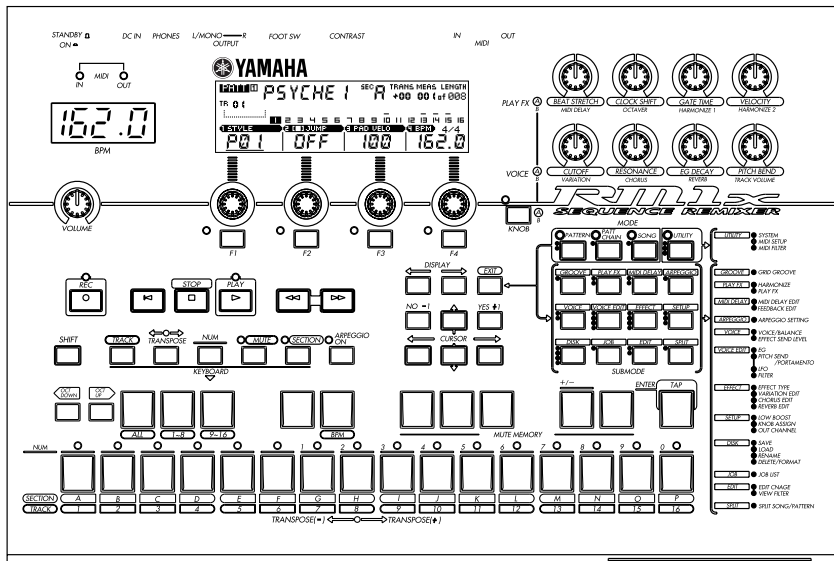




TRIMIX

SEQUENCE REMIXER



List Book

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Voice List

| Instrument Group | GM | Synth Bass & Lead | Synth Pad & Synth EFX | Synth Material | Band Instrument | Classical Instrument & Wind | Ethnic & Percussion | SFX | Drum Kit | GM Drum Kit | |
|----------------------|-----|-------------------|-----------------------|----------------|-----------------|-----------------------------|---------------------|-------------|------------|--------------|----------|
| Bank Select MSB | 0 | 60 | 60 | 60 | 60 | 60 | 60 | 60 | 126 | 127 | |
| Bank Select LSB | 0 | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 0 | |
| Pgm # | EL | EL | EL | EL | EL | EL | EL | EL | EL | EL | |
| Piano | 1 | GrandPno | 1 RezoBass | 1 SynthPad | 2 Saw1_A | 1 BritePno | 1 Strings1 | 2 Kalimba1 | 1 Trance1 | 2 AnlgKit1 | StandKit |
| | 2 | BritePno | 1 FunkBass | 1 ChoirPad | 2 Saw2_A | 1 FM_Piano | 2 Strings2 | 1 Kalimba2 | 2 Trance2 | 2 AnlgKit2 | ↑ |
| | 3 | E_Grand | 2 BleepBass | 2 Atms Pad | 2 SwDual1A | 1 St_Grand | 2 Trem_Str | 2 ThumbPno | 2 Trance3 | 2 RnDuoKit | ↑ |
| | 4 | HikyTonk | 2 BllpBass | 2 AnlgOnPd | 2 SwDual2A | 1 St_Piano | 2 Syn_Str1 | 2 LogDrum1 | 1 Trance4 | 2 SynthKit | ↑ |
| | 5 | E_Piano1 | 1 FM Bas1 | 2 VoicePad | 2 SawOct_A | 2 HikyTonk | 2 Syn_Str2 | 2 LogDrum2 | 1 Trance5 | 2 SE Kit | ↑ |
| | 6 | E_Piano2 | 2 FM Bas2 | 2 GlassPad | 2 Squara_A | 1 Mono_Epno | 1 Syn_Str3 | 3 PacificPc | 2 Trance6 | 2 AcidKit | ↑ |
| | 7 | HarpSi. | 1 Buz2Bass | 1 SweepPd1 | 2 Pulse_A | 2 LoFi_Pno | 2 Syn_Str4 | 2 BolFon | 2 Trance7 | 2 TakeoKit | ↑ |
| | 8 | Clavi. | 2 Doz Bass | 2 SweepPd2 | 2 PtsDualA | 2 St_EP1 | 2 AnaQuart | 2 SteelDr1 | 2 Trance8 | 2 TakeoKit | ↑ |
| Chromatic Percussion | 9 | Celesta | 2 OctBass1 | 2 SmokyPad | 2 SourOctA | 2 Chor_EP1 | 2 SyTrmStr | 2 SteelDr2 | 2 Trance9 | 2 AmbientKit | ↑ |
| | 10 | Glocken | 2 OctBass2 | 2 WarmPad1 | 2 PulsOctA | 2 Mono_EP1 | 1 Pizz_Str | 1 Gamelan1 | 2 Trance10 | 2 Hard Kit | ↑ |
| | 11 | MiscBox | 2 MonoBas1 | 2 WarmPad2 | 2 Sync_A | 1 LoFi_EP1 | 2 Solo_Str | 1 Gamelan2 | 1 Trance11 | 2 HouseKit | ↑ |
| | 12 | Vibes | 1 MonoBas2 | 2 StringPd | 2 TrisineA | 2 Violin | 2 Violin | 2 FunnyCPU | 2 BreakKit | ↑ | ↑ |
| | 13 | Marmba | 1 SquarBa1 | 2 Rise Pad | 2 Noise1_A | 1 TremoEP1 | 2 Viola | 2 AtlantPc | 2 Siren | 2 JunglKit | ↑ |
| | 14 | Xylophon | 1 SquarBa2 | 2 Halo Pad | 2 Noise2_A | 1 Old EP | 2 Cello | 2 AsiaBel1 | 2 SysteDwn | 2 D&B Kit | ↑ |
| | 15 | TubulBel | 2 DeepBass | 2 Vox Pad | 2 Lead1_A | 1 Mello EP | 2 Syn_Harp | 2 AsiaBel2 | 2 Smoky | 2 Big Kit | ↑ |
| | 16 | Dulcimer | 2 FlatBass | 1 HarmoPad | 2 Lead2_A | 1 St_EP2 | 2 Celesta | 2 Sitar1 | 1 SounCPU | 2 HipHopKit | ↑ |
| Organ | 17 | DrawOrgn | 2 Tri Bass | 2 Hum Pad | 2 Lead3_A | 1 Chor_EP2 | 2 Celesta | 2 FX-NG | 2 FX-NG | 2 AceKit | ↑ |
| | 18 | PercOrgn | 2 SineBass | 2 BlowPad | 2 FM1_A | 1 Mono_EP2 | 1 MusicBox | 2 IndiaDm | 2 Washing? | 2 Jazz Kit | ↑ |
| | 19 | RockOrgn | 2 DB Bass | 2 SquarePd | 2 FM2_A | 1 LoFi_EP2 | 2 SyTubBel | 2 TibetDm | 2 Bakers | 1 BruShKit | ↑ |
| | 20 | ChrchOrg | 2 DB BaDwn | 2 Sci-Fi | 2 FM3_A | 1 Wah_EP2 | 2 SynHpsi | 1 IndiaStr | 2 RvstLft | 2 PercsKit | ↑ |
| | 21 | ReedOrgn | 2 KickBa1 | 2 TrnStrm | 2 Dig1_A | 1 TrmoEP2 | 2 BrasSect | 2 Dulcimer | 2 Tranmpct | 2 BD Kit | ↑ |
| | 22 | Acordion | 2 KckB1Dwn | 2 TrnChor | 2 Dig2_A | 1 St_DxEP | 2 Trumpet | 1 Koto | 2 ShotStar | 1 HH&CyKit | ↑ |
| | 23 | Harmonica | 1 KickBa2 | 2 Itoia | 2 Dig3_A | 1 ChorDxEP | 2 Trombone | 2 EihnPick | 2 AnBubble | 2 SD Kit | ↑ |
| | 24 | TangoAcid | 2 KckB2Dwn | 2 SynVoice | 2 Dig4_A | 1 RiteDxEP | 2 Tuba | 2 Banjo | 2 GameOver | 2 Tom Kit | ↑ |
| Guitar | 25 | NylonGtr | 1 CS RezBa | 2 Ana Vox1 | 2 Dig5_A | 1 Clavi | 2 Mute_Trp | 1 Shamisen | 2 ToneDeaf | 1 SFX Kit1 | ↑ |
| | 26 | SteelGtr | 1 MG Bas1 | 1 Ana Vox2 | 2 Dig6_A | 1 WahClav1 | 2 Syn_Horn | 2 Fiddle | 1 What? | 2 SFX Kit2 | ↑ |
| | 27 | Jazz Gtr | 1 MG Bas2 | 2 VoiceOch | 2 Dig7_A | 1 WahClav2 | 1 SpmoSax | 1 Shana | 2 Zap_Gun | 2 AnlgKitN | ↑ |
| | 28 | CleanGtr | 1 MG Bas3 | 1 ChoirAah | 2 Dig8_A | 2 Dig8_A | 2 Alto Sax | 1 Shakhchi | 1 HpdHr1 | 1 AnlgKit2N | ↑ |
| | 29 | Mute_Gtr | 1 MG Pedal | 1 AahOoh | 2 Dig9_A | 1 Orgn1 | 2 TenorSax | 1 TrasnShak | 2 Hndr12 | 2 HrbowKit | ↑ |
| | 30 | Overdrive | 1 OB Bass | 2 EP Pad1 | 2 Dig10_A | 1 Orgn2 | 2 Bar_Sax | 1 AsiaFlut | 2 Hichhik | 2 SynthKN | ↑ |
| | 31 | Dist.Gtr | 1 XP Bass | 2 EP Pad2 | 2 Dig11_A | 1 Orgn3 | 2 Oboe | 1 Bagpipe | 1 Digger | 2 SE KitN | ↑ |
| | 32 | GrzHarmo | 1 PizzBass | 2 EthnoPad | 2 Dig12_A | 1 Orgn4 | 2 Eng_Horn | 2 Eng_Horn | 2 Propel1 | 2 PsychKN | ↑ |
| Bass | 33 | Acc.Bass | 1 TalkBass | 2 Angels | 2 Saw1_B | 1 HouseOrg | 2 Bassoon | 1 Digeridu | 2 Propel2 | 2 AcidKitN | ↑ |
| | 34 | FngBass | 1 VocBas1 | 2 NewAgePd | 2 Saw2_B | 1 ThinOrg | 2 Clarinet | 1 Koukin1 | 2 Greeting | 2 TeknoKN | ↑ |
| | 35 | PickBass | 1 VocBas2 | 2 Rain | 2 SwDual1B | 2 RockOrgn | 2 Piccolo | 1 Koukin2 | 2 Safari | 2 AmbientKN | ↑ |
| | 36 | Fretless | 1 OctRezBa | 2 OrnSeq | 2 SwDual2B | 1 DriveOrg | 2 Flute | 1 Berimba1 | 2 Sesame | 2 HardKN | ↑ |
| | 37 | SlapBas1 | 2 SynBas1 | 2 SmokBell | 2 SawOct_B | 2 DirtyOrg | 2 Recorder | 2 Berimba2 | 2 Budha | 2 HouseKN | ↑ |
| | 38 | SlapBas2 | 1 OCcCorBa | 2 Atmosph | 2 Squara_B | 1 MtrnOrg | 2 PanFlute | 1 BribmSol | 2 Wah_Seq1 | 2 BreakKN | ↑ |
| | 39 | SynBas1 | 1 HdCorBa1 | 2 Bright | 2 Pulse_B | 2 ChorOr1 | 2 Bottle | 2 EngCym2 | 2 Wah_Seq2 | 2 JunglKitN | ↑ |
| | 40 | SynBas2 | 2 HdCorBa2 | 2 EthnoKey | 2 PtsDualB | 2 ChorOr2 | 2 Whistle | 1 EngCym2 | 2 B&R | 2 DBKitN | ↑ |
| Strings | 41 | Violin | 1 Inl Bass | 2 Ana Bell | 2 SourOctB | 2 ReedOrgn | 2 Ocarina | 1 Gong | 2 Vacuu | 2 BigKitN | ↑ |
| | 42 | Viola | 1 SynLow | 2 PolySync | 2 PulsOctB | 2 Acordion | 2 | 2 ThaiGong | 2 Brokndwn | 2 HipHopKN | ↑ |
| | 43 | Cello | 1 BL Saw1 | 2 AnaDrone | 2 Sync_B | 1 Harmonica | 1 | 2 Shaker | 2 Teleport | 2 AceKitN | ↑ |
| | 44 | Contrabs | 1 BL Saw2 | 2 Dig1B | 2 TriSineB | 2 TangoAcid | 2 | 2 TaikoDrm | 1 Scat | 2 JazzKitN | ↑ |
| | 45 | Trem.Str | 1 BL Saw3 | 2 Crvstal | 2 Noise1_B | 1 Vibes1 | 1 | 2 Big_Drum | 1 Disaster | 2 BruShKN | ↑ |
| | 46 | Pizz.Str | 1 BL Saw4 | 2 AnaSprng | 2 Noise2_B | 1 Vibes2 | 2 | 2 Timpani | 2 Match | 2 PercsKitN | ↑ |
| | 47 | Harp | 2 BL Squ1 | 1 SynChime | 2 Lead1_B | 1 Vibes3 | 2 | 2 Tabla | 2 LaerShot | 2 | ↑ |
| | 48 | Timpani | 1 BL Squ2 | 1 Vocal Sine | 2 Lead2_B | 1 Marmba | 1 | 2 Udu | 2 Whimsy2 | 2 | ↑ |
| Ensemble | 49 | Strings1 | 1 BL Squ3 | 1 ShortRez | 2 Lead3_B | 1 Xylophon | 1 | 2 Udu_Bend | 1 Whimsy2 | 2 | ↑ |
| | 50 | Strings2 | 1 BL Dist1 | 2 Self Seq | 2 FM1_B | 1 FngBas1 | 2 | 2 Judo | 2 Fender | 2 | ↑ |
| | 51 | Syn.Str1 | 2 BL Dist2 | 2 EchoBell | 2 FM2_B | 1 FngBas2 | 2 | 2 EgyptDm | 2 Rising | 2 | ↑ |
| | 52 | Syn.Str2 | 2 BL Dist3 | 2 MajBrs1 | 2 FM3_B | 1 FngEngB | 2 | 2 Surdo_Cro | 2 Drain | 2 | ↑ |
| | 53 | ChoirAah | 1 BL Dist4 | 2 MajBrs2 | 2 Dig1_B | 1 MuteEngB | 2 | 2 Tambour | 1 Spin | 2 | ↑ |
| | 54 | VoiceOoh | 1 BL Dist5 | 2 SoftBras | 2 Dig2_B | 1 CompEngB | 2 | 2 AnTambn | 1 Takeoff | 2 | ↑ |
| | 55 | SynVoice | 1 BL Dist6 | 2 SvStack1 | 2 Dig3_B | 1 Subsonic | 2 | 2 Cowbell | 1 GiantStp | 2 | ↑ |
| | 56 | Orch.Hit | 1 BL Dist7 | 2 SvStack2 | 2 Dig4_B | 1 DistBass | 2 | 2 AnCowb1 | 1 CyberStp | 2 | ↑ |
| Brass | 57 | Trumpet | 1 BL Dist8 | 2 SvStack3 | 2 Dig5_B | 1 WahBas1 | 2 | 2 AnCowb2 | 1 Typhoon | 2 | ↑ |
| | 58 | Trombone | 1 OB Saw | 2 AtmosSaw | 2 Dig6_B | 1 WahBas2 | 1 | 2 Vibrasip | 1 Rubber | 2 | ↑ |
| | 59 | Mute_Trp | 1 Dual Saw | 2 SwpXpand | 2 Dig7_B | 1 PickBas1 | 2 | 2 AnVbrslp | 1 Amphibia | 2 | ↑ |
| | 60 | Fr.Horn | 2 CS PortLd | 2 Swp_Sync | 2 Dig8_B | 1 MutePKBa | 2 | 2 SyBrsip | 1 Escape | 2 | ↑ |
| | 61 | BrasSect | 1 Wah Saw | 1 Swp_Voice | 2 Dig10_B | 1 SlapBas1 | 1 | 2 Claves | 1 DoorSgk | 4 | ↑ |
| | 62 | SynBras1 | 2 CSMonoLd | 2 Goblins | 2 Dig11_B | 1 SlapBas2 | 1 | 2 Conga | 1 Thunder | 2 | ↑ |
| | 63 | SynBras2 | 2 DualSaur | 2 Echoes | 2 Dig12_B | 1 Fretles1 | 1 | 2 AnaConga | 1 Wind | 2 | ↑ |
| Reed | 64 | SpmoSax | 1 CS Squar | 2 AsianEch | 2 Saw1_C | 1 Fretles2 | 2 | 2 Timbale | 1 Seashore | 1 | ↑ |
| | 65 | Alto Sax | 1 WahSquar | 1 SoundTrk | 2 Saw2_C | 1 ChoFries | 2 | 2 Agogo | 1 Steam | 1 | ↑ |
| | 66 | TenorSax | 1 WahPulse | 1 Majesty | 2 SwDual1C | 2 FlnFries | 2 | 2 AnaMetal | 1 Bubble | 1 | ↑ |
| | 67 | Bar.Sax | 1 SubOsc1 | 2 Ball Pad | 2 SwDual2C | 1 AccoBas1 | 1 | 2 Cabasa | 1 Dog | 1 | ↑ |
| | 68 | Oboe | 1 SubOsc2 | 2 Warrior | 2 SawOct_C | 2 AccoBas2 | 2 | 2 Maracas | 2 Horse | 1 | ↑ |
| | 69 | Eng_Horn | 1 CS ModLd | 2 PwrSweep | 2 Squara_C | 1 B&Glsnd | 2 | 2 SmbWhisl | 1 Tweet 1 | 1 | ↑ |
| | 70 | Bassoon | 1 PWM Solo | 2 Palace | 2 Pulse_C | 2 CleanGt1 | 2 | 2 Guiro | 2 Tweet 2 | 2 | ↑ |
| | 71 | Clarinet | 1 Pwv Saw | 1 Soda | 2 PtsDualC | 2 CleanGt2 | 1 | 2 AnaGairo | 1 Growl | 1 | ↑ |
| Pipe | 72 | Piccolo | 1 StarLead | 2 Coaster | 2 SourOctC | 2 Chorngt | 2 | 2 Claves | 1 DoorSgk | 4 | ↑ |
| | 73 | Flute | 1 PwrSolo | 2 MilkyWay | 2 PulsOctC | 2 FlangeGt | 2 | 2 AnaClave | 1 DoorSlam | 1 | ↑ |
| | 74 | Recorder | 2 SyncLd1 | 2 Bush | 2 Sync_C | 1 Wah_Gtr1 | 2 | 2 WoodBlok | 1 Talphon | 1 | ↑ |
| | 75 | PanFlute | 1 SyncLd2 | 2 EnqinRom | 2 TrisineC | 2 Wah_Gtr2 | 1 | 2 Cuica | 2 Telphon2 | 1 | ↑ |
| | 76 | Bottle | 2 BepLead | 2 Glaswork | 2 Noise1_C | 1 Mute_Gtr | 1 | 2 Triangle | 2 Scratch | 1 | ↑ |
| | 77 | ShakChhl | 1 BuzSolo | 2 OchStack | 2 Noise2_C | 1 Jazz_Gtr | 1 | 2 Shaker | 2 TurnTabl | 1 | ↑ |
| | 78 | Whistle | 1 5th Saw | 2 Galaxy | 2 Lead1_C | 1 OctLgTr | 2 | 2 AnShaker | 1 TapeRwnd | 1 | ↑ |
| | 79 | Ocarina | 1 5th Saw | 2 Comet | 2 Lead2_C | 1 Overdrive | 2 | 2 JnglBel | 1 GlasNoiz | 1 | ↑ |
| Synth Lead | 80 | SquareLd | 2 Bend 5th | 2 Shrine | 2 Lead3_C | 1 Dist_Gtr | 2 | 2 BellTree | 1 MetalNz1 | 1 | ↑ |
| | 81 | Saw_Lead | 2 PopLd4th | 2 Hovering | 2 FM1_C | 1 Dist_Gtr | 2 | 2 WindChm1 | 1 MetalNz2 | 1 | ↑ |
| | 82 | CallopLd | 2 VoxSyn1 | 2 Marsh | 2 FM2_C | 1 WahFazG2 | 2 | 2 WindChm2 | 1 IndeFom | 1 | ↑ |
| | 83 | Chiff Ld | 2 VoxSyn2 | 2 Hypnosis | 2 FM3_C | 1 PowerChd | 1 | 2 Castanet | 1 CastEgn | 1 | ↑ |
| | 84 | CharanLd | 2 BreathLd | 2 WaterBel | 2 Dig1_C | 1 GrzHarmo | 1 | 2 Sticks | 1 CarTSeel | 1 | ↑ |
| | 85 | Voice Ld | 1 PipeLead | 2 Hallucin | 2 Dig2_C | 1 SteelGtr | 1 | 2 Feet | 2 Car_Pase | 1 | ↑ |
| | 86 | Fifth Ld | 2 | 2 NewDrone | 2 Dig3_C | 1 12StrGtr | 1 | 2 Clap_L | 1 CarCrash | 1 | ↑ |
| | 87 | Bass &Ld | 2 | 2 Motor | 1 Dig4_C | 1 NylonGtr1 | 1 | 2 Clap_S | 1 Train | 1 | ↑ |
| Synth Pad | 88 | NewAgePd | 2 | 2 Sonar1 | 1 Dig5_C | 1 NylonGtr2 | 2 | 2 AnlgClap | 1 Helicptr | 1 | ↑ |
| | 89 | Warm Pad | 2 | 2 Sonar2 | 1 Dig6_C | 1 P_Scraps | 1 | 2 SynClap | 1 RevBurst | 1 | ↑ |
| | 90 | PolySfPd | 2 | 2 OrganSik | 2 Dig7_C | 1 FretNoiz | 1 | 2 EngSnap | 1 RevLowNz | 1 | ↑ |
| | 91 | ChoirPad | 2 | 2 Vox_Bell | 1 Dig8_C | 1 | 1 | 2 AnSdSk1 | 1 Laugh | 1 | ↑ |
| | 92 | BowedPad | 2 | 2 ColdStab | 1 Dig9_C | 1 | 1 | 2 AnSdSk2 | 1 Scream | 1 | ↑ |
| | 93 | MetalPad | 2 | 2 Kick&Hit | 1 Dig10_C | 1 | 1 | 2 AnSdSk3 | 1 Punch | 1 | ↑ |
| | 94 | Halo Pad | 2 | 2 BrassHit | 1 Dig11_C | 1 | 1 | 2 AnSdSk4 | 1 Heart | 1 | ↑ |
| | 95 | SweepPad | 2 | 2 Syn_Stack | 1 Dig12_C | 1 | 1 | 2 MelodTom | 1 Footstep | 1 | ↑ |
| Synth Effects | 96 | Rain | 2 | 2 GiantStb | 1 Saw1_D | 1 | 1 | 2 Syn_Drum | 2 Applause | 1 | ↑ |
| | 97 | SoundTrk | 2 | 2 HardStab | 1 Saw2_D | 1 | 1 | 2 Ana_Tom | 1 BrthNoiz | 1 | ↑ |
| | 98 | Crystal | 2 | 2 OrganStb | 1 SwDual1D | 1 | 1 | 2 AnaBD | 1 Gunshot | 1 | ↑ |
| | 99 | Bright | 2 | 2 | 2 SwDual2D | 1 | 1 | 2 AnaCymb1 | 1 Bomb | 1 | ↑ |
| | 100 | Goblins | 2 | 2 | 2 SawOct_D | 1 | 1 | 2 AnaCymb2 | 1 HIQ 1 | 1 | ↑ |
| | 101 | Echoes | 2 | 2 | 2 Squara_D | 1 | 1 | 2 LoopCymb | 1 HIQ 2 | 1 | ↑ |
| | 102 | Sci-Fi | 2 | 2 | 2 Pulse_D | 1 | 1 | 2 RevCymb | 1 SFX_Gun1 | 1 | ↑ |
| | 103 | Sitar | 1 | 2 | 2 PtsDualD | 2 | 2 | 2 Rev_Roll | 1 SFX_Gun2 | 1 | ↑ |
| Ethic | 104 | Banjo | 2 | 2 | 2 PulsOctD | 2 | 2 | 2 Rev_SD | 1 Ripper | 1 | ↑ |
| | 105 | Shamisen | 2 | 2 | 2 Sync_D | 1 | 1 | | | | ↑ |
| | 106 | Koto | 2 | 2 | 2 TrisineD | 2 | 2 | | | | ↑ |
| | 107 | Kalimba | 1 | 2 | 2 Noise1_D | 1 | 1 | | | | ↑ |
| | 108 | Bagpipe | 1 | 2 | 2 Noise2_D | 1 | 1 | | | | ↑ |
| | 109 | Fiddle | 1 | 2 | 2 Lead1_D | 1 | 1 | | | | ↑ |
| | 110 | Shamal | 2 | 2 | 2 Lead2_D | 1 | 1 | | | | ↑ |
| Percussive | 111 | TnkBell | 1 | 2 | 2 Lead3_D | 1 | 1 | | | | ↑ |
| | 112 | Agogo | 1 | 2 | 2 FM1_D | 1 | 1 | | | | ↑ |
| | 113 | SteelDrm | 1 | 2 | 2 FM2_D | 1 | 1 | | | | ↑ |
| | 114 | WoodBlok | 1 | 2 | 2 FM3_D | 1 | 1 | | | | ↑ |
| | 115 | TaikoDrm | 1 | 2 | 2 Dig1_D | 1 | 1 | | | | ↑ |
| | 116 | MelodTom | 1 | 2 | 2 Dig2_D | 1 | 1 | | | | ↑ |
| | 117 | Syn_Drum | 2 | 2 | 2 Dig3_D | 1 | 1 | | | | ↑ |
| | 118 | RevCymb1 | 1 | 2 | 2 Dig4_D | 1 | 1 | | | | ↑ |
| Sound Effects | 119 | FretNoiz | 1 | 2 | 2 Dig5_D | 1 | 1 | | | | ↑ |
| | 120 | BrthNoiz | 1 | 2 | 2 Dig6_D | 1 | 1 | | | | ↑ |
| | 121 | Seashore | 1 | 2 | 2 Dig7_D | 1 | 1 | | | | ↑ |
| | 122 | Tweet | 1 | 2 | 2 Dig8_D | 1 | 1 | | | | ↑ |
| | 123 | Telephone | 1 | 2 | 2 Dig9_D | 1 | 1 | | | | ↑ |
| | 124 | Helicptr | 1 | 2 | 2 Dig10_D | 1 | 1 | | | | ↑ |
| | 125 | Applause | 1 | 2 | 2 Dig11_D | 1 | 1 | | | | ↑ |
| | 126 | Gunshot | 1 | 2 | 2 Dig12_D | 1 | 1 | | | | ↑ |

