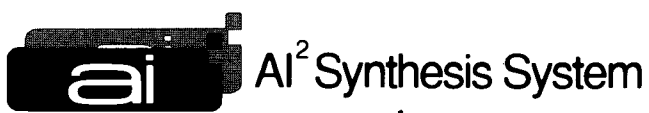


KORG  
Interactive Music Module **i5M**

# **i5M**

*Interactive Music Module*

## Reference Guide



# **KORG**

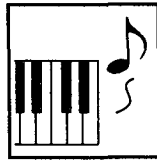
# Contents

<b>Arrangement Play Mode</b> .....	1-1
Functions in Arrangement Play Mode .....	1-2
Basic Settings and Performance Monitors .....	1-3
Page 1 Arrangement Play .....	1-3
Page 2 Style Display .....	1-6
Track Setting .....	1-7
Page 3 Track Sound .....	1-7
Page 4 Track Setting .....	1-8
Page 5 Miscellaneous .....	1-11
Page 6 Effects .....	1-12
Utility .....	1-13
Page 7 RENAME ARRANGEMENT .....	1-13
Page 8 Write Arrangement .....	1-13
Volume/Mute .....	1-15
<b>Backing Sequence Mode</b> .....	2-1
What Can the Backing Sequence Mode Do? .....	2-1
Always SAVE your data! .....	2-1
Using Other i-Series Disks .....	2-1
Functions in the Backing Sequence Mode .....	2-2
Realtime Recording .....	2-3
Page 1 Realtime .....	2-3
Display/Selection of Arrangement .....	2-3
Volume/Mute .....	2-4
Realtime Recording .....	2-6
Track Editing .....	2-10
Page 2 Step Recording .....	2-10
Page 3 Erase Backing Sequence .....	2-14
Page 4 Copy Backing Sequence .....	2-14
Page 5 Edit 1 .....	2-15
Page 5-1 Delete Measure .....	2-15
Page 5-2 Insert Measure .....	2-16
Page 5-3 Erase Measure .....	2-17
Page 6 Edit 2 .....	2-18
Page 6-1 Copy Measure .....	2-18
Page 6-2 Bounce Track .....	2-19
Page 6-3 Quantize .....	2-20
Page 7 Shift Note .....	2-21
Page 8 Event Edit .....	2-22
Page 9 Extra Track .....	2-24
Page 10 Track Sound .....	2-26
Page 11 Effects .....	2-27
Page 12 Next B. Sequence .....	2-28
Page 13 Rename Backing Sequence .....	2-29
Page 14 Conversion into a Standard MIDI File .....	2-30

<b>Song Play Mode</b> .....	3-1
What can the Song Play Mode do? .....	3-1
Functions in Song Play Mode .....	3-2
Basic Settings .....	3-3
Page 1 PLAY .....	3-3
Page 2 Channel Sound .....	3-5
Page 3 Transpose Position .....	3-6
Page 4 Effects .....	3-7
Volume/Mute .....	3-8
<b>Effects</b> .....	4-1
The Effects Pages .....	4-2
Dynamic Modulation .....	4-2
Details of Each Effect Type .....	4-4
Effects Placement (Output Channels) .....	4-12
<b>Global Mode</b> .....	5-1
Functions in Global Mode .....	5-2
Data saved on disk .....	5-2
Page 1 Disk Parameter .....	5-3
Page 1-1 Load Functions .....	5-3
Page 1-1-1 LOAD ALL .....	5-3
Page 1-1-2 Load One .....	5-5
Page 1-2 SAVE .....	5-7
Page 1-3 Utilities .....	5-8
Basic Parameter/MIDI Parameter .....	5-9
Page 2 ARRANGEMENT SELECT/ECHO BACK .....	5-9
Page 3-1 PRESET LOAD .....	5-11
Page 3-2 MIDI SETTING .....	5-12
Page 4 MASTER TUNE/LOCAL/CLOCK .....	5-14
Page 5 MIDI Channel	
[GLOBAL, KBD1, KBD2, CHORD] .....	5-15
Page 6 MIDI CHANNEL	
[DRUM, PERC, BASS, ACC1, ACC2, ACC3] ....	5-17
Page 7 MIDI Filter .....	5-18
Pedal Parameters .....	5-20
PEDAL FUNCTION .....	5-20
Page 8 Assignable Pedal .....	5-20
Page 9 EC5 Switch A...E .....	5-20
Page 10 SOUND HOLD/VELOCITY CURVE .....	5-23
Scales .....	5-25
Page 11, 12 MAIN SCALE/SUB SCALE .....	5-25
Page 13 USER SCALE .....	5-27
MIDI Data Dump .....	5-28
Page 14 DATA DUMP .....	5-28
Page 15 PITCH BEND SWITCH .....	5-30
Page 16 DAMPER .....	5-31

<b>Appendix A Error Messages</b> .....	A-1
Backing Seq. Troubleshooting .....	A-1
INTERACTIVE COMPOSITION (B. SEQ) .....	A-2
SONG PLAY MODE Troubleshooting... ..	A-2
Others .....	A-3
Disk Troubleshooting Messages .....	A-3
 <b>Appendix B</b> .....	 B-1
General Troubleshooting .....	B-1
Floppy Disk Troubleshooting .....	B-2
 <b>Appendix C</b> .....	 C-1
Recognized Chords .....	C-2
Drum Map Tables .....	C-6
MIDI Implementation Chart .....	C-8
MIDI Data Format .....	C-9
 <b>Appendix D Performance Notes</b> .....	 D-1

\* The Reference Guide includes LCD figures along with an explanation of the functions and operations. The program/arrangements numbers and names, parameters, and values in these figures are examples. Therefore, the actual indication on the LCD of the *i5M* may be different due to specification improvements and changes in the programs.



# Arrangement Play Mode

This is the main performance mode of the Korg *i5M*. The *i5M* will automatically select this mode every time you turn the power ON.

In this mode, you can select the arrangements you will play when performing live with the *i5M*. A total of **64 user arrangements** and **128 preset arrangements** are available in the *i5M* memory that can be used to compose original scores or to arrange existing scores for a performance.

The general procedures for editing parameters are outlined on page 5-1 “Watch the screen and operate the *i5M*” of the User’s Guide. For more details on arrangement performances, refer to page 3-4 of the User’s Guide.

Refer to page 5 to set the MIDI channels for arrangement backing tracks of the Global Mode. The keyboard timbres will use the channels specified by the Global or KB1, KB2 channels. (See page 5-15 of this manual for details.)

Arrangements can be edited (for example, changing the volume of each part) during a performance. However, keep in mind that all editing details up to that point will be lost when you switch to another mode or arrangement during editing procedures, after the performance.

Make a point to save all edited settings using the Write Function described on page 1-13.

## Switching Page Display

Parameter functions are broken down into 8 display pages, as listed on the following page. Use the PAGE+/PAGE– keys to switch through display pages. If you have a certain display in mind, keep the ARR PLAY key held down, and press the ARRANGEMENT SELECT key or the PROGRAM SELECT key of the corresponding page number. Also refer to the explanation on the keys on Page 2-16 and the explanation on the page on Page 4-2 of the User’s Guide.


The general procedures for editing parameters are outlined on page 5-1 “Watch the screen and operate the *i5M*” of the User’s Guide.



# Functions in Arrangement Play Mode

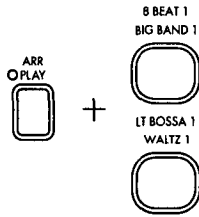
The table below is a list of the Arrangement Play Mode functions, and indicates the title and main contents of each display page.

Display Page			Ref. Guide Page
1	Performance Monitor	To select arrangements and to display tempo and chord.	1-3
2	Style	Displays style.	1-6
3	Track Settings	Arrangement track, pan, and effect send settings.	1-7
4		Damper pedal editing, track status, wrap-around point, and octave settings.	1-8
5		Chord latch and variation change.	1-11
6	Effects	Effect type and effect balance.	1-12
7	Rename Arrangement	To change the arrangement name.	1-13
8	Write Arrangement	To write the arrangement to the user bank.	1-13

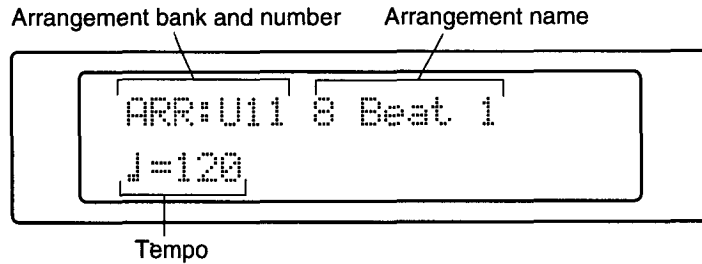
	Volume/Mute	To set the volume and mute settings of each track.	1-15
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# Basic Settings and Performance Monitors

## Page 1 Arrangement Play



A display like the one shown below will appear when you press the ARR PLAY key. You can use this display to adjust the playback tempo as you perform. While this display is showing, you can use the ARRANGEMENT SELECT keys to select arrangements that you want to perform with. You can also use this display to adjust the playback tempo as you perform.



The arrangement name to be played back, playback tempo and chord will be displayed here.

Use page 4 to select programs or change octaves for the two keyboard timbres. You can also press the VOLUME/MUTE KBD1/UPPER or KBD2/LOWER key to display the Volume/Mute display, and use the TEMPO/VALUE UP/DOWN key to select programs and use the OCTAVE UP/DOWN keys to change octaves.

 Page 1-15

## ARR: Arrangement Editing

The number of the current arrangement is selected with the ARRANGEMENT (PROGRAM) SELECT key from the 192 arrangements programmed in the *i5M* memory. There are two methods to select arrangements that are set in the Arr. Select parameter on page 2 in Global mode. Refer to page 2-13 of the User's Guide and page 5-9 of this manual for more information.

 User's Guide page 2-13.

### <Selecting arrangements while playing>

If you select a new arrangement while the *i5M* is playing, the new arrangement will start at the beginning of the next measure, and the Tempo setting will change to the tempo in the new arrangement. To prevent the tempo from changing when changing the arrangement, press the KBD lock key. Doing so will also retain the current setting of the TRANSPOSE key, keyboard timbre, the effects, and etc.

### <To select arrangements with the footswitch>

You can also change the arrangement selection using a footswitch or one of the pedals on an EC5 External Controller. The arrangement selection will change every time you step on the footswitch connected. These methods for controlling the arrangement selection are enabled by Global Mode settings.

 Global Mode page 5-20.

To use a footswitch, set the ASSIGNABLE PEDAL parameter to either ARRANGEMENT UP or ARRANGEMENT DOWN (see page 5-21). The same applies for the EC5.

**ARRANGEMENT UP:** the arrangement number will **increase by one number every time** the footswitch is stepped on.

**ARRANGEMENT DOWN:** the arrangement number will **decrease by one number every time** the footswitch is stepped on.





## Transpose Change

Transposition

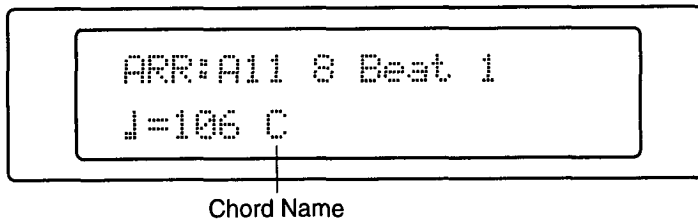
Press the **TRANPOSE +1** or **-1** key if you want to transpose during a performance.

☞ User's Guide page 3-6 "Transpose to an easier pitch for playing or singing"

With the *i5M* you can transpose up to a maximum of 11 steps in half-note increments. Using this function will transpose the timbre of the MIDI instrument connected to the *i5M*, the entire backing track and the Chord Detect function. However, performance data output from the MIDI OUT jack is not affected by this function.

## Display Chord Detected

Display the chord played



The arrangement chord currently performed is displayed.

This chord detection display will remain blank until an actual chord is performed on the connected instrument, if you interrupt a performance to select a new arrangement. If you edit an arrangement during a performance, the new arrangement will continue with the chord played immediately before the change. To set the chords, play the connected instrument with the chords you want to perform, within the chord detection range. The setting will be canceled when the **RESET** key is pressed while performance is stopped.

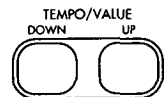
☛ Refer to the page 3-9 "Now let's try playing and providing your own accompaniment" of the User's Guide for details on Chord Detection.

## Tempo Change

Adjust the tempo of performance

The playback tempo of the arrangement can be adjusted within the range of 40 to 240 beats per minute.

The **TEMPO/VALUE UP** and **DOWN** keys are used to change the tempo.



### <Setting the tempo with TAP TEMPO>

The tempo can be set by actually tapping the keys, in addition to setting the tempo with a numerical figure.

Press the **TAP TEMPO** key several times according to the tempo you want to playback. The *i5M* will then compute the time interval between the tap and set the tempo. It requires experience to set the playback tempo in a numerical figure, but with this method, the tempo can be easily set. You can also see the numerical value of that tempo, since it will be displayed.




### <External Clock Control>

**EXT** will appear in the tempo display area when the Global Mode Clock parameter (see page 5-14) is used to set a synchronous clock with the IN 1 or IN 2 system. This indicates that the tempo of the *i5M* is being controlled by MIDI clock messages from an external sequencer or personal computer. You will not be able to change the tempo setting with the **TEMPO** key, at this time. If you want to adjust the tempo, make tempo adjustments through the external sequencer connected to the *i5M*' MIDI input.



## Keyboard Timbre Change

Each arrangement has two keyboard timbres: KB1 and KB2. To change the timbre, first press the VOLUME/MUTE KBD1/UPPER key or KBD2/LOWER key to display the Volume/Mute screen. Then, use the TEMPO/VALUE UP/DOWN keys to select programs. Or, if the Arr. Select parameter on page 2 in Global mode has been set to 8key, use the PROGRAM SELECT Bank key and 1-8 keys to specify a program.  Page 5-9

You can select keyboard timbre KB2 only when you select the layer or split keyboard assign modes.

Bank	Programs	Comments	ROM/RAM
A	64	General MIDI programs 1-64	ROM
B	64	General MIDI programs 65-128	ROM
C	64	<i>i5M</i> preset programs 1-64	ROM
D	64	<i>i5M</i> preset programs 65-128	ROM
E	64	<i>i5M</i> preset programs 129-192	ROM
User	64	User programs 1-64	RAM
Drum	16	Drum kit	ROM(14)/RAM(2)

### The programs (timbre) assigned to KB1:

- will be played across the entire note range of the connected instrument when you use the single or layer keyboard assign modes.
- will be played in the higher range including the split point keys when you use the split keyboard assign mode.


### The programs assigned to KB2:

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

Using the upper and lower keyboard separately

## SPLIT: Split Point

This indicates the current keyboard split point. All of the notes from the split point on up are known as UPPER, and those below it are known as LOWER.

 User's Guide page 3-5 "Low notes don't sound"

The split point divides the note range of the connected instrument into the upper and lower parts for the purpose of chord scanning based on the scanning modes set (See page 2-6 of the User's Guide for details). The mute keyboard range is determined by this split point in the mute function described on page 1-15 of this guide.

What's more, the split point will separate the two keyboard timbres when you use the split keyboard assign mode (with KB1 in the upper keyboard and KB2 in the lower).


### <Setting Split Point>

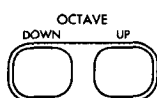
You can set the split point by playing the note where you want the split point to occur on the connected instrument, while holding down the SPLIT POINT key. Alternately, press and hold down the SPLIT POINT key and press the TEMPO/VALUE UP/DOWN keys.



## Octave

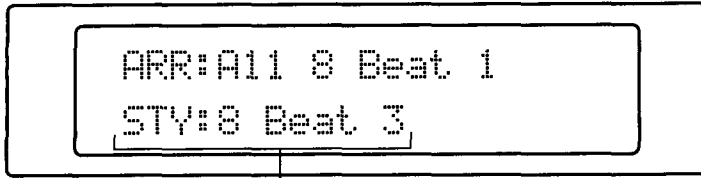
You can transpose a selected keyboard timbre up or down for a maximum of two octaves using the OCTAVE keys.

 User's Guide page 3-6 "Transpose to an easier pitch for playing or singing"

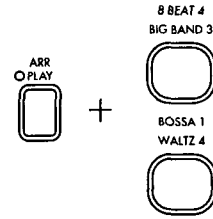




## Page 2 Style Display




Style name



### ST: Style

This displays the name of the style used in the current arrangement.

#### Style and arrangement

Korg *i*-series offers abundant data in various musical genres called “styles.” Style data is used with various settings required for producing an actual sound, such as effect settings, volume balance between parts, and song tempo, to make an “arrangement.”  User’s Guide page 4-4 “Style/Arrangements/Programs”

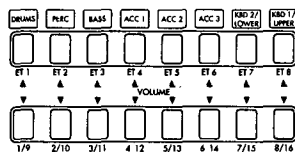
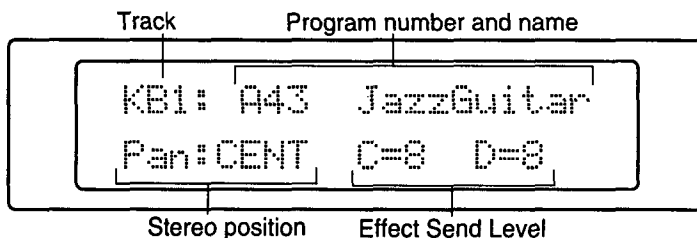
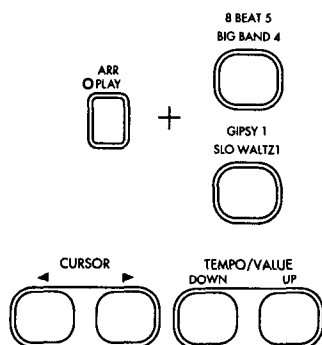
You can make the analogy that an “arrangement” is “the structure of the band” and a “style” is a “score” or “musical pattern” played by the band.

You cannot edit styles or assign them to any arrangements on the *iSM*.

# Track Setting

## Page 3 Track Sound

The program (timbre) and stereo position of the 8 arrangement tracks, and the level sent to the 2-channel effects can be set in this page.



### Track [Drum, Perc, Bass, ACC1...ACC3, KB1, KB2]

Select the track setting you want to change.


The parameter can be selected by pressing the corresponding track key.

The volume/mute display will appear when the track key of the track displayed is pressed.

 Volume/Mute page 1-15.


### Program

This parameter lets you select the program to be played by the corresponding track.

To change the current program selection, press the corresponding track key to display the track on the LCD. Then, use the TEMPO/VALUE UP/DOWN keys to select a program. If the Arr. Select parameter is set to 8key on page 2 in Global mode, you can also use the PROGRAM SELECT Bank key and 1-8 keys to specify a program.  Page 1-5, Page 5-9

Stereo position of each track

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

This parameter sets the stereo position (panpot) of each track. It does this by adjusting the levels of channel A and B.  Page 4-12.

The CENT setting centers the track. L setting moves the stereo position to the left, and R moves it to the right. The sound moves farther from the center to the left or right, as the numerical value of the setting increases.

The OFF setting lets you turn off the track's output to channels A and B. And the PROG setting allows you to use the panning specified by each program.

Level sent to Effect Processor

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

These parameters determine the levels of the backing track signals that are sent to the effects system through channels C or D.

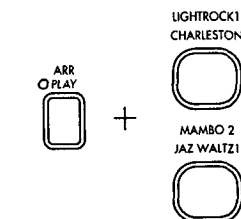
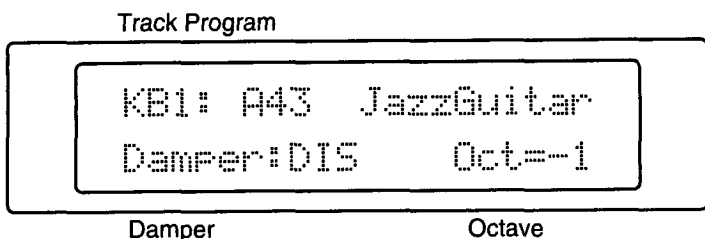
You can set the level from 0 to 9 (maximum) for each channel. If you set these parameters to P, the *i5M* will use the effect send levels specified by the program's parameters.

The *i5M* effect system comes with a total of 4 output channels for every arrangement including Serial, Parallel 1, Parallel 2, and Parallel 3, depending on how the two stereo effect processors are set up and the combination of the output signal path. For more details on the output channels refer to page 4-12 "Effect Placement (Output Channels)".

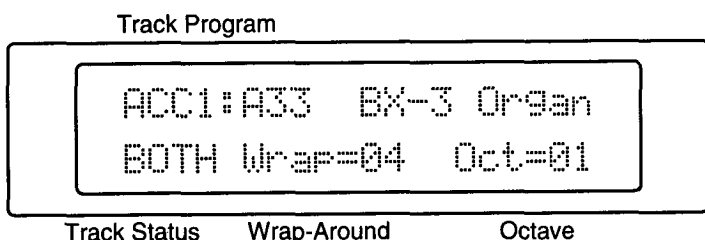


# Page 4 Track Setting

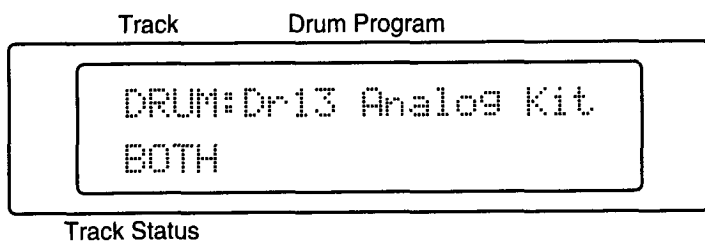
In this page you can set the damper pedal modes, octave, wrap-around and other sound fields for each arrangement track.



(Keyboard Track)



(Accompaniment Track)  
(Bass Track)



(Drum Track)  
(Percussion Track)

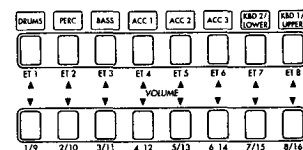
## Track [Drum, Perc, Bass, ACC1...ACC3, KB1, KB2]

This parameter lets you choose which track's settings to adjust.

## Program

This parameter lets you select the program to be played by the corresponding track.

To change the current program selection, press the corresponding track key to display the track on the LCD. Then, use the TEMPO/VALUE UP/DOWN keys to select a program. If the Arr. Select parameter is set to 8key, you can also use the PROGRAM BANK key and PROGRAM NUMBER keys to specify a program. Page 5-9



## Damper (Keyboard Track only) [DIS, ENA]

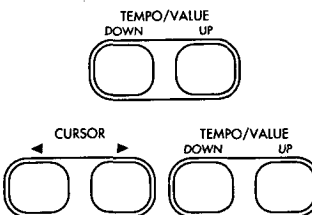
This parameter lets you disable the damper switch for the corresponding keyboard timbre.

The damper will take effect when playing the connected instrument in the ENA mode, and will disable the damper when playing the keyboard in the DIS mode.

This can be handy when you are playing two programs such as the organ and piano in the layer keyboard assign mode. By disabling the damper for the organ, you can enjoy damper effects on only the piano, as expected.

You may also want to prevent your damper switch from holding notes by disabling the damping effects, if you will be controlling the damper switch with the Chord Latch function.

Page 1-11



Using damper with corresponding keyboard

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

This parameter lets you raise or lower the octave in which the bass track, accompaniment tracks, and keyboard timbres play, to a maximum of two octaves. A setting of 0 produces the standard pitch for the selected program. However, this parameter will not appear if DRUM or PERC is selected.

You can also use the front panel OCTAVE keys to change the octave setting for either of the two keyboard timbres.

 User's Guide page 2-7


Using the MIDI system that is connected

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

This parameter allows you to determine whether the backing track data is played on the *i5M* or the data is sent to the connected MIDI tone generator.

The functions of the Track Status settings are as follows:

- Backing performance is not available when you turn OFF the track parameter.
- Tracks set in INT will playback the track's data from only the internal tone generator of the *i5M*. It will not transmit tones to external tone generators from the MIDI OUT or TO HOST jacks.
- Tracks set in EXT will transmit a track's data to an external tone generator without the *i5M* playing the data itself.
- Tracks set in BOTH let you send track data to both MIDI OUT and TO HOST destinations. The *i5M* will also playback the track's data from the internal tone generator of the *i5M*.

 This parameter will not appear when the keyboard track is selected.


Adjusting the chord pitch for each track


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

This parameter lets you specify a pitch at which the corresponding track will drop an octave. This prevents the backing tracks from rising to unnaturally high pitches when you play some chords.

This will change the pitch of the backing track selected, by one octave. In other words, the performance will automatically drop one octave during a backing track performance, if you play a chord that is higher than the tonic chord specified.

You can set a pitch from one to twelve semitones above the tonic as the wrap-around point for the bass and each of the accompaniment tracks. You can also select ORG if you want a track to use the wrap-around setting of the style that is being played.

 The number you select for the Wrap-Around parameter represents an interval relative to the key set for each chord variation in a specific style.

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



**<Note>**

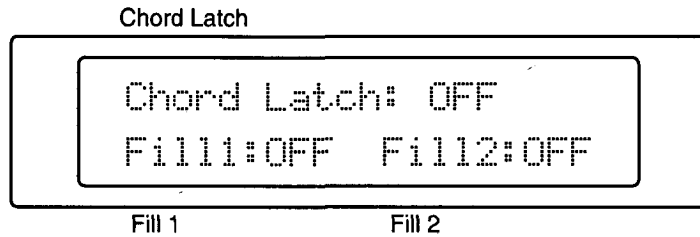
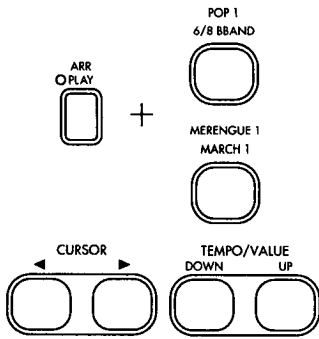
**Set different wrap-around points for each track.**

It is a good idea to set the wrap-around points to a different value for each track to make the chord progression sound more natural.

If you set *all of the* wrap-around parameters to the same value, then all of the backing tracks will drop an octave at the same time, creating a musically unnatural situation.

When selecting wrap-around points for an arrangement, you may find it helpful to listen to one track only (mute all other tracks with the Mute function), and try out each wrap-around point while playing the chord progression you will use when performing. Do this for each track to create a more natural-sounding arrangement.

## Page 5 Miscellaneous



Maintain the chord with the damper switch

### Chord Latch

[ON, OFF]

This turns the Chord Latch function ON and OFF.

The Chord Latch function lets you use a damper switch to prevent the arrangement's chord setting from changing. Doing so will allow you to play the keyboard without changing the arrangement's chord setting.


Set the damper parameter described on page 1-8 to DIS in order to prevent the damper switch from acting as a hold pedal for one or both keyboard timbres.

Fill-in switches variations between fill-ins

### Fill 1, Fill 2: Variation Change

[OFF, →1...→4, 1&2...3&4, UP, DOWN]

There are two Variation Change parameters: Fill 1 and Fill 2, as described below. These Variation Changes let you specify which variation the arrangement should switch to after it plays each of the fill-ins.

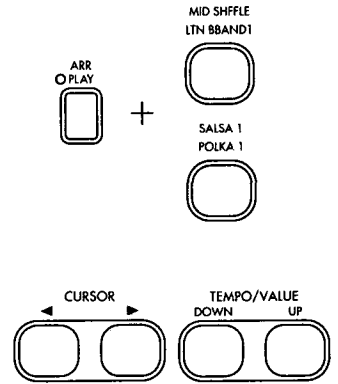
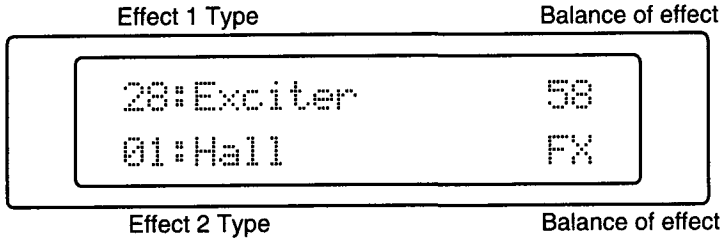
- Set these parameters to OFF when you want to continue with the variation that was playing before the fill.
  - Settings preceded by a one-way arrow will always select the same variation. For example, if the Variation Change parameter of Fill 1 is set for →2, the *iSM* will always select Variation 2 after the fill-in plays, regardless of the variation played prior to Fill-in 1.
  - Alternating between two variations...Let's say you insert a variation change for Fill 1 of 2← →3. By putting this fill-in in a variation 2 performance, it will always select Variation 3 after the fill-in plays. If Fill-in 1 is selected again after that, the *iSM* will return to Variation 2 after the fill-in performance.
-  In this case, Variation Changes are not effective if you insert Fill 1 during a Variation 1 or 4 performance.
- The UP and DOWN settings tell the arrangement to follow each fill with the next variation in order, and then return to the original number. For example, if Fill 1 is set to UP and this fill-in is inserted during a Variation 1 performance, the *iSM* will switch to Variation 2 after the fill-in performance. Fill-in insertions thereafter will switch the variation to 2→3→4→1→2→...in numerical order between 1 and 4.





# Page 6 Effects

This page contains information on the effect settings that allow you to add a professional touch to your arrangements.



Here, you will use two digital signal processors to apply effects to your arrangements. Since the processors can apply two effects simultaneously, you can apply a variety of different effects to the programs playing the arrangement.

## EFFECT TYPE

The *i5M* comes with two independent effect types for selection. The selected effect's Dry/Wet level can be adjusted and switched ON/OFF. Page 5-20

Selecting the effect type

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

This parameter determines the output level of the effects. When the parameter is set to 00, there will be no effect output. The effect level increases (how much effect you hear) as the numerical value gets higher. Setting the parameter to FX will allow for effect sound only. If you want to add a certain amount of reverb or reflection, it is best to audition the programs while changing the numerical values. If you want to change the overall sound characteristics with chorus, flanger, enhancer or exciter, it is advised that the effect parameter is switched to FX to maximize the effect output to bring out the clearest effect results.

Determining the level of effect

Refer to page 4-1 "Effects" section for more details on the effect types.


# Utility


Display pages 7 and 8 contain functions that let you name your own arrangements or rename existing ones, and write them to the *iSM* memory.

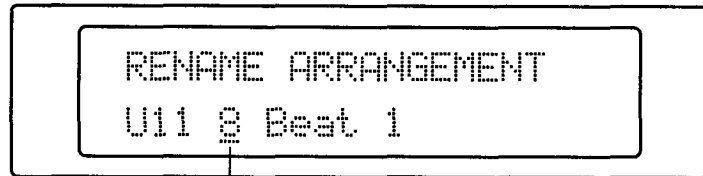
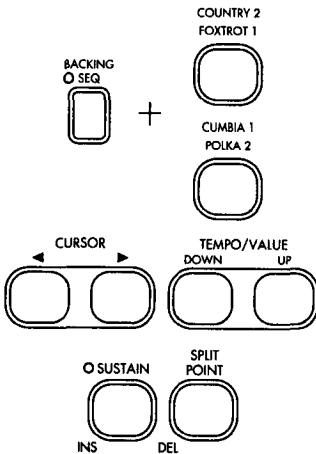
## Page 7 RENAME ARRANGEMENT

You can use this function to change the name of the arrangement you're editing. An arrangement name can consist of up to ten characters.


When you select this function, the current arrangement name will appear. Put the ◀ or ▶ cursor under the character that you want to change, and then change the character using the UP/DOWN keys of the TEMPO/VALUE parameter.

 User's Guide page 2-5

Pressing the SUSTAIN/INS key allows you to copy the character on the cursor and insert it in that position. Pressing the SPLIT POINT/DEL key will delete the character on the cursor.  User's Guide page 2-4, 2-6




Specify the character using the cursor      Name of current arrangement

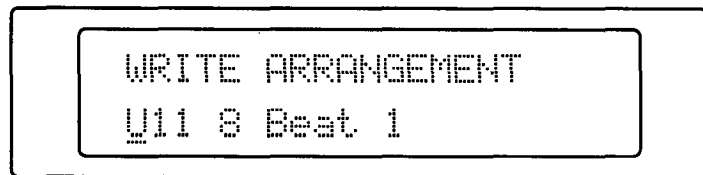
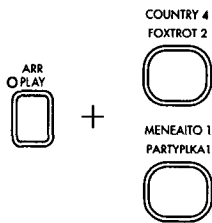
 Immediately save your new arrangement in the user bank by performing the write arrangement procedures indicated in page 8, after you change the name of your arrangement. Otherwise, your new name will return to the prior name when you switch arrangements or modes.

## Page 8 Write Arrangement

This function lets you store an arrangement you've edited in the memory of the *iSM*.

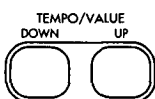
When you store an arrangement, the *iSM* will memorize not only the settings you have made in the 8 display pages of this mode, but also the current settings of front panel keys that you can use to control your arrangement.

 This function, however, excludes the SYNCHRO START/STOP key, KBD LOCK key, SOUND HOLD key, ENSEMBLE, and SUSTAIN key.



① Use the UP/DOWN keys of the TEMPO/VALUE parameter to input the data number that you want to write above the cursor.

At this time, you can not input the data number with the ARRANGEMENT SELECT keys.





- ② The display will show the arrangement name that already exists at the location number you entered in Step 1.
  - ✎ You can not restore an arrangement name that you have erased with the Write Arrangement function.
- ③ When you are ready to save the Arrangement press the RESET/YES key.
- ④ The prompt “Are you sure?” will appear on the *i5M* display. Press RESET/YES again if it is okay.
- ⑤ The data will be written in over the selected Arrangement number.

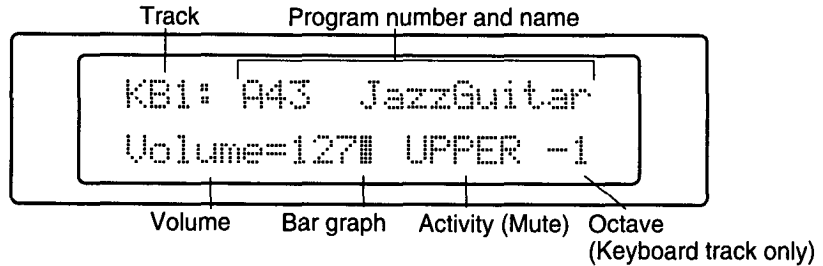
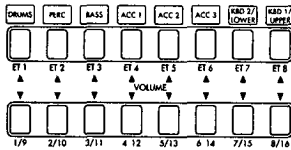




# Volume/Mute

This parameter is used to set the volume and mute settings of each track.

This display will appear if you press any of the 8 VOLUME keys while in any of the arrangement play mode pages.



Pressing the EXIT key after setting the parameters will bring you back to the original display.

The *iSM* will automatically return to the previous display if you leave it untouched for approximately 7 seconds after setting the parameters.

☞ User's Guide page 2-3 "VOLUME/MUTE"

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

Select the track for which you want to set the volume and mute parameters.

Press the VOLUME ▲/▼ key that corresponds to the track.



Adjusting the volume of the entire track

## Volume [000...127]

The volume will increase by 1-step every time you press the VOLUME UP key. The volume will continuously increase if this key is held down.

The volume will decrease by 1-step every time you press the VOLUME DOWN key. The volume will continuously decrease if this key is held down.

The volume is displayed in a numerical figure and as a bar graph to the right of the numerical figure.

🔊 KB1 program and volume will be displayed on the LCD even if KB2 is pressed when the keyboard assign mode is set to SINGLE or M.DRUM.

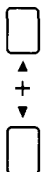
## Track Activity [----, (UPPER/LOWER/PLAY)]

You can switch between MUTE and UNMUTE track every time you simultaneously press the VOLUME ▲/▼ keys that correspond to that track.

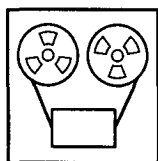
PLAY will appear if the track is unmuted. However, KB1 and KB2 will indicate UPPER or LOWER, respectively.

A bar (----) will be displayed for muted tracks.

To mute the track







# Backing Sequence Mode

## What Can the Backing Sequence Mode Do?

The Backing Sequence Mode lets you record and perform arrangements. At the heart of each backing sequence are three tracks known as arrangement tracks. Two of these tracks record performance information and key operations from the front panel, to control playback of style tracks using a selected arrangement.

The third arrangement track lets you add a melody line to the accompaniment using the keyboard timbres. You also have the option of leaving this track empty and using the keyboard timbres for live performances. You also have eight extra tracks in which you can record eight additional parts of the score.

A tempo track is available so you can record tempo changes that you make during a performance. You can record your performance at a comfortable tempo and play it back at a desired tempo.

### Switching Page Display

Parameter functions are broken down into 8 display pages, as listed on the following page. Use the PAGE+/PAGE- keys to switch through display pages. If you wish to go to a certain display, keep the BACKING SEQ key held down, and press the ARRANGEMENT SELECT key or the PROGRAM SELECT key of the corresponding page number. Also refer to the explanation on the keys on Page 2-16 and the explanation on the page on Page 4-2 of the User's Guide

The general procedures for editing parameters are outlined on page 5-1 "Watch the screen and operate the *i5M*" of the User's Guide.

## Always SAVE your data!



The *i5M* sequence memory can hold as many as ten backing sequences, up to a total of 40,000 steps of data. Each backing sequence track is limited to a maximum of 16,000 steps.

The contents of the sequence memory that are not saved will be lost forever when you turn off your *i5M*. After every programming session, you should make sure to save your backing sequences on a disk using the SAVE function. It is also a good idea to periodically save data during the programming session, to prevent accidental data loss in case of a power failure.

☞ Page 5-7

## Using Other *i*-Series Disks

With the *i5M*, you can use disks of other *i*-Series models.

Any data storage disk for the *i*-Series Korg Interactive Music Workstation can be inserted in the *i5M* disk drive to load arrangements, programs, backing sequences and drum programs into the *i5M*.






Arrangement programs made on the *i2*, *i3*, *i4S* or *i1* can also be played back on the *i5M*.

However, it is important to note that it may not be possible to playback the exactly same timbre or accompaniment made on other *i*-Series models, depending on the program or style used.



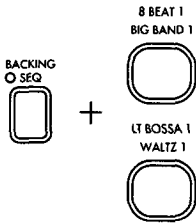
# Functions in the Backing Sequence Mode

The table below shows the layout of the *i5M* Backing Sequence Mode. For each display page we list the page name, a brief outline of the page's contents, and the numbers of the pages in this manual where you will find these contents described.

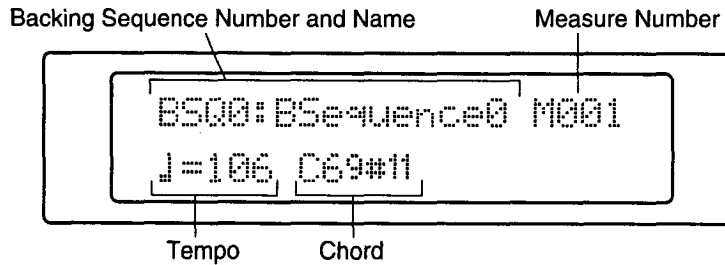
Display Page				Ref. Guide Page
1	Realtime Recording	Displaying/selecting arrangements		2-3
		Volume/Mute		2-4
		Initial Setting		Track activity, quantize, metronome, extra track REC mode, tempo.
2	Step Recording	Selection of recording track. Specifying the recording start measure.		2-10
		Recording		Input performance data
3	Erase Backing Sequence	Erase backing sequence.		2-14
4	Copy Backing Sequence	Copy backing sequence.		2-14
5	Delete Measure	Delete a measure.		2-15
	Insert Measure	Insert a measure.		2-16
	Erase Measure	Erase data in a measure.		2-17
6	Copy Measure	Copy a measure.		2-18
	Bounce Track	Bounce the track.		2-19
	Quantize	Adjust timing of the data to record.		2-20
7	Shift Note	Partial shift of a note.		2-21
8	Event Editing	Selecting a track to edit.		2-22
		Edit		Correct event
9	Extra Track	Selections of a track.	MIDI channel, Transpose, detune.	2-24
10		Selection of a program.	Pan, effect, send level.	2-26
11	Effects	Effect type, Effect balance.		2-27
12	Next Backing Sequence	Selection of the next backing sequence to be played.		2-28
13	Rename Backing Sequence	Change the name of the backing sequence.		2-29
14	SMF Converter	Conversion into a standard MIDI file.		2-30

# Realtime Recording

## Page 1 Realtime



This parameter is used for initial REC/PLAYBACK settings.



## Display/Selection of Arrangement



The arrangement currently used by the backing sequence will appear when the EXIT key is pressed in page 1.

You can select an arrangement using the ARRANGEMENT SELECT key. Refer to page 2-13 of the User's Guide and page 5-9 of this manual for how to select arrangements. You can also use page 9 and page 10 of this mode in the same manner to select an arrangement for the Backing Sequence. In this case, you will automatically return to this page (Page 1) after selecting the arrangement.

You will return to the original display when the EXIT key is pressed once again, or if you leave the keys untouched for several seconds.

Selecting the backing sequence

### Backing Sequence Number [0...9]

This parameter is used to select the backing sequence to playback or record.

The name of the current backing sequence will appear in the top center of the display. The backing sequence can be changed with the backing sequence number at the top left of the screen.

### Backing Sequence Name

This parameter displays the name of the backing sequence selected for playback or record. The backing sequence name can be changed using the Rename Backing Sequence function.

### M (Measure Number) [001...999]

This indicates the location at which recording or playback is set to begin. Each track of a backing sequence can contain a maximum of 999 measures.


You can reset the measure point to 1 by pressing the RESET key. This point will automatically be reset whenever a backing sequence is played back to the end of the sequence.

Adjusting the tempo

### J=Tempo [REC, AUT, 40...240]

This parameter is used to adjust the tempo of the backing sequence between 40 to 240 beats per minute.

This is a convenient feature if you want to playback a backing sequence at a faster tempo, when it was initially recorded at a slow tempo.

 Tempo changes can also be recorded as you record the backing sequence.





## Chord Display

This field indicates the chord that the backing sequence is currently playing. The arrangement will be played back according to these chords.

You can change the chord setting by playing a chord in the chord-scanning note range of the connected instrument. You can also input chords directly using the CHORD key on the *i5M*. User's Guide page 2-14

The setting will be canceled by pressing the RESET key.

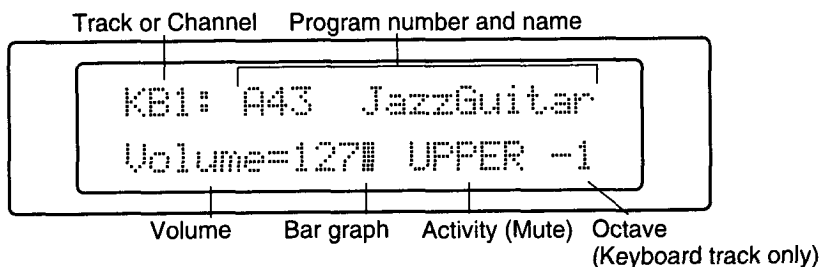
Details of the Chord Scanning function that the *i5M* can recognize are explained in the Appendix of the Reference Guide.

## Volume/Mute

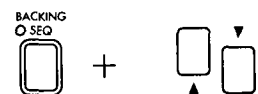


This parameter is used to set the volume and mute settings of each track.

This display will appear if you press any of the 8 VOLUME keys to the left of the LCD display, in page 1. The type of parameter displayed will vary slightly depending on the track type. Refer to the details of each parameter for more information on the parameters displayed.



## Track [KB1, KB2, ACC1...3, BASS, PERC, DRUM, Etr1...Etr8]



Select the track in which you want to set the volume and mute parameters.

Press the VOLUME key or key that corresponds to the track.

Press the BACKING SEQ key again when you want to select an extra track. The LED for the BACKING SEQ will start blinking. You can select the corresponding extra track if the key or key is pressed again at this time.

- You can select a program to be assigned to the KB1 and KB2 tracks and Extra tracks ETr1-ETr8, using the corresponding track key and TEMPO/VALUE UP/DOWN keys. If the Arr. Select parameter is set to 8key in Global mode, you can also use the PROGRAM SELECT key. However, the preset arrangement programs can only be used for ACC1/2/3, BASS, PERC, and DRUM tracks. To select a program for these tracks, first change the program that is currently used for the arrangement in Arrangement Play mode, then write the arrangement using the Write Arrangement function (Page 1-13).

## Track Volume

[000...127]

The volume will increase by 1-step every time you press the VOLUME key. The volume will continuously increase if this key is held down.

The volume will decrease by 1-step every time you press the VOLUME key. The volume will continuously decrease if this key is held down.

The volume is displayed as a numerical figure and a bar graph to the right of the numerical figure.

Adjusting the volume of the entire track



To mute the track



## Track Activity (Arrangement Track only)

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

You can switch between MUTE and UNMUTE track every time you simultaneously press the VOLUME ▲ key and ▼ key that corresponds to that track.

PLAY will appear if the track is unmuted. However, KB1 and KB2 will indicate UPPER or LOWER, respectively.

A bar (-----) will be displayed for muted tracks.

You cannot mute an extra track.

## Octave (Keyboard Track only)

This parameter lets you raise or lower the octave of the keyboard timbre. A setting of 0 produces the standard pitch for the selected program.

To change the octave settings on the keyboard track, use the OCTAVE key on the front panel, or adjust the Track setting on page 4 in Play mode. (If you have changed the octave setting in Arrangement Play mode, you will need to write the edit using the Write Arrangement function on page 8.)

To change the octave setting on a backing track, adjust the Track setting on page 4 in Arrangement Play mode. (If you have changed the octave setting in Arrangement Play mode, you will need to write the edit using the Write Arrangement function on page 8.)

You cannot change the octave setting on an extra track.

☞ Page 1-8 “Track Setting”

☞ User’s Guide page 2-7

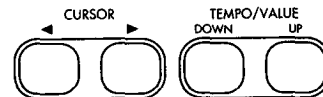
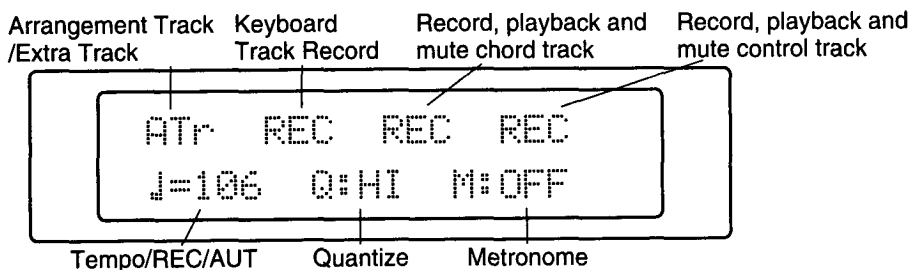


## Realtime Recording

When the BACKING SEQ REC key is pressed after choosing an arrangement, start measure, and tempo parameter settings in page 1 of the Backing Sequence mode, the page containing parameters to set the track to record, recording quantize and metronome ON/OFF will appear.



The parameters for the recording track and quantize are set here.



### Track

[ATr, ETr1...ETr8]

This indicates the track to be recorded.

**ATr:** Arrangement Track  
Use this parameter for realtime recording of the keyboard track, control track, or chord track.

**ETr1...ETr8:** Extra Track  
Use this parameter for realtime recording of the extra track.

### Track Activity (Arrangement Track only)

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

Select the track to record or playback

The track activity bars can be used to mute the keyboard, chord, and control tracks during recording or playback.

**----:** This bar will appear when the track is empty. In this case you can select the REC function. However, playback and MUTE will not be available since there is no data in the track.

**REC:** Use this function when you want to enable realtime recording of a track.  
The REC function can be selected whether or not there is data in the track.

However, it is important to note that recording on a track with existing data will overwrite the previous data. This means the previous data will be lost.

The performance data sent from the connected instrument is recorded on the keyboard track.

The control track consists of information regarding which arrangements, variations, etc. were recorded using the keys on the *i5M* panel.

The chord track consists of chords specified through the chord scanning mode or CHORD key.

### KBT/CTRL/CHRD:

The name of the track will appear if data exists in a track.

By keeping the track displayed you can prevent the track data from being recording during realtime recording. Only playback will be possible at this time.


**MUTE:** Muting the track will prevent data from being recorded in realtime, if data already exists in that track.


## Record Mode Settings (Extra Track only)

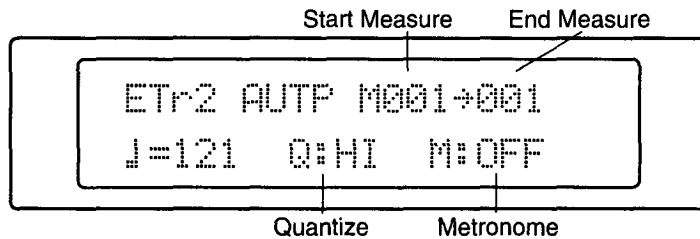
[OVWR, OVDB, AOTP, MANP]

There are four ways of realtime recording on extra tracks.

