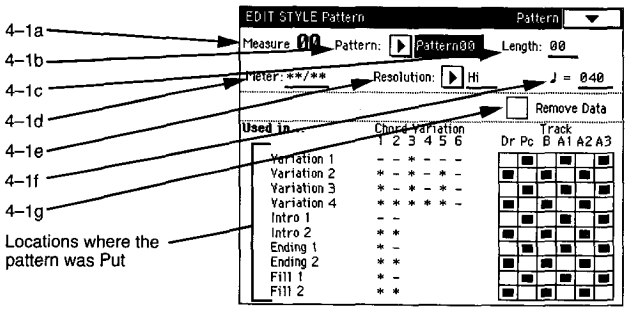
## Page Menu Command .....



# 4. Pattern

## 4–1. Pattern

Each user style can contain up to 100 patterns. Be aware that if you modify the data of a pattern, each location where that pattern was "put" will be affected.




### 4–1a. Measure

This indicates the current measure.

### 4–1b. Pattern ..... [0...99]

Selects the pattern that you wish to input.

### 4–1c. Length ..... [0...16]

Press the REC/WRITE key, and you can specify the length of the pattern that you are about to input.

After making this setting, press the REC/WRITE key.

### 4–1d. Meter ..... [1/4...16/16]

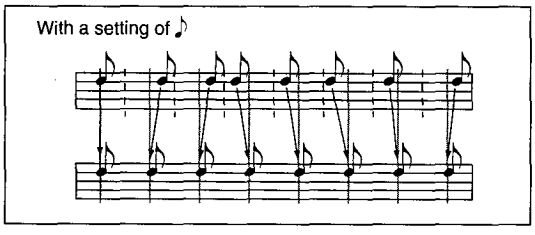
Press the REC/WRITE key, and you can specify the time signature of the pattern.

After making this setting, press the REC/WRITE key.

### 4–1e. Resolution ..... [Hi...♩]

Specifies the resolution to which the timing of the recorded data will be adjusted.

**Hi:** The data will be recorded precisely at the timing at which it was actually played. In this case, the resolution will be 96 clocks per quarter note.
♩: The data will be recorded at timing intervals of a quarter note.



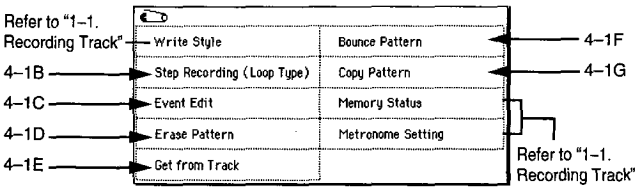

### 4–1f. ♩ (Tempo) ..... [40...240]

Specifies the tempo.

### 4–1g. Remove Data

**Checked:** Performance data can be removed from the pattern as desired.
For example if you wish to remove only a specific note, press the REC/WRITE key to begin data entry, and when you reach the location at which you wish to remove a note, press that note on the keyboard. While you continue holding a note, all occurrences of that note will be removed. Similarly, pitch bend data will be removed during the interval that you continue holding the joystick in the X (left/right) direction, and aftertouch data will be removed during the interval that you continue applying pressure to the keyboard.

## Page Menu Command .....




### 4–1B. Step Recording (Loop Type)

This command allows you to input pattern data.

This is a non-realtime method of data entry, in which you input note data one step at a time.

When step recording pattern data, you can continue repeating the selected area of measures and make changes as you go. Pattern data that was previously input will remain, and the new data will be added to it.

First use "4–1b. Pattern" to specify the pattern that you wish to record, and then use "4–1c. Length" to specify the number of measures. When you finish inputting data for the number of measures specified by the Length parameter, you will return to the first measure, and can continue input.

Then select this command.

For details on the procedure and settings of step recording, refer to Backing Sequence mode "6–1A. Step Recording" (p.17), in the explanation for "**When ATr. KBD Track or KBD 4–8 Track is specified for the Track parameter.**"

### 4–1C. Event Edit

This command lets you edit individual events of pattern data that you input.

Use "4–1b. Pattern" to select the pattern, and then select this command. A dialog box will appear, allowing you to specify the type(s) of events that you wish to edit.

Check the event(s) that you wish to edit, and press the **OK button**. The event editing dialog box will appear.

For details on the procedure and settings of event editing, refer to "6–1B. Event Edit" (p.19) of Backing Sequence mode.

### 4–1D. Erase Pattern

This command erases the selected pattern.

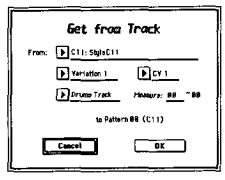
Use "1–1b. Pattern" to select the style [pattern ??] that you wish to erase, and then select this command.
Press the **OK button**.

### 4–1E. Get from Track

This command loads the performance data of a pattern in a track into the specified track.

① In "4–1b. Pattern," select the destination pattern for the Get operation, and specify the length of the pattern in "6–1c. Length."

② Select this command.
The dialog box shown at the right will appear.




③ In the **From** cell, select the style.

④ Select the element and chord variation.
If **Variation 1–4** is selected as the element, you can select a chord variation of **CV 1–CV 6**.
If **Intro 1–2**, **Ending 1–2** or **Fill 1–2** is selected as the element, you can select a chord variation of **CV 1–CV 2**.

⑤ Select the track.
You can select Drums Track, Perc Track, or ACC1–3 Tracks.

⑥ Select the first measure of the Get source.

⑦ Press the **OK button**.

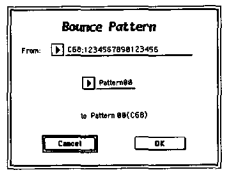
### 4–1F. Bounce Pattern

This command combines the performance data of the bounce source and bounce destination patterns, and places the combined performance data in the bounce destination.

The time signature and length of the resulting pattern will be according to the settings of the bounce destination. If the selected pattern and the bounce destination pattern contain MIDI control change data, unexpected operation may result from executing the bounce command. Before executing this command, use "4–1C. Event Edit" to prepare the MIDI control data of the two patterns.

① Use "4–1b. Pattern" to select the bounce destination pattern.

② Select this command.
The dialog box shown at the right will appear.




③ In the **From** cell select the bounce source pattern.

④ Press the **OK button**.

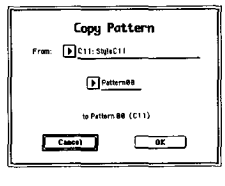
### 4–1G. Copy Pattern

This command copies the performance data from a pattern to the specified pattern.

Be aware that when Copy Pattern is executed, pattern data which exists in the copy destination pattern will be erased.

① Use "4–1b. Pattern" to select the copy destination pattern.

② Select this command.
The dialog box shown at the right will appear.




③ In the **From** cell, select a user style.

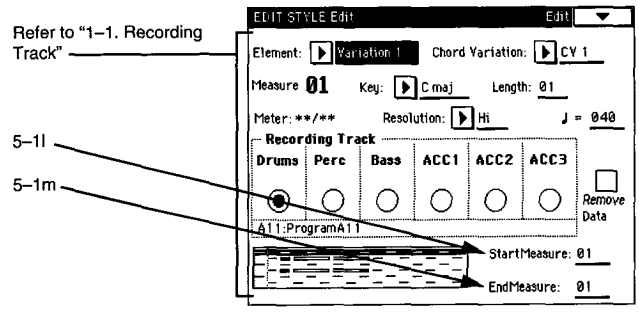
④ Select the copy source pattern.

⑤ Press the **OK button**.

# 5. Edit

## 5–1. Edit

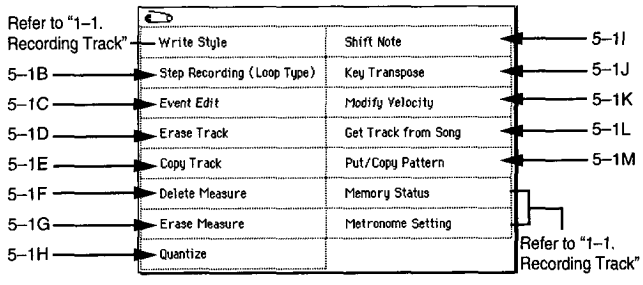
Here you can perform non-realtime data input (step recording) and editing for each track.




### 5–1I. Start Measure
### 5–1m. End Measure

Specifies the first and last measure of the style data that you wish to edit or step-record.

## Page Menu Command




### 5–1B. Step Recording (Loop Type)

This command allows you to input style data.

This is a non-realtime method of data entry, in which you input note data one step at a time.

When step recording style data, you can continue repeating the selected area of measures and make changes as you go. Style data that was previously input will remain, and the new data will be added to it.

First use "1–1b. Element" and "1–1c. Chord Variation" to specify the chord variation that you wish to record, and then use "5–1I. Start Measure" and "5–1m. End Measure" to specify the range of measures. When you finish inputting data for the measures specified by Start Measure and End Measure, you will return to the first measure, and can continue input.

Then select this command.

For details on the procedure and settings of step recording, refer to Backing Sequence mode "6–1A. Step Recording" (p.17), in the explanation for "**When ATr. KBD Track or KBD 4–8 Track is specified for the Track parameter.**"

### 5–1C. Event Edit

This command lets you edit individual events of style data that you input.

First use "1–1b. Element" and "1–1c. Chord Variation" to specify the chord variation that you wish to record. Then select this command, and a dialog box will appear, allowing you to specify the event.

Check the event that you wish to edit and press the **OK button**, and the event edit dialog box will appear.

For details on the procedure and settings of event edit, refer to Backing Sequence mode "6–1B. Event Edit" (p.19).

### 5–1D. Erase Track

This command erases the data of the specified track.

① Use "1–1b. Element" and "1–1c. Chord Variation" to select the element and chord variation.

② Use "1–1j. Recording Track" to select the track to be erased.

③ Select this command.
The dialog box shown at the right will appear.
If you **check All Tracks**, the performance data of all tracks will be deleted.


④ Press the **OK button**.

### 5–1E. Copy Track

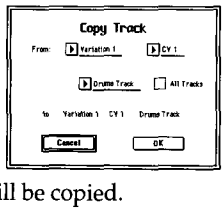
This command copies the performance data from the copy source track to the specified track.

Be aware that when Copy Track is executed, track data which exists in the copy destination track will be erased.

① Use "1–1b. Element" and "1–1c. Chord Variation" to select the element and chord variation.

② Use "1–1j. Recording Track" to select the track.

③ Select this command.
The dialog box shown at the right will appear.




④ In the **From** cell select the copy source element, chord variation, and track.
If you **check All Tracks**, performance data of all tracks will be copied.

⑤ Press the **OK button**.

### 5–1F. Delete Measure

This command deletes the specified measures.

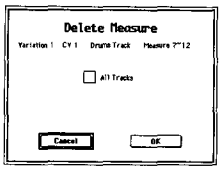
When the Delete Measure command is executed, performance data of measures following the deleted measures will be moved forward in units of a measure.

① Use "1–1b. Element" and "1–1c. Chord Variation" to select the element and chord variation.

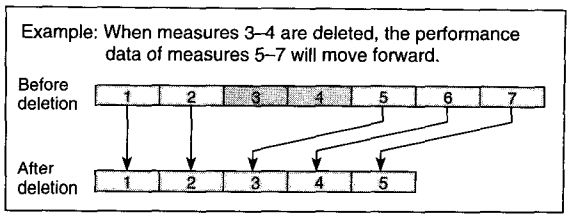
② Use "1–1j. Recording Track" to select the track.

③ Use "5–1l. Start Measure" and "5–1m. End Measure" to specify the range of measures to be deleted.

④ Select this command.
The dialog box shown at the right will appear.
If **All Tracks is checked**, performance data will be deleted from the specified measures of all tracks.




⑤ Press the **OK button**.




### 5–1G. Erase Measure

This command erases various types of performance data etc. from the specified measures. The Erase Measure command can also be used to erase only a specified type of data.

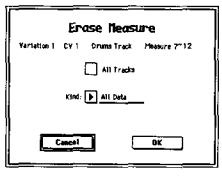
If control data extends over the boundary of the measures being erased, only the portion of data that falls within the specified measures will be erased. Also, if note data extends across one or more measures, be aware that deleting a measure through which the note extends will also delete that note from the subsequent measures.

① Use "1–1b. Element" and "1–1c. Chord Variation" to select the element and chord variation.

② Use "1–1j. Recording Track" to select the track.

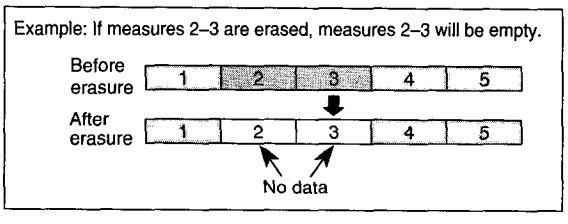
③ Use "5–1l. Start Measure" and "5–1m. End Measure" to specify the range of measures from which data will be erased.

④ Select this command.
The dialog box shown at the right will appear.
If **All Tracks is checked**, performance data will be erased from the specified measures of all tracks.




⑤ **Kind** lets you specify the type(s) of data that will be erased.
**All Data** will erase all data.
**Aftertouch** will erase aftertouch and polyphonic aftertouch data.

⑥ Press the **OK button**.



### 5–1H. Quantize

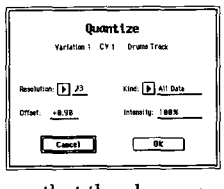
This command corrects the timing of style data that has already been input. Refer to "Appendices" (p.82) for details on how the timing correction will take place. When Quantize is executed, the performance data will change as follows.