Inst.Group "Synth Material"
A : Long Decay, LFO Wave - Triangle
B : Short Decay, LFO Wave - Triangle
C : Long Decay, LFO Wave - Saw
D : Long Decay, LFO Wave - S&H

| Bank MSB | | 126 | | | 126 | | | 126 | | | 126 | | | 126 | | | 126 | | | 126 | | | | | |
|----------|------|--------------------|---------|------------------|--------------------|---------|------------------|------------------|---------|------------------|------------------|---------|------------------|------------------|---------|------------------|------------------|---------|------------------|------------------|---------|------------------|------------------|---------|------------------|
| Bank LSB | | 0 | | | 0 | | | 0 | | | 0 | | | 0 | | | 0 | | | 0 | | | | | |
| PC# | | 9 | | | 10 | | | 11 | | | 12 | | | 13 | | | 14 | | | 15 | | | 16 | | |
| Note# | Note | AmbritKit | Key off | Alternate assign | Hard Kit | Key off | Alternate assign | HouseKit | Key off | Alternate assign | BreakKit | Key off | Alternate assign | JunglKit | Key off | Alternate assign | D&B Kit | Key off | Alternate assign | Big Kit | Key off | Alternate assign | Hh/HpKit | Key off | Alternate assign |
| 16 | E-1 | Rev Low Noise | | | Rev Low Noise | | | Rev Low Noise | | | Rev Low Noise | | | Rev Low Noise | | | Rev Low Noise | | | Rev Low Noise | | | Rev Low Noise | | |
| 17 | F-1 | Rev Syn Cymbal | | | Rev Syn Cymbal | | | Rev Syn Cymbal | | | Rev Syn Cymbal | | | Rev Syn Cymbal | | | Rev Syn Cymbal | | | Rev Syn Cymbal | | | Rev Syn Cymbal | | |
| 18 | F#-1 | Reverse Cymbal | | | Reverse Cymbal | | | Reverse Cymbal | | | Reverse Cymbal | | | Reverse Cymbal | | | Reverse Cymbal | | | Reverse Cymbal | | | Reverse Cymbal | | |
| 19 | G-1 | Reverse Roll | | | Reverse Roll | | | Reverse Roll | | | Reverse Roll | | | Reverse Roll | | | Reverse Roll | | | Reverse Roll | | | Reverse Roll | | |
| 20 | G#-1 | Reverse Snare | | | Reverse Snare | | | Reverse Snare | | | Reverse Snare | | | Reverse Snare | | | Reverse Snare | | | Reverse Snare | | | Reverse Snare | | |
| 21 | A-1 | Brush Swirl | | | Snare Roll | | | Snare Roll | | | Snare Roll Break | | | Snare Roll Break | | | Snare Break 10 | | | Snare Roll Break | | | Snare Roll Break | | |
| 22 | A#-1 | Reverse Hi-Hat | | | Reverse Hi-Hat | | | Reverse Hi-Hat | | | Reverse Hi-Hat | | | Reverse Hi-Hat | | | Reverse Hi-Hat | | | Reverse Hi-Hat | | | Reverse Hi-Hat | | |
| 23 | B-1 | BD Ana Soft 1 Long | | | Ripper | | | BD Analog Deep | | | BD Soft | | | BD Ana Loose | | | BD Soft | | | BD Room | | | BD Break 2 | | |
| 24 | C-0 | Heart | | | BD Break 6 | | | BD Ana Hard 1 | | | BD Break 3 | | | BD Break 4 | | | BD Break 3 | | | BD Break 2 | | | BD Break 1 | | |
| 25 | C#0 | Hi Q 2 | | | Side Stick Ana 3 Q | | | Finger Snap | | | Side Stick | | | Snare Rim | | | Side Stick | | | Side Stick | | | Side Stick | | |
| 26 | D-0 | Brush Slap | | | Snare Break 4 | | | Snare Break 4 | | | Snare Break 3 | | | Snare Break 6 | | | Snare Break 9 | | | Snare Break 4 | | | Snare Break 1 | | |
| 27 | D#0 | Hi Q 1 | | | Snare Clap | | | Hand Clap Ana | | | Hand Clap Small | | | Hand Clap Synth | | | Hand Clap Small | | | Snare Clap | | | Hand Clap Small | | |
| 28 | E-0 | Snare Analog 5 | | | Snare Analog 2 | | | Snare Analog 2 | | | Snare Break 4 | | | Snare Rim | | | Snare Break 4 | | | Snare Break 2 | | | Snare Hard | | |
| 29 | F-0 | Tom Brush 1 | | | Tom Industrial 1 | | | Tom Ana Clean 1 | | | Tom Hard 1 | | | Tom Hard 1 | | | Tom Soft 1 | | | Tom Soft 1 | | | Tom Hard 1 | | |
| 30 | F#0 | HH CI Syn | | 1 | Hi-Hat Closed | | 1 | HH CI Tight | | 1 | Hi-Hat Closed | | 1 | HH CI Break | | 1 | Hi-Hat Closed | | 1 | HH CI Break | | 1 | HH CI Break | | 1 |
| 31 | G-0 | Tom Brush 2 | | | Tom Industrial 2 | | | Tom Ana Clean 2 | | | Tom Hard 2 | | | Tom Hard 2 | | | Tom Soft 2 | | | Tom Soft 2 | | | Tom Hard 2 | | |
| 32 | G#0 | HH CI SE | | 1 | Hi-Hat Pedal | | 1 | Hi-Hat Pedal | | 1 | Hi-Hat Pedal | | 1 | HH Pedal Break 1 | | 1 | Hi-Hat Pedal | | 1 | HH Pedal Break 1 | | 1 | HH Pedal Break 1 | | 1 |
| 33 | A-0 | Tom Brush 3 | | | Tom Industrial 3 | | | Tom Ana Clean 3 | | | Tom Hard 3 | | | Tom Hard 3 | | | Tom Soft 3 | | | Tom Soft 3 | | | Tom Hard 3 | | |
| 34 | A#0 | HH Op Syn | | 1 | Hi-Hat Open | | 1 | Hi-Hat Open | | 1 | Hi-Hat Open | | 1 | HH Op Break | | 1 | Hi-Hat Open | | 1 | HH Op Break | | 1 | HH Op Break | | 1 |
| 35 | B-0 | BD Ana Soft 2 | | | BD Synth 2 | | | BD Ana Soft 2 | | | BD Break 2 | | | BD Break 5 | | | BD Break 6 | | | Big Drum | | | BD Soft | | |
| 36 | C-1 | BD Ana Soft1 Short | | | BD Analog Dist | | | BD Op Ana Tight | | | BD Break 1 | | | BD Break 3 | | | BD Break 7 | | | BD Ana Soft 1 | | | BD Ana Soft 1 | | |
| 37 | C#1 | Side Stick Ana 1 | | | Snare Rim | | | Side Stick Ana 3 | | | Snare Rim | | | Side Stick | | | Snare Rim | | | Snare Rim | | | Snare Rim | | |
| 38 | D-1 | Snare Analog 6 | | | Snare Ana Dist | | | Snare Clap | | | Snare Break 1 | | | Snare Break 4 | | | Snare Break 7 | | | Snare Power | | | Snare Break 4 | | |
| 39 | D#1 | Hand Clap Ana | | | Noiseburst | | | Noiseburst | | | Snare Clap | | | Snare Clap | | | Noiseburst | | | Hand Clap Large | | | Snare Clap | | |
| 40 | E-1 | Snare Analog 3 | | | Snare Noise Dist | | | Snare Analog 1 | | | Snare Break 2 | | | Snare Break 5 | | | Snare Break 6 | | | Snare Break 3 | | | Snare Rim | | |
| 41 | F-1 | Tom Ana Clean 1 | | | Tom Ana Dist 1 | | | Tom Analog 1 | | | Tom Soft 1 | | | Tom Soft 1 | | | Tom Hard 1 | | | Tom Hard 1 | | | Tom Lo-Fi 1 | | |
| 42 | F#1 | HH CI Ana 1 H | | 2 | HH CI Hard | | 2 | HH CI Ana 1 | | 2 | HH CI Break | | 2 | Hi-Hat Closed | | 2 | HH CI Tight H | | 2 | HH CI Tight | | 2 | Hi-Hat Closed | | 2 |
| 43 | G-1 | Tom Ana Clean 2 | | | Tom Ana Dist 2 | | | Tom Analog 2 | | | Tom Soft 2 | | | Tom Soft 2 | | | Tom Hard 2 | | | Tom Hard 2 | | | Tom Lo-Fi 2 | | |
| 44 | G#1 | HH Op Ana1 ShortH | | 2 | HH Op Hard Short | | 2 | HH Op Hard Short | | 2 | HH Pedal Break 1 | | 2 | Hi-Hat Pedal | | 2 | HH Pedal Break 2 | | 2 | Hi-Hat Closed | | 2 | Hi-Hat Pedal | | 2 |
| 45 | A-1 | Tom Ana Clean 3 | | | Tom Ana Dist 3 | | | Tom Analog 3 | | | Tom Soft 3 | | | Tom Soft 3 | | | Tom Hard 3 | | | Tom Hard 3 | | | Tom Lo-Fi 3 | | |
| 46 | A#1 | HH Op Ana 1 H | | 2 | HH Op Hard | | 2 | HH Op Hard | | 2 | Hi-Hat Open | | 2 | Hi-Hat Open | | 2 | Hi-Hat Open | | 2 | Hi-Hat Open | | 2 | Hi-Hat Open | | 2 |
| 47 | B-1 | Tom Ana Clean 4 | | | Tom Ana Dist 4 | | | Tom Analog 4 | | | Tom Soft 4 | | | Tom Soft 4 | | | Tom Hard 4 | | | Tom Hard 4 | | | Tom Lo-Fi 4 | | |
| 48 | C-2 | Tom Ana Clean 5 | | | Tom Ana Dist 5 | | | Tom Analog 5 | | | Tom Soft 5 | | | Tom Soft 5 | | | Tom Hard 5 | | | Tom Hard 5 | | | Tom Lo-Fi 5 | | |
| 49 | C#2 | Cymbal Synth 1 | | | Crash Hard | | | Crash Hard | | | Crash Cymbal 1 | | | Crash Cymbal 1 | | | Crash Cymbal 1 | | | Crash Cymbal 1 | | | Crash Cymbal 1 | | |
| 50 | D-2 | Tom Ana Clean 6 | | | Tom Ana Dist 6 | | | Tom Analog 6 | | | Tom Soft 6 | | | Tom Soft 6 | | | Tom Hard 6 | | | Tom Hard 6 | | | Tom Lo-Fi 6 | | |
| 51 | D#2 | Ride Hard | | | Ride Hard | | | Ride Hard | | | Ride Cymbal 1 | | | Ride Cymbal 1 | | | Ride Cymbal 1 | | | Ride Cymbal 1 | | | Ride Cymbal 1 | | |
| 52 | E-2 | Chinese Cymbal | | | Chinese Cymbal | | | Chinese Cymbal | | | Chinese Cymbal | | | Chinese Cymbal | | | Chinese Cymbal | | | Chinese Cymbal | | | Chinese Cymbal | | |
| 53 | F-2 | Ride Cymbal Cup | | | Ride Cymbal Cup | | | Ride Cymbal Cup | | | Ride Cymbal Cup | | | Ride Cymbal Cup | | | Ride Cymbal Cup | | | Ride Cymbal Cup | | | Ride Cymbal Cup | | |
| 54 | F#2 | Tambourine | | | Tambourine Ana | | | Tambourine | | | Tambourine | | | Tambourine | | | Tambourine | | | Tambourine | | | Tambourine | | |
| 55 | G-2 | Splash Cymbal | | | Splash Cymbal | | | Splash Cymbal | | | Splash Cymbal | | | Splash Cymbal | | | Splash Cymbal | | | Splash Cymbal | | | Splash Cymbal | | |
| 56 | G#2 | Cowbell Analog 1 | | | Cowbell Analog 1 | | | Cowbell | | | Cowbell | | | Cowbell | | | Cowbell | | | Cowbell | | | Cowbell | | |
| 57 | A-2 | Crash Cymbal 2 | | | Crash Cymbal 2 | | | Crash Cymbal 2 | | | Crash Cymbal 2 | | | Crash Cymbal 2 | | | Crash Cymbal 2 | | | Crash Cymbal 2 | | | Crash Cymbal 2 | | |
| 58 | A#2 | Vibraslap Analog | | | Vibraslap | | | Cowbell Analog 1 | | | Cowbell Analog 1 | | | Vibraslap | | | Cowbell Analog 1 | | | Vibraslap | | | Cowbell Analog 1 | | |
| 59 | B-2 | Ride Cymbal 1 | | | Ride Cymbal 1 | | | Ride Cymbal 1 | | | Ride Cymbal 2 | | | Ride Cymbal 2 | | | Ride Cymbal 2 | | | Ride Cymbal 2 | | | Ride Cymbal 2 | | |
| 60 | C-3 | Bongo H | | | BD & HH Open H | | | Bongo H | | | Bongo H | | | Bongo H | | | Bongo H | | | Bongo H | | | Bongo H | | |
| 61 | C#3 | Bongo L | | | BD & HH Open L | | | Bongo L | | | Bongo L | | | Bongo L | | | Bongo L | | | Bongo L | | | Bongo L | | |
| 62 | D-3 | Conga H Mute | | | Metal Noise H | | | Conga H Mute | | | Conga H Mute | | | Conga H Mute | | | Conga H Mute | | | Conga H Mute | | | Conga H Mute | | |
| 63 | D#3 | Conga H Open | | | Metal Noise L | | | Conga H Open | | | Conga H Open | | | Conga H Open | | | Conga H Open | | | Conga H Open | | | Conga H Open | | |
| 64 | E-3 | Conga L | | | Big Drum | | | Conga L | | | Conga L | | | Conga L | | | Conga L | | | Conga L | | | Conga L | | |
| 65 | F-3 | Meatal Analog H | | | Timbale H | | | Timbale H | | | BD & HH Open H | | | Tabla Nah | | | Tabla Nah | | | BD & HH Open H | | | BD & HH Open H | | |
| 66 | F#3 | Meatal Analog L | | | Timbale L | | | Timbale L | | | BD & HH Open L | | | Tabla Open | | | Tabla Open | | | BD & HH Open L | | | BD & HH Open L | | |
| 67 | G-3 | Glass Noise H | | | Glass Noise H | | | Agogo H | | | Agogo H | | | Agogo H | | | Agogo H | | | Agogo H | | | Agogo H | | |
| 68 | G#3 | Glass Noise L | | | Glass Noise L | | | Agogo L | | | Agogo L | | | Agogo L | | | Agogo L | | | Agogo L | | | Agogo L | | |
| 69 | A-3 | Cabasa | | | Cold Stab L | | | Cabasa | | | Cabasa | | | Cabasa | | | Cabasa | | | Cabasa | | | Cabasa | | |
| 70 | A#3 | Maracas Analog | | | Cold Stab H | | | Maracas | | | Maracas | | | Maracas | | | Maracas | | | Maracas | | | Maracas | | |
| 71 | B-3 | Tweet | | | Hard Stab L | | | Organ Stab L | | | Brass Hit | | | Samba Whistle H | | | Sonar H | | | Samba Whistle H | | | Giant Stab L | | |
| 72 | C-4 | Stream | | | Hard Stab H | | | Organ Stab H | | | Kick & Hit | | | Samba Whistle L | | | Sonar L | | | Samba Whistle L | | | Giant Stab H | | |
| 73 | C#4 | Thunder | | | Scratch 2 | | | Giant Stab L | | | Scratch 2 | | | Guiro Short | | | Vox Bell H | | | Scratch 2 | | | Scratch 2 | | |
| 74 | D-4 | Wind | | | Scratch 3 | | | Giant Stab H | | | Scratch 3 | | | Guiro Long | | | Vox Bell L | | | Scratch 3 | | | Scratch 3 | | |
| 75 | D#4 | Claves Analog | | | Hi Q 1 H | | | Claves | | | Claves | | | Claves | | | Claves | | | Claves | | | Claves | | |
| 76 | E-4 | Wood Block H | | | Hi Q 1 L | | | Wood Block H | | | Wood Block H | | | Wood Block H | | | Wood Block H | | | Wood Block H | | | Wood Block H | | |
| 77 | F-4 | Wood Block L | | | Hi Q 2 | | | Wood Block L | | | Wood Block L | | | Wood Block L | | | Wood Block L | | | Wood Block L | | | Wood Block L | | |
| 78 | F#4 | Tambourine Ana | | | Scratch 1 H | | | Cuica Mute | | | Scratch 1 H | | | Cuica Mute | | | Cuica Mute | | | Scratch 1 H | | | Scratch 1 H | | |
| 79 | G-4 | Cowbell Analog 2 | | | Scratch 1 L | | | Cuica Open | | | Scratch 1 L | | | Cuica Open | | | Cuica Open | | | Scratch 1 L | | | Scratch 1 L | | |
| 80 | G#4 | Triangle Mute | | 3 | Triangle Mute | | 3 | Triangle Mute | | 3 | Triangle Mute | | 3 | Triangle Mute | | 3 | Triangle Mute | | 3 | Triangle Mute | | 3 | Triangle Mute | | 3 |
| 81 | A-4 | Triangle Open | | 3 | Triangle Open | | 3 | Triangle Open | | 3 | Triangle Open | | 3 | Triangle Open | | 3 | Triangle Open | | 3 | Triangle Open | | 3 | Triangle Open | | 3 |
| 82 | A#4 | Shaker Analog | | | Shaker Analog | | | Shaker Analog | | | Shaker | | | Shaker | | | Shaker | | | Shaker | | | Shaker | | |
| 83 | B-4 | Jingle Bell | | | Jingle Bell | | | Jingle Bell | | | Jingle Bell | | | Jingle Bell | | | Jingle Bell | | | Jingle Bell | | | Jingle Bell | | |
| 84 | C-5 | Wind Chime | | | Bell Tree | | | Bell Tree | | | Turntable Noise | | | Bell Tree | | | Bell Tree | | | Bell Tree | | | Turntable Noise | | |
| 85 | C#5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 86 | D-5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 87 | D#5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 88 | E-5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 89 | F-5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 90 | F#5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 91 | G-5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 92 | G#5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 93 | A-5 | | | | | | | | | | | | | | | | | | | | | | | | |

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| Bank MSB | | 126 | | | 126 | | | 126 | | | 126 | | | 126 | | | 126 | | | 126 | | | | | |
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| Bank LSB | | 0 | | | 0 | | | 0 | | | 0 | | | 0 | | | 0 | | | 0 | | | | | |
| PC# | | 17 | | 18 | | 19 | | 20 | | 21 | | 22 | | 23 | | 24 | | | | | | | | | |
| Note# | Note | AccKit | Key off | Alternate assign | Jazz Kit | Key off | Alternate assign | BrushKit | Key off | Alternate assign | PercsKit | Key off | Alternate assign | BD Kit | Key off | Alternate assign | HH&CymKit | Key off | Alternate assign | SD Kit | Key off | Alternate assign | Tom Kit | Key off | Alternate assign |
| 16 | E -1 | Rev Low Noise | | | Rev Low Noise | | | Rev Low Noise | | | Digeridoo 3 Short | | | | | | | | | | | | | | |
| 17 | F -1 | Rev Syn Cymbal | | | Rev Syn Cymbal | | | Rev Syn Cymbal | | | Digeridoo 3 Long | | | | | | | | | | | | | | |
| 18 | F#-1 | Reverse Cymbal | | | Reverse Cymbal | | | Reverse Cymbal | | | Gong 1 | | | | | | | | | | | | | | |
| 19 | G -1 | Reverse Roll | | | Brush Swirl | | | Brush Swirl Short | | | Digeridoo 2 | | | | | | | | | | | | | | |
| 20 | G#-1 | Reverse Snare | | | Reverse Snare | | | Reverse Snare | | | Side Stick | | | | | | | | | | | | | | |
| 21 | A -1 | Snare Roll | | | Snare Roll | | | Brush Swirl Long | | | Digeridoo 1 | | | | | | | | | | | | | | |
| 22 | A#-1 | Reverse Hi-Hat | | | Reverse Hi-Hat | | | Reverse Hi-Hat | | | Sticks | | | | | | | | | | | | | | |
| 23 | B -1 | BD Dry Soft | | | BD Soft | | | BD Soft | | | Big Drum | | | | | | | | | | | | | | |
| 24 | C 0 | BD Dry | | | BD Room | | | BD Room | | | Surdo Open | | | | | | | | | | | | | | |
| 25 | C#0 | Side Stick | | | Finger Snap | | | Finger Snap | | | Castanet | | | | | | | | | | | | | | |
| 26 | D 0 | Snare Dry | | | Brush Slap | | | Brush Slap L | | | Surdo Mute | | | | | | | | | | | | | | |
| 27 | D#0 | Hand Clap Small | | | Hand Clap Ana | | | Hand Clap Ana | | | Hand Clap Large | | | BD Ana Tight | | | HH Cl Hard | | | Snare Analog 1 | | | Tom Analog 1 | | |
| 28 | E 0 | Snare Rim | | | Brush Tap | | | Brush Tap L | | | Djembe Mute | | | BD Analog Comp | | | HH Op Hard Short | | | Snare Analog 2 | | | Tom Analog 2 | | |
| 29 | F 0 | Tom Soft 1 | | | Tom Brush 1 | | | Tom Soft 1 | | | Djembe Open L | | | BD Analog Deep | | | HH Op Hard | | | Snare Analog 2 Q | | | Tom Analog 3 | | |
| 30 | F#0 | HH Cl Tight | | 1 | Hi-Hat Closed H | | 1 | Hi-Hat Closed H | | 1 | Triangle Mute | | 1 | BD Ana Hard 2 | | | HH Cl Hard H | | | Snare Ana Gate | | | Tom Analog 4 | | |
| 31 | G 0 | Tom Soft 2 | | | Tom Brush 2 | | | Tom Soft 2 | | | Maracas Open H | | | BD Ana Hard 1 | | | HH Op Hard Shorth | | | Snare Synth 1 | | | Tom Analog 5 | | |
| 32 | G#0 | Hi-Hat Pedal H | | 1 | Hi-Hat Pedal H | | 1 | Hi-Hat Pedal H | | 1 | Triangle Op Short | | 1 | BD Analog Bip | | | HH Op Hard H | | | Snare Synth 2 | | | Tom Analog 6 | | |
| 33 | A 0 | Tom Soft 3 | | | Tom Brush 3 | | | Tom Soft 3 | | | Djembe Edge | | | BD Ana Rubber | | | HH Cl Ana 1 | | | Snare Synth 3 | | | Tom Ana Dist 1 | | |
| 34 | A#0 | Hi-Hat Open H | | 1 | Hi-Hat Open H | | 1 | HH Open Brush H | | 1 | Triangle Open | | 1 | BD Ana Loose | | | HH Cl Ana 1 H | | | Snare Synth 4 | | | Tom Ana Dist 2 | | |
| 35 | B 0 | BD Tight | | | BD Dry Soft | | | BD Dry Soft | | | Taiko Drum | | | BD Synth 1 | | | HH Op Ana1 ShortQ | | | Snare Ana Dist | | | Tom Ana Dist 3 | | |
| 36 | C 1 | BD Room | | | BD Dry | | | BD Dry | | | Feet | | | BD Synth 2 | | | HH Op Ana 1 Short | | | Snare Noise Dist | | | Tom Ana Dist 4 | | |
| 37 | C#1 | Snare Rim | | | Side Stick | | | Side Stick | | | Log Drum | | | BD Analog Dist | | | HH Op Ana 1 | | | Metal Noise | | | Tom Ana Dist 5 | | |
| 38 | D 1 | Snare Hard | | | Snare Dry | | | Brush Slap | | | Shkere 3 | | | Ripper | | | HH Cl Ana 2 | | | Snare Analog 3 L | | | Tom Ana Dist 6 | | |
| 39 | D#1 | Hand Clap Large | | | Hand Clap Small | | | Hand Clap Small | | | Shkere 2 | | | BD Ana Soft 2 L | | | HH Op Ana 2 Short | | | Snare Analog 3 | | | Tom Synth 1 | | |
| 40 | E 1 | Snare Power | | | Snare Rim | | | Brush Tap | | | Shkere 1 | | | BD Ana Soft 2 H | | | HH Op Ana 2 | | | Snare Analog 4 | | | Tom Synth 2 | | |
| 41 | F 1 | Tom Hard 1 | | | Tom Soft 1 | | | Tom Brush 1 | | | Tabla Open | | | BD Ana Soft1 Short | | | HH Cl Syn H | | | Snare Analog 5 L | | | Tom Synth 3 | | |
| 42 | F#1 | Hi-Hat Closed | | 2 | HH Cl Tight | | 2 | HH Cl Tight | | 2 | Maracas Analog | | 2 | BD Ana Soft 1 Long | | | HH Op Syn Short H | | | Snare Analog 5 | | | Tom Synth 4 | | |
| 43 | G 1 | Tom Hard 2 | | | Tom Soft 2 | | | Tom Brush 2 | | | Tabla Mute | | | BD Dry Soft | | | HH Op Syn H | | | Snare Analog 6 | | | Tom Synth 5 | | |
| 44 | G#1 | Hi-Hat Pedal | | 2 | Hi-Hat Pedal | | 2 | Hi-Hat Pedal | | 2 | Shaker Analog | | 2 | BD Dry | | | HH Cl Syn | | | Snare Clap | | | Tom Synth 6 | | |
| 45 | A 1 | Tom Hard 3 | | | Tom Soft 3 | | | Tom Brush 3 | | | Tabla Nah | | | BD Tight | | | HH Op Syn Short | | | Snare Hard | | | Tom Industrial 1 | | |
| 46 | A#1 | Hi-Hat Open | | 2 | Hi-Hat Open | | 2 | Hi-Hat Open Brush | | 2 | Cabasa | | 2 | BD Soft | | | HH Op Syn | | | Snare Power | | | Tom Industrial 2 | | |
| 47 | B 1 | Tom Hard 4 | | | Tom Soft 4 | | | Tom Brush 4 | | | Udu Low | | | BD Room | | | HH Cl SE | | | Snare Dry | | | Tom Industrial 3 | | |
| 48 | C 2 | Tom Hard 5 | | | Tom Soft 5 | | | Tom Brush 5 | | | Udu High | | | BD Break 2 | | | HH Op SE Short | | | Snare Rim | | | Tom Industrial 4 | | |
| 49 | C#2 | Crash Cymbal 1 | | | Crash Cymbal 1 | | | Crash Cym 1 Brush | | | Finger Cymbal 1 | | | BD Break 1 | | | HH Op SE | | | Snare Break 1 | | | Tom Industrial 5 | | |
| 50 | D 2 | Tom Hard 6 | | | Tom Soft 6 | | | Tom Brush 6 | | | Udu Finger | | | BD & HH Open H | | | Hi-Hat Closed | | | Snare Break 2 | | | Tom Industrial 6 | | |
| 51 | D#2 | Ride Cymbal 1 | | | Ride Cymbal 1 | | | Ride Cym 1 Brush | | | Berimbau 2 | | | BD Break 4 | | | Hi-Hat Pedal | | | Snare Break 3 | | | Tom Ana Clean 1 | | |
| 52 | E 2 | Chinese Cymbal | | | Chinese Cymbal | | | Chinese Cymbal | | | Gong 2 | | | BD Break 3 | | | Hi-Hat Open | | | Snare Roll Break | | | Tom Ana Clean 2 | | |
| 53 | F 2 | Ride Cymbal Cup | | | Ride Cymbal Cup | | | Ride Cup Brush | | | Berimbau 1 | | | BD Break 5 | | | Hi-Hat Open Brush | | | Snare Break 6 | | | Tom Ana Clean 3 | | |
| 54 | F#2 | Tambourine | | | Tambourine | | | Tambourine | | | Tambourine | | | BD Break 6 | | | HH Cl Tight | | | Snare Break 4 | | | Tom Ana Clean 4 | | |
| 55 | G 2 | Splash Cymbal | | | Splash Cymbal | | | Splash Cym Brush | | | Gong 3 | | | BD Break 7 | | | Hi-Hat Pedal H | | | Snare Break 5 | | | Tom Ana Clean 5 | | |
| 56 | G#2 | Cowbell | | | Cowbell | | | Cowbell | | | Wind Chime | | | Big Drum | | | Hi-Hat Open H | | | Snare Break 7 | | | Tom Ana Clean 6 | | |
| 57 | A 2 | Crash Cymbal 2 | | | Crash Cymbal 2 | | | Crash Cym 2 Brush | | | Taiko Drum | | | BD Open | | | HH Cl Break | | | Snare Break 8 | | | Tom Analog Soft 1 | | |
| 58 | A#2 | Vibraslap | | | Vibraslap | | | Vibraslap | | | Surdo Open | | | Surdo Open | | | HH Pedal Break 1 | | | Snare Break 9 | | | Tom Analog Soft 2 | | |
| 59 | B 2 | Ride Cymbal 2 | | | Ride Cymbal 2 | | | Ride Cymbal 2 | | | Finger Cymbal 2 | | | Feet | | | HH Op Break | | | Snare Break 10 | | | Tom Analog Soft 3 | | |
| 60 | C 3 | Bongo H | | | Bongo H | | | Bongo H | | | Bongo H | | | BD Industrial | | | HH Cl Tight H | | | Snare Roll | | | Tom Analog Soft 4 | | |
| 61 | C#3 | Bongo L | | | Bongo L | | | Bongo L | | | Bongo L | | | Door Slam | | | HH Pedal Break 2 | | | Reverse Roll | | | Tom Analog Soft 5 | | |
| 62 | D 3 | Conga H Mute | | | Conga H Mute | | | Conga H Mute | | | Conga H Mute | | | Punch | | | HH Op Break | | | Reverse Snare | | | Tom Analog Soft 6 | | |
| 63 | D#3 | Conga H Open | | | Conga H Open | | | Conga H Open | | | Conga H Open | | | Heart | | | Reverse Hi-Hat | | | Reverse Noise | | | Tom Hard 1 | | |
| 64 | E 3 | Conga L | | | Conga L | | | Conga L | | | Conga L | | | | | | Ride Hard | | | Brush Tap L | | | Tom Hard 2 | | |
| 65 | F 3 | Timbale H | | | Timbale H | | | Timbale H | | | Timbale H | | | | | | Ride Cymbal 1 | | | Brush Tap | | | Tom Hard 3 | | |
| 66 | F#3 | Timbale L | | | Timbale L | | | Timbale L | | | Timbale L | | | | | | Ride Cym 1 Brush | | | Brush Slap L | | | Tom Hard 4 | | |
| 67 | G 3 | Agogo H | | | Agogo H | | | Agogo H | | | Agogo H | | | | | | Ride Cymbal 2 | | | Brush Slap | | | Tom Hard 5 | | |
| 68 | G#3 | Agogo L | | | Agogo L | | | Agogo L | | | Agogo L | | | | | | Ride Cymbal Light | | | Brush Swirl Long | | | Tom Hard 6 | | |
| 69 | A 3 | Cabasa | | | Cabasa | | | Cabasa | | | Cabasa | | | | | | Ride Cymbal Cup | | | Brush Swirl Short | | | Tom Soft 1 | | |
| 70 | A#3 | Maracas | | | Maracas | | | Maracas | | | Maracas | | | | | | Ride Cup Light | | | Side Stick Ana 3 | | | Tom Soft 2 | | |
| 71 | B 3 | Samba Whistle H | | | Samba Whistle H | | | Samba Whistle H | | | Samba Whistle H | | | | | | Ride Cym Cup Q | | | Side Stick Ana 3 Q | | | Tom Soft 3 | | |
| 72 | C 4 | Samba Whistle L | | | Samba Whistle L | | | Samba Whistle L | | | Samba Whistle L | | | | | | Ride Cup Brush | | | Side Stick Ana 4 | | | Tom Soft 4 | | |
| 73 | C#4 | Guio Short | | | Guio Short | | | Guio Short | | | Guio Short | | | | | | Metal Noise | | | Metal Noise | | | Tom Soft 5 | | |
| 74 | D 4 | Guio Long | | | Guio Long | | | Guio Long | | | Guio Long | | | | | | Crash Hard | | | Side Stick Ana 1 | | | Tom Soft 6 | | |
| 75 | D#4 | Claves | | | Claves | | | Claves | | | Claves | | | | | | Crash Analog | | | Side Stick Ana 2 | | | Tom Lo-Fi 1 | | |
| 76 | E 4 | Wood Block H | | | Wood Block H | | | Wood Block H | | | Wood Block H | | | | | | Cymbal Synth 1 | | | Side Stick | | | Tom Lo-Fi 2 | | |
| 77 | F 4 | Wood Block L | | | Wood Block L | | | Wood Block L | | | Wood Block L | | | | | | Cymbal Synth 1 L | | | Snare Rim | | | Tom Lo-Fi 3 | | |
| 78 | F#4 | Caica Mute | | 4 | Caica Mute | | 4 | Caica Mute | | 4 | Caica Mute | | 4 | | | | Cymbal Synth 2 | | | Log Drum | | | Tom Lo-Fi 4 | | |
| 79 | G 4 | Caica Open | | 4 | Caica Open | | 4 | Caica Open | | 4 | Caica Open | | 4 | | | | Cymbal Synth 3 | | | Shkere 2 | | | Tom Lo-Fi 5 | | |
| 80 | G#4 | Triangle Mute | | 3 | Triangle Mute | | 3 | Triangle Mute | | 3 | Triangle Mute | | 3 | | | | Rev Syn Cymbal 2 | | | Hand Clap Ana | | | Tom Lo-Fi 6 | | |
| 81 | A 4 | Triangle Open | | 3 | Triangle Open | | 3 | Triangle Open | | 3 | Triangle Open | | 3 | | | | Crash Cymbal 1 | | | Hand Clap Ana Q | | | Tom Brush 1 | | |
| 82 | A#4 | Shaker | | | Shaker | | | Shaker | | | Shaker | | | | | | Crash Cym 1 Brush | | | Hand Clap Synth | | | Tom Brush 2 | | |
| 83 | B 4 | Jingle Bell | | | Jingle Bell | | | Jingle Bell | | | Jingle Bell | | | | | | Crash Cymbal 2 | | | Noiseburst | | | Tom Brush 3 | | |
| 84 | C 5 | Bell Tree | | | Bell Tree | | | Bell Tree | | | Bell Tree | | | | | | Crash Cymbal Light | | | Hand Clap Small | | | Tom Brush 4 | | |
| 85 | C#5 | | | | | | | | | | | | | | | | Splash Cymbal | | | Hand Clap Large | | | Tom Brush 5 | | |
| 86 | D 5 | | | | | | | | | | | | | | | | Splash Cymbal H | | | Finger Snap | | | Tom Brush 6 | | |
| 87 | D#5 | | | | | | | | | | | | | | | | Splash Cym Brush | | | | | | | | |
| 88 | E 5 | | | | | | | | | | | | | | | | Chinese Cymbal | | | | | | | | |
| 89 | F 5 | | | | | | | | | | | | | | | | Reverse Cymbal | | | | | | | | |
| 90 | F#5 | | | | | | | | | | | | | | | | Gong 1 | | | | | | | | |
| 91 | G 5 | | | | | | | | | | | | | | | | Gong 2 | | | | | | | | |
| 92 | G#5 | | | | | | | | | | | | | | | | Gong 3 | | | | | | | | |
| 93 | A 5 | | | | | | | | | | | | | | | | Finger Cymbal 1 | | | | | | | | |

