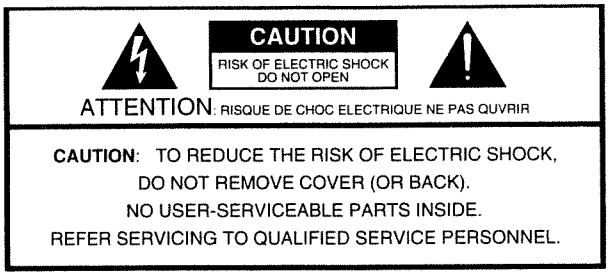
Roland

GENERAL MIDI GS

G-1000

ARRANGER WORKSTATION

Owner's Manual



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

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

INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS.

IMPORTANT SAFETY INSTRUCTIONS
SAVE THESE INSTRUCTIONS

WARNING - When using electric products, basic precautions should always be followed, including the following:

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

For the USA

This product may be equipped with a polarized line plug (one blade wider than the other) . This is a safety feature. If you are unable to insert the plug into the outlet, contact an electrician to replace your obsolete outlet. Do not defeat the safety purpose of the plug.

For Canada

For Polarized Line Plug

CAUTION: TO PREVENT ELECTRIC SHOCK, MATCH WIDE BLADE OF PLUG TO WIDE SLOT, FULLY INSERT.

ATTENTION: POUR ÉVITER LES CHOCS ÉLECTRIQUES, INTRODUIRE LA LAME LA PLUS LARGE DE LA FICHE DANS LA BORNE CORRESPONDANTE DE LA PRISE ET POUSSER JUSQU' AU FOND.

For the U.K.

IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.

BLUE: NEUTRAL
BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:
The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.

Roland

G-1000

ARRANGER WORKSTATION

Owner's Manual

Thank you, and congratulations on your choice of the Roland G-1000 Arranger Workstation.

Its 76-note synthesizer-action keyboard with channel aftertouch, outstanding ease of use, versatility, and its superfast RISC processor make the G-1000 a truly grand flagship of the acclaimed Roland G series Arranger Workstations. Introducing a number of firsts in its class, the G-1000 is the perfect instrument for professionals and serious amateurs.

To get the most out of the G-1000 and to ensure many years of trouble-free service, we urge you to read through this Owner's Manual thoroughly.

- To avoid confusion, let's agree to use the word "button" for all keys on the front panel, and only use "key" when referring to the G-1000's keyboard.
- The contents of the illustrations appearing in this manual may differ slightly from the settings you see when you start using your instrument.

Before using this instrument, carefully read the sections entitled "IMPORTANT SAFETY INSTRUCTIONS", "USING THE UNIT SAFELY", and "IMPORTANT NOTES". These sections provide important information concerning the proper operation of the G-1000. Be sure to keep this manual in a safe place for future reference.

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Features

76-key velocity-sensitive keyboard with channel aftertouch

Thanks to its weighted 76 synthesizer-action keys, the G-1000's keyboard is a delight to play. Capable of generating channel aftertouch messages, it allows you to control the volume, timbre, and Arranger functions in an intuitive way.

New sound source

The G-1000 comes with a new 32-part multitimbral sound source with 1161 instruments sounds and 43 Drum Kits that cover everything from incredibly realistic acoustic instruments to cooking Techno sounds. It goes without saying that the G-1000 is 64-voice multitimbral.

Effects galore

In addition to the indispensable digital Chorus and Reverb, the Delay effect introduced on the G-800 and the 2-band Equalizer, the G-1000 also features a multi-effector with a stunning 89 effects and combinations (distortion, Rotary, Humanizer, Enhancer, 3D Chorus, LoFi, etc.).

Four individual audio outputs

The G-1000 is equipped with two stereo output pairs (1L & 1R, 2L & 2R), allowing you to assign any of its parts to the desired output. This is really practical for recording sessions or for separate equalization of, say, the drums and the other instruments using an external mixer.

On-board Zip™ drive, standard SCSI port, and floppy disk drive

Not content with offering you an instrument with a SCSI port as standard for external data storage, the G-1000 engineers also thought you might appreciate a 100MB Zip drive for data storage and therefore wrote operating software that provides direct access to data on a Zip disk.

The SCSI port allows you to use external storage media (such as JAZ™ drives, hard disks, Mo disks, etc.). Given all this, you will probably only use the 2HD floppy disk drive to load data programmed on a G-800, G-600, E-96, E-86, or RA-800 (User Styles, MIDI Sets, Performance Memories/User Programs).