- When the Quantize operation is executed on note data, the note-on timing will be corrected, but the length of the notes will not change.
- If the quantize resolution is set to **Hi**, timing will be corrected to intervals of the base resolution (♩/96), meaning that note data will not be affected. For example, continuously changing data such as joystick or aftertouch will consume large amounts of memory, but if this is quantized, any changes in this data that occur in less than the quantization interval will be combined into one event, which will save memory.
  Likewise, identical types of control data which occur at the same timing will be combined into one, also saving internal memory.

① Use "1–1b. Element" and "1–1c. Chord Variation" to select the element and chord variation.

② Use "1–1j. Recording Track" to select the track, and use "5–1l. Start Measure" and "5–1m. End Measure" to specify the range of measures in which the timing will be corrected.

③ Select this command.
The dialog box shown at the right will appear.




④ In the **Resolution** cell, specify the resolution to which the timing will be corrected.
Selecting a rougher resolution will conserve memory, but be aware that the changes in the performance data will also become rougher.

⑤ **Kind** specifies the type of data whose timing will be corrected.
**Aftertouch** will correct the timing of aftertouch and polyphonic aftertouch data.
**Control Change** will correct the timing of control change data, but it is not possible to specify the control change number.

⑥ **Offset** specifies the direction and distance from the standard timing interval that the data will be moved, in one-tick units.
**0.48** is an ♪ unit, and **0.24** is a 𝅘𝅥𝅯 unit. **Negative (–)** values will move the data forward, and **positive (+)** values will move the data backward. This lets you simulate "dragging" or "rushing" the beat.

⑦ **Intensity** specifies the sensitivity of the correction; i.e., how closely the data will be moved to the location specified by ④ and ⑥.
With a setting of **0%** no correction will take place, and with a setting of **100%** the data will be moved just as specified by the settings of ④ and ⑥.

⑧ Press the **OK button**.

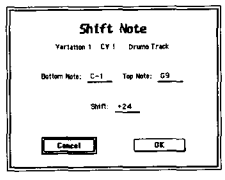
### 5–1I. Shift Note

This command shifts the note numbers within the specified measures by the specified amount.

① Use "1–1b. Element" and "1–1c. Chord Variation" to select the element and chord variation.

② Use "1–1j. Recording Track" to select the track.

③ Select this command.
The dialog box shown at the right will appear.




④ Use **Bottom Note** and **Top Note** to specify the range of notes that will be shifted.
The note numbers in the specified range will be shifted.
These parameters can also be set from the keyboard.
It is not possible to set **Top Note** lower than **Bottom Note**.

⑤ **Shift** specifies the amount of pitch change.
You can specify a pitch shift of –24–+24 in semitone steps.

⑥ Press the **OK button**.

### 5–1J. Key Transpose

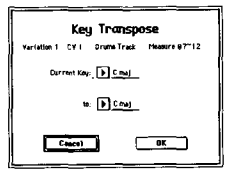
This command transposes the data of the specified track to the specified key.

① Use "1–1b. Element" and "1–1c. Chord Variation" to select the element and chord variation.

② Use "1–1j. Recording Track" to select the track.

③ Confirm the key in "1–1e. Key."
Be aware that if this setting does not match the original chord variation, executing the Key Transpose command may produce an unintended transposition.

④ Select this command.
The dialog box shown at the right will appear.




⑤ Specify the current key in the **Current Key** cell, and specify the key following transposition in the **To** cell.

⑥ Press the **OK button**.

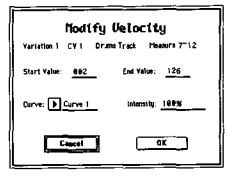
### 5–1K. Modify Velocity

This command modifies the velocity of the note data in the specified range of measures according to the specified curve.

① Use "1–1b. Element" and "1–1c. Chord Variation" to select the element and chord variation.

② Use "1–1j. Recording Track" to select the track.

③ Select this command.
The dialog box shown at the right will appear.




④ **Start Value** specifies the velocity value at the starting measure.

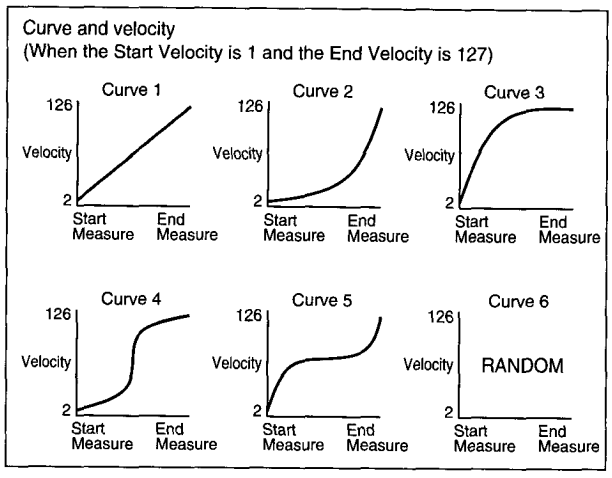
⑤ **End Value** specifies the velocity value at the ending measure.

⑥ **Curve** specifies the curve with which the velocity will be modified over the range of measures.

⑦ Intensity specifies how closely the velocity values will be moved toward the curve that was selected in ⑥.

With a setting of 0%, the velocity of the note data will remain unaffected. With a setting of 100%, the velocity values will match the specified curve.

⑧ Press the **OK button**.




### 5–1L. Get Track from Song

This command loads data from a specified track into the currently selected track.

① Use "1–1b. Element" and "1–1c. Chord Variation" to select the element and chord variation.

② Use "1–1j. Recording Track" to select the track.

③ Select this command.
The dialog box shown at the right will appear.


④ In the **From** cell, specify the song.

⑤ Specify the track and the starting measure from which data will be loaded.

⑥ Press the **OK button**.

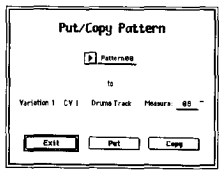
### 5–1M. Put/Copy Pattern

This command puts (assigns) or copies the specified pattern to the currently selected track.

① Use "1–1b. Element" and "1–1c. Chord Variation" to select the element and chord variation.

② Use "1–1j. Recording Track" to select the track.

③ Select this command.
The dialog box shown at the right will appear.

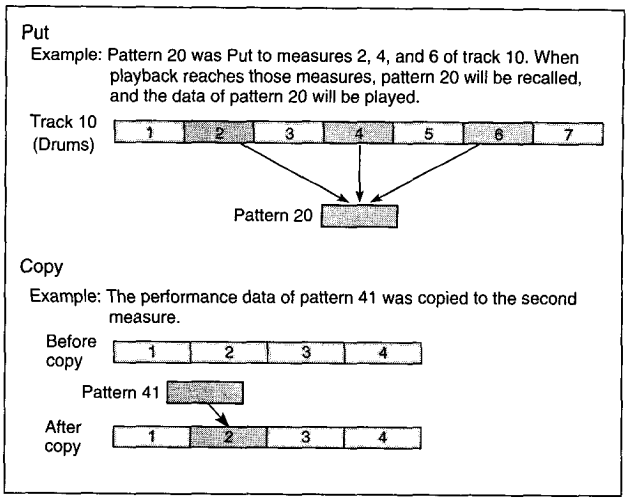



④ Specify the pattern.

⑤ In the **Measure** cell, specify the destination measure at which the data will be put or copied.

⑥ To put (assign) the data, press the **Put button**. To copy the data, press the **Copy button**.
In the case of **Put button**, the pattern will be recalled at the beginning at the measure in which it was put. When you wish to repeatedly playback a certain pattern, using Put will allow you to use memory more efficiently. If you modify the pattern which was Put, the change will be reflected in all locations where that pattern was Put.
In the case of **Copy button**, the pattern data will be copied to the measure. Use this operation when you wish to use the data of a pattern with slight changes.

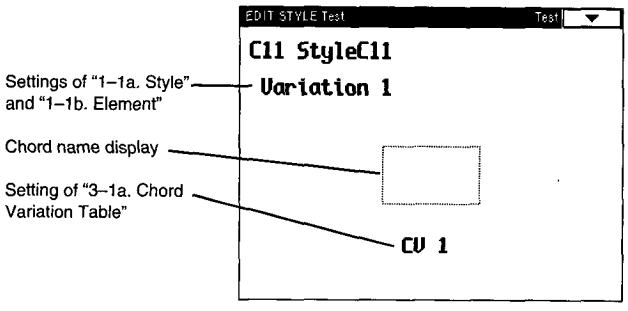
⑦ Press the **Exit button**.




# 6. Test

## 6–1. Test

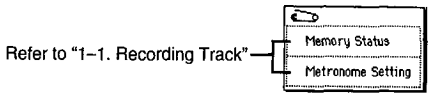
Here you can verify how the chord variation you input will actually play within the arrangement.




First press the START/STOP key to begin play. Then play chords on the keyboard for each element you created, and listen to the result for each chord variation.

After creating a chord variation, assign it to a chord in "3–1a. Chord Variation Table," and test it here. When you are finished listening, press the START/STOP key once again.

### Page Menu Command .....



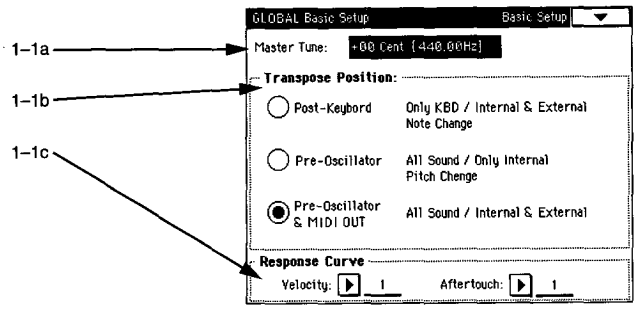
# Global mode

In this mode you can make settings which affect the entire **i30**, such as settings for master tuning, MIDI, the RIT key, the ACCEL key, and SW 1 and SW 2.

## 1. Basic Setup

### 1-1. Basic Setup

Here, you can set the master tuning, transpose position, and the response curves for velocity/aftertouch.




#### 1-1a. Master Tune ..... [-50...+50]

Adjusts the overall tuning in units of one cent (a step = 100 cents).

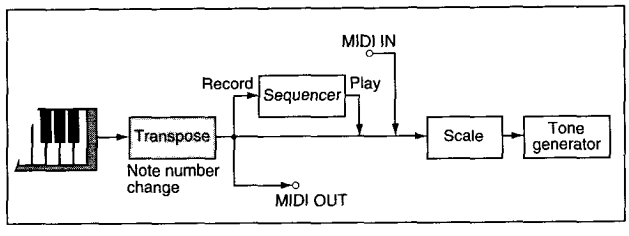
#### 1-1b. Transpose Position

Selects the location at which transposition will take place.

This setting will affect the MIDI data that is transmitted and received, and the data that is recorded on the sequencer. (This setting has no effect when the **i30**'s keyboard is used to play the **i30**'s internal tone generator.)

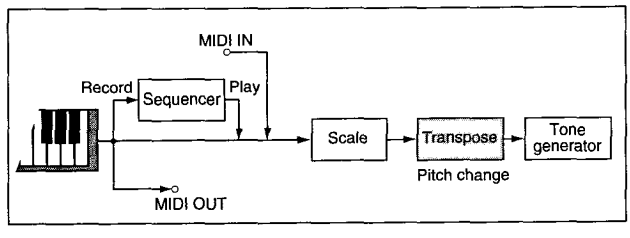
**Post-Keyboard:** Transposition will be applied to the note data transmitted by the keyboard.

The note data will be shifted by the transpose setting, and sent to the tone generator and from the MIDI OUT connector to external devices.
Select this setting when you wish to create sequence data using transposed note data.



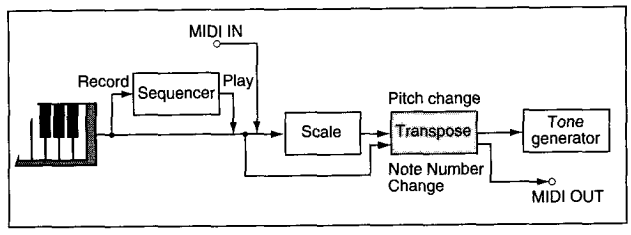

**Pre-Oscillator:** Transposition will be applied to the note data before it is sent to the tone generator.

Note data produced by the keyboard and data received at the MIDI IN connector will be shifted by the transpose setting, and sent to the tone generator. Note data transmitted from the MIDI OUT connector will not be transposed.




**Pre-Oscillator & MIDI OUT:** Transposition will be applied to the note data before it enters the tone generator.

Note data produced by the keyboard and data received at the MIDI IN connector will be shifted by the transpose setting, and sent to the tone generator and from the MIDI OUT connector.
Since the transposed note data will be transmitted from the MIDI OUT connector, you can select this setting when you want data created on the **i30** to be played back at the same pitch by an external tone generator.



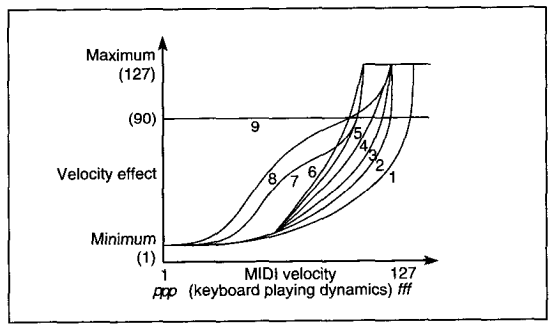

#### 1-1c. Response Curve

Selects the sensitivity of velocity and aftertouch.

**Velocity** ..... [1...9]

When you use keyboard playing dynamics to modify the volume or brightness, the change will occur according to the curve that you select here.