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| Bank MSB | | 126 | | | 126 | | | 126 | | | 126 | | | 126 | | | 126 | | | 126 | | | | | |
|----------|----------|-----------|---------|------------------|-----------|---------|------------------|-------------------|---------|------------------|---------------------|---------|------------------|--------------------|---------|------------------|--------------------|---------|------------------|------------------|---------|------------------|------------------|---------|------------------|
| Bank LSB | | 0 | | | 0 | | | 0 | | | 0 | | | 0 | | | 0 | | | 0 | | | | | |
| PC# | | 25 | | 26 | | 27 | | 28 | | 29 | | 30 | | 31 | | 32 | | 32 | | 32 | | | | | |
| Note# | E - Note | SFX Kit1 | Key off | Alternate assign | SFX Kit2 | Key off | Alternate assign | AnlgK1N | Key off | Alternate assign | AnlgK2N | Key off | Alternate assign | RhBoxK1N | Key off | Alternate assign | SynthK1N | Key off | Alternate assign | SE Kit N | Key off | Alternate assign | PsychK1N | Key off | Alternate assign |
| 16 | E - 1 | | | | | | | Rev Low Noise | | | Rev Low Noise | | | Rev Low Noise | | | Rev Low Noise | | | Rev Low Noise | | | Rev Low Noise | | |
| 17 | F - 1 | | | | | | | Rev Syn Cymbal | | | Rev Syn Cymbal | | | Rev Syn Cymbal | | | Rev Syn Cymbal | | | Rev Syn Cymbal 1 | | | Rev Syn Cymbal | | |
| 18 | F#-1 | | | | | | | Reverse Cymbal | | | Reverse Cymbal | | | Reverse Cymbal | | | Reverse Cymbal | | | Reverse Cymbal | | | Reverse Cymbal | | |
| 19 | G - 1 | | | | | | | Reverse Roll | | | Reverse Roll | | | Bush Swirl | | | Reverse Roll | | | Reverse Roll | | | Reverse Roll | | |
| 20 | G#-1 | | | | | | | Reverse Snare | | | Reverse Snare | | | Reverse Snare | | | Reverse Noise | | | Reverse Snare | | | Reverse Snare | | |
| 21 | A - 1 | | | | | | | Snare Roll | | | Snare Roll | | | Snare Roll | | | Snare Roll | | | Helicopter | | | Snare Roll | | |
| 22 | A#-1 | | | | | | | Reverse Hi-Hat | | | Reverse Hi-Hat | | | Reverse Hi-Hat | | | Reverse Hi-Hat | | | Reverse Hi-Hat | | | Reverse Hi-Hat | | |
| 23 | B - 1 | | | | | | | BD Ana Hard 2 | | | BD Ana Soft 2 L | | | BD Ana Soft Short | | | BD Ana Soft 2 | | | Big Drum | | | BD Ana Tight | | |
| 24 | C - 0 | | | | | | | BD Ana Hard 1 | | | BD Ana Soft 1 Long | | | BD Ana Soft 1 Long | | | BD Analog Blip | | | Punch | | | BD Analog Comp | | |
| 25 | C#0 | | | | | | | Finger Snap | | | Finger Snap | | | Finger Snap | | | Finger Snap | | | Side Stick Ana 4 | | | Finger Snap | | |
| 26 | D - 0 | | | | | | | Snare Analog 2 Q | | | Snare Analog 5 | | | Snare Analog 3 | | | Snare Analog 3 L | | | Metal Noise | | | Snare Analog 3 | | |
| 27 | D#0 | Tranc1 | | | Shower | | | Hand Clap Ana | | | Snare Clap | | | Hand Clap Ana | | | Hand Clap Ana Q | | | Hand Clap Synth | | | Hand Clap Small | | |
| 28 | E - 0 | Tranc2 | | | Thunder | | | Snare Ana Gate | | | Snare Analog 6 | | | Snare Analog 4 | | | Snare Analog 5 L | | | Snare Synth 3 | | | Snare Synth 4 | | |
| 29 | F - 0 | Tranc3 | | | Wind | | | Tom Ana Dist 1 | | | Tom Ana Clean 1 | | | Tom Ana Clean 1 | | | Tom Ana Clean 1 | | | Tom Ana Dist 1 | | | Tom Synth 1 | | |
| 30 | F#0 | Tranc4 | | | Seashore | | | HH Cl Hard H | | | HH Cl Ana 2 | | | HH Cl Syn H | | | HH Cl Ana 1 | | | HH Cl Syn | | | HH Cl Tight | | |
| 31 | G - 0 | Tranc5 | | | Steam | | | Tom Ana Dist 2 | | | Tom Ana Clean 2 | | | Tom Ana Clean 2 | | | Tom Ana Clean 2 | | | Tom Ana Dist 2 | | | Tom Synth 2 | | |
| 32 | G#0 | Tranc6 | | | Bubble | | | HH Op Hard ShortH | | | HH Op Ana 2 Short | | | HH Op Syn Short H | | | HH Op Ana 1 ShortQ | | | HH Op Syn Short | | | Hi-Hat Closed | | |
| 33 | A - 0 | Tranc7 | | | Dog | | | Tom Ana Dist 3 | | | Tom Ana Clean 3 | | | Tom Ana Clean 3 | | | Tom Ana Clean 3 | | | Tom Ana Dist 3 | | | Tom Synth 3 | | |
| 34 | A#0 | Tranc8 | | | Horse | | | HH Op Hard H | | | HH Op Ana 2 | | | HH Op Ana 2 | | | HH Op Ana 1 | | | HH Op Syn | | | Hi-Hat Open | | |
| 35 | B - 0 | Tranc9 | | | Tweet 1 | | | BD Analog Comp | | | BD Ana Soft 2 H | | | BD Ana Soft 2 L | | | BD Synth 2 | | | Door Slam | | | BD Analog Blip | | |
| 36 | C - 0 | Tranc10 | | | Tweet 2 | | | BD Ana Tight | | | BD Ana Soft 1 Short | | | BD Ana Soft 2 H | | | BD Synth 1 | | | BD Industrial | | | BD Ana Hard 2 | | |
| 37 | C#1 | Tranc11 | | | Growl | | | Side Stick Ana 3 | | | Side Stick Ana 1 | | | Side Stick Ana 2 | | | Side Stick Ana 4 | | | Metal Noise | | | Side Stick Ana 3 | | |
| 38 | D - 1 | FunnyCPU | | | DoorSgk | | | Snare Analog 1 | | | Snare Analog 3 | | | Snare Analog 5 | | | Snare Synth 1 | | | Snare Noise Dist | | | Snare Analog 2 | | |
| 39 | D#1 | Siren | | | DoorSlam | | | Hand Clap Small | | | Hand Clap Ana | | | Snare Clap | | | Hand Clap Synth | | | Noiseburst | | | Hand Clap Ana | | |
| 40 | E - 1 | SystemDwn | | | Telephon1 | | | Snare Analog 2 | | | Snare Analog 4 | | | Snare Analog 6 | | | Snare Synth 2 | | | Snare Synth 4 | | | Snare Ana Gate | | |
| 41 | F - 1 | Smoky | | | Telephon2 | | | Tom Analog 1 | | | Tom Ana Clean 1 | | | Tom Analog Soft 1 | | | Tom Synth 1 | | | Tom Industrial 1 | | | Tom Analog 1 | | |
| 42 | F#1 | Sonr&CPU | | | Scratch | | | HH Cl Hard | | | HH Cl Ana 1 | | | HH Cl Ana 2 | | | HH Cl Syn | | | HH Cl SE | | | HH Cl Ana 1 | | |
| 43 | G - 1 | FX-NG | | | TurnTabl | | | Tom Analog 2 | | | Tom Ana Clean 2 | | | Tom Synth 2 | | | Tom Industrial 2 | | | Tom Industrial 2 | | | Tom Analog 2 | | |
| 44 | G#1 | Machine? | | | TapeRwnd | | | HH Op Hard Short | | | HH Op Ana 1 Short | | | HH Op Ana 2 Short | | | HH Op Syn Short | | | HH Op SE Short | | | HH Cl Hard | | |
| 45 | A - 1 | Bikes | | | GlasNoiz | | | Tom Analog 3 | | | Tom Ana Clean 3 | | | Tom Analog Soft 3 | | | Tom Synth 3 | | | Tom Industrial 3 | | | Tom Analog 3 | | |
| 46 | A#1 | RvrsLife | | | MetalNz1 | | | HH Op Hard | | | HH Op Ana 1 | | | HH Op Ana 2 | | | HH Op Syn | | | HH Op SE | | | HH Op Hard | | |
| 47 | B - 1 | PanImpct | | | MetalNz2 | | | Tom Analog 4 | | | Tom Ana Clean 4 | | | Tom Analog Soft 4 | | | Tom Synth 4 | | | Tom Industrial 4 | | | Tom Analog 4 | | |
| 48 | C - 2 | ShotStar | | | IndstTom | | | Tom Analog 5 | | | Tom Ana Clean 5 | | | Tom Analog Soft 5 | | | Tom Synth 5 | | | Tom Industrial 5 | | | Tom Analog 5 | | |
| 49 | C#2 | AnBubble | | | CarEIgn | | | Crash Hard | | | Crash Analog | | | Cymbal Synth 1 | | | Cymbal Synth 1 | | | Cymbal Synth 1 | | | Crash Hard | | |
| 50 | D - 2 | GameOver | | | CarTSpq | | | Tom Analog 6 | | | Tom Ana Clean 6 | | | Tom Analog Soft 6 | | | Tom Synth 6 | | | Tom Industrial 6 | | | Tom Analog 6 | | |
| 51 | D#2 | ToneDeaf | | | Car Pass | | | Ride Hard | | | Ride Hard | | | Ride Hard | | | Ride Hard | | | Ride Hard | | | Ride Hard | | |
| 52 | E - 2 | What? | | | CarCrash | | | Chinese Cymbal | | | Chinese Cymbal | | | Cymbal Synth 2 | | | Cymbal Synth 3 | | | Rev Syn Cymbal 2 | | | Gong 1 | | |
| 53 | F - 2 | Zap Gun | | | Train | | | Ride Cymbal Cup | | | Ride Cymbal Cup | | | Ride Cup Light | | | Ride Cym Cup Q | | | Metal Noise | | | Ride Cymbal Cup | | |
| 54 | F#2 | Hndral1 | | | Helicptr | | | Tambourine | | | Tambourine Ana | | | Tambourine Ana | | | Tambourine Ana | | | Tambourine Ana | | | Tambourine | | |
| 55 | G - 2 | Hndral2 | | | RevBurst | | | Splash Cymbal | | | Splash Cymbal | | | Splash Cymbal H | | | Splash Cymbal | | | Gunshot | | | Splash Cymbal | | |
| 56 | G#2 | Htchhk | | | RevLowNz | | | Cowbell | | | Cowbell Analog 1 | | | Cowbell Analog 2 | | | Cowbell Analog 2 | | | Cowbell Analog 2 | | | Cowbell | | |
| 57 | A - 2 | Digger | | | Laugh | | | Crash Cymbal 2 | | | Crash Cymbal 2 | | | Crash Cymbal Light | | | Crash Cymbal 2 | | | Bomb | | | Crash Cymbal 2 | | |
| 58 | A#2 | Prope1 | | | Scream | | | Cowbell Analog 1 | | | Vibraslap Synth | | | Vibraslap Analog | | | Cowbell Synth 2 | | | Vibraslap Analog | | | Cowbell Analog 1 | | |
| 59 | B - 2 | Prope12 | | | Punch | | | Ride Cymbal 1 | | | Ride Cymbal 1 | | | Ride Cymbal Light | | | Ride Cymbal | | | Cymbal Synth 1 L | | | Ride Cymbal 1 | | |
| 60 | C - 3 | Greeting | | | Heart | | | Bongo H | | | Bongo Analog H | | | Bongo Analog H | | | Bongo Analog H | | | Bongo Analog H | | | Bongo H | | |
| 61 | C#3 | Safari | | | Footstep | | | Bongo L | | | Bongo Analog L | | | Bongo Analog L | | | Bongo Analog L | | | Bongo Analog L | | | Bongo L | | |
| 62 | D - 3 | Sesame | | | Applause | | | Conga L Mute | | | Conga Analog 1 | | | Conga Analog 1 | | | Conga Analog 1 | | | Conga Analog 1 | | | Djembe Mute | | |
| 63 | D#3 | Budha | | | BrthNoiz | | | Conga H Open | | | Conga Analog 2 | | | Conga Analog 2 | | | Conga Analog 2 | | | Conga Analog 2 | | | Djembe Edge | | |
| 64 | E - 3 | Wah Seq1 | | | Gunshot | | | Conga L | | | Conga Analog 3 | | | Conga Analog 3 | | | Conga Analog 3 | | | Conga Analog 3 | | | Djembe Open | | |
| 65 | F - 3 | Wah Seq2 | | | Bomb | | | Timbale H | | | Mestal Analog H | | | Mestal Analog H | | | Mestal Analog H | | | Mestal Analog H | | | Tabla Nah | | |
| 66 | F#3 | Bter | | | HIQ 1 | | | Timbale L | | | Mestal Analog L | | | Mestal Analog L | | | Mestal Analog L | | | Mestal Analog L | | | Tabla Open | | |
| 67 | G - 3 | Vacuum | | | HIQ 2 | | | Agogo H | | | Glass Noise H | | | Glass Noise H | | | Glass Noise H | | | Glass Noise H | | | Udu Finger | | |
| 68 | G#3 | Brokndwn | | | SFX Gun1 | | | Agogo L | | | Glass Noise L | | | Glass Noise L | | | Glass Noise L | | | Glass Noise L | | | Udu High | | |
| 69 | A - 3 | Teleport | | | SFX Gun2 | | | Cabasa | | | Cabasa | | | Cabasa | | | Cabasa | | | Hand Clap Synth | | | Cabasa | | |
| 70 | A#3 | Scat | | | BrstNoiz | | | Maracas | | | Maracas Analog | | | Maracas Analog | | | Maracas Analog | | | Maracas Analog | | | Maracas | | |
| 71 | B - 3 | Disaster | | | Ripper | | | SFX Gun 2 | | | SFX Gun 2 | | | SFX Gun 2 | | | SFX Gun 2 | | | SFX Gun 2 | | | SFX Gun 2 | | |
| 72 | C - 4 | Match | | | | | | SFX Gun 1 | | | SFX Gun 1 | | | SFX Gun 1 | | | SFX Gun 1 | | | SFX Gun 1 | | | SFX Gun 1 | | |
| 73 | C#4 | LasrShot | | | | | | Scratch 2 | | | Guiro Analog H | | | Guiro Analog H | | | Guiro Analog H | | | Scratch 2 | | | GI Power Chord L | | |
| 74 | D - 4 | Whimsy1 | | | | | | Scratch 3 | | | Guiro Analog L | | | Guiro Analog L | | | Guiro Analog L | | | Scratch 3 | | | GI Power Chord H | | |
| 75 | D#4 | Whimsy2 | | | | | | HI Q 1 H | | | Claves Analog | | | Claves Analog | | | HI Q 1 H | | | HI Q 1 H | | | HI Q 1 H | | |
| 76 | E - 4 | Feeder | | | | | | HI Q 1 L | | | HI Q 1 | | | HI Q 1 | | | HI Q 1 L | | | HI Q 1 L | | | HI Q 1 L | | |
| 77 | F - 4 | Rising | | | | | | HI Q 2 | | | HI Q 2 | | | HI Q 2 | | | HI Q 2 | | | HI Q 2 | | | HI Q 2 | | |
| 78 | F#4 | Drain | | | | | | Scratch 1 H | | | Scratch 1 H | | | Scratch 1 H | | | Scratch 1 H | | | Scratch 1 H | | | Dgeridoo 1 | | |
| 79 | G - 4 | Spin | | | | | | Scratch 1 L | | | Scratch 1 L | | | Scratch 1 L | | | Scratch 1 L | | | Scratch 1 L | | | Dgeridoo 2 | | |
| 80 | G#4 | Takeoff | | | | | | Triangle Mute | | | Triangle Mute | | | Triangle Mute | | | Triangle Mute | | | HH Cl SE H | | | Dgeridoo 3 | | |
| 81 | A - 4 | GiantStp | | | | | | Triangle Open | | | Triangle Open | | | Triangle Open | | | Triangle Open | | | HH Op SE H | | | Finger Cymbal | | |
| 82 | A#4 | CyberStp | | | | | | Shaker Analog | | | Shaker Analog | | | Shaker Analog | | | Shaker Analog | | | Shaker Analog | | | Shaker Analog | | |
| 83 | B - 4 | Typhoon | | | | | | Jingle Bell | | | Jingle Bell | | | Jingle Bell | | | Jingle Bell | | | Vibraslap Synth | | | Jingle Bell | | |
| 84 | C - 5 | Rocker | | | | | | Bell Tree | | | Bell Tree | | | Bell Tree | | | Bell Tree | | | Tape Rewind | | | Bell Tree | | |
| 85 | C#5 | Amphibia | | | | | | | | | | | | | | | | | | | | | | | |
| 86 | D - 5 | Escape | | | | | | | | | | | | | | | | | | | | | | | |
| 87 | D#5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 88 | E - 5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 89 | F - 5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 90 | F#5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 91 | G - 5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 92 | G#5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 93 | A - 5 | | | | | | | | | | | | | | | | | | | | | | | | |

- Rows shaded in black indicate that no sounds have been assigned to the corresponding notes; hence, no sound results when playing those notes.
- All the instruments, belonging to the drum kits which names are ended with the letter "N," stop sounding as soon as you release the keys.