Overwrite (OVWR) recording replaces all previous data with new data. Overdub (OVDB) recording allows you to record over existing data. This means you will keep the previous data, while you record new data over it.

There are two types of punch-in recording methods if you want to record (add) a measure (punch in) in a backing sequence. Use AOTP (automatic punch recording) if you want the *i5M* to punch in and out of record mode automatically, or MANP (manual punch recording) if you prefer to do it manually.  Page 2-9

PUNCH IN/OUT for manual punch recording is controlled through the assignable pedal or EC5 external controller in the Global Mode.  Page 5-20



### Start Measure

[001...999]

This setting is only displayed when you set the Record Mode setting to AOTP. When you use autopunch recording, the *i5M* will begin recording at the start of the measure you select here.

### End Measure

[001...999]

This setting is only displayed when you set the Record Mode setting to AOTP. When you use autopunch recording, the *i5M* will stop recording at the end of the measure you select here.


To record only one measure, set this parameter to the same value as the Start Measure parameter.




### Recording Quantize

[HI, , , , , , , , 

The Quantize parameter sets the degree of accuracy to which the *i5M* will adjust the timing of data as you record it.

You should select HI when you want your recorded data to reproduce the exact timing of the original performance. When you use this setting, the *i5M* will record data using a resolution of 96 pulses per quarter note (PPQN).

Other settings will adjust the timing of all recorded data to the nearest interval specified by the setting. Thus, if you set this parameter to , all of the notes you play will be recorded as quarter notes.

If you record pitch bends or other control data with a rough quantization such as  or , the control change will produce an unnatural stepped sound when played back. To avoid this, record the data at HI, then use the Quantize function on page 6 of the Backing Sequence mode display to correct the timing of the note data only.  Page 2-20

Adjust the timing of the performance



## M (Metronome)

[ON, OFF, REC]

Setting the Metronome sound

This setting is used to turn the metronome ON or OFF.

**ON** ..... The metronome will sound while recording and playing.

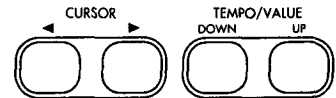
**REC** ..... The metronome will sound during recording only.

**OFF** ..... The metronome will sound during the introduction part while recording.

### Recording Tempo Change in Realtime

To record tempo changes to the Tempo Track, first press the BACKING SEQ REC key. Next, move the cursor to the tempo display and simultaneously press the UP/DOWN key. The REC indication will appear in the tempo setting area. Now press the START/STOP key to begin recording. The REC indication will change back to the tempo setting, allowing you to adjust it with the TEMPO/VALUE controls. The *i5M* will record all changes you make to the Tempo setting.

When you press the START/STOP key again to stop recording, the Tempo setting will automatically change to AUT, allowing you to hear the tempo changes you recorded the next time you play the backing sequence.



### External Clock Control

EXT will appear in place of a tempo value when the Global Mode Clock Source parameter is set to HOST or MIDI. This indicates that the tempo of the *i5M* is being controlled by MIDI clock messages from an external sequencer that is connected to the *i5M*'s MIDI input. You will not be able to change the tempo setting from the front panel when EXT is displayed.

Controlling the *i5M* tempo from the external device

### Time Signature Change

If you want to change the time signature in the middle of a track, you must stop recording and adjust the beat parameter (time signature) using the Event Edit function.

When you record the data to another empty track, the *i5M* will record the new data using the same beat as the existing tracks. If the existing tracks contain time signature changes in the middle of a backing sequence, the new track will follow these changes.

Be aware that any changes in the beat will apply to all tracks that contain data. If you change the beat for one track, the change will be reflected in the other tracks, as well.

If the tempo is set to AUT when the time signature is changed, the backing sequence will be played back in the new beat. To set the beat to AUT, set the cursor to the tempo display and press the UP/DOWN keys of the TEMPO/VALUE at the same time.

Don't worry about making a mistake in cutting the measure too short when changing the beat parameters. The Event Edit function can be used to restore the previous beat, which will also restore the parameters for the other tracks, as well. The beat parameter cannot be changed during recording or playback functions.

Changing the time signature in the middle of the track

### Punch-In Recording

The punch-in method can be used to re-record one part of the backing sequence when it is being recorded.

The Backing Sequence mode display contains parameters for eight extra tracks. This lets you take several recordings for each track, so you can select the best take and insert it later. This is done by setting the recording method at the top of the display to the right of the extra track.

Re-recording a part in the middle of the track

**Autopunch Recording**

If you know from the beginning to end measures that you want to redo, you can use the Autopunch Recording (AOTP) setting. By designating the first and the last measures, you can automatically switch into the REC status when you reach that portion during playback. The recording will automatically end after you replay the correction on the *i5M*.

**Manual Punch Recording**

Manual Punch Recording allows realtime designation of the portion that you want to redo. To use this feature, press the BACKING SEQ REC key when you reach the portion that you want to redo while playing back the sequence. The *i5M* will immediately switch to the REC mode and allow you to record the new measure. Pressing the BACKING SEQ REC key again will stop recording.

It is sometimes difficult to press the BACKING SEQ REC key while playing (or preparing to play) the instrument. In this case, you can control punch in recording using a footswitch or EC5 external controller. To use this feature, you need to assign a PUNCH IN/OUT setting with the assignable pedal or EC5 external controller in Global mode, before you do the punch-in. 📖 Page 5-20

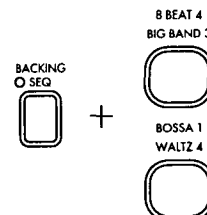
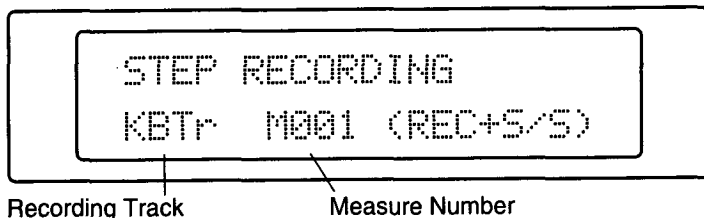
Step on the pedal switch or controller assigned for PUNCH IN/OUT when you reach the portion that you want to redo when you are playing back the sequence. The *i5M* will immediately switch to the REC mode, and what you play will be recorded. The REC function will be canceled by stepping on the switch again.



# Track Editing

Pages 2 through 8 of the Backing Sequence mode contain functions that let you record data in steps, and edit individual events within the backing sequence data that you have recorded. These display pages also contain utilities that you can use to delete, erase, copy, or insert measures, and bounce whole tracks (merge multiple tracks into one).

## Page 2 Step Recording



The Step Recording function lets you enter note, control, or chord data, one step at a time. If you use this method to record any measures that already contain data, the old data will be replaced by the new data that you record.

### Recording Track [KBTr, CNTL, CHRd, ETr1...ETr8]

This setting is used to select the track for step recording.

**KBTr:** The keyboard tracks will be step recorded.

**CNTL:** The control track will be step recorded.

This setting is used to record arrangement, variations or other front panel control changes used in the backing sequence.

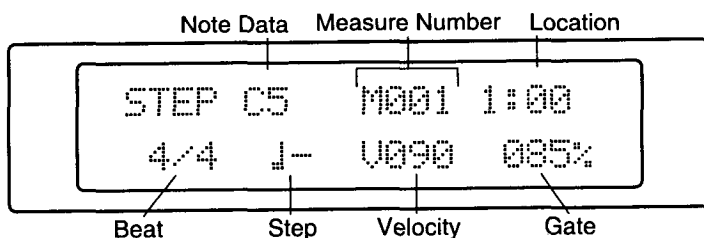
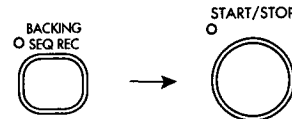
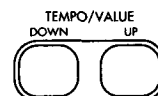
**CHRd:** The chord tracks will be step recorded, creating the chord progression of the backing sequence.

To create a chord progression, you can input the chord detected from the notes you played on the connected instrument using the Chord Scanning function. You can also enter the chords using the chord keys. Refer to "What happens when you press? List of keys" on page 2-1 of User's Guide.

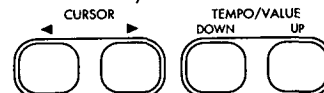
**ETr1-ETr8:** Eight of the extra tracks will be step recorded.

The following display will appear when you press the BACKING SEQ REC key, and then the START/STOP key. Select the parameter using the cursor and enter the data using the TEMPO/VALUE UP/DOWN keys. Refer to the illustrations of the keys on the outer margins of the page which explains the parameters. Please note that data that can be input will vary depending on the track that you select.

Selecting the track to record



(during keyboard track or extra track)





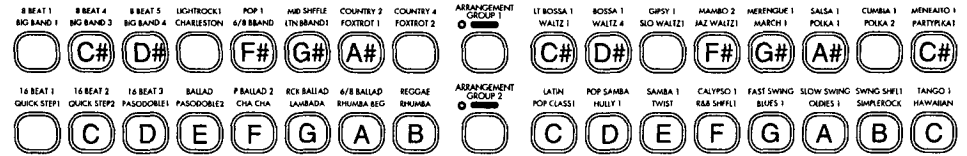
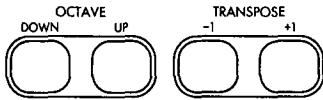
## Note Data (Keyboard Track, Extra Track only)

This indicates the note that was recorded.

Using the ARRANGEMENT SELECT keys as a keyboard

To input note data, you can play notes one by one on the connected instrument. You can also use the ARRANGEMENT SELECT keys on the front panel.

☞ User's Guide page 2-15



## Measure Number

This displays the current measure.

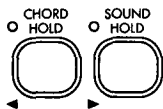
## Location

This indicates the current location in which data can be recorded.

The numerical figure following the colon indicates the beat number within that measure.

The double-digit figure on the right side indicates the length at 96 pulses per quarter note.

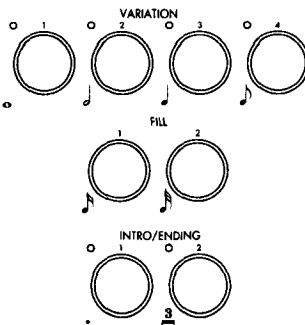
\* Use the CHORD/HOLD/◀ key and SOUND HOLD/▶ key to change the measure number and location.



## Beat (Keyboard Track, Extra Track only)

This displays the current time signature that is set.

## Step (Keyboard Track, Extra Track only)



This setting is used to set the length of the step to advance for every data input.

The step is displayed as a musical note.

You can specify from semibreves (whole notes) to demisemiquaver (1/32 notes). Furthermore, they can each be played at 1.5 times the time signature of that note (.) or 2/3 the time signature of that note (♩).

The step can be set using the UP/DOWN keys of the TEMPO/VALUE or directly recorded using the style element key on the main panel.

☞ User's Guide page 2-9

## Velocity (Keyboard Track and Extra Track only)

[002...127, KEY]

This is used to set the velocity of the sound. The strength with which you hit the *i5M* keyboard will automatically be used for the velocity.

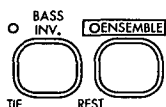
## Gate (Keyboard Track and Extra Track only)

[001...100%]

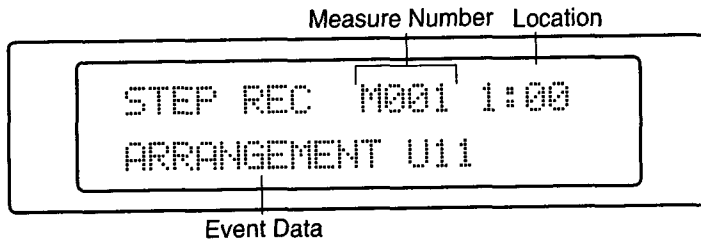
This setting is used to determine the length of the note. A value of 100 means that the note will sustain for the entire value of the step setting. Decreasing this value will give you a rhythmical staccato.

Increasing this value will give you a lingering tenuto.

Pressing the BASS INV/TIE key will extend the gate time of the note data you just entered. Pressing the ENSEMBLE/RESET key will insert a rest.





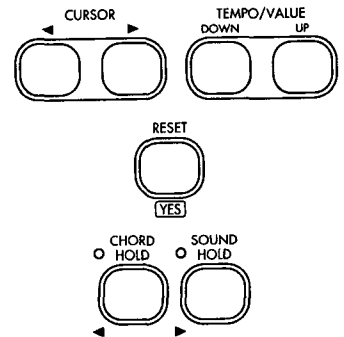


(control track event edit screen)

## Event (Control and Track only)

This is used to select the type of data to be input in the control track. The usable events are as follows. Set the type and value of the event using the CURSOR key and the TEMPO/VALUE UP/DOWN keys, and press the RESET/YES key to enter the data.

Pressing the SOUND HOLD/▶ key will advance the location. Pressing the CHORD HOLD/◀ key will move the location backward.



Event Type	Setting
Arrangement	U11~88, A11~88, B11~88
Style Element	OFF, VAR1-VAR4, INT1, INT2, END1, END2, FIL1, FIL2
Keyboard Assign	SINGLE, LAYER SPLIT DRUM
Chord Scanning	OFF, LOWER, UPPER, FULL
Chord Hold	OFF, ON
Bass Inversion	OFF, ON
Transpose	-11...-1,00, +1...+11
DRUM Mute	PLAY, MUTE
PERC Mute	
BASS Mute	
ACC1 Mute	
ACC2 Mute	
ACC3 Mute	
Drum Map	1-8
KB1 Program	A11-A88, B11-B88, C11-C88, U11-U88, D11-D88, E11-E88, DR11-DR28
KB2 Program	
KB1 Octave	-2, -1, 0+1, +2
KB2 Octave	

### Drum Map

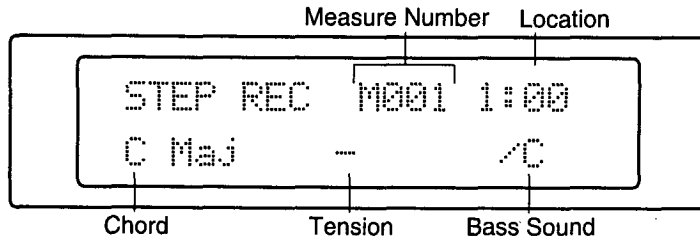
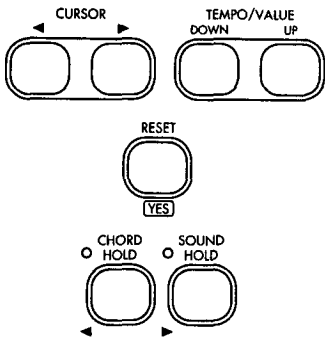
This is a collection of templates which allow you to replace some drum sounds in a drum kit with alternate drum sounds. For example, you can switch from snare drum and hi-hat to sidestick and ride cymbal by selecting a different drum map. There are a total of 8 drum map templates available.

Refer to the Drum Map Table for more details on the sounds that you can replace with respective drum maps.

All event data will be input with a resolution of an eighth note during step recording on the control track. If you want a finer resolution, first finish entering the data, then use the Event Edit function on page 8 to adjust the location. Page 2-22



(chord track event edit screen)



To enter chords, play the connected instrument directly, or set the chord, tension, and bass using the CURSOR keys and the TEMPO/VALUE UP/DOWN keys, and press the RESET/[YES] key.

Pressing the SOUND HOLD/▶ key will advance the location. Pressing the CHORD HOLD/◀ key will move the location backward.

### Chord (Chord Track only)

This is used to select the chord to input in the chord track.

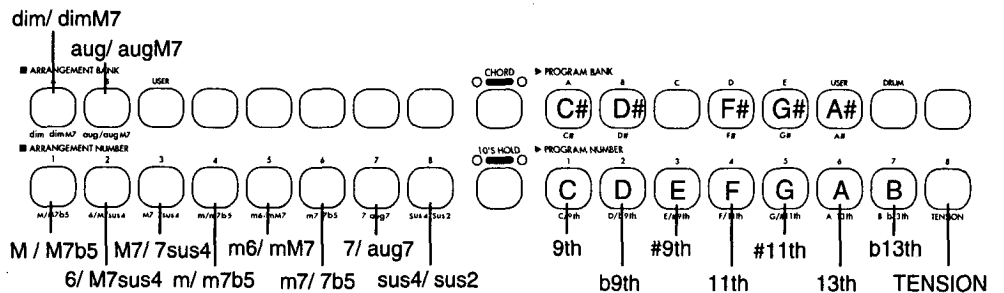
### Tension (Chord Track only)

This is used to select the tension to add to the chord.

### Bass Sound (Chord Track only)

This is used to select the bass sound separate from the chord route.

To create a chord progression, you can input the chord detected from the keys you played using the Chord Scanning function. You can also enter the chords using the chord keys. Page 2-14 of User's Guide



As with the input of other data, this can also be input using the UP/DOWN keys of the TEMPO/VALUE setting.

- Always turn ON the CHORD HOLD key when inputting chords using the chord key.
- All chord data will be input with a resolution of an eighth note during step recording on the chord track. If you want a finer resolution, first finish entering data, then use the Event Edit function on page 8 to adjust the data location. Page 2-22

End step recording

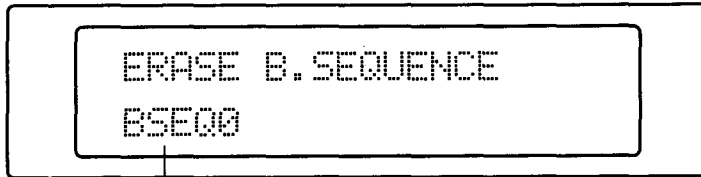
The step recording function can be canceled by pressing the START/STOP key after recording.



# Page 3 Erase Backing Sequence

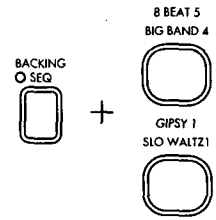
## Erase Backing Sequence

This feature will erase all data from the current backing sequence.

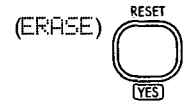
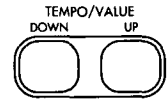


Backing sequence to erase

Specify the backing sequence to erase, then press the RESET/YES key. The *i5M* will ask you if it is okay to go ahead with the erase operation, and then it will erase the backing sequence.



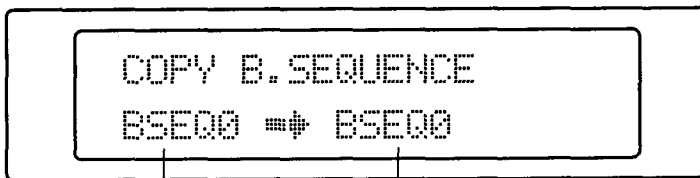
Erase Backing Sequence



# Page 4 Copy Backing Sequence

## Copy Backing Sequence

This operation copies the current backing sequence to another backing sequence.



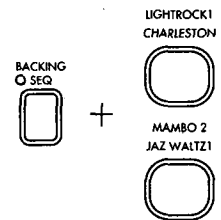
Backing sequence source

Backing sequence destination

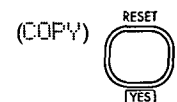
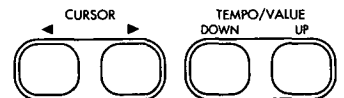
Use the TEMPO/VALUE keys to select which backing sequence to copy to the current backing sequence.

After specifying the backing sequence copy destination, press the RESET/YES key. The *i5M* will ask you if it is okay to go ahead with the copy operation, and then it will copy the backing sequence.

If you specify the same backing sequence to be copied from and to copy to, the copy operation will not be executed, even if you press the RESET/YES key.

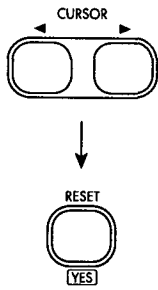


Copy Backing Sequence

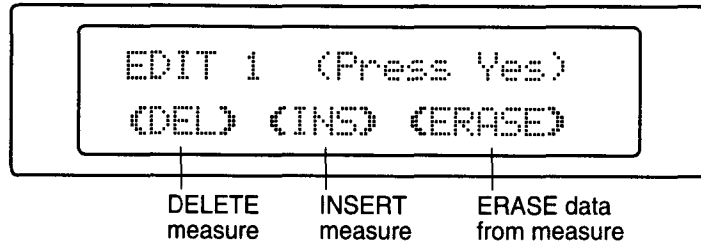




## Page 5 Edit 1

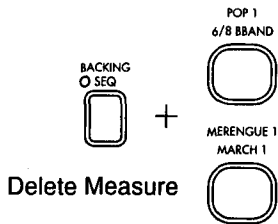


This page is used to select three functions: DELETE measure, INSERT measure or ERASE data from measure. Bring the cursor to the operation intended then press the RESET/[YES] key to open the sub-page to execute each command.

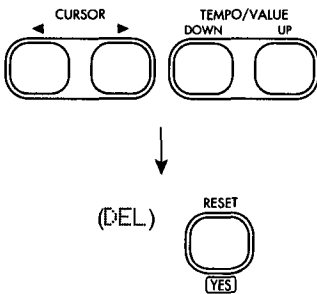
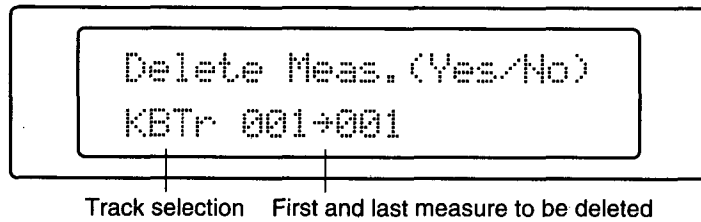


## Page 5-1 Delete Measure

### Delete Measure



This operation will delete a measure from the specified track.



To use this function, select a track using the cursor. Choose ALL to cut measures from all tracks, including the chord, control, and tempo tracks.

Next, select the first and last measures to be deleted using the TEMPO/VALUE keys. (Set the same number for both to delete only one measure.)

When you are sure of your choice press RESET/[YES]. The *i5M* will delete the specified measures.

#### <If the backing sequence includes changes in time signature>

Any measures following the deleted measure will be moved forward. If you delete measures from one track, the measures that are moved forward will use the same time signature as the corresponding measures of other tracks.

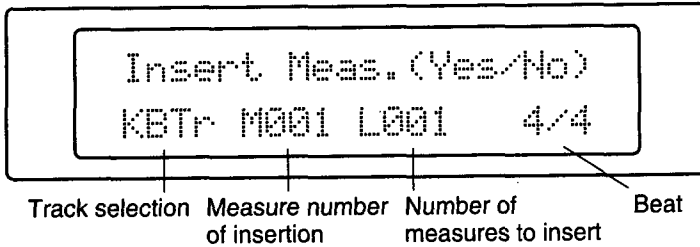
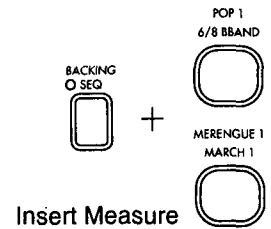
The renumbered measures may thus be truncated or expanded as a result of the deletion.



# Page 5-2 Insert Measure

## Insert Measure

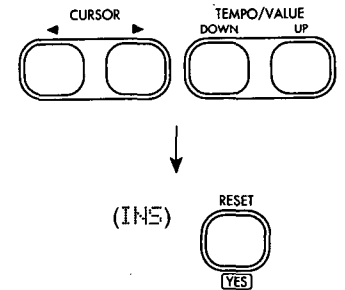
This operation lets you insert measures at a specific portion of the track.



First, specify the track to insert measures in using the TEMPO/VALUE UP/DOWN keys. Choose ALL to insert measures in all of the tracks, including the chord, control, and tempo tracks.

Next, specify the number of the measure where you want to insert the new measure after. You can also specify a time signature for the new measures but read the following precautions before doing so.

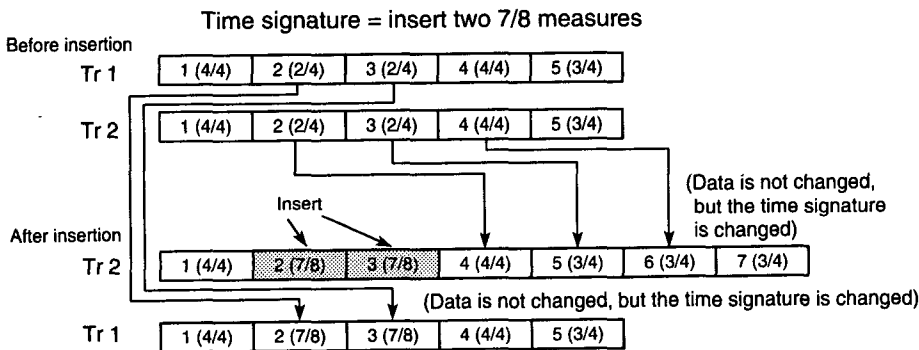
Press the RESET/[YES] key if the setting is okay. The *i5M* will insert the specified measures.



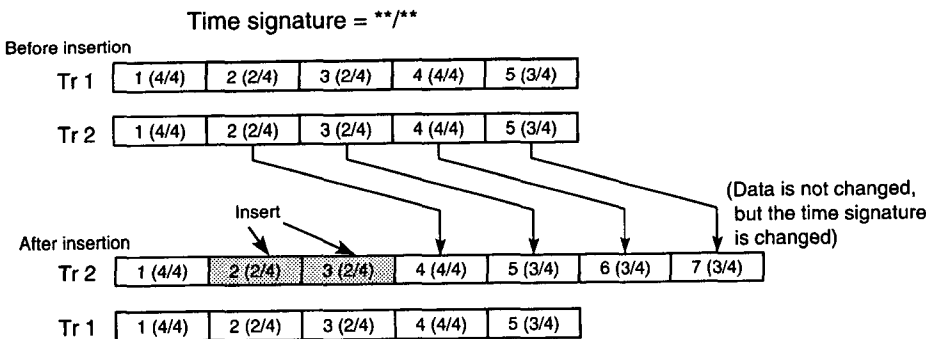
### <If the backing sequence includes measures with varying time signatures>

Your new time signature will take effect when the tempo is set to  $\text{♩} = \text{AUT}$ .

When varying time signatures are chosen, the measures of all tracks will be truncated or expanded to match the time signature.

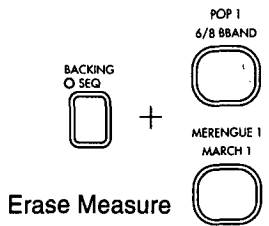


If you set \*\*/\*\* for this parameter, the new measures will use the same time signature as the corresponding measures of other tracks that already contain data, or of the following measures if all other tracks are empty.



Whether you select a new time signature or not, any measures following the inserted measures will be pushed back. If you insert measures to one track only, the measures that are pushed back will use the same time signature as the corresponding measures of other tracks, as shown in the illustrations.

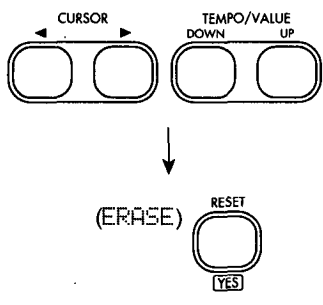
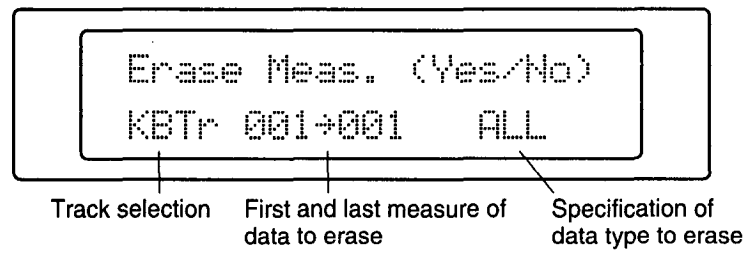
The renumbered measures may thus be truncated or expanded as a result of the insertion.



# Page 5-3 Erase Measure

## Erase Measure

This operation erases some or all data from one or more measures.



To use this function, first select a track using the TEMPO/VALUE keys. Choose ALL to erase data from all tracks, including the chord, control, and tempo tracks. Next, set the first and last measures to be erased using the VALUE +/- keys. (Set the same number for both to erase data from only one measure.)

Setting	Data Erased
ALL	All data.
NOTE	All note messages.
CTRL	All control change messages.
AFTT	All channel and polyphonic aftertouch messages.
BEND	All pitch bend messages.
PROG	All program change messages.

Press the RESET/YES key if the settings are okay. The *i5M* will erase the data from the specified measures.

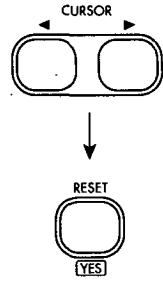
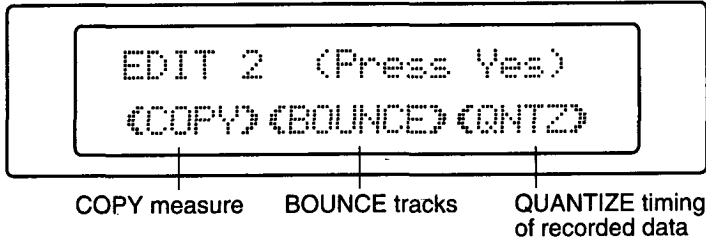
### <Erasing control changes>

Some control changes such as damper changes or pitch bends, may “stick” if you erase the messages that turn them off. If this happens, you should either erase the messages that are sticking, or use the Event Edit function to correct the data. (See page 2-22 of this Reference Guide).



## Page 6 Edit 2

This page is used to select three functions: COPY measure, BOUNCE tracks or QUANTIZE timing of recorded data. Bring the cursor to the operation intended then press the RESET/YES key to open the sub-page to execute each command.

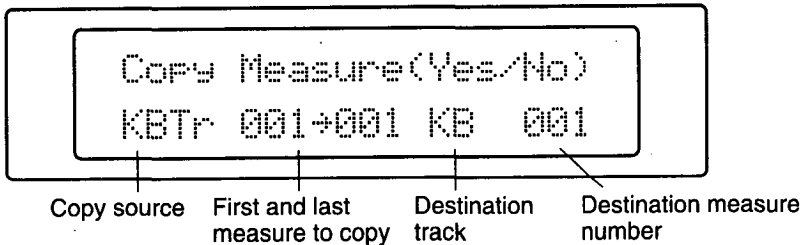
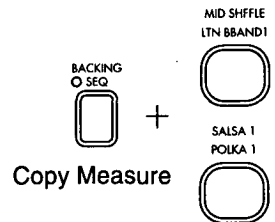


## Page 6-1 Copy Measure

### Copy Measure

This operation copies measures, either within a track or between tracks.

To use this function, first specify the copy source track using the TEMPO/VALUE UP/DOWN keys. Choose ALL to copy the data from all tracks, including the chord, control, and tempo tracks. Next, set the first and last measures to be copied using the TEMPO/VALUE UP/DOWN keys. (Set the same number for both to copy data from only one measure.)



Next, select the destination track. (The *i5M* will select the ALL setting automatically if you have selected ALL using the TEMPO/VALUE UP/DOWN keys.) Finally, enter the number of the measure where the *i5M* should place the first of the duplicate measures.

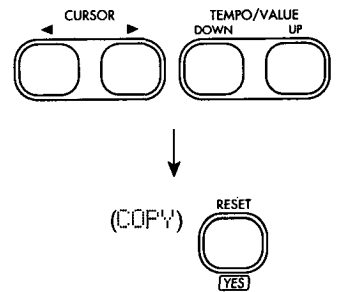
The copy operation will not take effect if the destination track and the copy source vary when CTRL (CTL) or CHORD (CHD) is specified.

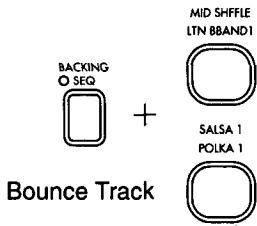
Press the RESET/YES key if the settings are okay. The *i5M* will copy the data. All data already existing in the measures of the destination tracks will be replaced with these newly copied measures.

#### <If the backing sequence includes changes in time signature>

If tracks other than the destination track contain data for measures corresponding to the destination measures, the copied measures will use the same time signature as the other tracks.

The copied measures may thus be truncated or expanded as a result of the copy operation.



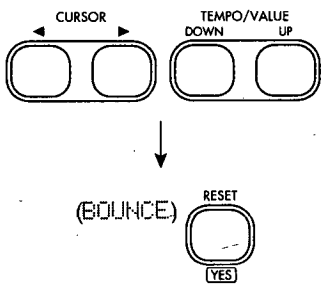
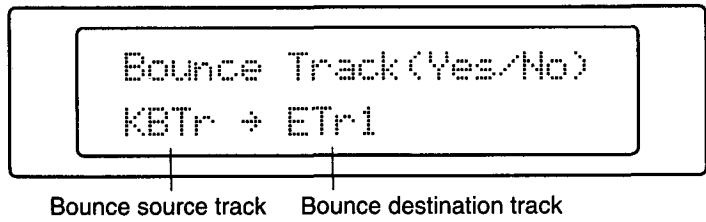


## Page 6-2 Bounce Track

### Bounce Track

This function merges the backing sequence data for one track with that of another. The resulting combined track will use the program assignment, MIDI channel, and other track settings of the destination track. All backing sequence data will be erased from the source track.

If both tracks contain pitch bends, damper changes, or other control change data, this data may create unexpected results when combined. You may want to use the Erase Measure function, described on page 2-17 of this Reference Guide, to delete all control change data from one of the tracks before combining them.



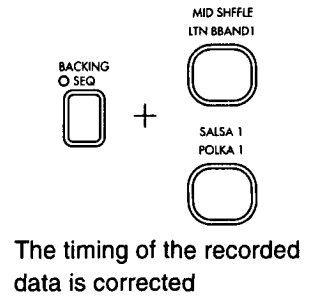
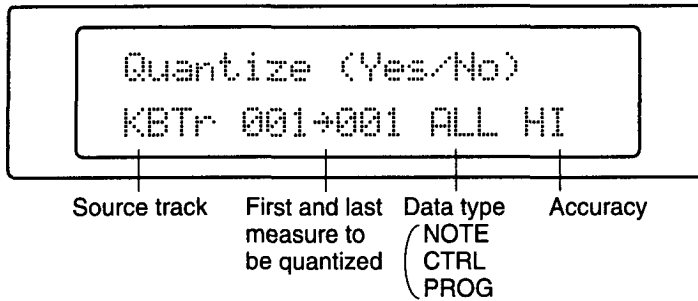
To use this function, select the source track at the bottom left of the LCD display. Then select the merge destination track on the right. (You can select only the keyboard track or one of the extra tracks for both of these parameters.) Press the RESET/YES key if the setting is okay. The *i5M* will merge the two tracks into one.





# Page 6-3 Quantize

You can use the Quantize function to adjust the timing of data you have already recorded.

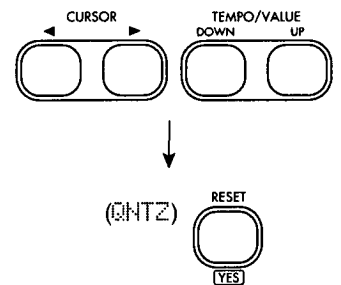


This function is more flexible than the Quantize parameter on the Realtime Recording Page of the Backing Sequence Mode in that it lets you select a range of measures and a data type to quantize, leaving other measures or data types unaffected.

To use this function, first set the track to be quantized. (Select CHRD, CTRL, or TEMPO to quantize the chord, control, or tempo tracks, respectively.)

Next set the first and last measure to quantize.

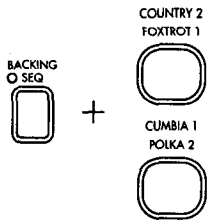
If you have selected any track other than the chord, control, or tempo tracks, you can specify the type of data to be quantized. The table below lists your options.



Setting	Data quantized
ALL	All data.
NOTE	All note messages.
CTRL	All control change messages.
AFTT	All channel and polyphonic aftertouch messages.
BEND	All pitch bend messages.
PROG	All program change messages.

Finally, set the Quantize value. The Quantize parameter is the same as that used in realtime recording. Refer to page 2-7.

Press the RESET/YES key if the settings are okay. The i5M will quantize the data.

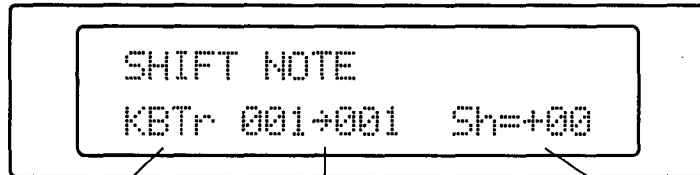


Shift notes within a specific range

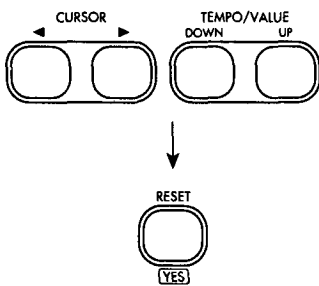
## Page 7 Shift Note

### Shift Note

This operation shifts notes up or down. You can use it to transpose either a specified range of notes, or all notes.



Track on which the pitch is shifted      The first and last measure of the part in which the pitch is shifted      Shift amount



To use this function, first select the track whose notes you want to shift. (You can select the keyboard track or any of the extra tracks.) Then set the first and last measures to be affected.

Finally, set the amount by which the notes will be shifted. You can shift notes up or down in semitones up to a maximum of two octaves.

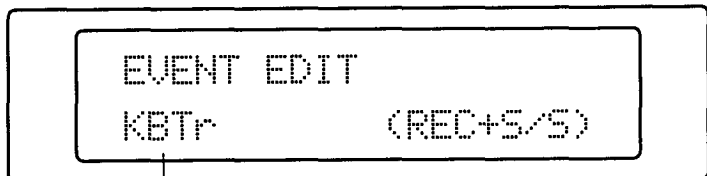
Press the **RESET/YES** key if the settings are okay. The *i5M* will shift the notes in the specified range after asking for confirmation.



# Page 8 Event Edit

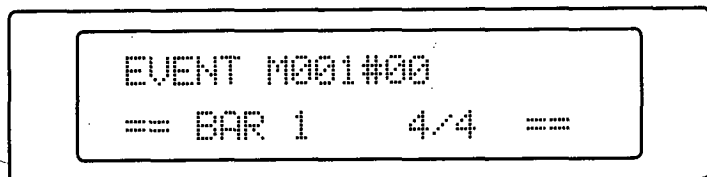
## Event Edit

This function lets you modify the characteristics of individual musical events, such as notes or MIDI control changes.



Specify track to edit

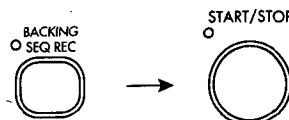
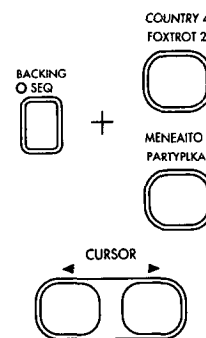
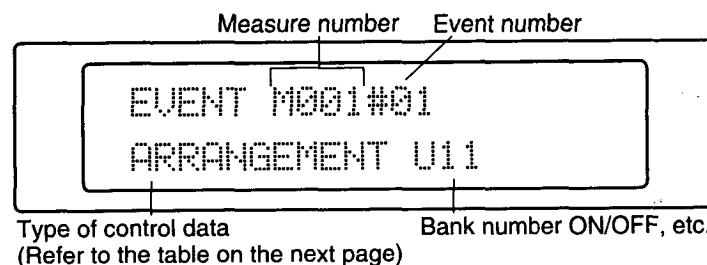
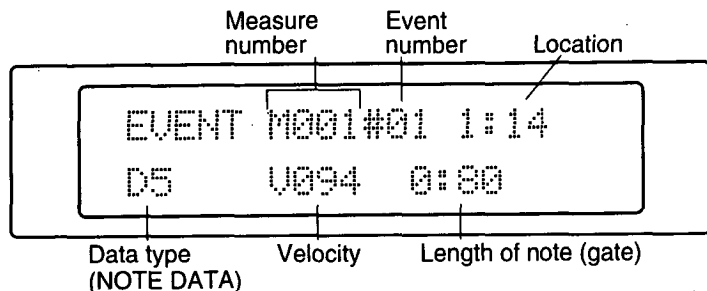
Use the TEMPO/VALUE UP/DOWN keys to select an editing track, and press the BACKING SEQ REC key. Then, press the START/STOP key. A display similar to the following appears.



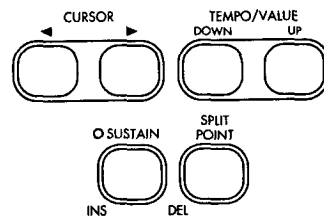
Press the TEMPO/VALUE UP/DOWN keys simultaneously, and use the CURSOR key to select a parameter. Enter data using the TEMPO/VALUE UP/DOWN keys.

Refer to the Step Recording Section (page 2-10) for more details on the event type.

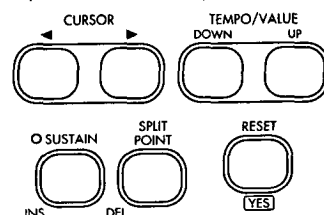
You can also use other keys in addition to the UP/DOWN keys to enter data. Refer to the key illustrations in the outside column of the sections explaining each parameter.



(Keyboard track and extra track only)



(for control track)

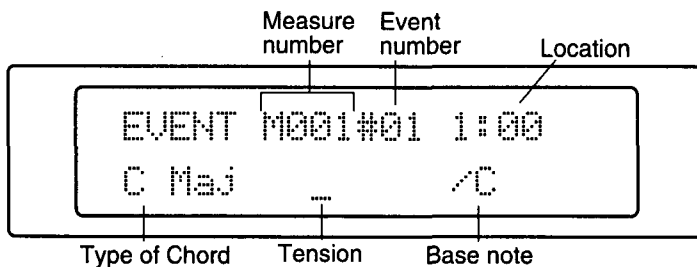
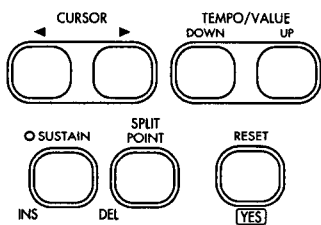




Event Type	Setting
Arrangement	11-88
Style	(Refer to "Style Parameter" in Appendix D)
Style Element	OFF, VAR1-VAR4, INT1, INT2, END1, END2, FIL1, FIL2
Keyboard Assign	SINGLE, LAYER, SPLIT, DRUM
Chord Scanning	OFF, LOWER, UPPER, FULL
Chord Hold	OFF, ON
Bass Inversion	OFF, ON
Transpose	-11...-1, 0, +1...+11
DRUM Mute	PLAY, MUTE
PERC Mute	
BASS Mute	
ACC1 Mute	
ACC2 Mute	
ACC3 Mute	
Drum Map	1-8
KB1 Program	A11-A88, B11-B88, C11-C88, D11-D88, E11-E88, U11-U88, DR11-DR28
KB2 Program	
KB1 Octave	-2, -1, 0, +1, +2
KB2 Octave	

You can edit the style assignment on the control track. This function was introduced on the assumption that sometimes you may want to load Backing Sequence data that was created on an *i2/i3/i4S/i1*. You cannot play back those styles, nor can you play black styles from a RAM card. Refer to Page 1-6 for information on the relationship between styles and arrangements. Refer to "Style Parameter" in Appendix D for information on styles that can be assigned.

(for chord track only)

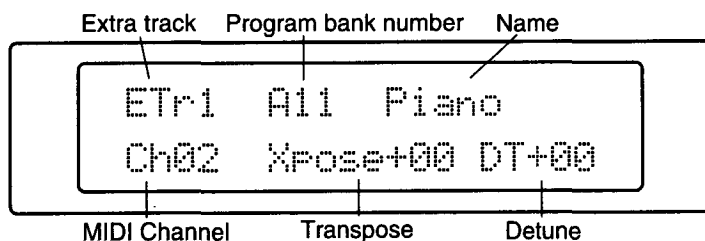


After editing press the START/STOP key again to exit the EVENT Edit function.



# Page 9 Extra Track

Page 9 of the Backing Sequence Mode contains parameters for the eight extra tracks from ETr1 to ETr8, allowing you to select the MIDI channel used by each track. You can also transpose or detune each track.



This page does not let you make any transpose settings for the keyboard track. Instead, the current setting of the TRANSPOSE keys will be used to transpose the keyboard timbres.

## Track [ETr1...ETr8]

Use the Track Volume/Mute key to select an extra track for which you wish to change the setting.

## Program

This parameter lets you select the program to be played by the corresponding track.

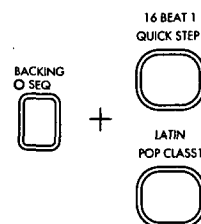
To change the current program selection, press the corresponding track key to display the track on the LCD. Then, use the TEMPO/VALUE UP/DOWN keys to select a program. Select "OFF" if you do not want to use that track.

If the Arr. Select parameter is set to 8key in Global mode, you can also use the PROGRAM SELECT Bank keys, and 1-8 keys to specify a program.

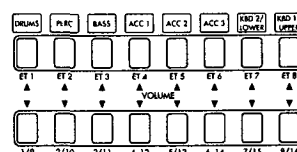
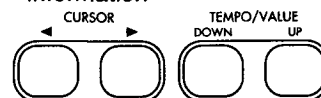
☞ Page 5-9, User's Guide Page 2-14

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

This parameter sets the MIDI channel for each track. The track will use this channel to receive and transmit MIDI data.



Eight extra tracks can be used to record other musical parts or control information



Setting the pitch range for each track

## Xpose (Transpose)

**[-24...+24]**

This parameter lets you transpose tracks up or down in steps of one semitone, to a maximum of two octaves. A setting of 0 produces the standard pitch for the selected program.

### <If a track won't play high notes...>

Since every program has an upper limit to its pitch range, some tracks may not produce any sound if you transpose them up and play notes in the higher ranges of the keyboard.

Fine tuning the pitch of each track

## DT (Detune)

**[-50...+50]**

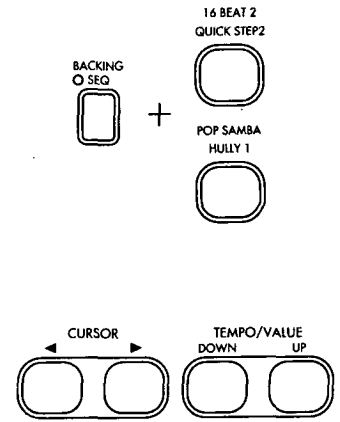
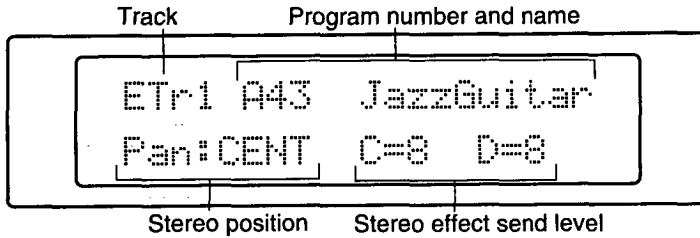
These parameters adjust the pitch of corresponding tracks in one-cent steps, to a maximum of 50 cents (one half-note). They are most effectively used to detune two tracks playing in unison, for a thicker sound.

To achieve this effect, set the Channel parameter for two tracks to the same value, but record data on only one of these tracks. Then adjust the Detune parameters for both tracks in inverse proportion, by raising one and lowering the other by the same amount. (If you detune only one track, the pair of tracks will produce an off-key sound.)



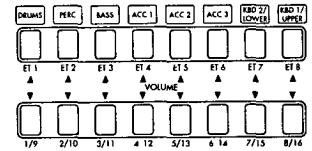
# Page 10 Track Sound

The parameters on this page let you set the program (timbre), stereo position, and send levels of the sound input in the two channel effect systems assigned to the eight extra tracks.



## Track [ETr1...8]

This parameter lets you choose which track's settings to adjust. You can use this function by pressing the corresponding track key.



## Program

This field lets you select the program (timbre) to be played by the corresponding track.

To change the current program selection, press the corresponding track key to display the track on the LCD. Then, use the TEMPO/VALUE UP/DOWN keys to select a program. Select "OFF" if you do not want to use that track.

If the Arr. Select parameter is set to 8key in Global mode, you can also use the PROGRAM SELECT Bank keys and 1-8 keys to specify a program.

☞ Page 5-9, User's Guide Page 2-14

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

Stereo position of each track

This parameter is used to set the stereo position (pan) of each track. It does this by adjusting the levels of channel A and B.