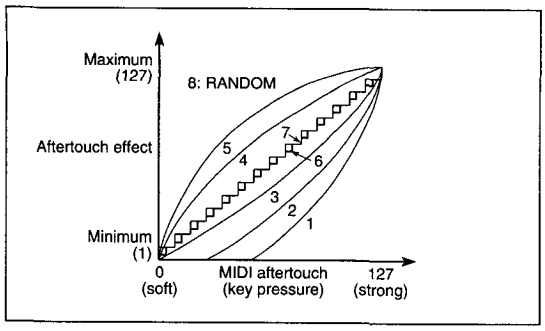
**1–8:** Each curve has its own characteristics, so select a curve as appropriate for your own playing strength, playing style, and the desired result.
**9:** The velocity value will be fixed at 90, regardless of your keyboard playing dynamics. Use this setting when you want all velocity values to be even, or when you do not want the volume or brightness to be affected by the velocity.



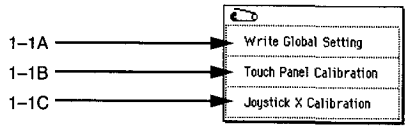

**Aftertouch** ..... [1...8]

When you apply aftertouch to modify the volume, brightness, or pitch, the change will occur according to the curve that you select here.

**6, 7:** Since curve **6** produces change in twenty-four steps and curve **7** in twelve steps, these are useful when you wish to record aftertouch on the sequencer but do not want to consume excessive memory.
By selecting curve 7 and setting the depth of pitch changed produced by aftertouch to one octave, you can cause the pitch to change in semitone steps.
**8:** This is a random curve, for use when you wish to produce special effects or when you want aftertouch to apply irregular modulation.




## Page Menu Command.....




### 1-1A. Write Global Setting

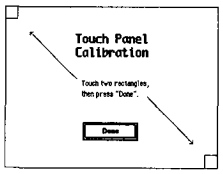
This command writes the settings of Global mode.

Press the **OK button** in the dialog box to write the Global mode settings.

### 1-1B. Touch Panel Calibration

When input via the LCD panel does not occur as expected, or if the edit cell moves to a location other than the spot at which you pressed the LCD panel, use this command to calibrate the touch panel.

① Select this command.
The dialog box shown at the right will appear.
If you are unable to select this command from the page menu, **hold down the EXIT key and press the [+] key**.




② Press the **upper left square** in the LCD screen.
When selected correctly, it will be highlighted.

③ Press the **lower right square** in the LCD screen.
When selected correctly, it will be highlighted.

④ Press the **Done button**.
If the calibration was not performed correctly, an error message will appear. Perform the procedure again from the beginning.

### 1-1C. JS X Calibration

If the result of the specified pitch bend range does not occur when the joystick is moved all the way to the left or right side, or if the maximum or minimum result occurs before the joystick reaches the far left or right, use this command to calibrate the joystick.

① Select this command.
The dialog box shown at the right will appear.


② Move the joystick **all the way to the left**, then **all the way to the right**.

③ Release the joystick.

④ Press the **Done button**.
If the calibration was not performed correctly, an error message will appear. Perform the procedure again from the beginning.

# 2. Scale

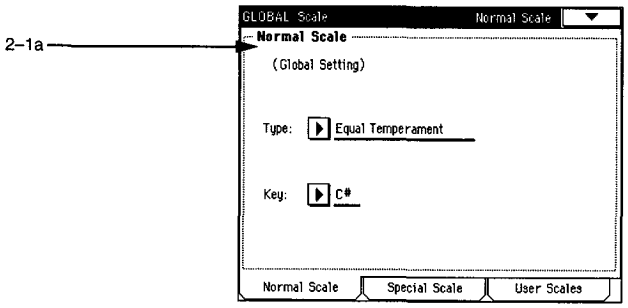
Specifies the scales that the **i30** will use.

## 2-1. Normal Scale

In **Arrangement Play mode** and **Backing Sequence mode**, you can use a connected assignable pedal etc. to switch between the scale specified here and the KBD scale that is selected in Arrangement Play mode and Backing Sequence mode.

In **other modes**, you can use a connected assignable pedal etc. to switch between the scale specified here and the scale that is selected in "2-2. Special Scale."

For example if you wish to use SW 1 to switch the scale, set the "6-1. SW 1, SW 2" parameter SW 1 to Scale Change (CC#4). When the Normal scale is selected, the SW 1 LED will be dark.




### 2-1a. Normal Scale

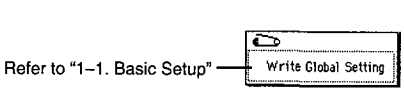
**Type**.....**[Equal Temperament...User Scale 32]**

**Equal Temperament–Pelog:** Refer to Arrangement Play mode "6–4b. KBD Scale" (p.8).
**User Scale 1–User Scale 32:** These are the scales that you create in "2–3. User Scale."

**Key**.....**[C...B]**

Selects the tonic of the selected scale.

## Page Menu Command .....

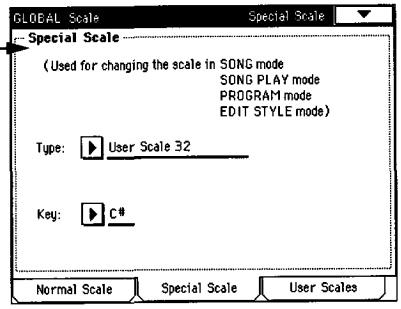


## 2–2. Special Scale

In **modes other than Arrangement Play mode** and **Backing Sequence mode**, you can use a connected assignable pedal etc. to switch between the scale specified here and the scale that is selected in "2–1. Normal Scale."

For example if you wish to use SW 1 to switch the scale, set the "6–1. SW 1, SW 2" parameter SW 1 to Scale Change (CC#4). When the Normal scale is selected, the SW 1 LED will be dark.

2–2a




### 2–2a. Special Scale

**Type** ..... **[Equal Temperament...User Scale 32]**

**Equal Temperament–Pelog:** Refer to Arrangement Play mode "6–4b. KBD Scale" (p.8).

**User Scale 1–User Scale 32:** These are the scales that you create in "2–3. User Scale."

**Key** ..... **[C...B]**

Selects the tonic of the selected scale.

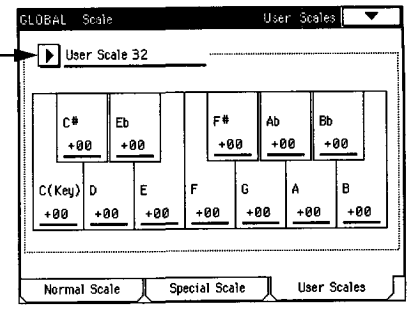
### Page Menu Command .....

Refer to "1–1. Basic Setup"


## 2–3. User Scale

Here you can make settings for the 32 user scales.

2–3a




### 2–3a. User Scale .....[1...32]

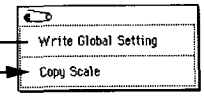
Selects a number, and the pitches of that scale will be displayed below.

You can adjust the pitch of each note to create an original scale. The pitch of each note can be adjusted in the range of **–50 – +50** cents.

### Page Menu Command .....

Refer to "1–1. Basic Setup"

2–3B




### 2–3B. Copy Scale

This command copies a scale.

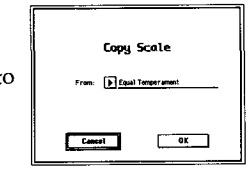
This is convenient when you wish to create a user scale that is based on an existing scale.

① Select a user scale.

② Select this command.
The dialog box shown at the right will appear.

③ Select the scale that you wish to copy.

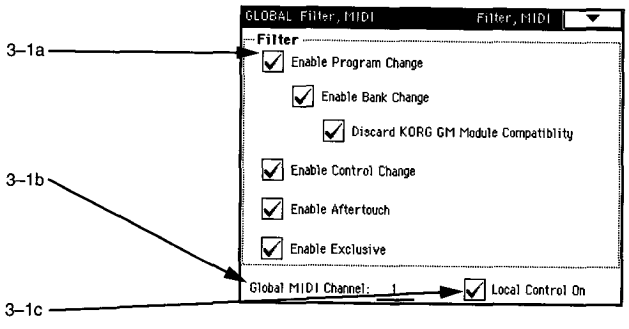
④ Press the **OK button**.



# 3. Filter, MIDI

## 3-1. Filter, MIDI

Here you can make settings for MIDI filtering, the global MIDI channel, and local control on/off.




### 3-1a. Filter

Specifies whether or not each type of MIDI message will be transmitted and received.

#### Enable Program Change

**Checked:** MIDI program change messages will be transmitted and received.

#### Enable Bank Change

**Checked:** MIDI bank change messages will be transmitted and received.

#### Discard KORG GM Module Compatibility

**Checked:** Bank A and bank B will be transmitted as [MSB: 0, LSB: 0], and bank R will be transmitted as [MSB: 0, LSB: 4].

#### Enable Control Change

**Checked:** MIDI control change messages (pitch bend, volume, sustain, pedal, and other controller messages) will be transmitted and received.

#### Enable Aftertouch

**Checked:** MIDI aftertouch messages will be transmitted and received.

#### Enable Exclusive

**Checked:** MIDI system exclusive parameter change messages will be transmitted.

### 3-1b. Global MIDI Channel ..... [1...16]

Specifies the global MIDI channel of the **i30**.

If the Filter parameter Enable Exclusive is checked, MIDI system exclusive messages can be received on the channel specified here.

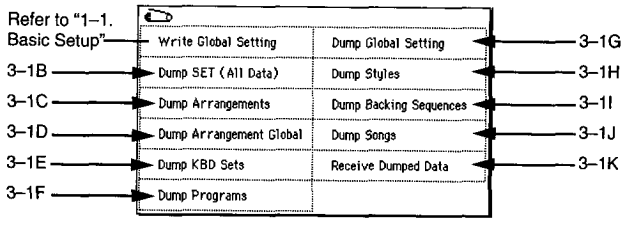
**Transmission/reception of MIDI messages in Program mode** will use the channel that you specify here. This channel is also used to transmit chord data detected by the **i30** to a Korg ih Interactive Vocal Harmony unit.

### 3-1c. Local Control On

**Checked:** The keyboard, joystick, SW 1 and SW 2, and connected foot pedals etc. can be used to control the internal tone generator.

**Unchecked:** The keyboard, joystick, SW 1 and SW 2, and connected foot pedals etc. can be used to control an external MIDI device. In this case, these controllers will not control the internal tone generator, but will only transmit MIDI messages. It will not be possible to input backing sequence data or to use keyboard detection of chords in Arrangement Play mode etc.

## Page Menu Command .....

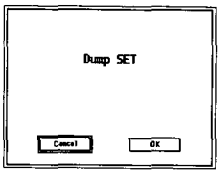



### 3-1B. Dump SET (All Data)

This command transmits all data of the user area to a connected MIDI device.

This allows you to store data on a MIDI data filer or a personal computer which is able to receive MIDI exclusive messages.

① Select this command.
The dialog box shown at the right will appear.




② Press the **OK button**.
The maximum data size is 1 MB, and approximately 7 minutes and 50 seconds are required for transmission.
The following user area data is transmitted.

- Arrangement data
- Arrangement global data
- Keyboard set data
- Program data
- Global setting data
- Style data
- Backing sequence data
- Song data

### 3-1C. Dump Arrangements

This command transmits the arrangement data of all user arrangements to a connected MIDI device.

This allows you to store data on a MIDI data filer or a personal computer which is able to receive MIDI exclusive messages.

Select this command, and press the **OK button**.

The data size is 21 KB, and approximately 10 seconds are required for transmission.

### 3-1D. Dump Arrangement Global

This command transmits the arrangement global data to a connected MIDI device.

This allows you to store data on a MIDI data filer or a personal computer which is able to receive MIDI exclusive messages.

Select this command, and press the **OK button**.

The data size is 54 bytes, and approximately 1 second are required for transmission.

### 3-1E. Dump KBD Sets

This command transmits all keyboard set data to a connected MIDI device.

This allows you to store data on a MIDI data filer or a personal computer which is able to receive MIDI exclusive messages.

Select this command, and press the **OK button**.

The data size is 3.6 KB, and approximately 2 seconds are required for transmission.

### 3-1F. Dump Program

This command transmits the program data of all user programs to a connected MIDI device.

This allows you to store data on a MIDI data filer or a personal computer which is able to receive MIDI exclusive messages.

Select this command, and press the **OK button**.

The data size is 30.5 KB, and approximately 15 seconds are required for transmission.

### 3-1G. Dump Global Setting

This command transmits global setting data to a connected MIDI device.

This allows you to store data on a MIDI data filer or a personal computer which is able to receive MIDI exclusive messages.

Select this command, and press the **OK button**.

The data size is 422 bytes, and approximately 1 second are required for transmission.

### 3-1H. Dump Style

This command transmits the style data of all user styles to a connected MIDI device.

This allows you to store data on a MIDI data filer or a personal computer which is able to receive MIDI exclusive messages.

Select this command, and press the **OK button**.

The maximum data size is 787 KB, and approximately 5 minutes and 40 seconds are required for transmission.

### 3-1I. Dump Backing Sequences

This command transmits all backing sequence data to a connected MIDI device.

This allows you to store data on a MIDI data filer or a personal computer which is able to receive MIDI exclusive messages.

Select this command, and press the **OK button**.

The maximum data size is 265 KB, and approximately 1 minute and 50 seconds are required for transmission.

### 3-1J. Dump Songs

This command transmits song data to a connected MIDI device.

This allows you to store data on a MIDI data filer or a personal computer which is able to receive MIDI exclusive messages.

Select this command, and press the **OK button**.