| Bank MSB | 126 | | | 126 | | | 126 | | | 126 | | | 126 | | | 126 | | | 126 | | | | | | |
|----------|-------|--------------------|---------|------------------|-------------------|---------|------------------|--------------------|---------|------------------|--------------------|---------|------------------|------------------|---------|------------------|------------------|---------|------------------|------------------|---------|------------------|------------------|---------|------------------|
| Bank LSB | 0 | | | 0 | | | 0 | | | 0 | | | 0 | | | 0 | | | 0 | | | | | | |
| PC# | 33 | | | 34 | | | 35 | | | 36 | | | 37 | | | 38 | | | 39 | | | 40 | | | |
| Note# | Event | AcidKIN | Key off | Alternate assign | TeknoKIN | Key off | Alternate assign | AmbinKIN | Key off | Alternate assign | HardKIN | Key off | Alternate assign | HouseKIN | Key off | Alternate assign | BreakKIN | Key off | Alternate assign | JungKIN | Key off | Alternate assign | D&BKIN | Key off | Alternate assign |
| 16 | E-1 | Rev Low Noise | | | Rev Low Noise | | | Rev Low Noise | | | Rev Low Noise | | | Rev Low Noise | | | Rev Low Noise | | | Rev Low Noise | | | Rev Low Noise | | |
| 17 | F-1 | Rev Syn Cymbal | | | Rev Syn Cymbal | | | Rev Syn Cymbal | | | Rev Syn Cymbal | | | Rev Syn Cymbal | | | Rev Syn Cymbal | | | Rev Syn Cymbal | | | Rev Syn Cymbal | | |
| 18 | F#-1 | Reverse Cymbal | | | Reverse Cymbal | | | Reverse Cymbal | | | Reverse Cymbal | | | Reverse Cymbal | | | Reverse Cymbal | | | Reverse Cymbal | | | Reverse Cymbal | | |
| 19 | G-1 | Reverse Roll | | | Reverse Roll | | | Reverse Roll | | | Reverse Roll | | | Reverse Roll | | | Reverse Roll | | | Reverse Roll | | | Reverse Roll | | |
| 20 | G#-1 | Reverse Snare | | | Reverse Snare | | | Reverse Snare | | | Reverse Snare | | | Reverse Snare | | | Reverse Snare | | | Reverse Snare | | | Reverse Snare | | |
| 21 | A#-1 | Snare Roll | | | Brush Swirl | | | Brush Swirl | | | Snare Roll | | | Snare Roll | | | Snare Roll Break | | | Snare Roll Break | | | Snare Break 10 | | |
| 22 | A#-1 | Reverse Hi-Hat | | | Reverse Hi-Hat | | | Reverse Hi-Hat | | | Reverse Hi-Hat | | | Reverse Hi-Hat | | | Reverse Hi-Hat | | | Reverse Hi-Hat | | | Reverse Hi-Hat | | |
| 23 | B-1 | BD Analog Comp | | | BD Ana Tight | | | BD Ana Soft 1 Long | | | Ripper | | | BD Analog Deep | | | BD Soft | | | BD Ana Loose | | | BD Soft | | |
| 24 | C-0 | BD Analog Blip | | | BD Analog Deep | | | Heart | | | BD Break 6 | | | BD Ana Hard 1 | | | BD Break 3 | | | BD Break 4 | | | BD Break 3 | | |
| 25 | C#0 | Side Stick | | | Side Stick Ana 3 | | | HI Q 2 | | | Side Stick Ana 3 Q | | | Finger Snap | | | Side Stick | | | Snare Rim | | | Side Stick | | |
| 26 | D-0 | Snare Break 6 | | | Snare Analog 5 | | | Brush Slap | | | Snare Break 4 | | | Snare Break 4 | | | Snare Break 3 | | | Snare Break 6 | | | Snare Break 9 | | |
| 27 | D#0 | Hand Clap Small | | | Hand Clap Ana | | | HI Q 1 | | | Snare Clap | | | Hand Clap Ana | | | Hand Clap Small | | | Hand Clap Synth | | | Hand Clap Small | | |
| 28 | E-0 | Snare Analog 4 | | | Snare Analog 1 | | | Snare Analog 5 | | | Snare Analog 2 | | | Snare Analog 2 | | | Snare Break 4 | | | Snare Rim | | | Snare Break 4 | | |
| 29 | F-0 | Tom Ana Clean 1 | | | Tom Analog 1 | | | Tom Brush 1 | | | Tom Industrial 1 | | | Tom Ana Clean 1 | | | Tom Hard 1 | | | Tom Hard 1 | | | Tom Soft 1 | | |
| 30 | F#0 | HH CI Syn | | | HH CI Hard | | | HH CI Syn | | | Hi-Hat Closed | | | HH CI Tight | | | Hi-Hat Closed | | | HH CI Break | | | Hi-Hat Closed | | |
| 31 | G-0 | Tom Ana Clean 2 | | | Tom Analog 2 | | | Tom Brush 2 | | | Tom Industrial 2 | | | Tom Ana Clean 2 | | | Tom Hard 2 | | | Tom Hard 2 | | | Tom Soft 2 | | |
| 32 | G#0 | Hi-Hat Closed | | | HH Op Hard Short | | | HH CI SE | | | Hi-Hat Pedal | | | Hi-Hat Pedal | | | Hi-Hat Pedal | | | HH Pedal Break 1 | | | Hi-Hat Pedal | | |
| 33 | A-0 | Tom Ana Clean 3 | | | Tom Analog 3 | | | Tom Brush 3 | | | Tom Industrial 3 | | | Tom Ana Clean 3 | | | Tom Hard 3 | | | Tom Hard 3 | | | Tom Soft 3 | | |
| 34 | A#0 | HH Op Syn | | | HH Op Hard | | | HH Op Syn | | | Hi-Hat Open | | | Hi-Hat Open | | | Hi-Hat Open | | | HH Op Break | | | Hi-Hat Open | | |
| 35 | B-0 | BD Ana Soft 1 Long | | | BD Ana Loose | | | BD Ana Soft 2 | | | BD Synth 2 | | | BD Ana Soft 2 | | | BD Break 2 | | | BD Break 5 | | | BD Break 6 | | |
| 36 | C-1 | BD Ana Tight | | | BD Ana Rubber | | | BD Ana Soft1 Short | | | BD Analog Dist | | | BD Ana Tight | | | BD Break 1 | | | BD Break 3 | | | BD Break 7 | | |
| 37 | C#1 | Side Stick Ana 3 | | | Side Stick Ana 1 | | | Side Stick Ana 1 | | | Snare Rim | | | Side Stick Ana 3 | | | Snare Rim | | | Side Stick | | | Snare Rim | | |
| 38 | D-1 | Snare Analog 2 | | | Snare Analog 2 | | | Snare Analog 6 | | | Snare Ana Dist | | | Snare Clap | | | Snare Break 1 | | | Snare Break 4 | | | Snare Break 7 | | |
| 39 | D#1 | Hand Clap Ana | | | Hand Clap Synth | | | Hand Clap Ana | | | Noiseburst | | | Noiseburst | | | Snare Clap | | | Snare Clap | | | Noiseburst | | |
| 40 | E-1 | Snare Analog 2 | | | Snare Analog 3 | | | Snare Analog 3 | | | Snare Noise Dist | | | Snare Analog 1 | | | Snare Break 2 | | | Snare Break 5 | | | Snare Break 8 | | |
| 41 | F-1 | Tom Analog 1 | | | Tom Ana Clean 1 | | | Tom Ana Clean 1 | | | Tom Ana Dist 1 | | | Tom Soft 1 | | | Tom Soft 1 | | | Tom Soft 1 | | | Tom Hard 1 | | |
| 42 | F#1 | HH CI Ana 1 | | | HH CI Ana 1 | | | HH CI Ana 1 H | | | HH CI Hard | | | HH CI Ana 1 | | | HH CI Break | | | Hi-Hat Closed | | | HH CI Tight H | | |
| 43 | G-1 | Tom Analog 2 | | | Tom Ana Clean 2 | | | Tom Ana Clean 2 | | | Tom Ana Dist 2 | | | Tom Analog 2 | | | Tom Soft 2 | | | Tom Soft 2 | | | Tom Hard 2 | | |
| 44 | G#1 | HH CI Hard | | | HH Op Ana 1 Short | | | HH Op Ana1 ShortH | | | HH Op Hard Short | | | HH Op Hard Short | | | HH Pedal Break 1 | | | Hi-Hat Pedal | | | HH Pedal Break 2 | | |
| 45 | A-1 | Tom Analog 3 | | | Tom Ana Clean 3 | | | Tom Ana Clean 3 | | | Tom Ana Dist 3 | | | Tom Analog 3 | | | Tom Soft 3 | | | Tom Soft 3 | | | Tom Hard 3 | | |
| 46 | A#1 | HH Op Hard | | | HH Op Ana 1 | | | HH Op Ana 1 H | | | HH Op Hard | | | HH Op Hard | | | Hi-Hat Open | | | Hi-Hat Open | | | HH Op Break | | |
| 47 | B-1 | Tom Analog 4 | | | Tom Ana Clean 4 | | | Tom Ana Clean 4 | | | Tom Ana Dist 4 | | | Tom Analog 4 | | | Tom Soft 4 | | | Tom Soft 4 | | | Tom Hard 4 | | |
| 48 | C-2 | Tom Analog 5 | | | Tom Ana Clean 5 | | | Tom Ana Clean 5 | | | Tom Ana Dist 5 | | | Tom Analog 5 | | | Tom Soft 5 | | | Tom Soft 5 | | | Tom Hard 5 | | |
| 49 | C#2 | Crash Hard | | | Crash Analog | | | Cymbal Synth 1 | | | Crash Hard | | | Crash Hard | | | Crash Cymbal 1 | | | Crash Cymbal 1 | | | Crash Cymbal 1 | | |
| 50 | D-2 | Tom Analog 6 | | | Tom Ana Clean 6 | | | Tom Ana Clean 6 | | | Tom Ana Dist 6 | | | Tom Analog 6 | | | Tom Soft 6 | | | Tom Soft 6 | | | Tom Hard 6 | | |
| 51 | D#2 | Ride Hard | | | Ride Hard | | | Ride Hard | | | Ride Hard | | | Ride Hard | | | Ride Cymbal 1 | | | Ride Cymbal 1 | | | Ride Cymbal 1 | | |
| 52 | E-2 | Chinese Cymbal | | | Chinese Cymbal | | | Chinese Cymbal | | | Chinese Cymbal | | | Chinese Cymbal | | | Chinese Cymbal | | | Chinese Cymbal | | | Chinese Cymbal | | |
| 53 | F-2 | Ride Cymbal Cup | | | Ride Cymbal Cup | | | Ride Cymbal Cup | | | Ride Cymbal Cup | | | Ride Cymbal Cup | | | Ride Cymbal Cup | | | Ride Cymbal Cup | | | Ride Cymbal Cup | | |
| 54 | F#2 | Tambourine | | | Tambourine Ana | | | Tambourine | | | Tambourine Ana | | | Tambourine | | | Tambourine | | | Tambourine | | | Tambourine | | |
| 55 | G-2 | Splash Cymbal | | | Splash Cymbal | | | Splash Cymbal | | | Splash Cymbal | | | Splash Cymbal | | | Splash Cymbal | | | Splash Cymbal | | | Splash Cymbal | | |
| 56 | G#2 | Cowbell | | | Cowbell Analog 1 | | | Cowbell Analog 1 | | | Cowbell Analog 1 | | | Cowbell | | | Cowbell | | | Cowbell | | | Cowbell | | |
| 57 | A-2 | Crash Cymbal 2 | | | Crash Hard 2 | | | Crash Cymbal 2 | | | Crash Cymbal 2 | | | Crash Cymbal 2 | | | Crash Cymbal 2 | | | Crash Cymbal 2 | | | Crash Cymbal 2 | | |
| 58 | A#2 | Cowbell Analog 1 | | | Vibraslap Synth | | | Vibraslap Analog | | | Vibraslap | | | Cowbell Analog 1 | | | Cowbell Analog 1 | | | Vibraslap | | | Vibraslap | | |
| 59 | B-2 | Cymbal Synth 1 | | | Cymbal Synth 1 | | | Ride Cymbal 1 | | | Ride Cymbal 1 | | | Ride Cymbal 1 | | | Ride Cymbal 2 | | | Ride Cymbal 2 | | | Ride Cymbal 2 | | |
| 60 | C-3 | Bongo H | | | Bongo Analog H | | | Bongo H | | | BD & HH Open H | | | Bongo H | | | Bongo H | | | Bongo H | | | Bongo H | | |
| 61 | C#3 | Bongo L | | | Bongo Analog L | | | Bongo L | | | BD & HH Open L | | | Bongo L | | | Bongo L | | | Bongo L | | | Bongo L | | |
| 62 | D-3 | Conga H Mute | | | Conga Analog 1 | | | Conga H Mute | | | Metal Noise H | | | Conga H Mute | | | Conga H Mute | | | Conga H Mute | | | Conga H Mute | | |
| 63 | D#3 | Conga H Open | | | Conga Analog 2 | | | Conga H Open | | | Metal Noise L | | | Conga H Open | | | Conga H Open | | | Conga H Open | | | Conga H Open | | |
| 64 | E-3 | Conga L | | | Conga Analog 3 | | | Conga L | | | Big Drum | | | Conga L | | | Conga L | | | Conga L | | | Conga L | | |
| 65 | F-3 | Timbale H | | | Meatal Analog H | | | Meatal Analog H | | | Timbale H | | | Timbale H | | | BD & HH Open H | | | Tabla Nah | | | Tabla Nah | | |
| 66 | F#3 | Timbale L | | | Meatal Analog L | | | Meatal Analog L | | | Timbale L | | | Timbale L | | | BD & HH Open L | | | Tabla Open | | | Tabla Open | | |
| 67 | G-3 | Agogo H | | | Glass Noise H | | | Glass Noise H | | | Glass Noise H | | | Agogo H | | | Agogo H | | | Agogo H | | | Agogo H | | |
| 68 | G#3 | Agogo L | | | Glass Noise L | | | Glass Noise L | | | Agogo L | | | Agogo L | | | Agogo L | | | Agogo L | | | Agogo L | | |
| 69 | A-3 | Cabasa | | | Cabasa | | | Cabasa | | | Cold Stab H | | | Cabasa | | | Cabasa | | | Cabasa | | | Cabasa | | |
| 70 | A#3 | Maracas | | | Maracas Analog | | | Maracas Analog | | | Cold Stab H | | | Maracas | | | Maracas | | | Maracas | | | Maracas | | |
| 71 | B-3 | SFX Gun 2 | | | SFX Gun 2 | | | Twist | | | Hard Stab L | | | Organ Stab L | | | Brass Hit | | | Samba Whistle H | | | Sonar H | | |
| 72 | C-4 | SFX Gun 1 | | | SFX Gun 1 | | | Stream | | | Hard Stab H | | | Organ Stab H | | | Kick & Hit | | | Samba Whistle L | | | Sonar L | | |
| 73 | C#4 | Scratch 2 | | | Guero Analog H | | | Thunder | | | Scratch 2 | | | Giant Stab L | | | Scratch 2 | | | Guero Short | | | Vox Bell H | | |
| 74 | D-4 | Scratch 3 | | | Guero Analog L | | | Wind | | | Scratch 3 | | | Giant Stab H | | | Scratch 3 | | | Guero Long | | | Vox Bell L | | |
| 75 | D#4 | HI Q 1 H | | | HI Q 1 H | | | Claves Analog | | | HI Q 1 H | | | Claves | | | Claves | | | Claves | | | Claves | | |
| 76 | E-4 | HI Q 1 L | | | HI Q 1 L | | | Wood Block H | | | HI Q 1 L | | | Wood Block H | | | Wood Block H | | | Wood Block H | | | Wood Block H | | |
| 77 | F-4 | HI Q 2 | | | HI Q 2 | | | Wood Block L | | | HI Q 2 | | | Wood Block L | | | Wood Block L | | | Wood Block L | | | Wood Block L | | |
| 78 | F#4 | Scratch 1 H | | | Scratch 1 H | | | Tambourine Ana | | | Scratch 1 H | | | Cuica Mute | | | Scratch 1 H | | | Cuica Mute | | | Cuica Mute | | |
| 79 | G-4 | Scratch 1 L | | | Scratch 1 L | | | Cowbell Analog 2 | | | Scratch 1 L | | | Cuica Open | | | Scratch 1 L | | | Cuica Open | | | Cuica Open | | |
| 80 | G#4 | Triangle Mute | | | Triangle Mute | | | Triangle Mute | | | Triangle Mute | | | Triangle Mute | | | Triangle Mute | | | Triangle Mute | | | Triangle Mute | | |
| 81 | A-4 | Triangle Open | | | Triangle Open | | | Triangle Open | | | Triangle Open | | | Triangle Open | | | Triangle Open | | | Triangle Open | | | Triangle Open | | |
| 82 | A#4 | Shaker Analog | | | Shaker Analog | | | Shaker Analog | | | Shaker Analog | | | Shaker Analog | | | Shaker | | | Shaker | | | Shaker | | |
| 83 | B-4 | Jingle Bell | | | Jingle Bell | | | Jingle Bell | | | Jingle Bell | | | Jingle Bell | | | Jingle Bell | | | Jingle Bell | | | Jingle Bell | | |
| 84 | C-5 | Bell Tree | | | Bell Tree | | | Wind Chime | | | Bell Tree | | | Bell Tree | | | Turntable Noise | | | Bell Tree | | | Bell Tree | | |
| 85 | C#5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 86 | D-5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 87 | D#5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 88 | E-5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 89 | F-5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 90 | F#5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 91 | G-5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 92 | G#5 | | | | | | | | | | | | | | | | | | | | | | | | |
| 93 | A-5 | | | | | | | | | | | | | | | | | | | | | | | | |

- Rows shaded in black indicate that no sounds have been assigned to the corresponding notes; hence, no sound results when playing those notes.
- All the instruments, belonging to the drum kits which names are ended with the letter "N," stop sounding as soon as you release the keys.

| Bank MSB | | 126 | | | 126 | | | 126 | | | 126 | | | 126 | | | 127 | | | | | | |
|----------|------|------------------|---------|------------------|------------------|---------|------------------|-----------------|---------|------------------|-----------------|---------|------------------|-------------------|---------|------------------|-------------------|---------|------------------|-------------|---------|------------------|-----------------|
| Bank LSB | | 0 | | | 0 | | | 0 | | | 0 | | | 0 | | | 0 | | | | | | |
| PC# | | 41 | | | 42 | | | 43 | | | 44 | | | 45 | | | 46 | | | 1 | | | |
| Note# | Note | BigKiN | Key off | Alternate assign | HiphKiN | Key off | Alternate assign | AcoKiN | Key off | Alternate assign | JazzKiN | Key off | Alternate assign | BrushKiN | Key off | Alternate assign | PercsKiN | Key off | Alternate assign | GM-StandKit | Key off | Alternate assign | |
| 16 | E-1 | Rev Low Noise | ○ | | Rev Low Noise | ○ | | Rev Low Noise | ○ | | Rev Low Noise | ○ | | Rev Low Noise | ○ | | Digeridoo 3 Short | ○ | | | | | |
| 17 | F-1 | Rev Syn Cymbal | ○ | | Rev Syn Cymbal | ○ | | Rev Syn Cymbal | ○ | | Rev Syn Cymbal | ○ | | Rev Syn Cymbal | ○ | | Digeridoo 3 Long | ○ | | | | | |
| 18 | F#-1 | Reverse Cymbal | ○ | | Reverse Cymbal | ○ | | Reverse Cymbal | ○ | | Reverse Cymbal | ○ | | Reverse Cymbal | ○ | | Gong 1 | ○ | | | | | |
| 19 | G-1 | Reverse Roll | ○ | | Reverse Roll | ○ | | Reverse Roll | ○ | | Brush Swirl | ○ | | Brush Swirl Short | ○ | | Digeridoo 2 | ○ | | | | | |
| 20 | G#-1 | Reverse Snare | ○ | | Reverse Snare | ○ | | Reverse Snare | ○ | | Reverse Snare | ○ | | Reverse Snare | ○ | | Side Stick | ○ | | | | | |
| 21 | A-1 | Snare Roll Break | ○ | | Snare Roll Break | ○ | | Snare Roll | ○ | | Snare Roll | ○ | | Brush Swirl Long | ○ | | Digeridoo 1 | ○ | | | | | |
| 22 | A#-1 | Reverse Hi-Hat | ○ | | Reverse Hi-Hat | ○ | | Reverse Hi-Hat | ○ | | Reverse Hi-Hat | ○ | | Reverse Hi-Hat | ○ | | Sticks | ○ | | | | | |
| 23 | B-1 | BD Room | ○ | | BD Break 2 | ○ | | BD Dry Soft | ○ | | BD Soft | ○ | | BD Soft | ○ | | Big Drum | ○ | | | | | |
| 24 | C-0 | BD Break 2 | ○ | | BD Break 1 | ○ | | BD Dry | ○ | | BD Room | ○ | | BD Room | ○ | | Surdo Open | ○ | | | | | |
| 25 | C#0 | Side Stick | ○ | | Side Stick | ○ | | Side Stick | ○ | | Finger Snap | ○ | | Finger Snap | ○ | | Castanet | ○ | | | | | |
| 26 | D-0 | Snare Break 4 | ○ | | Snare Break 1 | ○ | | Snare Dry | ○ | | Brush Slap | ○ | | Brush Slap L | ○ | | Surdo Mute | ○ | | | | | |
| 27 | D#0 | Snare Clap | ○ | | Hand Clap Small | ○ | | Hand Clap Small | ○ | | Hand Clap Ana | ○ | | Hand Clap Ana | ○ | | Hand Clap Large | ○ | | | | | |
| 28 | E-0 | Snare Break 2 | ○ | | Snare Hard | ○ | | Snare Rim | ○ | | Brush Tap | ○ | | Brush Tap L | ○ | | Djembe Mute | ○ | | | | | |
| 29 | F-0 | Tom Soft 1 | ○ | | Tom Hard 1 | ○ | | Tom Soft 1 | ○ | | Tom Brush 1 | ○ | | Tom Soft 1 | ○ | | Djembe Open L | ○ | | | | | |
| 30 | F#0 | HH CI Break | ○ | | HH CI Break | ○ | | HH CI Tight | ○ | | Hi-Hat Closed H | ○ | | Hi-Hat Closed H | ○ | | Triangle Mute | ○ | | | | | |
| 31 | G-0 | Tom Soft 2 | ○ | | Tom Hard 2 | ○ | | Tom Soft 2 | ○ | | Tom Brush 2 | ○ | | Tom Soft 2 | ○ | | Djembe Open H | ○ | | | | | |
| 32 | G#0 | HH Pedal Break 1 | ○ | | HH Pedal Break 1 | ○ | | Hi-Hat Pedal H | ○ | | Hi-Hat Pedal H | ○ | | Hi-Hat Pedal H | ○ | | Triangle Op Short | ○ | | | | | |
| 33 | A-0 | Tom Soft 3 | ○ | | Tom Hard 3 | ○ | | Tom Soft 3 | ○ | | Tom Brush 3 | ○ | | Tom Soft 3 | ○ | | Djembe Edge | ○ | | | | | |
| 34 | A#0 | HH Op Break | ○ | | HH Op Break | ○ | | Hi-Hat Open H | ○ | | Hi-Hat Open H | ○ | | HH Open Brush H | ○ | | Triangle Open | ○ | | | | | |
| 35 | B-0 | Big Drum | ○ | | BD Soft | ○ | | BD Tight | ○ | | BD Dry Soft | ○ | | BD Dry Soft | ○ | | Taiko Drum | ○ | | | | BD Dry Soft | |
| 36 | C-1 | BD Tight | ○ | | BD Ana Soft 1 | ○ | | BD Room | ○ | | BD Dry | ○ | | BD Dry | ○ | | Feet | ○ | | | | BD Dry | |
| 37 | C#1 | Snare Rim | ○ | | Snare Rim | ○ | | Snare Rim | ○ | | Side Stick | ○ | | Side Stick | ○ | | Log Drum | ○ | | | | Side Stick | |
| 38 | D-1 | Snare Power | ○ | | Snare Break 4 | ○ | | Snare Hard | ○ | | Snare Dry | ○ | | Brush Slap | ○ | | Shekere 3 | ○ | | | | Snare Dry | |
| 39 | D#1 | Hand Clap Large | ○ | | Snare Clap | ○ | | Hand Clap Large | ○ | | Hand Clap Small | ○ | | Hand Clap Small | ○ | | Shekere 2 | ○ | | | | Hand Clap Small | |
| 40 | E-1 | Snare Break 3 | ○ | | Snare Rim | ○ | | Snare Power | ○ | | Snare Rim | ○ | | Brush Tap | ○ | | Shekere 1 | ○ | | | | Snare Rim | |
| 41 | F-1 | Tom Hard 1 | ○ | | Tom Lo-Fi 1 | ○ | | Tom Hard 1 | ○ | | Tom Soft 1 | ○ | | Tom Brush 1 | ○ | | Tabla Open | ○ | | | | Tom Soft 1 | |
| 42 | F#1 | HH CI Tight | ○ | | Hi-Hat Closed | ○ | | Hi-Hat Closed | ○ | | HH CI Tight | ○ | | HH CI Tight | ○ | | Maracas Analog | ○ | | | | HH CI Tight | |
| 43 | G-1 | Tom Hard 2 | ○ | | Tom Lo-Fi 2 | ○ | | Tom Hard 2 | ○ | | Tom Soft 2 | ○ | | Tom Brush 2 | ○ | | Tabla Mute | ○ | | | | Tom Soft 2 | |
| 44 | G#1 | Hi-Hat Closed | ○ | | Hi-Hat Pedal | ○ | | Hi-Hat Pedal | ○ | | Hi-Hat Pedal | ○ | | Hi-Hat Pedal | ○ | | Shaker Analog | ○ | | | | Hi-Hat Pedal | |
| 45 | A-1 | Tom Hard 3 | ○ | | Tom Lo-Fi 3 | ○ | | Tom Hard 3 | ○ | | Tom Soft 3 | ○ | | Tom Brush 3 | ○ | | Tabla Nah | ○ | | | | Tom Soft 3 | |
| 46 | A#1 | Hi-Hat Open | ○ | | Hi-Hat Open | ○ | | Hi-Hat Open | ○ | | Hi-Hat Open | ○ | | Hi-Hat Open Brush | ○ | | Cabasa | ○ | | | | Hi-Hat Open | |
| 47 | B-1 | Tom Hard 4 | ○ | | Tom Lo-Fi 4 | ○ | | Tom Hard 4 | ○ | | Tom Soft 4 | ○ | | Tom Brush 4 | ○ | | Udu Low | ○ | | | | Tom Soft 4 | |
| 48 | C-2 | Tom Hard 5 | ○ | | Tom Lo-Fi 5 | ○ | | Tom Hard 5 | ○ | | Tom Soft 5 | ○ | | Tom Brush 5 | ○ | | Udu High | ○ | | | | Tom Soft 5 | |
| 49 | C#2 | Crash Cymbal 1 | ○ | | Crash Cymbal 1 | ○ | | Crash Cymbal 1 | ○ | | Crash Cymbal 1 | ○ | | Crash Cym 1 Brush | ○ | | Finger Cymbal 1 | ○ | | | | Crash Cymbal 1 | |
| 50 | D-2 | Tom Hard 6 | ○ | | Tom Lo-Fi 6 | ○ | | Tom Hard 6 | ○ | | Tom Soft 6 | ○ | | Tom Brush 6 | ○ | | Udu Finger | ○ | | | | Tom Soft 6 | |
| 51 | D#2 | Ride Cymbal 1 | ○ | | Ride Cymbal 1 | ○ | | Ride Cymbal 1 | ○ | | Ride Cymbal 1 | ○ | | Ride Cym 1 Brush | ○ | | Berimbau 2 | ○ | | | | Ride Cymbal 1 | |
| 52 | E-2 | Chinese Cymbal | ○ | | Chinese Cymbal | ○ | | Chinese Cymbal | ○ | | Chinese Cymbal | ○ | | Chinese Cymbal | ○ | | Gong 2 | ○ | | | | Chinese Cymbal | |
| 53 | F-2 | Ride Cymbal Cup | ○ | | Ride Cymbal Cup | ○ | | Ride Cymbal Cup | ○ | | Ride Cymbal Cup | ○ | | Ride Cup Brush | ○ | | Berimbau 1 | ○ | | | | Ride Cymbal Cup | |
| 54 | F#2 | Tambourine | ○ | | Tambourine | ○ | | Tambourine | ○ | | Tambourine | ○ | | Tambourine | ○ | | Tambourine | ○ | | | | | Tambourine |
| 55 | G-2 | Splash Cymbal | ○ | | Splash Cymbal | ○ | | Splash Cymbal | ○ | | Splash Cymbal | ○ | | Splash Cym Brush | ○ | | Gong 3 | ○ | | | | Splash Cymbal | |
| 56 | G#2 | Cowbell | ○ | | Cowbell | ○ | | Cowbell | ○ | | Cowbell | ○ | | Cowbell | ○ | | Cowbell | ○ | | | | | Cowbell |
| 57 | A-2 | Crash Cymbal 2 | ○ | | Crash Cymbal 2 | ○ | | Crash Cymbal 2 | ○ | | Crash Cymbal 2 | ○ | | Crash Cym 2 Brush | ○ | | Wind Chime | ○ | | | | Crash Cymbal 2 | |
| 58 | A#2 | Vibraslap | ○ | | Cowbell Analog 1 | ○ | | Vibraslap | ○ | | Vibraslap | ○ | | Vibraslap | ○ | | Vibraslap | ○ | | | | | Vibraslap |
| 59 | B-2 | Ride Cymbal 2 | ○ | | Ride Cymbal 2 | ○ | | Ride Cymbal 2 | ○ | | Ride Cymbal 2 | ○ | | Ride Cymbal 2 | ○ | | Finger Cymbal 2 | ○ | | | | Ride Cymbal 2 | |
| 60 | C-3 | Bongo H | ○ | | Bongo H | ○ | | Bongo H | ○ | | Bongo H | ○ | | Bongo H | ○ | | Bongo H | ○ | | | | | Bongo H |
| 61 | C#3 | Bongo L | ○ | | Bongo L | ○ | | Bongo L | ○ | | Bongo L | ○ | | Bongo L | ○ | | Bongo L | ○ | | | | | Bongo L |
| 62 | D-3 | Conga H Mute | ○ | | Conga H Mute | ○ | | Conga H Mute | ○ | | Conga H Mute | ○ | | Conga H Mute | ○ | | Conga H Mute | ○ | | | | | Conga H Mute |
| 63 | D#3 | Conga H Open | ○ | | Conga H Open | ○ | | Conga H Open | ○ | | Conga H Open | ○ | | Conga H Open | ○ | | Conga H Open | ○ | | | | | Conga H Open |
| 64 | E-3 | Conga L | ○ | | Conga L | ○ | | Conga L | ○ | | Conga L | ○ | | Conga L | ○ | | Conga L | ○ | | | | | Conga L |
| 65 | F-3 | BD & HH Open H | ○ | | BD & HH Open H | ○ | | Timbale H | ○ | | Timbale H | ○ | | Timbale H | ○ | | Timbale H | ○ | | | | | Timbale H |
| 66 | F#3 | BD & HH Open L | ○ | | BD & HH Open L | ○ | | Timbale L | ○ | | Timbale L | ○ | | Timbale L | ○ | | Timbale L | ○ | | | | | Timbale L |
| 67 | G-3 | Agogo H | ○ | | Agogo H | ○ | | Agogo H | ○ | | Agogo H | ○ | | Agogo H | ○ | | Agogo H | ○ | | | | | Agogo H |
| 68 | G#3 | Agogo L | ○ | | Agogo L | ○ | | Agogo L | ○ | | Agogo L | ○ | | Agogo L | ○ | | Agogo L | ○ | | | | | Agogo L |
| 69 | A-3 | Cabasa | ○ | | Cabasa | ○ | | Cabasa | ○ | | Cabasa | ○ | | Cabasa | ○ | | Cabasa | ○ | | | | | Cabasa |
| 70 | A#3 | Maracas | ○ | | Maracas | ○ | | Maracas | ○ | | Maracas | ○ | | Maracas | ○ | | Maracas | ○ | | | | | Maracas |
| 71 | B-3 | Samba Whistle H | ○ | | Giant Stab L | ○ | | Samba Whistle H | ○ | | Samba Whistle H | ○ | | Samba Whistle H | ○ | | Samba Whistle H | ○ | | | | | Samba Whistle H |
| 72 | C-4 | Samba Whistle L | ○ | | Giant Stab H | ○ | | Samba Whistle L | ○ | | Samba Whistle L | ○ | | Samba Whistle L | ○ | | Samba Whistle L | ○ | | | | | Samba Whistle L |
| 73 | C#4 | Scratch 2 | ○ | | Scratch 2 | ○ | | Guiro Short | ○ | | Guiro Short | ○ | | Guiro Short | ○ | | Guiro Short | ○ | | | | | Guiro Short |
| 74 | D-4 | Scratch 3 | ○ | | Scratch 3 | ○ | | Guiro Long | ○ | | Guiro Long | ○ | | Guiro Long | ○ | | Guiro Long | ○ | | | | | Guiro Long |
| 75 | D#4 | Claves | ○ | | Claves | ○ | | Claves | ○ | | Claves | ○ | | Claves | ○ | | Claves | ○ | | | | | Claves |
| 76 | E-4 | Wood Block H | ○ | | Noiseburst | ○ | | Wood Block H | ○ | | Wood Block H | ○ | | Wood Block H | ○ | | Wood Block H | ○ | | | | | Wood Block H |
| 77 | F-4 | Wood Block L | ○ | | Car Crash | ○ | | Wood Block L | ○ | | Wood Block L | ○ | | Wood Block L | ○ | | Wood Block L | ○ | | | | | Wood Block L |
| 78 | F#4 | Scratch 1 H | ○ | | Scratch 1 H | ○ | | Cuica Mute | ○ | | Cuica Mute | ○ | | Cuica Mute | ○ | | Cuica Mute | ○ | | | | | Cuica Mute |
| 79 | G-4 | Scratch 1 L | ○ | | Scratch 1 L | ○ | | Cuica Open | ○ | | Cuica Open | ○ | | Cuica Open | ○ | | Cuica Open | ○ | | | | | Cuica Open |
| 80 | G#4 | Triangle Mute | ○ | | Triangle Mute | ○ | | Triangle Mute | ○ | | Triangle Mute | ○ | | Triangle Mute | ○ | | Triangle Mute | ○ | | | | | Triangle Mute |
| 81 | A-4 | Triangle Open | ○ | | Triangle Open | ○ | | Triangle Open | ○ | | Triangle Open | ○ | | Triangle Open | ○ | | Triangle Open | ○ | | | | | Triangle Open |
| 82 | A#4 | Shaker | ○ | | Shaker | ○ | | Shaker | ○ | | Shaker | ○ | | Shaker | ○ | | Shaker | ○ | | | | | Shaker |
| 83 | B-4 | Jingle Bell | ○ | | Jingle Bell | ○ | | Jingle Bell | ○ | | Jingle Bell | ○ | | Jingle Bell | ○ | | Jingle Bell | ○ | | | | | Jingle Bell |
| 84 | C-5 | Bell Tree | ○ | | Turntable Noise | ○ | | Bell Tree | ○ | | Bell Tree | ○ | | Bell Tree | ○ | | Bell Tree | ○ | | | | | Bell Tree |
| 85 | C#5 | | | | | | | | | | | | | | | | | | | | | | |
| 86 | D-5 | | | | | | | | | | | | | | | | | | | | | | |
| 87 | D#5 | | | | | | | | | | | | | | | | | | | | | | |
| 88 | E-5 | | | | | | | | | | | | | | | | | | | | | | |
| 89 | F-5 | | | | | | | | | | | | | | | | | | | | | | |
| 90 | F#5 | | | | | | | | | | | | | | | | | | | | | | |
| 91 | G-5 | | | | | | | | | | | | | | | | | | | | | | |
| 92 | G#5 | | | | | | | | | | | | | | | | | | | | | | |
| 93 | A-5 | | | | | | | | | | | | | | | | | | | | | | |