192 Performance Memories

Apart from allowing you to customize existing Styles quickly, the Performance Memories are also used to save all panel settings. If you need more than 192 memories, you can save the contents of the Performances to Zip or floppy disk (or an external SCSI storage device) and load them whenever necessary.

If you do not wish to program Styles, or if you are too busy to delve into this matter, you can personalize existing Styles by modifying the instrument assignments to any given Arranger part (bass, drums, chord backing, etc.), and then save these changes to one of the 192 Performance Memories in RAM.

Innovative functions

Disk Style Link is a function that allows you to instantly call up any one of up to 111 Music Styles from the Zip disk with no waiting time. As you can program which Styles should be included, this function is the perfect tool for live performances.

Play & Search (P&S) allows you to locate the desired song (Standard MIDI File) simply by playing a musical phrase on the G-1000's keyboard. The G-1000 then looks for all songs that contain this phrase.

Style Database is another search function. It allows you to locate songs and Music Styles by entering information for one of the data fields. These include the song or Style title, the composer/author, the genre, the file name, etc.

128 High-definition Music Styles, 16 Flash ROM memories plus 441 Music Styles on the supplied Zip disk

Your G-1000 comes loaded with an impressive 128 high-definition Music Styles covering every musical genre you need. Each Style comprises four versions (Basic, Advanced, Original, and Variation), two Intros, two Endings, and various other elements that actually add up to far more than 128 accompaniments.

Furthermore, 16 Flash ROM memories are preloaded with additional Music Styles.

And if this impressive offer still isn't enough, the supplied Zip disk provides 441 additional Music Styles to choose from.

Of course, the G-1000 also allows you to program your own Music Styles (called *User Styles*). It even provides a nifty function that allows you to convert carefully selected sections of a Standard MIDI File into a Style.

16-track sequencer

The G-1000 comes with a 16-track sequencer with a host of edit functions.

Three trigger modes

The Music Styles of your G-1000 can be triggered in one of three modes: Standard, Intelligent or Piano Style. In Standard mode, the chord recognition of the Arranger works the way you would expect an Intelligent Synthesizer to operate.

In Intelligent mode, you do not have to play complete chords in order to hear them. Pressing one, two, or three keys will produce even the most complex chords you can think of.

The Piano Mode, finally, is provided for those with a "pianistic" background.

Intuitive user interface

The large 240 x 64 pixel display keeps you posted about the status of the G-1000 and allows you to access various functions via the function key pad. Depending on the display page, the five knobs below the display can be used to set the volume, pan, effect send level, to select Tones and Styles, or to change parameter values. Several of these functions are duplicated by dedicated buttons on the G-1000's front panel. And what's more: there are two programmable buttons ("function pads") you can assign frequently used functions to.

Lyrics display

The G-1000 displays Standard MIDI File (SMF) lyrics on its 240 x 64 dot LCD and can also transmit Lyrics data to an optional LVC-1 Lyrics Converter. This should help you remember the words of every song you wish to sing.

Unpacking your G-1000

Your G-1000 comes with the following items. Please check the contents of the cardboard box and report any problems to the Roland dealer you purchased the G-1000 from.

- This Owner's Manual.
- A Zip disk with 441 Music Styles and 306 Standard MIDI Files.
- A metal music stand
- A power cable

Useful options

1. FC-7 Foot Controller

The FC-7 Foot Controller allows you to perform various Style selection functions (Fill In To Original/To Variation, Start/Stop, etc.) by foot. Connect it to the FC-7 connector at the back of your G-1000.

Note: The FC-7 cannot be used as MIDI pedal board because it transmits pulses rather than MIDI messages. Do not try to connect it to a MIDI IN jack of your G-1000, or any other instrument.

2. EV-5 or BOSS FV-300L Expression pedal

An optional EV-5 or BOSS FV-300L expression pedal can be used to perform various tasks, such as master volume changes.

3. DP-2, DP-6, or FS-5U Foot Switch

You will probably need two DP-2 (DP-6 or Boss FS-5U) footswitches. One should be connected to the SUSTAIN FOOTSWITCH connector to function as Hold pedal.

A second DP-2 (DP-6 or Boss FS-5U) can be used to perform various selectable tasks. The FOOT SWITCH assignment can be saved to a Performance Memory along with all other settings.