The maximum data size is 266 KB, and approximately 1 minute and 50 seconds are required for transmission.

### 3-1K. Receive Dumped Data

This command allows the **i30** to receive the data which was dumped by the "3-1B. Dump SET"–"3-1J. Dump Songs."

When reception is completed, press the **EXIT button**.

### Data dump procedure

#### Transmitting data (from the i30 to a MIDI device)

① Connect the **i30** and the MIDI device.
If you are using a personal computer which is able to receive MIDI exclusive messages, connect the serial port of the personal computer to the TO HOST connector of the **i30**.
If you are using a MIDI data filer, connect the MIDI IN connector of the MIDI data filer to the MIDI OUT connector of the **i30**.

② Press the **Global key** to enter Global mode.

③ Press the **MENU key**, and then press the Filter, MIDI button.
The Filter, MIDI page will appear.

④ Press the **page menu button**, and select the appropriate command to transmit the desired data.

⑤ Make the necessary settings in the dialog box.
Press the **OK button** and the data will be transmitted.
While transmission is taking place, the display will indicate **Now Transmitting MIDI Data.**
The data size and the time required for transmission will depend on the type of data.

Never turn off the power of the **i30** while data is being transmitted.

#### Receiving data (from a MIDI device to the i30)

① Connect the **i30** and the MIDI device.
If you are using a personal computer which is able to receive MIDI exclusive messages, connect the serial port of the personal computer to the TO HOST connector of the **i30**.
If you are using a MIDI data filer, connect the MIDI OUT connector of the MIDI data filer to the MIDI IN connector of the **i30**.

② Set the MIDI channel of the MIDI device to match the global MIDI channel of the **i30**. If data that was previously sent to the MIDI device is being retransmitted back to the **i30** for reception, set the global MIDI channel of the **i30** to the global MIDI channel setting that was used when the data was transmitted.
For details on setting the MIDI channel of the transmitting device, refer to the owner's manual for the device you are using. The global MIDI channel of the **i30** is set in "3. Filter, MIDI."

③ Access the "3. Filter, MIDI" page, and press the page menu command "Receive Dumped Data."

④ Transmit the data from the MIDI device.
Refer to the owner's manual for your device for the data transmission procedure.

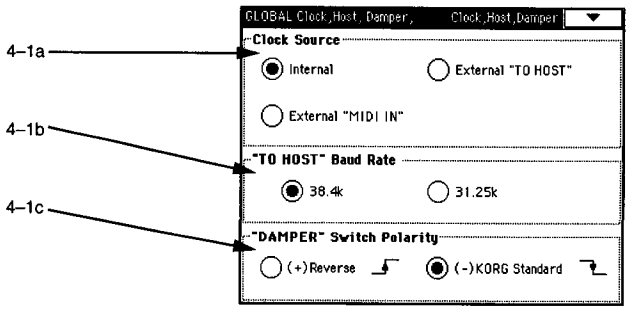
⑤ When reception is finished, press the **EXIT button**.

Never turn off the power of the **i30** while a data dump is being received.

# 4. Clock, Host, Damper

## 4-1. Clock, Host, Damper

Here, you can select the clock source, specify the rate at which data will be transmitted to an external device, and set the polarity of the damper pedal.




### 4-1a. Clock Source

**Internal:** The **i30**'s own clock will be used.
In **Arrangement Play mode**, **Backing Sequence mode**, **Song mode** and **Song Play mode**, MIDI clock messages are continually transmitted from MIDI OUT, so when Internal is selected as the clock source, an external MIDI sequencer can synchronize to the **i30**. In this case, connect the **i30**'s MIDI OUT to the MIDI IN of the external sequencer.

**External "TO HOST":** The **i30** will synchronize to MIDI clock messages transmitted from the sequencer that is connected to the TO HOST connector. In this case, Start, Stop, Continue, Song Select and Song Position Pointer messages are supported.

**External "MIDI IN":** The **i30** will synchronize to MIDI clock messages transmitted from another sequencer connected to the MIDI IN connector. In this case, Start, Stop, Continue, Song Select and Song Position Pointer messages are supported.

When External "TO HOST" is selected, the tempo display will indicate HST in Arrangement Play mode, Backing Sequence mode and Song mode. If External "MIDI IN" is selected, the tempo display will indicate "MID." In both of these cases, the tempo setting the **i30** itself will be ignored, and it will not be possible for the **i30** to playback sequence data by itself.
In Song Play mode, the **i30** will use its own clock for playback, regardless of the setting of this parameter. (I.e., the same operation as when Internal is selected.)

### 4-1b. "TO HOST" Baud Rate

Specifies the rate at which data will be transmitted to a personal computer or MIDI sequencer connected to the TO HOST connector.

**38.4k:** Select this when connecting the **i30** to an IBM PC (compatible).
**31.25k:** Select this when connecting the **i30** to an Apple Macintosh.

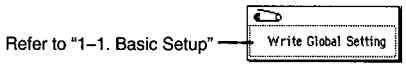
### 4-1c. "DAMPER" Switch Polarity

A foot switch connected to the DAMPER jack located on the rear panel of the **i30** can be used as a sustain pedal. However, the polarity of the **i30** and the foot switch must match.

If the polarity does not match, notes will be sustained even when the pedal is released: in this case, you will need to select the opposite polarity.

**(+) Reverse:** Select this when using a foot switch such as the Korg DS-2.
**(-) KORG Standard:** Select this when using a foot switch such as the Korg DS-1H or PS-2.

### Page Menu Command

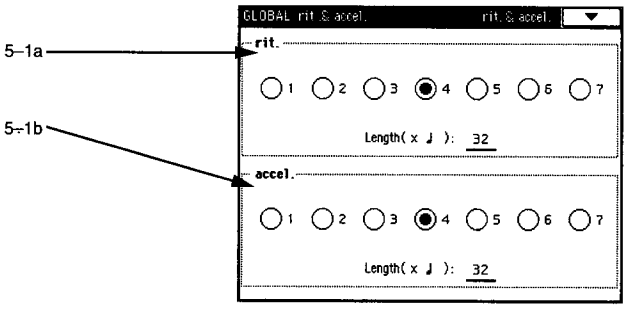



# 5. Ritardando & Accelerando

## 5-1. Rit. & Accel.

Here, you can specify how the tempo will change when you press the front panel RIT. key or ACCEL. key.

When you press the RIT. key, the performance will gradually become slower. When you press the ACCEL. key, the performance will gradually become faster.




### 5-1a. rit. (ritardando)

**1:** Pressing the RIT. key will slow the performance slightly.
**7:** Pressing the RIT. key will slow the performance by the maximum amount.

**Length ( x ♩ ) .....[1...32]**

This setting specifies the length of time over which the performance will slow down when you press the RIT. key.

The RIT. key LED will blink while the tempo of the performance is changing.

### 5-1b. accel. (accelerando)

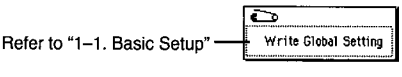
**1:** Pressing the ACCEL. key will speed up the performance slightly.
**7:** Pressing the ACCEL. key will speed up the performance by the maximum amount.

**Length ( x ♩ ) .....[1...32]**

This setting specifies the length of time over which the performance will slow down when you press the RIT. key.

The ACCEL. key LED will blink while the tempo of the performance is changing.

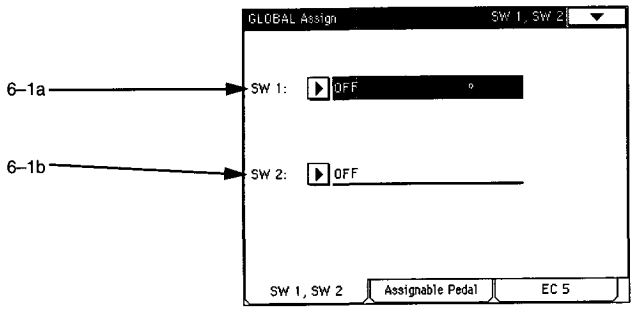
### Page Menu Command



# 6. Assign

## 6-1. SW 1, SW 2

Here you can assign the functions that will be controlled by the front panel SW 1 and 2.




**6-1a. SW 1 .....[OFF, DRUMS PLAY/MUTE...Damper]**

**6-1b. SW 2 .....[OFF, DRUMS PLAY/MUTE...Damper]**

Assigns the functions that will be controlled by SW 1 and SW 2.

**Intro 1, Intro 2:** An intro can be played while an arrangement is playing.

**Break:** A break can be inserted while an arrangement is playing.

**Arrange/Style Down, Arrange/Style Up:** The arrangement (style) preceding or following the currently selected arrangement (style) can be selected. When the STYLE key LED is lit, styles will be selected.

**Program Down, Program Up:** The program preceding or following the currently selected program can be selected.

**KBD Set Down, KBD Set Up:** The keyboard set preceding or following the currently selected keyboard set can be selected.

**Variation Down, Variation Up:** The variation preceding or following the currently playing variation can be selected.

**Scale Change:** The scale of the keyboard part can be switched (CC#4). In Arrangement Play mode and Backing Sequence mode, you can switch between the KBD Scale and Normal Scale of the KBD part. In other modes, you can switch between the Special Scale and Normal Scale of the keyboard channel.

When the SW 1 or SW 2 LED is lit, the KBD Scale or Special Scale (CC#4=127) will be selected. When the LED is dark, the Normal Scale (CC#4=000) will be selected.

**FX 1 On/Off:** In Arrangement Play mode and Backing Sequence mode, ACC FX1 can be switched on/off. In other modes, FX 1 can be switched on/off (CC#92).

**FX 2 On/Off:** In Arrangement Play mode and Backing Sequence mode, ACC FX2 can be switched on/off. In other modes, FX 2 can be switched on/off (CC#94).

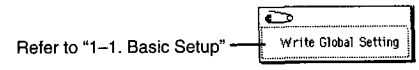
**Damper:** While SW 1 or SW 2 are pressed, the sound will be sustained just as when the damper pedal is pressed (CC#64: 127 when pressed, 000 when released).

**Chord Latch:** While SW 1 or SW 2 are pressed, the chord will not change.

**Chord Latch+Damper:** The functions of both Damper and Chord Latch will be assigned.

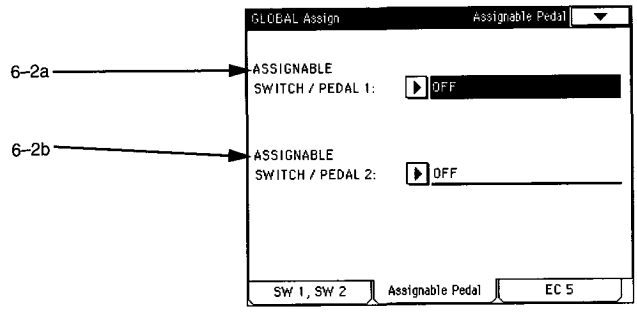
**Other:** Operating SW 1 or SW 2 will produce the same result as operating the corresponding key of the front panel.

### Page Menu Command .....




## 6-2. Assignable Pedal

Specifies the function that will be assigned to the foot switch or assignable pedal connected to the rear panel ASSIGNABLE SWITCH/PEDAL 1 or 2 jacks.




**6-2a. Assignable Switch/Pedal 1.....[OFF, DRUMS PLAY/MUTE...Data Entry]**

**6-2b. Assignable Switch/Pedal 2.....[OFF, DRUMS PLAY/MUTE...Data Entry]**

Specifies the function which will be controlled by the connected foot switch or assignable pedal.

**DRUMS PLAY/MUTE–Damper:** The assigned functions will be the same as for SW 1 and SW 2. For details refer to "6-1a. SW 1, SW 2."

**Master Volume:** Master volume can be controlled.

**KBD Expression:** Expression can be controlled for the Main KBD, Sub KBD and Lower KBD parts in Arrangement Play mode and Backing Sequence mode, or for the keyboard part in other modes (CC#11).

**VDF Cutoff:** The VDF Cutoff Frequency can be controlled for the Main KBD, Sub KBD and Lower KBD parts in Arrangement Play mode and Backing Sequence mode, or for the keyboard part in other modes (CC#74).

**Joystick +X (BEND):** The Joystick +X axis can be controlled for the Main KBD, Sub KBD and Lower KBD parts in Arrangement Play mode and Backing Sequence mode, or for the keyboard part in other modes.

**Joystick –X (BEND):** The Joystick –X axis can be controlled for the Main KBD, Sub KBD and Lower KBD parts in Arrangement Play mode and Backing Sequence mode, or for the keyboard part in other modes.

**Joystick +Y (CC#1):** The Joystick +Y axis can be controlled for the Main KBD, Sub KBD and Lower KBD parts in Arrangement Play mode and Backing Sequence mode, or for the keyboard part in other modes.

**Joystick –Y (CC#2):** The Joystick –Y axis can be controlled for the Main KBD, Sub KBD and Lower KBD parts in Arrangement Play mode and Backing Sequence mode, or for the keyboard part in other modes.

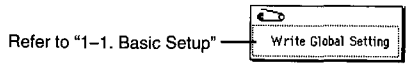
**FX Control 1 (CC#12):** The effect parameter whose Dynamic Modulation setting is CC#12 can be controlled.