- Rows shaded in black indicate that no sounds have been assigned to the corresponding notes; hence, no sound results when playing those notes.
- All the instruments, belonging to the drum kits which names are ended with the letter "N," stop sounding as soon as you release the keys.

Preset Style List / Phrase Category List

| Style# | Category | Display | Style Name | BPM |
|--------|----------------|--------------|----------------------|-------|
| 1 | Dance / Techno | PSYCHE1 | Psychedelic Trance 1 | 162.0 |
| 2 | | PSYCHE2 | Psychedelic Trance 2 | 141.0 |
| 3 | | PSYCHE3 | Psychedelic Trance 3 | 145.0 |
| 4 | | TRANCE | Trance | 146.0 |
| 5 | | MINIMAL | Minimal Trance | 150.0 |
| 6 | | BREAK1 | Breakbeats Trance 1 | 130.0 |
| 7 | | BREAK2 | Breakbeats Trance 2 | 136.0 |
| 8 | | GABBA | Gabba | 188.0 |
| 9 | | BIGBEAT1 | Big Beat 1 | 120.0 |
| 10 | | BIGBEAT2 | Big Beat 2 | 135.0 |
| 11 | | BIGBEAT3 | Big Beat 3 | 132.0 |
| 12 | | BIGBEAT4 | Big Beat 4 | 124.0 |
| 13 | | DETROIT1 | Detroit Techno 1 | 143.0 |
| 14 | | DETROIT2 | Detroit Techno 2 | 136.0 |
| 15 | | VIN ACID | Vintage Acid | 133.0 |
| 16 | | BLEEP | Bleep Techno | 124.0 |
| 17 | | EUROTECH | Euro Techno | 132.0 |
| 18 | | EPIC1 | Epic Trance 1 | 138.0 |
| 19 | | EPIC2 | Epic Trance 2 | 150.0 |
| 20 | | HARDCOR1 | Hardcore 1 | 160.0 |
| 21 | | HARDCOR2 | Hardcore 2 | 160.0 |
| 22 | | HARDCOR3 | Hardcore 3 | 165.0 |
| 23 | | BERLIN | Berlin Techno | 134.0 |
| 24 | | ELEKTRO1 | Elektro 1 | 137.0 |
| 25 | | ELEKTRO2 | Elektro 2 | 129.0 |
| 26 | Drum'n'Bass | CYBER DB | Cyber Drum'n'Bass | 170.0 |
| 27 | | HARDSTP1 | Hard Step 1 | 165.0 |
| 28 | | HARDSTP2 | Hard Step 2 | 180.0 |
| 29 | | HARDSTP3 | Hard Step 3 | 92.0 |
| 30 | | DARKCORE | Darkcore | 164.0 |
| 31 | | TECHSTEP | Tech Step | 164.0 |
| 32 | | ARTCORE1 | Artcore 1 | 155.0 |
| 33 | | ARTCORE2 | Artcore 2 | 160.0 |
| 34 | | JAZZSTP1 | Jazz Step 1 | 152.0 |
| 35 | | JAZZSTP2 | Jazz Step 2 | 170.0 |
| 36 | | JUMPUP | Jump Up | 170.0 |
| 37 | RAGGA | Ragga Jungle | 170.0 | |
| 38 | Ambient | AMBIENT1 | Ambient 1 | 109.0 |
| 39 | | AMBIENT2 | Ambient 2 | 82.0 |
| 40 | | AMBIENT3 | Ambient 3 | 120.0 |
| 41 | | AMBIENT4 | Ambient 4 | 80.0 |
| 42 | Dub | DUB 1 | Dub 1 | 140.0 |
| 43 | | DUB 2 | Dub 2 | 130.0 |
| 44 | Ethnic | ETHNIC | Ethnic Dance | 110.0 |
| 45 | House | HOUSE | House | 123.0 |
| 46 | | HARD HUS | Hard House | 127.0 |
| 47 | | GARAGE | Garage House | 130.0 |
| 48 | | NY HOUSE | NY House | 128.0 |
| 49 | | BERL HUS | Berlin House | 127.0 |
| 50 | | DUB Hous | Dub House | 132.0 |
| 51 | | PROGRES1 | Progressive House 1 | 137.0 |
| 52 | | PROGRES2 | Progressive House 2 | 140.0 |
| 53 | | EPIC HUS | Epic House | 125.0 |
| 54 | | POP | Pop House | 132.0 |
| 55 | | DISCO | Disco House | 132.0 |
| 56 | Hip-Hop | HIP EAST | Hip-Hop East | 96.0 |
| 57 | | HIP WEST | Hip-Hop West | 90.0 |
| 58 | | ABSTRACT | Hip-Hop Abstract | 86.0 |
| 59 | | HIP JAZZ | Hip-Hop Jazz | 106.0 |
| 60 | Jazz | ELECJAZZ | Electric Jazz | 110.0 |

| Phrase Category | Display | Category Name |
|-----------------|---------------|----------------------|
| US | User | User |
| BD | Bass Drum | Bass Drum |
| SD | SD/Clap Snare | Drum / Clap |
| HH | HH/Ride | Hi-Hat / Ride Cymbal |
| CR | CrashCym. | Crash Cymbal |
| PC | Percussion | Percussion |
| BA | Bass | Bass |
| LD | Synth Lead | Synth Lead |
| SQ | Synth Seq. | Synth Sequence |
| CH | SynthChord | Synth Chord |
| PD | Synth Pad | Synth Pad |
| FX | Synth Efx | Synth Effects |
| SE | SE | Sound Effects |
| KB | Keyboard | Keyboard |
| GT | Guitar | Guitar |
| CW | Clasc/Wind | Classical / Wind |
| ET | Ethnic | Ethnic |

Effect Type List

REVERB

| Exclusive | | Effect Type | Description |
|-----------|-----|-------------|--------------------------------------------------------------------|
| MSB | LSB | | |
| 00 | 00 | NO EFFECT | Effect turned off. |
| 01 | 00 | HALL1 | Reverb simulating the resonance of a hall. |
| 01 | 01 | HALL2 | Reverb simulating the resonance of a hall. |
| 02 | 00 | ROOM1 | Reverb simulating the resonance of a room. |
| 02 | 01 | ROOM2 | Reverb simulating the resonance of a room. |
| 02 | 02 | ROOM3 | Reverb simulating the resonance of a room. |
| 03 | 00 | STAGE1 | Reverb appropriate for a solo instrument. |
| 03 | 01 | STAGE2 | Reverb appropriate for a solo instrument. |
| 04 | 00 | PLATE | Reverb simulating a metal plate reverb unit. |
| 10 | 00 | WHITE ROOM | A unique short reverb with a bit of initial delay. |
| 11 | 00 | TUNNEL | Simulation of a tunnel space expanding to left and right. |
| 13 | 00 | BASEMENT | A bit of initial delay followed by reverb with a unique resonance. |

CHORUS

| Exclusive | | Effect Type | Description |
|-----------|-----|-------------|--------------------------------------------------------------------------------------------------------|
| MSB | LSB | | |
| 00 | 00 | NO EFFECT | Effect turned off. |
| 41 | 00 | CHORUS1 | Conventional chorus program that adds natural spaciousness. |
| 41 | 01 | CHORUS2 | Conventional chorus program that adds natural spaciousness. |
| 41 | 02 | CHORUS3 | Conventional chorus program that adds natural spaciousness. |
| 41 | 08 | CHORUS4 | Chorus with stereo input. The pan setting specified for the Part will also apply to the effect sound. |
| 42 | 00 | CELESTE1 | A 3-phase LFO adds modulation and spaciousness to the sound. |
| 42 | 01 | CELESTE2 | A 3-phase LFO adds modulation and spaciousness to the sound. |
| 42 | 02 | CELESTE3 | A 3-phase LFO adds modulation and spaciousness to the sound. |
| 42 | 08 | CELESTE4 | Celeste with stereo input. The pan setting specified for the Part will also apply to the effect sound. |
| 43 | 00 | FLANGER1 | Adds a jet-airplane effect to the sound. |
| 43 | 01 | FLANGER2 | Adds a jet-airplane effect to the sound. |
| 43 | 08 | FLANGER3 | Adds a jet-airplane effect to the sound. |

VARIATION

| Exclusive | | Effect Type | Description |
|-----------|-----|------------------|-------------------------------------------------------------------------------------|
| MSB | LSB | | |
| 00 | 00 | NO EFFECT | Effect turned off. |
| 01 | 00 | HALL1 | Reverb simulating the resonance of a hall. |
| 01 | 01 | HALL2 | Reverb simulating the resonance of a hall. |
| 02 | 00 | ROOM1 | Reverb simulating the resonance of a room. |
| 02 | 01 | ROOM2 | Reverb simulating the resonance of a room. |
| 02 | 02 | ROOM3 | Reverb simulating the resonance of a room. |
| 03 | 00 | STAGE1 | Reverb appropriate for a solo instrument. |
| 03 | 01 | STAGE2 | Reverb appropriate for a solo instrument. |
| 04 | 00 | PLATE | Reverb simulating a metal plate reverb unit. |
| 05 | 00 | DELAY L, C, R | A program that creates three delay sounds; L, R, and C (center). |
| 06 | 00 | DELAY L, R | A program that creates two delay sounds; L and R. Two feedback delays are provided. |
| 07 | 00 | ECHO | Two delays (L and R) and independent feedback delays for L and R. |
| 08 | 00 | CROSS DELAY | A program that crosses the feedback of two delays. |
| 09 | 00 | EARLY REF1 | An effect that produces only the early reflection component of reverb. |
| 09 | 01 | EARLY REF2 | An effect that produces only the early reflection component of reverb. |
| 0A | 00 | GATE REVERB | A simulation of gated reverb. |
| 0B | 00 | REVERSE GATE | A program that simulates gated reverb played backwards. |
| 14 | 00 | KARAOKE 1 | A delay with feedback of the same types as used for karaoke reverb. |
| 14 | 01 | KARAOKE 2 | A delay with feedback of the same types as used for karaoke reverb. |
| 14 | 02 | KARAOKE 3 | A delay with feedback of the same types as used for karaoke reverb. |
| 41 | 00 | CHORUS1 | Conventional chorus program that adds natural spaciousness. |
| 41 | 01 | CHORUS2 | Conventional chorus program that adds natural spaciousness. |
| 41 | 02 | CHORUS3 | Conventional chorus program that adds natural spaciousness. |
| 41 | 08 | CHORUS4 | Chorus with stereo input. |
| 42 | 00 | CELESTE1 | A 3-phase LFO adds modulation and spaciousness to the sound. |
| 42 | 01 | CELESTE2 | A 3-phase LFO adds modulation and spaciousness to the sound. |
| 42 | 02 | CELESTE3 | A 3-phase LFO adds modulation and spaciousness to the sound. |
| 42 | 08 | CELESTE4 | Celeste with stereo input. |
| 43 | 00 | FLANGER1 | Adds a jet-airplane effect to the sound. |
| 43 | 01 | FLANGER2 | Adds a jet-airplane effect to the sound. |
| 43 | 08 | FLANGER3 | Adds a jet-airplane effect to the sound. |
| 44 | 00 | SYMPHONIC | A multi-phase version of CELESTE. |
| 45 | 00 | ROTARY SPEAKER | A simulation of a rotary speaker. |
| 46 | 00 | TREMOLO | An effect that cyclically modulates the volume. |
| 47 | 00 | AUTO PAN | A program that cyclically moves that sound image to left and right, front and back. |
| 48 | 00 | PHASER1 | Cyclically changes the phase to add modulation to the sound. |
| 48 | 08 | PHASER2 | Phaser with stereo input. |
| 49 | 00 | DISTORTION | Adds a sharp-edged distortion to the sound. |
| 4A | 00 | OVER DRIVE | Adds mild distortion to the sound. |
| 4B | 00 | AMP SIMULATOR | A simulation of a guitar amp. |
| 4C | 00 | 3BAND EQ(MONO) | A mono EQ with adjustable LOW, MID, and HIGH equalizing. |
| 4D | 00 | 2BAND EQ(STEREO) | A stereo EQ with adjustable LOW and HIGH. Ideal for drum Parts. |
| 4E | 00 | AUTO WAH(LFO) | Cyclically modulates the center frequency of a wah filter. |
| 40 | 00 | THRU | Bypass without applying an effect. |

Effect Parameter List

● Reverb Type

HALL1,2, ROOM1,2,3, STAGE1,2, PLATE

| No.* | Parameter | Range | Value | → Tbl | Control |
|------|-----------------|----------------------|-------|---------|---------|
| 1 | Reverb Time | 0.3 – 30.0s | 0-69 | table#4 | |
| 2 | Diffusion | 0 – 10 | 0-10 | | |
| 3 | Initial Delay | 0 – 63 | 0-63 | table#5 | |
| 4 | HPF Cutoff | Thru – 8.0kHz | 0-52 | table#3 | |
| 5 | LPF Cutoff | 1.0k – Thru | 34-60 | table#3 | |
| 6 | | | | | |
| 7 | | | | | |
| 8 | | | | | |
| 9 | | | | | |
| 10 | Dry/Wet | D63>W – D=W – D<W63 | 1-127 | | ● |
| 11 | Rev Delay | 0 – 63 | 0-63 | table#5 | |
| 12 | Density | 0 – 3 | 0-3 | | |
| 13 | Er/ Rev Balance | E63> R – E=R – E<R63 | 1-127 | | |
| 14 | | | | | |
| 15 | Feedback Level | -63 – +63 | 1-127 | | |
| 16 | | | | | |

WHITE ROOM, TUNNEL, BASEMENT

| No.* | Parameter | Range | Value | → Tbl | Control |
|------|-----------------|----------------------|-------|---------|---------|
| 1 | Reverb Time | 0.3 – 30.0s | 0-69 | table#4 | |
| 2 | Diffusion | 0 – 10 | 0-10 | | |
| 3 | Initial Delay | 0 – 63 | 0-63 | table#5 | |
| 4 | HPF Cutoff | Thru – 8.0kHz | 0-52 | table#3 | |
| 5 | LPF Cutoff | 1.0k – Thru | 34-60 | table#3 | |
| 6 | Width | 0.5 – 10.2m | 0-37 | table#8 | |
| 7 | Height | 0.5 – 20.2m | 0-73 | table#8 | |
| 8 | Depth | 0.5 – 30.2m | 0-104 | table#8 | |
| 9 | Wall Vary | 0 – 30 | 0-30 | | |
| 10 | Dry/Wet | D63>W – D=W – D<W63 | 1-127 | | ● |
| 11 | Rev Delay | 0 – 63 | 0-63 | table#5 | |
| 12 | Density | 0 – 3 | 0-3 | | |
| 13 | Er/ Rev Balance | E63> R – E=R – E<R63 | 1-127 | | |
| 14 | | | | | |
| 15 | Feedback Level | -63 – +63 | 1-127 | | |
| 16 | | | | | |

● Chorus Type

CHORUS1,2,3,4, CELESTE1,2,3,4

| No.* | Parameter | Range | Value | → Tbl | Control |
|------|-------------------|---------------------|-------|---------|---------|
| 1 | LFO Frequency | 0.00 – 39.7Hz | 0-127 | table#1 | |
| 2 | LFO PM Depth | 0 – 127 | 0-127 | | |
| 3 | Feedback Level | -63 – +63 | 1-127 | | |
| 4 | Delay Offset | 0 – 127 | 0-127 | table#2 | |
| 5 | | | | | |
| 6 | EQ Low Frequency | 50Hz – 2.0kHz | 8-40 | table#3 | |
| 7 | EQ Low Gain | -12 – +12dB | 52-76 | | |
| 8 | EQ High Frequency | 500Hz – 16.0kHz | 28-58 | table#3 | |
| 9 | EQ High Gain | -12 – +12dB | 52-76 | | |
| 10 | Dry/Wet | D63>W – D=W – D<W63 | 1-127 | | ● |
| 11 | | | | | |
| 12 | | | | | |
| 13 | | | | | |
| 14 | | | | | |
| 15 | Input Mode | mono/stereo | 0-1 | | |
| 16 | | | | | |

FLANGER1,2,3

| No.* | Parameter | Range | Value | → Tbl | Control |
|------|----------------------|---------------------|-------|------------------|---------|
| 1 | LFO Frequency | 0.00 – 39.7Hz | 0-127 | table#1 | |
| 2 | LFO Depth | 0 – 127 | 0-127 | | |
| 3 | Feedback Level | -63 – +63 | 1-127 | | |
| 4 | Delay Offset | 0 – 63 | 0-63 | table#2 | |
| 5 | | | | | |
| 6 | EQ Low Frequency | 50Hz – 2.0kHz | 8-40 | table#3 | |
| 7 | EQ Low Gain | -12 – +12dB | 52-76 | | |
| 8 | EQ High Frequency | 500Hz – 16.0kHz | 28-58 | table#3 | |
| 9 | EQ High Gain | -12 – +12dB | 52-76 | | |
| 10 | Dry/Wet | D63>W – D=W – D<W63 | 1-127 | | ● |
| 11 | | | | | |
| 12 | | | | | |
| 13 | | | | | |
| 14 | LFO Phase Difference | -180 – +180deg | 4-124 | resolution=3deg. | |
| 15 | | | | | |
| 16 | | | | | |

● Variation Type

HALL1,2, ROOM1,2,3, STAGE1,2, PLATE

| No.* | Parameter | Range | Value | → Tbl | Control |
|------|-----------------|----------------------|-------|---------|---------|
| 1 | Reverb Time | 0.3 – 30.0s | 0-69 | table#4 | |
| 2 | Diffusion | 0 – 10 | 0-10 | | |
| 3 | Initial Delay | 0 – 63 | 0-63 | table#5 | |
| 4 | HPF Cutoff | Thru – 8.0kHz | 0-52 | table#3 | |
| 5 | LPF Cutoff | 1.0k – Thru | 34-60 | table#3 | |
| 6 | | | | | |
| 7 | | | | | |
| 8 | | | | | |
| 9 | | | | | |
| 10 | Dry/Wet | D63>W – D=W – D<W63 | 1-127 | | ● |
| 11 | Rev Delay | 0 – 63 | 0-63 | table#5 | |
| 12 | Density | 0 – 3 | 0-3 | | |
| 13 | Er/ Rev Balance | E63> R – E=R – E<R63 | 1-127 | | |
| 14 | | | | | |
| 15 | Feedback Level | -63 – +63 | 1-127 | | |
| 16 | | | | | |

DELAY L,C,R

| No.* | Parameter | Range | Value | → Tbl | Control |
|------|-------------------|---------------------|--------|---------|---------|
| 1 | Lch Delay | 0.1 – 715.0ms | 1-7150 | | |
| 2 | Rch Delay | 0.1 – 715.0ms | 1-7150 | | |
| 3 | Cch Delay | 0.1 – 715.0ms | 1-7150 | | |
| 4 | Feedback Delay | 0.1 – 715.0ms | 1-7150 | | |
| 5 | Feedback Level | -63 – +63 | 1-127 | | |
| 6 | Cch Level | 0 – 127 | 0-127 | | |
| 7 | High Damp | 0.1 – 1.0 | 1-10 | | |
| 8 | | | | | |
| 9 | | | | | |
| 10 | Dry/Wet | D63>W – D=W – D<W63 | 1-127 | | ● |
| 11 | | | | | |
| 12 | | | | | |
| 13 | EQ Low Frequency | 50Hz – 2.0kHz | 8-40 | table#3 | |
| 14 | EQ Low Gain | -12 – +12dB | 52-76 | | |
| 15 | EQ High Frequency | 500Hz – 16.0kHz | 28-58 | table#3 | |
| 16 | EQ High Gain | -12 – +12dB | 52-76 | | |

DELAY L,R

| No.* | Parameter | Range | Value | → Tbl | Control |
|------|-------------------|---------------------|--------|---------|---------|
| 1 | Lch Delay | 0.1 – 715.0ms | 1-7150 | | |
| 2 | Rch Delay | 0.1 – 715.0ms | 1-7150 | | |
| 3 | Feedback Delay 1 | 0.1 – 715.0ms | 1-7150 | | |
| 4 | Feedback Delay 2 | 0.1 – 715.0ms | 1-7150 | | |
| 5 | Feedback Level | -63 – +63 | 1-127 | | |
| 6 | High Damp | 0.1 – 1.0 | 1-10 | | |
| 7 | | | | | |
| 8 | | | | | |
| 9 | | | | | |
| 10 | Dry/Wet | D63>W – D=W – D<W63 | 1-127 | | ● |
| 11 | | | | | |
| 12 | | | | | |
| 13 | EQ Low Frequency | 50Hz – 2.0kHz | 8-40 | table#3 | |
| 14 | EQ Low Gain | -12 – +12dB | 52-76 | | |
| 15 | EQ High Frequency | 500Hz – 16.0kHz | 28-58 | table#3 | |
| 16 | EQ High Gain | -12 – +12dB | 52-76 | | |

ECHO

| No.* | Parameter | Range | Value | → Tbl | Control |
|------|--------------------|---------------------|--------|---------|---------|
| 1 | Lch Delay1 | 0.1 – 355.0ms | 1-3550 | | |
| 2 | Lch Feedback Level | -63 – +63 | 1-127 | | |
| 3 | Rch Delay1 | 0.1 – 355.0ms | 1-3550 | | |
| 4 | Rch Feedback Level | -63 – +63 | 1-127 | | |
| 5 | High Damp | 0.1 – 1.0 | 1-10 | | |
| 6 | Lch Delay2 | 0.1 – 355.0ms | 1-3550 | | |
| 7 | Rch Delay2 | 0.1 – 355.0ms | 1-3550 | | |
| 8 | Delay2 Level | 0 – 127 | 0-127 | | |
| 9 | | | | | |
| 10 | Dry/Wet | D63>W – D=W – D<W63 | 1-127 | | ● |
| 11 | | | | | |
| 12 | | | | | |
| 13 | EQ Low Frequency | 50Hz – 2.0kHz | 8-40 | table#3 | |
| 14 | EQ Low Gain | -12 – +12dB | 52-76 | | |
| 15 | EQ High Frequency | 500Hz – 16.0kHz | 28-58 | table#3 | |
| 16 | EQ High Gain | -12 – +12dB | 52-76 | | |

* ● mark : Indicates that AC1 (Assignable Controller 1) can be used to control the parameter when VARIATION = INS.
 * No.* : This number corresponds to the PARAMETER numbers in <Table 1-4> (-> page 57)
 * →Tbl** : Refer to the "Data/Value Tables" on page 13.