4. MSA, MSD, and MSE series Style Disks

The MSA, MSD, and MSE series Music Style disks contain new Styles. The MSE Music Style series is specially developed for the G-1000, G-800, G-600, E-96, and RA-800. You cannot share MSE Styles with colleagues that own another E series or RA series instrument because the MSE series Styles take advantage of the G-1000's sound source. You will have no trouble reading MSA and MSD series Style disks on your G-1000 (upward compatibility).

5. Amplification

Your G-1000 deserves a decent amplification system, such as a pair of Roland KC-500, KC-300 or KC-100 keyboard amplifiers.

6. External hard disk, MO drive, JAZ drive, Zip drive, etc.

For archiving purposes, you may want to buy a hard disk or removable drive. Please consider that Zip disks can hold 100MB of precious data that deserve to be backed up. That way, you can always return to the backup copy in case the data on the Zip disk become corrupted. Use the File Copy functions for making backups.

7. RH series headphones

A pair of Roland RH series headphones can be connected to the PHONES and/or METRONOME OUT connectors. While the former allows you to play the G-1000 without hooking it up to an amplifier, the latter is intended for the drummer, etc., of your band.

8. Braille Kit

Roland plans to release a Braille Kit for the G-1000 to help blind users and users with defective eyesight find their way on the G-1000's front panel. This kit can be slid over the front panel to provide braille and enlarged legends for the G-1000's buttons and knobs. See your Roland dealer for details.

Important notes

In addition to the items listed under "IMPORTANT SAFETY INSTRUCTIONS" and "USING THE UNIT SAFELY", please read and observe the following:

Power supply

- Do not use this instrument on the same power circuit with any device that will generate line noise (such as an electric motor or variable lighting system).
- Before connecting the G-1000 to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.

Placement

- Using the G-1000 near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.
- This instrument may interfere with radio and television reception. Do not use it in the vicinity of such receivers.
- Do not expose the G-1000 to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the instrument.

Maintenance

- For everyday cleaning wipe the G-1000 with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a mild, non-abrasive detergent. Afterwards, be sure to wipe the instrument thoroughly with a soft, dry cloth.
- Never use benzene, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.

Repairs and data

- Please be aware that all data contained in the instrument's memory may be lost when it is sent for repairs. Important data should always be saved to Zip disk or to an external storage device. In certain cases (such as when circuitry related to memory itself is out of order), we regret that it may not be possible to restore the data. Roland assumes no liability concerning such loss of data.

Additional precautions

- Please be aware that the memory contents can be irretrievably lost as a result of a malfunction, or the improper operation of the instrument. To protect yourself against the risk of losing important data, we recommend that you periodically save a backup copy of important data in the instrument's memory via SCSI.
- Use a reasonable amount of care when using the instrument's buttons, other controls, and jacks/connectors. Rough handling can lead to malfunctions.
- Never strike or apply strong pressure to the display.
- When connecting/disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.
- A small amount of heat will radiate from the instrument during normal operation. This is perfectly normal.
- To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially when it is late at night).
- When you need to transport the instrument, package it in the box (including padding) that it came in. Otherwise, you will need to use equivalent packaging materials, or a flightcase.

Handling Zip disks

- Be sure to INSERT THE ZIP DISK AFTER SWITCHING ON THE G-1000.
- When inserting the Zip disk, hold it horizontally and gently push it downward into the drive until it snaps into place. If the mechanism fails to load the disk completely, gently push the Zip disk downward.
- To remove a Zip disk, first unmount it (see page 141), then press the EJECT button. Never force the Zip disk into or out of the drive.
- Store the Zip disk in its protective case when it is not in use.
- Avoid exposing the Zip disk to direct sunlight, high temperature, moisture, and magnetic fields.
- Never insert a floppy disk into the Zip drive, and never try to clean the drive with a 3,5" head cleaning diskette.
- Be sure to make a backup of the included Zip disk as well as all important data on any other Zip disk (see "Copy functions" on page 151).

- See also "Handling SCSI devices" on page 155 for additional precautions.