**FX Control 2 (CC#13):** The effect parameter whose Dynamic Modulation setting is CC#13 can be controlled.

**Data Entry:** The value of the edit cell can be input.

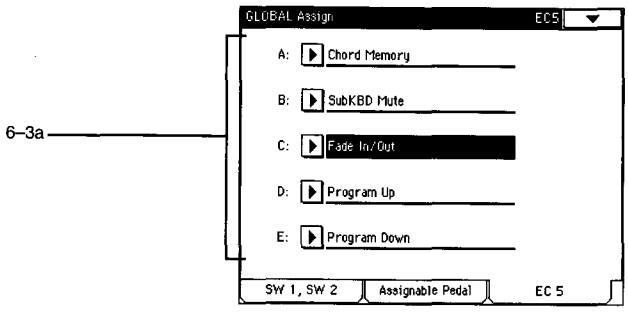
If a selection in the range **Master Volume–Data Entry** is selected, use an assignable pedal.

## Page Menu Command.....




# 6–3. EC 5

Specifies the functions which will be controlled by a Korg EC5 connected to the rear panel EC5 connector.




### 6–3a. Assignable Switch for EC5

**A..... [OFF, DRUMS PLAY/MUTE...Damper]**

**B..... [OFF, DRUMS PLAY/MUTE...Damper]**

**C..... [OFF, DRUMS PLAY/MUTE...Damper]**

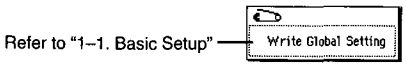
**D..... [OFF, DRUMS PLAY/MUTE...Damper]**

**E..... [OFF, DRUMS PLAY/MUTE...Damper]**

Assigns the function that will be controlled by switches A–E of a connected Korg EC5.

The functions which can be assigned are the same as for SW 1 and SW 2. For details refer to "6–1. SW 1, SW 2."

## Page Menu Command.....



# Disk mode

In this mode you can save or load data to and from a floppy disk or an installed hard disk.

**MS-DOS format 3.5 inch 2HD** or **2DD floppy disks** can be used.
When a floppy disk is formatted on the **i30**, the capacity of a **2HD disk will be 1.44 MB** (18 sectors/track), and the capacity of a **2DD disk will be 720 KB** (9 sectors/track).

One 2.5 inch E-IDE type hard disk can be installed in the **i30**. The following models are recommended.

- Toshiba MK1401MAV 1.4 GB
- Hitachi DK224A-14 1.4 GB
- Fujitsu M2723TAM 1.2 GB

When a hard disk is formatted on the **i30**, the maximum capacity will be **1 GB**.

For installation of a hard disk, please contact a nearby Korg dealer.

## About files, directories and icons

The **i30** uses files and directories to organize the data on disk in a hierarchical manner. In order to clearly indicate the contents of a file (whether it is a file or a directory, and if a file, what type of data it contains), the display will show not only the name but also an icon. Files and directories have differently shaped icons.

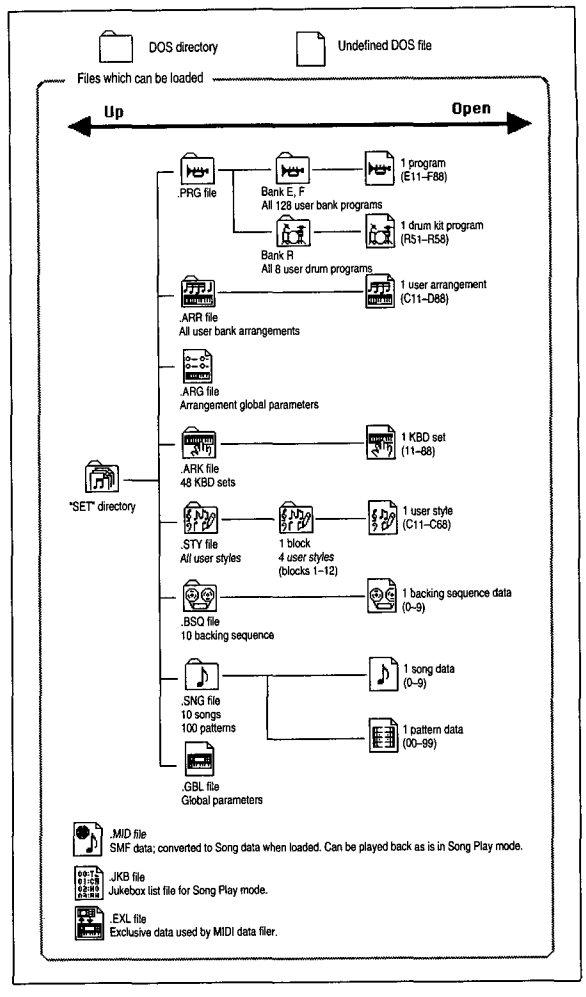
On the **i30**, files which can be read by an MS-DOS computer are referred to as DOS files or DOS directories.

The **i30** distinguishes different types of DOS file by the extension which is added to the DOS filename. DOS files with extensions other than those listed below are assumed to be Standard MIDI files.

| Extension | Type |
|---|---|
| .SET | Arrangements, Keyboard sets, Arrangement global parameters, Styles, Programs, Drum kits, Global parameters, Backing sequences, Songs |
| .PRG | Programs, Drum kits |
| .GBL | Global parameters |
| .SNG | Songs |
| .ARR | Arrangements |
| .ARK | Keyboard sets |
| .ARG | Arrangement global parameters |
| .STY | Styles |
| .BSQ | Backing sequences |
| .MID | Standard MIDI files |
| .EXL | MIDI exclusive data |
| .JKB | Jukebox lists |

When data is saved by the **i30**, one of these eleven filename extensions will be added automatically, according to the type of data. However if a personal computer etc. is used to modify the filename extension, and you then attempt to load this file back into the **i30**, it will be considered a file of undefined type, and will be handled as a Standard MIDI File.

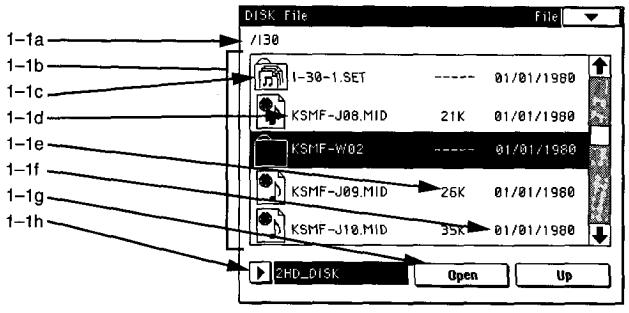
The files handled by the **i30** are organized as shown in the diagram at right.
Items other than .GBL files and .ARG files are shown as directory icons, since it is possible to open them and divide the contents.



# 1. File

## 1-1. File

Here you can load the selected file or directory into internal memory.




### 1-1a. Current Directory

The directory which is currently the subject of operation is referred to as the Current Directory.
The LCD will show the full pathname of the directory. A slash "/" character is used as the delimiter between directory levels.
You can use the **Open button** and **Up button** to change the current directory.

### 1-1b. Directory Window

File information for the current directory is shown here. Select files or directories in this window.

### 1-1c. File/Icon

An icon which indicates the type of file is displayed here. For details on icons, refer to "About files, directories and icons" (p.70).

### 1-1d. File Name

The name of the file is shown here.

### 1-1e. Size

The size of the file is shown (in bytes).

### 1-1f. Date Saved

The date that was assigned when the file was saved is shown here. From the left, the numbers indicate the day, month and year. However, the **i30** does not contain a calendar, so you must use "1-1K. Set Date" to set the date before saving.

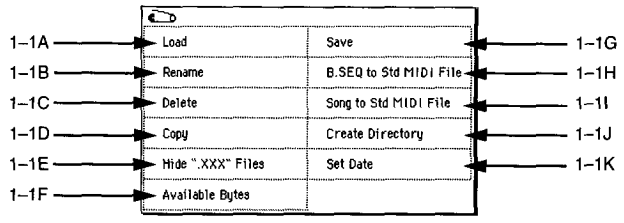
### 1-1g. Open button, Up button

The **Open button** opens a directory, moving the current directory one level downward.
The **Up button** moves the current directory one level upward.
These buttons can be operated when a directory is selected in the directory window.

### 1-1h. Drive Select

This selects the media that will be used for loading or saving data.
If a hard disk is installed, you will be able to select either the hard disk or the floppy disk.
The volume label assigned to the disk will be displayed. If no volume label has been assigned, the display will indicate **no label**.

## Page Menu Command




### 1-1A. Load

This command loads the file or directory that was selected in the directory window.
The dialog box that appears will depend on the type of file from which data is being loaded.

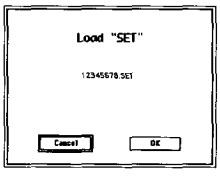
If you wish to reproduce the complete state of the instrument at the time that the data was saved, it is recommended that you select and load a .SET directory.

#### Load ".SET"

The .ARR, .ARK, .ARG, .STY, .PRG, .GBL, .BSQ and .SNG files of the same name as the SET which are located in the .SET directory will be loaded together.

① In the directory window, select the .SET directory that you wish to load.

② Select this command.
The dialog box shown at the right will appear.



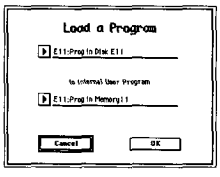

③ Press the **OK button**.

#### Load ".ARR"/".STY"/".ARK"/ ".SNG"/".BSQ"/".PRG"/ ".GBL"/ ".ARG"

The arrangement, style, keyboard set, song, backing sequence, program, global, or arrangement global data will be loaded.

① In the directory window, select the file that you wish to load.

② Select this command.
The dialog box shown at the right will appear.
The dialog box shown is the one which will appear if you select a program file in step ①.



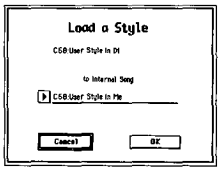

③ Press the **OK button**.

#### Load Styles

One block of style data will be loaded.

① In the directory window, select the block that you wish to load.

② Select this command.
The dialog box shown at the right will appear.




③ Select the block that you wish to load.
**Block 1:** C11–C14
**Block 2:** C15–C18
**Block 3:** C21–C24
**Block 4:** C25–C28
**Block 5:** C31–C34
**Block 6:** C35–C38
**Block 7:** C41–C44
**Block 8:** C45–C48

**Block 9:** C51–C54
**Block 10:** C55–C58
**Block 11:** C61–C64
**Block 12:** C65–C68

④ Press the **OK button**.

### Load Programs/Drum Programs

One bank of program data will be loaded.

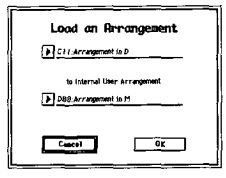
In the directory window, select the program bank that you wish to load. Then select this command, and press the **OK button**.

### Load an Arrangement

Data for one arrangement will be loaded.

① In the directory window, select the arrangement that you wish to load.

② Select this command.
The dialog box shown at the right will appear.




③ Verify the load source.

④ Select the loading destination.

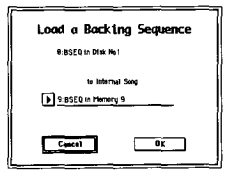
⑤ Press the **OK button**.

### Load a Backing Sequence

Data for one backing sequence will be loaded.

① In the directory window, select the backing sequence data that you wish to load.

② Select this command.
The dialog box shown at the right will appear.




③ Select the loading destination.

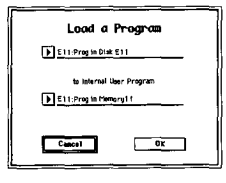
④ Press the **OK button**.

### Load a Program

Data for one program will be loaded.

① In the directory window, select the program that you wish to load.

② Select this command.
The dialog box shown at the right will appear.




③ Verify the load source.

④ Select the loading destination.

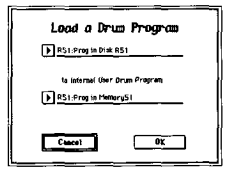
⑤ Press the **OK button**.

### Load a Drum Program

Data for one drum program will be loaded.

① In the directory window, select the drum program that you wish to load.

② Select this command.
The dialog box shown at the right will appear.




③ Verify the load source.

④ Select the loading destination.

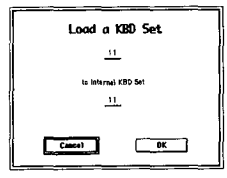
⑤ Press the **OK button**.

### Load a KBD Set

Data for one keyboard set will be loaded.

① In the directory window, select the keyboard set that you wish to load.

② Select this command.
The dialog box shown at the right will appear.




③ Verify the load source.

④ Select the loading destination.

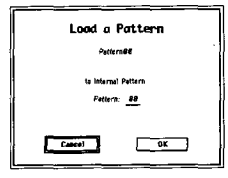
⑤ Press the **OK button**.

### Load a Pattern

Data for one pattern will be loaded.

① In the directory window, select the pattern that you wish to load.

② Select this command.
The dialog box shown at the right will appear.




③ Select the loading destination.

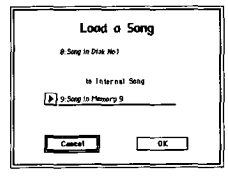
④ Press the **OK button**.

### Load a Song

Data for one song will be loaded.

① In the directory window, select the song that you wish to load.

② Select this command.
The dialog box shown at the right will appear.




③ Select the loading destination.

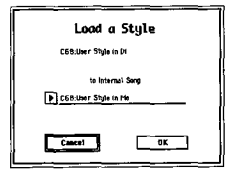
④ Press the **OK button**.

### Load a Style

Data for one style will be loaded.

① In the directory window, select the style that you wish to load.

② Select this command.
The dialog box shown at the right will appear.




③ Select the loading destination.

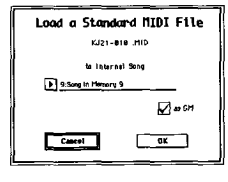
④ Press the **OK button**.

### Load a Standard MIDI File

Load a Standard MIDI File (format 0 or 1).