CROSS DELAY

| No.* | Parameter | Range | Value | → Tbl | Control |
|------|-------------------|---------------------|--------|---------|---------|
| 1 | L->R Delay | 0.1 – 355.0ms | 1-3550 | | |
| 2 | R->L Delay | 0.1 – 355.0ms | 1-3550 | | |
| 3 | Feedback Level | -63 – +63 | 1-127 | | |
| 4 | Input Select | L,R,L&R | 0-2 | | |
| 5 | High Damp | 0.1 – 1.0 | 1-10 | | |
| 6 | | | | | |
| 7 | | | | | |
| 8 | | | | | |
| 9 | | | | | |
| 10 | Dry/Wet | D63>W – D=W – D<W63 | 1-127 | | ● |
| 11 | | | | | |
| 12 | | | | | |
| 13 | EQ Low Frequency | 50Hz – 2.0kHz | 8-40 | table#3 | |
| 14 | EQ Low Gain | -12 – +12dB | 52-76 | | |
| 15 | EQ High Frequency | 500Hz – 16.0kHz | 28-58 | table#3 | |
| 16 | EQ High Gain | -12 – +12dB | 52-76 | | |

EARLY REF1,2

| No.* | Parameter | Range | Value | → Tbl | Control |
|------|----------------|------------------------------|-------|---------|---------|
| 1 | Type | S-H, L-H, Rdm, Rvs, Plt, Spr | 0-5 | | |
| 2 | Room Size | 0.1 – 7.0 | 0-44 | table#6 | |
| 3 | Diffusion | 0 – 10 | 0-10 | | |
| 4 | Initial Delay | 0 – 63 | 0-63 | table#5 | |
| 5 | Feedback Level | -63 – +63 | 1-127 | | |
| 6 | HPF Cutoff | Thru – 8.0kHz | 0-52 | | |
| 7 | LPF Cutoff | 1.0k – Thru | 34-60 | | |
| 8 | | | | | |
| 9 | | | | | |
| 10 | Dry/Wet | D63>W – D=W – D<W63 | 1-127 | | ● |
| 11 | Liveness | 0 – 10 | 0-10 | | |
| 12 | Density | 0 – 3 | 0-3 | | |
| 13 | High Damp | 0.1 – 1.0 | 1-10 | | |
| 14 | | | | | |
| 15 | | | | | |
| 16 | | | | | |

GATE REVERB, REVERSE GATE

| No.* | Parameter | Range | Value | → Tbl | Control |
|------|----------------|---------------------|-------|---------|---------|
| 1 | Type | TypeA,TypeB | 0-1 | | |
| 2 | Room Size | 0.1 – 7.0 | 0-44 | table#6 | |
| 3 | Diffusion | 0 – 10 | 0-10 | | |
| 4 | Initial Delay | 0 – 63 | 0-63 | table#5 | |
| 5 | Feedback Level | -63 – +63 | 1-127 | | |
| 6 | HPF Cutoff | Thru – 8.0kHz | 0-52 | | |
| 7 | LPF Cutoff | 1.0k – Thru | 34-60 | | |
| 8 | | | | | |
| 9 | | | | | |
| 10 | Dry/Wet | D63>W – D=W – D<W63 | 1-127 | | ● |
| 11 | Liveness | 0 – 10 | 0-10 | | |
| 12 | Density | 0 – 3 | 0-3 | | |
| 13 | High Damp | 0.1 – 1.0 | 1-10 | | |
| 14 | | | | | |
| 15 | | | | | |
| 16 | | | | | |

KARAOKE1,2,3

| No.* | Parameter | Range | Value | → Tbl | Control |
|------|----------------|---------------------|-------|---------|---------|
| 1 | Delay Time | 0 – 127 | 0-127 | table#7 | |
| 2 | Feedback Level | -63 – +63 | 1-127 | | |
| 3 | HPF Cutoff | Thru – 8.0kHz | 0-52 | | |
| 4 | LPF Cutoff | 1.0k – Thru | 34-60 | | |
| 5 | | | | | |
| 6 | | | | | |
| 7 | | | | | |
| 8 | | | | | |
| 9 | | | | | |
| 10 | Dry/Wet | D63>W – D=W – D<W63 | 1-127 | | ● |
| 11 | | | | | |
| 12 | | | | | |
| 13 | | | | | |
| 14 | | | | | |
| 15 | | | | | |
| 16 | | | | | |

CHORUS1,2,3,4, CELESTE1,2,3,4

| No.* | Parameter | Range | Value | → Tbl | Control |
|------|-------------------|---------------------|-------|---------|---------|
| 1 | LFO Frequency | 0.00 – 39.7Hz | 0-127 | table#1 | |
| 2 | LFO PM Depth | 0 – 127 | 0-127 | | |
| 3 | Feedback Level | -63 – +63 | 1-127 | | |
| 4 | Delay Offset | 0 – 127 | 0-127 | table#2 | |
| 5 | | | | | |
| 6 | EQ Low Frequency | 50Hz – 2.0kHz | 8-40 | table#3 | |
| 7 | EQ Low Gain | -12 – +12dB | 52-76 | | |
| 8 | EQ High Frequency | 500Hz – 16.0kHz | 28-58 | table#3 | |
| 9 | EQ High Gain | -12 – +12dB | 52-76 | | |
| 10 | Dry/Wet | D63>W – D=W – D<W63 | 1-127 | | ● |
| 11 | | | | | |
| 12 | | | | | |
| 13 | | | | | |
| 14 | | | | | |
| 15 | Input Mode | mono/stereo | 0-1 | | |
| 16 | | | | | |

FLANGER1,2,3

| No.* | Parameter | Range | Value | → Tbl | Control |
|------|----------------------|---------------------|-------|------------------|---------|
| 1 | LFO Frequency | 0.00 – 39.7Hz | 0-127 | table#1 | |
| 2 | LFO Depth | 0 – 127 | 0-127 | | |
| 3 | Feedback Level | -63 – +63 | 1-127 | | |
| 4 | Delay Offset | 0 – 63 | 0-63 | table#2 | |
| 5 | | | | | |
| 6 | EQ Low Frequency | 50Hz – 2.0kHz | 8-40 | table#3 | |
| 7 | EQ Low Gain | -12 – +12dB | 52-76 | | |
| 8 | EQ High Frequency | 500Hz – 16.0kHz | 28-58 | table#3 | |
| 9 | EQ High Gain | -12 – +12dB | 52-76 | | |
| 10 | Dry/Wet | D63>W – D=W – D<W63 | 1-127 | | ● |
| 11 | | | | | |
| 12 | | | | | |
| 13 | | | | | |
| 14 | | | | | |
| 15 | LFO Phase Difference | -180 – +180deg | 4-124 | resolution=3deg. | |
| 16 | | | | | |

SYMPHONIC

| No.* | Parameter | Range | Value | → Tbl | Control |
|------|-------------------|---------------------|-------|---------|---------|
| 1 | LFO Frequency | 0.00 – 39.7Hz | 0-127 | table#1 | |
| 2 | LFO Depth | 0 – 127 | 0-127 | | |
| 3 | Delay Offset | 0 – 127 | 0-127 | table#2 | |
| 4 | | | | | |
| 5 | | | | | |
| 6 | EQ Low Frequency | 50Hz – 2.0kHz | 8-40 | table#3 | |
| 7 | EQ Low Gain | -12 – +12dB | 52-76 | | |
| 8 | EQ High Frequency | 500Hz – 16.0kHz | 28-58 | table#3 | |
| 9 | EQ High Gain | -12 – +12dB | 52-76 | | |
| 10 | Dry/Wet | D63>W – D=W – D<W63 | 1-127 | | ● |
| 11 | | | | | |
| 12 | | | | | |
| 13 | | | | | |
| 14 | | | | | |
| 15 | | | | | |
| 16 | | | | | |

ROTARY SPEAKER

| No.* | Parameter | Range | Value | → Tbl | Control |
|------|-------------------|---------------------|-------|---------|---------|
| 1 | LFO Frequency | 0.00 – 39.7Hz | 0-127 | table#1 | |
| ● 2 | LFO Depth | 0 – 127 | 0-127 | | |
| 3 | | | | | |
| 4 | | | | | |
| 5 | | | | | |
| 6 | EQ Low Frequency | 50Hz – 2.0kHz | 8-40 | table#3 | |
| 7 | EQ Low Gain | -12 – +12dB | 52-76 | | |
| 8 | EQ High Frequency | 500Hz – 16.0kHz | 28-58 | table#3 | |
| 9 | EQ High Gain | -12 – +12dB | 52-76 | | |
| 10 | Dry/Wet | D63>W – D=W – D<W63 | 1-127 | | |
| 11 | | | | | |
| 12 | | | | | |
| 13 | | | | | |
| 14 | | | | | |
| 15 | | | | | |

* ● mark : Indicates that AC1 (Assignable Controller 1) can be used to control the parameter when VARIATION = INS.

* No.* : This number corresponds to the PARAMETER numbers in <Table 1-4> (-> page 57)

* →Tbl** : Refer to the "Data/Value Tables" on page 13.

TREMOLO

| No. * | Parameter | Range | Value | → Tbl | Control |
|-------|----------------------|-----------------|-------|------------------|---------|
| 1 | LFO Frequency | 0.00 – 39.7Hz | 0-127 | table#1 | |
| 2 | AM Depth | 0 – 127 | 0-127 | | |
| 3 | PM Depth | 0 – 127 | 0-127 | | |
| 4 | | | | | |
| 5 | | | | | |
| 6 | EQ Low Frequency | 50Hz – 2.0kHz | 8-40 | table#3 | |
| 7 | EQ Low Gain | -12 – +12dB | 52-76 | | |
| 8 | EQ High Frequency | 500Hz – 16.0kHz | 28-58 | table#3 | |
| 9 | EQ High Gain | -12 – +12dB | 52-76 | | |
| 10 | | | | | |
| 11 | | | | | |
| 12 | | | | | |
| 13 | | | | | |
| 14 | LFO Phase Difference | -180 – +180deg | 4-124 | resolution=3deg. | |
| 15 | Input Mode | mono/stereo | 0-1 | | |

AUTO PAN

| No. * | Parameter | Range | Value | → Tbl | Control |
|-------|-------------------|-------------------------------|-------|---------|---------|
| 1 | LFO Frequency | 0.00 – 39.7Hz | 0-127 | table#1 | |
| 2 | L/R Depth | 0 – 127 | 0-127 | | |
| 3 | F/R Depth | 0 – 127 | 0-127 | | |
| 4 | PAN Direction | L<>R,L->R,L<R,Lturn,Rturn,L/R | 0-5 | | |
| 5 | | | | | |
| 6 | EQ Low Frequency | 50Hz – 2.0kHz | 8-40 | table#3 | |
| 7 | EQ Low Gain | -12 – +12dB | 52-76 | | |
| 8 | EQ High Frequency | 500Hz – 16.0kHz | 28-58 | table#3 | |
| 9 | EQ High Gain | -12 – +12dB | 52-76 | | |
| 10 | | | | | |
| 11 | | | | | |
| 12 | | | | | |
| 13 | | | | | |
| 14 | | | | | |
| 15 | | | | | |

PHASER1,2

| No. * | Parameter | Range | Value | → Tbl | Control |
|-------|----------------------|----------------------------------|-------|--------------|---------|
| 1 | LFO Frequency | 0.00 – 39.7Hz | 0-127 | table#1 | |
| 2 | LFO Depth | 0 – 127 | 0-127 | | |
| 3 | Phase Shift Offset | 0 – 127 | 0-127 | | |
| 4 | Feedback Level | -63 – +63 | 1-127 | | |
| 5 | | | | | |
| 6 | EQ Low Frequency | 50Hz – 2.0kHz | 8-40 | table#3 | |
| 7 | EQ Low Gain | -12 – +12dB | 52-76 | | |
| 8 | EQ High Frequency | 500Hz – 16.0kHz | 28-58 | table#3 | |
| 9 | EQ High Gain | -12 – +12dB | 52-76 | | |
| 10 | Dry/Wet | D63>W – D=W – D<W63 | 1-127 | | ● |
| 11 | Stage | 6 – 10(phaser1) / 3 – 5(phaser2) | 3-10 | | |
| 12 | Diffusion | Mono/Stereo | 0-1 | | |
| 13 | LFO Phase Difference | -180 – +180deg. | 4-124 | Phaser2 only | |
| 14 | | | | | |
| 15 | | | | | |
| 16 | | | | | |

DISTORTION, OVERDRIVE

| No. * | Parameter | Range | Value | → Tbl | Control |
|-------|------------------|---------------------|--------|--------------|---------|
| 1 | Drive | 0 – 127 | 0-127 | | ● |
| 2 | EQ Low Frequency | 50Hz – 2.0kHz | 8-40 | table#3 | |
| 3 | EQ Low Gain | -12 – +12dB | 52-76 | | |
| 4 | LPF Cutoff | 1.0k – Thru | 34-60 | table#3 | |
| 5 | Output Level | 0 – 127 | 0-127 | | |
| 6 | | | | | |
| 7 | EQ Mid Frequency | 500Hz – 10.0kHz | 28-54 | table#3 | |
| 8 | EQ Mid Gain | -12 – +12dB | 52-76 | | |
| 9 | EQ Mid Width | 1.0 – 12.0 | 10-120 | | |
| 10 | Dry/Wet | D63>W – D=W – D<W63 | 1-127 | | |
| 11 | Edge(Clip Curve) | 0 – 127 | 0-127 | mild – sharp | |
| 12 | | | | | |
| 13 | | | | | |
| 14 | | | | | |
| 15 | | | | | |
| 16 | | | | | |

GUITAR AMP SIMULATOR

| No. * | Parameter | Range | Value | → Tbl | Control |
|-------|------------------|----------------------|-------|--------------|---------|
| 1 | Drive | 0 – 127 | 0-127 | | ● |
| 2 | AMP Type | Off,Stack,Combo,Tube | 0-3 | | |
| 3 | LPF Cutoff | 1.0k – Thru | 34-60 | table#3 | |
| 4 | Output Level | 0 – 127 | 0-127 | | |
| 5 | | | | | |
| 6 | | | | | |
| 7 | | | | | |
| 8 | | | | | |
| 9 | | | | | |
| 10 | Dry/Wet | D63>W – D=W – D<W63 | 1-127 | | |
| 11 | Edge(Clip Curve) | 0 – 127 | 0-127 | mild – sharp | |
| 12 | | | | | |
| 13 | | | | | |
| 14 | | | | | |
| 15 | | | | | |
| 16 | | | | | |

3-BAND EQ

| No. * | Parameter | Range | Value | → Tbl | Control |
|-------|-------------------|-----------------|--------|---------|---------|
| 1 | EQ Low Gain | -12 – +12dB | 52-76 | | |
| 2 | EQ Mid Frequency | 500Hz – 10.0kHz | 28-54 | table#3 | |
| 3 | EQ Mid Gain | -12 – +12dB | 52-76 | | |
| 4 | EQ Mid Width | 1.0 – 12.0 | 10-120 | | |
| 5 | EQ High Gain | -12 – +12dB | 52-76 | | |
| 6 | EQ Low Frequency | 50Hz – 2.0kHz | 8-40 | table#3 | |
| 7 | EQ High Frequency | 500Hz – 16.0kHz | 28-58 | table#3 | |
| 8 | | | | | |
| 9 | | | | | |
| 10 | | | | | |
| 11 | | | | | |
| 12 | | | | | |
| 13 | | | | | |
| 14 | | | | | |
| 15 | | | | | |
| 16 | | | | | |

2-BAND EQ

| No. * | Parameter | Range | Value | → Tbl | Control |
|-------|-------------------|-----------------|-------|---------|---------|
| 1 | EQ Low Frequency | 50Hz – 2.0kHz | 8-40 | table#3 | |
| 2 | EQ Low Gain | -12 – +12dB | 52-76 | | |
| 3 | EQ High Frequency | 500Hz – 16.0kHz | 28-58 | table#3 | |
| 4 | EQ High Gain | -12 – +12dB | 52-76 | | |
| 5 | | | | | |
| 6 | | | | | |
| 7 | | | | | |
| 8 | | | | | |
| 9 | | | | | |
| 10 | | | | | |
| 11 | | | | | |
| 12 | | | | | |
| 13 | | | | | |
| 14 | | | | | |
| 15 | | | | | |
| 16 | | | | | |

AUTO WAH

| No. * | Parameter | Range | Value | → Tbl | Control |
|-------|-------------------------|---------------------|--------|---------|---------|
| 1 | LFO Frequency | 0.00 – 39.7Hz | 0-127 | table#1 | |
| 2 | LFO Depth | 0 – 127 | 0-127 | | |
| 3 | Cutoff Frequency Offset | 0 – 127 | 0-127 | | ● |
| 4 | Resonance | 1.0 – 12.0 | 10-120 | | |
| 5 | | | | | |
| 6 | EQ Low Frequency | 50Hz – 2.0kHz | 8-40 | table#3 | |
| 7 | EQ Low Gain | -12 – +12dB | 52-76 | | |
| 8 | EQ High Frequency | 500Hz – 16.0kHz | 28-58 | table#3 | |
| 9 | EQ High Gain | -12 – +12dB | 52-76 | | |
| 10 | Dry/Wet | D63>W – D=W – D<W63 | 1-127 | | |
| 11 | | | | | |
| 12 | | | | | |
| 13 | | | | | |
| 14 | | | | | |
| 15 | | | | | |
| 16 | | | | | |

* ● mark : Indicates that AC1 (Assignable Controller 1) can be used to control the parameter when VARIATION = INS.

* No.* : This number corresponds to the PARAMETER numbers in <Table 1-4> (-> page 57)

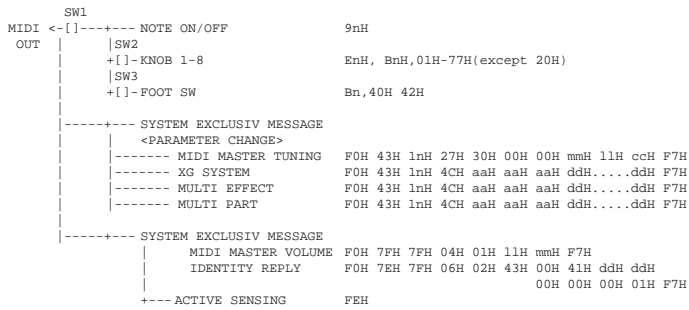
* →Tbl** : Refer to the "Data/Value Tables" on page 13.

MIDI Data Format

The RM1x tone generator and sequencer blocks handle different MIDLevents. These are listed separately in the MIDI Data Format as well as in the MIDI Implementation Chart.

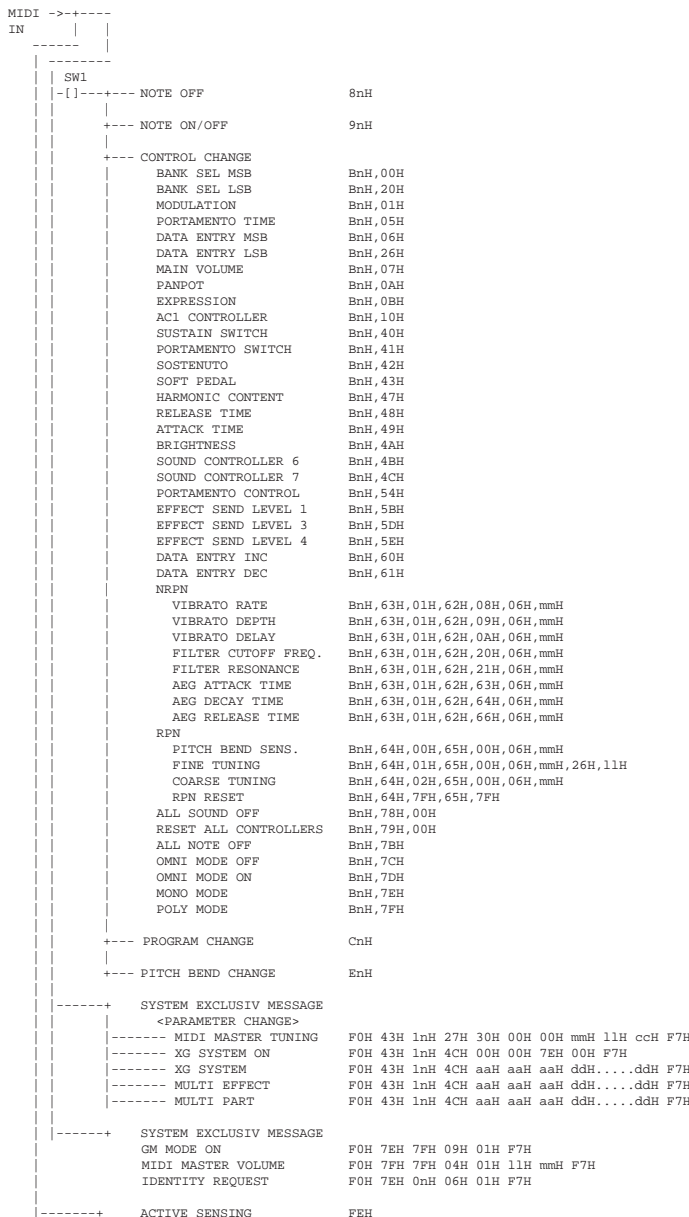
■ Tone generator block (Voice part)

(1) TRANSMIT FLOW



- SW1 [] MIDI Transmit Channel
Selected with output MIDI CH.
- SW2 [] KNOB 1-8
Selected with the Knob Assign page in the SETUP sub mode.
- SW3 [] FOOT SWITCH
Selected with the FOOT SWITCH menu in the UTILITY mode.

(2) RECEIVE FLOW



SW1 [] Data received from MIDI will be sounded by part "n" ("n" being the receive channel).

(3) TRANSMIT/RECEIVE DATA

(3-1) CHANNEL VOICE MESSAGES

(3-1-1) NOTE OFF
 STATUS 100nnnn(8nH) n = 0 - 15 VOICE CHANNEL NUMBER
 NOTE NUMBER 0kkkkkkk k = 0 (C-2) - 127 (G8)
 VELOCITY 0vvvvvvv v is ignored

Received only.

(3-1-2) NOTE ON/OFF
 STATUS 100lnnnn(9nH) n = 0 - 15 VOICE CHANNEL NUMBER
 NOTE NUMBER 0kkkkkkk k = 0 (C-2) - 127 (G8)
 VELOCITY 0vvvvvvv (v=0) NOTE ON
 00000000 (v=0) NOTE OFF

(3-1-3) PROGRAM CHANGE
 STATUS 1100nnnn(CnH) n = 0 - 15 VOICE CHANNEL NUMBER
 PROGRAM NUMBER 0pppppppp p = 0 - 127

(3-1-4) PITCH BEND CHANGE
 STATUS 1110nnnn(EnH) n = 0 - 15 VOICE CHANNEL NUMBER
 LSB 0vvvvvvv PITCH BEND CHANGE LSB
 MSB 0vvvvvvv PITCH BEND CHANGE MSB

14 bit resolution

MSB
 00000000B (00H) minimum value
 01000000B (40H) center value
 01111111B (7FH) maximum Value

Transmitted according to the Assignable Knobs 1 - 8 settings.

(3-1-5) CONTROL CHANGE
 STATUS 101lnnnn(BnH) n = 0 - 15 VOICE CHANNEL NUMBER
 CONTROL NUMBER 0ccccccc
 CONTROL VALUE 0vvvvvvv

* The CONTROL NUMBER to be transmitted.

c = 0 BANK SEL MSB ; v = 0:GM VOICE,
 63:RMLx VOICE,
 126:RMLx DRUM KIT,
 127:GM DRUM

c = 32 BANK SEL LSB ; v = 0 - 127 *3
 c = 1 MODULATION ; v = 0 - 127
 c = 7 MAIN VOLUME ; v = 0 - 127
 c = 11 EXPRESSION ; v = 0 - 127
 c = 16 AC1 CONTROLLER ; v = 0 - 127 *2
 c = 64 SUSTAIN SWITCH ; v = 0-63:OFF , 64-127:ON

c = 1 - 119 (except 32) are transmitted according to the Assignable Knobs 1 - 8 settings.
 c = 64 is transmitted according to the Foot Switch setting.

* The CONTROL NUMBER to be received.

c = 0 BANK SEL MSB ; v = 0:GM VOICE,
 63:RMLx VOICE,
 126:RMLx DRUM KIT,
 127:GM DRUM

c = 32 BANK SEL LSB ; v = 0 - 127
 c = 1 MODULATION ; v = 0 - 127
 c = 5 PORTAMENTO TIME ; v = 0 - 127 *2
 c = 6 DATA ENTRY MSB ; v = 0 - 127 *1
 c = 38 DATA ENTRY LSB ; v = 0 - 127 *1
 c = 7 MAIN VOLUME ; v = 0 - 127
 c = 10 PANPOT ; v = 0 - 127
 c = 11 EXPRESSION ; v = 0 - 127
 c = 16 AC1 CONTROLLER ; v = 0 - 127 *2
 c = 64 SUSTAIN SWITCH ; v = 0-63:OFF , 64-127:ON
 c = 65 PORTAMENTO SWITCH ; v = 0-63:OFF , 64-127:ON *2
 c = 66 SOSTENUTO ; v = 0-63:OFF , 64-127:ON
 c = 67 SOFT PEDAL ; v = 0-63:OFF , 64-127:ON
 c = 71 HARMONIC CONTENT ; v = 0:-64 - 64:0 - 127:+63
 c = 72 RELEASE TIME ; v = 0:-64 - 64:0 - 127:+63
 c = 73 ATTACK TIME ; v = 0:-64 - 64:0 - 127:+63
 c = 74 BRIGHTNESS ; v = 0:-64 - 64:0 - 127:+63
 c = 75 SOUND CONTROLLER 6 ; v = 0:-64 - 64:0 - 127:+63
 c = 76 SOUND CONTROLLER 7 ; v = 0:-64 - 64:0 - 127:+63
 c = 84 PORTAMENT CONTROL ; v = 0 - 127 *2
 c = 91 EFFECT SEND LEVEL 1 ; v = 0 - 127
 c = 93 EFFECT SEND LEVEL 3 ; v = 0 - 127
 c = 94 EFFECT SEND LEVEL 4 ; v = 0 - 127 (Only when Variation Connection = System)
 c = 96 DATA ENTRY INC ; v = 127 *1
 c = 97 DATA ENTRY DEC ; v = 127 *1

*1 Used only to set the parameter specified by RPN

*2 Not valid for rhythm voices.