The CENT setting centers the track. L settings will move the stereo position to the left, while R settings will move it to the right. The sound moves farther from the center as the numerical value of the setting increases.

The OFF setting lets you turn off the track's output to Channels A and B. The PROG setting will maintain the panning specified by the program.

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

Levels sent to effects processors

These parameters determine the levels of all track signals that are sent to the effects system through channels C or D.

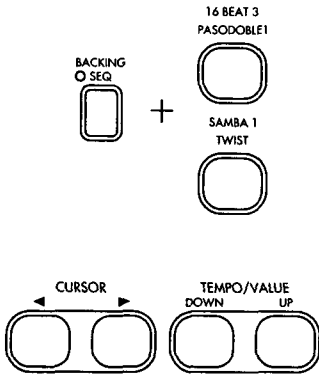
You can set the level from 0 to 9 (maximum) for each channel. If you set these parameters to P, the *i5M* will use the effect send levels specified by the program's parameters.

The *i5M* effect system has a total of 4 output channels for every arrangement depending on how the two stereo effect processors are set up and the combination of the output signal path. For more details on the output channels refer to page 4-12 "Effect Placement (Output Channels)".



# Page 11 Effects

Page 11 details information on the effect settings of the backing sequence mode that allow you to add a professional touch to your arrangements.



Effect 1 Type	Balance of effect
28:Exciter	58
01:Hall	FX
Effect 2 Type	Balance of effect

Here, you will use two digital signal processors to apply effects to your backing sequence. Since both processors can apply two effects simultaneously, you can apply a variety of different effects to the programs playing the backing sequence.

## Selecting the effect type

### EFFECT TYPE

The *i5M* comes with two independent effect types for selection.

The selected effect can be adjusted by the Dry/Wet balance parameter, and also switched on/off via a connected foot switch.

🔊 Page 5-20

## Determining the level of effect

### Dry/Wet (Effect level)

[00...99, FX]

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

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

Setting the parameter to FX will result in effect sound only.

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

Refer to page 4-1 “Effects” section for more details on the effect types.

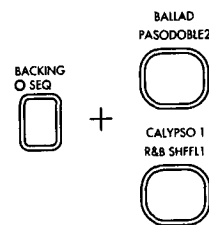




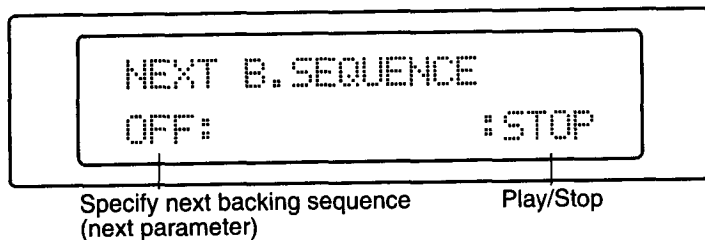
# Page 12 Next B. Sequence

## Next Backing Sequence

This function lets you specify a backing sequence to be played after the currently selected backing sequence ends.



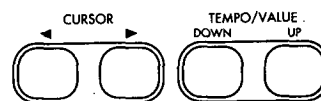
Continuously play several backing sequences

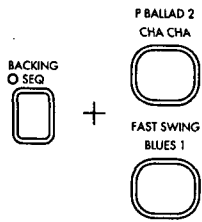


This function is composed of a pair of parameters. The Next parameter identifies the number of the backing sequence that you want to select when the *i5M* has finished playing the current backing sequence (BSEQ0-BSEQ9). (The name of each backing sequence will be displayed next to its number.) If you turn this parameter OFF, the current backing sequence will remain selected and stop.

The Play/Stop parameter indicates whether the *i5M* should start playing the specified backing sequence when the current backing sequence ends. If you set this parameter to STOP, the *i5M* will select the next backing sequence, but it will not play it back. If you set it to PLAY, the *i5M* will begin playback of the next backing sequence automatically. Playback will be ended when the Next parameter is turned OFF.

This function lets you set a chain of backing sequences that will play automatically. To create a continuous loop of backing sequences, just set the last backing sequence's Next parameter to the number of the first backing sequence in the chain, and set the Play/Stop parameter to PLAY for all the backing sequences. For example, if you want the loop to repeat backing sequences 0 through 9, set backing sequence 9's Next parameter to BSEQ0.



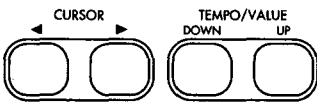
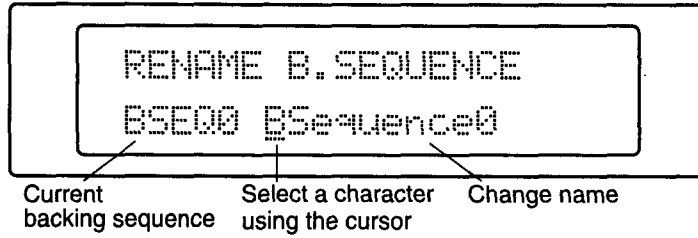


Change backing sequence name

# Page 13 Rename Backing Sequence

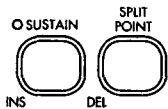
## Rename Backing Sequence

You can use this function to change the name of the backing sequence you are editing. The backing sequence name can consist of up to ten characters.



When the Rename Backing Sequence function is selected, the name of the current backing sequence will appear at the bottom row of the LCD display. Move the cursor to the character you wish to change using the CURSOR ◀/▶ keys, and change the character using the TEMPO/VALUE UP/DOWN keys.

☞ See page 2-5 of User's Guide.



Pressing the SUSTAIN/INS key allows you to copy the character on the cursor and insert it after the cursor. Pressing the SPLIT POINT/DEL key will delete the character on the cursor.

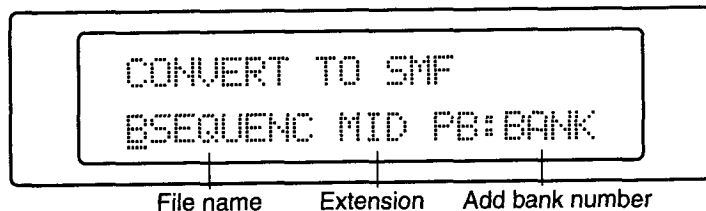
☞ See page 2-5 of User's Guide.



## Page 14 Conversion into a Standard MIDI File

This function is used to convert an *i5M* backing sequence into a standard MIDI file.

As a result, all data created on this system can be read and played back by models compatible with standard MIDI files.



By selecting RESET/[YES], the *i5M* will display a confirmation message and then convert the backing sequence into a MIDI file.

### <Standard MIDI File>


Sequence data created with an electronic instrument was previously saved to disk according to the maker's original format. For this reason, it was not possible to playback sequences that were not made with the same model. The Standard MIDI File was created as a text format to read all types of sequence data. Currently, many systems are compatible with Standard MIDI Files, and thus sequence data created on a certain musical instrument can now be played back on various models.

**PB: BANK** A bank is added to the program change message. Use this feature to playback Standard MIDI Files on *i*-Series and X-Series Korg instruments.

**PB: NUM** A bank is not added in the program change message.

Use this feature when using another GM sound source.

However, timbre compatibility is lost when using arrangements, keyboard timbres and extra tracks with programs other than bank A and B.

 This feature is used to create a Standard MIDI File with sequence data of one backing sequence. The *i5M* will save the backing sequence data by extending all Style data into general sequence data.

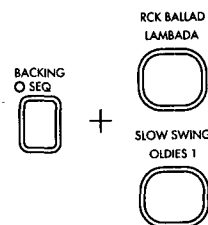
The file name on this page display will use the first 8 characters of the backing sequence name. Though you may use small letters for the backing sequence name, they will all appear in capital letters here. All symbols other than alphanumeric characters will be changed to an underline.

The file name can be renamed to a new name with up to 8 characters, if necessary. A standard MIDI File extension (.MID) will appear to the right of the file name.

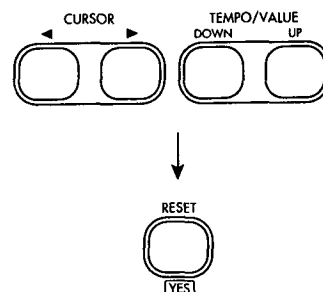
Please note that the backing sequence can only be saved in Standard MIDI File format 0.

The *i5M* will assign the DRUM, PERC, BASS, ACC1, ACC2 and ACC3 tracks to the channel specified in page 6 of the Global Mode display. The extra tracks will be assigned to the channels specified in page 9 of the Backing Sequence display.

KBD1 data will be assigned to the channel set in page 5 of the Global Mode display. The KB2 MIDI channel parameter in this display can be used to assign the channel of KBD2 data. However, it is important to note that the *i5M* will automatically assign the track to a channel that is not in use, if this channel is set to the same channel as other selected tracks.



Using *i5M* data on an SMF device





# Song Play Mode

## What can the Song Play Mode do?

The *i5M* Song Play Mode lets you play songs that are stored in the Standard MIDI File format, directly from a floppy disk. (For more information regarding standard MIDI files, see page 8-4 of the User's Guide.)

Song Play Mode contains settings for program selection, volume, panning, and effect send level for each of the channels. Settings for tempo, transposition, and effect selection are provided as well.

### Switching Page Displays

Parameter functions in Song mode are broken down into four display pages, as listed on the following page. Use the PAGE+/PAGE- keys to switch through display pages.

If you wish to go to a certain display page, keep the SONG PLAY key held down, and press the ARRANGEMENT SELECT key or the PROGRAM SELECT key of the corresponding page number. Also refer to the explanation on the keys on Page 2-16 and the explanation on Page 4-2 of the User's Guide.

The general procedures for editing parameters are outlined on page 5-1 "Watch the screen and operate the *i5M*" of the User's Guide.



# Functions in Song Play Mode

The table below shows the layout of the *i5M* Song Play Mode. For each display page we list the page title, a brief outline of the page's contents, and the numbers of the pages in this manual where you will find these contents described.

Display Page			Ref. Guide Page
1	Basic Settings	Program selection, tempo and measure to start performance	3-3
2	Channel Setting	Program, Stereo position, effect send level	3-5
3	Transpose Position		3-6
4	Effect Setting	Which effects are selected and the amount of each effect	3-7

	Volume/Mute	The volume and mute settings for each track	3-8
--	-------------	---	-----

If you should encounter an error message while using one of these functions, see Appendix A for the meaning of the message and remedies. Also refer to the cautions on page 7-1 of the User's Guide regarding proper care and handling of floppy disks.

## MIDI Output of a Program Bank

You can output the program bank through the MIDI system by selecting the PROGRAM filter in the MIDI FILTER Settings of the Global Mode.

Page 5-18

Set the MIDI FILTER to "o" when connecting the system to a Korg MIDI system.

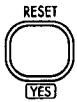
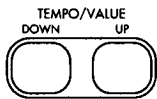
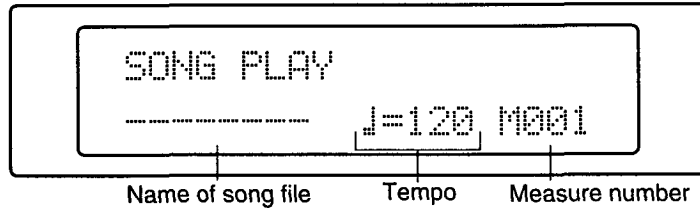
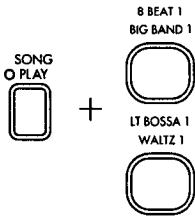
Set the parameter to "s" or "n" if the data is not sent correctly to other MIDI machines.

An "n" setting invalidates the program bank specification and thus, the bank number will not be output via the MIDI system.

# Basic Settings

Pages 1 and 2 of the Song Play Mode display let you choose a standard MIDI file to play, and set its tempo, measure number, and the program, stereo position, and effect send level of each channel.

## Page 1 PLAY



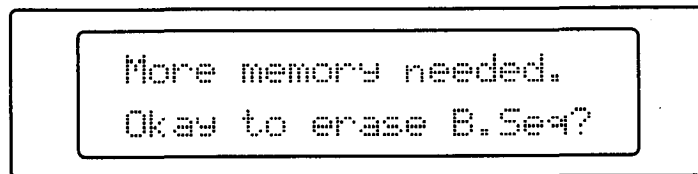
### File Name

To play all the songs on the disk one after another, press the START/STOP key when the dashed lines are displayed. The songs will play in the order that they appear in the directory. To start playing from a specific song, select the song using the UP and DOWN keys of the TEMPO/VALUE and then press the START/STOP key to start the song. You can pause the song by pressing the START/STOP key again. By pressing the RESET key when the song is stopped, you will return to the beginning of the song and the tempo will return to the initial value (♩=120).

Format 1 and 0 standard MIDI files are different in that the former requires time to load all the data. When you press the START/STOP key and start the Format 1 standard MIDI file you will see the "Please wait a moment" message appear.

The tempo LED will rapidly flash during loading operations to indicate that data is being loaded. The performance will begin when all the song data has been loaded.

The Song Play Mode will playback Format 1 standard MIDI files. Therefore it will operate using the memory of the Backing Sequence Mode. If Backing sequence data exists in the memory, the *iSM* will display a message asking whether it is okay to erase the data in the backing sequence memory.



If YES is selected at this time, the song in the backing sequence memory will be erased, and the *iSM* will start playing the song that has been selected. If you do not want to erase the data in the backing sequence, save it to a floppy disk. Refer to page 5-7 of this manual for more details on how to save the backing sequence. If you select NO, the song will not be loaded.

If the file size is larger than the memory buffer size (max. 156 K), you will see a warning message indicating "Can't play all tracks" appear when the loading operations are completed.

If YES is selected, the system will play the loaded data. If NO is selected, the system will stop.



### <Can't find a file?>

The Song Play Mode will only recognize files with a .MID extension. If the *i5M* doesn't show the file name of a standard MIDI file that was created on another instrument or computer, chances are that the file was not created with a .MID extension.

## Tempo

[20...250]

This adjusts the song's playback tempo. The song will generally start playback with the tempo that was saved in the standard MIDI file. However, the tempo can only be set between ♩=40-240 when using the TAP TEMPO function. The tempo will reset to ♩=120 when you press the RESET key or when the song is over.

Start playing from the middle of a song

## Measure

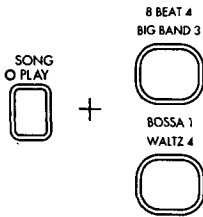
This specifies the measure number that the song will start playback from. This can be changed either when the file is playing back or when it is stopped.

Select the measure setting with the cursor key and then select the corresponding measure with the UP/DOWN key. If this is done during playback, the tempo LED will rapidly flash while it looks for that measure.

If a number that is larger than the last measure number of the song is selected during playback, the system will stop after the last measure and then indicate a prompt "Measure does not exist? Continue?"

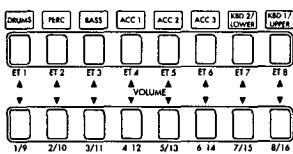
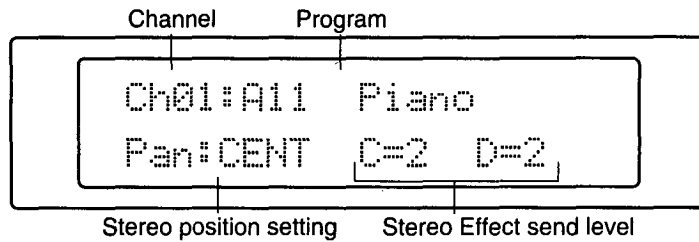
If YES is selected, playback will continue into the next song. If NO is selected the song will stop after the current song.

If tempo change or program change are included in the song when you specify a measure, the tempo setting and the program settings of each channel will be updated to those values. However, muted channel settings will not be updated. If you want to update this setting, switch the MUTE setting of the channel to PLAY.



## Page 2 Channel/Sound

When playing a song file, the settings for each channel on this page will change to the values that were saved with the standard MIDI file. They will reset when the song has finished playing.



### Ch (Channel)



[1...16]

This parameter lets you choose which channel's settings to adjust using the VOLUME/MUTE keys 1 to 8. By pressing the SONG PLAY key the PLAY LED will flash, allowing you to select channels 9 through 16. Pressing the SONG PLAY key again will put you back in the mode to select channels 1 to 8. The channel program currently shown on the LCD will become the sound that can be played on the *iSM* Global channel.

Change the timbre for each channel

### Program

This parameter lets you select which program will be played by the corresponding channel.

To change the current program selection, press the corresponding track key to display the track on the LCD. Then, use the TEMPO/VALUE UP/DOWN keys to select a program. Select "OFF" if you do not want to use that track.

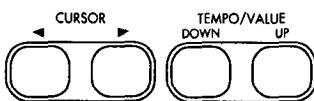
If the Arr. Select parameter is set to 8key in Global mode, you can also use the PROGRAM SELECT Bank key and 1-8 keys to specify a program.

☞ Page 5-9, User's Guide Page 2-14

⚠ Ch10 will always play the DRUM bank program. (Change the program when playing back standard MIDI files that contain a program other than DRUM in Ch10.)

### Pan:

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



This parameter sets the stereo position of each channel. It does this by adjusting the levels of channel A and B.

The CENTER setting centers the channel. Settings preceded by LEFT move it to the left, whereas those preceded by RIGHT move it to the right. The sound moves farther from the center as the numerical value of the setting increases.

The OFF setting lets you turn off the channel's output to stereo channels A and B completely. A PROGRAM setting tells the *iSM* to use the panning specified by each respective program.





## Effect Send Level C, D

[0...9, P]

These parameters determine the amount of effects that each Standard MIDI File channel will get.

You can set the level from 0 to 9 (maximum) for each channel. If you set these parameters to P, the *i5M* will use the effect send levels specified by the program's parameters.

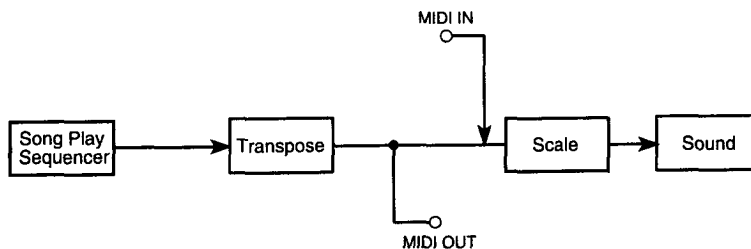
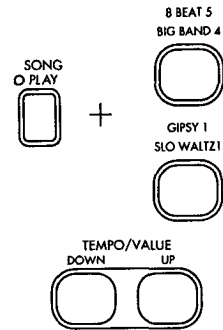
The *i5M* effect system comes with a total of 4 output channels for every routing including Serial, Parallel 1, Parallel 2, and Parallel 3. For more details on the output channels refer to page 4-12 "Effect Placement (Output Channels)".

## Page 3 TRANSPOSE POSITION

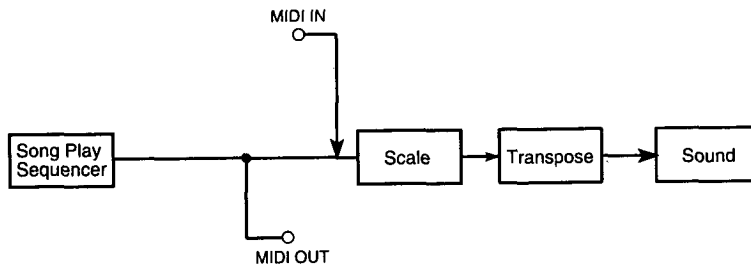
### Transpose Position

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

The setting of the TRANSPOSE key will always effect the connected MIDI instrument, however, it must be set in order to take effect on a playback sound or to be output from the MIDI OUT jack. This setting is valid only in the Song Play Mode, and the Xpose position set in the Global Mode at this time will be ignored.



When the parameter is set to ALL/MIDI, both the sounds of the connected MIDI instrument and those reproduced by the sequencer will be transposed. Transposed sound will be sent to the internal sound source and the MIDI OUT jack. The sound received from the MIDI IN jack will not be transposed.

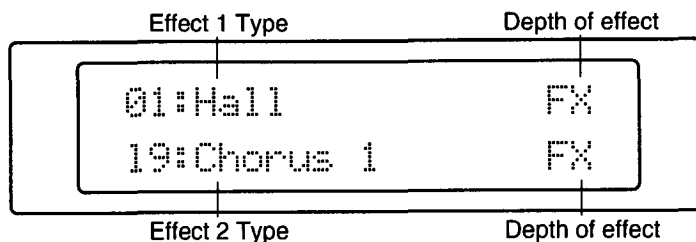
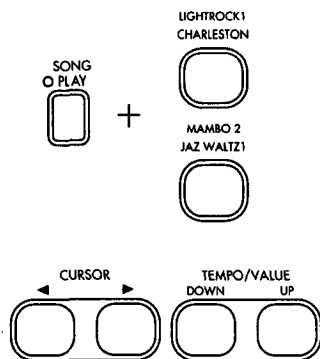


When the parameter is set to ALL/INT, the sound will be transposed immediately before it enters the internal sound source. The notes sent from the MIDI OUT jack will not be transposed. All notes received from the MIDI IN jack will be transposed.

In Song Play mode, using the OCTAVE UP/DOWN keys will have no affect on the octave setting.

## Page 4 Effects

Page 4 contains the effect settings, which you can use to add a professional touch to your songs.




The effect feature is applied to songs by using the two digital signal processors. Since the processors can apply two effects simultaneously, you can apply a variety of different effects to the programs that the song is playing.

Selecting the effect type

### EFFECT TYPE

The *i5M* comes with two independent effect types.

The Dry/Wet level of the selected effect can be adjusted and switched ON/OFF.

 Page 5-20

Determining the level of effect

### Dry/Wet (Effect level)

[00...99, FX]

This parameter determines the output level of the effects.

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

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

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

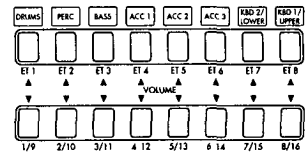
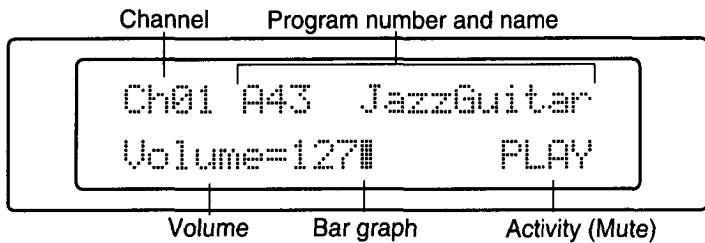
Refer to Chapter 4 "Effects" section for more details on the effect types.



# Volume/Mute

This parameter is used to set the channel program and its volume and mute settings.

This display will appear if you press any of the 8 VOLUME keys while in any of the song play mode pages.



## Channel

[Ch01...16]

This parameter lets you choose which channel's volume, mute and program settings to adjust.

Press the VOLUME ▲ or ▼ key corresponding to the channel number.

If you want to select channels 9 through 16, press the SONG PLAY key again.

The SONG PLAY LED will flash. If the ▲ or ▼ key is pressed again, you will be able to select channels 9 through 16.



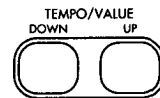
## Program

This parameter lets you select the program to be played on the corresponding channel.

Use the TEMPO/VALUE UP/DOWN keys to select a program. Select "OFF" if you do not want to use that track.

If the Arr. Select parameter is set to 8key in Global mode, you can also use the PROGRAM SELECT Bank key and 1-8 keys to select a program.

☞ Page 5-9, User's Guide Page 2-14



## Volume

[000...127]

The volume will increase by 1-step every time you press the VOLUME ▲ key. The volume will continuously increase if this key is held down.

The volume will decrease by 1-step every time you press the VOLUME ▼ key. The volume will continuously decrease if this key is held down.

The volume is displayed in a numerical figure and as a bar graph to the right of the numerical figure.

🔊 KB1 program and volume will be displayed on the LCD even if KB2 is pressed when the keyboard assign mode is in SINGLE or M.DRUM.

Adjusting the volume of the entire track



## Channel Activity

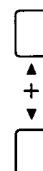
[---, PLAY]

You can switch between MUTE and UNMUTE channel every time you simultaneously press the VOLUME ▲/▼ keys that correspond to that track.

PLAY will appear if the channel is unmuted.

A bar (---) will be displayed for muted tracks.

To mute the channel



## Playing along with songs

While a song file is being played back or is stopped, the Global channel MIDI messages are sent to the channel indicated on this display. Therefore, you can play the specified channel from the MIDI master keyboard connected to the *i5M*. In this case, the volume and other control settings are not affected.

If song playback is stopped, the *i5M* will play the MIDI channel messages that are being sent from the connected keyboard.

---

# Effects

---

This chapter will explain the details of each effect type.

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

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

The *i5M* comes complete with 47 effects, including reverb, chorus, exciter, enhancer and more.

Since the *i5M* is complete with a independent 2-channel effect processor, it is possible to simultaneously apply up to a maximum of two effects.

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

# The Effects Pages

There are a total of 47 effects available with the *i5M*, categorized into the following 25-types.

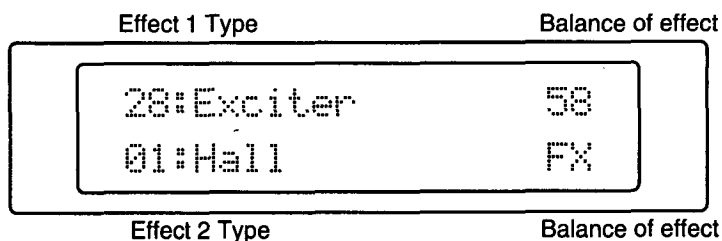
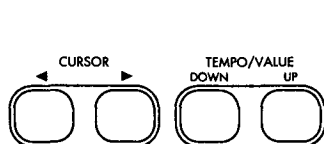
Effect Type	Effect Number
No Effect	0
Reverb	1-9
Early Reflection	10-12
Stereo Delay	13-14
Dual Delay	15
Multitap Delay	16-18
Chorus	19-20
Quadrature Chorus	21-22
Harmonic Chorus	23
Symphonic Ensemble	24
Flanger	25-27
Exciter	28
Enhancer	29
Distortion	30-31
Phaser	32-33
Rotary Speaker	34
Tremolo	35-36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

## Dynamic Modulation

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

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

The dynamic modulation can be selected from the assignable pedal on page 7 of the Global Mode.



## EFFECT TYPE

The *i5M* comes with two independent effect types for selection.

The selected effect can be adjusted by the Dry/Wet level or switched ON/OFF with the assignable pedal or EC5 external controller. [Page 5-20](#)

### Dry/Wet (Effect level)

[00...99, FX]

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

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

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

There is a need to find the optimal effect point by auditioning the programs through the numerical values if you want to add a certain level of reverb or reflection, if the optimal balance varies according to the effect type selected in 11. If you want to change the overall sound characteristics with chorus, flanger, enhancer or exciter, it is advised that the effect parameter is switched to FX to maximize the effect output to bring out the clearest effect results.

### Switch

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

To use this function, set the assignable parameter EFF 1 ON/OFF in the Global Mode or assign the EFF2 ON/OFF switch to the footswitch. At this time, you must also set the ON/OFF features of the two effects. [Page 5-20](#)

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

## Details of Each Effect Type

The following details the 25-types of effects available.

### No Effect

---

#### 00: No Effect

This setting lets you turn the *i5M* effects OFF during a performance. This setting is useful when you want to perform with a dry unprocessed sound.

### Reverb

---

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

The *i5M* has nine reverb effects.

#### 01: Hall

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

#### 02: Ensemble Hall

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

#### 03: Concert Hall

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

#### 04: Room

This simulates the ambience of a typical room.

#### 05: Large Room

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

#### 06: Live Stage

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

#### 07: Wet Plate

#### 08: Dry Plate

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

#### 09: Spring Reverb

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

## **Early Reflections**

---

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

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

### **10: Early Ref 1**

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

### **11: Early Ref 2**

The reflections will fade out slower.

### **12: Early Ref 3**

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

## **Stereo Delay**

---

This effect is used to create echo patterns.

### **13: Stereo Delay**

Feedback is applied independently to the left and right channels.

### **14: Cross Delay**

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



## Dual Delay

---

### 15: Dual Delay

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

## Multitap Delay

---

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

### 16: Multitap Dly 1

This is the standard multitap delay.

### 17: Multitap Dly 2

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

### 18: Multitap Dly 2

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

## Chorus

---

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

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

### 19: Chorus 1

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

### 20: Chorus 2

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

## Quadrature Chorus

---

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

### 21: Quad Chorus

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

### 22: XOver Chorus

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

## Harmonic Chorus

---

### 23: Harmonic Cho.

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

## Symphonic Ensemble

---

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

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

### 24: Symphonic Ens.

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

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

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

## Flanger

---

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

### 25: Flanger 1

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

### 26: Flanger 2

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

### 27: XOver Flanger

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

## Exciter

---

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

### 28: Exciter

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

## Enhancer

---

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

### 29: Enhancer

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

---

## Distortion

---

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

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

### 30: Distortion

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

### 31: Overdrive

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

---

## Phaser

---

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

### 32: Phaser 1

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

### 33: Phaser 2

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

---

## Rotary Speaker

---

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

### 34: Rotary Speaker

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

---

## Tremolo

---

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

### 35: Auto Pan

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

### 36: Tremolo

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

## Equalizer

---

### 37: Equalizer

This is used to adjust and emphasize the audio frequencies.

## Chorused or Flanged Delay

---

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

### 38: Chorus-Delay

This serially connects a chorus with a delay.

### 39: Flanger-Delay

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

## Delay & Reverb

---

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

### 40: Delay/Hall

This combines a delay with a hall reverb.

### 41: Delay/Room

This combines a delay with a room reverb.

## Delay & Chorus

---

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

### 42: Delay/Chorus

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

## Delay & Flanger

---

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

### 43: Delay/Flanger

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

## **Delay & Distortion**

---

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

### **44: Delay/Dist**

This combines delay with distortion.

### **45: Delay/Overdrv**

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

## **Delay & Phaser**

---

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

### **46: Delay/Phaser**

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

## **Delay & Rotary Speaker**

---

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

### **47: Delay/Rotary**

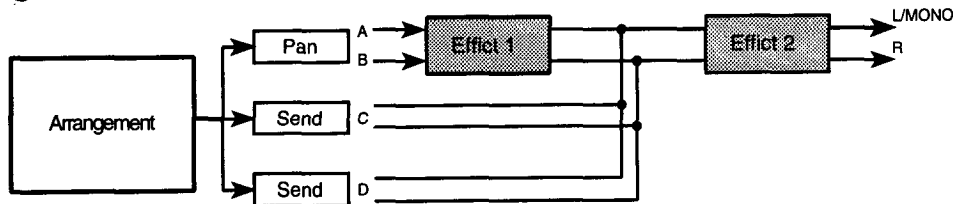
The mono rotary speaker produces a more intense tremolo than the stereo rotary speaker effect (34: Rotary Speaker).

## Effects Placement (Output Channels)

The output channels, including effects, of the *i5M* vary depending on the effect routing.

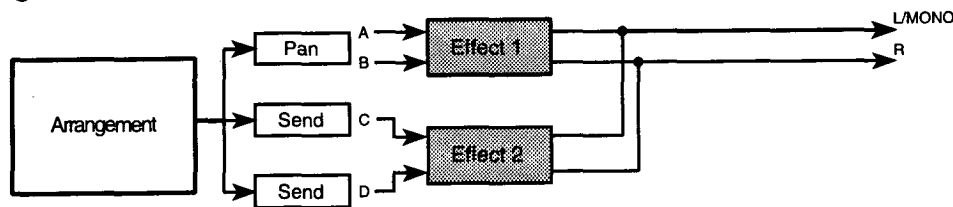
Each channel can be set with the following four output channels. Refer to the Arrangement List of the Performance Notes for more details on the settings.

### ① Serial



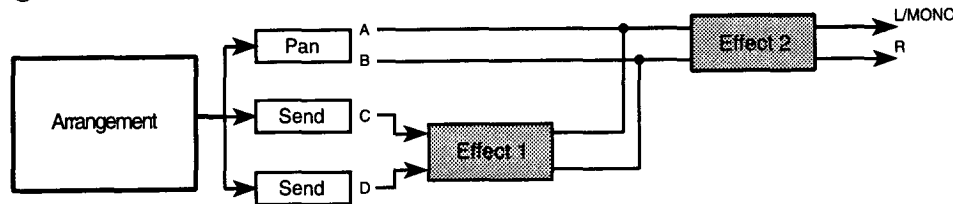
The Serial setting applies both signal processors Effect 1 and Effect 2 to channels A and B, in that order. Signals routed to channels C and D are mixed in after Effect 1, and so are processed by Effect 2 only.

### ② Parallel 1



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

### ③ Parallel 2

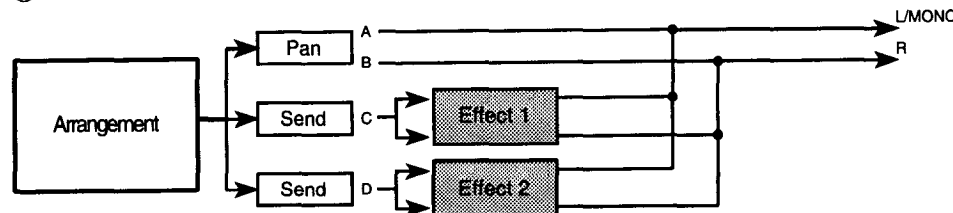


The Parallel 2 setting is the opposite of the Serial setting indicated in ①.

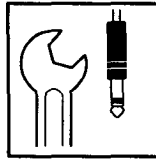
It applies effect 2 to channels C and D. It then mixes these output signals with the unprocessed signals of the Dry signals of channels A and B.

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

### ④ Parallel 3



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



# Global Mode

In Global mode you will find several settings that affect the overall performance of the *i5M*.

- **Save and write *i5M* data on a floppy disk**
- **Choosing how you select an arrangement**
- **Loading the factory default arrangement data**
- **Keyboard tuning parameters**
- **MIDI function settings**
- **Connected foot pedal settings**
- **External controller settings**
- **Sound hold settings**
- **Velocity curve settings**
- **Scale settings**
- **MIDI information send/receive control**
- **Miscellaneous**

## Switching Page Display

Parameter functions are broken down into 16 display pages, as listed on the following page. Use the PAGE+/PAGE- keys to switch through display pages. If you have a certain display in mind, keep the GLOBAL key held down, and press the ARRANGEMENT SELECT key or the PROGRAM SELECT key of the corresponding page number. Also refer to the explanation of the keys on Page 2-16 and the explanation of the page on Page 4-2 of the User's Guide.

The general procedures for editing parameters are outlined on page 5-1 "Watch the screen and operate the *i5M*" of the User's Guide.

Unlike program or arrangement data, you do not have to write Global Mode settings into memory. Exceptions are the Local Control and Clock Source parameters explained on page 5-14 of this manual. The *i5M* will remember all other Global Mode settings, even when the power is turned off.

The *i5M* also saves its global settings to disk whenever you create a program file using the ALL or PROGRAM save functions described on page 5-7.





## Functions in Global Mode

The table below shows the layout of the *iSM* Global Mode. For each display page we list the major contents of the page and the number of the corresponding page in this manual where you will find these contents described.

Display Page		Ref. Guide Page	
1	DISK Parameter	Write disk data (ALL data, 1 Data)	5-3
		Write data in disk.	5-7
		Erase disk data, erase style, format disk.	5-8
2	Arrangement select, Echo back	5-9	
3	Preset load, MIDI setting	5-11	
4	Master tuning, MIDI local control, MIDI clock source	5-14	
5	MIDI channel settings	Global, keyboard track, chord track	5-15
6		Backing tracks	5-17
7	MIDI data filter	5-18	
8	Assignable pedal settings	5-20	
9	EC5 external controller settings	5-20	
10	Sound hold function, velocity curve	5-23	
11	Main scale selection	5-25	
12	Sub-Scale selection	5-25	
13	User scale setting	5-27	
14	MIDI <i>iSM</i> data dumping	5-28	
15	Pitch bend switch	5-30	
16	Damper switch polarity	5-31	

## Data saved on disk

Almost all data created on the *iSM* can be saved on a 3.5 inch 2DD (double density) or 2HD (high density) floppy disk. The disk needs to be initialized in MS-DOS format and each disk can contain up to 112 files within a maximum memory space of 720k (2DD) or 1.44 M (2HD) bytes.

Since the *iSM* separates various files to save them, each file may contain varying data types. To identify these file types, a period is placed after the file name, followed by 3 letters. The following table is a list of extension types, file types and memory size.

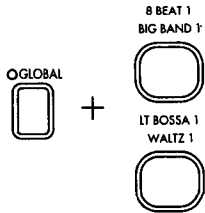
Data Type	Extension	Size (kB)
Arrangement	.ARR	9
Style	.STY	64 (max.)
Backing sequence	.BSQ	132 (max.)
Standard MIDI file	.MID	720 (max.)
Program	.PCG	14

These extensions will appear on the LCD display during delete file operations.  
 Page 5-8

The *iSM* is complete with functions to create various files and to write data from these files. File erase and disk formatting are part of the utility functions.

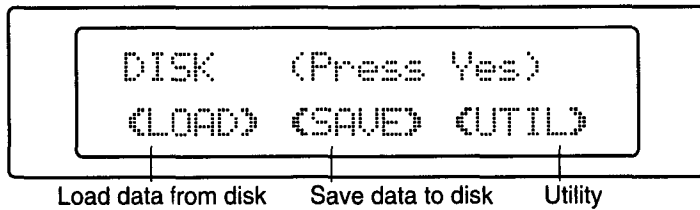


# Page 1 DISK PARAMETER

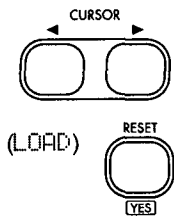


In this page you can select the disk load (LOAD), save (SAVE), and utility (UTIL) functions.

Move the cursor to the function you wish to use, and press the RESET/YES key. If an error message appears while you are using one of these functions, refer to the error message list and countermeasures in Appendix A. Also, refer to the notes on page 7-1 of the User's Guide for handling the floppy disk.



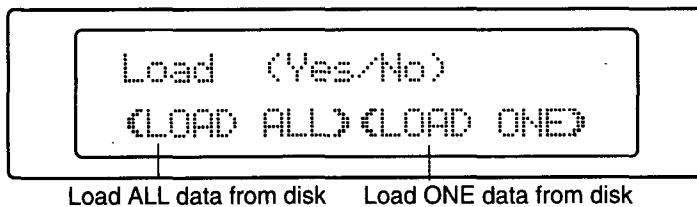
## Page 1-1 LOAD Functions



The functions on the first display page in Disk mode load all of the data from the file you select into the *i5M*. The arrangement, style, backing sequence, or drum kit programs can be loaded.

There are two types of LOAD: ALL and LOAD ONE. Select the type of LOAD on the first page using the cursor key and then press the RESET/YES key to finalize the command.

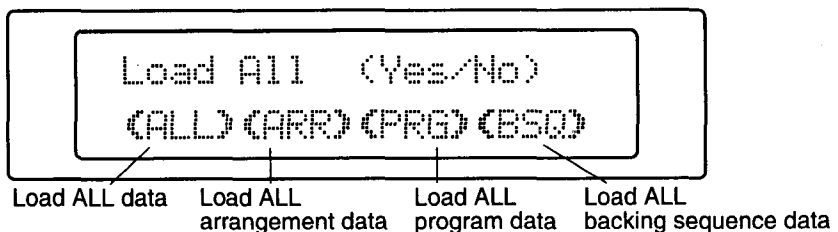
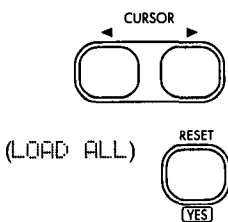
Load data from the floppy disk to the *i5M*



### Page 1-1-1 LOAD ALL

Be sure to insert a disk in the floppy disk drive (FDD) before using any of these functions.

The *i5M* will display a "No disk in drive" message if you attempt to select a file without first placing a disk in the FDD.






## ALL


This function loads a complete set of data files into the *i5M*.

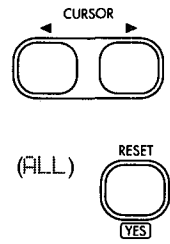
Insert a disk containing data in the FDD. Then select ALL. The *i5M* will indicate the names of the files that have program, arrangement, style, and backing sequence data on the disk. The extension will not appear at this time.



When you have made your file selection with the UP/DOWN key of the TEMPO/VALUE function, press RESET/(YES). The *i5M* will then load that file. Always make sure the *i5M* does not contain any data that you want to keep before you load, as all your current data will be permanently lost when the new file is loaded. If the *i5M* contains any data, save the data to the disk before loading.  Page 5-7

Press the TAP TEMPO/(NO) key to cancel loading.


-  This feature can come in handy when you want to load two or more related files (set of arrangements and the programs and styles they use or the backing sequence used to create the data) with only one load operation. To do this, you must first save the data using the SAVE ALL function on the SAVE display. (See page 5-7 of this manual for more details.)

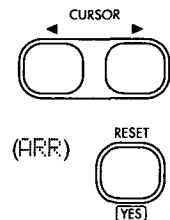


## ARR (ARRANGEMENT)

This function loads an arrangement file that contains a complete set of data for 64 arrangements. Also, it can load up to 4 styles in the user style memory, if there are style files of the same file name.

The procedure for using this function is the same as that described for the ALL load function, above. The *i5M* will display the names of only the arrangement files on the disk.

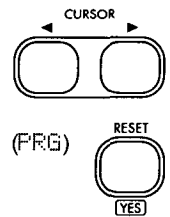
-  You may sometimes see the message "Not enough Memory" on the LCD when you carry out this function. This means that the free memory space for user styles is insufficient. (However, the arrangement data will be loaded correctly.) In this case, first use the Erase style function (Page 5-8) to erase other styles, and try the load operation again.



## PROG (PROGRAM)

This function loads all 64 program files and the two user drum programs in Dr. 17 and Dr. 18. It also loads the Global parameters that contain two user drum kits.

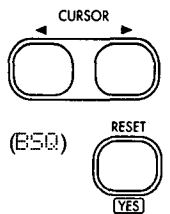
The procedure for using this function is the same as that described for the ALL load function, above. The *i5M* will display the names of only the program files on the disk.



## BSQ (BACKING SEQUENCE)

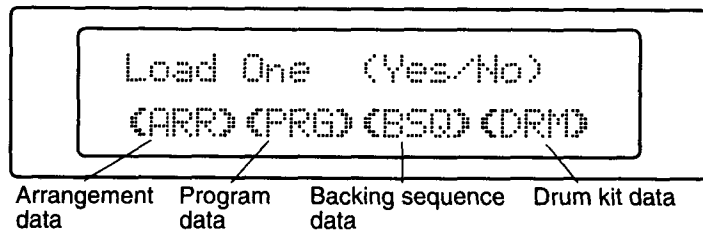
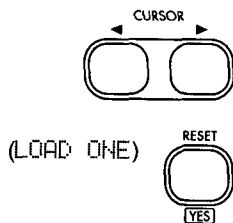
This function loads a backing sequence file which contains a complete set of data for ten backing sequences, into the *i5M*.

The procedure for using this function is the same as that described for the ALL load function, above. The *i5M* will display the names of only the backing sequence files on the disk.





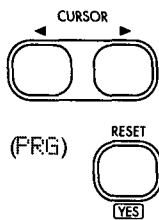
## Page 1-1-2 LOAD ONE



The functions on the sub-page of the Disk parameter pages load a single program, arrangement, style, backing sequence, or drum kit from the file you select into the *i5M*.

To load entire files, use the functions on page 1-1 LOAD ALL, described in the previous section.

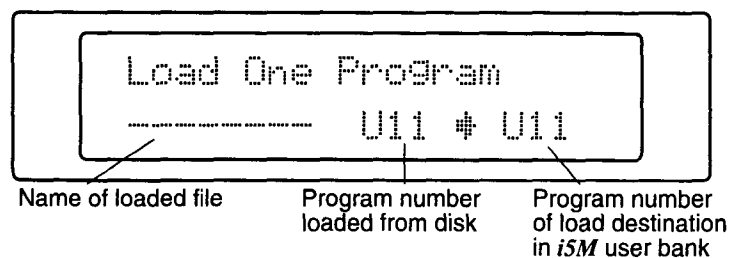
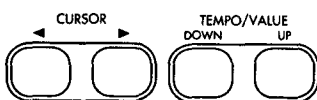
- Be sure to insert a disk in the disk drive before using any of these functions. The *i5M* will display a “No disk in drive” message if you attempt to select a file without first placing a disk in the disk drive.



### PRG (PROGRAM)

This function loads a single program from a program file into the *i5M*. It does not load any global parameters or drum kit settings.

After inserting a data disk in the disk drive, select the program file name using the UP/DOWN keys of the TEMPO/VALUE setting. All the program files on the disk will appear.



Next, select the bank, program number and the load destination program number using the UP/DOWN keys of the TEMPO/VALUE setting.



Press RESET/[YES] if the selection is correct. The *i5M* will start loading the data after doing so. Make sure the destination you've selected doesn't contain any data you want to keep, as its current data will be lost forever when the new program is loaded. If the *i5M* contains any data, save the data to the disk before loading. [Page 5-7](#)

- This function does not load any global data. If you have changed the Scale parameters since you saved the program data, the resulting change in keyboard temperament could make the program you load sound different than it originally did. In this case, you should adjust the scale parameters to the settings you were using when you created the program file.

[Page 5-25](#)

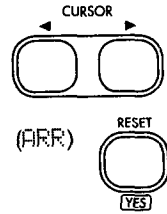
Likewise, a user drum program that you load may require different user kit settings than those currently available. If you load a drum program, you may also need to load the appropriate user drum kit using the DRUM load function, described on the following page.



## ARR (ARRANGEMENT)

This function loads a single arrangement from an arrangement file into the *i5M*. If a user style is used for an arrangement, the corresponding style will be read from the style file with the same name as the arrangement file, and then written in the empty user style number. If there is no style file with the same file name a "Can't find file" message will appear, indicating that the corresponding style was not available.

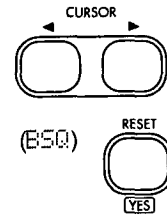
The procedure for using this function is the same as that described above for the PROGRAM load function. The *i5M* will display the names of only the arrangement files on the disk.



## BSQ (BACKING SEQUENCE)

This function loads a single backing sequence from a backing sequence file into the *i5M*.

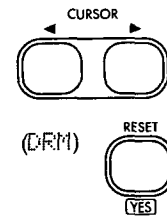
The procedure for using this function is the same as that described above for the PROGRAM load function. The *i5M* will display the names of only the backing sequence files on the disk.



## DRM (USER DRUM KIT)

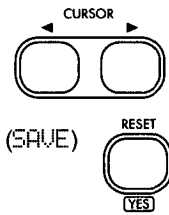
This function loads a single user drum kit from a program file into the *i5M*.

The procedure for using this function is the same as that described above for the PROGRAM load function. The *i5M* will display the names of only the program files on the disk.

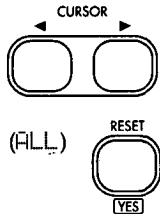
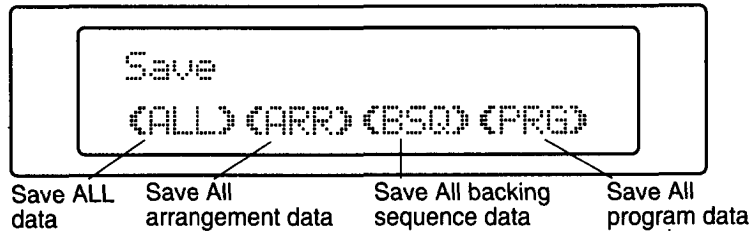




## Page 1-2 SAVE



This function creates a complete set of *i5M* data files on a disk



### ALL

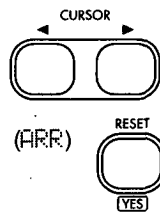
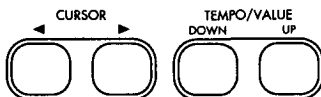
This function creates a complete set of *i5M* data files on a disk.

When you select this function, the *i5M* will display the most recently entered file name (or a default file name of NEW\_FILE). If you wish, you can change this file name to any name consisting of up to eight characters using the cursor keys and the TEMPO/VALUE UP/DOWN keys.

Press the RESET/YES key after inputting the file name. The *i5M* will save the data on the disk.



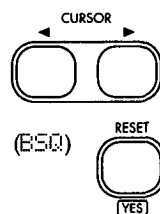
If the *i5M* finds a file on the disk with the same name as the one it is about to save, it will warn you that it is about to replace that file. Make sure the old file does not contain any data you need, then go ahead with the operation. You are required to save the original file since failure to do so will erase all the data on that file.