① In the directory window, select the Standard MIDI File that you wish to load.

② Select this command.
The dialog box shown at the right will appear.




③ Select the loading destination.
If you wish to convert the data into GM data as you load it, check the check box.

④ Press the **OK button**.

### 1-1B. Rename

This command modifies the name of a file or directory. This command can be used only when a DOS file, DOS directory, or .SET directory is selected.

① In the directory window, select the file or directory whose name you wish to modify.

② Select this command.
The dialog box shown at the right will appear. (The name of the selected file or directory will be displayed.)


③ Press the text edit button to access the text edit dialog box, and input the name.

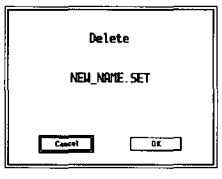
④ Press the **OK button**.

### 1-1C. Delete

This command deletes the selected file or directory.

① In the directory window, select the file or directory that you wish to delete.

② Select this command.
The dialog box shown at the right will appear. (The name of the selected file or directory will be displayed.)



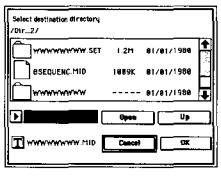

③ Press the **OK button**.

### 1-1D. Copy

This command copies a DOS file, DOS directory, or .SET file to disk.

① In the directory window, select the file or .SET directory that you wish to copy.

② Select this command.
The dialog box shown at the right will appear.




③ In **Drive Select**, specify the copy destination disk.

④ Use the **Open button** and **Up button** to select the copy destination directory.

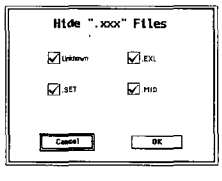
⑤ If you wish to modify the name, press the text edit button to access the text edit dialog box, and input the name.

⑥ Press the **OK button**.

### 1-1E. Hide ".XXX" Files

This command lets you specify that certain files not be displayed.

① Select this command.
The dialog box shown at the right will appear.




② Check the filename extensions that you do not want to be displayed in the directory window.
**Unknown:** Undefined files

③ Press the **OK button**.

### 1-1F. Available Bytes

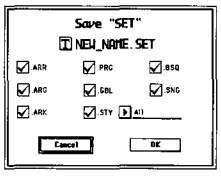
This command displays the remaining disk capacity.

Use Drive Select to select the disk, and then select this command.
After checking the remaining disk capacity, press the **EXIT button**.

### 1-1G. Save

This command saves the data of the current directory to disk as a SET directory.

① Use the **Open button** and **Up button** to move to the desired directory, and then select this command.
The dialog box shown at the right will appear.




② Check the data that you wish to save. If you uncheck any of these and save the data, some settings needed for the data may not be saved, which will mean that the data may not playback correctly when it is reloaded. For this reason, you should normally save all of the data without unchecking any items here.
**.ARR:** Arrangement data
**.PRG:** Program data
**.BSQ:** Backing sequence data
**.ARG:** Arrangement global data
**.GBL:** Global data
**.SNG:** Song data
**.ARK:** Arrangement keyboard data
**.STY:** Style data
**All:** C11–C68
**Block 1:** C11–C14
**Block 2:** C15–C18
**Block 3:** C21–C24
**Block 4:** C25–C28
**Block 5:** C31–C34
**Block 6:** C35–C38

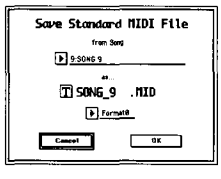
③ Press the **OK button**.
The data will be saved in the same hierarchical level as the displayed files. Use "1–1K. Set Date" to specify the date and time that the data was saved.

### 1-1H. B.SEQ to Std MIDI File

This command saves backing sequence data to floppy disk as SMF data (.MID file). This command is available if the current directory is a DOS directory.

The data will be saved in **Format 0**.

① Select this command.
The dialog box shown at the right will appear.




② Select the backing sequence data that you wish to save.

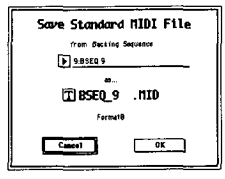
③ Press the text edit button to access the text edit dialog box, and input the filename.

④ Press the **OK button**.
Program Bank numbers of the backing sequence data will be converted according to the Filter parameter settings of Global mode "3–1. Filter, MIDI" (page 64). Backing sequence data that was saved here can be played back on a device which supports Standard MIDI Files. However if you intend to playback the data on the **i30**, it is recommended that you save backing sequence data in the native **i30** format using "1–1G. Save," since this will result in a more accurate reproduction.

### 1-1I. Song to Std MIDI File

This command saves song data to disk as SMF data (.MID file). This command is available if the current directory is a DOS directory.

① Select this command.
The dialog box shown at the right will appear.




② Select the song data that you wish to save.

③ Press the text edit button to access the text edit dialog box, and input the filename.

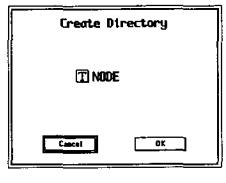
④ Specify the format.
**Format 0:** Sixteen tracks of MIDI data will be saved together as a single track.
**Format 1:** Each track will be saved separately.

⑤ Press the **OK button.**
Song data that was saved here can be played back on a device which supports Standard MIDI Files. However if you intend to playback the data on the **i30,** it is recommended that you save song data in the native **i30** format using "1-1G. Save," since this will result in a more accurate reproduction.

### 1-1J. Create Directory

This command creates a new directory in the current directory.

① Select this command.
The dialog box shown at the right will appear.



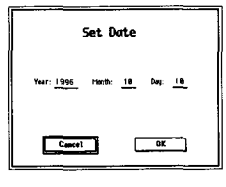

② Press the text edit button to access the text edit dialog box, and input the directory name.

③ Press the **OK button.**

### 1-1K. Set Date

This command specifies the date which will be recorded in a file when it is saved.

① Select this command.
The dialog box shown at the right will appear.



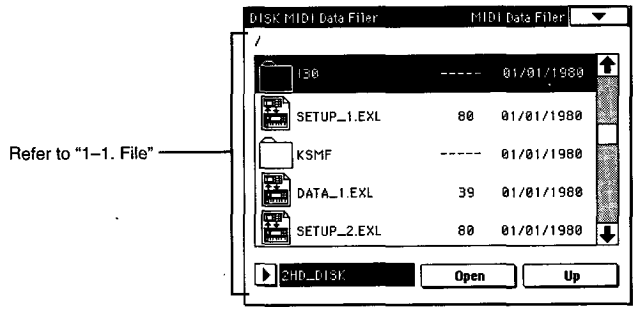

② Set each of the following parameters.
**Year:** (1980–2079)
**Month:** (1–12)
**Day:** (1–31)

③ Press the **OK button.**

# 2. MIDI Data Filer

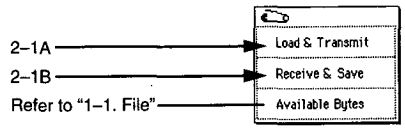
## 2-1. MIDI Data Filer

Here you can transmit MIDI system exclusive data to an external MIDI device, or receive MIDI system exclusive data from an external MIDI device and save it on the **i30.**




Refer to "1-1. File"

### Page Menu Command

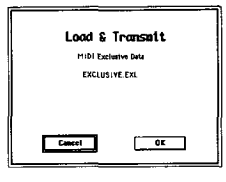



### 2-1A. Load & Transmit

This command transmits a MIDI data file from the **i30**'s floppy disk to an external MIDI device connected to the **i30**'s MIDI OUT connector.

① Into the floppy disk drive, insert a floppy disk containing MIDI system exclusive data.

② Select this command.
The dialog box shown at the right will appear.

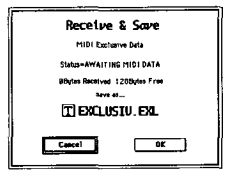



③ Press the **OK button.**

### 2-1B. Receive & Save

This command receives a MIDI system exclusive data file from an external MIDI device connected to the MIDI IN connector, and saves it on the **i30.** (The data is saved with a filename extension of .EXL.)

① Select this command.
The dialog box shown at the right will appear.




② Transmit the MIDI system exclusive data from the connected external MIDI device.

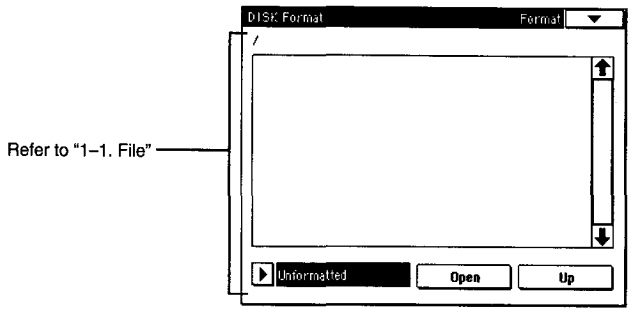
③ When transmission is completed, press the text edit button to access the text edit dialog box, and input the file name.

④ Press the **OK button.**

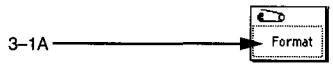
# 3. Format

## 3–1. Format

Before a floppy disk which has been used by another device or a newly purchased floppy disk can be used by the **i30**, it must first be formatted here. Once a disk has been formatted, it need not be reformatted before it is used by the **i30**.




### Page Menu Command.....




#### 3–1A. Format

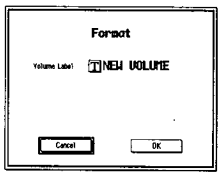
This command formats a floppy disk or the internal hard disk.

At this time, the volume label (a name for each disk) that you specify will be written to the disk.

① If you wish to format a floppy disk, insert the floppy disk into the floppy disk drive.

② Use Drive Select to specify the media that you wish to format. If no hard disk is installed, you can skip this step.

③ Select this command.
The dialog box shown at the right will appear.




④ Press the text edit button to access the text edit dialog box, and input the volume label.

⑤ Press the **OK button**.
When a floppy disk is formatted on the **i30**, the capacity of a **2HD disk will be 1.44 MB** (18 sectors/track), and the capacity of a **2DD disk will be 770 KB** (9 sectors/track).
When a hard disk is formatted on the **i30**, the maximum capacity will be **1 GB**.

# Effect Parameters

This section explains the effects used in each mode and their parameters.

## Reverbs

These effects simulate the acoustics of a hall etc. to add a sense of spatial presence to the sound.

### 1. Hall Reverb

This simulates the reverberation of a medium sized hall, producing a sense of natural acoustics.

### 2. Ensemble Hall

This reverb is suitable for string or brass ensembles, and simulates the natural acoustics of an ensemble hall.

### 3. Concert Hall Reverb

This simulates the acoustics of a large concert hall, with emphasis on the early reflections.

### 4. Room Reverb

This simulates the acoustics of a smaller room.

### 5. Large Room Reverb

This simulates the acoustics of a larger room, with the reverb density emphasized. When the reverb time is set to approximately 0.5 seconds, an impression similar to gated reverb will be produced.

### 6. Live Stage Reverb

This simulates the reverberation and acoustics typical of a live performance in a gymnasium.

### 7. Wet Plate Reverb

An effect of deeply applied plate reverb.

### 8. Dry Plate Reverb

An effect of lightly applied plate reverb.

### 9. Spring Reverb

This simulates a resonant spring-type reverb unit.

| | | |
|---|---|---|
| Pre Delay | 0...200 msec | The time from the direct sound until the early reflections<br>Increasing the value will make the reverberation clearer and more echo-like |
| E.R. Level | (depends on the effect) | The level of the early reflections |
| Reverb Time | (depends on the effect) | The time over which the reverb will decay |
| High Damp | 0...99 % | High frequency attenuation<br>Higher settings of this parameter will cause the high frequencies to decay more rapidly, making the sound darker |
| Dry/Wet | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

## Early Reflections

The early reflection effects isolate the initial reflections of the sound (a very important element in determining the overall acoustic character of a space) from the rest of the reverberation. By adjusting the Early Reflection Time you can create a wide range of effects, such as adding richness to the sound, or creating echo-like sounds.

### 10. Early Reflections 1

This isolates the acoustically important initial reflections of the sound from the rest of the reverberation. Since the low frequency range is emphasized, this effect type is ideal for drums and other percussion.

### 11. Early Reflections 2

The way in which the early reflections change in level over time differs from Early Reflection 1. Use this according to your taste.

### 12. Early Reflections 3

Compared with Early Reflection 1 and Early Reflection 2, this effect reverses the envelope of the early reflections. When used on sound which have a strong attack, such as cymbals, it produces a reverse-playback effect.

| | | |
|---|---|---|
| Pre Delay | 0...200 msec | The time from the direct sound until the early reflections |
| E.R. Time | 100...800 msec | Duration of the early reflections |
| Dry/Wet | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

## Stereo Delays

These effect types allow you to set independent delay times for the left and right channels, so that you can create delay patterns which take advantage of stereo. The High Damp setting lets you apply a natural-sounding attenuation to the repeated delays.

### 13. Stereo Delay

A stereo delay with feedback, that allows independent delay times to be set for the left and right channels.