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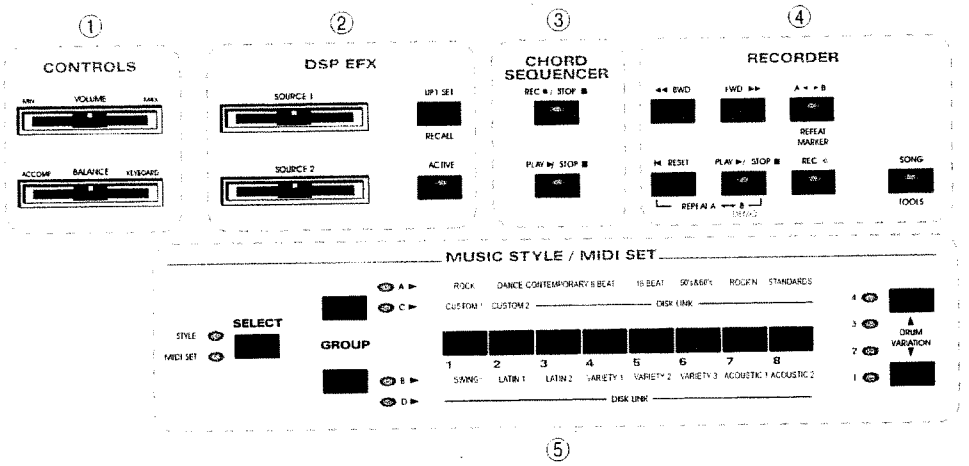
1. Panel descriptions

1.1 Front panel



① CONTROLS section

VOLUME slider: This slider controls the master volume of your G-1000, i.e. the volume of the signals present at the output jacks and the PHONES jack.

BALANCE slider: This slider allows you to quickly change the balance between the G-1000's Arranger and Realtime parts. Use it if the melody is way too soft or too loud with respect to the accompaniment (Music Style) or Standard MIDI File.

② DSP EFX section

SOURCE 1/2 sliders: These two sliders allow you to set two pre-assigned parameters of the DSP effect (the multi-effector). The changes you make here apply to all Realtime parts. See pages 40 and 73 for details.

UP1 SET/RECALL: Press this button to recall the DSP settings of the Tone currently assigned to the Upper 1 part. This button thus provides a quick way of selecting an appropriate DSP effect for the melody sound. Please note that the factory-set DSP-to-Tone assignments apply to Tone families (piano, electric piano, etc.) rather than individual Tones.

Note: If you press this button, the preset DSP effect assigned to the Upper 1 Tone will be used by all Realtime parts.

ACTIVE: This button allows you to switch on (indicator lights) or off (indicator goes dark) the DSP effect for all Realtime parts. Only the parts whose EFX switch (see page 73) is set to On will use this effect, however.

③ CHORD SEQUENCER section

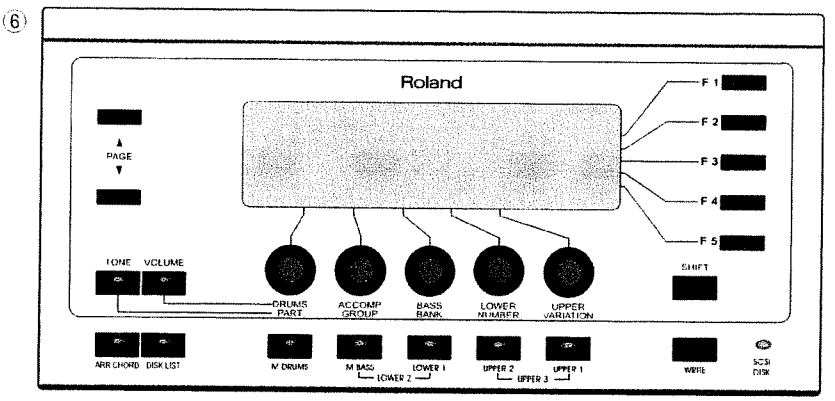
These buttons are used to operate the powerful on-board Chord Sequencer that allows you to record and playback entire accompaniments including the chord changes. See "Chord Sequencer" on page 59.

④ RECORDER section

The buttons of this section allow you to operate the on-board sequencer/Standard MIDI File Player. See "Recorder (GM/GS mode)" on page 61. The [SONG TOOLS] button provides access to the 16-track sequencer as well to some edit functions for Standard MIDI Files.

⑤ MUSIC STYLE/MIDI SET section

The Music Style section buttons are used to select Music Styles – i.e. automatic accompaniments (see "Additional information for selecting Music Styles" on page 55). When the MIDI SET indicator lights, you can use the eight number buttons to select a MIDI Set (see "MIDI Sets" on page 139). The [DRUM VARIATION] ▲▼ buttons allow you to select the desired drum accompaniment (see page 52 for details).