### ARR (ARRANGEMENT)

This function creates an arrangement file and style file containing data for a complete set of 64 arrangements.

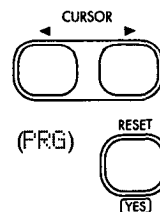
The procedure for using this function is the same as that described for the ALL save function, above. The *i5M* will save the arrangement file (with extension .ARR) and style file (with extension .STY) under the file name that you input.



### BSQ (BACKING SEQUENCE)

This function saves a backing sequence file which contains a complete set of data for ten backing sequences, to a file on the disk.

The procedure for using this function is the same as that described for the ALL save function (with extension .BSQ) under the file name that you input.



### PRG (PROGRAM)

This function saves all 64 program files and the two user drum programs in Dr. 17 and Dr. 18.

It also saves the Global parameters in this file.

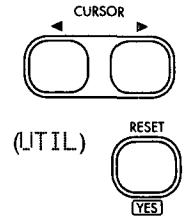
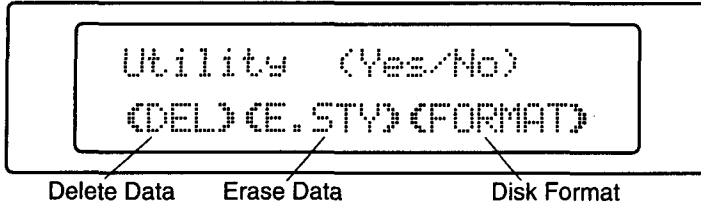
The procedure for using this function is the same as that described for the ALL save function (with extension .PCG) under the file name that you input.



To use data created on the *i5M* on the *i2/i3/i4S/i1* systems, there is a need to set the data mode on the data dump display of page 14.



# Page 1-3 UTILITIES



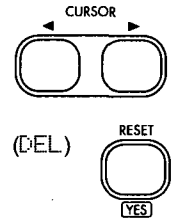
## DEL (Delete File)

You can use this function to delete old files that you no longer need. This may come in handy when you need to make space on the disk to save new data.

Select the file to delete using the UP/DOWN keys of the TEMPO/VALUE setting. The *i5M* will also display each file name (including extensions) on the disk.

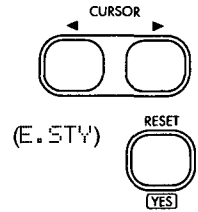


Select the file name and then press RESET/YES. The *i5M* will display an “Are you sure?” message before deleting the file. Be sure to confirm that there is no data that you need on the file to be deleted. All the data will be lost forever once it’s deleted.



## E.STYLE (Erase Style)

The Erase Style function can be used to erase styles from the user-style memory. This is useful if the *i5M* presents you with a “Not enough memory” message when you try to load arrangements using new user styles.

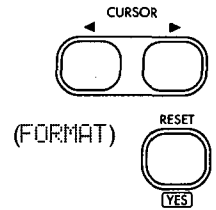


## FORMAT (Format Disk)

You should use this function to initialize all new disks for use by your *i5M*. You can also use it to erase and reformat old disks whose contents you no longer need.



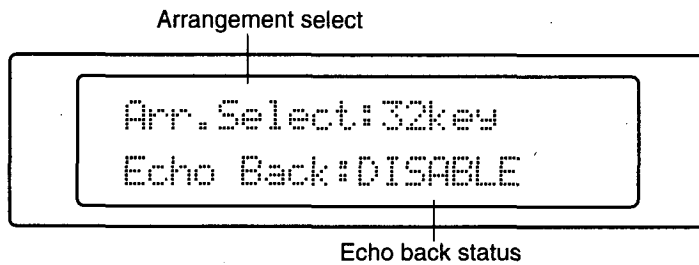
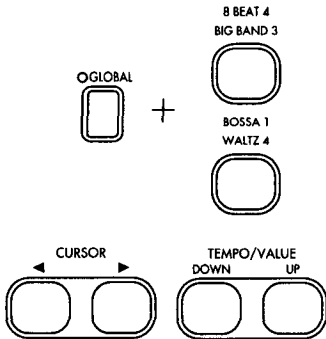
Insert a disk in the disk drive, then press the RESET/YES key. The *i5M* will check the disk and notify you of the presence of a file. It will prompt a message to go ahead with the function and then initialize the disk. Be sure to confirm that there is no data that you need on the disk being initialized. All data will be lost forever once the disk is initialized.



# Basic Parameter/MIDI Parameter

The first parameter group of the Global mode includes the parameters used for the entire *i5M* settings and the parameters that control the operations when other MIDI devices are also used.

## Page 2 ARRANGEMENT SELECT/ECHO BACK

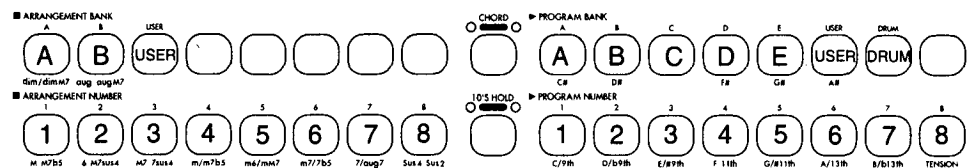


### Arrangement Select

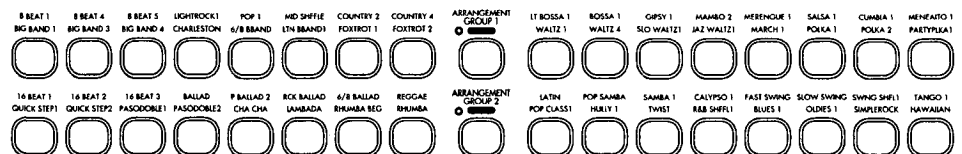
[8key, 32key]

You can choose either of the following methods to select an arrangement using the keys on the front panel.

**8key** ..... To choose an arrangement when this option is selected, specify the bank and the arrangement number by pressing the corresponding bank key and two digit number keys. You can select any arrangement from Bank A and B. You can select programs in the same way. You can also specify chords using the CHORD key.



**32key** ..... To choose an arrangement when this option is selected, press the key of the corresponding arrangement name printed on the front panel (or on the overlay sheet). You can select an arrangement only from the User bank.



Refer to the explanation starting on page 2-13 of "What happens when you press...? List of keys" in the User's Guide. After setting the Arrangement Select parameter, choose the appropriate overlay sheet and place it on the panel.





## Echo Back

[DISABLE, IN 1, In 2]

This parameter allows you to set the *i5M* so that the MIDI messages received at the MIDI IN 1 jack or MIDI IN 2 jack will be sent from the MIDI OUT jack as they are (echo back).

**DISABLE** .....MIDI signal is not echoed back. (Default setting)

**IN 1** .....MIDI signal received at the MIDI IN 1 jack is echoed back.

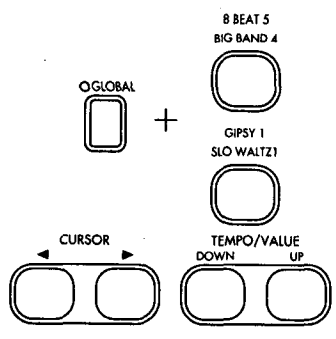
**IN 2** .....MIDI signal received at the MIDI IN 2 jack is echoed back.



The following data will not be echoed back regardless of the setting here: MIDI messages for which the MIDI filter parameter on page 7 (Page 5-18) is set to **DISABLE**; System Real-time messages, System Exclusive messages, System Common messages, Program Change messages.

If a certain note range of the keyboard timbre has been muted on the *i5M*, the Global channel note messages for that range will not be echoed back. When you are playing an electronic piano connected to the *i5M*, you can mute the note range set for the Chord Scanning function.

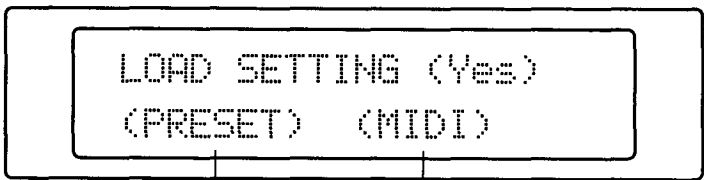
In this application, connect the electronic piano's MIDI IN jack to the *i5M*'s MIDI OUT jack, the piano's MIDI OUT jack to the *i5M*'s MIDI IN jack, and set the piano's local control to off.



## Page 3

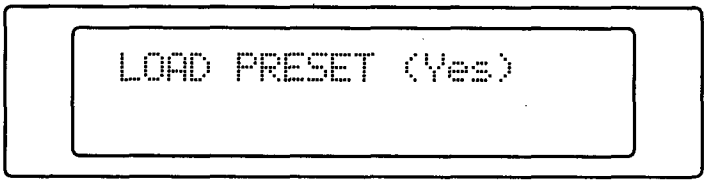
These pages allow you to load the default arrangements (PRESET LOAD) and select the MIDI settings (MIDI SETTING).

Move the cursor to the function that you wish to use, and press the RESET/YES key.



Loading the factory default arrangement      MIDI setting

## Page 3-1 PRESET LOAD



### Presets Load

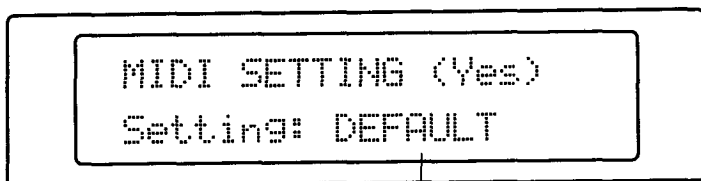
This function loads the factory default arrangements into the User Arrangement bank.

When the screen shown above is displayed, press the RESET/YES key. The *i5M* will ask you for confirmation. Press the RESET/YES key again to load the factory default arrangement data into the User Arrangement bank. Make sure that no important data is in the User bank before the loading operation. Once the loading function is executed, the data that exists in the bank will be erased.

The names of the factory default arrangements are printed on the Arrangement (Program) Select key panel.



# Page 3-2 MIDI SETTING



Type of MIDI setting

## MIDI Setting

### [DEFAULT, PIANO, MASTER KB, ACCORDION 1-3]

This parameter allows you to select the MIDI settings appropriate for your MIDI instruments, such as MIDI channels, echo back, and restrictions on the Program Change messages. Select any of the following six options:

After selecting a desired setting using the TEMPO/VALUE UP/DOWN keys, press the RESET/[YES] key. The display shows the message "Are you sure?", asking you for confirmation. Press the RESET/[YES] key again. The specified MIDI setting will be effective.

- DEFAULT** ..... This sets the parameter to the default setting.
- PIANO** ..... MIDI signal received at the MIDI IN 1 jack will be echoed back. On Channel 1, however, the note range that is muted for the *i5M*'s keyboard timbre will not be echoed back. This is useful when you wish to mute a note range that is specified for the Chord Scanning function on the connected electronic piano. Refer to Page 5-9 "MIDI Echo Back."
- MASTER KB** ..... You can switch arrangements by sending Program Change messages on Channel 1. This is suitable when you are using a MIDI master keyboard connected to the *i5M*.
- ACCORDION 1** ..... This is suitable when you use a MIDI accordion connected to the *i5M*. You can specify chords for the *i5M* using the chord buttons on the accordion. Usually the right hand keyboard on the accordion will produce the KB1 sounds, although some accordions may produce the KB2 sounds as well. The bass button on the accordion will produce the BASS track sounds.
- ACCORDION 2** ..... This is also suitable when you use a MIDI accordion connected to the *i5M*. You can specify chords for the *i5M* using both the chord buttons and bass buttons. Usually the right hand keyboard on the accordion will produce the KB1 sounds, although some accordions may produce the KB2 sounds as well. The bass button on the accordion will produce the BASS track sounds.
- ACCORDION 3** ..... As ACCORDION 1 and 2, this is suitable for connecting a MIDI accordion. The right hand part will produce the KB1 sound, and the bass buttons will produce the BASS track sound. The Chord button will be assigned to the Global channel.

These settings do not indicate the current *i5M* status. For example, if you load data from a disk, these settings will be overridden by the settings in the loaded data. In this case, you need to reset this MIDI setting.

Refer to the table on the next page for details about each setting option.



If you select ACCORDION 1, the Backing Sequence will produce the bass track and extra track 2 sounds simultaneously when the *i5M* receives Ch3 data. In this case, set the extra track to OFF.

If you select ACCORDION 2, the Backing Sequence will produce the following:

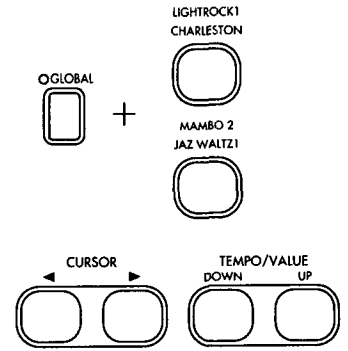
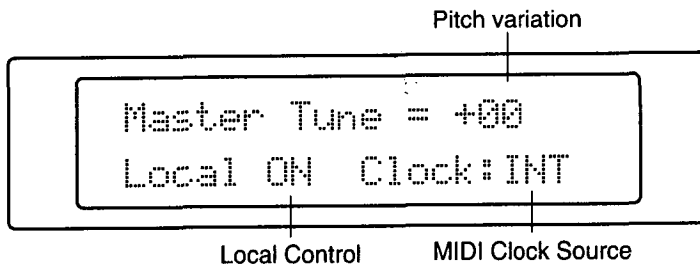
- No sound is produced from the accordion keyboard (Ch1). If the keyboard transmits Ch4 data, the sound on the extra track 3 will be heard.
- Pressing the chord buttons will produce the sound of the extra track 1.
- Pressing the bass buttons will produce the bass track (ACCORDION 1) and extra track 2 sounds.
- If you wish to record a performance of the accordion keyboard to the *i5M*, set the keyboard channel to Ch16.

Option	GLOBAL	KB1	KB2	BASS	CHORD	Echo Back	Program Change
DEFAULT	Ch1	Ch1	Ch1	Ch12	G	DISABLE	ENABLE
PIANO	Ch1	Ch1	Ch1	Ch12	G	IN 1	DISABLE
MASTER KB	Ch1	Ch16	Ch16	Ch12	G	DISABLE	ENABLE
ACCORDION 1	Ch16	Ch1	Ch4	Ch3	M	DISABLE	ENABLE
ACCORDION 2	Ch16	Ch1	Ch4	Ch12	M	DISABLE	ENABLE
ACCORDION 3	Ch2	Ch1	Ch2	Ch3	G	DISABLE	ENABLE

Those channels not listed here will be set to the default setting.



# Page 4 MASTER TUNE/LOCAL/CLOCK



## Master Tune [-50...+50]

This parameter adjusts the pitch of all the notes played by the *i5M*. You can raise or lower the tuning up to 50 cents (1/2 a semitone) so you can tune it to other instruments.

This pitch adjustment will not affect the pitch of notes transmitted from the MIDI OUT jack.

Adjusting the pitch of the *i5M*

## Local Control [OFF, ON]

This parameter determines whether the *i5M* tone generator will respond to messages from local controllers. That is, this parameter is used when you wish to determine whether the *i5M* tone generator will produce sound or only MIDI data is output.

When the parameter is set to OFF, the *i5M* will not produce sound and will output only MIDI data.

The *i5M* will set this parameter to ON whenever you turn the power ON.

Turning the Local control off

## Clock Source [INT, IN 1, IN 2]

This lets you synchronize the *i5M* to another MIDI sequencer.

When this parameter is set to IN, the *i5M* will follow its own tempo. It will also transmit MIDI clock messages from the MIDI OUT jack whenever it is in a sequencing mode, so you can synchronize other MIDI sequencers to the *i5M*.

Switching this parameter to IN 1 or IN 2 will tell the *i5M* to synchronize to the MIDI clock data it receives from another sequencer that is connected to the MIDI IN 1 jack or MIDI IN 2 jack. The *i5M* will also respond to start, stop, continue, song select, and song position pointer messages.

The *i5M* tempo settings will have no affect when you use the IN 1 or IN 2 setting. This means the *i5M* will not be able to play sequence data on its own. You should not select IN 1 or IN 2 if you have not connected a MIDI sequencer to the *i5M* MIDI IN 1 or MIDI IN 2 jack.

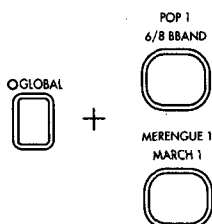
The *i5M* will automatically set this parameter to INT whenever you turn the power ON.

In Song Play mode, the *i5M* will always operate as if "INT" is selected for this parameter.

Controlling start, stop, and tempo externally



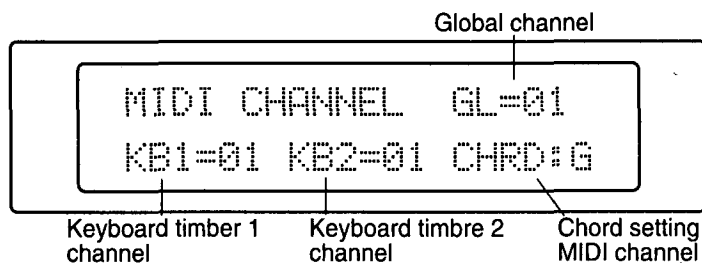
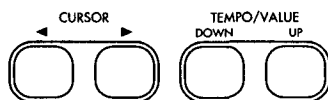
## Page 5 MIDI CHANNEL [GLOBAL, KBD1, KBD2, CHORD]



There are a total of ten MIDI channel parameters that let you select which channels the *i5M* will use to send and receive MIDI messages. You may want to adjust these settings to match those of other instruments connected to the *i5M* in order to ensure proper communication.

These settings will be changed when the MIDI setting on page 3-2 becomes effective

Please note that these settings are primarily for the Arrangement Play Mode and Backing Sequence Mode.



### GL

[01...16]

This selects the *i5M* Global MIDI Channel. It is normally set to channel 01.

The channel set in this Global parameter will be used when MIDI is used to perform the operations on the *i5M*'s front panel, in the Arrangement Play and Backing Sequence modes.

The MIDI receive channel of the *i5M* keyboard track is set with the KB1 and KB2 parameters mentioned below, when in the Arrangement Play mode.

The *i5M* will receive data on this channel when you play the connected instrument while the keyboard assign mode is set to SINGLE, LAYER, or M.DRUMS while in Backing Sequence mode. This will also take place when the high notes are played on the connected instrument while in Split Mode.

If system exclusive messages are not filtered, the *i5M* will receive them on the Global channel. System exclusive messages received on other channels will be ignored.

If the Global MIDI channel differs from KB1 or KB2, you can select arrangements using program change messages on this channel while in the Arrangement Play mode.

### KB1 (KBD1)

[01...16]

If the keyboard assign mode parameter has been set to Single, Layer, or Manual Drum in Arrangement Play mode, this parameter allows you to specify the *i5M* MIDI receive channel. If the keyboard assign mode parameter has been set to Split, this parameter allows you to specify the MIDI receive channel for higher-range notes.

### KB2 (KBD2)

[01...16]

If the keyboard assign mode parameter has been set to Split in Arrangement Play mode or Backing Sequence mode, this parameter allows you to specify the MIDI receive channel for lower-range notes.



## **CHRD (CHORD)**

**[G, M]**

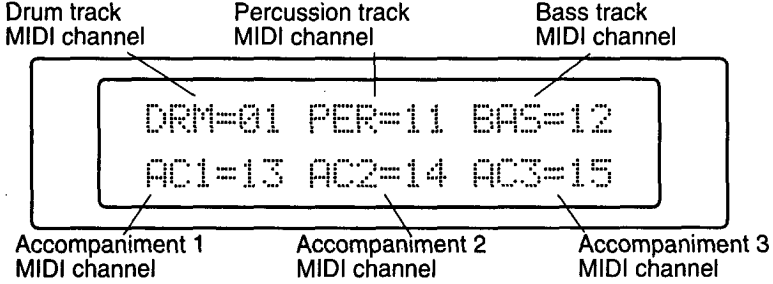
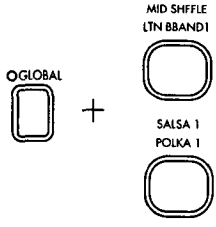
This parameter is used to select what channel to use for the chord information received through MIDI in the Arrangement Play and Backing Sequence modes.

If “G” is selected, the Global MIDI Channel will be used.

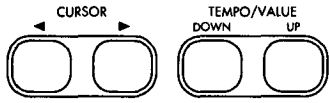
If “M” is selected, all channels that are not assigned in Global mode, as well as the Global MIDI Channel will be used to specify chords. On all the channels except for the Global channel, the entire note range will be used for chord assignment regardless of the Split Point setting.

# Page 6 MIDI CHANNEL

## [DRUM, PERC, BASS, ACC1, ACC2, ACC3]



This parameter applies only to the Arrangement Play and Backing Sequence modes. Use this parameter to select the backing track whose MIDI channel you want to set, using the Backing Track Channel parameter.



### Backing Track Channel [01...16]

This parameter applies to only the Arrangement Play and Backing Sequence modes. Use this parameter along with the Backing Track parameters of these modes to select the channels the *iSM* will use to transmit/receive data for the backing tracks. The backing tracks are normally set to channels 10 through 15.

The *iSM* will also respond to note information and program change messages it receives on these channels when it is in Arrangement Play or Backing Sequence mode.

For details on the backing tracks, please see the chapters describing the Arrangement Play and Backing Sequence modes.



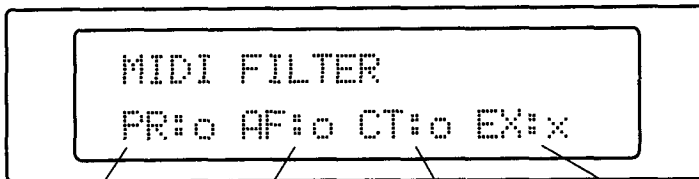
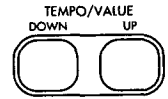
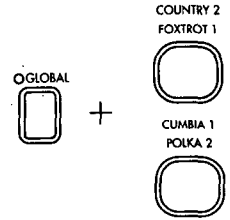


# Page 7 MIDI FILTER

This display page contains four settings that let you filter incoming and outgoing MIDI data. You can use these filters to prevent the *i5M* from responding to certain types of MIDI data, such as program change and system exclusive messages.

You may also find them useful when recording, if you need to screen out memory-consuming messages, such as aftertouch and control change data that you don't need.

You can filter out a particular data type by setting the appropriate parameter to x. The *i5M* will neither receive nor transmit the data type that you disable with this setting. When playing back sequence data that has already been recorded in the backing sequence mode or backing track data playing an arrangement, the data will be transmitted regardless of this filter setting.



Program Change receive/transmit    After Touch receive/transmit    Control Change receive/transmit    Exclusive Message receive/transmit

## Program Change

[x, o, n, s]

This parameter controls the program change message filter. Program change messages will be handled normally when this parameter is set to o. Setting it to x will prevent the *i5M* from receiving or sending program changes on any channel. Setting it to n will ignore MIDI Bank Change messages. Setting it to s will send Bank A and B via MSB0/LSB0 and the DRUM bank via MSB0/LSB2.

## Aftertouch

[x, o]

This controls the response to aftertouch. Aftertouch will be handled normally when this parameter is set to o. You can set it to x to filter out aftertouch messages sent from another MIDI device.

## Control Change

[x, o]

This controls the response to control changes such as pitch bend, volume, sustain pedal and other controller messages. These messages will be handled normally when set to o. You can set it to x to filter out control changes sent from the *i5M* or another MIDI device. Doing so will also prevent the *i5M* from transmitting these messages to another device.

---

**Exclusive****[x, o]**

This controls the *iSM*'s handling of system exclusive messages. These messages are used mainly by personal computer software designed to facilitate editing of the *iSM* program data.

The *iSM* will accept such messages, allowing the computer to change the *iSM*'s data, when this parameter is set to o. Setting it to x will prevent your *iSM* parameters from being changed.

The setting here will not affect the MIDI data dump operation on page 14 (Page 5-28) as long as the data dump screen is displayed.



# Pedal Parameters

The parameters on page 7 and 8 let you assign functions to a footswitch or foot pedal, and an EC5 External Controller connected to the appropriate jacks on the rear of the *i5M*.

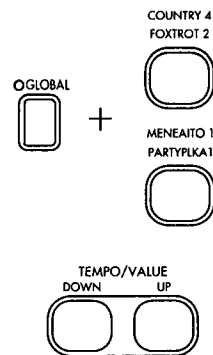
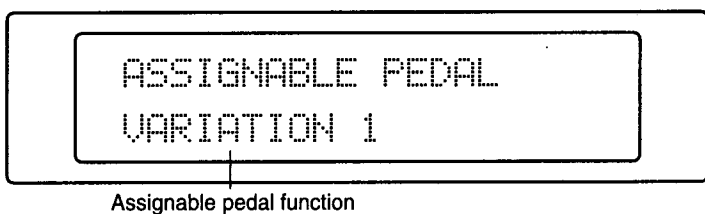
The setting on page 9 governs the operation of a damper pedal connected to the DAMPER jack on the rear panel of the *i5M*.

## PEDAL FUNCTION

When you press a switch on the front panel while one of these pages is displayed, you can assign the function of that switch to the pedal, if applicable.

The TEMPO/VALUE UP/DOWN keys can be used to assign the functions.

### Page 8 Assignable Pedal

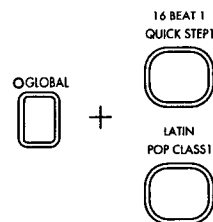
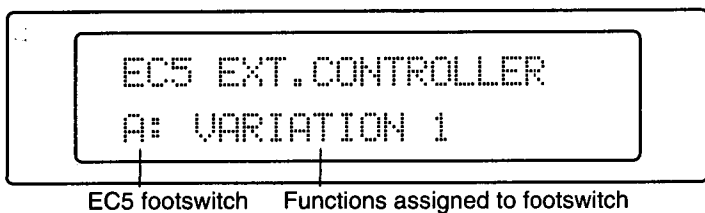


The ASSIGN PDL/SW jack on the rear of the *i5M* lets you control a variety of *i5M* functions with a footswitch or expression pedal. If you connect a pedal to this jack, you can set its function using the ASSIGNABLE PEDAL setting. Select pedal functions from the tables on the next page.

It is advised that you use a Korg XVP-10 or EXP-2 to control the parameters in the expression pedal functions table.

Always check to see that the pedal is properly connected before changing these settings.

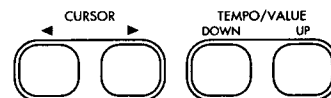
### Page 9 EC5 EXT CONTROLLER A...E EC5 Switch A...E



These five settings assign functions to the corresponding pedals on the EC5 External Controller. Select functions from the Footswitch Functions table on the next page.

The EC5 External Controller is an optional control device consisting of five footswitches, which Korg has made available especially for use with the *i*-Series such as the *i5M*. Be sure to plug your EC5 into the EC5 jack before using any of the parameters on this display page.

By stepping on footswitches A to E of the EC5 while in this display, you can assign the selected parameter to the desired footswitch, (A-E).



### Footswitch/Pedal Functions

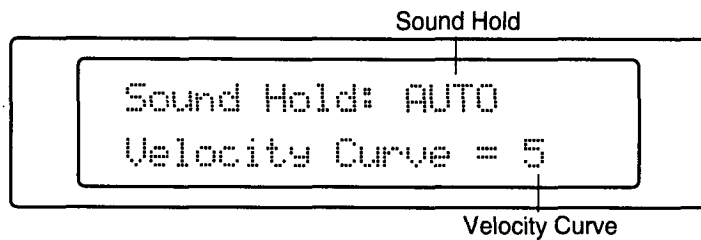
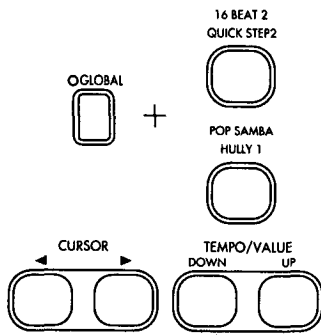
Setting	Functions
OFF	None
START/STOP	Same as START/STOP key.
SYNC START/STOP	Same as SYNCHRO START/STOP key.
RESET	Same as RESET key.
TAP TEMPO	Same as TEMPO key.
KBD LOCK	Same as KBD LOCK key.
INTRO/ENDING 1	Same as INTRO/ENDING 1 key.
INTRO/ENDING 2	Same as INTRO/ENDING 2 key.
FILL 1	Same as FILL 1 key.
FILL 2	Same as FILL 2 key.
VARIATION 1	Same as VARIATION 1 key.
VARIATION 2	Same as VARIATION 2 key.
VARIATION 3	Same as VARIATION 3 key.
VARIATION 4	Same as VARIATION 4 key.
CHORD HOLD	Same as CHORD HOLD key.
BASS INVERSION	Same as BASS INVERSION key.
SCALE CHANGE	Switches between main and sub scales.
ARRANGEMENT UP	Selects next arrangement.
ARRANGEMENT DOWN	Selects previous arrangement.
PROGRAM UP	Selects next program.
PROGRAM DOWN	Selects previous program.
VARIATION UP	Selects next variation.
VARIATION DOWN	Selects previous variation.
PUNCH IN/OUT	Punch-in recording switch.
EFFECT 1 ON/OFF	Turns EFFECT 1 ON/OFF.
EFFECT 2 ON/OFF	Turns EFFECT 2 ON/OFF.
DRUM MUTE	Mutes drum track.
PERC MUTE	Mutes percussion track.
BASS MUTE	Mutes bass track.
ACC1 MUTE	Mutes accompaniment track 1.
ACC2 MUTE	Mutes accompaniment track 2.
ACC3 MUTE	Mutes accompaniment track 2.
SOUND HOLD ON/OFF	Same as SOUND HOLD key.
SUSTAIN ON/OFF	Same as SUSTAIN key.
FADE IN/OUT	Same as FADE IN/OUT key.
ENSEMBLE ON/OFF	Same as ENSEMBLE ON/OFF key.



## Expression Pedal Functions

Setting	Functions
KB VOLUME	Standard volume of program or selected track.
MASTER VOLUME	Master volume output from the <i>iSM</i> .
EXPRESSION	Relative volume of program or selected track.
VDF CUTOFF	VDF cutoff frequency (brightness).
EFFECT CONTROL	Dynamic modulation of effects.
DATA ENTRY	Entry of parameter values.

## Page 10 SOUND HOLD/VELOCITY CURVE



### Sound Hold

[ACTUAL; AUTO; BASS]

Set this parameter when the SOUND HOLD switch is ON.

This function can be used to sustain the sound of the lower keyboard when playing an arrangement or backing sequence. (The sound of the lower keyboard can be either one or two programs, depending on the current keyboard assign mode.)

When the *i5M* is stopped, the sound of the program assigned to the bass track will also play. The bass sound will play the root or bass inversion note of the scanned chord. This feature is particularly useful for song introductions.

There are three possible settings for this parameter: ACTUAL, AUTO and BASS.

When ACTUAL or AUTO is selected, the sound of the lower note range will sustain (as will the bass sound if the *i5M* is stopped).


The ACTUAL setting allows you to play your own chord voicing on the connected instrument, whereas AUTO provides full chords, regardless of the actual notes you play in the lower note range. For example, if you play a C (single note) in the ACTUAL setting, only this C note will be sustained. If this is done in the AUTO setting, you will hear a C-E-G chord. (In either case, the *i5M* music processor will interpret this single note as a C major chord for the purposes of chord recognition.)

Note that when using the ACTUAL or AUTO settings, the bass and lower range sounds will only sustain when the LOWER chord scanning mode is used.

Furthermore, the LOWER mute button on the Mute page must be canceled for the sounds to sustain.

If this parameter is set to BASS, only the bass sound will sustain when the *i5M* is stopped. The sound of the lower note range will not sustain, whether the *i5M* is stopped or playing. The bass sound will sustain if you use the LOWER, UPPER, or FULL chord scanning modes. It will also sustain regardless of the setting of the LOWER mute button.

When the CHORD HOLD function is OFF (CHORD HOLD key LED is unlit), operation is the same as described above, except that the sounds sustain only when you hold keys in the note range of the chord scanning function.

 The sound hold function will have no effect during Intro 1 and Ending 1 performances.



### <Regarding the Sound Hold Function and Backing Sequences>

If you are using either ACTUAL or AUTO, the notes in the lower range you play on the connected instrument (or those that the *i5M* plays automatically) will be recorded to the Keyboard track as standard note data. Changing the setting of the Sound Hold parameter after recording a backing sequence will have no effect on this data.

Due to the nature of the Sound Hold function, the sound of the program assigned to the bass track will only sustain when the *i5M* is stopped, and therefore cannot be recorded into the backing sequence. You can re-create this effect by recording the bass part into one of the extra tracks.

## Velocity Curve

[1, 2]

This parameter allows you to set the effect of key velocity on the volume and tone of the program you are playing.

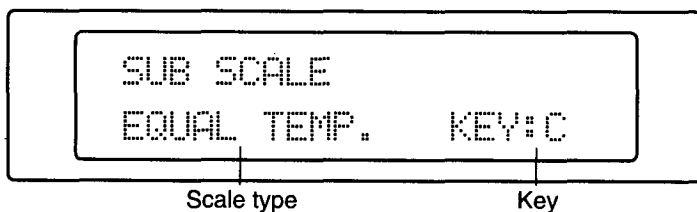
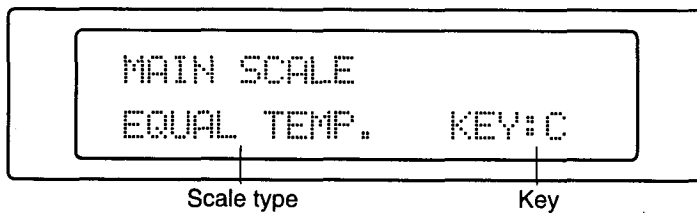
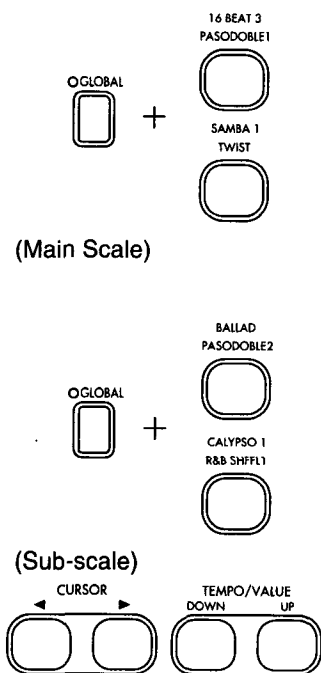
When this parameter is set to 1, the *i5M* will follow the velocity value sent in the MIDI messages.

When this parameter is set to 2, all MIDI Note-on messages will sound at a velocity of 100.

# Scales

The parameters on pages 11, 12 and 13 let you specify the basic tuning temperaments used by the *i5M* tone generator. You can select main and sub scales, then switch between them using a footswitch or EC5 External Controller, or through MIDI.

In addition to a variety of traditional temperaments, many of which let you optimize the *i5M* tuning for playing in a selected key, the *i5M* lets you create your own scale.



## Page 11, 12 MAIN SCALE/SUB SCALE

To select the temperaments the *i5M* will use, first choose which scale you want to set using the MAIN SCALE/SUB SCALE setting. Then select the temperament using the Temperament setting, described below.

### Temperament

This parameter lets you select which temperament the *i5M* will use for the main scale and the sub scale. The range of settings available is the same for both scales.

The key parameter appearing at the bottom right of the display should be set when the temperament of main and sub scales vary.

- EQUAL TEMPERAMENT ..... This is the most widely used temperament, and every semitone consists of an equal change in pitch.
- EQUAL TEMPERAMENT 2 ..... This adds slight, random pitch variations to an equal temperament. It is useful when simulating acoustic instruments with natural irregularities in pitch.
- PURE MAJOR ..... This setting perfectly tunes major chords in the selected tonic key.
- PURE MINOR ..... This setting perfectly tunes minor chords in the selected tonic key.





- ARABIC ..... This setting perfectly tunes major chords in the selected tonic key.
- PYTHAGOREAN ..... This setting simulates an ancient Greek tuning that is useful for playing melodies.
- Classic Tunings ..... WERCKMEISTER is an essentially equal temperament used in the later Baroque period. KIRNBERGER is a harpsichord tuning developed in the 18th century.
- Gamelan Tunings ..... SLENDRO and PELOG simulate Indonesia gamelan tunings. The former uses C, D, F, G, and while the key parameters of the latter only use the white keys when the key parameter is set to C. (Other notes are set to standard pitches of the EQUAL TEMPERAMENT.)
- USER SCALE ..... This setting lets you adjust the pitch of each key over a range of  $\pm 50$  cents. See the description of the following User Scale parameters.

---

## Key

[C...B]

You can use this parameter to choose a tonic key for the temperament you have selected.

### <To switch between the main scale and sub scale>

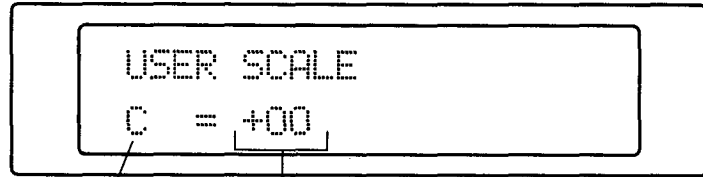
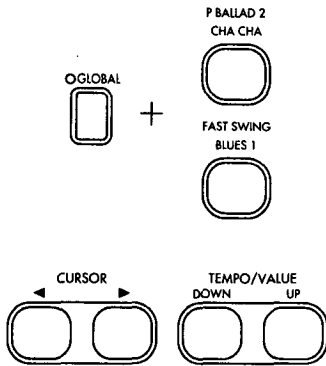
You can select the scales with the footswitch or MIDI controller messages.

To use a footswitch, set the Assignable Pedal parameter to SCALE CHANGE (see page 5-21 of this manual). If you have an EC5, select this setting for the appropriate EC5 SWITCH parameter (see page 5-22).

To select the scales via MIDI, use MIDI controller 4. Values from 0 to 63 will select the main scale, while values from 64 to 127 will select the sub scale.

## Page 13 USER SCALE

Use the parameters on this page to adjust the settings of the User Scale. Note that you will not hear the effect of the settings you make here unless you have selected USER SCALE for the Temperament setting on page 12.



Composition of scale      Pitch adjustment

### Note

[C...B]

Use this parameter to select the note whose pitch you want to change.

### Tuning

[-50...+50]

This parameter is used to adjust the tuning of the note selected with the key parameter. You can raise or lower the pitch of each note as much as 50 cents, or 1/2 semitone, from their standard (equal temperament) pitches. The *iSM* will apply these settings to the entire note range.



# MIDI Data Dump

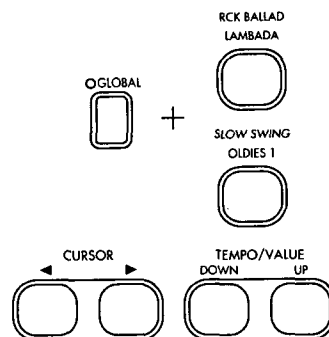
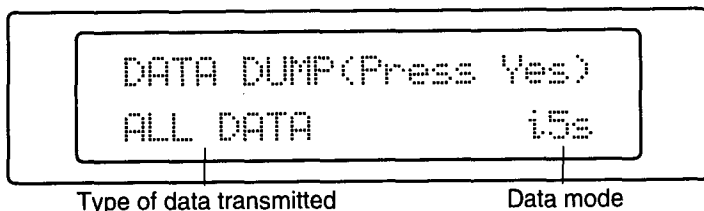
The functions on page 14 of the Global mode display let you transmit data from the *i5M* internal memory to another MIDI device. This bulk dump capability lets you share your *i5M* data with another *i5M*, or store it in a computer or MIDI data filer that is capable of receiving exclusive data.

When this display page is showing, the *i5M* can transmit and receive MIDI data dumps regardless of the Exclusive filter setting on page 7 of Global mode. You should make a note of the Global/Kbd channel setting on page 5 for future reference. The *i5M* will recognize a data dump only if this channel setting is set to the same value as when the dump was originally sent.

The *i5M* can receive data dumps at any time in any mode, as long as the Exclusive filter parameter mentioned above is set to 0.

For details on the exclusive message data format, refer to the end of this manual.

## Page 14 DATA DUMP



### Dump Type

[ALL DATA, GLOBAL, ARRANGEMENT, BACKING SEQUENCE, PROGRAM]

- ALL DATA ..... This setting transmits a complete set of all data transmitted by the dump settings described below. Press the RESET/**YES** key to execute data dump. The *i5M* will transmit the data without a confirmation.
- GLOBAL ..... This setting transmits all global parameters, except for the Local Control and Clock Source settings. (Some parameters may not be transmitted.) Press the RESET/**YES** key to execute data dump. The *i5M* will transmit the data without a confirmation.
- ARRANGEMENT ..... This setting transmits data for 64 arrangements. Press the RESET/**YES** key to execute data dump. The *i5M* will transmit the data without a confirmation.
- BACKING SEQUENCE ..... This setting transmits data for 10 backing sequences. Press the RESET/**YES** key to execute data dump. The *i5M* will transmit the data without a confirmation.
- PROGRAM ..... This setting transmits the data for the 64 user programs, 2 drum programs, and the user drum kit.


Dump Type	Size (bytes)	Approximate Transmission time (sec.)
All Data	35166-155274	11.3-48.6
Program	13331	4.3
Global	32	—
Arrangement	14949-84462	4.8-27.1
Backing Sequence	2620-185477	0.8-58.0

## Data Mode

[*i5M*, *CMP*]

**i5M** ..... Dump data saved on disk or received from other MIDI devices can be accepted on the *i5M* and the *i5S*.

**CMP** ..... Dump data saved on disk or received from other MIDI devices can be used on other *i*-series systems (*i2/i3/i4S/il*). However, Korg will not guarantee the operation.

 The following data (that is internally included in the *i5M* and the *i5S*) will not be compatible on the *i2/i3/i4S/il* even if they are dumped or saved in *CMP* mode.

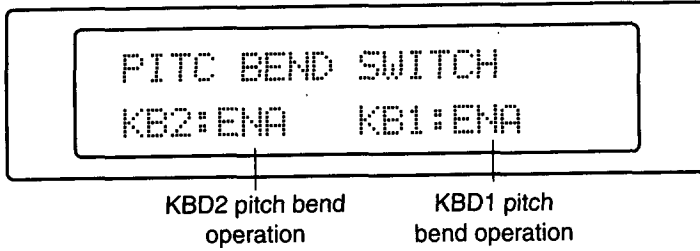
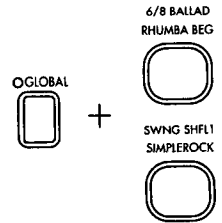
- Arrangement
- Style
- Programs (D11-E88, Dr21-Dr28)

Using such data on the *i2/i3/i4S/il* models may cause a malfunction. It is advised that you provide proper care when using dump data in *CMP* mode on *i*-series systems other than the *i5S*.



# Page 15 PITCH BEND SWITCH

This page allows you to determine (for each of KB1 and KB2 keyboard timbres separately) whether the pitch bend wheel on a connected MIDI master keyboard will function.



## **KB2 (KB2 pitch bend switch)**


**[ENA, DIS]**

When ENA is selected, operating the pitch bend wheel will change the KB2 pitch. When DIS is selected, the pitch bend wheel will be disabled.

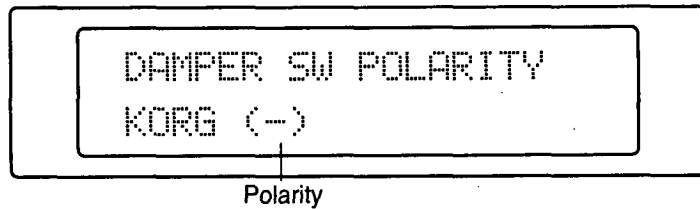
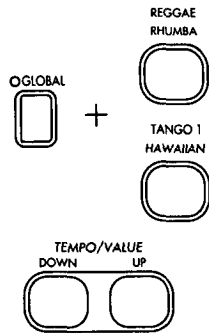
## **KB1 (KB1 pitch bend switch)**

**[ENA, DIS]**

When ENA is selected, operating the pitch bend wheel will change the KB1 pitch. When DIS is selected, the pitch bend wheel will be disabled.

-  With the ENA setting, some programs may not be affected by the pitch bend wheel operation.

## Page 16 DAMPER



### Damper SW. Polarity

[REVERSE (+), KORG (-)]

You can connect a footswitch to the DAMPER jack on the rear of the *i5M* for use as a sustain pedal. This resembles the damper pedal on an acoustic piano. When the switch is pressed prior to releasing a note, the note will continue to play as though you had not released it. To use this effect, there is a need to set the polarity of the footswitch in this page.

DS-1 and PS-1 Korg footswitches use an open polarity system. Select the KORG (-) setting when using one of these pedals.

Some pedals made by other manufacturers use the opposite, or normally closed polarity. Select the REVERSE (+) setting for these pedals.

If you use one of the Korg PS-2 pedals as a damper, select KORG (-) for the right-hand jack and REVERSE (+) for the left-hand jack of each pedal. If you have a pedal whose polarity you are not sure of, try using it with one setting, then switch it to the other if the *i5M* holds notes when you're not pressing the pedal.



# Appendix A


## Error Messages

Various types of displays appear on the *i5M*' LCD, which include settings and the status of certain modes. Pop-up displays also show for several seconds when changing a program, volume or transposition setting.

Prompt messages also appear. These include warning of an operation, confirmation and messages indicating that a selection is being processed.


If a warning message appears, you should immediately correct the condition or confirm the procedure before executing the function. Continuing operations when a warning message appears may result in loss of data.

## Backing Seq. Troubleshooting


- Empty measure.** There is no data in this measure. Therefore, the operation is invalid. Check to see that you have selected the correct measure.
- Empty track.** There is no data in this track. Therefore, the operation is invalid. Check to see that you have selected the correct track.
- Source is empty.**
- If this message appears during COPY MEASURE...**  
Make sure you are not trying to copy an empty measure to another measure. Select the proper measure and track.
- If this message appears during BOUNCE TRACK...**  
Make sure you are not trying to bounce an empty track to another track. Select the proper track.
- Empty B. Sequence.** There is no data in this track. Therefore, the operation is invalid.
- Not enough memory.** There is not enough memory in the *i5M* to execute the command. Therefore, this operation is not valid.
- Measure won't fit.** If the measure is copied or inserted as specified, there will be more than 999 measures in this track.  
The *i5M* cannot contain more than 999 measures on one track. Please check the length of the measure that you want to copy or insert, the number of times you want to copy the measure and the length of the destination track.
- Measure overlaps.** The measures you are trying to copy overlap with the destination measures. Confirm the length and number of times the measures will be copied, as well as the destination measures.  Page 2-18 "Copy Measure"



## INTERACTIVE COMPOSITION (B. SEQ)

- Replay (Yes/No)?** This message will appear immediately after recording or when you press the START/STOP key. It is asking whether you want to change the chord on the chord track using the interactive composition function. If you select YES, the chord will be replaced and playing will continue.  
If NO is selected, the system will stop.
- Erase Other (Yes/No)?** There is not enough memory available to change the chord on the chord track using the interactive composition function.  
Erase backing sequence data on the *i5M* to free memory space.
-  If there is data on the *i5M* that you do not want to lose, it is advised that you save that data on a disk using the Save All B. Sequence function in the sub page of the Global Mode's disk page.  
☞ Page 5-7 "Saving Backing Sequence Data"
- Not enough memory.** Even after the backing sequence data was saved or erased, there is still not enough memory for the *i5M* to operate properly.  
Therefore, the chord change was not executed.
- Keyboard Track Empty.** There is no data in the keyboard track. Therefore, the specified operation is not possible. Either record or load data into the track.

## SONG PLAY MODE Troubleshooting...

- More memory needed. Okay to erase B. Seq?**  
There is not enough memory for the *i5M* to perform the data in SMF format 1.  
Erase backing sequence data on the *i5M* to free necessary memory?
-  If there is data on the *i5M* that you do not want to lose, it is advised that you save that data on a disk using the Save All B. Sequence function in the sub page of the Global Mode disk page.  
☞ Page 5-7 "Saving Backing Sequence Data"
- Can't play all track. Continue?**  
There is not enough memory for the *i5M* to play all the tracks in the performance data specified. If you continue the command, you will not hear all the tracks.
- Measure does not exist. Continue?**  
Have you specified the correct measure? The measure number specified does not exist.
- Please wait a moment.** Song data is being accessed from the floppy disk.
- Not SMF.** The designated file is not a Standard MIDI File. Therefore, this data cannot be loaded into the *i5M*. Check to see that you have selected the correct file.
- SMF Format 2** The designated file is not a format 2 Standard MIDI File. Therefore, this data cannot be loaded into the *i5M*. Check to see that you have selected the correct file.
- Corrupt SMF** The data in the Standard MIDI File that was selected is damaged. Therefore, this data cannot be loaded into the *i5M*.