*3 When MSB is 0,126 or 127, this is 0.

When MSB is 63, this is 0-6.

MODULATION controls the depth of vibrato.

PORTAMENTO TIME adjusts the speed of the pitch change if the Portamento Switch = ON. A setting of 0 produces the shortest portamento time, and 127 produces the longest portamento time. This value is valid only for the Portamento Switch (Ctr#65).

PANPOT produces change relative to the preset value of the voice, both for melody voices and for rhythm voices.

For PORTAMENTO CONTROL, the portamento time is always fixed at 0.

EFFECT SEND LEVEL 1 controls the Reverb send.
 EFFECT SEND LEVEL 3 controls the Chorus send.
 EFFECT SEND LEVEL 4 controls the Variation send.

HARMONIC CONTENT adjusts the resonance specified by the Voice. This is a relative parameter, and specifies an increase or decrease centered at 64. Higher values will produce a more distinctive tone. For some voices, the effective range maybe less than the range of the setting.

RELEASE TIME adjusts the envelope release time specified by the Voice. This is a relative parameter, and specifies an increase or decrease centered at 64.

ATTACK TIME adjusts the envelope attack time specified by the Voice. This is a relative parameter, and specifies an increase or decrease centered at 64.

SOUND CONTROLLER 6 adjusts the envelope decay time specified by the Voice. This is a relative parameter, and specifies an increase or decrease centered at 64.

BRIGHTNESS adjusts the cutoff frequency specified by the Voice. This is a relative parameter, and specifies an increase or decrease centered at 64. Decreasing the value will make the sound more mellow. For some voices, the effective range may be less than the range of the setting.

SOUND CONTROLLER 7 adjusts the LFO Frequency specified by the Voice. This is a relative parameter, and specifies an increase or decrease centered at 64.

(3-2) CHANNEL MODE MESSAGES

STATUS 1011nnnn(BnH) n = 0 - 15 VOICE CHANNEL NUMBER
 CONTROL NUMBER 0ccccccc c = CONTROL NUMBER
 CONTROL VALUE 0vvvvvvvv v = DATA VALUE

(3-2-1) ALL SOUND OFF (CONTROL NUMBER = 78H , DATA VALUE = 0)
 Turns off the sound of all currently sounding notes on the corresponding channel. The status of channel messages such as Note On and Hold On is also turned off.

(3-2-2) RESET ALL CONTROLLERS (CONTROL NUMBER = 79H , DATA VALUE = 0)
 Resets the values of the following controllers.
 PITCH BEND CHANGE 0 (center)
 MODULATION 0 (off)
 AC1 CONTROLLER 0 (minimum)
 EXPRESSION 127 (maximum)
 SUSTAIN SWITCH 0 (off)
 PORTAMENTO SWITCH 0 (off)
 SOSTENUTO SWITCH 0 (off)
 SOFT PEDAL 0 (off)
 NRPN Un-set status. Internal data will not change.
 RPN Un-set status. Internal data will not change.
 PORTAMENTO CONTROL reset

The following data will not change.
 PROGRAM CHANGE, BANK SELECT MSB/LSB, VOLUME, PAN, HARMONIC CONTENT, RELEASE TIME, ATTACK TIME, BRIGHTNESS, SOUND CONTROLLER 6, SOUND CONTROLLER 7, DRY SEND LEVEL, EFFECT SEND LEVEL 1, EFFECT SEND LEVEL 3, EFFECT SEND LEVEL 4, PITCH BEND SENSITIVITY, FINE TUNING, COURSE TUNING

(3-2-3) ALL NOTE OFF (CONTROL NUMBER = 7BH , DATA VALUE = 0)
 Turns off all notes of the corresponding channel which are on. However if Sustain or Sostenuto are on, the sound will continue until these are turned off.

(3-2-4) OMNI MODE OFF (CONTROL NUMBER = 7CH , DATA VALUE = 0)
 Performs the same processing as when ALL NOTE OFF is received. Sets the VOICE RECEIVE CHANNEL to OMNI OFF and CHANNEL = 1.

(3-2-5) OMNI MODE ON (CONTROL NUMBER = 7DH , DATA VALUE = 0)
 Performs the same processing as when ALL NOTE OFF is received. Does not set OMNI ON. Sets the VOICE RECEIVE CHANNEL to OMNI ON.

(3-2-6) MONO (CONTROL NUMBER = 7EH , DATA VALUE = 0)
 Performs the same processing as when All SOUND OFF is received, and if the 3rd byte (mono number) is in the range 0 - 16, sets the corresponding channel to Mode 4 (m=1). If in the VOICE MODE, Mode 2 (m=1) is also possible, according to the VOICE RECEIVE CHANNEL.

(3-2-7) POLY (CONTROL NUMBER = 7FH , DATA VALUE = 0)
 Performs the same processing as when ALL SOUND OFF is received, and sets the corresponding channel to Mode 3. When in the VOICE MODE, Mode 1 is also possible, according to the VOICE RECEIVE CHANNEL.

(3-3) REGISTERED PARAMETER NUMBER

STATUS 1011nnnn(BnH) n = 0 - 15 VOICE CHANNEL NUMBER
 LSB 01100100(64H)
 RPN LSB 0pppppppp p = RPN LSB (Refer to the table on the following page.)
 MSB 01100101(65H)
 RPN MSB 0qggggggg q = RPN MSB (Refer to the table on the following page.)
 DATA ENTRY MSB 00000110(06H)
 DATA VALUE 0mmmmmmmm m = Data Value
 DATA ENTRY LSB 00100110(26H)
 DATA VALUE 01111111 1 = Data Value

First transmit an RPN MSB and RPN LSB to specify the parameter that is to be controlled, then use Data Entry to set the value of the specified parameter.

| RPN | D.ENTRY | LSB MSB | MSB LSB | PARAMETER NAME | DATA RANGE |
|---------|---------|---------|---------|------------------------|--------------------------------------------------------------------------------------------------|
| 00H 00H | mmH --- | | | PITCH BEND SENSITIVITY | 00H - 18H (0 - 24 semitones) |
| 01H 00H | mmH 11H | | | MASTER FINE TUNE | {mmH,11H} = {00H,00H} - {40H,00H} - {7FH,7FH} - (-8192*100/8192) - 0 - (+8192*100/8192) |
| 02H 00H | mmH --- | | | MASTER COARSE TUNE | 28H - 40H - 58H (-24 - 0 - +24 semitones) |
| 7FH 7FH | --- --- | | | RPN RESET | Set to a condition in which the RPN number is unspecified. Internal settings will not change. |

(3-4) NON-REGISTERED PARAMETER NUMBER

STATUS 1011nnnn(BnH) n = 0 - 15 VOICE CHANNEL NUMBER
 LSB 01100010(62H)
 RPN LSB 0pppppppp p = NRPN LSB (Refer to the table on the following page.)
 MSB 01100011(63H)
 RPN MSB 0qggggggg q = NRPN MSB (Refer to the table on the following page.)
 DATA ENTRY MSB 00000110(06H)
 DATA VALUE 0mmmmmmmm m = Data Value

First transmit an NRPN MSB and NRPN LSB to specify the parameter that is to be controlled, then use Data Entry to set the value of the specified parameter.

| NRPN | D.ENTRY | MSB LSB | MSB LSB | PARAMETER NAME | DATA RANGE |
|---------|---------|---------|---------|-------------------------|---------------------------------|
| 01H 08H | mmH --- | | | VIBRATO RATE | 00H - 40H - 7FH (-64 - 0 - +63) |
| 01H 09H | mmH --- | | | VIBRATO DEPTH | 00H - 40H - 7FH (-64 - 0 - +63) |
| 01H 0AH | mmH --- | | | VIBRATO DELAY | 00H - 40H - 7FH (-64 - 0 - +63) |
| 01H 20H | mmH --- | | | FILTER CUTOFF FREQUENCY | 00H - 40H - 7FH (-64 - 0 - +63) |
| 01H 21H | mmH --- | | | FILTER RESONANCE | 00H - 40H - 7FH (-64 - 0 - +63) |
| 01H 63H | mmH --- | | | EG ATTACK TIME | 00H - 40H - 7FH (-64 - 0 - +63) |
| 01H 64H | mmH --- | | | EG DECAY TIME | 00H - 40H - 7FH (-64 - 0 - +63) |
| 01H 66H | mmH --- | | | EG RELEASE TIME | 00H - 40H - 7FH (-64 - 0 - +63) |

(3-5) SYSTEM REAL TIME MESSAGES
 (3-5-1) ACTIVE SENSING

STATUS 11111110 (FEH)

Transmitted at intervals of approximately 200 msec.
 Not transmitted during disk read/write operations.

Once this message is received, SENSING will begin. If neither STATUS nor DATA messages are received for an interval longer than approximately 350 msec, the MIDI RECEIVE BUFFER will be cleared, and all sounding notes and SUSTAIN SWITCH will be forced off. Also, data for each of the controls will be reset to specific values.

(3-6) SYSTEM EXCLUSIVE MESSAGE

(3-6-1) UNIVERSAL NON REALTIME MESSAGE
 (3-6-1-1) GENERAL MIDI MODE ON

FOH 7EH 7FH 09H 01H F7H

The following controller values will be reset.

| | |
|------------------------|------------------|
| VOLUME | 100 |
| PAN | Center |
| PROGRAM CHANGE | 1 (Grandpno) |
| BANK SELECT MSB | 0 |
| REVERB DEPTH | 4 |
| PITCH BEND CHANGE | 0 (center) |
| MODULATION | 0 (off) |
| EXPRESSION | 127 (maximum) |
| SUSTAIN SWITCH | 0 (off) |
| SOSTENUTO SWITCH | 0 (off) |
| RPN | Un-set status. |
| PORTAMENTO CONTROL | reset |
| MIDI MASTER VOLUME | 127 (maximum) |
| PITCH BEND SENSITIVITY | 02 (2 semitones) |
| FINE TUNING | 0 |
| COURSE TUNING | 0 |

(3-6-1-2) IDENTITY REQUEST (Received only)

FOH 7EH 0nH 06H 01H F7H (*n* is the device number, but the RMIx receives this in Omni.)

(3-6-1-3) IDENTITY REPLY (Transmitted only)

FOH 7EH 7FH 06H 02H 43H 00H 41H ddH ddH 00H 00H 00H 01H F7H
 dd:Device Number Code RMIx = 1DH,03H

(3-6-2) UNIVERSAL REALTIME MESSAGE

(3-6-2-1) MIDI MASTER VOLUME

FOH 7FH 7FH 04H 01H 11H mmH F7H

Modifies the MASTER VOLUME value.
 The value of mm is used as the MIDI Master Volume (the 11 value is ignored).

(3-6-3) PARAMETER CHANGE

(3-6-3-1) MIDI MASTER TUNING

FOH 43H 1nH 27H 30H 00H 00H mmH 11H cch F7H

Modifies the MASTER TUNE value.
 The values of mm and 11 are used as the MIDI Master Tuning. (n and cc values are ignored.)
 $T = M * 200 / 256 - 100$
 Where T : actual tuning value (-99 - +99)
 M : a one-byte value with MSB of "mm" bits 0-3, and LSB of "11" bits 0-3.

(3-6-3-2) XG SYSTEM ON

| | | |
|-----------|----|------------------|
| 11110000 | F0 | Exclusive status |
| 01000011 | 43 | YAMAHA ID |
| 00011111 | 1n | device Number |
| 01001100 | 4C | Model ID |
| 0aaaaaaaa | 00 | Address High |
| 0aaaaaaaa | 00 | Address Mid |
| 0aaaaaaaa | 7E | Address Low |
| 00000000 | 00 | Data |
| 11110111 | F7 | End of Exclusive |

When ON is received, controllers will be reset and all Multi Part and Effect data of the attached table will be reset to the XG default values.

(3-6-3-3) XG PARAMETER CHANGE

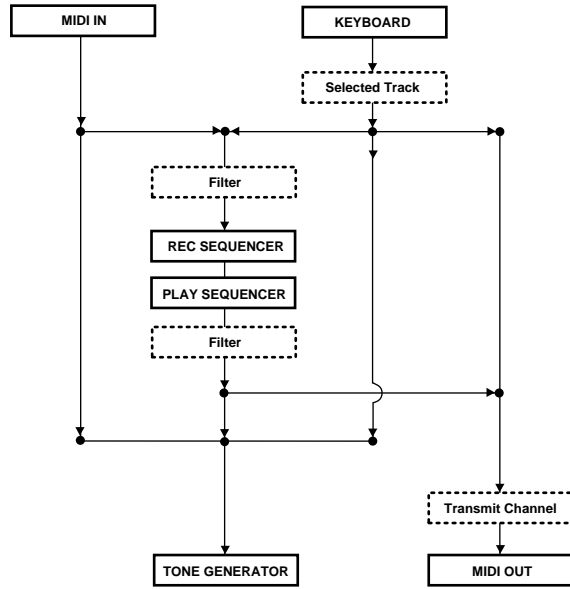
| | | |
|-----------|---------|------------------|
| 11110000 | F0 | Exclusive status |
| 01000011 | 43 | YAMAHA ID |
| 00011111 | 1n | device Number |
| 01001100 | 4C | Model ID |
| 0aaaaaaaa | aaaaaaa | Address High |
| 0aaaaaaaa | aaaaaaa | Address Mid |
| 0aaaaaaaa | aaaaaaa | Address Low |
| 0ddddd | ddddd | Data |
| | | |
| 11110111 | F7 | End of Exclusive |

For parameters with a Data Size of 2 or 4, the corresponding amount of data will be transmitted.
 For Addresses and Byte Counts, refer to the attached tables.

The following 3 types are received.

System Data
 Multi Effect Data
 Multi Part Data

(4) Diagram of connections between the Controller block, Sequencer block, and Tone Generator block



■ Sequencer block (Sequencer part)

(1) TRANSMIT FLOW

```

SW1 SW3
MIDI <-[ ]-[ ]- CHANNAL VOICE MESSAGE
OUT |
    |----- NOTE ON/OFF 9nH
    |----- KEY'S AFTER TOUCH AnH
    |----- CONTROL CHANGE BnH
    |----- PROGRAM CHANGE CnH
    |----- CHANNAL AFTER TOUCH DnH
    |----- PITCH BEND CHANGE EnH
    |
    |----- SW3
    |----- CHANNAL MODE MESSAGE
    |----- ALL SOUND OFF BnH 78H
    |----- RESET ALL CONTROLLERS BnH 79H
    |----- LOCAL CONTROL BnH 7AH
    |----- OMNI MODE OFF BnH 7CH
    |----- OMNI MODE ON BnH 7DH
    |----- MONO MODE ON BnH 7EH
    |----- POLY MODE ON BnH 7FH
    |
    |----- SW2
    |----- SYSTEM REALTIME MESSAGE
    |----- TIMING CLOCK F8H
    |----- START FAH
    |----- CONTINUE FBH
    |----- STOP FCH
    |
    |----- SYSTEM COMMON MESSAGE
    |----- SONG POSITION POINTER F2H
    |----- SONG SELECT F3H
    |
    |----- SW3
    |----- SYSTEM EXCLUSIV MESSAGE FOH ..... F7H
    |
    |----- SW2 SW4
    |----- MIDI MACHINE CONTROL
    |----- STOP FOH 7FH 7FH 06H 01H F7H
    |----- DEFERRED PLAY FOH 7FH 7FH 06H 03H F7H
    |----- LOCATE FOH 7FH 7FH 06H 44H 06H 01H hrH mnH sch
    |----- frH ffH F7H
    |
SW1 [ ] MIDI Transmit Channel
    For each track, transmission can be turned on/off, and the transmit channel
    can be set.
SW2 [ ] MIDI Control Out
    Transmission can be turned on/off.
SW3 [ ] MIDI Filter
    Transmission can be turned on/off.
SW4 [ ] MIDI Sync
    Transmitted when MIDI Sync = MTC.
    
```

(2) RECEIVE FLOW

```

SW1
MIDI >-[ ]- CHANNAL VOICE MESSAGE
IN |
    |----- NOTE OFF 8nH
    |----- NOTE ON/OFF 9nH
    |----- KEY'S AFTER TOUCH AnH
    |----- CONTROL CHANGE BnH
    |----- PROGRAM CHANGE CnH
    |----- CHANNAL AFTER TOUCH DnH
    |----- PITCH BEND CHANGE EnH
    |
    |----- CHANNAL MODE MESSAGE
    |----- ALL SOUND OFF BnH 78H
    |----- RESET ALL CONTROLLERS BnH 79H
    |----- LOCAL CONTROL BnH 7AH
    |----- OMNI MODE OFF BnH 7CH
    |----- OMNI MODE ON BnH 7DH
    |----- MONO MODE ON BnH 7EH
    |----- POLY MODE ON BnH 7FH
    |
    |----- SYSTEM EXCLUSIV MESSAGE FOH ..... F7H
    |
    |----- SW3
    |----- TIMING CLOCK F8H
    |
    |----- SW3
    |----- MTC QUATER FRAME MESSAGE FIH
    
```

```

SW2
-[ ]- SYSTEM REALTIME MESSAGE
    |----- START FAH
    |----- CONTINUE FBH
    |----- STOP FCH
    |
    |----- SYSTEM COMMON MESSAGE
    |----- SONG POSITION POINTER F2H
    |----- SONG SELECT F3H
    |
    |----- SYSTEM EXCLUSIV MESSAGE
    |----- SECTION CONTROL FOH 43H 7EH 00H ssH ddH F7H
    |----- TEST ENTRY FOH 43H 10H 18H 5AH 00H F7H
    |----- LCD HARD COPY FOH 43H 10H 18H 5AH 01H F7H
    
```

- SW1 [] Input Filter
Reception can be turned on/off according to the MIDI Filter settings.
- SW2 [] MIDI Control In
Reception can be turned On/Off.
- SW3 [] MIDI Sync
Select whether timing will be determined by the Internal clock, or by MIDI Clock messages received at MIDI IN.

(3) TRANSMIT/RECEIVE DATA

(3-1) CHANNAL VOICE MESSAGE

Transmitted only during recording and playback.
Transmission channel can be turned On/Off and the transmit channel set for each track.

Received only during recording. All Channel are always received.
During MULTI TRACK RECORD, data of MIDI CH 0-15 will be recorded separately onto tracks 1-16.

* In the RECORDING MODE, recording is normally omni on.
However, during MULTI TRACK RECORDING, this will be omni off, and data of MIDI CH 0-15 will be recorded separately onto tracks 1-16.

(3-1-1) NOTE OFF

| | | |
|-------------|---------------|---------------------------------|
| STATUS | 1000nnnn(8nH) | n = 0 - 15 TRACK CHANNEL NUMBER |
| NOTE NUMBER | 0kkkkkkk | k = 0 (C-2) - 127 (G8) |
| VELOCITY | 0vvvvvvv | v is ignored |

Only recorded.
During playback, converted into 9nH kkH 00H.

(3-1-2) NOTE ON/OFF

| | | |
|-------------|---------------|---------------------------------|
| STATUS | 1001nnnn(9nH) | n = 0 - 15 TRACK CHANNEL NUMBER |
| NOTE NUMBER | 0kkkkkkk | k = 0 (C-2) - 127 (G8) |
| VELOCITY | 0vvvvvvv | (v≠0) NOTE ON (v=0) NOTE OFF |
| | 00000000 | |

(3-1-3) POLYPHONIC KEY PRESSURE

| | | |
|-------------|---------------|---------------------------------|
| STATUS | 1010nnnn(AnH) | n = 0 - 15 TRACK CHANNEL NUMBER |
| NOTE NUMBER | 0kkkkkkk | k = 0 (C-2) - 127 (G8) |
| VALUE | 0vvvvvvv | v = 0 - 127 |

(3-1-4) CONTROL CHANGE

| | | |
|----------------|---------------|---------------------------------|
| STATUS | 1011nnnn(BnH) | n = 0 - 15 TRACK CHANNEL NUMBER |
| CONTROL NUMBER | 0ccccccc | |
| CONTROL VALUE | 0vvvvvvv | |

All Control Change messages are recorded and played back.

(3-1-5) PROGRAM CHANGE

| | | |
|----------------|---------------|---------------------------------|
| STATUS | 1100nnnn(CnH) | n = 0 - 15 TRACK CHANNEL NUMBER |
| PROGRAM NUMBER | 0pppppppp | p = 0 - 127 |

(3-1-6) CHANNAL PRESSURE

| | | |
|--------|---------------|---------------------------------|
| STATUS | 1101nnnn(DnH) | n = 0 - 15 TRACK CHANNEL NUMBER |
| VALUE | 0vvvvvvv | v = 0 - 127 |

(3-1-7) PITCH BEND CHANGE

| | | |
|--------|---------------|---------------------------------|
| STATUS | 1110nnnn(EnH) | n = 0 - 15 TRACK CHANNEL NUMBER |
| LSB | 0vvvvvvv | PITCH BEND LSB 0 - 127 |
| MSB | 0vvvvvvv | PITCH BEND MSB 0 - 127 |

(3-2) CHANNAL MODE MESSAGE

The following messages are recorded and played back.

| | |
|-----------------------|---------|
| RESET ALL CONTROLLERS | BnH 78H |
| LOCAL CONTROL | BnH 7AH |
| OMNI MODE OFF | BnH 7CH |
| OMNI MODE ON | BnH 7DH |
| MONO MODE ON | BnH 7EH |
| POLY MODE ON | BnH 7FH |

(3-3) SYSTEM COMMON MESSAGE

These are transmitted and received as Control Messages for RMIx functions.
They are not recorded as SEQUENCE DATA.

(3-3-1) SONG POSITION POINTER

| | | |
|--------|---------------|-------------------|
| STATUS | 11110010(F2H) | |
| LSB | 0vvvvvvv | SONG POSITION LSB |
| MSB | 0vvvvvvv | SONG POSITION MSB |

Transmitted when you move to a different measure in the SONG PLAY Mode.
Received when not playing in the SONG PLAY mode.

(3-3-2) SONG SELECT

| | | |
|-------------|---------------|-------------------------------------------|
| STATUS | 11110011(F3H) | |
| SONG NUMBER | 0sssssss | SONG NUMBER(PATTERN MODE??PATTERN NUMBER) |

In the SONG mode, this will be transmitted when a song number is changed.
In the PATTERN mode, this will be transmitted when a style number is changed.
When in the SONG mode not playing, the PATTERN mode, this message is received.
When received in the PATTERN mode, a STYLE number will change.

(3-4) SYSTEM REAL TIME MESSAGE
Not recorded as Sequence Data.

(3-4-1) TIMING CLOCK

STATUS 1111000(F8H)

You can select whether the internal clock will be used as the Timing Clock, or whether Timing Clock messages from the MIDI IN will be used. Transmission/reception can be turned On/Off.

(3-4-2) START

STATUS 1111010(FAH)

Transmission/Reception can be turned On/Off.

(3-4-3) CONTINUE

STATUS 1111011(FBH)

Transmission/Reception can be turned On/Off.

(3-4-4) STOP

STATUS 1111100(FCH)

Transmission/Reception can be turned On/Off.

(3-5) SYSTEM EXCLUSIVE MESSAGE

All System Exclusive Messages are recorded and played back. Even if time intervals existed within the actual data that was received, the entire message between F0 and F7 will be recorded into one timing location. For playback, an interval time can be specified for each 1K bytes.

(3-6) SECTION CONTROL

| | | |
|----------|----|------------------|
| 11110000 | F0 | Exclusive status |
| 01000011 | 43 | YAMAHA ID |
| 01111110 | 7E | Style |
| 00000000 | 00 | Section Control |
| 0sssssss | ss | Section |
| 0ddddd | dd | On/Off |
| 11110111 | F7 | End of Exclusive |

ss=08H-0FH, dd=on is received, and the PATTERN will be changed to the RMix's sections A - P respectively.

(3-7) MIDI TIME CODE(QUARTER FRAME MESSAGE)

STATUS 11110001(F1H)
0nnxxxxx

If MTC is selected as the Timing Clock, MTC Quarter Frame messages will be received.

(3-8) MIDI MACHINE CONTROL

These will be transmitted if MTC is selected as the Timing Clock.

(3-8-1) STOP(MCS)

| | | |
|----------|----|---------------------|
| 11110000 | F0 | Exclusive status |
| 01111111 | 7F | RealTime Header |
| 01111111 | 7F | device ID |
| 00000110 | 06 | MMC Command Message |
| 00000001 | 01 | STOP(MCS) |
| 11110111 | F7 | End of Exclusive |

Transmitted when the STOP button is pressed.

(3-8-2) DEFERRED PLAY(MCS)

| | | |
|----------|----|---------------------|
| 11110000 | F0 | Exclusive status |
| 01111111 | 7F | RealTime Header |
| 01111111 | 7F | device ID |
| 00000110 | 06 | MMC Command Message |
| 00000011 | 03 | DEFERRED PLAY(MCS) |
| 11110111 | F7 | End of Exclusive |

Transmitted when the PLAY button is pressed.

(3-8-3) LOCATE(MCP)

| | | |
|----------|----|---------------------------------------------|
| 11110000 | F0 | Exclusive status |
| 01111111 | 7F | RealTime Header |
| 01111111 | 7F | device ID |
| 00000110 | 06 | MMC Command Message |
| 01000100 | 44 | LOCATE(MCP) |
| 00000110 | 06 | Byte Count |
| 00000001 | 01 | "TARGET" Sub Command |
| 0tthhhh | hr | standard time specification with sub-frames |
| 0cmmmmm | mn | |
| 0ksssss | sc | |
| 0gifffff | fr | |
| 0bbbbbb | ff | |
| 11110111 | F7 | End of Exclusive |

Transmitted when you move between measures in the SONG mode.