### 14. Cross Delay

A stereo delay that allows independent delay times to be set for the left and right channels. For the input to the delay, the feedback of the left and right channels is crossed, so that the repeated delays alternate between left and right.

| | | |
|---|---|---|
| Delay Time L | 0...500 msec | Left channel delay time |
| Delay Time R | 0...500 msec | Right channel delay time |
| High Damp | 0...99 % | High frequency attenuation<br>Higher settings of this parameter will cause the high frequencies to decay more rapidly, making the sound darker |
| Feedback | -99...+99 % | The amount which is fed back into the effect<br>Negative (–) settings will invert the phase |
| Dry/Wet | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

# Dual Mono Delay

### 15. Dual Mono Delay

This consists of two mono delays, with independent delay time, feedback and high damp settings.

| | | |
|---|---|---|
| Delay Time L | 0...500 msec | Left channel delay time |
| High Damp L | 0...99 % | High frequency attenuation of the left channel<br>Increasing this value will cause the high frequencies to decay more rapidly, making the sound darker |
| Feedback L | –99...+99 % | The amount which is fed back into the left channel<br>Negative (–) settings will invert the phase |
| Dry/Wet L | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |
| Delay Time R | 0...500 msec | Right channel delay time |
| High Damp R | 0...99 % | High frequency attenuation of the right channel<br>Increasing this value will cause the high frequencies to decay more rapidly, making the sound darker |
| Feedback R | –99...+99 % | The amount which is fed back into the right channel<br>Negative (–) settings will invert the phase |
| Dry/Wet R | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

# Multitap Delays

Each effect input is equalized, and sent to two independent delays (delay A and B). The output of delay B is fed back to delay A and B.

### 16. St. Multi Tap Delay 1

A 2-channel multi-repeat delay.

### 17. St. Multi Tap Delay 2

A 2-channel multi-repeat delay with cross-panning.

### 18. St. Multi Tap Delay 3

A 2 channel multi-repeat delay with feedback alternating between the two delays.

| | | |
|---|---|---|
| Delay Time A | 0...500 msec | Delay time of delay A |
| Delay Time B | 0...500 msec | Delay time of delay B |
| Feedback | –99...+99 % | Amount of delay B that is fed back into the effect<br>Negative (–) settings will invert the phase |
| Dry/Wet | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

# Chorus

These are stereo-type effects with two chorus blocks, and can add natural spaciousness and depth to any type of sound; piano, string, or brass etc.

### 19. Stereo Chorus 1

The modulation of the right channel is out of phase with the modulation of the left channel. This produces a spacious stereo chorus.

### 20. Stereo Chorus 2

The left and right channels are modulated in-phase.

| | | |
|---|---|---|
| Delay Time | 0...200 msec | Delay from the original sound |
| Mod Depth | 0...99 | Depth of modulation |
| Mod Speed | 0.03...30 Hz | Speed of modulation |
| LFO Waveform | Sine, Triangle | Selects the modulation waveform |
| Dry/Wet | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

# Quadrature Choruses

### 21. St. Quadrature Chorus

This is a stereo chorus in which the two channels are modulated 90 degrees out of phase with each other.

### 22. St. Crossover Chorus

This is a stereo chorus in which the two channels are modulated 90 degrees out of phase with each other, and the chorus portion of each channel is mixed into the output of the other channel.

| | | |
|---|---|---|
| Delay Time L | 0...250 msec | Left channel delay time |
| Delay Time R | 0...250 msec | Right channel delay time |
| Mod Depth | 0...99 | Depth of modulation |
| Mod Speed | 1...99 | Speed of modulation |
| Mod Waveform | Triangle+10...Triangle–10,<br>Sine–10...Sine+10 | Selects the modulation waveform<br>Select the symmetry of the waveform in a range of –10 to +10 |
| Dry/Wet | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

# Harmonic Chorus

### 23. St. Harmonic Chorus

Harmonic Chorus splits the signal into a high frequency band and a low frequency band. Two chorus units L and R are applied to the high frequency band, and the low frequency band is output without change. This effect is ideal for use on low frequency range instruments such as bass.

| | | |
|---|---|---|
| Delay Time A | 0...500 msec | Delay time for the modulated sound |
| Delay Time B | 0...500 msec | Delay time for the unmodulated sound |
| Mod Depth | 0...99 | Depth of modulation |
| Mod Speed | 1...99 | Speed of modulation |
| Filter Splitpoint | 160 Hz...10.0 kHz | Frequency at which the input signal will be split into high and low frequency bands |
| Dry/Wet | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

# Symphonic Ensemble

## 24. Symphonic Ensemble

This is a multi-stage chorus effect, and is ideal for rich and thick sounds such as strings.

| | | |
|---|---|---|
| Mod Depth | 0...99 | Depth of modulation |
| Dry/Wet | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

This effect cannot be used simultaneously with the following effects.

19–23: Chorus, Quadrature Chorus, Harmonic Chorus
24: Symphonic Ensemble
25–27: Flanger
32–33: Phaser
34: Rotary Speaker
35–36: Tremolo
38–39: Chorus-Delay, Flanger-Delay
42: Delay/Chorus
43: Delay/Flanger
46: Delay/Phaser
47: Delay/Rotary Speaker

# Flangers

This effect adds feedback to a chorus effect. When used on sounds with rich overtone content, such as cymbals, it creates a strongly distinctive effect with a pitched feeling added to the modulation.

## 25. Stereo Flanger 1

Same-phase modulation is applied to both channels.

## 26. Stereo Flanger 2

The right and left channels are modulated in opposite phase. This produces a spacious stereo flanging effect.

## 27. St. Crossover Flanger

Two flangers with opposite-phase modulation apply feedback to each other.

| | | |
|---|---|---|
| Delay Time | 0...200 msec | Delay from the original sound |
| Mod Depth | 0...99 | Depth of modulation |
| Mod Speed | 1...99 | Speed of modulation |
| Feedback | –99...+99 % | The amount which is fed back into the effect<br>Negative (–) settings will invert the phase |
| Dry/Wet | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

# Exciter

## 28. Stereo Exciter

This adds sparkle to the sound itself, sharpening the definition of the sound.

| | | |
|---|---|---|
| Harmonic Density | –99...+99 | Depth of the exciter effect |
| Hot Spot | 1...10 | Center frequency at which the exciter effect will be applied |
| Dry/Wet | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

# Enhancer

## 29. Enhancer

This is a 2-channel enhancer. It contains a delay to give the sound spaciousness. An enhancer raises the clarity of the sound, sharpens its definition and strengthens its presence, bringing the sound to the front of the mix.

| | | |
|---|---|---|
| Harmonic Density | 1...99 | Depth of the exciter effect |
| Hot Spot | 1...20 | Center frequency at which the exciter effect will be applied |
| Stereo Width | 0...99 | Width of the stereo image spread by the delay |
| Delay Time | 1...99 | Delay from the original sound |
| Dry/Wet | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

# Distortions

## 30. Distortion

This effect provides a range of distortion from slight to intense, and even adds a wah effect, making it ideal for solos. The wah effect is adjusted by Hot Spot and Resonance. Hot Spot can be controlled in realtime by dynamic modulation.

## 31. Over Drive

Applies a smooth overdrive. Like distortion, above, dynamic modulation can be used to control the Hot Spot of the wah filter.

| | | |
|---|---|---|
| Drive (Edge) | 1...111 | Amount of distortion/overdrive |
| Hot Spot | 0...99 | Center frequency of the wah filter |
| Resonance | 0...99 | Gain of the resonant wah filter |
| Out Level | 0...99 | Output level of the distorted sound |
| Dry/Wet | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

# Phasers

These effect types are 2-channel stereo phasers.

While chorus and flanger modulate the delay time to create modulation, a phaser modulates the phase of the input signal, creating an effect with a different character than either chorus or flanger. It is especially effective when used on electric piano or guitar-type sounds.

## 32. Stereo Phaser 1

Since the modulation of the right and left channels is in opposite phase, a spacious phaser effect is produced.

## 33. Stereo Phaser 2

Same-phase modulation is applied to both phaser blocks.

| | | |
|---|---|---|
| Hot Spot | 0...99 | Center frequency at which the phase shift effect is applied |
| Mod Depth | 0...99 | Depth of the phase shift modulation effect |
| Mod Speed | 0.03...30 Hz | Speed of modulation |
| LFO Waveform | Sine, Triangle | Selects the modulation waveform |
| Feedback | –99...+99 % | The amount which is fed back into the effect<br>Negative (–) settings will invert the phase |
| Dry/Wet | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

# Rotary Speaker

This effect type simulates the rotary speaker effect which is popular for organ sounds.

### 34. Rotary Speaker

This effect type uses independent LFOs to simulate the rotational effect of the rotor and horn of a rotary speaker. You can operate a dynamic modulation source to switch between slow rotation and fast rotation.

| | | |
|---|---|---|
| Vibrato Depth | 0...15 | Depth of the effect |
| Acceleration | 1...15 | Speed at which the rotation speed will change when the dynamic modulation source is operated |
| Slow Speed | 1...99 | Slow rotation speed |
| Fast Speed | 1...99 | Fast rotation speed |
| Dry/Wet | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

# Tremolo

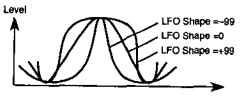
These effect types cyclically modulate the volume.

### 35. Auto Pan

This is a stereo-type program which combines two tremolo blocks. Since opposite-phase modulation is applied to each tremolo block, the sound will appear to be panned back and forth between left and right.

### 36. Tremolo

Unlike the above Auto Pan, the two tremolo blocks are modulated with the same phase.

| | | |
|---|---|---|
| LFO Waveform | Sine, Triangle | Selects the modulation waveform |
| LFO Shape | -99...+99 | Adjustment to LFO waveform |
| | |   |
| Mod Depth | 0...99 | Depth of modulation |
| Mod Speed | 0.03...30 Hz | Speed of modulation |
| Dry/Wet | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

# Parametric Equalizer

### 37. Stereo Parametric EQ

This is a 3-band equalizer, with adjustable cutoff frequency and gain for each of the bands (low, mid, high). For the mid-range, you can also adjust the width of the frequency band.

| | | |
|---|---|---|
| Low Frequency | 0...29 | Low range cutoff frequency |
| Low Gain | -12...+12 dB | Amount of cut/boost for the low EQ |
| Mid Frequency | 0...99 | Mid range center frequency |
| Mid Gain | -12...+12 dB | Amount of cut/boost for the mid EQ |
| Mid Width | 0...99 | Width of the mid-frequency range |
| High Frequency | 0...29 | High range cutoff frequency |
| High Gain | -12...+12 dB | Amount of cut/boost for the high EQ |
| Dry/Wet | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

# Combination Effects Serial

Effect types 38 and 39 connect a mono-in/stereo-out chorus or flanger in series with a stereo delay.

### 38. Chorus-Delay

The signal is sent through a mono-in/stereo-out chorus which uses LFOs that are 90 degrees out of phase, and then through a stereo delay. Feedback can be adjusted for both chorus and delay.

| | | |
|---|---|---|
| Chorus Delay Time | 0...50 msec | Delay time of the chorus |
| Mod Depth | 0...99 | Depth of modulation |
| Mod Speed | 1...99 | Speed of modulation |
| Chorus Feedback | -99...+99 % | The amount which is fed back into the effect<br>Negative (-) settings will invert the phase |
| Delay Time | 0...450 msec | Delay from the original sound |
| Delay Feedback | -99...+99 % | The amount which is fed back into the effect<br>Negative (-) settings will invert the phase |
| Dry/Wet | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

### 39. Flanger-Delay

The signal is sent through a mono-in/stereo-out flanger which uses LFOs that are 90 degrees out of phase, and then through a stereo delay. Feedback can be adjusted for both flanger and delay.

| | | |
|---|---|---|
| Flanger Delay Time | 0...50 msec | Delay time of the flanger |
| Mod Depth | 0...99 | Depth of modulation |
| Mod Speed | 1...99 | Speed of modulation |
| Flanger Feedback | -99...+99 % | The amount which is fed back into the effect<br>Negative (-) settings will invert the phase |
| Delay Time | 0...450 msec | Delay from the original sound |
| Delay Feedback | -99...+99 % | The amount which is fed back into the effect<br>Negative (-) settings will invert the phase |
| Dry/Wet | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

# Combination Effects Parallel

The following effect types (40–47) are parallel effects in which two different effects are applied to each of the two channels.

## 40. Delay/Hall Reverb

This effect type provides delay on the left channel, and hall-type reverb on the right channel.

## 41. Delay/Room Reverb

This effect type provides delay on the left channel, and room-type reverb on the right channel.

| | | |
|---|---|---|
| Delay Time | 0...500 msec | Delay from the original sound |
| Delay High Damp | 0...99 % | High frequency attenuation<br>Higher settings of this parameter will cause the high frequencies to decay more rapidly, making the sound darker |
| Delay Feedback | –99...+99 % | The amount which is fed back into the effect<br>Negative (–) settings will invert the phase |
| Dry/Wet L | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |
| Pre Delay | 0...150 msec | The time from the direct sound until the early reflections |
| Reverb Time | (depends on the effect) | Time over which the reverberation will decay |
| Reverb High Damp | 0...99 % | High frequency attenuation<br>Higher settings of this parameter will cause the high frequencies to decay more rapidly, making the sound darker |
| Dry/Wet R | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

## 42. Delay/Chorus

This effect type provides delay on the left channel, and chorus on the right channel.

| | | |
|---|---|---|
| Delay Time | 0...500 msec | Delay from the original sound |
| Delay High Damp | 0...99 % | High frequency attenuation<br>Higher settings of this parameter will cause the high frequencies to decay more rapidly, making the sound darker |
| Delay Feedback | –99...+99 % | The amount which is fed back into the effect<br>Negative (–) settings will invert the phase |
| Dry/Wet L | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |
| Mod Depth | 0...99 | Depth of modulation |
| Mod Speed | 0.03...30 Hz | Speed of modulation |
| LFO Waveform | Sine, Triangle | Selects the modulation waveform |
| Dry/Wet R | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

## 43. Delay/Flanger

This effect type provides delay on the left channel, and flanger on the right channel.

| | | |
|---|---|---|
| Delay Time | 0...500 msec | Delay from the original sound |
| Delay High Damp | 0...99 % | High frequency attenuation<br>Higher settings of this parameter will cause the high frequencies to decay more rapidly, making the sound darker |
| Delay Feedback | –99...+99 % | The amount which is fed back into the effect<br>Negative (–) settings will invert the phase |
| Dry/Wet L | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |
| Mod Depth | 0...99 | Depth of modulation |
| Mod Speed | 0.03...30 Hz | Speed of modulation |
| Flanger Feedback | –99...+99 % | The amount which is fed back into the effect<br>Negative (–) settings will invert the phase |
| Dry/Wet R | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

## 44. Delay/Distortion

This effect type provides delay on the left channel, and distortion on the right channel.