## Others

### Battery Low

The memory backup battery level within the *i5M* is low. Please have it replaced with a new battery as soon as possible. Otherwise, when you turn ON the *i5M*, the arrangement, program, user styles and other data in the user bank may be lost. Contact your local Korg dealer or an authorized Korg service center. Never attempt to replace the battery yourself.

## Disk Troubleshooting Messages

### Completed.

The command has been completed. Now, you can start the next operation.

### No disk in drive.

There is no floppy disk in the floppy disk drive. Insert a disk into the drive and continue.

### Can't read disk.

The inserted floppy disk is not an *i5M* disk format. You cannot continue the current operation.

Check to see that the correct disk is inserted. This message may appear due to unstable current or voltage conditions.

### Can't find file.

Have you changed disks after selecting a file during the load, delete or rename operations?

The necessary file does not exist on the floppy disk currently in the disk drive. Therefore, you cannot continue the function.

Check to see that the correct disk is inserted.

☞ Page 5-2 "Data saved on disk"

### Directory full.

The directory is full and will not allow you to create another directory on that floppy disk. The command cannot be executed.

Either erase unnecessary files from the disk, or replace the disk with another disk that has more memory available.

### Empty file.

There is no data available on the chosen file. The command cannot be executed.

Erroneous disk operations will result in creating an empty file on a disk.

If you find such a file on a disk, erase the file using the delete file (DEL) function in the utilities of the sub page in the Global Mode's disk page.

☞ Page 5-8 "DEL (Delete File)"

### Corrupt file.

The data on the chosen file is destroyed. The command cannot be executed.

Check to see that the proper disk is inserted.

If you have a backup of the file, load the copy.

### Disk protected.

The write protect tab of the disk is open. The command cannot be executed.

First, check to see if the proper disk is inserted. If you confirm that the disk can be overwritten, close the tab and resume the function.

### File protected.

The selected file is a read only file. The command cannot be executed.


First, check to see that the proper disk is inserted. The file's protect status can be changed using a computer. However, it cannot be changed on the *i5M*. Confirm that the file can be overwritten and insert the disk in the disk drive of a computer to change the file's protect status. Insert the disk back into the *i5M* and continue the procedure.

Refer to the owner's manuals for the computer and operating system (basic software) of the computer to change the file category.

### Can't replace dir.

The file name specified is already used as a directory on the disk. The command cannot be executed.

Specify another file name and try the operation again.

- Can't replace system.** The file name specified is already used as a system file on the disk. The command cannot be executed.  
Specify another file name and try the operation again.
- Not *i5M* file format.** The file specified is not an *i5M* file. The command cannot be executed.  
Specify the proper file name and try the operation again.
- Not enough memory.** There is not enough memory available for the *i5M* to execute the operation.  
You must erase backing sequence data to attain more memory.
-  If there is data on the *i5M* that you do not want to lose, it is advised that you save that data on a disk using the Save All B. Sequence function in the sub page of the Global Mode's disk page.  
☞ Page 5-7 "Saving Backing Sequence Data"  
Erase the backing sequence data using the Erase B. Sequence page of the Backing Seq Mode to attain enough memory. Then, try the operation again.
- ????????????? exists.** The file name ???????????? that you specified as the new file name already exists for another file on the disk. Do you want to replace the file on the disk with the contents of the new file?  
When the replace function is executed, all details of the old file will be lost from the disk.
- Empty B. Sequence** There is no data in the backing sequence specified. The current command cannot be executed.
- Missing Arrangement.** There is no arrangement file on the inserted disk.
- Missing B. Sequence.** There is no Backing Sequence file on the inserted disk.
- Missing some files.** There are several files missing on the inserted disk.
- Wait a moment...**  
**Now loading...**  
**Now saving...**  
**Now formatting...** These messages indicate that the disk drive is currently engaged. Please wait a moment until the command is completed.
- Already formatted. Continue?** The disk specified to be formatted is already formatted and the prompt is requesting whether you want to format the disk. Executing the formatting command will erase all files on the disk. Check to see that the proper disk is inserted.
- Disk has ??? file(s). Continue?** The message is asking for confirmation whether to continue formatting the disk since it already contains ??? files. If you proceed with the format disk operation, you will lose all the data in these files. Check to see that the proper disk is inserted before executing the command.

# Appendix B

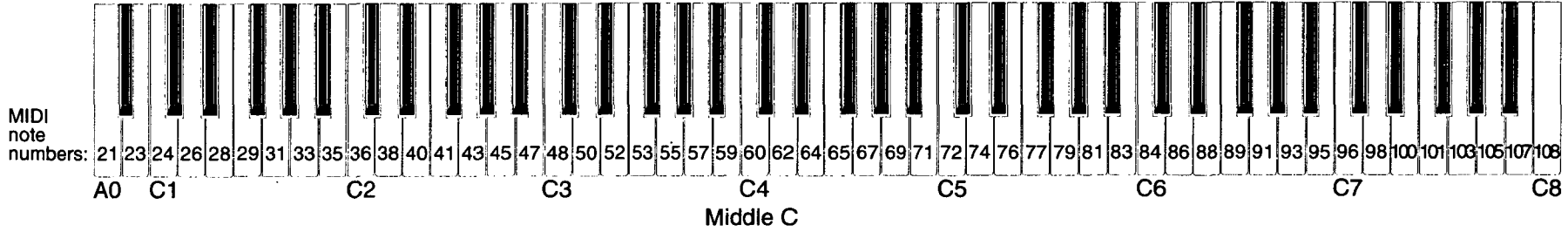
## General Troubleshooting

Trouble	What to do
The power cannot be turned on.	Check that the AC adapter is connected to a suitable AC socket.
	Is the <i>i5M</i> power switch ON?
	Contact your local Korg dealer if the above remedies will not correct the problem.
The <i>i5M</i> does not produce any sound.	If you are using a sound system, check to see that the amp and mixers are connected properly.
	If you are using a sound system, check to see if the amp and mixer are ON and properly connected.
	Is the MASTER VOLUME slider of the <i>i5M</i> up?
	Does the MIDI channel of the <i>i5M</i> match that of the connected MIDI device?
	Is the local control OFF? If so, turn it ON.
The wrong sounds are produced when playing an arrangement, backing sequence or song.	Have you changed any user bank (Bank U) programs or Dr17-Dr18 drum programs? Load the appropriate data.
	Have you modified either of the two user drum kits? Load the appropriate data.
	Have you modified the arrangement? Load the appropriate data.
The arrangement or backing sequence is playing the wrong song.	Does the arrangement or backing sequence use one of the user styles? If so, have you loaded different styles from the disk? Load the appropriate data.
The sound cannot be stopped.	Make sure that the damper switch polarity parameter is set correctly.
The selected arrangement or backing sequence cannot be played.	Make sure that the MIDI Clock source is set to INT. If you are using an external clock source, make sure that the MIDI Clock Source parameter is set to EXT, and the external device is sending the MIDI Clock data correctly.
The <i>i5M</i> does not respond to the incoming MIDI data.	Check to see that all MIDI cables are connected properly.
	Make sure that the <i>i5M</i> is set to receive MIDI data on the channel that the sending device is using.
	Make sure that the <i>i5M</i> is not set to filter out the incoming MIDI data.
Cannot write a program.	Write programs only to Bank U or programs Dr27-Dr28.
Some drum sounds do not play.	Check the panpot and effect send level.
Keys do not play the specified drum sounds.	Check to see that the transpose function is set to +00.

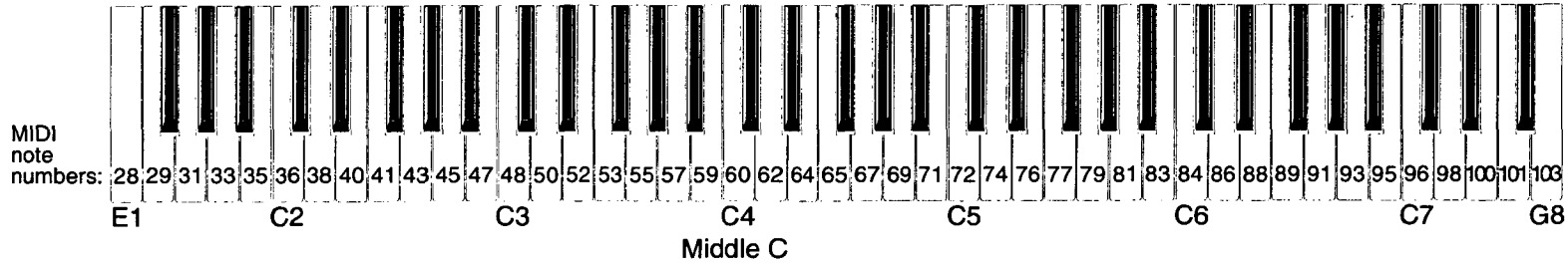
# Floppy Disk Troubleshooting

Trouble	What to do
Cannot format the floppy disk.	Are you using a 3.5 inch 2DD or 2HD floppy disk? Use only these types of disks.
	Is the disk inserted correctly?
	Make sure that the disk is not write protected with the tab set to protect.
Cannot save data to a floppy disk.	Is the disk inserted correctly?
	Make sure that the disk is not write protected with the tab set to protect.
Cannot load data from a floppy disk.	Is the disk inserted correctly?
	Does the disk contain any data?

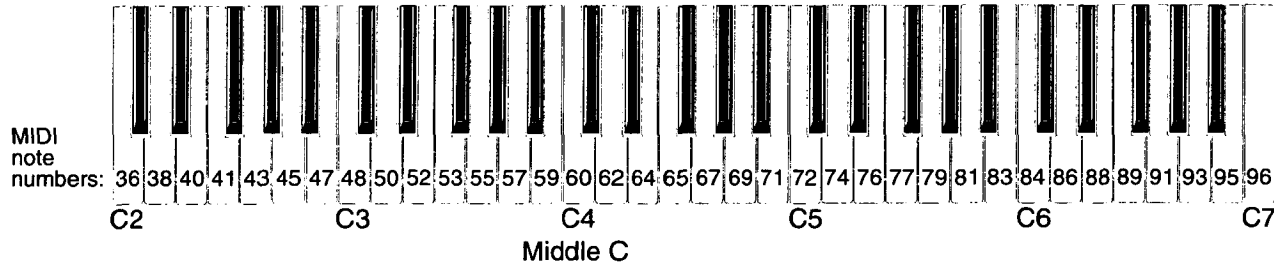
### *i1* keyboard (88 keys)



### *i2* keyboard (76 keys)



### *i3, i4S, i5S* keyboard (61 keys)

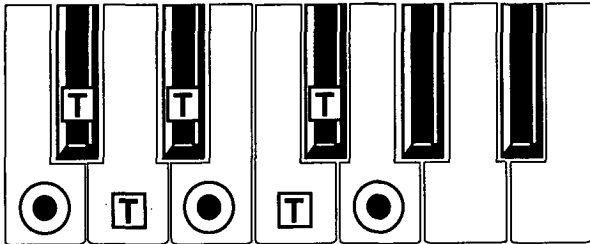


# Recognized Chords

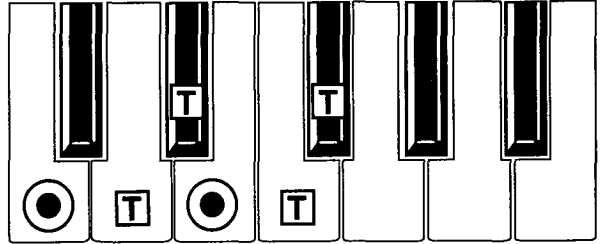
All chords are shown in root position, with a root of C. Please note that in order for the *i5M* to correctly recognize major 6th and minor 6th chords, you must play them in root position. This is necessary because these chords are made up of the same notes as minor 7th and minor 7th flat 5 chords in the relative minor (for example, C-E-G-A can be either C6 or Am7).

## Major

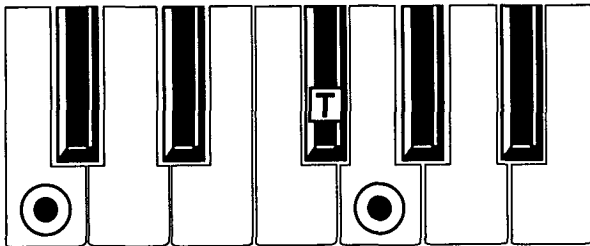
3-note



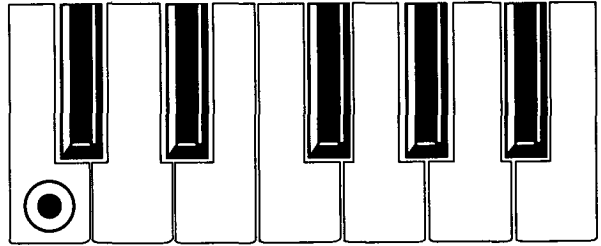
2-note



2-note

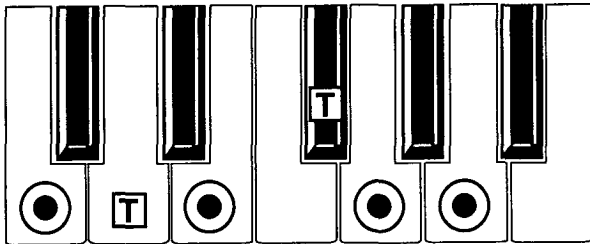


1-note

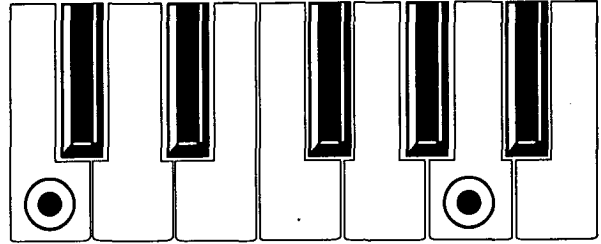


## Major 6th

4-note

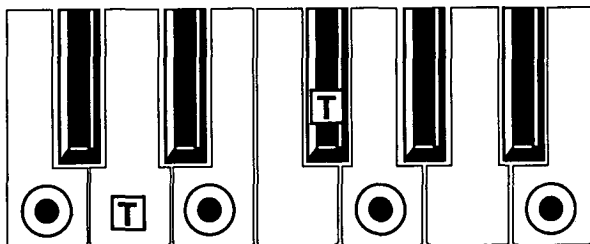


2-note

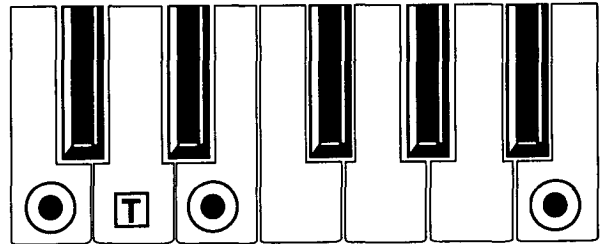


## Major 7th

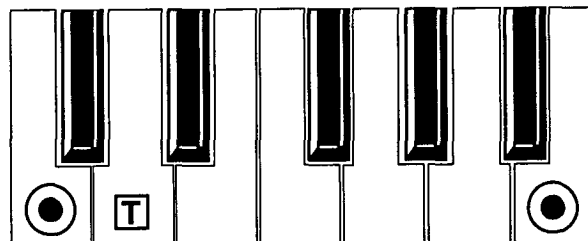
4-note



3-note



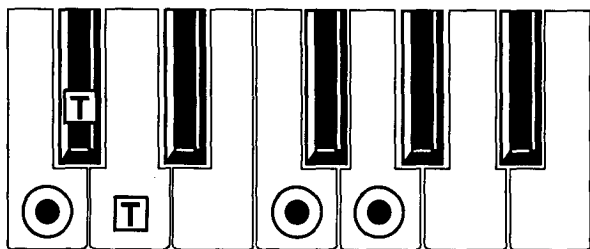
2-note



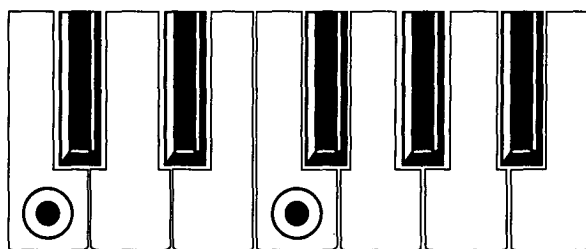
● = chord tone    T = available tension

**Sus 4**

3-note

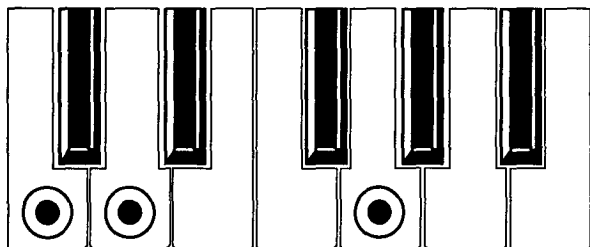


2-note



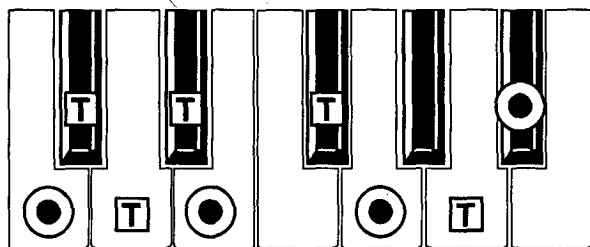
**Sus 2**

3-note

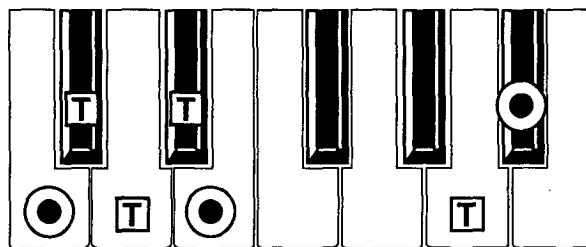


**Dominant 7th**

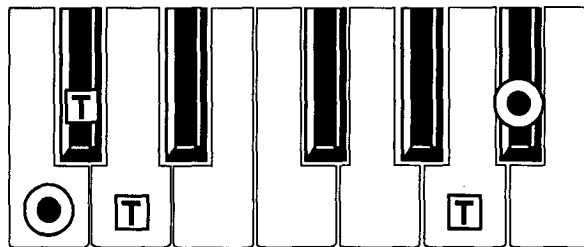
4-note



3-note

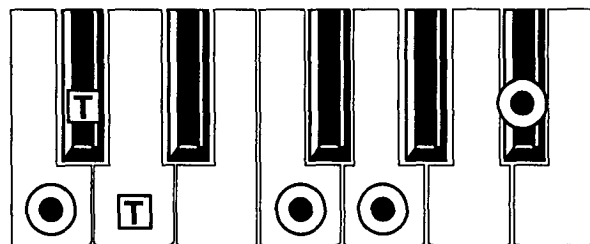


2-note

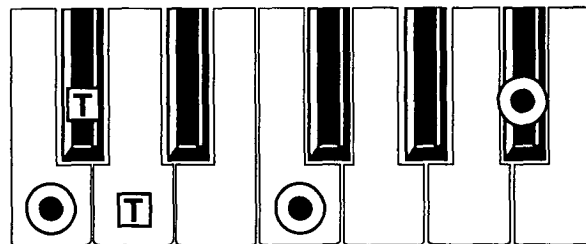


**Dominant 7th Sus 4**

4-note



3-note

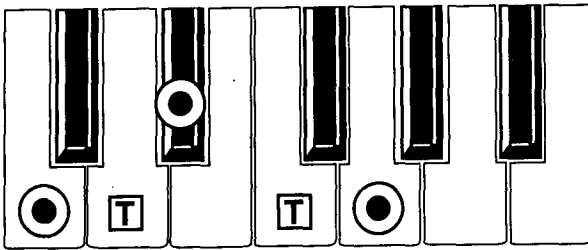


● = chord tone    T = available tension

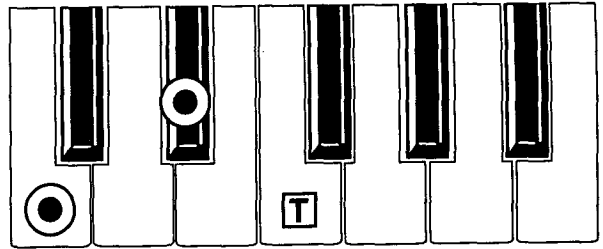


**Minor**

3-note

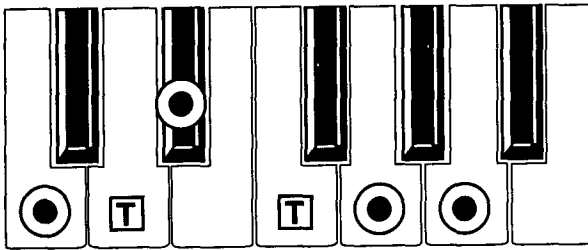


2-note



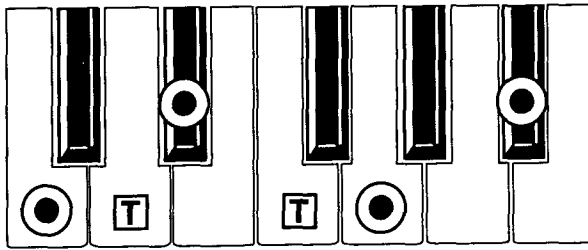
**Minor 6th**

4-note

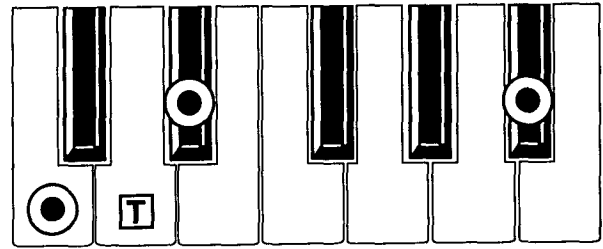


**Minor 7th**

4-note

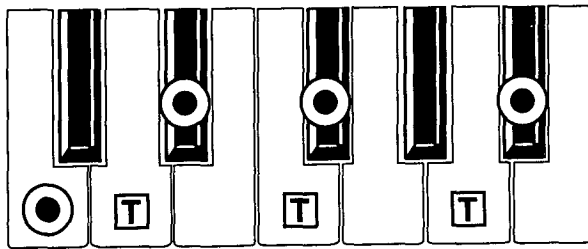


3-note



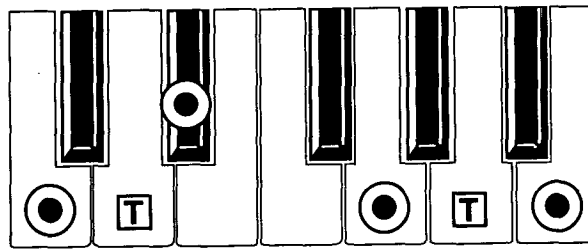
**Minor 7th  $\flat 5$**

4-note

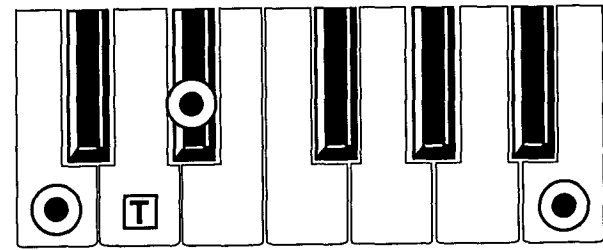


**Minor-Major 7th**

4-note



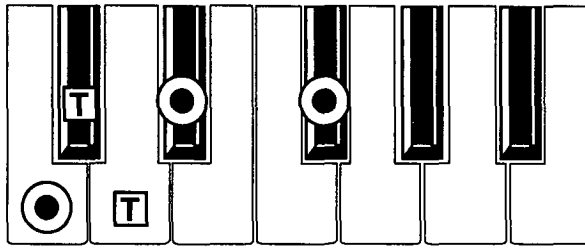
3-note



● = chord tone    T = available tension

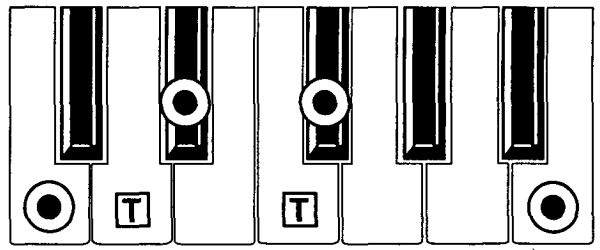
**Diminished**

3-note



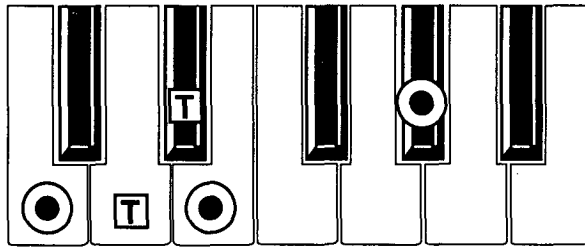
**Diminished Major 7th**

4-note



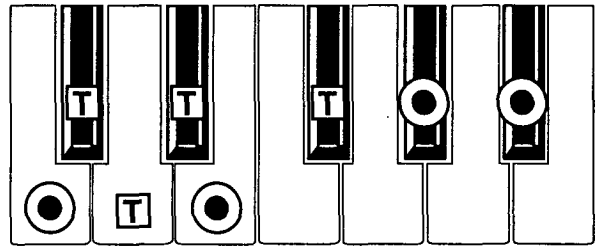
**Augmented**

3-note



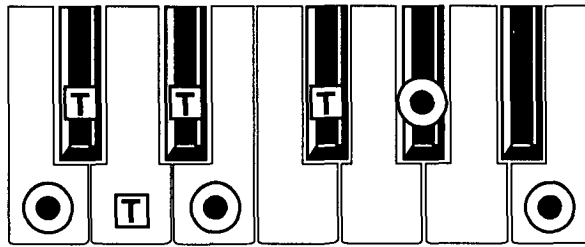
**Augmented 7th**

4-note



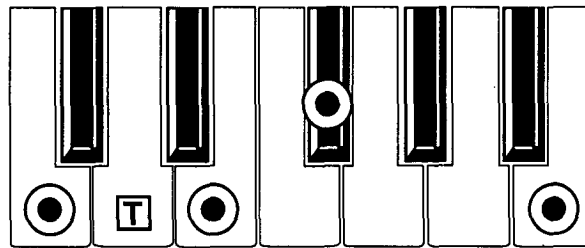
**Augmented Major 7th**

4-note



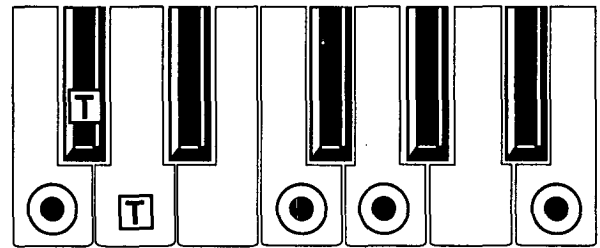
**Major 7th <sup>b</sup>5**

4-note



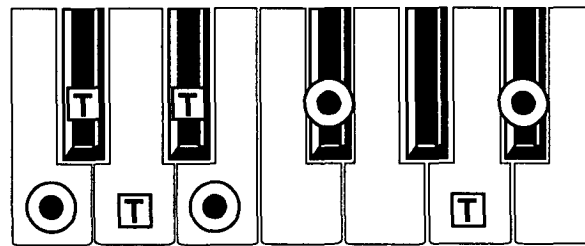
**Major 7th Sus 4**

4-note



**Dominant 7th <sup>b</sup>5**

4-note



● = chord tone    T = available tension

## Drum Map Tables

These tables show how the specified drum sounds are changed when you select the drum maps. Drum sounds unaffected by the drum maps do not appear here. For this reason, drum map 5 is not listed, as all of the drum sounds remain unaffected when using this map.

### Drum Map 1 (percussion)

Original note data	Re-mapped to:
Kick 1 (C2)	Clave
Kick 2 (B1)	Low Woodblock
Kick 3 (G1)	Hi Agogo
Kick 4 (E1)	Hi Bongo
Snare 1 (D2)	Cowbell
Snare 2 (E2)	Castanets
Snare 3 (A1)	Low Agogo
Snare 4 (F1)	Low Bongo

Original note data	Re-mapped to:
Sidestick (C#2)	Hi Woodblock
Snare Roll/Reversed Snare (A#1)	Bongo Slap
Closed Hi-hat (F#2)	Shaker
Accent Hi-hat (F#1)	Tambourine
Open Hi-hat (A#2)	Cabasa
Pedal Hi-hat (G#2)	Maracas
Ride 1 (D#3)	Muted Triangle
Ride 2 (B3)	Maracas
Ride Bell (F3)	Open Triangle

Original note data	Re-mapped to:
Crash 1 (C#3)	Vibraslap
Crash 2 (A3)	Bell Tree
China Crash (E3)	Bell Tree
Splash (G3)	Jingle
Hi Tom 1 (D3)	Hi Bongo
Hi Tom 2 (C3)	Lo Bongo
Mid Tom 1 (B2)	Mute Conga
Mid Tom 2 (A2)	Hi Conga
Low Tom 1 (G2)	Low Conga
Low Tom 2 (F2)	Low Timbale

### Drum Map 2 (no snare)

Original note data	Re-mapped to:
Snare 1, 2, 3, 4 (D2, E2, A1, F1)	Pedal Hi-hat
Sidestick (C#2)	Closed Hi-hat
Snare Roll/Reversed Snare (A#1)	Closed Hi-hat

### Drum Map 3 (sidestick and hi-hat)

Original note data	Re-mapped to:
Snare 1, 2, 3, 4 (D2, E2, A1, F1)	Sidestick
Sidestick (C#2)	*Snare 1, 2, 3, or 4
Snare Roll/Reversed Snare (A#1)	Sidestick

\* The snare sound you hear will be determined by the current arrangement.

### Drum Map 4 (sidestick and ride)

Original note data	Re-mapped to:
Snare 1, 2, 3, 4 (D2, E2, A1, F1)	Sidestick
Sidestick (C#2)	*Snare 1, 2, 3, or 4
Snare Roll/Reversed Snare (A#1)	Sidestick
Closed Hi-hat (F#2)	Ride 1
Accent Hi-hat (F#1)	Ride 2

Original note data	Re-mapped to:
Open Hi-hat (A#2)	Ride Bell
Ride 1 (D#3)	Closed Hi-hat
Ride 2 (B3)	Accent Hi-hat
Ride Bell (F3)	Open Hi-hat

\* The snare sound you hear will be determined by the current arrangement.

### Drum Map 6 (snare and ride)

Original note data	Re-mapped to:
Closed Hi-hat (F#2)	Ride 1
Accent Hi-hat (F#1)	Ride 2
Open Hi-hat (A#2)	Ride Bell

Original note data	Re-mapped to:
Ride 1 (D#3)	Closed Hi-hat
Ride 2 (B3)	Accent Hi-hat
Ride Bell (F3)	Open Hi-hat

## Drum Map 7 (open hi-hat)

Original note data	Re-mapped to:
Closed Hi-hat (F#2)	Open Hi-hat
Accent Hi-hat (F#1)	Open Hi-hat

Original note data	Re-mapped to:
Ride 1 (D#3)	Open Hi-hat
Ride 2 (B3)	Open Hi-hat
Ride Bell (F3)	Open Hi-hat

## Drum Map 8 (crash)

Original note data	Re-mapped to:
Accent Hi-hat (F#1)	Crash 2
Open Hi-hat (A#2)	Crash 1

## MIDI Implementation Chart

Function		Transmitted	Recognized	Remarks
Basic Channel	Default	1 - 16	1-16	Memorized
	Changed	1 - 16	1-16	
Mode	Default		3	
	Messages	X	X	
	Altered	*****		
Note Number:		24-108	0-127	When sequencer data is sent: 0 - 127
	True Voice	*****	0-127	
Velocity	Note On	O 9n, V=1 - 127	O 9n, V=1 - 127	When sequencer data is sent: 2 - 126
	Note Off	X	X	
Aftertouch	Polyphonic (Key)	O	O	Sequencer can record and *A play polyphonic aftertouch *A
	Monophonic (Channel)	O	O	
Pitch Bend		O	O	*C
Control Change	0, 32	O	O	Bank Select (MSB, LSB) *P
	1, 2	O	O	Modulation (pitch, cutoff) *C
	4, 64	O	O	Pedal (scale, damper) *C
	6, 38	O	O	Data Entry (MSB, LSB) *E
	7, 11	O	O	Volume, Expression *C
	10, 91, 93	O	O	A:B panpot, send C, D *C
	12, 13	O	O	Effect controller 1, 2 *C
	72, 73, 74	O	O	EG time (Release, Attack), Brightness *C
	92, 94	O	O	Effects 1, 2 on/off *C
	96, 97	O	O	Data Inc, Dec *E
	100, 101	X	O	RPN (LSB, MSB) *2
120, 121	X	O	All sound off, Reset all Cntrls (Sequencer data)	
0 - 101	O	O		
Program Change	Variable Range	O 0 - 127	O 0 - 127	*P
		*****	0 - 127	
System Exclusive		O	O	*3 *E
System Common	Song Position	O	O	*1
	Song Select	O 0 - 9	O 0 - 9	*1
	Tune	X	X	
System Real Time	Clock	O	O	*1
	Command	O	O	*1
Aux Messages	Local On/Off	X	O	
	All Notes Off	X	O (123 - 127)	
	Active Sense	O	O	
	Reset	X	X	
Notes	<p>*C, *P, *A, *E: Sent and received when MIDI Filter (Controller, Program Change, Aftertouch, System Exclusive) is set to ENA.</p> <p>*1: When clock is set to internal, sent but not received. When set to external, received but not sent.</p> <p>*2: LSB, MSB = 00,65: pitch bend range, =01,65: fine tune, =02,65: course tune</p> <p>*3: Includes Inquiry, GM Mode On/Off, Master Balance, and Master Volume messages.</p>			

Mode 1: OMNI ON, POLY  
Mode 3: OMNI OFF, POLY

Mode 2: OMNI ON, MONO  
Mode 4: OMNI OFF, MONO

O: Yes  
X: No

# MIDI IMPLEMENTATION

## I. TRANSMITTED DATA

### I-1 CHANNEL MESSAGES

Status (Hex)	Second (Hex)	Third (Hex)	Description	ENA
1000 nnnn (8n)	0kkk kkkk (kk)	0100 0000 (40)	Note Off kkk kkkk=24~108 ( 61Keys+Transpose )	A
1001 nnnn (9n)	0kkk kkkk (kk)	0vvv vvvv (vv)	Note On kkk kkkk=24~108 ( 61Keys+Transpose ) vvv vvvv=1~127	A
1010 nnnn (An)	0kkk kkkk (kk)	0vvv vvvv (vv)	Poly Key Pressure ( Recorded Seq Data )	T, Q
1011 nnnn (Bn)	0000 0000 (00)	0mmm mmmm (mm)	Bank Select(MSB) ( BANK Key, etc )	*1 P
1011 nnnn (Bn)	0000 0001 (01)	0vvv vvvv (vv)	Modulation 1 ( Joystick(+Y) )	C
1011 nnnn (Bn)	0000 0010 (02)	0vvv vvvv (vv)	Modulation 2 ( Joystick(-Y) )	C
1011 nnnn (Bn)	0000 0100 (04)	0000 0000 (00)	Foot Pedal ( Select Main Scale )	C
1011 nnnn (Bn)	0000 0100 (04)	0111 1111 (7F)	Foot Pedal ( Select Sub Scale )	C
1011 nnnn (Bn)	0000 0111 (07)	0vvv vvvv (vv)	Volume ( Assign Pedal, etc )	C
1011 nnnn (Bn)	0000 1010 (0A)	0vvv vvvv (vv)	Panpot ( by A:B Panpot )	C
1011 gggg (Bg)	0000 1100 (0C)	0vvv vvvv (vv)	Effect Control ( Assignable Pedal )	C
1011 nnnn (Bn)	0010 0000 (20)	0111 1111 (11)	Bank Select(LSB) ( BANK Key, etc )	*1 P
1011 nnnn (Bn)	0100 0000 (40)	0000 0000 (00)	Hold 1 Off ( Damper Pedal )	C
1011 nnnn (Bn)	0100 0000 (40)	0111 1111 (7F)	Hold 1 On ( Damper Pedal )	C
1011 nnnn (Bn)	0ccc cccc (cc)	0vvv vvvv (vv)	Control Data ( Recorded Seq Data )	C, Q
1100 nnnn (Cn)	0ppp pppp (pp)	-----	Program Change ( Prog Change )	*1 P
1101 nnnn (Dn)	0vvv vvvv (vv)	-----	Channel Pressure ( Aftertouch )	T
1110 nnnn (En)	0bbb bbbb (bb)	0bbb bbbb (bb)	Pitch Bend ( Joystick(X) )	C

nnnn : MIDI Channel No. (0~15) Usually Global Channel. When using sequencer, each track's channel.  
gggg : Always Global Channel No. (0~15)  
vvvv : Value

ENA = A : Always Enabled  
C : Enabled when Control Filter in GLOBAL Mode is ENA  
P : Enabled when Program Filter in GLOBAL Mode is ENA  
T : Enabled when Aftertouch Filter in GLOBAL Mode is ENA  
Q : Enabled when sequencer is playing (transmitting) or recording (receiving)  
T, Q : T and Q  
C, Q : C and Q

\*1 : Program : MIDI Out (Hex)  
A11~A88 : mm. 11. pp = 3E. 00. 00~3F  
B11~B88 : " 3E. 00. 40~7F  
C11~C88 : " 00. 01. 00~3F  
U11~U88 : " 00. 01. 40~7F  
D11~D88 : " 00. 03. 00~3F  
E11~E88 : " 00. 03. 40~7F  
Dr11 : " 3E. 00. 00  
Dr12 : " 3E. 00. 10  
Dr13 : " 3E. 00. 19  
Dr14 : " 3E. 00. 20  
Dr15 : " 3E. 00. 28  
Dr16 : " 3E. 00. 40  
Dr17 : " 3E. 00. 18  
Dr18 : " 3E. 00. 30  
Dr21~28 : " 3E. 00. 78~7F  
Arrangement  
U11~U88 : mm. 11. pp = 00. 00. 00~3F  
A11~A88 : " 00. 01. 00~3F  
B11~B88 : " 00. 01. 40~7F

### I-2 SYSTEM COMMON MESSAGES

Status (Hex)	Second (Hex)	Third (Hex)	Description
1111 0010 (F2)	0sss ssss (ss)	0ttt tttt (tt)	Song Position Pointer sss ssss : Least significant (LSB) *2 ttt tttt : Most significant (MSB) *2
1111 0011 (F3)	0000 ssss (ss)	-----	Song Select ssss : Song No. = 0~9

Transmitted when in Song mode (Internal Clock)  
When the number is changed, the i5M transmits [ Song Select ], then [ Bank Select ], [ Program Change ], [ Volume ], and [ Panpot ] for each track whose Status = EXT or BOTH. Then [ Song Position Pointer ].

\*2 : For Example Time Signature = 4/4, 8/8  
tt, ss = 00. 10 / Measure

### I-3 SYSTEM REALTIME MESSAGES

Status (Hex)	Description
1111 1000 (F8)	Timing Clock *3
1111 1010 (FA)	Start *3
1111 1011 (FB)	Continue *3
1111 1100 (FC)	Stop *3
1111 1110 (FE)	Active Sensing

\*3 : Transmits when in Song or Backing Sequence mode (Internal Clock)

### I-4 UNIVERSAL SYSTEM EXCLUSIVE MESSAGES (DEVICE INQUIRY REPLY)

Byte (Hex)	Description
1111 0000 (F0)	Exclusive Status
0111 1110 (7E)	Non Realtime Message
0000 gggg (0g)	MIDI GLOBAL CHANNEL ( DEVICE ID )
0000 0110 (0B)	INQUIRY MESSAGE
0000 0010 (02)	IDENTITY REPLY
0100 0010 (42)	KORG ID ( MANUFACTURERS ID )
0011 1001 (39)	i-series ID ( FAMILY CODE (LSB))
0000 0000 (00)	( " " (MSB))
0000 0101 (05)	( MEMBER CODE (LSB))
0000 0000 (00)	( " " (MSB))
0*** **** (**)	ROM No. 1~ ( Minor Ver. (LSB))
0000 0000 (00)	( " " (MSB))
0*** **** (**)	SOFT VER. 1~ ( Major Ver. (LSB))
0000 0000 (00)	( " " (MSB))
1111 0111 (F7)	END OF EXCLUSIVE

Transmits when INQUIRY MESSAGE REQUEST Received

### I-5 STRUCTURE OF KORG SYSTEM EXCLUSIVE MESSAGES

1st Byte = 1111 0000 (F0) : Exclusive Status	EX. Header
2nd Byte = 0100 0010 (42) : KORG ID	
3rd Byte = 0011 gggg (3g) : Format ID g:Global ch.	
4th Byte = 0011 1100 (3C) : i5M ID	
5th Byte = 0fff ffff (ff) : Function Code (See Func Code List)	
6th Byte = 0ddd dddd (dd) : Data	
.....	
LastByte = 1111 0111 (F7) : End of Exclusive ..... EOX	

## 1-6 Transmitted Function Code List

Func	Description	R	D	E	C
42	MODE DATA	○			
4E	MODE CHANGE				○*4
53	DRUM KIT PARAMETER CHANGE				○*5
4C	ALL PROGRAM PARAMETER DUMP	○			
64	ALL ARRANGEMENT PARAMETER DUMP	○	○		
65	ALL STYLE DATA DUMP	○			
66	ALL BACKING SEQUENCE DATA DUMP	○	○		
51	GLOBAL DATA DUMP	○	○		
52	DRUMS DATA DUMP	○	○		
50	ALL DATA (GLB. DRM. PRG. ARR. STY. SEQ. BSQ) DUMP	○	○		
26	RECEIVED MESSAGE FORMAT ERROR	○		○	
23	DATA LOAD COMPLETED (ACK)			○	
24	DATA LOAD ERROR (NAK)			○	
67	CHORD			○	

## Transmitted when

- R : Request message is received  
 D : Data dump from Global mode ( Doesn't respond to Exclusive ENA.DIS)  
 E : Exclusive message is received  
 C : Mode or No. is changed by switch

Some Request Messages are not received in some modes. See 2-6.

\* When transmitting a series of exclusive messages to the i5M, wait until [ DATA LOAD COMPLETED ] or [ WRITE COMPLETED ] is received.

\*4 : Transmitted when Mode is changed.

\*5 : Transmitted when editing drum kit's parameters in GLOBAL mode.

## 2. RECOGNIZED RECEIVE DATA

## 2-1 CHANNEL MESSAGES

Status (Hex)	Second (Hex)	Third (Hex)	Description	ENA
1000 nnnn (8n)	0kkk kkkk (kk)	0xxx xxxx (xx)	Note Off	A
1001 nnnn (9n)	0kkk kkkk (kk)	0000 0000 (00)	Note Off	A
1001 nnnn (9n)	0kkk kkkk (kk)	0vvv vvvv (vv)	Note On	A
		vvv vvvv=1~127		
1010 nnnn (An)	0kkk kkkk (kk)	0vvv vvvv (vv)	Poly Key Pressure ( For Seq-Recording )	T, Q
1011 nnnn (Bn)	0000 0000 (00)	0mmm mmmm (mm)	Bank Select(MSB)	*1 P
1011 nnnn (Bn)	0000 0001 (01)	0vvv vvvv (vv)	Modulation1 Depth ( Pitch Modulation )	C
1011 nnnn (Bn)	0000 0010 (02)	0vvv vvvv (vv)	Modulation2 Depth ( Cutoff Modulation )	C
1011 nnnn (Bn)	0000 0100 (04)	00vv vvvv (<40)	Foot Pedal Off ( Select Main Scale )	C
1011 nnnn (Bn)	0000 0100 (04)	01vv vvvv (>3F)	Foot Pedal On ( Select Sub Scale )	C
1011 nnnn (Bn)	0000 0110 (06)	0vvv vvvv (vv)	Data Entry (MSB) ( For RPN Edit )	C
1011 nnnn (Bn)	0000 0111 (07)	0vvv vvvv (vv)	Volume	C
1011 nnnn (Bn)	0000 1010 (0A)	0vvv vvvv (vv)	Panpot ( A:B Panpot )	C
1011 nnnn (Bn)	0000 1011 (0B)	0vvv vvvv (vv)	Expression	C
1011 gggg (Bg)	0000 1100 (0C)	0vvv vvvv (vv)	Effect Control ( Dyna Mod Src= PEDAL1 )	C
1011 gggg (Bg)	0000 1101 (0D)	0vvv vvvv (vv)	Effect Control ( Dyna Mod Src= PEDAL2 )	C
1011 nnnn (Bn)	0010 0000 (20)	0111 1111 (11)	Bank Select(LSB)	*1 P
1011 nnnn (Bn)	0010 0110 (26)	0vvv vvvv (vv)	Data Entry (LSB) ( For RPN Edit )	C
1011 nnnn (Bn)	0100 0000 (40)	00xx xxxx (<40)	Hold1 Off ( Damper Off )	C
1011 nnnn (Bn)	0100 0000 (40)	01xx xxxx (>3F)	" On ( Damper On )	C
1011 nnnn (Bn)	0100 1000 (48)	0vvv vvvv (vv)	Release Time ( Perf Edit Rel Time ) *4	C
1011 nnnn (Bn)	0100 1000 (49)	0vvv vvvv (vv)	Attack Time ( " " Atk Time ) *4	C
1011 nnnn (Bn)	0100 1000 (4A)	0vvv vvvv (vv)	Brightness ( " " Cutoff ) *4	C
1011 nnnn (Bn)	0101 1011 (5B)	0vvv vvvv (vv)	Reverb Level ( Send C Level )	C
1011 gggg (Bg)	0101 1100 (5C)	0000 0000 (00)	Effect1 Level ( FX1 Off )	C
1011 gggg (Bg)	0101 1100 (5C)	0xxx xxxx (>00)	" " ( FX1 On )	C
1011 nnnn (Bn)	0101 1101 (5D)	0vvv vvvv (vv)	Chorus Level ( Send D Level )	C
1011 gggg (Bg)	0101 1110 (5E)	0000 0000 (00)	Effect2 Level ( FX2 Off )	C
1011 gggg (Bg)	0101 1110 (5E)	0xxx xxxx (>00)	" " ( FX2 On )	C
1011 nnnn (Bn)	0110 0000 (60)	0000 0000 (00)	DATA Increment ( For RPN Edit )	C
1011 nnnn (Bn)	0110 0001 (61)	0000 0000 (00)	DATA Decrement ( For RPN Edit )	C
1011 nnnn (Bn)	0110 0100 (64)	0000 00rr (0r)	RPN Parameter No. (LSB)	*3 A
1011 nnnn (Bn)	0110 0101 (65)	0000 0000 (00)	RPN Parameter No. (MSB)	*3 A
1011 nnnn (Bn)	0111 1000 (78)	0000 0000 (00)	All Sound Off	C
1011 nnnn (Bn)	0111 1001 (79)	0000 0000 (00)	Reset All Controllers	C
1011 nnnn (Bn)	0ccc cccc (cc)	0vvv vvvv (vv)	Control Data ( For Seq-Recording )	C, Q
		ccc cccc=00~127		
1011 gggg (Bg)	0111 1010 (7A)	0000 0000 (00)	Local Control Off	A
1011 gggg (Bg)	0111 1010 (7A)	0111 1111 (7F)	Local Control On	A
1011 nnnn (Bn)	0111 1011 (7B)	0000 0000 (00)	All Notes Off	A
1011 nnnn (Bn)	0111 110x (7x)	0000 0000 (00)	Omni Mode Off/On ( All Notes Off )	A
1011 nnnn (Bn)	0111 1110 (7E)	000m mmmm (<11)	Mono Mode On ( All Notes Off )	A
		m mmmm=0~16		
1011 nnnn (Bn)	0111 1111 (7F)	0000 0000 (00)	Poly mode On ( All Notes Off )	A
1100 nnnn (Cn)	0ppp pppp (pp)	-----	Program Change ( Prog. Comb CHG )	*1, 2 P
1101 nnnn (Dn)	0vvv vvvv (vv)	-----	Channel Pressure ( Aftertouch )	T
1110 nnnn (En)	0bbb bbbb (bb)	0bbb bbbb (bb)	Bender Change ( Pitch Bend )	C

nnnn : MIDI Channel No. (0~15) ----- Usually Global Channel.