<Table 1-1> Parmeter Base Address

| | Parameter Change Address | | | Description |
|------------|--------------------------|-----|-----|-----------------------------------|
| | (H) | (M) | (L) | |
| SYSTEM | 00 | 00 | 00 | System |
| | 00 | 00 | 7E | XG System On |
| | 00 | 00 | 7F | All Parameter Reset |
| | 01 | 00 | 00 | System Information |
| EFFECT 1 | 02 | 01 | 00 | Effect1(Reverb,Chorus,Variation) |
| | 02 | 40 | 00 | Reserved |
| MULTI PART | 08 | 00 | 00 | Multi Part 1 |
| | 08 | 0F | 00 | Multi Part 16 |
| | 08 | 10 | 00 | Reserved |
| | : | : | : | : |

<Table 1-2> MIDI Parameter Change table (SYSTEM)

| Address (H) | Size (H) | Data (H) | Parameter Name | Description | Default value(H) |
|-------------|----------|---------------------|-------------------------------|-----------------------------------------------|------------------|
| 00 00 00 | 4 | 0000 | Master Tune | -102.4..+102.3[cent] | 00 04 00 00 |
| 01 | | ..07FF | | 1st bit3-0→bit15-12 (0400) | |
| 02 | | | | 2nd bit3-0→bit11-8 (not reset by XG or GM on) | |
| 03 | | | | 3rd bit3-0→bit7-4 (not reset by XG or GM on) | |
| 04 | 1 | 00..7F | Master Volume | 0..127 | 7F |
| 05 | 1 | Not Used | | | |
| 06 | 1 | 28..58 | Transpose | -24..+24[semitones] | 40 |
| 7D | | Not Used | | | |
| 7E | 00 | XG System On | 00=XG Sytem on (receive only) | | |
| 7F | 00 | All Parameter Reset | All Parameter Reset | 00=on (receive only) | |

TOTAL SIZE 06

<Table 1-3> MIDI Parameter Change table (EFFECT 1)

| Address (H) | Size (H) | Data (H) | Parameter Name | Description | Default value(H) |
|-------------|----------|----------|---------------------|-----------------------------|------------------------|
| 02 01 00 | 2 | 00..7F | Reverb Type MSB | Refer to Ef. Parameter List | 01(=HALL1) |
| | | 00..7F | Reverb Type LSB | 00 : basic type | 00 |
| 02 | 1 | 00..7F | Reverb Parameter 1 | Refer to Ef. Parameter List | depends on Reverb type |
| 03 | 1 | 00..7F | Reverb Parameter 2 | Refer to Ef. Parameter List | depends on Reverb type |
| 04 | 1 | 00..7F | Reverb Parameter 3 | Refer to Ef. Parameter List | depends on Reverb type |
| 05 | 1 | 00..7F | Reverb Parameter 4 | Refer to Ef. Parameter List | depends on Reverb type |
| 06 | 1 | 00..7F | Reverb Parameter 5 | Refer to Ef. Parameter List | depends on Reverb type |
| 07 | 1 | 00..7F | Reverb Parameter 6 | Refer to Ef. Parameter List | depends on Reverb type |
| 08 | 1 | 00..7F | Reverb Parameter 7 | Refer to Ef. Parameter List | depends on Reverb type |
| 09 | 1 | 00..7F | Reverb Parameter 8 | Refer to Ef. Parameter List | depends on Reverb type |
| 0A | 1 | 00..7F | Reverb Parameter 9 | Refer to Ef. Parameter List | depends on Reverb type |
| 0B | 1 | 00..7F | Reverb Parameter 10 | Refer to Ef. Parameter List | depends on Reverb type |
| 0C | 1 | 00..7F | Reverb Return | -∞..0..+6dB(0..96..127) | 40 |
| 0D | 1 | 01..7F | Reverb Pan | L63..C..R63(1..64..127) | 40 |

TOTAL SIZE 0E

| | | | | | |
|------------|----|--------|-------------------------|-----------------------------|------------------------|
| 02 01 10 | 1 | 00..7F | Reverb Parameter 11 | Refer to Ef. Parameter List | depends on Reverb type |
| 11 | 1 | 00..7F | Reverb Parameter 12 | Refer to Ef. Parameter List | depends on Reverb type |
| 12 | 1 | 00..7F | Reverb Parameter 13 | Refer to Ef. Parameter List | depends on Reverb type |
| 13 | 1 | 00..7F | Reverb Parameter 14 | Refer to Ef. Parameter List | depends on Reverb type |
| 14 | 1 | 00..7F | Reverb Parameter 15 | Refer to Ef. Parameter List | depends on Reverb type |
| 15 | 1 | 00..7F | Reverb Parameter 16 | Refer to Ef. Parameter List | depends on Reverb type |
| TOTAL SIZE | 6 | | | | |
| 02 01 20 | 2 | 00..7F | Chorus Type MSB | Refer to Ef. Parameter List | 41(=Chorus1) |
| | | 00..7F | Chorus Type LSB | 00 : basic type | 00 |
| 22 | 1 | 00..7F | Chorus Parameter 1 | Refer to Ef. Parameter List | depends on Chorus Type |
| 23 | 1 | 00..7F | Chorus Parameter 2 | Refer to Ef. Parameter List | depends on Chorus Type |
| 24 | 1 | 00..7F | Chorus Parameter 3 | Refer to Ef. Parameter List | depends on Chorus Type |
| 25 | 1 | 00..7F | Chorus Parameter 4 | Refer to Ef. Parameter List | depends on Chorus Type |
| 26 | 1 | 00..7F | Chorus Parameter 5 | Refer to Ef. Parameter List | depends on Chorus Type |
| 27 | 1 | 00..7F | Chorus Parameter 6 | Refer to Ef. Parameter List | depends on Chorus Type |
| 28 | 1 | 00..7F | Chorus Parameter 7 | Refer to Ef. Parameter List | depends on Chorus Type |
| 29 | 1 | 00..7F | Chorus Parameter 8 | Refer to Ef. Parameter List | depends on Chorus Type |
| 2A | 1 | 00..7F | Chorus Parameter 9 | Refer to Ef. Parameter List | depends on Chorus Type |
| 2B | 1 | 00..7F | Chorus Parameter 10 | Refer to Ef. Parameter List | depends on Chorus Type |
| 2C | 1 | 00..7F | Chorus Return | --..0..+6dB(0..96..127) | 40 |
| 2D | 1 | 01..7F | Chorus Pan | L63..C..R63(1..64..127) | 40 |
| 2E | 1 | 00..7F | Send Chorus To Reverb | --..0..+6dB(0..96..127) | 00 |
| TOTAL SIZE | 0F | | | | |
| 02 01 30 | 1 | 00..7F | Chorus Parameter 11 | Refer to Ef. Parameter List | depends on Chorus Type |
| 31 | 1 | 00..7F | Chorus Parameter 12 | Refer to Ef. Parameter List | depends on Chorus Type |
| 32 | 1 | 00..7F | Chorus Parameter 13 | Refer to Ef. Parameter List | depends on Chorus Type |
| 33 | 1 | 00..7F | Chorus Parameter 14 | Refer to Ef. Parameter List | depends on Chorus Type |
| 34 | 1 | 00..7F | Chorus Parameter 15 | Refer to Ef. Parameter List | depends on Chorus Type |
| 35 | 1 | 00..7F | Chorus Parameter 16 | Refer to Ef. Parameter List | depends on Chorus Type |
| TOTAL SIZE | 6 | | | | |
| 02 01 40 | 2 | 00..7F | Variation Type MSB | Refer to Ef. Parameter List | "05(=DELAY L,C,R)" |
| | | 00..7F | Variation Type LSB | 00 : basic type | 00 |
| 42 | 2 | 00..7F | Variation Param 1 MSB | Refer to Ef. Parameter List | depends on vari. type |
| | | 00..7F | Variation Param 1 LSB | Refer to Ef. Parameter List | depends on vari. type |
| 44 | 2 | 00..7F | Variation Param 2 MSB | Refer to Ef. Parameter List | depends on vari. type |
| | | 00..7F | Variation Param 2 LSB | Refer to Ef. Parameter List | depends on vari. type |
| 46 | 2 | 00..7F | Variation Param 3 MSB | Refer to Ef. Parameter List | depends on vari. type |
| | | 00..7F | Variation Param 3 LSB | Refer to Ef. Parameter List | depends on vari. type |
| 48 | 2 | 00..7F | Variation Param 4 MSB | Refer to Ef. Parameter List | depends on vari. type |
| | | 00..7F | Variation Param 4 LSB | Refer to Ef. Parameter List | depends on vari. type |
| 4A | 2 | 00..7F | Variation Param 5 MSB | Refer to Ef. Parameter List | depends on vari. type |
| | | 00..7F | Variation Param 5 LSB | Refer to Ef. Parameter List | depends on vari. type |
| 4C | 2 | 00..7F | Variation Param 6 MSB | Refer to Ef. Parameter List | depends on vari. type |
| | | 00..7F | Variation Param 6 LSB | Refer to Ef. Parameter List | depends on vari. type |
| 4E | 2 | 00..7F | Variation Param 7 MSB | Refer to Ef. Parameter List | depends on vari. type |
| | | 00..7F | Variation Param 7 LSB | Refer to Ef. Parameter List | depends on vari. type |
| 50 | 2 | 00..7F | Variation Param 8 MSB | Refer to Ef. Parameter List | depends on vari. type |
| | | 00..7F | Variation Param 8 LSB | Refer to Ef. Parameter List | depends on vari. type |
| 52 | 2 | 00..7F | Variation Param 9 MSB | Refer to Ef. Parameter List | depends on vari. type |
| | | 00..7F | Variation Param 9 LSB | Refer to Ef. Parameter List | depends on vari. type |
| 54 | 2 | 00..7F | Variation Param 10 MSB | Refer to Ef. Parameter List | depends on vari. type |
| | | 00..7F | Variation Param 10 LSB | Refer to Ef. Parameter List | depends on vari. type |
| 56 | 1 | 00..7F | Variation Return | --..0..+6dB(0..96..127) | 40 |
| 57 | 1 | 01..7F | Variation Pan | L63..C..R63(1..64..127) | 40 |
| 58 | 1 | 00..7F | Send Variation To Rev. | --..0..+6dB(0..96..127) | 00 |
| 59 | 1 | 00..7F | Send Variation To Cho. | --..0..+6dB(0..96..127) | 00 |
| 5A | 1 | 00..01 | Variation Connection | 0:insertion,1:system | 00 |
| 5B | 1 | 00..1F | Variation Part | part1..32(0..31),off(127) | 7F |
| 5C | 1 | 01..7F | MW Variation Ctrl Depth | -63..+63 | 00 |
| 5D | 1 | 01..7F | PB Variation Ctrl Depth | -63..+63 | 00 |
| 5E | 1 | 01..7F | AT Variation Ctrl Depth | -63..+63 | 00 |
| 5F | 1 | 01..7F | AC1 Variation CtrlDepth | -63..+63 | 00 |
| 60 | 1 | 01..7F | AC2 Variation CtrlDepth | -63..+63 | 00 |
| TOTAL SIZE | 21 | | | | |
| 02 01 70 | 1 | 00..7F | Variation Parameter 11 | option Parameter | depends on vari. type |
| 71 | 1 | 00..7F | Variation Parameter 12 | option Parameter | depends on vari. type |
| 72 | 1 | 00..7F | Variation Parameter 13 | option Parameter | depends on vari. type |
| 73 | 1 | 00..7F | Variation Parameter 14 | option Parameter | depends on vari. type |
| 74 | 1 | 00..7F | Variation Parameter 15 | option Parameter | depends on vari. type |
| 75 | 1 | 00..7F | Variation Parameter 16 | option Parameter | depends on vari. type |
| TOTAL SIZE | 6 | | | | |

<Table 1-4> MIDI Parameter table (MULTI EQ)

| Address (H) | Size (H) | Data (H) | Parameter Name | Description | Default value(H) |
|-------------|----------|----------|---------------------|--------------|------------------|
| 02 40 00 | 1 | | Not Used | | |
| 01 | 1 | 28..58 | Low Boost Gain | -24dB..+24dB | 40(0dB) |
| 02 | 1 | 04..28 | low Boost Frequency | 50Hz..2.0KHz | 0c(80Hz) |
| 03 | 1 | | Not Used | | |
| 04 | 1 | | Not Used | | |
| 05 | 1 | | Not Used | | |
| 06 | 1 | | Not Used | | |
| 07 | 1 | | Not Used | | |
| 08 | 1 | | Not Used | | |
| 09 | 1 | | Not Used | | |
| 0A | 1 | | Not Used | | |
| 0B | 1 | | Not Used | | |
| 0C | 1 | | Not Used | | |
| 0D | 1 | | Not Used | | |
| 0E | 1 | | Not Used | | |
| 0F | 1 | | Not Used | | |
| 10 | 1 | | Not Used | | |
| 11 | 1 | | Not Used | | |
| 12 | 1 | | Not Used | | |
| 13 | 1 | | Not Used | | |
| 14 | 1 | | Not Used | | |
| 15 | 1 | | Not Used | | |
| TOTAL SIZE | 15 | | | | |

<Table 1-5> MIDI Parameter Change table (MULTI PART)

| Address (H) | Size (H) | Data (H) | Parameter Name | Description | Default value(H) |
|-------------|----------|----------|--------------------------------|------------------------------------------|----------------------------------|
| 08 nn 00 | 1 | | Not Used | | |
| nn 01 | 1 | 00..7F | Bank Select MSB | 0..127 | |
| nn 02 | 1 | 00..7F | Bank Select LSB | 0..127 | 00 (except part 10), 7F(part 10) |
| nn 03 | 1 | 00..7F | Program Number | 1..128 | 00 |
| nn 04 | 1 | | Not Used | | |
| nn 05 | 1 | 00..01 | Mono/Poly Mode | 0:mono,1:poly | 01 |
| nn 06 | 1 | 00..02 | Same Note Number Key On Assign | 0:single 1:multi 2:inst (for DRUM) | 01 |
| nn 07 | 1 | | Not Used | | |
| nn 08 | 1 | 28..58 | Note Shift | -24..+24[semitones] | 40 |

| | | | | | |
|-------|---|--------|-------------------------|-------------------------|-------|
| nn 09 | 2 | 00..FF | Detune | -12.8..+12.7[Hz] | 08 00 |
| nn 0A | | | | 1st bit3..0→bit7..4 | (80) |
| | | | | 2nd bit3..0→bit3..0 | |
| nn 0B | 1 | 00..7F | Volume | 0..127 | 64 |
| nn 0C | 1 | 00..7F | Velocity Sense Depth | 0..127 | 40 |
| nn 0D | 1 | 00..7F | Velocity Sense Offset | 0..127 | 40 |
| nn 0E | 1 | 00..7F | Pan | 0:random | 40 |
| | | | | L63..C..R63(1..64..127) | |
| nn 0F | 1 | 00..7F | Note Limit Low | C-2..G8 | 00 |
| nn 10 | 1 | 00..7F | Note Limit High | C-2..G8 | 7F |
| nn 11 | 1 | 00..7F | Dry Level | 0..127 | 7F |
| nn 12 | 1 | 00..7F | Chorus Send | 0..127 | 00 |
| nn 13 | 1 | 00..7F | Reverb Send | 0..127 | 28 |
| nn 14 | 1 | 00..7F | Variation Send | 0..127 | 00 |
| nn 15 | 1 | 00..7F | Vibrato Rate | -64..+63 | 40 |
| nn 16 | 1 | 00..7F | Vibrato Depth | -64..+63 | 40 |
| nn 17 | 1 | 00..7F | Vibrato Delay | -64..+63 | 40 |
| nn 18 | 1 | 00..7F | Filter Cutoff Frequency | -64..+63 | 40 |
| nn 19 | 1 | 00..7F | Filter Resonance | -64..+63 | 40 |
| nn 1A | 1 | 00..7F | EG Attack Time | -64..+63 | 40 |
| nn 1B | 1 | 00..7F | EG Decay Time | -64..+63 | 40 |
| nn 1C | 1 | 00..7F | EG Release Time | -64..+63 | 40 |
| nn 1D | 1 | 28..58 | MW Pitch Control | -24..+24[semitones] | 40 |
| nn 1E | 1 | 00..7F | MW Filter Control | -9600..+9450[cent] | 40 |
| nn 1F | 1 | 00..7F | MW Amplitude Control | -64..+63 | 40 |
| nn 20 | 1 | 00..7F | MW LFO PMod Depth | 0..127 | 0A |
| nn 21 | 1 | 00..7F | MW LFO FMod Depth | 0..127 | 00 |
| nn 22 | 1 | 00..7F | MW LFO AMod Depth | 0..127 | 00 |
| nn 23 | 1 | 28..58 | Bend Pitch Control | -24..+24[semitones] | 42 |
| nn 24 | 1 | 00..7F | Bend Filter Control | -9600..+9450[cent] | 40 |
| nn 25 | 1 | 00..7F | Bend Amplitude Control | -64..+63 | 40 |
| nn 26 | 1 | 00..7F | Bend LFO PMod Depth | 0..127 | 00 |
| nn 27 | 1 | 00..7F | Bend LFO FMod Depth | 0..127 | 00 |
| nn 28 | 1 | 00..7F | Bend LFO AMod Depth | 0..127 | 00 |

TOTAL SIZE 29

| | | | | | |
|-------|---|--------|------------------------|----------|----|
| nn 30 | 1 | | Not Used | | |
| nn 31 | 1 | | Not Used | | |
| nn 32 | 1 | | Not Used | | |
| nn 33 | 1 | | Not Used | | |
| nn 34 | 1 | | Not Used | | |
| nn 35 | 1 | | Not Used | | |
| nn 36 | 1 | | Not Used | | |
| nn 37 | 1 | | Not Used | | |
| nn 38 | 1 | | Not Used | | |
| nn 39 | 1 | | Not Used | | |
| nn 3A | 1 | | Not Used | | |
| nn 3B | 1 | | Not Used | | |
| nn 3C | 1 | | Not Used | | |
| nn 3D | 1 | | Not Used | | |
| nn 3E | 1 | | Not Used | | |
| nn 3F | 1 | | Not Used | | |
| nn 40 | 1 | | Not Used | | |
| nn 41 | 1 | | Not Used | | |
| nn 42 | 1 | | Not Used | | |
| nn 43 | 1 | | Not Used | | |
| nn 44 | 1 | | Not Used | | |
| nn 45 | 1 | | Not Used | | |
| nn 46 | 1 | | Not Used | | |
| nn 47 | 1 | | Not Used | | |
| nn 48 | 1 | | Not Used | | |
| nn 49 | 1 | | Not Used | | |
| nn 4A | 1 | | Not Used | | |
| nn 4B | 1 | | Not Used | | |
| nn 4C | 1 | | Not Used | | |
| nn 4D | 1 | | Not Used | | |
| nn 4E | 1 | | Not Used | | |
| nn 4F | 1 | | Not Used | | |
| nn 50 | 1 | 00..7F | CAT LFO PMod Depth | 0..127 | 00 |
| nn 51 | 1 | 00..7F | CAT LFO FMod Depth | 0..127 | 00 |
| nn 52 | 1 | 00..7F | CAT LFO AMod Depth | 0..127 | 00 |
| nn 53 | 1 | | Not Used | | |
| nn 54 | 1 | | Not Used | | |
| nn 55 | 1 | | Not Used | | |
| nn 56 | 1 | | Not Used | | |
| nn 57 | 1 | | Not Used | | |
| nn 58 | 1 | | Not Used | | |
| nn 59 | 1 | | Not Used | | |
| nn 5A | 1 | | Not Used | | |
| nn 5B | 1 | | Not Used | | |
| nn 5C | 1 | | Not Used | | |
| nn 5D | 1 | | Not Used | | |
| nn 5E | 1 | | Not Used | | |
| nn 5F | 1 | | Not Used | | |
| nn 60 | 1 | | Not Used | | |
| nn 61 | 1 | | Not Used | | |
| nn 62 | 1 | | Not Used | | |
| nn 63 | 1 | | Not Used | | |
| nn 64 | 1 | | Not Used | | |
| nn 65 | 1 | | Not Used | | |
| nn 66 | 1 | | Not Used | | |
| nn 67 | 1 | 00..01 | Portamento Switch | off/on | 00 |
| nn 68 | 1 | 00..7F | Portamento Time | 0..127 | 00 |
| nn 69 | 1 | 00..7F | Pitch EG Initial Level | -64..+63 | 40 |
| nn 6A | 1 | 00..7F | Pitch EG Attack Time | -64..+63 | 40 |
| nn 6B | 1 | 00..7F | Pitch EG Release Level | -64..+63 | 40 |
| nn 6C | 1 | 00..7F | Pitch EG Release Time | -64..+63 | 40 |
| nn 6D | 1 | | Not Used | | |
| nn 6E | 1 | | Not Used | | |

TOTAL SIZE 3F

nn = PartNumber

For the Drum Part, the following parameters have no effect.

- Bank Select LSB
- Portamento
- Soft Pedal
- Mono/Poly
- Scale Tuning
- Pitch EG

<Table 1-6> Effect Type List

REVERB TYPE

| TYPE MSB | TYPE LSB | | | |
|----------|----------|--------------|-------------|------------|
| DEC | HEX | 00 | 01 | 02 |
| 000 | 0 | No Effect | | |
| 001 | 1 | Rev Hall 1 | Rev Hall 2 | |
| 002 | 2 | Rev Room1 | Rev Room 2 | Rev Room 3 |
| 003 | 3 | Rev Stage 1 | Rev Stage 2 | |
| 004 | 4 | Rev Plate | | |
| 005 | 5 | No Effect | | |
| : | : | : | | |
| 015 | F | No Effect | | |
| 016 | 10 | Rev WhiteRm | | |
| 017 | 11 | Rev Tunnel | | |
| 018 | 12 | No Effect | | |
| 019 | 13 | Rev Basement | | |
| 020 | 14 | No Effect | | |
| : | : | : | | |
| 127 | 7F | No Effect | | |

CHORUS TYPE

| TYPE MSB | TYPE LSB | | | | |
|----------|----------|-----------|-----------|-----------|-----------|
| DEC | HEX | 00 | 01 | 02 | 08 |
| 000 | 0 | No Effect | | | |
| 001 | 1 | No Effect | | | |
| : | : | : | | | |
| 064 | 40 | No Effect | | | |
| 065 | 41 | Chorus 1 | Chorus 2 | Chorus 3 | Chorus 4 |
| 066 | 42 | Celeste 1 | Celeste 2 | Celeste 3 | Celeste 4 |
| 067 | 43 | Flanger 1 | Flanger 2 | | Flanger 3 |
| 068 | 46 | No Effect | | | |
| 069 | 45 | No Effect | | | |
| : | : | : | | | |
| : | : | : | | | |
| 127 | 7F | No Effect | | | |

VARIATION TYPE(0~63)

| TYPE MSB | TYPE LSB | | | |
|----------|----------|--------------------------|------------|------------|
| DEC | HEX | 00 | 01 | 02 |
| 000 | 0 | No Effect | | |
| 001 | 1 | Rev Hall 1 | Rev Hall 2 | |
| 002 | 2 | Rev Room 1 | Rev Room 2 | Rev Room 3 |
| 003 | 3 | Rev Stage1 | Rev Stage2 | |
| 004 | 4 | Rev Plate | | |
| 005 | 5 | DelayL,C,R | | |
| 006 | 6 | Delay L,R | | |
| 007 | 7 | Echo | | |
| 008 | 8 | CrossDelay | | |
| 009 | 9 | EarlyRef.1 | EarlyRef.2 | |
| 010 | A | GateReverb | | |
| 011 | B | ReversGate | | |
| 012 | C | No Effect(sys),THRU(ins) | | |
| : | : | : | | |
| 019 | 13 | No Effect(sys),THRU(ins) | | |
| 020 | 14 | [17]Karaoke1 | Karaoke2 | Karaoke3 |
| 021 | 15 | No Effect(sys),THRU(ins) | | |
| : | : | : | | |
| 063 | 3F | No Effect(sys),THRU(ins) | | |

VARIATION TYPE(64~127)

| TYPE MSB | TYPE LSB | | | | |
|----------|----------|------------|-----------|-----------|-----------|
| DEC | HEX | 00 | 01 | 02 | 08 |
| 064 | 40 | THRU | | | |
| 065 | 41 | Chorus 1 | Chorus 2 | Chorus 3 | Chorus 4 |
| 066 | 42 | Celeste 1 | Celeste 2 | Celeste 3 | Celeste 4 |
| 067 | 43 | Flanger 1 | Flanger 2 | | Flanger 3 |
| 068 | 44 | Symphonic | | | |
| 069 | 45 | RotarySp. | | | |
| 070 | 46 | Tremolo | | | |
| 071 | 47 | Auto PAN | | | |
| 072 | 48 | Phaser 1 | | | Phaser 2 |
| 073 | 49 | Distortion | | | |
| 074 | 4A | Overdrive | | | |
| 075 | 4B | G-Amp.Sim. | | | |
| 076 | 4C | 3 Band EQ | | | |
| 077 | 4D | 2 Band EQ | | | |
| 078 | 4E | Auto Wah | | | |
| 079 | 4F | THRU | | | |
| : | : | : | | | |
| 127 | 7F | THRU | | | |

| Function ... | Transmitted | Recognized | Remarks |
|-----------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Basic Default Channel Changed | 1 - 16 1 - 16 | 1 - 16 1 - 16 | Memorized |
| Mode Default Messages Altered | 3 x ***** | 1 1 - 4(m=1) *1 x | Memorized |
| Note Number : True voice | 0 - 127 ***** | 0 - 127 0 - 127 | Transpose |
| Velocity Note ON Note OFF | o 9nH,v=1-127 x 9nH,v=0 | o v=1-127 x | |
| After Key's Touch Ch's | x x | x x | |
| Pitch Bend | x | o 0-24 semi | |
| Control Change | 0,32 *2 1,64,66,67,84 x 5,7,10,11,65 *2 6,38 *2 16 x 1-31,33-119 o 71-76 o 91,93,94 *2 96,97 x 98,99 x 100,101 *2 | o o o o o x o o o o o | Bank Select Data Entry Assignable Cntrl Assignable Knob Sound Controller Effect SendLevel Data Inc,Dec NRPN LSB,MSB RPN LSB,MSB |
| Prog Change : True # | o 0 - 127 ***** | o 0 - 127 0 - 127 | |
| System Exclusive | o | o | |
| : Song Pos. Common : Song Sel. : Tune | x x x | x x x | |
| System :Clock Real Time :Commands | x x | x x | |
| Aux : All Sound Off : Reset All Cntrls : Local ON/OFF Mes- : All Notes OFF sages: Active Sense : Reset | x x x x o x | o o x o(123-127) o x | |

Notes:*1 m is always treated as "1" regardless of its value.
 *2 transmit if TG parameter out sw is on.

| Function ... | Transmitted | Recognized | Remarks |
|-----------------------------------------------------------------------------------------------------------------------|----------------------------|----------------------------|-----------|
| Basic Default Channel Changed | 1 - 16 x | 1 - 16 x | Memorized |
| Mode Default Messages Altered | x x ***** | x x x | |
| Note Number : True voice | 0 - 127 ***** | 0 - 127 | |
| Velocity Note ON Note OFF | o 9nH,v=1-127 x 9nH,v=0 | o v=1-127 x | |
| After Key's Touch Ch's | o o | o o | |
| Pitch Bend | o | o | |
| Control Change 0-121 | o | o | |
| Prog Change : True # | o 0 - 127 ***** | o 0 - 127 | |
| System Exclusive | o | o | |
| : Song Pos. Common : Song Sel. : Tune | o *2 o *2 x | o *1 o *1 x | |
| System :Clock Real Time :Commands | o *2 o *2 | o *3 o *1 | |
| Aux : All Sound Off : Reset All Cntrls : Local ON/OFF Mes- : All Notes OFF sages: Active Sense : Reset | o o o x x x | o o o x x x | |

Notes:*1 if MIDI control is in or in/out
 *2 if MIDI control is out or in/out
 *3 if MIDI sync is external
 send MMC (stop,deffered play,locate) if sync mode is MTC.
 receive MTC quarter frame message if sync mode is MTC.

Mode 1 : OMNI ON, POLY Mode 2 : OMNI ON, MONO o : Yes
 Mode 3 : OMNI OFF, POLY Mode 4 : OMNI OFF, MONO x : No