## 45. Delay/Over Drive

This effect type provides delay on the left channel, and overdrive on the right channel.

| | | |
|---|---|---|
| Delay Time | 0...500 msec | Delay from the original sound |
| Delay Feedback | –99...+99 % | The amount which is fed back into the effect<br>Negative (–) settings will invert the phase |
| Dry/Wet L | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |
| Drive (Edge) | 1...111 | Amount of distortion/overdrive |
| Hot Spot | 1...99 | Center frequency of the wah filter |
| Resonance | 0...99 | Gain of the resonant wah filter |
| Distortion Level | 1...99 | Output level of the distorted sound |

## 46. Delay/Phaser

This effect type provides delay on the left channel, and phaser on the right channel.

| | | |
|---|---|---|
| Delay Time | 0...500 msec | Delay from the original sound |
| Delay High Damp | 0...99 % | High frequency attenuation<br>Higher settings of this parameter will cause the high frequencies to decay more rapidly, making the sound darker |
| Delay Feedback | –99...+99 % | The amount which is fed back into the effect<br>Negative (–) settings will invert the phase |
| Dry/Wet L | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |
| Mod Depth | 0...99 | Depth of modulation |
| Mod Speed | 0.3...30 Hz | Speed of modulation |
| Phaser Feedback | –99...+99 % | The amount which is fed back into the effect<br>Negative (–) settings will invert the phase |
| Dry/Wet R | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

## 47. Delay/Rotary Speaker

This effect type provides delay on the left channel, and a rotary speaker effect on the right channel.

| | | |
|---|---|---|
| Delay Time | 0...500 msec | Delay from the original sound |
| Delay Feedback | –99...+99 % | The amount which is fed back into the effect<br>Negative (–) settings will invert the phase |
| Dry/Wet L | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |
| Acceleration | 1...15 | Speed at which the rotation speed will change when the dynamic modulation source is operated |
| Slow Speed | 1...99 | Slow rotation speed |
| Fast Speed | 1...99 | Fast rotation speed |
| Dry/Wet R | Dry, 99:1...1:99, FX | Balance between the original (Dry) sound and the sound processed by the effect (FX) |

# Appendices

## 1. Data available for event editing on the i30

- **ATr. KBD Track and KBD 4–8 Tracks of Backing Sequence mode**
- **Tracks 1–16 of Song mode**
- **Drum Track–ACC 3 Track of Edit Style mode**

| | | |
|---|---|---|
| C–1...G9<br>(Note data) | V. 2...126<br>(Velocity) | Length 0:00...4:00, Tie<br>(Length) |
| BAR<br>(Bar line) | | Meter 1/4...16/16<br>(Time signature)* |
| Pattern xx<br>(Pattern number) | | Meter 1/4...16/16<br>(Time signature)* |
| BEND<br>(Pitch bend) | | Value –8192...+8191<br>(Value) |
| AFTT<br>(Aftertouch) | | Value 0...127<br>(Value) |
| PROG<br>(Program change) | Bank AB, CD, E, FG, R, B.5...127 (Program bank) | No. 0...127<br>(Program number) |
| CTRL<br>(Control change) | No. 0...127<br>(Control change number) | Value 0...127<br>(Value) |
| PAFT<br>(Polyphonic aftertouch) | C–1...G9<br>(Note number) | Value 0...127<br>(Value) |

* Be aware that since the time signature is recorded in the tempo track, modifying the time signature of one track will also change the corresponding measure of all tracks.

- **Control Track of Backing Sequence mode**

| Type | Value |
|---|---|
| Arrangement | A11...D88 |
| Style | A11...C68 |
| Style Element | Off, Variation 1...4, Intro 1...2, Ending 1...2, Fill 1...2, Break |
| Full KBD Play | Off/On |
| Chord Scanning | Off/Lower (Easy)/Upper/Full/Lower (Normal) |
| Chord Memory | Off/On |
| Bass Inversion | Off/On |
| Transpose | –11...+11 |
| Drums Mute | Play/Mute |
| Perc Mute | Play/Mute |
| Bass Mute | Play/Mute |
| ACC1 Mute | Play/Mute |
| ACC2 Mute | Play/Mute |
| ACC3 Mute | Play/Mute |
| Main KBD Mute | Play/Mute |
| Sub KBD Mute | Play/Mute |
| Lower KBD Mute | Play/Mute |
| Main KBD Program | A11...R58 |
| Sub KBD Program | A11...R58 |
| Lower KBD Program | A11...R58 |
| Main KBD Octave | –2...+2 |
| Sub KBD Octave | –2...+2 |
| Lower KBD Octave | –2...+2 |
| KBD Set | 11...88 |
| Chord Sound | Off/On |
| Ensemble | Off/On |
| KBD Lock | Off/On |
| Split Point | C2...C7 |

- **Chord Track of Backing Sequence mode**

| Root | Chord type | Tension | Bass |
|---|---|---|---|
| C...B | Major...No Chord | ♭9...13 | /C.../B |

## 2. Operation when control change data is received/transmitted

| Control change number | Value | i30 operation |
|---|---|---|
| 0: Bank Select (MSB) | 0...127 | MSB of Bank Select *2 |
| 1: Oscillator LFO | 0...127 | joystick movement in +Y direction |
| 2: Filter LFO | 0...127 | joystick movement in –Y direction |
| 4: Foot Controller | 0...63<br>64...127 | normal scale<br>special scale |
| 6: Data Entry (MSB) | 0...127 | MSB of RPN data *4 |
| 7: Volume | 0...127 | volume *3 |
| 10: Panpot | 0...63<br>64<br>65...127 | left<br>center<br>right |
| 11: Expression | 0...127 | volume *3 |
| 12: Effect Control 1 | 0...127 | effect control 1 *7 |
| 13: Effect Control 2 | 0...127 | effect control 2 *7 |
| 32: Bank Select (LSB) | 0...127 | LSB of Bank Select *2 |
| 38: Data Entry (LSB) | 0...127 | LSB of RPN data *4 |
| 64: Sustain Pedal Switch on/off | 0...63 (Off)<br>64...127 (On) | sustain off<br>sustain on |
| 72: Release Time | 0...127 | release time of VDF/VDA EG *5 |
| 73: Attack Time | 0...127 | attack time of VDA EG *5 |
| 74: Brightness | 0...127 | cutoff frequency of VDF *6 |
| 91: Send C Level | 0...127 | send C level |
| 92: Effect 1 On/Off | 0 (Off)<br>1...127 (On) | effect 1 off<br>effect 2 on |
| 93: Send D Level | 0...127 | send D level |
| 94: Effect 2 On/Off | 0 (Off)<br>1...127 (On) | effect 2 off<br>effect 2 on *1 |
| 100: RPN (LSB) | 00<br>01<br>02 | select Pitch Bend Range<br>select Fine Tune<br>select Coarse Tune *4 |
| 101: RPN (MSB) | 00 | MSB of RPN *4 |
| 120: All Sound Off | | halt sound |
| 121: Reset All Controller | | initialize controllers |

*1: The channel that is specified as the global MIDI channel will be used for CC#92 and 94 on/off.

*2: Bank Select data is normally specified as part of a program change event, but there may be cases in which this is insufficient to change banks on an external device. In such cases, use CC#00 and CC#32. For the relation between the bank select data and the banks of the external device, refer to the owner's manual for your device.

*3: On the **i30**, the actual volume is determined by multiplying the Volume value (CC#07) with the Expression value (CC#11).

*4: Use RPC (Registered Parameter Control) messages to set the Pitch Bend Range, Fine Tune, or Coarse Tune. The procedure is to use an RPN (Registered Parameter Number) message to select the parameter that you wish to edit, and then use Data Entry to input the value for that parameter. Use CC#100 (value: 00–02) and CC#101 (value: 00) to select the parameter, and use CC#06 and CC#38 to input the data. The correspondence between Data Entry values and parameter values are shown below for each parameter.

RPN=0 (Pitch Bend Range)

| CC#06 | CC#38 | Parameter value (Semitone steps) |
|---|---|---|
| 00 | 00 | 0 |
| 01 | 00 | +1 |
| ⋮ | ⋮ | ⋮ |
| 12 | 00 | +12 |

RPN=1 (Fine Tune)

| CC#06 | CC#38 | Parameter value (1 cent steps) |
|---|---|---|
| 32 | 00 | -50 |
| ⋮ | ⋮ | ⋮ |
| 48 | 00 | -25 |
| ⋮ | ⋮ | ⋮ |
| 64 | 00 | 0 |
| ⋮ | ⋮ | ⋮ |
| 96 | 00 | +50 |

RPN=2 (Coarse Tune)

| CC#06 | CC#38 | Parameter value (Semitone steps) |
|---|---|---|
| 40 | 00 | -24 |
| ⋮ | ⋮ | ⋮ |
| 52 | 00 | -12 |
| ⋮ | ⋮ | ⋮ |
| 64 | 00 | 0 |
| ⋮ | ⋮ | ⋮ |
| 88 | 00 | +24 |

For example if you wish to set a transpose (coarse tune) setting of –12 for the track that is set to channel 1, you can use one of the following methods.

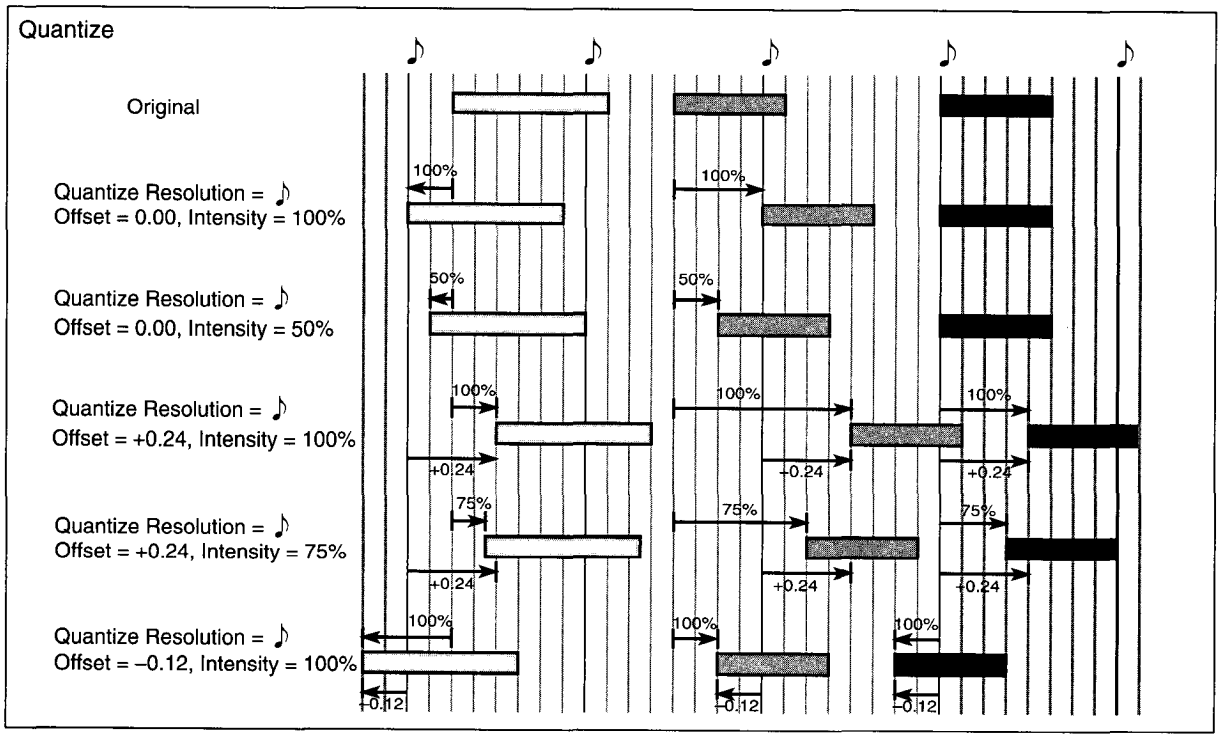
- Specify channel 1 for the control change messages, and transmit CC#101 with a value of 00 and CC#100 with a value of 02 to select the RPN Coarse Tune. Then transmit CC#06 with a value of 52 (corresponding to a parameter value of –12), and transmit CC#38 with a value of 00 to set the parameter to the desired value of –12.
- Transmit [B0, 65, 00] and [B0, 64, 02] to the **i30** to select the RPN Coarse Tune. Then transmit [B0, 06, 34] and [B0, 26, 00] to set the parameter value to –12.

*5: With data of 64, the setting of the program will be used. 63 or lower will shorten the time, and 65 or higher will lengthen it.

*6: With data of 64, the setting of the program will be used. 63 or lower will darken the tone, and 65 or higher will brighten it.

*7: Data on the channel that is specified as the global MIDI channel will be valid only if CC#12 or CC#13 is specified as the effect dynamic modulation source.

# 3. Timing corrections produced by the Quantize operation



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