When in SONG Mode, each track's channel.

gggg : Always Global Channel No. (0~15)

x : Random

\*1 : MIDI In (Hex) : Program  
 mm. ll. pp = 00.00.00~3F : All~A88  
 00.00.40~7F : B11~B88  
 00.01.00~3F : C11~C88  
 00.01.40~7F : U11~U88  
 00.02.00~0F : Dr11  
 00.02.10~17 : Dr12  
 00.02.18 : Dr17  
 00.02.19 : Dr13  
 00.02.1A~1F : Dr17  
 00.02.20~27 : Dr14  
 00.02.28~2F : Dr15  
 00.02.30~37 : Dr18  
 00.02.38~3F : Dr11  
 00.02.40~47 : Dr16  
 00.02.48~77 : Dr11  
 00.02.78~7F : Dr21~Dr28  
 00.03.00~3F : D11~D88  
 00.03.40~7F : E11~E88  
 38.xx.00~3F : A11~A88  
 38.xx.40~7F : B11~B88  
 39.xx.00~3F : A11~A88  
 39.xx.40~7F : B11~B88  
 3E.xx.00~0F : Dr11  
 3E.xx.10~17 : Dr12  
 3E.xx.18 : Dr17  
 3E.xx.19 : Dr13  
 3E.xx.1A~1F : Dr17  
 3E.xx.20~27 : Dr14  
 3E.xx.28~2F : Dr15  
 3E.xx.30~37 : Dr18  
 3E.xx.38~3F : Dr11  
 3E.xx.40~47 : Dr16  
 3E.xx.48~77 : Dr11  
 3E.xx.78~7F : Dr21~Dr28  
 3F.xx.xx : OFF

xx : Random

\*2 : After processing (while Exclusive = ENA) transmits exclusive message [DATA LOAD COMPLETED]  
 or [DATA LOAD ERROR].

\*3 : rr = 0 : Pitch Bend Sensitivity  
 = 1 : Fine Tune ( When Received Ch = Global Ch. Master Tune )  
 = 2 : Coarse Tune ( Transpose )

\*4 : vv ( 40: Fast or Dark  
 = 40: No change  
 ) 40: Slow or Bright

2-2 SYSTEM COMMON MESSAGES

Status (Hex)	Second (Hex)	Third (Hex)	Description
1111 0010 (F2)	0sss ssss (ss)	0ttt tttt (tt)	Song Position Pointer
1111 0011 (F3)	000s ssss (ss)	---- ----	Song Select

Received when in SONG mode (External Clock)

2-3 SYSTEM REALTIME MESSAGES

Status (Hex)	Description	
1111 1000 (F8)	Timing Clock	*5
1111 1010 (FA)	Start	*5
1111 1011 (FB)	Continue	*5
1111 1100 (FC)	Stop	*5
1111 1110 (FE)	Active Sensing	

\*5 : Received when in SONG mode (External Clock)

2-4 UNIVERSAL SYSTEM EXCLUSIVE MESSAGE ( NON REALTIME )

Byte (Hex)	Description	
1111 0000 (F0)	EXCLUSIVE STATUS	
0111 1110 (7E)	NON REALTIME MESSAGE	
0ggg eggg (gg)	MIDI CHANNEL	*6
0000 aaaa (0a)	SUB ID 1	*7
0000 00bb (0b)	SUB ID 2	*7
1111 0111 (F7)	END OF EXCLUSIVE	

\*6 : gg = 0~F : Received if Global Channel  
 = 7F : Received on any Channel

\*7 : a. b = 06.01 : INQUIRY MESSAGE REQUEST  
 = 09.01 : GENERAL MIDI MODE ON  
 ( Received anytime except when Seq playing/recording. or when DATA FILER page is selected)

2-5 UNIVERSAL SYSTEM EXCLUSIVE MESSAGE ( REALTIME )

Byte (Hex)	Description	
1111 0000 (F0)	EXCLUSIVE STATUS	
0111 1111 (7F)	REALTIME MESSAGE	
0ggg eggg (gg)	MIDI CHANNEL	*6
0000 0100 (04)	SUB ID 1	
0000 00bb (0b)	SUB ID 2	*8
0vvv vvvv (vv)	VALUE(LSB)	*8
0mmm mmmm (mm)	VALUE(MSB)	*8
1111 0111 (F7)	END OF EXCLUSIVE	

\*8 : b = 01 : MASTER VOLUME ( mm.vv = 00.00~7F.7F : Min~Max )  
 = 02 : MASTER BALANCE ( mm.vv = 00.00~40.00~7F.7F : L~Center~R )



## 2-6 SYSTEM EXCLUSIVE MESSAGES

\* Not received when Sequencer is playing, recording, or when the DATA FILER page is selected.

## Function Code List

Func	Description	G	A	No.
12	MODE REQUEST	○	○	42
1C	ALL PROGRAM PARAMETER DUMP REQUEST	◎	○	4C
30	ALL ARRANGEMENT PARAMETER DUMP REQUEST	◎	○	64
31	ALL STYLE DATA DUMP REQUEST	◎	○	65
32	ALL BACKING SEQUENCE DATA DUMP REQUEST	◎	○	66
0E	GLOBAL DATA DUMP REQUEST	◎	○	51
0D	DRUMS DATA DUMP REQUEST	◎	○	52
0F	ALL DATA(GLB. DRM. PRG. ARR. STY. SEQ. BSQ)DUMP REQ	◎	○	50
4C	ALL PROGRAM PARAMETER DUMP	◎	○	23
64	ALL ARRANGEMENT PARAMETER DUMP	◎	○	23
65	ALL STYLE DATA DUMP	◎	○	23
66	ALL BACKING SEQUENCE DATA DUMP	◎	○	23
51	GLOBAL DATA DUMP	◎	○	23
52	DRUMS DATA DUMP	◎	○	23
50	ALL DATA(GLB. DRM. PRG. ARR. STY. SEQ. BSQ) DUMP	◎	○	23
4E	MODE CHANGE	○	○	23
41	PARAMETER CHANGE	○	○	23
53	DRUM KIT PARAMETER CHANGE	○	○	23
67	CHORD	○	○	

Received when in

G : GLOBAL Mode

(◎ Does not respond to Exclusive ENA. DIS on DATA DUMP page)

A : any other mode

No. : MIDI Out Function No.

(transmitted after the message has been received.)

## 3. MIDI EXCLUSIVE FORMAT (R : Receive, T : Transmit)

See 1-5 'STRUCTURE OF KORG SYSTEM EXCLUSIVE MESSAGES'

## (1) MODE REQUEST R

Byte	Description	
F0. 42. 3g. 39	EXCLUSIVE HEADER	
0001 0010 (12)	MODE REQUEST	12H
1111 0111 (F7)	EOX	

Receives this message, and transmits Func=42 message.

## (2) ALL PROGRAM PARAMETER DUMP REQUEST R

Byte	Description	
F0. 42. 3g. 39(3C)	EXCLUSIVE HEADER	
0001 1100 (1C)	ALL PROGRAM PARAMETER DUMP REQUEST	1CH
1111 0111 (F7)	EOX	

Receives this message, and transmits Func=4C or Func=24 message.

## (3) ALL ARRANGEMENT PARAMETER DUMP REQUEST R

Byte	Description	
F0. 42. 3g. 39(3C)	EXCLUSIVE HEADER	
0011 0000 (30)	ALL ARRANGEMENT PARAMETER DUMP REQUEST 30H	
1111 0111 (F7)	EOX	

Receives this message, and transmits Func=64 or Func=24 message.

## (4) ALL STYLE DATA DUMP REQUEST R

Byte	Description	
F0. 42. 3g. 39(3C)	EXCLUSIVE HEADER	
0011 0001 (31)	ALL STYLE DATA DUMP REQUEST	31H
1111 0111 (F7)	EOX	

Receives this message, and transmits Func=65 or Func=24 message.

## (5) ALL BACKING SEQUENCE DATA DUMP REQUEST R

Byte	Description	
F0. 42. 3g. 39(3C)	EXCLUSIVE HEADER	
0011 0010 (32)	ALL BACKING SEQUENCE DATA DUMP REQUEST 32H	
1111 0111 (F7)	EOX	

Receives this message, and transmits Func=66 or Func=24 message.

## (6) GLOBAL DATA DUMP REQUEST R

Byte	Description	
F0. 42. 3g. 39(3C)	EXCLUSIVE HEADER	
0000 1110 (0E)	GLOBAL DATA DUMP REQUEST	0EH
1111 0111 (F7)	EOX	

Receives this message, and transmits Func=51 or Func=24 message.

## (7) DRUMS DATA DUMP REQUEST R

Byte	Description	
F0. 42. 3g. 39(3C)	EXCLUSIVE HEADER	
0000 1101 (0D)	DRUMS DATA DUMP REQUEST	0DH
1111 0111 (F7)	EOX	

Receives this message, and transmits Func=52 or Func=24 message.

## (8) ALL DATA(GLB. DRM. PRG. ARR. STY. SEQ. BSQ) DUMP REQUEST R

Byte	Description	
F0. 42. 3g. 39(3C)	EXCLUSIVE HEADER	
0000 1111 (0F)	ALL DATA DUMP REQUEST	0FH
1111 0111 (F7)	EOX	

Receives this message, and transmits Func=50 or Func=24 message.

(9) ALL PROGRAM PARAMETER DUMP R, T

Byte	Description
F0.42.3g.39(3C)	EXCLUSIVE HEADER
0100 1100 (4C)	ALL PROGRAM PARAMETER DUMP 4CH
0ddd dddd (dd)	Data (NOTE 1.3)
⋮	⋮
1111 0111 (F7)	EOX

Receives this message & data, and transmits Func=23 or Func=24 message.  
Receives Func=1C message, and transmits this message & data.

(10) ALL ARRANGEMENT PARAMETER DUMP R, T

Byte	Description
F0.42.3g.39(3C)	EXCLUSIVE HEADER
0110 0100 (64)	ALL ARRANGEMENT PARAMETER DUMP 64H
0ddd dddd (dd)	Data (NOTE1.4)
⋮	⋮
1111 0111 (F7)	EOX

Receives this message & data, and transmits Func=23 or Func=24 message.  
Receives Func=30 message, and transmits this message & data.  
Transmits this message & data when DATA DUMP is executed

(11) ALL STYLE DATA DUMP R, T

Byte	Description
F0.42.3g.39(3C)	EXCLUSIVE HEADER
0110 0101 (65)	ALL STYLE DATA DUMP 65H
0ddd dddd (dd)	Style Header (NOTE 1.5-1)
⋮	⋮
0ddd dddd (dd)	Style Data (NOTE 1.5-2)
⋮	⋮
1111 0111 (F7)	EOX

Receives this message & data, and transmits Func=23 or Func=24 message.  
Receives Func=31 message, and transmits this message & data.

(12) ALL BACKING SEQUENCE DATA DUMP R, T

Byte	Description
F0.42.3g.39(3C)	EXCLUSIVE HEADER
0110 0110 (66)	ALL BACKING SEQUENCE DATA DUMP 66H
0sss ssss (ss)	Backing Sequence Data Size (NOTE 7-1)
⋮	⋮
0ddd dddd (dd)	Control Data (NOTE 1.7-2)
⋮	⋮
0ddd dddd (dd)	Backing Sequence Data (NOTE 1.7-3)
⋮	⋮
1111 0111 (F7)	EOX

Receives this message & data, and transmits Func=23 or Func=24 message.  
Receives Func=32 message, and transmits this message & data.  
Transmits this message & data when DATA DUMP is executed.

(13) GLOBAL DATA DUMP R, T

Byte	Description
F0.42.3g.39(3C)	EXCLUSIVE HEADER
0101 0001 (51)	GLOBAL DATA DUMP 51H
0ddd dddd (dd)	Data (NOTE 1.8)
⋮	⋮
1111 0111 (F7)	EOX

Receives this message & data, and transmits Func=23 or Func=24 message.  
Receives Func=0E message, and transmits this message & data.  
Transmits this message & data when DATA DUMP is executed.

(14) DRUMS DATA DUMP R, T

Byte	Description
F0.42.3g.39(3C)	EXCLUSIVE HEADER
0101 0010 (52)	DRUMS DATA DUMP 52H
0ddd dddd (dd)	Data (NOTE 1.9)
⋮	⋮
1111 0111 (F7)	EOX

Receives this message & data, and transmits Func=23 or Func=24 message.  
Receives Func=0D message, and transmits this message & data.  
Transmits this message & data when DATA DUMP is executed.

(15) ALL DATA(GLB,DRM,PRG,ARR,STY,SEQ,BSQ) DUMP R, T

Byte	Description
F0.42.3g.39(3C)	EXCLUSIVE HEADER
0101 0000 (50)	ALL DATA DUMP 50H
0sss ssss (ss)	12/13 Sequence Data Size (NOTE 6-1)
⋮	⋮
0sss ssss (ss)	Backing Sequence Data Size (NOTE 7-1)
⋮	⋮
0ddd dddd (dd)	Data (NOTE 1.10)
⋮	⋮
1111 0111 (F7)	EOX

Receives this message & data, and transmits Func=23 or Func=24 message.  
Receives Func=0F message, and transmits this message & data.  
Transmits this message & data when DATA DUMP is executed.

(16) MODE CHANGE R, T

Byte	Description
F0.42.3g.39	EXCLUSIVE HEADER
0100 1110 (4E)	MODE CHANGE 4EH
0000 mmmm (0m)	Mode Data (NOTE 11)
⋮	⋮
1111 0111 (F7)	EOX

Receives this message & data, changes the Mode, and transmits Func=23 or Func=24.  
When the mode is changed by switch, this message & data is transmitted.

(17) PARAMETER CHANGE R

Byte	Description
F0.42.3g.3C	EXCLUSIVE HEADER
0100 0001 (41)	PARAMETER CHANGE 41H
0ppp pppp (pp)	Parameter No. (TABLE 8)
0vvv vvvv (vv)	Value (LSB bit6~0) (NOTE 12)
0vvv vvvv (vv)	Value (MSB bit13~7) (NOTE 12)
⋮	⋮
1111 0111 (F7)	EOX

Receives this message & data, and transmits Func=23 or Func=24 message.  
When the Parameter No. is changed by switch, this message & data is transmitted.

(18) DRUM KIT PARAMETER CHANGE		R, T
Byte	Description	
F0. 42. 3g. 39(3C)	EXCLUSIVE HEADER	
0101 0011 (53)	DRUM KIT PARAMETER CHANGE	53H
0000 000k (0k)	Drum Kit No.	(NOTE 14)
00ss ssss (ss)	Index No. ( ss=00~59 )	
0000 pppp (0p)	Parameter No.	(TABLE 9)
0vvv vvvv (vv)	Value (LSB bit6~0)	(NOTE 12)
0vvv vvvv (vv)	Value (MSB bit13~7)	(NOTE 12)
1111 0111 (F7)	EOX	

Receives this message & data. and transmits Func=23 or Func=24 message.

(19) MODE DATA		T
Byte	Description	
F0. 42. 3g. 39	EXCLUSIVE HEADER	
0100 0010 (42)	MODE DATA	42H
0000 mmmm (0m)	Mode Data	(NOTE 11)
0000 0000 (00)		
1111 0111 (F7)	EOX	

Receives Func=12 message. and transmits this message & data.

(20) MIDI IN DATA FORMAT ERROR		T
Byte	Description	
F0. 42. 3g. 39(3C)	EXCLUSIVE HEADER	
0010 0110 (26)	MIDI IN DATA FORMAT ERROR	26H
1111 0111 (F7)	EOX	

Transmits this message when there is an error in the MIDI IN message (for example. if data length is other than expected).

(21) DATA LOAD COMPLETED ( ACK )		T
Byte	Description	
F0. 42. 3g. 39(3C)	EXCLUSIVE HEADER	
0010 0011 (23)	DATA LOAD COMPLETED	23H
1111 0111 (F7)	EOX	

Transmits this message when DATA LOADING and PROCESSING have been completed.

(22) DATA LOAD ERROR ( NAK )		T
Byte	Description	
F0. 42. 3g. 39(3C)	EXCLUSIVE HEADER	
0010 0100 (24)	DATA LOAD ERROR	24H
1111 0111 (F7)	EOX	

Transmits this message when DATA LOADING and PROCESSING have not been completed (for example. if memory is protected).

(23) CHORD		T
Byte	Description	
F0. 42. 3g. 39	EXCLUSIVE HEADER	
0110 0111 (67)	CHORD	67H
0000 rrrr (0r)	Root (C=0)	
0000 bbbb (0b)	Bass (C=0)	
0ccc cccc (cc)	Chord type (LSB)	(NOTE 14)
000c cccc (cc)	Chord type (MSB)	(NOTE 14)
0ttt tttt (tt)	Tension note(s) (LSB)	(NOTE 15)
000t tttt (tt)	Tension note(s) (MSB)	(NOTE 15)
1111 0111 (F7)	EOX	

## NOTE 7 : ALL BACKING SEQUENCE DATA DUMP FORMAT

- 7-1: Backing Sequence Data Size (2Byte)  $4\text{Step}(16\text{Byte})/1\text{Size}$  ( See 7-3 )  
 [Data Size (bit6~0)].  
 [Data Size (bit13~7)]
- 7-2: Control Data Dump Format (2292Byte) ( See TABLE 7-1, NOTE 1 )  
 [Control Data (BSQ Size(195) x 10 = 1950Byte)].  
 [BSQ0-Tr.1 Addr (2Byte)], ..., [BSQ0-Tr.16 Addr], [BSQ0-Tempo Track Addr].  
 [BSQ1-Tr.1 Addr ], ..., [BSQ9-Tr.16 Addr], [BSQ9-Tempo Track Addr] (340Byte).  
 [End Addr (2Byte)]
- 7-3: Backing Sequence Data Dump Format ( See TABLE 7-2, NOTE 1 )  
 [B. Sequence 1st Data(4Byte)], ..., [BSQ nth Data]  
 $n : \text{BSQ Data Step} = 0 \sim 40000$   
 $2292\text{Byte} + 4x[\text{BSQ Data Step}]\text{Byte} = 7xA+B \rightarrow 8xA+(1+B)\text{Byte}$   
 $\therefore 7-1, 7-2, 7-3 = 2+8xA+(1+B)\text{Byte}$  ( 0.8~58.0Sec )

NOTE 8 : GLOBAL DATA DUMP FORMAT ( See TABLE 2, NOTE 1 )  
 [Global Data (28Byte)]  
 $28 = 7x4+0 \rightarrow 8x4 = 32\text{Byte}$

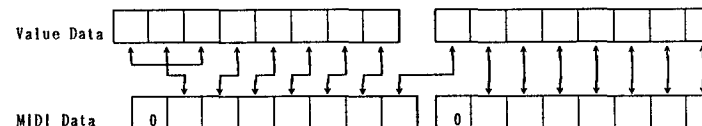
NOTE 9 : DRUMS DATA DUMP FORMAT ( See TABLE 3, NOTE 1 )  
 [Drum Kit Data (7x60x2Byte)]  
 $840\text{Byte} = 7x120+0 \rightarrow 8x120 = 960\text{Byte}$  ( 0.3Sec )

NOTE 10 : ALL DATA (GLB, DRM, PRG, ARR, STY, SEQ, BSQ) DUMP FORMAT ( See NOTE 1 )  
 [Global Data]. ( See NOTE 8 )  
 [Drums Data]. ( See NOTE 9 )  
 [All Program Parameters]. ( See NOTE 3 )  
 [All Arrangement Parameters]. ( See NOTE 4 )  
 [All Style Data]. ( See NOTE 5 )  
 [All iSM SONG Data] ( See NOTE 6-2, 6-3 )  
 [All Backing Sequence Data] ( See NOTE 7-2, 7-3 )  
 $28+840+10824+8384+\text{sty}+3702+4x[\text{Seq. Data Step}]\text{Byte}+2292+4x[\text{BSQ Data Step}]$   
 $= 7xC+D \rightarrow 8xC+(1+D)\text{Byte}$  ( 10.5~90.0Sec )

NOTE 11 : mmm = 4 : GLOBAL 6 : SONG  
 10 : ARRANGEMENT 11 : BACKING SEQUENCE

NOTE 12 : VALUE DATA FORMAT (Use with PARAMETER CHANGE, DRUM KIT PARAMETER CHANGE)

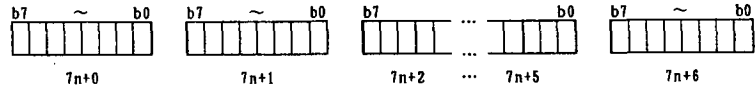
Bit15-13 of Value Data is the Sign Flag, and each bit has the same value



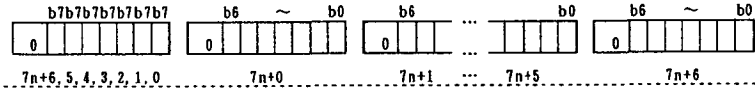
NOTE 13 : kk = 00: DrumKit1  
 01: " 2

NOTE 1 :  
DUMP DATA CONVERT n=0~ for NOTE 2, 3, 4, 5-1, 5-2, 6-2, 6-3, 7-2, 7-3, 8, 9, 10

DATA ( 1set = 8bit x 7Byte )



MIDI DATA ( 1set = 7bit x 8Byte )



NOTE 2 : PROGRAM PARAMETER DUMP FORMAT ( See TABLE 1, NOTE 1 )  
[Parameter No.00], ..., [Parameter No.163]  
164Byte = 7x23+3 → 8x23+(1+3) = 188Byte

NOTE 3 : ALL PROGRAM PARAMETER DUMP FORMAT ( See TABLE 1, NOTE 2 )  
[Prog.D11(164Byte)], ..., [Prog.D88(164Byte)],  
[Prog.Dr7(164Byte)], [Prog.Dr8(164Byte)]  
164x(64+2)Byte = 7x1546+2 → 8x1546+(1+2) = 12371Byte ( 4.0Sec )

NOTE 4 : ALL ARRANGEMENT PARAMETER DUMP FORMAT ( See TABLE 5, NOTE 1 )  
[ARR11(131Byte)], ..., [ARR88(131Byte)]  
131x64Byte = 7x1197+5 → 8x1197+(1+5) = 9582Byte ( 3.1Sec )

NOTE 5 : ALL STYLE DATA DUMP FORMAT  
5-1: Style Header (24Byte) ( See TABLE 6-3, NOTE 1 )  
5-2: Style Data (3328~65496Byte) ( See TABLE 6-1, TABLE 6-2, NOTE 1 )  
∴ MIN= 24+3328Byte = 7x478+6 → 8x478+(1+6) = 3831Byte  
MAX= 24+65496Byte = 7x9360+0 → 8x9360 = 74880Byte ( 1.2~24.0Sec )

NOTE 6 : ALL iSM SONG DATA DUMP FORMAT  
6-1: Sequence Data Size (2Byte) 4Step(16Byte)/1Size ( See 6-3 )  
[Data Size (bit6~0)],  
[Data Size (bit13~7)]  
6-2: Control Data Dump Format (3702Byte) ( See TABLE 4-1, NOTE 1 )  
[Control Data (Song Size(296) x 10 = 2960Byte)],  
[Pattern Data (200Byte)],  
[Song0-Tr.1 Addr (2Byte)], ..., [Song0-Tr.16 Addr], [Song0-Tempo Track Addr],  
[Song1-Tr.1 Addr ], ..., [Song9-Tr.16 Addr], [Song9-Tempo Track Addr] (340Byte),  
[Pattern0 Addr (2Byte)], ..., [Pattern99 Addr] (200Byte),  
[Pattern End Addr(2Byte)]  
6-3: Sequence Data Dump Format ( See TABLE 4-2, NOTE 1 )  
[Sequence 1st Data(4Byte)], ..., [Seq.nth Data]  
n : Seq.Data Step = 0 ~ 40000  
3702Byte+4x[Seq.Data Step]Byte = 7xA+B → 8xA+(1+B)Byte  
∴ 6-1, 6-2, 6-3 = 2+8xA+(1+B)Byte ( 1.3~58.5Sec )

NOTE 14 : CHORD TYPE

Type	MSB	LSB
No Chord	0000 0000	0000 0000
dim	0000 0000	0100 1001
sus2	0000 0001	0000 0101
m	0000 0001	0000 1001
major	0000 0001	0001 0001
sus4	0000 0001	0010 0001
aug	0000 0010	0001 0001
m6	0000 0101	0000 1001
6	0000 0101	0001 0001
m7b5	0000 1000	0100 1001
7b5	0000 1000	0101 0001
m7	0000 1001	0000 1001
7	0000 1001	0001 0001
7sus4	0000 1001	0010 0001
aug7	0000 1010	0001 0001
dimM7	0001 0000	0100 1001
M7b5	0001 0000	0101 0001
mM7	0001 0001	0000 1001
M7	0001 0001	0001 0001
M7sus4	0001 0001	0010 0001
augM7	0001 0010	0001 0001

NOTE 15 : TENSION NOTE(S)

Tension	MSB	LSB
b9	0000 0000	0000 0010
9	0000 0000	0000 0100
#9	0000 0000	0000 1000
11	0000 0000	0010 0000
#11	0000 0000	0100 0000
b13	0000 0010	0000 0000
13	0000 0100	0000 0000

PROGRAM PARAMETERS (TABLE 1)

No.	PARAMETER	DATA(Hex) : VALUE
00	PROGRAM NAME (Head)	20~7F : ' ~ '←
09	PROGRAM NAME (Tail)	
OSCILLATOR		
10	OSCILLATOR MODE	0, 1, 2 #1
11	ASSIGN	bit0=0:POL, =1:MON bit1=0:OFF, =1:ON
12	OSC-1 M/D. SOUND(LSB)	0~???? : 0~????
13	OSC-1 M/D. SOUND(MSB)	#14
14	OSC-1 OCTAVE	FE~01 : 32'~4'
15	OSC-2 M/D. SOUND(LSB)	0~???? : 0~????
16	OSC-2 M/D. SOUND(MSB)	#14
17	OSC-2 OCTAVE	FE~01 : 32'~4'
18	INTERVAL	F4~0C : -12~12
19	DETUNE	CE~32 : -50~50
20	DELAY START	00~63 : 00~99
PITCH EG		
21	START LEVEL	9D~63 : -99~99
22	ATTACK TIME	00~63 : 00~99
23	ATTACK LEVEL	9D~63 : -99~99
24	DECAY TIME	00~63 : 00~99
25	RELEASE TIME	00~63 : 00~99
26	RELEASE LEVEL	9D~63 : -99~99
27	TIME VELOCITY SENSE	9D~63 : -99~99
28	LEVEL VELOCITY SENSE	9D~63 : -99~99
CUTOFF MG		
29	WAVEFORM	bit0~2 : 0~5 #2
	OSC-1 MG ENABLE	bit15=0:OFF, =1:ON
	OSC-2 MG ENABLE	bit16=0:OFF, =1:ON
	KEY SYNC	bit17=0:OFF, =1:ON
30	FREQUENCY	00~63 : 00~99
31	DELAY	00~63 : 00~99
32	INTENSITY	00~63 : 00~99
AFTERTOUCH		
33	PITCH BEND RANGE	F4~0C : -12~12
34	VDF CUTOFF	9D~63 : -99~99
35	VDF MG INT	00~63 : 00~99
36	VDA AMPLITUDE	9D~63 : -99~99
JOYSTICK		
37	PITCH BEND RANGE	F4~0C : -12~12
38	VDF SWEEP INT.	9D~63 : -99~99
39	VDF MG INT.	00~63 : 00~99
OSC-1 PITCH EG		
40	PITCH EG INT	9D~63 : -99~99
OSC-1 PITCH MG		
41	WAVEFORM	bit0~2 : 0~5 #2
	KEY SYNC	bit17=0:OFF, =1:ON
42	FREQUENCY	00~63 : 00~99
43	DELAY	00~63 : 00~99
44	FADE IN	00~63 : 00~99
45	INTENSITY	00~63 : 00~99
46	FREQ MOD BY KBD TRK	9D~63 : -99~99
47	INTENSITY MOD BY AT	00~63 : 00~99
48	INTENSITY MOD BY JS	00~63 : 00~99
49	FREQ MOD BY AT+JS	00~09 : 0~9

VDF-1		
50	CUTOFF VALUE	00~63 : 00~99
51	KBD TRACK KEY	00~7F : C-1~G9
52	CUTOFF KBD TRACK	9D~63 : -99~99
53	EG INTENSITY	00~63 : 00~99
54	EG TIME KBD TRACK	00~63 : 00~99
55	EG TIME VEL. SENSE	00~63 : 00~99
56	EG INT. VEL. SENSE	9D~63 : -99~99
VDF-1 EG		
57	ATTACK TIME	00~63 : 00~99
58	ATTACK LEVEL	9D~63 : -99~99
59	DECAY TIME	00~63 : 00~99
60	BREAK POINT	9D~63 : -99~99
61	SLOPE TIME	00~63 : 00~99
62	SUSTAIN LEVEL	9D~63 : -99~99
63	RELEASE TIME	00~63 : 00~99
64	RELEASE LEVEL	9D~63 : -99~99
VDA-1		
65	OSCILLATOR LEVEL	00~63 : 00~99
66	KBD TRACK KEY	00~7F : C-1~G9
67	AMP. KBD TRACK INT.	9D~63 : -99~99
68	AMP. VELOCITY SENSE	9D~63 : -99~99
69	EG TIME KBD TRACK	00~63 : 00~99
70	EG TIME VEL. SENSE	00~63 : 00~99
VDA-1 EG		
71	ATTACK TIME	00~63 : 00~99
72	ATTACK LEVEL	00~63 : 00~99
73	DECAY TIME	00~63 : 00~99
74	BREAK POINT	00~63 : 00~99
75	SLOPE TIME	00~63 : 00~99
76	SUSTAIN LEVEL	00~63 : 00~99
77	RELEASE TIME	00~63 : 00~99
OSC-1 EG TIME KBD TRACK, VEL. SW & POLARITY		
78	F. EG TIME K.T SW&POL	bit0~7 #3
79	F. EG TIME VEL. SW&POL	bit0~7 #3
80	A. EG TIME K.T SW&POL	bit0~7 #3
81	A. EG TIME VEL. SW&POL	bit0~7 #3
OSC-1 SEND		
82	D SEND LEVEL	bit0~3 : 0~9
	C SEND LEVEL	bit4~7 : 0~9
COLOR-1		
83	INTENSITY	00~63 : 00~99
84	VELOCITY SENSE	9D~63 : -99~99
VDF-1, VDA-1 KBD TRACK MODE		
85	F-1, A-1 KBD TRACK MODE	#4
OSC-1 PANPOT		
86	A:B PAN	00~1E, FF #5
OSC-2 PARAMETER		
87	SAME AS OSC-1(40~86)	
133		
134	(RESERVE)	00
EFFECT PARAMETER		
135		
163		

GLOBAL PARAMETERS (TABLE 2)

No.	PARAMETER	DATA(Hex) : VALUE
GLOBAL PARAMETER		
00	MASTER TUNE	CE~32 : -50~50
01	KEY TRANSPOSE	F4~0C : -12~12
02	DAMPER POLARITY	00 : 3, 01 : 3
03	ASSIGNABLE PEDAL 1	00~2B #8
04	ASSIGNABLE PEDAL 2	00~2B #8
05	MAIN SCALE TYPE	00~0A #9
06	MAIN SCALE KEY	00~0B : C~B
07	USER SCALE	CE~32 : -50~50
18		
19	VELOCITY CURVE	0~7 : 1~8
20	AFTER TOUCH CURVE	0~7 : 1~8
21	SUB SCALE TYPE	00~0A #9
22	SUB SCALE KEY	00~0B : C~B
23	RESERVE	00
27		

DRUM PARAMETERS (TABLE 3)

No.	PARAMETER	DATA(Hex) : VALUE
DRUM KIT 1-INDEX#0		
00	INST NO.	00:OFF, 01~:INT
01	KEY	0C~73 : C0~G8
02	A:B PAN	bit0~4 #10
	EXCLUSIVE ASSIGN	bit5~7 #10
03	TUNE	88~78 : -120~120
04	LEVEL	9D~63 : -99~99
05	DECAY	9D~63 : -99~99
06	D SEND LEVEL	bit0~3 : 0~9
	C SEND LEVEL	bit4~7 : 0~9
DRUM KIT 1-INDEX#1 ~ DRUM KIT 2-#59		
07	SAME AS DRUM KIT 1-#0(00~06)x(60x2-1)	
839		

#6 : A11 ~A88 : 00~3F  
 B11 ~B88 : 40~7F  
 Dr11~Dr16 : 80~85  
 C11 ~C88 : 86~C5  
 U11 ~U88 : 00~3F  
 Dr17~Dr18 : 40~41

#1 : 0 : SINGLE  
 1 : DOUBLE  
 2 : DRUMS

#2 : 0 : TRIANGLE  
 1 : UP SAW  
 2 : DOWN SAW  
 3 : SQUARE1  
 4 : RANDOM  
 5 : SQUARE2

#3 : bit0 : ATTACK TIME SW =0:OFF, =1:ON  
 bit1 : DECAY TIME SW "  
 bit2 : SLOPE TIME SW "  
 bit3 : RELEASE TIME SW "  
 bit4 : ATTACK TIME POLARITY =0:+, =1:-  
 bit5 : DECAY TIME "  
 bit6 : SLOPE TIME "  
 bit7 : RELEASE TIME "

#4 : bit0,1 ... VDF 0 : OFF  
 bit4,5 ... VDA 1 : LOW  
 2 : HIGH  
 3 : ALL

#5 : 00 : L15  
 OF : CNT  
 1E : R15  
 1F : PRG (When in SONG Mode)  
 FF : OFF

#7 : bit0 : PROGRAM CHANGE =0:DIS, =1:ENA  
 bit1 : DAMPER "  
 bit2 : AFTERTOUCH "  
 bit3 : CONTROL CHANGE "

bit7=1 : A11 ~A88  
 : B11 ~B88  
 : Dr11~Dr16  
 : C11 ~C88  
 =0 : U11 ~U88  
 : Dr17~Dr18

# Program is selected by #6 and #7(bit7)

i series SEQUENCER CONTROL DATA

No.	PARAMETER	DATA(Hex) : VALUE
SONG 0 CONTROL DATA		
00	MIDI Channel (Tr. 1)	00~0F : 1~16
15	MIDI Channel (Tr. 16)	
16	STATUS (Tr. 1)	*11
31	STATUS (Tr. 16)	
32	BEND RANGE (Tr. 1)	00~0C : 00~12
47	BEND RANGE (Tr. 16)	
48	BEAT	*12
49	TEMPO	28~F0 : 40~240
50	PROTECT (Tr. 1)	bit0=0:OFF, =1:ON
51	PROTECT (Tr. 8)	bit7
51	PROTECT (Tr. 9)	bit0=0:OFF, =1:ON
51	PROTECT (Tr. 16)	bit7
52	NEXT SONG NO.	*13
53	SONG NAME (Head)	20~7F : ' ~ ' ←
62	SONG NAME (Tail)	
63	( RESERVE )	00
64	EFFECT PARAMETER	*20
92		
TRACK 1 CONTROL DATA		
93	PROGRAM NO.	*6
94	OUTPUT LEVEL	00~7F : 00~127
95	KEY TRANSPOSE	E8~18 : -24~24
96	DETUNE	CE~32 : -50~50
97	A:B PAN	00~1E, 1F, FF *5
98	D SEND LEVEL	bit0~3 : 0~9, PRG
98	C SEND LEVEL	bit4~7 : 0~9, PRG
99	KEY WINDOW TOP	00~7F : C-1~G9
100	KEY WINDOW BOTTOM	00~7F : C-1~G9
101	VEL WINDOW TOP	01~7F : 01~127
102	VEL WINDOW BOTTOM	01~7F : 01~127
103	CONTROL FILTER	*7
104	MIDI CHANNEL	00~0F : 1~16
TRACK 2~16 CONTROL DATA		
105	SAME AS TRACK 1(93~104) x 15	
284		
285~290	( RESERVE )	00
291	METRONOME LEVEL	00~63 : 0~99
292	METRONOME PAN	00~1E *5
293	METRONOME LEAD IN	0~2 : 0~2
294	TEMPO TRACK ON/OFF	0:OFF, 1:ON
295	( RESERVE )	00
SONG 1~9 CONTROL DATA		
296	SAME AS SONG 0 (00~295) x 9	
2959		

( TABLE 4-1 )

No.	PARAMETER	DATA(Hex) : VALUE
PATTERN 0 PARAMETERS		
2960	BEAT	*12
2961	LENGTH	01~63 : 1~99
PATTERN 1~99 PARAMETERS		
2962	SAME AS PATTERN 0(2960, 2961) x 99	
3159		
SONG 0, TRACK 1 DATA ADDRESS		
3160	DATA ADDRESS (LSB)	0000 (Start Addr)
3161	" " (MSB)	
SONG 0, TRACK 2 ~ TRACK 16 DATA ADDRESS		
3162	SAME AS SONG 0, TRACK 1 ADDRESS(3160, 3161)	
3191		
SONG 0, TEMPO TRACK DATA ADDRESS		
3192	DATA ADDRESS (LSB)	
3193	" " (MSB)	
SONG 1~9 TRACK DATA ADDRESS		
3194	SAME AS SONG 0 TRACK ADDRESS(3160~3193) x 9	
3499		
PATTERN 0 DATA ADDRESS		
3500	DATA ADDRESS (LSB)	
3501	" " (MSB)	
PATTERN 1 ~ PATTERN 99 DATA ADDRESS		
3502	SAME AS PATTERN 0(3500, 3501)	
3699		
3700	End Pattern Addr(L)	
3701	" " " (H)	

i series SEQUENCE DATA ( TABLE 4-2 )

No.	PARAMETER	DATA(Hex) : VALUE
SEQUENCE DATA 1		
3702	DATA (1-L)	*15
3703	DATA (1-H)	*15
3704	DATA (2-L)	*15
3705	DATA (2-H)	*15
SEQUENCE DATA 2 ~		
3706	SAME AS SEQUENCE DATA 1(3702~3705)	

- \*8 : 0 : OFF
- 1 : START/STOP
- 2 : SYNC START/STOP
- 3 : RESET
- 4 : INTRO/ENDING 1
- 5 : INTRO/ENDING 2
- 6 : FILL 1
- 7 : FILL 2
- 8 : VARIATION 1
- 9 : VARIATION 2
- A : VARIATION 3
- B : VARIATION 4
- C : CHORD HOLD
- D : BASS INVERSION
- E : SCALE CHANGE
- F : ARRANGEMENT UP
- 10 : ARRANGEMENT DOWN
- 11 : PROGRAM UP
- 12 : PROGRAM DOWN
- 13 : VARIATION UP
- 14 : VARIATION DOWN
- 15 : PUNCH IN/OUT
- 16 : EFFECT 1 ON/OFF
- 17 : EFFECT 2 ON/OFF
- 18 : DRUM MUTE
- 19 : PERC MUTE
- 1A : BASS MUTE
- 1B : ACC1 MUTE
- 1C : ACC2 MUTE
- 1D : ACC3 MUTE
- 1E : KB VOLUME
- 1F : EXPRESSION
- 20 : VDF CUTOFF
- 21 : EFFECT CONTROL
- 22 : DATA ENTRY
- 23 : OFF
- 24 : OFF
- 25 : KBD LOCK
- 26 : TAP TEMPO
- 27 : SOUND HOLD ON/OFF
- 28 : SUSTAIN ON/OFF
- 29 : FADE IN/OUT
- 2A : ENSEMBLE ON/OFF
- 2B : MASTER VOLUME

\*9 : 0 : EQUAL TEMP  
 1 : EQUAL TEMP 2  
 2 : PURE MAJOR  
 3 : PURE MINOR  
 4 : ARABIC  
 5 : PYTHAGOREAN  
 6 : WERKMEISTER  
 7 : KIRNBERGER  
 8 : SLENDRO  
 9 : PELOG  
 A : USER SCALE

\*10 : bit0~4 = 00 : L15  
 |  
 | OF : CNT  
 |  
 | 1E : R15  
 | 1F : OFF  
 |  
 bit5~7 = 0 : EX Off  
 1 : EX Group1  
 |  
 | 6 : EX Group6  
 | 7 : Self

\*11 : bit0,1 = 0 : OFF  
 1 : INT  
 2 : EXT  
 3 : BOTH  
 bit2,3 = 0 : Play, = 1 : Mute, = 2 : Solo

\*12 : bit0~5 10~18 : 1/4 ~ 9/4  
 20~2F : 1/8 ~ 16/8  
 30~3F : 1/16 ~ 16/16  
 bit7 = 0 : High Resolution  
 1 : Low Resolution

\*13 : bit0~6 = 0 : Song0  
 |  
 | 9 : Song9  
 | 7F : OFF  
 bit7 = 0/1 → Auto Start OFF/ON

\*14 : When set to Single/Double Mode  
 0000 : A.Piano 1  
 |  
 | 0153 : DJ Kit 2  
 | 0154 : A.Piano 3 (i2 only)  
 When set to Drum Mode  
 00 : User Kit 1  
 |  
 | 07 : Percussion

\*15 : SEQUENCE DATA FORMAT  
 DATA(1-H) DATA(1-L) DATA(2-H) DATA(2-L)  
 ↓ ↓ ↓ ↓  
 \*15-1 NOTE ON/OFF  

lvvv	vvv t	tttt tttt	kkkk kkk g	gggg gggg
------	-------	-----------	------------	-----------

 Velocity Event Time Key No. Length  
 t = 30 : J, t = 1FE : Tie from previous bar  
 g = 30 : J, g = 1FE : Tie to next bar

\*15-2 PITCH BEND  

0001	000 t	tttt tttt	0 vvv vvvv	0 vvv vvvv
------	-------	-----------	------------	------------

 Event Time Value(H) Value(L)

\*15-3 AFTER TOUCH  

0010	000 t	tttt tttt	0000 0000	0 vvv vvvv
------	-------	-----------	-----------	------------

 Event Time Value

\*15-4 PROGRAM CHANGE  

0011	000 t	tttt tttt	0000 00bb	0ppp pppp
------	-------	-----------	-----------	-----------

 Event Time Bank Program No.  
 b = 00~02  
 p = 00~7F

\*15-5 CONTROL CHANGE  

0100	000 t	tttt tttt	0vvv vvvv	0ccc cccc
------	-------	-----------	-----------	-----------

 Event Time Value Control No.  
 c = 00~65 : Same as MIDI Control Change  
 = 66 : Assignable Pedal

\*15-6 POLY KEY PRESSURE  

0101	000 t	tttt tttt	0 vvv vvvv	0 kkk kkkk
------	-------	-----------	------------	------------

 Event Time Value Key No.

\*15-7 BAR  

0110	00bb	bbbb bbbb	xx ss ssss	0ppp pppp
------	------	-----------	------------	-----------

 Bar No. Type Beat Pattern No.  
 x = 00 : Pattern not used  
 = 10 : Pattern continued  
 = 11 : Pattern start  
 s = 10~18 : 1/4~9/4  
 = 20~2F : 1/8~16/8  
 = 30~3F : 1/16~16/16

\*15-8 TRACK END  

0111	000 t	tttt tttt	0000 00bb	bbbb bbbb
------	-------	-----------	-----------	-----------

 Event Time Last Bar No.

ARRANGEMENT PARAMETERS

No.	PARAMETER	DATA(Hex) : VALUE
00	ARRANGE NAME (Head)	20~7F : ' ' ~ ' '
09	ARRANGE NAME (Tail)	
10	SYTLE NO.	00~37 : 11~68 : 71~84
12	INITIAL VARIATION	00~03 : VAR 1~4
13		
14	INITIAL TEMPO	0A~D2 : 40~240
15	KEYBOARD ASSIGN	00~03 : *16
16	SPLIT POINT	24~60 : C2~C7
17	OCTAVE	FE~02 : -2~+2
18	TRANSPOSE	F5~0B : -C#~+B
19	MANUAL DRUM KIT	00~07 : Dr1~Dr8
SWITCHES		
20	DYNAMIC VELOCITY	bit0=0:OFF, =1:ON
	TEMPO LOCK	bit1=0:OFF, =1:ON
	KBD1 DAMPER ENABLE	bit2=0:OFF, =1:ON
	KBD2 DAMPER ENABLE	bit3=0:OFF, =1:ON
CHORD SCANNING TYPE		
21	CHORD SCAN LOW	bit0=0:OFF, =1:ON
	CHORD SCAN HIGH	bit1=0:OFF, =1:ON
	BASS INVERSION	bit2=0:OFF, =1:ON
	CHORD HOLD	bit3=0:OFF, =1:ON
	CHORD LATCH	bit4=0:OFF, =1:ON
22	DEFAULT DRUM MAPPING	00~07 : Dr1~Dr8
25		
26	RESERVE	00
29		
30	FILL1	00~0C : OFF~DOWN
31		
32	FILL2	00~0C : OFF~DOWN
33		
DRUM PARAMETERS		
34	PROG	*17
35	BANK	
36	VOL	00~7F : 0~127
37	PAN	*5
38	C SEND LEVEL	bit0~3 : 0~9, PRG
	D SEND LEVEL	bit4~7 : 0~9, PRG
39	OCTAVE	FE~02 : -2~+2
40	OUT STATUS	*11
41	WRAP-AROUND	FF~0B : STY~11
PERCUSSION PARAMETERS		
42	SAME AS DRUMS	
49		
BASS PARAMETERS		
50	SAME AS DRUMS	
57		

( TABLE 5 )

ACC 1~3 PARAMETERS		
58	SAME AS DRUMS	
81		
KBD 1~2 PARAMETERS		
82	SAME AS DRUMS	
97		
KBD1 VELOCITY WINDOW		
98	TOP	01~7F : 1~127
99	BOTTOM	01~7F : 1~127
KBD2 VELOCITY WINDOW		
100	TOP	01~7F : 1~127
101	BOTTOM	01~7F : 1~127
102	EFFECT PARAMETERS *20	
130		

\*16 : 00 : SINGLE  
 01 : LAYER  
 02 : SPLIT  
 03 : M. DRUMS

\*17 : BANK = 00, PROG = 00~7F : A11~A88~B88  
 = 01, = 00~7F : C11~C88~U88  
 = 02, = 00~0F : Dr11~Dr28  
 = 03, = 00~7F : D11~E88

STYLE CONTROL DATA

No.	PARAMETER	DATA(Hex) : VALUE
00	STYLE NAME (Head)	20~7F : ~ ~ ~ ~
09	STYLE NAME (Tail)	
10	STYLE TYPE	0. USER CREATED 1. BUILT-IN 2. CARD OR DISK
11	TEMPO	0A~D2 : 40~240
12	TIME SIGNATURE	Hi Res only #12
NOTE RETRIGGER SWITCH		
13	BASS	bit2=0:OFF, =1:ON
	ACC1	bit3=0:OFF, =1:ON
	ACC2	bit4=0:OFF, =1:ON
	ACC3	bit5=0:OFF, =1:ON
NOTE SHIFT UP RANGE		
14	BASS	00~0B : 0~11
15	ACC1	00~0B : 0~11
16	ACC2	00~0B : 0~11
17	ACC3	00~0B : 0~11
TENSION AVAILABLE		
18	ACC1	bit3=0:OFF, =1:ON
	ACC2	bit4=0:OFF, =1:ON
	ACC3	bit5=0:OFF, =1:ON
19	RESERVE	00
37		
DRUM PARAMETERS		
38	PROG	#17
39	BANK	
40	VOL	00~7F : 0~127
41	PAN	#5
PERCUSSION PARAMETERS		
42	SAME AS DRUMS	
45		
BASS PARAMETERS		
46	SAME AS DRUMS	
49		
ACC 1~3 PARAMETERS		
50	SAME AS DRUMS	
61		
VARIATION1. CHORD VARIATION1 PARAMETERS		
62	KEY	#18
63	LENGTH	00~10 : 0~16
VARIATION1 CHORD VARIATION2~5 PARAMETERS		
64	SAME AS VARIATION1 CHORD VARIATION1	
73		
VARIATION 2~4 PARAMETERS		
74	SAME AS VARIATION1	
109		

( TABLE 6-1 )

INTRO1 CHORD VARIATION1 PARAMETERS		
110	KEY	#18
111	LENGTH	00~10 : 0~16
INTRO1 CHORD VARIATION2 PARAMETERS		
112	KEY	#18
113	LENGTH	00~10 : 0~16
INTRO2 PARAMETERS		
114	SAME AS INTRO1	
117		
ENDING 1~2 PARAMETERS		
118	SAME AS INTRO1	
125		
FILL 1~2 PARAMETERS		
126	SAME AS INTRO1	
133		
VARIATION 1 CHORD VARIATION TABLE		
134	Major	00~05 : 1~6
135	M6	00~05 : 1~6
136	M7	00~05 : 1~6
137	M7b5	00~05 : 1~6
138	sus4	00~05 : 1~6
139	sus2	00~05 : 1~6
140	M7sus4	00~05 : 1~6
141	minor	00~05 : 1~6
142	m6	00~05 : 1~6
143	m7	00~05 : 1~6
144	m7b5	00~05 : 1~6
145	mM7	00~05 : 1~6
146	7th	00~05 : 1~6
147	7b5	00~05 : 1~6
148	7sus4	00~05 : 1~6
149	dim	00~05 : 1~6
150	dimM7	00~05 : 1~6
151	aug	00~05 : 1~6
152	aug7	00~05 : 1~6
153	augM7	00~05 : 1~6
VARIATION 2~4 CHORD VARIATION TABLE		
154	SAME AS VARIATION1	
213		

\*18 : 00 : C MAJOR  
 01 : C MINOR  
 02 : C#MAJOR  
 03 : C#MINOR  
 :  
 16 : B MAJOR  
 17 : B MINOR

INTRO1 CHORD VARIATION TABLE		
214	Major	00~01 : 1~2
215	M6	00~01 : 1~2
216	M7	00~01 : 1~2
217	M7b5	00~01 : 1~2
218	sus4	00~01 : 1~2
219	sus2	00~01 : 1~2
220	M7sus4	00~01 : 1~2
221	minor	00~01 : 1~2
222	m6	00~01 : 1~2
223	m7	00~01 : 1~2
224	m7b5	00~01 : 1~2
225	mM7	00~01 : 1~2
226	7th	00~01 : 1~2
227	7b5	00~01 : 1~2
228	7sus4	00~01 : 1~2
229	dim	00~01 : 1~2
230	dimM7	00~01 : 1~2
231	aug	00~01 : 1~2
232	aug7	00~01 : 1~2
233	augM7	00~01 : 1~2
INTRO2 CHORD VARIATION TABLE		
234	SAME AS INTRO1	
253		
ENDING 1~2 CHORD VARIATION TABLE		
254	SAME AS INTRO1	
293		
FILL 1~2 CHORD VARIATION TABLE		
294	SAME AS INTRO1	
333		
PATTERN 0 CONTROL DATA		
334	BEAT	#12
335	LENGTH	01~63 : 1~99
PATTERN 1~99 CONTROL DATA		
336	SAME AS PATTERN 0	
533		
VARIATION1 ACC1 DATA ADDRESS		
534	DATA ADDRESS (LSB)	
535	DATA ADDRESS (MSB)	
VARIATION1 ACC 2~3 DATA ADDRESS		
536	SAME AS VARIATION1 ACC1 DATA ADDRESS	
539		
VARIATION1 BASS, DRUMS, PERC. DATA ADDRESS		
540	SAME AS VARIATION1 DATA ADDRESS	
545		

VARIATION 2~4 DATA ADDRESS		
546	SAME AS VARIATION1 DATA ADDRESS	
581		
ENDING 1~2 DATA ADDRESS		
582	SAME AS VARIATION1 DATA ADDRESS	
605		
FILL 1~2 DATA ADDRESS		
606	SAME AS VARIATION1 DATA ADDRESS	
629		
PATTERN 0 DATA ADDRESS		
630	DATA ADDRESS (LSB)	
631	DATA ADDRESS (MSB)	
PATTERN 1~99 DATA ADDRESS		
632	SAME AS PATTERN 0	
829		
830	END PATTERN ADDR(L)	
831	END PATTERN ADDR(M)	

STYLE DATA ( TABLE 6-2 )

No.	PARAMETER	DATA(Hex) : VALUE
STYLE 1 DATA		
0	DATA (1-L)	#15
1	DATA (1-H)	#15
2	DATA (2-L)	#15
3	DATA (2-H)	#15
STYLE 2 DATA ~		
4	SAME AS STYLE1	
...		

STYLE HEADER ( TABLE 6-3 )

No.	PARAMETER	DATA(Hex) : VALUE
STYLE 1		
0	STYLE1 ADDRESS	
3		
4	STYLE1 SIZE	
5		
STYLE 2~4		
6	SAME AS STYLE1	
23		



**BACKING SEQUENCE CONTROL DATA (TABLE 7-1)**

No.	PARAMETER	DATA(Hex) : VALUE
<b>BSEQ 0 CONTROL DATA</b>		
00	BSEQ NAME (Head)	20~7F : ~~~~~
09	BSEQ NAME (Tail)	
10	ARRANGEMENT NO.	00~3F : 11~88
11		
12	STYLE NO.	00~37 : 11~68
13		71~84
14	VARIATION	00~03 : VAR 1~4
15		
16	TEMPO	0A~D2 : 40~240
17	KEYBOARD ASSIGN	*16
<b>CHORD SCANNING TYPE</b>		
18	CHORD SCAN LOW	bit0=0:OFF, =1:ON
	CHORD SCAN HIGH	bit1=0:OFF, =1:ON
	BASS INVERSION	bit2=0:OFF, =1:ON
	CHORD HOLD	bit3=0:OFF, =1:ON
	CHORD LATCH	bit4=0:OFF, =1:ON
19	KBD1 PROG	*17
20	KBD1 BANK	
21	KBD1 OCTAVE	FE~02 : -2~+2
22	KBD2 PROG	*17
23	KBD2 BANK	
24	KBD2 OCTAVE	FE~02 : -2~+2
25	KEYBOARD TRK STATUS	*21-1
26	CONTROL TRK STATUS	*21-1
27	CHORD TRK STATUS	*21-1
28	AUTOTEMPO	0A~D2 : 40~240
29	BEAT	Hi Res only *12
30	SPLIT POINT	24~60 : C2~C7
31	TRANSPOSE	F5~0B : -C8~+B
<b>SWITCHES</b>		
32	DYNAMIC VELOCITY	bit0=0:OFF, =1:ON
33	RESERVE	00
39		
40	METRONOME SWITCH	*21-2
41	METRONOME LEVEL	00~63 : 0~99
42	METRONOME PAN	*5
43	METRONOME LEAD-IN	0~2 : 0~2
44	NEXT BSEQ No.	*21-3
45	AUTO START	*21-4

\*21-1 : Track Status

00 : MUTE  
01 : PLAY

\*21-2 : Metronome Switch

00 : OFF  
01 : ON  
02 : REC
**EXTRA TRACK 1 CONTROL DATA (TABLE 7-1)**

No.	PARAMETER	DATA(Hex) : VALUE
46	PROG	*17
47	BANK	
48	VOL	00~7F : 0~127
49	PAN	*5
50	C SEND LEVEL	bit0~3 : 0~9.PRG
	D SEND LEVEL	bit4~7 : 0~9.PRG
51	TRACK STATUS	*11
52	BEND RANGE	00~0C : 00~12
53	KEY TRANSPOSE	E8~18 : -24~24
54	DETUNE	CE~32 : -50~50
55	PROTECT	: OFF/ON
56	MIDI CHANNEL	00~0F : 1~16
57	VEL WINDOW TOP	01~7F : 1~127
58	VEL WINDOW BOTTOM	01~7F : 1~127
59	KEY WINDOW TOP	00~7F : C-1~G9
60	KEY WINDOW BOTTOM	00~7F : C-1~G9
<b>EXTRA TRACK 2~8 CONTROL DATA</b>		
61	SAME AS TRACK 1	
165		
166	EFFECT PARAMETER	*20
194		
<b>BSEQ 1~9 CONTROL DATA</b>		
195	SAME AS BSEQ 0	
1949		
<b>BSEQ TRACK1 DATA ADDRESS</b>		
1950	DATA ADDRESS (LSB)	
1951	DATA ADDRESS (MSB)	
<b>BSEQ TRACK 2~16 DATA ADDRESS</b>		
1952	SAME AS BSEQ0 TRACK1 DATA ADDRESS	
1981		
<b>BSEQ0 TEMPO TRACK DATA ADDRESS</b>		
1982	SAME AS BSEQ0 TRACK1 DATA ADDRESS	
1983		
<b>BSEQ 1~9 DATA ADDRESS</b>		
1984	SAME AS BSEQ0 TRACK DATA ADDRESS	
2289		
2290	END ADDRESS (LSB)	
2291	END ADDRESS (MSB)	

\*21-3 : Next BSeq No.

FF : OFF  
00 : BSeq 0

09 : BSeq 9 art

\*21-4 : Auto Start

00 : OFF  
01 : ON
**B. SEQUENCE DATA (TABLE 7-2)**

No.	PARAMETER	DATA(Hex) : VALUE
<b>BACKING SEQUENCE DATA 1</b>		
0	DATA (1-L)	*19
1	DATA (1-H)	*19
2	DATA (2-L)	*19
3	DATA (2-H)	*19
<b>BACKING SEQUENCE DATA 2~</b>		
4	SAME AS BACKING SEQUENCE DATA 1 (0~3)	

\*19-1-1 : 0~55 : P11~P68, U1~U4, C1~C4

\*19-1-2 : 0 : Variation1

3 : Variation4

4 : Intro1

5 : Intro2

6 : Ending1

7 : Ending2

8 : Fill1

9 : Fill2

\*19 : BACKING SEQUENCE DATA FORMAT

DATA(1-H)	DATA(1-L)	DATA(2-H)	DATA(2-L)
↓	↓	↓	↓

\*19-1 : BACKING CONTROL EVENT

10i	iii	t	tttt	tttt	vvvv	vvvv	vvvv	vvvv
EventID			EventTime		Value 2		Value 1	

EventID	Value
0	Arrangement 0~63 11~88
1	Style 0~55 *19-1-1
2	Variation 0~9 *19-1-2
3	Keyboard Assign 0~3 *19-1-3
4	Chord Scan 0~3 *19-1-4
5	Chord Hold 0/1 OFF/ON
6	Bass Inversion " "
7	Transpose -11~+11 -11~+11
8	Drum Mute 0/1 MUTE/PLAY
9	Perc. Mute " "
10	Bass Mute " "
11	ACC1 Mute " "
12	ACC2 Mute " "
13	ACC3 Mute " "
14	Drum Map 0~7 1~8
15	KBD1 Prog V1 = PROG V2 = BANK
16	KBD2 Prog " "
17	KBD1 Octave -2~+2 -2~+2
18	KBD2 Octave -2~+2 -2~+2

\*19-1-3 : 0 : SINGLE

1 : LAYER

2 : SPLIT

3 : M. DRUM

\*19-1-4 : 0 : OFF

1 : LOWER

2 : UPPER

3 : FULL

\*19-2 : CHORD EVENT

1111 iii t	tttt tttt	nnnn nnnn	bbbb rrrr
ChordID	EventTime	TensionNote	Bass Root

ChordID = 0 : No Chord

- 1 : Major
- 2 : Major 6th
- 3 : Major 7th
- 4 : Major 7th Flatted 5th
- 5 : Suspended 4th
- 6 : Suspended 2nd
- 7 : Major 7th Suspended 4th
- 8 : Minor
- 9 : Minor 6th
- 10 : Minor 7th
- 11 : Minor 7th Flatted 5th
- 12 : Minor Major 7th
- 13 : Dominant 7th
- 14 : 7th Flatted 5th
- 15 : 7th Suspended 4th
- 16 : Diminished
- 17 : Diminished Major 7th
- 18 : Augmented
- 19 : Augmented 7th
- 20 : Augmented Major 7th

TensionNote = 0000 0001 : Flatted 9th  
 0000 0010 : 9th  
 0000 0100 : Sharped 9th  
 0000 1000 : 11th  
 0001 0000 : Sharped 11th  
 0010 0000 : Flatted 13th  
 0100 0000 : 13th

Bass = 0~11 (C~B)  
 Root = 0~11 (C~B)

ARRANGEMENT PARAMETERS ( TABLE 8 )

No.	TRACK	PARAMETER	VALUE
0	----	TEMPO	40 240
1	----	CHORD LATCH	0 1
2	----	SPLIT POINT	0 127
3	----	TRANSPOSE	-11 11
4	----	VARIATION BY FILL 1	0 12
5	----	VARIATION BY FILL 2	0 12
6	----	EFFECT 1 TYPE	0 47
7	----	EFFECT 1 LEVEL	0 100
8	----	EFFECT 2 TYPE	0 47
9	----	EFFECT 2 LEVEL	0 100
10	DRUM	PROGRAM	*1
11	DRUM	VOLUME	0 127
12	DRUM	PANPOT	-1 31
13	DRUM	C LEVEL	0 10
14	DRUM	D LEVEL	0 10
15	DRUM	MUTE	0 1
16	----	----	----
17	DRUM	OUTPUT STATUS	0 3
18	----	----	----
19	----	----	----
20	PERC	PROGRAM	*1
21	PERC	VOLUME	0 127
22	PERC	PANPOT	-1 31
23	PERC	C LEVEL	0 10
24	PERC	D LEVEL	0 10
25	PERC	MUTE	0 1
26	----	----	----
27	PERC	OUTPUT STATUS	0 3
28	----	----	----
29	----	----	----
30	BASS	PROGRAM	*1
31	BASS	VOLUME	0 127
32	BASS	PANPOT	-1 31
33	BASS	C LEVEL	0 10
34	BASS	D LEVEL	0 10
35	BASS	MUTE	0 1
36	BASS	OCTAVE	-2 2
37	BASS	OUTPUT STATUS	0 3
38	BASS	WRAP AROUND POINT	-1 11
39	----	----	----
40	ACC1	PROGRAM	*1
41	ACC1	VOLUME	0 127
42	ACC1	PANPOT	-1 31
43	ACC1	C LEVEL	0 10
44	ACC1	D LEVEL	0 10
45	ACC1	MUTE	0 1
46	ACC1	OCTAVE	-2 2
47	ACC1	OUTPUT STATUS	0 3
48	ACC1	WRAP AROUND POINT	-1 11
49	----	----	----
50	ACC2	PROGRAM	*1
51	ACC2	VOLUME	0 127
52	ACC2	PANPOT	-1 31
53	ACC2	C LEVEL	0 10

- \*1 : 0 63 = A11 A88  
 64 127 = B11 B88  
 128 191 = C11 C88  
 192 255 = U11 U88  
 256 319 = D11 D88  
 320 383 = E11 E88  
 384 399 = Dr11 Dr28

54	ACC2	D LEVEL	0 10
55	ACC2	MUTE	0 1
56	ACC2	OCTAVE	-2 2
57	ACC2	OUTPUT STATUS	0 3
58	ACC2	WRAP AROUND POINT	-1 11
59	----	----	----
60	ACC3	PROGRAM	*1
61	ACC3	VOLUME	0 127
62	ACC3	PANPOT	-1 31
63	ACC3	C LEVEL	0 10
64	ACC3	D LEVEL	0 10
65	ACC3	MUTE	0 1
66	ACC3	OCTAVE	-2 2
67	ACC3	OUTPUT STATUS	0 3
68	ACC3	WRAP AROUND POINT	-1 11
69	----	----	----
70	KBD1	PROGRAM	*1
71	KBD1	VOLUME	0 127
72	KBD1	PANPOT	-1 31
73	KBD1	C LEVEL	0 10
74	KBD1	D LEVEL	0 10
75	KBD1	MUTE	0 1
76	KBD1	OCTAVE	-2 2
77	----	----	----
78	----	----	----
79	KBD1	DAMPER ENABLE	0 1
80	KBD2	PROGRAM	*1
81	KBD2	VOLUME	0 127
82	KBD2	PANPOT	-1 31
83	KBD2	C LEVEL	0 10
84	KBD2	D LEVEL	0 10
85	KBD2	MUTE	0 1
86	KBD2	OCTAVE	-2 2
87	----	----	----
88	----	----	----
89	KBD2	DAMPER ENABLE	0 1

DRUM KIT PARAMETERS (TABLE 9)

No.	PARAMETER	No. from TABLE 3
0	INST No.	0+7n
1	KEY	1+7n
2	TUNE	3+7n
3	OUTPUT LEVEL	4+7n
4	DECAY	5+7n
5	EXCLUSIVE ASSIGN	2+7n b5 7
6	A:B PAN	2+7n b0 4
7	C SEND LEVEL	6+7n b4 7
8	D SEND LEVEL	6+7n b0 3

PARAM No. for DRUM PARAM CHANGE  
n : 0 59 (index)

# Appendix D Performance Notes

## Arrangement List (USER BANK)

Arrangement		Program	Effect Placement
11 8 Beat 1	S	D12 BigBandPno C64 AirVoxDbl	Parallel 1
12 8 Beat 4	S	E27 12 Strings D86 Octave Str	Parallel 1
13 8 Beat 5	S	D22 New Time2 C63 i3 Strings	Parallel 1
14 LightRock1	S	D15 MIDI Pno2 C63 i3 Strings	Parallel 1
15 Pop 1	S	C13 Fresh Air A73 Analog Pad	Parallel 1
16 Mid Shffle	L	C42 E. Guitars C45 DirtyMutes	Parallel 1
17 Country 2	L	C33 PedalSteel C33 PedalSteel	Parallel 1
18 Country 4	S	E38 HawaiiGtr2 C31 L&R A.Gtrs	Parallel 1
21 16 Beat 1	S	C16 DigiPiano2 C64 AirVoxDbl	Parallel 1
22 16 Beat 2	S	D15 MIDI Pno2 D11 Piano 8'	Parallel 1
23 16 Beat 3	S	D61 SopranoSx2 E64 GP Pad	Parallel 1
24 Ballad	S	D15 MIDI Pno2 C62 Analog Pad	Parallel 1
25 PopBallad2	S	D62 Alto Sax2 C63 i3 Strings	Parallel 1
26 RockBallad	S	D17 FM E.Piano C62 Analog Pad	Parallel 1
27 6/8 Ballad	S	E71 Vibes 2 A72 SloeString	Parallel 1
28 Reggae	S	D45 Tone Wheel C63 i3 Strings	Parallel 1
31 LiteBossa1	S	D62 Alto Sax2 C64 AirVoxDbl	Parallel 1
32 BossaNova1	L	A11 Piano A24 Vibes	Parallel 1
33 Gipsy 1	S	D54 Tango Acc C62 Analog Pad	Parallel 1
34 Mambo 2		C76 Trumpets!!	Parallel 1
35 Merengue 1	S	D63 Tenor Sax2 C62 Analog Pad	Parallel 1
36 Salsa 1	S	D65 Silver Flt A24 Vibes	Parallel 1
37 Cumbia 1	S	D66 SoloClari. C62 Analog Pad	Parallel 1
38 Meneaito 1	S	D63 Tenor Sax2 C62 Analog Pad	Parallel 1
41 Latin	S	D72 Bright Trp C62 Analog Pad	Parallel 1
42 Pop Samba	L	D45 Tone Wheel D45 Tone Wheel	Parallel 1
43 Samba 1	S	D41 JazzOrgan1 C62 Analog Pad	Parallel 1
44 Calypso 1	S	D73 BrightTrmb C63 i3 Strings	Parallel 1
45 Fast Swing	S	C35 HollowBody D11 Piano 8'	Parallel 1
46 Slow Swing	L	C35 HollowBody A24 Vibes	Parallel 1
47 SwingShfl1	L	C23 HamNCheese A48 RockMonics	Parallel 1
48 Tango 1	S	D54 Tango Acc C62 Analog Pad	Parallel 1

Arrangement		Program	Effect Placement
51 BigBand 1	L	C78 Brass Band C76 Trumpets!!	Parallel 1
52 BigBand 3	L	B18 Clarinet A84 Muted Trpt	Parallel 1
53 BigBand 4	S	D11 Piano 8' C63 i3 Strings	Parallel 1
54 Charleston	S	B18 Clarinet C63 i3 Strings	Parallel 1
55 6/8BigBand	S	D12 BigBandPno C63 i3 Strings	Parallel 1
56 LatnBBand1		D65 Silver Flt	Parallel 1
57 Foxtrot 1	S	D42 JazzOrgan2 C62 Analog Pad	Parallel 1
58 Foxtrot 2	S	D62 Alto Sax2 C63 i3 Strings	Parallel 1
61 QuickStep1	S	D63 Tenor Sax2 C63 i3 Strings	Parallel 1
62 QuickStep2	S	D45 Tone Wheel C63 i3 Strings	Parallel 1
63 PasoDoble1	S	C76 Trumpets!! A75 Choir	Parallel 1
64 PasoDoble2	L	D54 Tango Acc D52 Musette 2	Parallel 1
65 ChaCha	S	C78 Brass Band C62 Analog Pad	Parallel 1
66 Lambada	S	D54 Tango Acc D87 Ana Str 1	Parallel 1
67 RhumbaBeg	S	C28 Mando Trem A75 Choir	Parallel 1
68 Rhumba	S	D84 BigStrings C31 L&R A.Gtrs	Parallel 1
71 Waltz 1	S	D52 Musette 2 C13 Fresh Air	Parallel 1
72 Waltz 4	S	E23 Zither C25 Akordeon 1	Parallel 1
73 SlowWaltz1	S	D66 SoloClari. C63 i3 Strings	Parallel 1
74 JazzWaltz1		D76 FlugelHorn	Parallel 1
75 March 1	L	D68 Whistle2 D68 Whistle2	Parallel 1
76 Polka 1	S	D52 Musette 2 C25 Akordeon 1	Parallel 1
77 Polka 2	S	E22 Hackbrett2 A41 ClassicGtr	Parallel 1
78 PartyPolk1	S	C76 Trumpets!! C62 Analog Pad	Parallel 1
81 PopClasic1	L	D84 BigStrings D85 Arco Str.	Parallel 1
82 Hully 1	S	D12 BigBandPno C63 i3 strings	Parallel 1
83 Twist	S	D63 Tenor Sax2 C21 60's Organ	Parallel 1
84 R&BShuffle1	L	D24 LylrPiano E14 Doolally	Parallel 1
85 Blues 1	L	D45 Tone Wheel A48 RockMonics	Serial
86 Oldies 1	S	D43 JazzPerc. E14 Doolally	Parallel 1
87 SimpleRock	S	E33 Shadows C62 Analog Pad	Parallel 1
88 Hawaiian	S	E37 HawaiiGtr1 C62 Analog Pad	Parallel 1

# Arrangement List (BANK A)

Arrangement		Program	Effect Placement
11 8 Beat 1	S	D12 BigBandPno C64 AirVoxDbl	Parallel 1
12 8 Beat 2	L	B31 SquareWave B18 Clarinet	Parallel 1
13 8 Beat 3	S	C11 MIDI Piano C63 i3 Strings	Parallel 1
14 8 Beat 4	S	E27 12 Strings D86 Octave Str	Parallel 1
15 8 Beat 5	S	D22 New Tine2 C63 i3 Strings	Parallel 1
16 LightRock1	S	D15 MIDI Pno2 C63 i3 Strings	Parallel 1
17 LightRock2	L	C22 Gospel Org A31 Full Organ	Parallel 1
18 Pop 1	S	C13 Fresh Air A73 Analog Pad	Parallel 1
21 Pop 2	S	D72 Bright Trp E64 GP Pad	Parallel 1
22 Motown	S	E77 Bell Synth E65 AnalogPad2	Parallel 1
23 Mid Shffle	L	C42 E. Guitars C45 DirtyMutes	Parallel 1
24 SlowShffle	S	C11 MIDI Piano E65 AnalogPad2	Parallel 1
25 Country 1	S	E21 New Banjo E38 HawaiiGtr2	Parallel 1
26 Country 2	L	C33 PedalSteel C33 PedalSteel	Parallel 1
27 Country 3	S	D51 Toots Fan C17 Whirly	Parallel 1
28 Country 4	S	E38 HawaiiGtr2 C31 L&R A.Gtrs	Parallel 1
31 16 Beat 1	S	C16 DigiPiano2 C64 AirVoxDbl	Parallel 1
32 16 Beat 2	S	D15 MIDI Pno2 D11 Piano 8'	Parallel 1
33 16 Beat 3	S	D61 SopranoSx2 E64 GP Pad	Parallel 1
34 16 Beat 4	S	C17 Whirly E61 PnoPad/Vox	Parallel 1
35 Ballad	S	D15 MIDI Pno2 C62 Analog Pad	Parallel 1
36 PopBallad1	S	D17 FM E.Piano C64 AirVoxDbl	Parallel 1
37 PopBallad2	S	D62 Alto Sax2 C63 i3 Strings	Parallel 1
38 RockBallad	S	D17 FM E.Piano C62 Analog Pad	Parallel 1
41 Latin	S	D72 Bright Trp C62 Analog Pad	Parallel 1
42 Pop Samba	L	D45 Tone Wheel D45 Tone Wheel	Parallel 1
43 LiteBossa1	S	D62 Alto Sax2 C64 AirVoxDbl	Parallel 1
44 LiteBossa2	S	D51 Toots Fan A72 SlowString	Parallel 1
45 Meneaito 1	S	D63 Tenor Sax2 C62 Analog Pad	Parallel 1
46 Meneaito 2	S	D71 Big Brass C25 Akordeon 1	Parallel 1
47 Gipsy 1	S	D54 Tango Acc C62 Analog Pad	Parallel 1
48 Gipsy 2	S	D67 Pan Flute2 C64 AirVoxDbl	Parallel 3

Arrangement		Program	Effect Placement
51 Mambo 1	L	E26 Nylon Gtr C31 L&R A.Gtrs	Parallel 1
52 Mambo 2		C76 Trumpets!!	Parallel 1
53 Merengue 1	S	D63 Tenor Sax2 C62 Analog Pad	Parallel 1
54 Merengue 2		B73 SteelDrums	Parallel 1
55 Salsa 1	S	D65 Silver Flt A24 Vibes	Parallel 1
56 Salsa 2	S	D13 SalsaPiano A11 Piano	Parallel 1
57 Cumbia 1	S	D66 SoloClari. C62 Analog Pad	Parallel 1
58 Cumbia 2		D65 Silver Flt	Parallel 1
61 BossaNova1	L	A11 Piano A24 Vibes	Parallel 1
62 BossaNova2	S	D67 Pan Flute2 E64 GP Pad	Parallel 1
63 BossaNova3	S	D52 Musette 2 A72 SlowString	Parallel 1
64 Samba 1	S	D41 JazzOrgan1 C62 Analog Pad	Parallel 1
65 Samba 2	L	A41 ClassicGtr C31 L&R A.Gtrs	Parallel 1
66 Calypso 1	S	D73 BrightTrmb C63 i3 Strings	Parallel 1
67 Calypso 2	S	E37 HawaiiGtr1 C63 i3 Strings	Parallel 1
68 Reggae	S	D45 Tone Wheel C63 i3 Strings	Parallel 1
71 Fast Swing	S	C35 HollowBody D11 Piano 8'	Parallel 1
72 Mid Swing	S	D62 Alto Sax2 C63 i3 Strings	Parallel 1
73 Slow Swing	L	C35 HollowBody A24 Vibes	Parallel 1
74 SwingShfl1	L	C23 HamNCheese A48 RockMonics	Parallel 1
75 SwingShfl2		D76 FlugelHorn	Parallel 1
76 6/8 Swing	S	D65 Silver Flt D88 Ana Str 2	Parallel 1
77 6/8 Ballad	S	E71 Vibes 2 A72 SlowString	Parallel 1
78 Latin Jazz	L	D16 MIDI Pno3 E62 Poppin'Pad	Parallel 1
81 BigBand 1	L	C78 Brass Band C76 Trumpets!!	Parallel 1
82 BigBand 2	L	C71 FluteClar C74 Mute Ens.	Parallel 1
83 BigBand 3	L	B18 Clarinet A84 Muted Trpt	Parallel 1
84 BigBand 4	S	D11 Piano 8' C63 i3 Strings	Parallel 1
85 Charleston	S	B18 Clarinet C63 i3 Strings	Parallel 1
86 6/8BigBand	S	D12 BigBandPno C63 i3 Strings	Parallel 1
87 LatnBBand1		D65 Silver Flt	Parallel 1
88 LatnBBand2		D62 Alto sax2	Parallel 1

# Arrangement List (BANK B)

Arrangement		Program	Effect Placement
11 Foxtrot 1	S	D42 JazzOrgan2 C62 Analog Pad	Parallel 1
12 Foxtrot 2	S	D62 Alto Sax2 C63 i3 Strings	Parallel 1
13 QuickStep1	S	D63 Tenor Sax2 C63 i3 Strings	Parallel 1
14 QuickStep2	S	D45 Tone Wheel C63 i3 Strings	Parallel 1
15 PasoDoble1	S	C76 Trumpets!! A75 Choir	Parallel 1
16 PasoDoble2	L	D54 Tango Acc D52 Musette 2	Parallel 1
17 Tango 1	S	D54 Tango Acc C62 Analog Pad	Parallel 1
18 Tango 2	S	D53 Musette 3 C63 i3 Strings	Parallel 1
21 ChaCha	S	C78 Brass Band C62 Analog Pad	Parallel 1
22 SlowChaCha	S	D73 BrightTrmb C63 i3 Strings	Parallel 1
23 Lambada	S	D54 Tango Acc D87 Ana Str 1	Parallel 1
24 Beguine	S	E26 Nylon Gtr C62 Analog Pad	Parallel 1
25 RhumbaBeg	S	C28 Mando Trem A75 Choir	Parallel 1
26 Rhumba	S	D84 BigStrings C31 L&R A.Gtrs	Parallel 1
27 Bolero	S	D65 Silver Flt E64 GP Pad	Parallel 1
28 Hawaiiian	S	E37 HawaiiGtr1 C62 Analog Pad	Parallel 1
31 Waltz 1	S	D52 Musette 2 C13 Fresh Air	Parallel 1
32 Waltz 2	S	D66 SoloClari. C13 Fresh Air	Parallel 1
33 Waltz 3	S	D52 Musette 2 C62 Analog Pad	Parallel 1
34 Waltz 4	S	E23 Zither C25 Akordeon 1	Parallel 1
35 SlowWaltz1	S	D66 SoloClari. C63 i3 Strings	Parallel 1
36 SlowWaltz2	S	D12 BigBandPno A72 SlowString	Parallel 1
37 JazzWaltz1		D76 FlugelHorn	Parallel 1
38 JazzWaltz2	S	D62 Alto Sax2 C63 i3 Strings	Parallel 1
41 Dixieland	S	D73 BrightTrmb A11 Piano	Parallel 1
42 March 1	L	D68 Whistle2 D68 Whistle2	Parallel 1
43 March 2	S	D71 Big Brass C62 Analog Pad	Parallel 1
44 March 3	S	D58 Horn & Acc C72 Clarn Ens	Parallel 1
45 Polka 1	S	D52 Musette 2 C25 Akordeon 1	Parallel 1
46 Polka 2	S	E22 Hackbrett2 A41 ClassicGtr	Parallel 1
47 PartyPolk1	S	C76 Trumpets!! C62 Analog Pad	Parallel 1
48 PartyPolk2	S	D57 Trmpt&Acc C62 Analog Pad	Parallel 1

Arrangement		Program	Effect Placement
51 Disco 1	L	C63 i3 Strings C85 SynBrass 3	Parallel 1
52 Disco 2	S	E77 Bell Synth C64 AirVoxDbl	Parallel 1
53 PopClasic1	L	D84 BigStrings D85 Arco Str.	Parallel 1
54 PopClasic2	S	D65 Silver Flt A75 Choir	Parallel 1
55 Dance Pop		D26 RussePiano	Parallel 1
56 Hully 1	S	D12 BigBandPno C63 i3 strings	Parallel 1
57 Hully 2	S	D45 Tone Wheel C22 Gospel Org	Parallel 1
58 Twist	S	D63 Tenor Sax2 C21 60's Organ	Parallel 1
61 R&BShuffle1	L	D24 LylerPiano E14 Doolally	Parallel 1
62 R&BShuffle2	S	B26 Shakuhachi C64 AirVoxDbl	Parallel 3
63 Funk 1	S	D17 FM E.Piano C24 Perc&Rotor	Parallel 1
64 Funk 2	L	D17 FM E.Piano C17 Whirly	Parallel 1
65 House	S	E41 JungleBass E68 Lylesircs	Parallel 1
66 Rap	L	E56 Mono Lead E53 Stab Pad	Parallel 1
67 Techno 1	L	E45 SquareBs X E51 PropheZia	Parallel 1
68 Techno 2	L	A71 Marcato E13 Choir L+R	Parallel 1
71 PopShuffle	L	D83 Solo Str. C68 SynPad	Parallel 1
72 Rock&Roll	S	D14 Rock Piano A33 BX-3 Organ	Parallel 1
73 Slow Rock	S	E36 E.Gtr&Str C62 Analog Pad	Parallel 1
74 R&B	L	D48 Hot Keys D45 Tone Wheel	Parallel 1
75 Blues 1	L	D45 Tone Wheel A48 RockMonics	Serial
76 Blues 2	L	D12 BigBandPno D14 Rock Piano	Parallel 1
77 Oldies 1	S	D43 JazzPerc. E14 Doolally	Parallel 1
78 Oldies 2	L	D67 Pan Flute2 B17 BasoonOboe	Parallel 1
81 PopRock 1	L	E52 PowerSynth E51 PropheZia	Parallel 1
82 PopRock 2	S	C47 StereoDist C13 Fresh Air	Parallel 1
83 RockShuffl	S	D48 Hot Keys B48 Sweep	Parallel 1
84 HardRock 1	L	C87 Lead Stab E52 PowerSynth	Parallel 1
85 HardRock 2	L	D36 Big Pipe2 C63 i3 Strings	Parallel 1
86 SimpleRock	S	E33 Shadows C62 Analog Pad	Parallel 1
87 Rock 1	S	D12 BigBandPno C63 i3 Strings	Parallel 1
88 Rock 2	L	D48 Hot Keys D44 NoisyOrgan	Parallel 1

# Arrangement List (AMERICA)

Arrangement		Program	Effect Placement
11 Mick&Keith		A47 DistGuitar	Parallel 1
12 Prog. Rock	L	C87 Lead Stab D58 PowerSynth	Parallel 1
13 Shufflin'		C24 Perc&Rotor	Parallel 1
14 Top40 Rock		D11 Piano 8'	Parallel 1
15 Riffin'		A32 Perc Organ	Parallel 1
16 Rock On!		A47 DistGuitar	Parallel 1
17 Don't Stop		C11 MIDI Piano	Parallel 1
18 AOR Rock		D11 Piano 8'	Parallel 1
21 SouthernRk		A33 BX-3 Organ	Parallel 1
22 EasyRockin		D11 Piano 8'	Parallel 1
23 love Songs		C11 MIDI Piano	Parallel 1
24 OldTimeR&R		D11 Piano 8'	Parallel 1
25 HalfTime		A47 DistGuitar	Parallel 1
26 Laid Back		D11 Piano 8'	Parallel 1
27 Unplugged		B11 Soprano Sax	Parallel 1
28 Beethoven		D11 Piano 8'	Parallel 1
31 Doctor		D11 Piano 8'	Parallel 1
32 The King		B13 Tenor Sax	Parallel 1
33 TheFabFour		C43 L&R E.Gtrs	Parallel 1
34 Surf City!		C21 60's Organ	Parallel 1
35 The Twist		B13 Tenor Sax	Parallel 1
36 Pickin'!		C41 Strummers	Parallel 1
37 Nashville!		C33 Pedal Steel	Parallel 1
38 Long Train		C11 MIDI Piano	Parallel 1
41 90's Funk		D51 Poppin' Pad	Parallel 1
42 Songwriter		C11 MIDI Piano	Parallel 1
43 Solid Gold		C78 Brass Band	Parallel 1
44 Supremely		D11 Piano 8'	Parallel 1
45 Motown1968	L	C42 E.Guitars C41 Strummers	Parallel 1
46 Soul Bros.		C22 Gospel Org	Parallel 1
47 Da Blues		A33 BX-3 Organ	Parallel 1
48 Rasta Man		C22 Gospel Org	Parallel 1

Arrangement		Program	Effect Placement
51 Boston Boy		D58 PowerSynth	Parallel 1
52 Night Jams	S	C11 MIDI Piano C81 Euro Bass	Parallel 1
53 DanceGirls	L	D78 Mono Lead D76 Leeeed	Parallel 1
54 VogueHouse	L	C62 Analog Pad D31 Vibra Bell	Parallel 1
55 Yo!! Rap	L	B13 Tenor Sax D51 Poppin' Pad	Parallel 1
56 Groovin'		C11 MIDI Piano	Parallel 1
57 RaveItUp	L	B37 Rezzo 4ths D77 Busy Boy	Parallel 1
58 MirrorBall		C78 Brass Band	Parallel 1
61 1,000 Hits		C11 MIDI Piano	Parallel 1
62 2,000 More		C15 hard Tines	Parallel 1
63 Phil'sSong		C11 MIDI Piano	Parallel 1
64 The 1950's		D11 Piano 8'	Parallel 1
65 Sad Songs		C11 MIDI Piano	Parallel 1
66 Dinkerhump		C11 MIDI Piano	Parallel 1
67 When A Man		B13 Tenor Sax	Parallel 1
68 Baby, Baby		D52 The Stings	Parallel 1
71 AfterHours		D42 FlugelHorn	Parallel 1
72 The Duke	L	C78 Brass Band C76 Trumpets!	Parallel 1
73 The Avalon		D11 Piano 8'	Parallel 1
74 Cookin'		B12 Alto Sax	Parallel 1
75 OlBlueEyes		D11 Piano 8'	Parallel 1
76 Moon Music	S	D44 Air Flute D11 Piano 8'	Parallel 1
77 SoulfulSax		B12 Alto Sax	Parallel 1
78 Jammin'Sax		B13 Tenor sax	Parallel 1
81 Ipanema		D44 Air Flute	Parallel 1
82 SambaDeSol		A24 Vibes	Parallel 1
83 Hot Salsa		B22 Flute	Parallel 1
84 Mambo Mama		C73 PerkySaxes	Parallel 1
85 Latin Pop		B22 Flute	Parallel 1
86 Carnivale		C11 MIDI Piano	Parallel 1
87 StretchOut		C47 StereoDist	Parallel 1
88 Bourbon St		A82 Trombone	Parallel 1

L = Layer. S = Split.

# Arrangement List (GERMANY)

Arrangement		Program	Effect Placement
11 Polka 1	S	D78 Trp&Akkor C25 Akordeon 1	Parallel 1
12 Polka 2	S	D71 MussetteAkk C25 Akordeon 1	Parallel 1
13 PartyPlka1	S	D44 Trp.Ensbl C62 Analog Pad	Parallel 1
14 PartyPlka2	S	D82 Clarinet C62 Analog Pad	Parallel 1
15 Stubenmus1	S	D65 Zither A41 ClassicGtr	Parallel 1
16 Stubenmus2	S	D66 Hackbrett2 A42 A.Guitar	Parallel 1
17 MarschPlka	S	D77 Horn&Akkor C72 Clarn Ens	Parallel 1
18 2/4 Marsch	S	D45 FluegelHrn C62 Analog Pad	Parallel 1
21 Walzer 1	S	D71 MusetteAkk C62 Analog Pad	Parallel 1
22 Walzer 2	S	D61 ConcertGtr C62 Analog Pad	Parallel 1
23 WinerWlz1	S	D55 ViolinStrg C63 i3 Strings	Parallel 1
24 WinerWlz2	S	D27 Horn&Strng C63 i3 Strings	Parallel 1
25 Stubenmus3	S	D65 Zither C25 Akordeon 1	Parallel 1
26 Stubenmus4	S	D71 MusetteAkk A41 ClassicGtr	Parallel 1
27 Slow Walz	S	D82 Clarinet C63 i3 Strings	Parallel 1
28 MusetteWlz	S	D71 MusetteAkk C63 i3 Strings	Parallel 1
31 Foxtrot	S	D38 TheaterOrg C62 Analog Pad	Parallel 1
32 SlowFox	S	D41 Alto Sax C62 Analog Pad	Parallel 1
33 BigBd.Swg1	S	D46 Brass Band A11 Piano	Parallel 1
34 BigBd.Swg2	S	D43 Trumpet C62 Analog Pad	Parallel 1
35 SlowSwing1	S	D45 Fluegelhrn C63 i3 Strings	Parallel 1
36 SlowSwing2	S	D36 JazzPerc.1 C62 Analog Pad	Parallel 1
37 Charleston	S	D33 Trem.Organ C35 Hollowbody	Parallel 1
38 BigBd.Jive	S	D42 Tenor Sax C24 Perc&Rotor	Parallel 1
41 6/8 Oldies	S	D37 JazzPerc.2 C62 Analog Pad	Parallel 1
42 OldShuffle	S	D14 MIDI Pno.1 A33 BX-3 Organ	Parallel 1
43 Motown	S	D84 Bell Synth C62 Analog Pad	Parallel 1
44 Twist	S	D42 Tenor Sax A33 BX-3 Organ	Parallel 1
45 Rock&roll	S	D11 Piano 1 A33 BX-3 Organ	Parallel 1
46 6/8Shuffle	S	D41 Alto Sax C62 Analog Pad	Parallel 1
47 Rhy.&Blues	S	D31 Rock Organ C17 Whirly	Parallel 1
48 Blues	S	D83 Harmonica A32 Perc Organ	Parallel 1

Arrangement		Program	Effect Placement
51 Open Rock	S	D31 Rock Organ C24 Perc&Rotor	Parallel 1
52 Top40 Rock	S	D14 MIDI Pno.1 A33 BX-3 Organ	Parallel 1
53 RockShuffl	S	D35 Jazz Organ C24 Perc&Rotor	Parallel 1
54 Halft.Rock	S	D14 MIDI Pno.1 A32 Perc Organ	Parallel 1
55 RockBalade	S	D11 Piano 1 C62 Analog Pad	Parallel 1
56 Pop Balade	S	D85 FreshAir C62 Analog Pad	Parallel 1
57 PopShuffle	S	D18 FM Piano 2 C64 AirVoxDbl	Parallel 1
58 6/8 Pop	S	D85 FreshAir B41 Fantasia	Parallel 1
61 8 Beat 1	S	D62 12 Strings C62 Analog Pad	Parallel 1
62 8 Beat 2	S	D16 E-Piano C62 Analog Pad	Parallel 1
63 8 Beat 3	S	D63 Shadows C62 Analog Pad	Parallel 1
64 4/4 Balade	S	D81 Pan Flute C62 Analog Pad	Parallel 1
65 16 Beat 1	S	D61 ConcertGtr C62 Analog Pad	Parallel 1
66 16 Beat 2	S	D41 Alto Sax C62 Analog Pad	Parallel 1
67 6/8SlowRock	S	D25 EGtr&Strng C62 Analog Pad	Parallel 1
68 70's Disco	S	D84 Bell Synth C62 Analog Pad	Parallel 1
71 Bossa Nova	S	D81 Pan Flute C62 Analog Pad	Parallel 1
72 Samba	S	D32 SmithOrgan C62 Analog Pad	Parallel 1
73 Lambada	S	D72 Tango Akk1 C62 Analog Pad	Parallel 1
74 Beguin	S	D76 Trpt&Horn C62 Analog Pad	Parallel 1
75 Tango	S	D72 Tango Akk1 C62 Analog Pad	Parallel 1
76 Mambo	S	D33 Trem.Organ A24 Vibes	Parallel 1
77 ChaCha	S	D42 Tenor Sax C62 Analog Pad	Parallel 1
78 Rhumba	S	D64 HawaiiGtr C62 Analog Pad	Parallel 1
81 Reggae	S	D31 Rock Organ C24 Perc&Rotor	Parallel 1
82 Pop Samba	S	D43 Trumpet C62 Analog Pad	Parallel 1
83 Salsa	S	D13 SalsaPiano A24 Vibes	Parallel 1
84 Country	S	D63 Shadows C62 Analog Pad	Parallel 1
85 Dixieland	S	D12 Piano 2 A11 Piano	Parallel 1
86 New Jack	S	D87 PhaseSynth C24 Perc&Rotor	Parallel 1
87 Funk	S	D18 FM Piano 2 C24 Perc&Rotor	Parallel 1
88 Fusion	S	D68 Fuzz Gtr A33 BX-3 Organ	Parallel 1

L = Layer. S = Split.



# Arrangement List (ITALY)

Arrangement		Program	Effect Placement
11 8 Beat 1	S	C11 MIDI Piano C63 i3 Strings	Parallel 1
12 8 Beat 2	S	D11 Piano C63 i3 Strings	Parallel 1
13 8 Beat 3	S	A11 Piano C16 DigiPiano2	Parallel 1
14 8 Beat 4	L	D58 PowerSynth C85 SynBrass 3	Parallel 1
15 8 Beat 5	S	C36 PickedMute C64 AirVoxDbl	Parallel 1
16 16 Beat 1		C16 DigiPiano2	Parallel 1
17 16 Beat 2	S	D11 Piano C64 AirVoxDbl	Parallel 1
18 16 Beat 3	S	C16 DigiPiano2 C46 PowerChord	Parallel 1
21 16 Beat 4		D12 MaxiTine	Parallel 1
22 16 Beat 5	S	C11 MIDI Piano D11 Piano	Parallel 1
23 Ballad 1	S	D11 Piano C64 AirVoxDbl	Parallel 1
24 Ballad 2	S	D11 Piano C63 i3 Strings	Parallel 1
25 Ballad 3		A11 Piano	Parallel 1
26 NewShuffle		C11 MIDI Piano	Parallel 1
27 RockShuffl	S	D23 Hot Keys B48 Sweep	Parallel 1
28 Rock 1	L	C87 Lead Stab D58 PowerSynth	Parallel 1
31 Rock 2	S	D11 Piano D23 Hot Keys	Parallel 1
32 Fusion	L	D14 Elec.Tap D51 Poppin'Pad	Parallel 1
33 Disco 1	L	C63 i3 Strings C85 SynBrass 3	Parallel 1
34 Disco 2	S	C11 MIDI Piano C85 SynBrass 3	Parallel 1
35 House		D15 Operators	Parallel 1
36 Rock 60	S	C47 StereoDist C48 PowerChord	Parallel 3
37 Twist	S	B13 Tenor Sax C42 E.Guitars	Parallel 1
38 Boogie	S	B13 Tenor Sax D23 Hot Keys	Parallel 1
41 R.& B.	S	D23 Hot Keys C17 Whirly	Parallel 1
42 Blues 1	L	D23 Hot keys A32 Perc Organ	Parallel 1
43 Blues 2		A37 Harmonica	Parallel 1
44 SlowRock 1		B13 Tenor Sax	Parallel 1
45 SlowRock 2		D11 Piano	Parallel 1
46 SlowShuffl	L	C33 PedalSteel A43 JazzGuitar	Parallel 1
47 MidShuffle	S	D41 AltoBreath C63 i3 Strings	Parallel 1
48 Country		C33 PedalSteel	Parallel 1

Arrangement		Program	Effect Placement
51 Valzer 1		C25 Akordeon 1	Parallel 1
52 Valzer 2	S	C25 Akordeon 1 C63 i3 Strings	Parallel 1
53 Valzer 3		A36 Musette	Parallel 1
54 Mazurka 1	S	A36 Musette C63 i3 Strings	Parallel 1
55 Mazurka 2	S	B18 Clarinet A24 Vibes	Parallel 1
56 Polka 1	S	C25 Akordeon 1 C62 Analog Pad	Parallel 1
57 Polka 2		B12 Alto Sax	Parallel 1
58 Polka 3	L	A36 Musette C25 Akordeon 1	Parallel 1
61 Tarantella		C28 Mando Trem	Parallel 1
62 Marcia	L	A85 FrenchHorn C72 Clarn Ens	Parallel 1
63 Slow Waltz		D11 Piano	Parallel 1
64 Tango 1		D27 Last Tango	Parallel 1
65 Tango 2	S	C26 Akordeon 2 A24 Vibes	Parallel 1
66 Beguine		A41 ClassicGtr	Parallel 1
67 RhumbaBeg.		C28 Mambo Trem	Parallel 1
68 Cha Cha		A82 Trombone	Parallel 1
71 Bossa 1	S	D41 AltoBreath C63 i3 Strings	Parallel 1
72 Bossa 2	S	D14 Elec.Tap C64 AirVoxDbl	Parallel 3
73 Mambo		C76 Trumpets!!	Parallel 1
74 Lambada		D27 Last Tango	Parallel 1
75 Merengue		A81 Trumpet	Parallel 1
76 Samba 1	S	D44 Air Flute C62 Analog Pad	Parallel 1
77 Samba 2	L	A41 ClassicGtr C31 L&R A.Gtrs	Parallel 1
78 Discosamba	S	D42 FlugelHorn C62 Analog Pad	Parallel 1
81 Salsa		C73 PerkySaxes	Parallel 1
82 Reggae		C22 Gospel Org	Parallel 1
83 Swing		A11 Piano	Parallel 1
84 Slow Swing		D42 FlugelHorn	Parallel 1
85 Fox Trot	S	D11 Piano C63 i3 Strings	Parallel 1
86 Charleston		B18 Clarinet	Parallel 1
87 Dixieland		A82 Trombone	Parallel 1
88 Big Band	L	C71 Flute Clar C74 Mute Ens.	Parallel 1

L = Layer. S = Split.

# Arrangement List (JAPAN)

Arrangement		Program	Effect Placement
11 Mick&Keith		A47 DistGuitar	Parallel 1
12 Prog.Rock	L	C87 Lead Stab D58 PowerSynth	Parallel 1
13 Shufflin'		C24 Perc&Rotor	Parallel 1
14 Top40 Rock		D11 Piano 8'	Parallel 1
15 Riffin'		A32 Perc Organ	Parallel 1
16 Rock On!		A47 DistGuitar	Parallel 1
17 Don't Stop		C11 MIDI Piano	Parallel 1
18 AOR Rock		D11 Piano 8'	Parallel 1
21 Fiber		C22 Gospel Org	Parallel 1
22 Ecce		A71 Marcato	Parallel 1
23 SouthernRk	S	A33 BX-3 Organ A32 Perc Organ	Parallel 1
24 EasyRockin		D11 Piano 8'	Parallel 1
25 Long Train		C11 MIDI Piano	Parallel 1
26 HalfTime	S	A47 DistGuitar C67 BellPad	Parallel 1
27 Unplugged		B11 SopranoSax	Parallel 1
28 OldTimeR&R	S	D11 Piano 8' A33 BX-3 Organ	Parallel 1
31 Boston Boy		D58 PowerSynth	Parallel 1
32 Night Jams	S	C11 MIDI Piano C81 Euro Bass	Parallel 1
33 DanceGirls	L	D78 MonoLead D76 Lеееед	Parallel 1
34 VogueHouse	L	C62 Analog Pad D31 Vibra Bell	Parallel 1
35 Yo!! Rap	L	B13 Tenor Sax C76 Trumpets!!	Parallel 1
36 Jammin'Sax		B13 Tenor sax	Parallel 1
37 MirrorBall	L	C78 Brass Band A71 Marcato	Parallel 1
38 The Twist	S	B13 Tenor Sax C42 E.Guitars	Parallel 1
41 Phil'sSong		C11 MIDI Piano	Parallel 1
42 1,000 Hits		C11 MIDI Piano	Parallel 1
43 2,000 More		C15 Hard Tines	Parallel 1
44 Love Songs		C11 MIDI Piano	Parallel 1
45 Sad Songs		C11 MIDI Piano	Parallel 1
46 SoulfulSax	S	B12 Alto Sax C16 DigiPiano2	Parallel 1
47 Passenger		C13 Fresh Air	Parallel 1
48 The 1950's		D11 Piano 8'	Parallel 1

Arrangement		Program	Effect Placement
51 Refrain		A71 Marcato	Parallel 1
52 Anytime		C13 Fresh Air	Parallel 1
53 My Wrist		C11 MIDI Piano	Parallel 1
54 Supremely		D11 Piano 8'	Parallel 1
55 Motown1968	L	C42 E.Guitars C41 Strummers	Parallel 1
56 Baby,Baby		D52 TheStrings	Parallel 1
57 Soul Bros.	S	C22 Gospel Org C17 Whirly	Parallel 1
58 Da Blues	S	A33 BX-3 Organ A32 Perc Organ	Parallel 1
61 AfterHours	S	D42 FlugelHorn C63 i3 Strings	Parallel 1
62 The Duke	L	C78 Brass Band C76 Trumpets!!	Parallel 1
63 The Avalon		D11 Piano 8'	Parallel 1
64 Elec.Jazz		B12 Alto Sax	Parallel 1
65 OIBlueEyes		D11 Piano 8'	Parallel 1
66 The King	S	B13 Tenor Sax A33 BX-3 Organ	Parallel 1
67 Moon Music	S	D44 Air Flute D11 piano 8'	Parallel 1
68 Run Out	S	C47 StereoDist A33 BX-3 Organ	Parallel 1
71 Ipanema		D44 Air Flute	Parallel 1
72 SambaDeSol	S	A24 Vibes C16 DigiPiano2	Parallel 1
73 Hot Salsa	S	B22 Flute A24 Vibes	Parallel 1
74 Mambo Mama		C73 PerkySaxes	Parallel 1
75 ChaCha		C11 MIDI Piano	Parallel 1
76 Latin		C11 MIDI Piano	Parallel 1
77 Beguine		C11 MIDI Piano	Parallel 1
78 Cat Tango		B18 Clarinet	Parallel 1
81 March2/4 2	L	A83 Tuba C72 Clarn Ens	Parallel 1
82 SlowWaltz1		A11 Piano	Parallel 1
83 Polka 1	L	A36 Musette C25 Akordeon 1	Parallel 1
84 Bourbon St	S	A82 Trombone A11 Piano	Parallel 1
85 Nashville!	S	C33 PedalSteel D11 Piano 8'	Parallel 1
86 RastaMan		C22 Gospel Org	Parallel 1
87 Enka1		A36 Musette	Parallel 1
88 Enka2	L	D66 Bouzouki D66 Bouzouki	Parallel 1

L = Layer. S = Split.

# Arrangement List (UK)

Arrangement		Program	Effect Placement
11 Just Billy	L	A15 New Tines A16 Digi Piano	Parallel 1
12 Survive ?		A11 Piano	Parallel 1
13 SlowWaltz1		A11 Piano	Parallel 1
14 Rod Re Gus	S	B26 Shakuhachi C64 AirVoxDbl	Parallel 1
15 Maneater.	L	D38 SoloString C68 SynPad	Parallel 1
16 WoodyBass		D31 Clarinet	Parallel 1
17 Pennies	L	B18 Clarinet A84 Muted Trpt	Parallel 1
18 Moodie		B22 Flute	Parallel 1
21 Unchain,Me	S	C14 Piano&Str D11 Piano 8'	Parallel 1
22 Without Yo	S	A11 Piano C73 PerkySaxes	Parallel 1
23 Man+Woman.	L	D11 Piano 8' C63 i3Strings	Parallel 1
24 Wheels.	L	B73 SteelDrums B73 SteelDrums	Parallel 1
25 I Got chil	L	C23 HamNCheese	Parallel 1
26 Coward Co		C33 PedalSteel	Parallel 1
27 Cry Roy.		B12 Alto Sax	Parallel 1
28 MillerMoon	L	B18 Clarinet A84 Muted Trpt	Parallel 1
31 Yesterday.	L	B24 Pan Flute A22 Glocken	Parallel 1
32 Can I Help	S	C21 60's Organ A33 BX-3 Organ	Parallel 1
33 70's Man	L	C23 HamNCheese	Parallel 1
34 Dire Walk.	L	C22 Gospel Org A31 Full Organ	Parallel 1
35 Late Night		C35 HollowBody	Parallel 1
36 Magic	S	A71 Marcato C62 Analog Pad	Parallel 1
37 SimplyBest	L	C47 StereoDist C62 Analog Pad	Parallel 1
38 Sun Rising	L	C23 HamNCheese	Parallel 1
41 Born Again	S	D11 Piano 8' D11 Piano 8'	Parallel 1
42 Lullaby B	L	C35 HollowBody A24 Vibes	Parallel 1
43 Dont Let.	L	A37 Harmonica A37 Harmonica	Parallel 1
44 Moon River	L	A37 Harmonica A72 SlowString	Parallel 1
45 Bye B Blue	L	C33 PedalSteel C33 PedalSteel	Parallel 1
46 Country Ro		C33 PedalSteel	Serial
47 King.Bebe	L	C23 HamNCheese	Serial
48 Santa	L	C23 HamNCheese	Serial

Arrangement		Program	Effect Placement
51 COUNT Meln		D41 AltoBreath	Parallel 1
52 Carl Vain	S	C47 StereoDist C62 Analog Pad	Serial
53 1 Triad.	L	D41 AltoBreath D83 RaveVox	Parallel 1
54 Sad Russ	L	C23 HamNCheese	Parallel 1
55 P Harlum	L	C21 60's Organ C23	Serial
56 Moon Music	S	D44 Air Flute D11 Piano 8'	Parallel 1
57 Fanfare Co	L	D52 TheStrings C23	Parallel 1
58 B+Butter	L	C63 i3 Strings A71 Marcato	Parallel 1
61 Quest of S	L	D12 MaxiTine D35 JewelryBox	Parallel 1
62 Yew To Me	L	D64 DirtySect! D18 Baritone	Parallel 1
63 Dont,W Loo		B15 Sweet Oboe	Parallel 1
64 Feel,L.M L	L	C15 Hard Tines C17 Whirly	Parallel 1
65 NaK Heater		D12 MaxiTine	Parallel 1
66 Crazy.		C33 PedalSteel	Parallel 1
67 Alien	L	A71 Marcato C62 Analog Pad	Parallel 1
68 Sleepy G.		D52 TheStrings	Parallel 1
71 AfterHours	S	D42 FlugelHorn C63 i3 Strings	Parallel 1
72 The Duke	L	C78 Brass Band C76 Trumpets!!	Parallel 1
73 The Avalon		D11 Piano 8'	Parallel 1
74 So Modal.		A84 Muted Trpt	Parallel 1
75 Skylark.	S	A84 Muted Trpt C63 i3 Strings	Parallel 1
76 Heavy	L	C14 Piano&Str A37 Harmonica	Parallel 1
77 F Valentin	S	B11 SopranoSax C16 DigiPiano2	Parallel 1
78 Fire Door.		C21 60's Organ	Parallel 1
81 Lambada	L	A36 Musette D27 Last Tango	Parallel 1
82 LoveChange	L	D52 TheStrings C61 StringOct	Parallel 1
83 One M Nyte		C16 DigiPiano2	Parallel 1
84 You've Got		D11 Piano 8'	Parallel 1
85 I Dreamed		C14 Piano&Str	Parallel 1
86 Beguine	L	D11 Piano 8' D11 Piano 8'	Parallel 1
87 Caravan.	S	C23 HamNCheese	Parallel 1
88 Bourbon St	S	A82 Trombone A11 Piano	Parallel 1

# Drum Sound List

0	Fat Kick
1	Rock Kick
2	Ambi.Kick
3	Crisp Kick
4	Punch Kick
5	Real Kick
6	Dance Kick
7	Gated Kick
8	ProcesKick
9	Metal Kick
10	Syn Kick 1
11	Syn Kick 2
12	Syn Kick 3
13	Orch B.Drm
14	Snare 1
15	Snare 2
16	Snare 3
17	Snare 4
18	PicloSnare
19	Soft Snare
20	LightSnare
21	TightSnare
22	Ambi.Snare
23	Rev Snare
24	RollSnare1
25	RollSnare2
26	Rock Snare
27	GatedSnare
28	PowerSnare
29	Syn Snare1
30	Syn Snare2
31	Gun Shot
32	Brush Slap

33	BrushSwish
34	BrushSwirl
35	Brush Tap
36	Side Stick
37	Syn Rim
38	VocalSnr 1
39	VocalSnr 2
40	Crash Cym
41	Crash LP
42	China Cym
43	China LP
44	Splash Cym
45	Splash LP
46	Orch Crash
47	OrchCym LP
48	Tite HH
49	Open HH
50	Pedal HH
51	CloseSynHH
52	Open SynHH
53	Sagat
54	Ride Edge
55	Ride Cup
56	Ride Cym 1
57	Ride Cym 2
58	Tom Hi
59	Tom Lo
60	ProcessTom
61	SynTom1 Hi
62	SynTom1 Lo
63	Syn Tom 2
64	Brush Tom
65	Agogo

66	Lo Bongo
67	Hi Bongo
68	Slap Bongo
69	Claves
70	Syn Claves
71	Open Conga
72	Slap Conga
73	Palm Conga
74	Mute Conga
75	Baya 1
76	Baya 2
77	Tabla 1
78	Tabla 2
79	Tabla 3
80	Maracas
81	Cabasa
82	SynMaracas
83	MuteTriang
84	OpenTriang
85	Tambourine
86	Cowbell
87	SynCowbell
88	R-Timbal
89	Hi Timbal
90	Lo Timbal
91	WoodBlock1
92	WoodBlock2
93	WoodBlock3
94	Hand Claps
95	Syn Claps
96	Zap 1
97	Zap 2
98	Scratch Hi

99	Scratch Lo
100	ScratchDbl
101	Thing
102	Mute Cuica
103	Open Cuica
104	Vibraslap
105	Guiro S
106	Guiro L
107	Castanet
108	FingerSnap
109	Timbales
110	Kalimba 1
111	Kalimba 2
112	Marimba 1
113	Marimba 2
114	Marimba 3
115	Marimba 4
116	Xylofon 1
117	Xylofon 2
118	Xylofon 3
119	Log Drum 1
120	Log Drum 2
121	Log Drum 3
122	Log Drum 4
123	Log Drum 5
124	Snap
125	BrightBell
126	Metal Bell
127	Gamelan 1
128	Gamelan 2
129	Celeste
130	Glocken
131	Vibe 1

132	Vibe 2
133	Vibe 3
134	Vibe 4
135	Pole
136	TubulBell1
137	TubulBell2
138	TubulBell3
139	Gt Scratch
140	Chic 1
141	Chic 2
142	Spectrum 1
143	Spectrum 2
144	Stadium
145	BrushNoise
146	Gt Slide
147	Bell Tree
148	Tri Roll
149	JingleBell
150	Whistle S
151	Whistle L
152	Timpani
153	Taiko Hi
154	Taiko Lo
155	Music Box1
156	Music Box2
157	Clicker 1
158	Clicker 2
159	Clicker 3
160	Crickets
161	Orch Hit
162	Metronome1
163	Metronome2

# Drum Kit Layouts

## Drum Kit 11

### GM Kit

#	Inst	Key	Excl
#00	008:ProcesKick	C2	---
#01	036:Side Stick	C#2	---
#02	026:Rock Snare	D2	EX6
#03	094:Hand Claps	D#2	---
#04	020:LightSnare	E2	EX6
#05	059:Tom Lo	F2	---
#06	048:Tite HH	F#2	EX1
#07	059:Tom Lo	G2	---
#08	050:Pedal HH	G#2	EX1
#09	059:Tom Lo	A2	---
#10	049:Open HH	A#2	EX1
#11	058:Tom Hi	B2	---
#12	058:Tom Hi	C3	---
#13	040:Crash Cym	C#3	---
#14	058:Tom Hi	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	056:Ride Cym 1	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	005:Real Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	014:Snare 1	A1	EX6
#54	000:Fat Kick	G1	---
#55	016:Snare 3	F1	EX6
#56	001:Rock Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	109:Timbales	G#1	---
#59	024:RollSnare1	A#1	EX6

## Drum Kit 12

### Power Kit

#	Inst	Key	Excl
#00	009:Metal Kick	C2	---
#01	036:Side Stick	C#2	---
#02	028:PowerSnare	D2	---
#03	094:Hand Claps	D#2	---
#04	027:GatedSnare	E2	---
#05	060:ProcessTom	F2	---
#06	048:Tite HH	F#2	EX1
#07	060:ProcessTom	G2	---
#08	050:Pedal HH	G#2	EX1
#09	060:ProcessTom	A2	---
#10	049:Open HH	A#2	EX1
#11	060:ProcessTom	B2	---
#12	060:ProcessTom	C3	---
#13	040:Crash Cym	C#3	---
#14	060:ProcessTom	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	056:Ride Cym 1	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	007:Gated Kik	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	021:TightSnare	A1	---
#54	007:Gated Kik	G1	---
#55	026:Rock Snare	F1	---
#56	002:Ambi.Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	109:Timbales	G#1	---
#59	023:Rev Snare	A#1	---

## Drum Kit 13

### Analog Kit

#	Inst	Key	Excl
#00	010:Syn Kick 1	C2	---
#01	037:Syn Rim	C#2	---
#02	029:Syn Snare1	D2	---
#03	095:Syn Claps	D#2	---
#04	020:LightSnare	E2	---
#05	062:SynTom1 Lo	F2	---
#06	051:CloseSynHH	F#2	EX1
#07	062:SynTom1 Lo	G2	---
#08	051:CloseSynHH	G#2	EX1
#09	062:SynTom1 Lo	A2	---
#10	052:Open SynHH	A#2	EX1
#11	062:SynTom1 Lo	B2	---
#12	062:SynTom1 Lo	C3	---
#13	052:Open SynHH	C#3	---
#14	062:SynTom1 Lo	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	087:SynCowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	056:Ride Cym 1	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	061:SynTom1 Hi	D4	---
#27	061:SynTom1 Hi	D#4	---
#28	061:SynTom1 Hi	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	082:SynMaracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	070:Syn Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	003:Crisp Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	022:Ambi.Snare	A1	---
#54	006:Dance Kick	G1	---
#55	030:Syn Snare2	F1	---
#56	012:Syn Kick 3	E1	---
#57	052:Open SynHH	F#1	EX1
#58	109:Timbales	G#1	---
#59	023:Rev Snare	A#1	---

## Drum Kit 14

### Jazz Kit

#	Inst	Key	Excl
#00	001:Rock Kick	C2	---
#01	036:Side Stick	C#2	---
#02	019:Soft Snare	D2	EX6
#03	094:Hand Claps	D#2	---
#04	015:Snare 2	E2	EX6
#05	059:Tom Lo	F2	---
#06	048:Tite HH	F#2	EX1
#07	059:Tom Lo	G2	---
#08	050:Pedal HH	G#2	EX1
#09	059:Tom Lo	A2	---
#10	049:Open HH	A#2	EX1
#11	058:Tom Hi	B2	---
#12	058:Tom Hi	C3	---
#13	040:Crash Cym	C#3	---
#14	058:Tom Hi	D3	---
#15	057:Ride Cym 2	D#3	---
#16	042:China Cym	E3	---
#17	056:Ride Cym 1	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	054:Ride Edge	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	004:Punch Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	025:RollSnare2	A1	EX6
#54	002:Ambi.Kick	G1	---
#55	017:Snare 4	F1	EX6
#56	003:Crisp Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	109:Timbales	G#1	---
#59	024:RollSnare1	A#1	EX6

**Drum Kit 15****Brush Kit****Drum Kit 16****Perc Kit 1****Drum Kit 17****User Kit 1****Drum Kit 18****User Kit 2**

#	Inst	Key	Excl	#	Inst	Key	Excl	#	Inst	Key	Excl	#	Inst	Key	Excl
#00	001:Rock Kick	C2	---	#00	069:Claves	C2	---	#00	006:Dance Kick	C2	---	#00	013:Orch B.Drm	C2	---
#01	036:Side Stick	C#2	---	#01	092:WoodBlock2	C#2	---	#01	036:Side Stick	C#2	---	#01	036:Side Stick	C#2	---
#02	035:Brush Tap	D2	EX6	#02	086:Cowbell	D2	---	#02	030:Syn Snare2	D2	---	#02	025:RollSnare2	D2	---
#03	032:Brush Slap	D#2	---	#03	091:WoodBlock1	D#2	---	#03	094:Hand Claps	D#2	---	#03	107:Castanet	D#2	---
#04	033:BrushSwish	E2	---	#04	107:Castanet	E2	---	#04	022:Ambi.Snare	E2	---	#04	025:RollSnare2	E2	---
#05	064:Brush Tom	F2	---	#05	076:Bayá 2	F2	---	#05	060:ProcessTom	F2	---	#05	No Drum Sound	F2	---
#06	048:Tite HH	F#2	EX1	#06	081:Cabasa	F#2	---	#06	048:Tite HH	F#2	EX1	#06	No Drum Sound	F#2	---
#07	064:Brush Tom	G2	---	#07	075:Bayá 1	G2	---	#07	060:ProcessTom	G2	---	#07	No Drum Sound	G2	---
#08	050:Pedal HH	G#2	EX1	#08	080:Maracas	G#2	---	#08	050:Pedal HH	G#2	EX1	#08	No Drum Sound	G#2	---
#09	064:Brush Tom	A2	---	#09	076:Bayá 2	A2	---	#09	060:ProcessTom	A2	---	#09	No Drum Sound	A2	---
#10	049:Open HH	A#2	EX1	#10	081:Cabasa	A#2	---	#10	049:Open HH	A#2	EX1	#10	No Drum Sound	A#2	---
#11	064:Brush Tom	B2	---	#11	079:Tabla 3	B2	EX1	#11	060:ProcessTom	B2	---	#11	No Drum Sound	B2	---
#12	064:Brush Tom	C3	---	#12	078:Tabla 2	C3	EX1	#12	060:ProcessTom	C3	---	#12	No Drum Sound	C3	---
#13	040:Crash Cym	C#3	---	#13	104:Vibraslap	C#3	---	#13	040:Crash Cym	C#3	---	#13	No Drum Sound	C#3	---
#14	064:Brush Tom	D3	---	#14	077:Tabla 1	D3	EX1	#14	060:ProcessTom	D3	---	#14	No Drum Sound	D3	---
#15	057:Ride Cym 2	D#3	---	#15	083:MuteTriang	D#3	EX3	#15	054:Ride Edge	D#3	---	#15	No Drum Sound	D#3	---
#16	042:China Cym	E3	---	#16	013:Orch B.Drm	E3	---	#16	042:China Cym	E3	---	#16	No Drum Sound	E3	---
#17	056:Ride Cym 1	F3	---	#17	084:OpenTriang	F3	EX3	#17	055:Ride Cup	F3	---	#17	152:Timpani	F3	---
#18	085:Tambourine	F#3	---	#18	105:Guiro S	F#3	EX2	#18	085:Tambourine	F#3	---	#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---	#19	149:JingleBell	G3	---	#19	044:Splash Cym	G3	---	#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---	#20	106:Guiro L	G#3	EX2	#20	086:Cowbell	G#3	---	#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---	#21	147:Bell Tree	A3	---	#21	040:Crash Cym	A3	---	#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---	#22	101:Thing	A#3	---	#22	104:Vibraslap	A#3	---	#22	104:Vibraslap	A#3	---
#23	054:Ride Edge	B3	---	#23	080:Maracas	B3	---	#23	054:Ride Edge	B3	---	#23	046:Orch Crash	B3	---
#24	067:Hi Bongo	C4	---	#24	094:Hand Claps	C4	---	#24	067:Hi Bongo	C4	---	#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---	#25	095:Syn Claps	C#4	---	#25	066:Lo Bongo	C#4	---	#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---	#26	099:Scratch Ld	D4	---	#26	074:Mute Conga	D4	---	#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---	#27	098:Scratch Hi	D#4	---	#27	071:Open Conga	D#4	---	#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---	#28	100:ScratchDbl	E4	---	#28	071:Open Conga	E4	---	#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---	#29	150:Whistle S	F4	EX4	#29	089:Hi Timbal	F4	---	#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---	#30	151:Whistle L	F#4	EX4	#30	090:Lo Timbal	F#4	---	#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---	#31	072:Slap Conga	G4	---	#31	065:Agogo	G4	---	#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---	#32	074:Mute Conga	G#4	---	#32	065:Agogo	G#4	---	#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---	#33	071:Open Conga	A4	---	#33	081:Cabasa	A4	---	#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---	#34	071:Open Conga	A#4	---	#34	080:Maracas	A#4	---	#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2	#35	102:Mute Cuica	B4	---	#35	150:Whistle S	B4	EX2	#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2	#36	103:Open Cuica	C5	---	#36	151:Whistle L	C5	EX2	#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3	#37	109:Timbales	C#5	---	#37	105:Guiro S	C#5	EX3	#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3	#38	088:R- Timbal	D5	---	#38	106:Guiro L	D5	EX3	#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---	#39	089:Hi Timbal	D#5	---	#39	069:Claves	D#5	---	#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---	#40	090:Lo Timbal	E5	---	#40	092:WoodBlock2	E5	---	#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---	#41	070:Syn Claves	F5	---	#41	093:WoodBlock3	F5	---	#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4	#42	087:SynCowbell	F#5	---	#42	102:Mute Cuica	F#5	EX4	#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4	#43	108:FingerSnap	G5	---	#43	103:Open Cuica	G5	EX4	#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5	#44	153:Taiko Hi	G#5	---	#44	083:MuteTriang	G#5	EX5	#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5	#45	154:Taiko Lo	A5	---	#45	084:OpenTriang	A5	EX5	#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---	#46	097:Zap 2	A#5	---	#46	081:Cabasa	A#5	---	#46	081:Cabasa	A#5	---
#47	004:Punch Kick	B1	---	#47	093:WoodBlock3	B1	---	#47	002:Ambi.Kick	B1	---	#47	005:Real Kick	B1	---
#48	149:JingleBell	B5	---	#48	024:RollSnare1	B5	EX5	#48	149:JingleBell	B5	---	#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---	#49	025:RollSnare2	C6	EX5	#49	147:Bell Tree	C6	---	#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---	#50	046:Orch Crash	C#6	EX6	#50	107:Castanet	C#6	---	#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---	#51	046:Orch Crash	D6	EX6	#51	036:Side Stick	D6	---	#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---	#52	161:Orch Hit	A7	---	#52	154:Taiko Lo	D#6	---	#52	154:Taiko Lo	D#6	---
#53	032:Brush Slap	A1	EX6	#53	088:Slap Bongo	A#1	---	#53	021:TightSnare	A1	---	#53	048:Tite HH	D#1	EX1
#54	002:Ambi.Kick	G1	---	#54	065:Agogo	A1	---	#54	011:Syn Kick 2	G1	---	#54	049:Open HH	F1	EX1
#55	108:FingerSnap	F1	EX6	#55	038:VocalSnr 1	G#1	---	#55	018:PicloSnare	F1	---	#55	054:Ride Edge	F#1	---
#56	003:Crisp Kick	E1	---	#56	065:Agogo	G1	---	#56	003:Crisp Kick	E1	---	#56	050:Pedal HH	E1	EX1
#57	049:Open HH	F#1	EX1	#57	067:Hi Bongo	E1	---	#57	049:Open HH	F#1	EX1	#57	No Drum Sound	D0	EX1
#58	109:Timbales	G#1	---	#58	066:Lo Bongo	F1	---	#58	036:Side Stick	G#1	---	#58	No Drum Sound	G#1	---
#59	024:RollSnare1	A#1	EX6	#59	085:Tambourine	F#1	---	#59	023:Rev Snare	A#1	---	#59	No Drum Sound	A#1	---

"UK"

**Drum Kit 18**  
**DK WS2**

#	Inst	Key	Excl
#00	002 Ambi.Kick	C2	---
#01	028 PowerSnare	C#2	---
#02	027 GatedSnare	D2	---
#03	014 Snare 1	D#2	---
#04	058 Tom Hi	E2	---
#05	059 Tom Lo	F2	---
#06	081 Cabasa	F#2	---
#07	058 Tom Hi	G2	---
#08	085 Tambourine	G#2	---
#09	059 Tom Lo	A2	---
#10	086 Cowbell	A#2	---
#11	037 Syn Rim	B2	---
#12	004 Punch Kick	C3	---
#13	033 BrushSwish	C#3	---
#14	032 Brush Slap	D3	---
#15	032 Brush Slap	D#3	---
#16	059 Tom Lo	E3	---
#17	059 Tom Lo	F3	---
#18	048 Tite HH	F#3	EX1
#19	059 Tom Lo	G3	---
#20	050 Pedal HH	G#3	EX1
#21	091 WoodBlock1	A3	---
#22	049 Open HH	A#3	EX1
#23	094 Hand Claps	B3	---
#24	003 Crisp Kick	C4	---
#25	057 Ride Cym 2	C#4	---
#26	019 Soft Snare	D4	---
#27	055 Ride Cup	D#4	---
#28	063 Syn Tom 2	E4	---
#29	063 Syn Tom 2	F4	---
#30	044 Splash Cym	F#4	---
#31	063 Syn Tom 2	G4	---
#32	041 Crash LP	G#4	---
#33	104 Vibraslap	A4	---
#34	040 Crash Cym	A#4	---
#35	107 Castanet	B4	---
#36	067 Hi Bongo	C5	---
#37	066 Lo Bongo	C#5	---
#38	072 Slap Conga	D5	---
#39	071 OPen Conga	D#5	---
#40	076 Baya 2	E5	---
#41	108 Guiro L	F5	---
#42	103 Open Cuica	F#5	---
#43	089 Hi Timbal	G5	---
#44	089 Hi Timbal	G#5	---
#45	065 Agogo	A5	---
#46	084 OpenTriang	A#5	---
#47	150 Whistle S	B5	---
#48	012 Syn Kick 3	C6	---
#49	145 BrushNoise	C#6	---
#50	030 Syn Snare2	D6	---
#51	038 VocalSnr 1	D#6	---
#52	038 VocalSnr 1	E6	---
#53	038 VocalSnr 1	F6	---
#54	048 Tite HH	F#6	---
#55	038 VocalSnr 1	G6	---
#56	048 Tite HH	G#6	---
#57	088 R- Timbal	A6	---
#58	096 Zap 1	A#6	---
#59	150 Whistle S	B6	---

**Drum Kit 21**  
**Dance Kit**

#	Inst	Key	Excl
#00	006:Dance Kick	C2	---
#01	036:Side Stick	C#2	---
#02	030:Syn Snare2	D2	---
#03	094:Hand Claps	D#2	---
#04	022:Ambi.Snare	E2	---
#05	060:ProcessTom	F2	---
#06	048:Tite HH	F#2	EX1
#07	060:ProcessTom	G2	---
#08	050:Pedal HH	G#2	EX1
#09	060:ProcessTom	A2	---
#10	049:Open HH	A#2	EX1
#11	060:ProcessTom	B2	---
#12	060:ProcessTom	C3	---
#13	040:Crash Cym	C#3	---
#14	060:ProcessTom	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	054:Ride Edge	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	108:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	002:Ambi.Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	021:TightSnare	A1	---
#54	011:Syn Kick 2	G1	---
#55	018:PicloSnare	F1	---
#56	003:Crisp Kick	E1	---
#57	049:Open HH	F#1	EX1
#58	036:Side Stick	G#1	---
#59	023:Rev Snare	A#1	---

**Drum Kit 22**  
**Orch Kit**

#	Inst	Key	Excl
#00	013:Orch B.Drm	C2	---
#01	036:Side Stick	C#2	---
#02	025:RollSnare2	D2	---
#03	107:Castanet	D#2	---
#04	025:RollSnare2	E2	---
#05	No Drum Sound	F2	---
#06	No Drum Sound	F#2	---
#07	No Drum Sound	G2	---
#08	No Drum Sound	G#2	---
#09	No Drum Sound	A2	---
#10	No Drum Sound	A#2	---
#11	No Drum Sound	B2	---
#12	No Drum Sound	C3	---
#13	No Drum Sound	C#3	---
#14	No Drum Sound	D3	---
#15	No Drum Sound	D#3	---
#16	No Drum Sound	E3	---
#17	152:Timpani	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	046:Orch Crash	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	108:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	005:Real Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:Bell Tree	C6	---
#50	107:Castanet	C#6	---
#51	036:Side Stick	D6	---
#52	154:Taiko Lo	D#6	---
#53	048:Tite HH	D#1	EX1
#54	049:Open HH	F1	EX1
#55	054:Ride Edge	F#1	---
#56	050:Pedal HH	E1	EX1
#57	No Drum Sound	D0	EX1
#58	No Drum Sound	G#1	---
#59	No Drum Sound	A#1	---

**Drum Kit 23**  
**Funky Kit**

#	Inst	Key	Excl
#00	002:Ambi Kick	C2	---
#01	036:SideStick	C#2	---
#02	020:LightSnare	D2	---
#03	094:HandClaps	D#2	---
#04	015:Snare 2	E2	---
#05	059:Tom Lo	F2	---
#06	048:Tite HH	F#2	EX1
#07	059:Tom Lo	G2	---
#08	049:Open HH	G32	EX1
#09	059:Tom Lo	A2	---
#10	049:Open HH	A#2	EX1
#11	058:Tom Hi	B2	---
#12	058:Tom Hi	C3	---
#13	040:Crash Cym	C#3	---
#14	058:Tom Hi	D3	---
#15	054:Ride Edge	D#3	---
#16	042:China Cym	E3	---
#17	055:Ride Cup	F3	---
#18	085:Tambourine	F#3	---
#19	044:Splash Cym	G3	---
#20	086:Cowbell	G#3	---
#21	040:Crash Cym	A3	---
#22	104:Vibraslap	A#3	---
#23	056:Ride Cym 1	B3	---
#24	067:Hi Bongo	C4	---
#25	066:Lo Bongo	C#4	---
#26	074:Mute Conga	D4	---
#27	071:Open Conga	D#4	---
#28	071:Open Conga	E4	---
#29	089:Hi Timbal	F4	---
#30	090:Lo Timbal	F#4	---
#31	065:Agogo	G4	---
#32	065:Agogo	G#4	---
#33	081:Cabasa	A4	---
#34	080:Maracas	A#4	---
#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	---
#40	092:WoodBlock2	E5	---
#41	093:WoodBlock3	F5	---
#42	102:Mute Cuica	F#5	EX4
#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5
#45	084:OpeTriang	A5	EX5
#46	081:Cabasa	A#5	---
#47	000:Fat Kick	B1	---
#48	149:JingleBell	B5	---
#49	147:BellTree	E6	---
#50	107:Castanet	C#6	---
#51	051:CloseSynHH	F6	EX6
#52	052:OpenSynHH	G6	EX6
#53	018:PicloSnare	F1	---
#54	010:SynKick 1	G1	---
#55	029:SynSnare 1	A1	---
#56	003:Crisp Kick	E1	---
#57	048:Tite HH	F#1	EX1
#58	109:Timbales	G#1	---
#59	023:Rev Snare	A#1	---

**Drum Kit 24**  
House Kit

**DrumKit 25**  
Rave Kit

**DrumKit 26**  
GP Kit

**DrumKit 27**  
Latin Kit

#	Inst	Key	Excl	#	Inst	Key	Excl	#	Inst	Key	Excl	#	Inst	Key	Excl
#00	010:Syn Kick 1	C2	—	#00	010:Syn Kick 1	C2	—	#00	005:Real Kick	C2	—	#00	008:ProcesKick	C2	—
#01	108:FingerSnap	C#2	—	#01	002:Ambi.Kick	C#1	—	#01	036:Side Stick	C#2	—	#01	036:Side Stick	C#2	—
#02	030:SynSnare 2	D2	—	#02	012:Syn Kick 3	E1	—	#02	026:Rock Snare	D2	EX6	#02	026:Rock Snare	D2	EX6
#03	095:SynClaps	D#2	—	#03	007:Gated Kik	D#5	—	#03	095:Syn Claps	D#2	—	#03	094:Hand Claps	D#2	—
#04	022:Ambi-Snare	E2	—	#04	06:Dance Kick	B1	—	#04	020:LightSnare	E2	EX4	#04	020:LightSnare	E2	EX6
#05	060:ProcessTom	F2	—	#05	010:Syn Kick 1	C1	—	#05	059:Tom Lo	F2	—	#05	059:Tom Lo	F2	—
#06	048:Tite HH	F#2	—	#06	011:Syn Kick 2	G1	—	#06	048:Tite HH	F#2	EX1	#06	048:Tite HH	F#2	EX1
#07	052:OpenSynHH	G2	—	#07	030:Syn Snare2	D2	—	#07	059:Tom Lo	G2	—	#07	059:Tom Lo	G2	—
#08	050:Petdal HH	G32	—	#08	029:Syn Snare1	F1	—	#08	050:Pedal HH	G#2	EX1	#08	050:Pedal HH	G#2	EX1
#09	060:ProcessTom	A2	—	#09	029:Syn Snare1	C#2	—	#09	059:Tom Lo	A2	—	#09	059:Tom Lo	A2	—
#10	052:OpenSynHH	A#2	—	#10	060:ProcessTom	F2	—	#10	049:Open HH	A#2	EX1	#10	049:Open HH	A#2	EX1
#11	051:CloseSynHH	B2	—	#11	021:TightSnare	G#3	—	#11	058:Tom Hi	B2	—	#11	058:Tom Hi	B2	—
#12	060:ProcessTom	C3	—	#12	144:Stadium	E2	—	#12	058:Tom Hi	C3	—	#12	058:Tom Hi	C3	—
#13	040:Clash Cym	C#3	—	#13	018:PicloSnare	E5	—	#13	040:Crash Cym	C#3	—	#13	040:Crash Cym	C#3	—
#14	060:ProcessTom	D3	—	#14	015:Snare 2	D1	—	#14	058:Tom Hi	D3	—	#14	058:Tom Hi	D3	—
#15	054:Ride Edge	D#3	—	#15	027:GatedSnare	A1	—	#15	057:Ride Cym 2	D#3	—	#15	054:Ride Edge	D#3	—
#16	042:China Cym	E3	—	#16	095:Syn Claps	D#2	—	#16	056:Ride Cym 1	E3	—	#16	042:China Cym	E3	—
#17	055:Ride Cup	F3	—	#17	086:Cowbell	G#4	—	#17	055:Ride Cup	F3	—	#17	055:Ride Cup	F3	—
#18	085:Tambourine	F#3	—	#18	048:Tite HH	G#2	EX1	#18	085:Tambourine	F#3	—	#18	085:Tambourine	F#3	—
#19	049:Open HH	G3	—	#19	051:CloseSynHH	G3	EX2	#19	044:Splash Cym	G3	—	#19	044:Splash Cym	G3	—
#20	086:Cowbell	G#3	—	#20	050:Pedal HH	A#4	EX1	#20	086:Cowbell	G#3	—	#20	086:Cowbell	G#3	—
#21	040:Crash Cym	A3	—	#21	052:Open SynHH	F3	EX2	#21	040:Crash Cym	A3	—	#21	040:Crash Cym	A3	—
#22	104:Vibraslap	A#3	—	#22	049:Open HH	A#2	EX1	#22	104:Vibraslap	A#3	—	#22	104:Vibraslap	A#3	—
#23	054:Ride Edge	B3	—	#23	084:OpenTriang	B3	—	#23	056:Ride Cym 1	B3	—	#23	056:Ride Cym 1	B3	—
#24	067:Hi Bongo	C4	—	#24	040:Crash Cym	C#3	—	#24	067:Hi Bongo	C4	—	#24	067:Hi Bongo	C4	—
#25	066:Lo Bongo	C#4	—	#25	044:Splash Cym	D3	—	#25	066:Lo Bongo	C#4	—	#25	066:Lo Bongo	C#4	—
#26	074:Mute Conga	D4	—	#26	084:OpenTriang	A3	—	#26	074:Mute Conga	D4	—	#26	074:Mute Conga	D4	—
#27	071:Open Conga	D#4	—	#27	085:Tambourine	F#3	—	#27	072:Slap Conga	D#4	—	#27	071:Open Conga	D#4	—
#28	071:Open Conga	E4	—	#28	144:Stadium	A#3	—	#28	071:Open Conga	E4	—	#28	071:Open Conga	E4	—
#29	089:Hi Timbal	F4	—	#29	071:Open Conga	C#4	—	#29	089:Hi Timbal	F4	—	#29	089:Hi Timbal	F4	—
#30	090:Lo Timbal	F#4	—	#30	071:Open Conga	D4	—	#30	089:Hi Timbal	F#4	—	#30	090:Lo Timbal	F#4	—
#31	090:Lo Timbal	G4	—	#31	072:Slap Conga	D#4	—	#31	065:Agogo	G4	—	#31	065:Agogo	G4	—
#32	065:Agogo	G#4	—	#32	049:Open HH	E4	EX1	#32	065:Agogo	G#4	—	#32	065:Agogo	G#4	—
#33	081:Cabasa	A4	—	#33	074:Mute Conga	C#5	—	#33	081:Cabasa	A4	—	#33	081:Cabasa	A4	—
#34	080:Maracas	A#4	—	#34	074:Mute Conga	F4	—	#34	082:SynMaracas	A#4	—	#34	080:Maracas	A#4	—
#35	150:Whistle S	B4	EX2	#35	073:Palm Conga	F#4	—	#35	150:Whistle S	B4	EX2	#35	150:Whistle S	B4	EX2
#36	151:Whistle L	C5	EX2	#36	066:Lo Bongo	G4	—	#36	151:Whistle L	C5	EX2	#36	151:Whistle L	C5	EX2
#37	105:Guiro S	C#5	EX3	#37	087:SynCowbell	D5	—	#37	105:Guiro S	C#5	EX3	#37	105:Guiro S	C#5	EX3
#38	106:Guiro L	D5	EX3	#38	068:Slap Bongo	B4	—	#38	106:Guiro L	D5	EX3	#38	106:Guiro L	D5	EX3
#39	069:Claves	D#5	—	#39	070:Syn Claves	C5	—	#39	070:Syn Claves	D#5	—	#39	069:Claves	D#5	—
#40	092:WoodBlock2	E5	—	#40	082:SynMaracas	G6	—	#40	092:WoodBlock2	E5	—	#40	092:WoodBlock2	E5	—
#41	093:WoodBlock3	F5	—	#41	098:Scratch Hi	F5	—	#41	092:WoodBlock2	F5	—	#41	093:WoodBlock3	F5	—
#42	102:MuteCuica	F#5	EX4	#42	108:FingerSnap	F#5	—	#42	102:Mute Cuica	F#5	EX4	#42	102:Mute Cuica	F#5	EX4
#43	103:OpenCuica	G5	EX4	#43	099:Scratch Lo	C#6	—	#43	103:Open Cuica	G5	EX4	#43	103:Open Cuica	G5	EX4
#44	083:MuteTriang	G#5	EX5	#44	139:Gt Scratch	A4	—	#44	083:MuteTriang	G#5	EX5	#44	083:MuteTriang	G#5	EX5
#45	084:OpenTriang	A5	EX5	#45	100:ScratchDbl	C6	—	#45	084:OpenTriang	A5	EX5	#45	084:OpenTriang	A5	EX5
#46	081:Cabasa	A#5	—	#46	049:Open HH	A#5	EX1	#46	081:Cabasa	A#5	—	#46	081:Cabasa	A#5	—
#47	000:Fat Kick	B1	—	#47	084:OpenTriang	B5	—	#47	000:Fat Kick	B1	—	#47	005:Real Kick	B1	—
#48	052:Open SynHH	B5	—	#48	102:Mute Cuica	D#3	—	#48	082:SynMaracas	B5	—	#48	149:JingleBell	B5	—
#49	147:Bell Tree	C6	—	#49	103:Open Cuica	F#2	—	#49	091:WoodBlock1	C6	—	#49	147:Bell Tree	C6	—
#50	107:Castanet	C#6	—	#50	096:Zap 1	D6	—	#50	108:FingerSnap	C#6	—	#50	107:Castanet	C#6	—
#51	036:Side Stick	D6	—	#51	097:Zap 2	D#6	—	#51	144:Stadium	D6	—	#51	036:Side Stick	D6	—
#52	154:Taiko Lo	D#6	—	#52	094:Hand Claps	E6	—	#52	147:Bell Tree	D#6	—	#52	029:Syn Snare1	D0	—
#53	021:TightSnare	A1	—	#53	135:Pole	F6	—	#53	015:Snare 2	A1	EX6	#53	014:Snare 1	A1	EX6
#54	002:Ambi-Kick	G1	—	#54	146:Gt Slide	F#6	—	#54	002:Ambi.Kick	G1	—	#54	000:Fat Kick	G1	—
#55	018:Open HH	F1	—	#55	063:Syn Tom 2	G2	—	#55	027:GatedSnare	F1	EX6	#55	016:Snare 3	F1	EX6
#56	003:Crisp Kick	E1	—	#56	063:Syn Tom 2	A2	—	#56	001:Rock Kick	E1	—	#56	004:Punch Kick	E1	—
#57	049:Open HH	F#1	—	#57	063:Syn Tom 2	B2	—	#57	049:Open HH	F#1	EX1	#57	049:Open HH	F#1	EX1
#58	036:Side Stick	G#1	—	#58	063:Syn Tom 2	C3	—	#58	109:Timbales	G#1	—	#58	109:Timbales	G#1	—
#59	023:Rev Snare	A#1	—	#59	030:Syn Snare2	G8	—	#59	024:RollSnare1	A#1	EX6	#59	024:RollSnare1	A#1	EX6



# Style Parameter List

## DrumKit 28 Perc Kit 2

#	Inst	Key	Excl
#00	069:Claves	C2	-
#01	092:WoodBlock2	C#2	-
#02	086:Cowbell	D2	-
#03	091:WoodBlock1	D#2	-
#04	107:Castanet	E2	-
#05	076:Baya 2	F2	-
#06	081:Cabasa	F#2	-
#07	075:Baya 1	G2	-
#08	080:Maracas	G#2	-
#09	076:Baya 2	A2	-
#10	081:Cabasa	A#2	-
#11	079:Tabla 3	B2	EX1
#12	078:Tabla 2	C3	EX1
#13	104:Vibrasiap	C#3	-
#14	077:Tabla 1	D3	EX1
#15	083:MuteTriang	D#3	EX3
#16	013:Orch B.Drm	E3	-
#17	084:OpenTriang	F3	EX3
#18	105:Güiro S	F#3	EX2
#19	105:Güiro S	G3	-
#20	106:Güiro L	G#3	EX2
#21	147:Bell Tree	A3	-
#22	080:Maracas	A#3	-
#23	080:Maracas	B3	-
#24	094:Hand Claps	C4	-
#25	095:Syn Claps	C#4	-
#26	099:Scratch Lo	D4	-
#27	098:Scratch Hi	D#4	-
#28	100:ScratchDbl	E4	-
#29	150:Whistle S	F4	EX4
#30	151:Whistle L	F#4	EX4
#31	072:Slap Conga	G4	-
#32	074:Mute Conga	G#4	-
#33	071:Open Conga	A4	-
#34	071:Open Conga	A#4	-
#35	102:Mute Cuica	B4	-
#36	109:Timbales	C5	-
#37	109:Timbales	C#5	-
#38	088:R-Timbal	D5	-
#39	089:Hi Timbal	D#5	-
#40	090:Lo Timbal	E5	-
#41	070:Syn Claves	F5	-
#42	087:SynCowbell	F#5	-
#43	108:FingerSnap	G5	-
#44	153:Taiko Hi	G#5	-
#45	154:Taiko Lo	A5	-
#46	097:Zap 2	A#5	-
#47	093:WoodBlock3	B1	-
#48	024:RollSnare1	B5	EX5
#49	025:RollSnare2	C6	EX5
#50	046:Orch Crash	C#6	EX6
#51	046:Orch Crash	D6	EX6
#52	161:Orch Hit	A7	-
#53	068:Slap Bongo	A#1	-
#54	086:Cowbell	A1	-
#55	038:VocalSnr 1	G#1	-
#56	086:Cowbell	G1	-
#57	067:Hi Bongo	E1	-
#58	066:Lo Bongo	F1	-
#59	085:Tambourine	F#1	-

P11	Open Rock
P12	Pop Rock2
P13	Hard Rock
P14	RockShuffl
P15	Half Time
P16	Lite Rock
P17	60's Dance
P18	60's Rock
P21	New Jack
P22	Dance Pop
P23	House
P24	Rap
P25	70's Disco
P26	R&B Shuffl
P27	R & B
P28	Reggae
P31	Big Band
P32	Slow Swing
P33	Blues
P34	Mid Shuffle
P35	Pop Shuffle
P36	Motown
P37	6/8 Oldies
P38	Country
P41	4/4 Ballad
P42	Pop Ballad
P43	SlowShuffl
P44	RockBallad
P45	8 Beat1
P46	8 Beat2
P47	16 Beat1
P48	16 Beat2
P51	Bossa Nova
P52	Samba
P53	Salsa
P54	Mambo
P55	Fusion
P56	Latin
P57	Pop Samba
P58	Beguine
P61	Waltz
P62	Slow Waltz
P63	2/4 March
P64	Polka
P65	Cha Cha
P66	Tango
P67	Broadway
P68	Dixieland

U1	User style1
U2	User style2
U3	User style3
U4	User style4
C1	User style5 ( on RAM Card)
C2	User style6 ( on RAM Card)
C3	User style7 ( on RAM Card)
C4	User style8 ( on RAM Card)
E11	8 Beat3
E12	6/8 Pop
E13	NewBaroque
E14	16 Beat3
E15	Lite Bossa
E16	Meneaito
E17	Gipsy
E18	Merengue
E21	Cumbia
E22	Calypso
E23	Med Swing
E24	6/8 Swing
E25	SwingShuffl
E26	LatinBBand
E27	Foxtrot
E28	HullyGully
E31	Paso Doble
E32	Quick Step
E33	PartyPolka
E34	Rhumba
E35	Trad Waltz
E36	Jazz Waltz
E37	MdnCountry
E38	Techno

- Styles P11-P68 are also used on the *i2/i3/i4S/i1* series. (The size of the introduction part and/or ending part of some styles may have already been edited.)
- Styles E11-E38 have been added only to the *i5S* and *i5M*.
- Styles C1-C4 are included in the RAM card of the *i2/i3/i1*. These styles cannot be played back on the *i5S*.

#### **NOTICE**

KORG products are manufactured under strict specifications and voltages required by each country. These products are warranted by the KORG distributor only in each country. Any KORG product not sold with a warranty card or carrying a serial number disqualifies the product sold from the manufacturer's/distributor's warranty and liability. This requirement is for your own protection and safety.

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