⑥ DISPLAY and navigation section

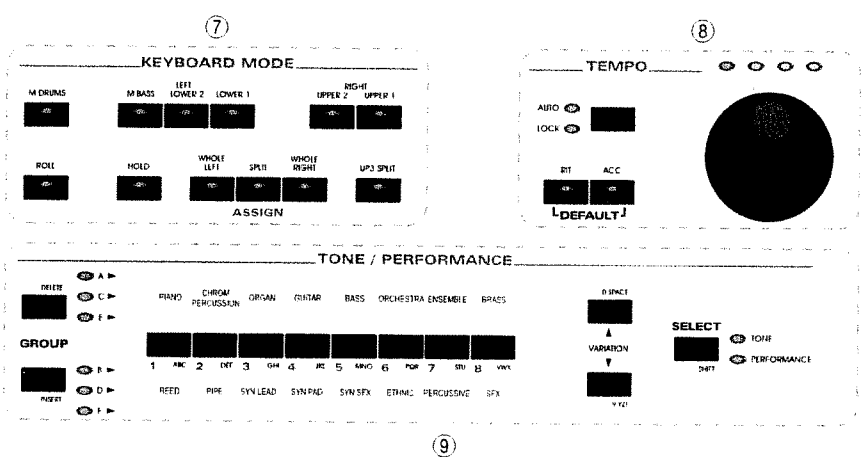
The 240 x 64 pixel display shows all the information you need in a given situation. The function keys to the right of the display allow you to select one of the five displayed Menu options.

The knobs are assigned to the function displayed on the bottom line of the display, and allow you to modify the corresponding setting.

The **Part Select** buttons ([M.DRUMS], [M.BASS], [LOWER1], [UPPER2], and [UPPER1] below the display) allow you to select the Realtime part you wish to assign a Tone to but may also serve to execute a display function.

[ARR CHRD] provides access to the Arranger Chord display page (see page 51), while [DISK LIST] calls up the mode of the same name.

The SCSI/DISK indicator lights when either the ZIP drive (DISK) or an external storage device is being accessed (SCSI).



⑦ KEYBOARD MODE section

Use the buttons of this section to select the Realtime parts you wish to play. See "Selecting Realtime parts for playing" on page 33.

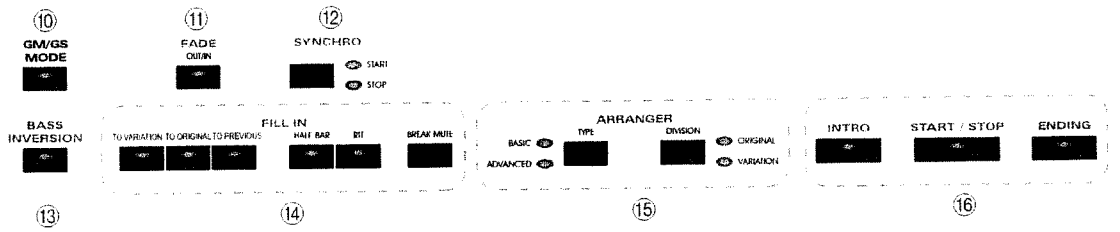
⑧ TEMPO section

The TEMPO dial allows you to set the Arranger or Recorder playback tempo. Use the [AUTO] and [LOCK] buttons to override the preset tempo settings (see "Auto Tempo and Tempo Lock" on page 56). [RIT] allows you to gradually reduce the tempo, while the [ACC] button can be used to gradually increase the tempo (see "Tempo Rit and Tempo Acc" on page 57).

⑨ TONE/PERFORMANCE section

This section allows you to select Tones (see page 19) and Performance Memories (see page 24) as well as to enter names (see page 26). Use the [SELECT] button to specify whether you want to select Tones or Performance Memories. For Tone selection, it is important that you first choose a Realtime part with the *Part Select* buttons below the display before calling up the desired sound.

Performance Memories contain all settings you can make on the front panel and in the Volume, Mixer, and Parameter modes. MIDI settings can be saved to MIDI Sets.



⑩ GM/GS MODE button

Press this button to activate (indicator lights) or switch off the G-1000's GM/GS mode. This mode is automatically selected whenever you play back a Recorder song. You cannot use the Arranger while the GM/GS mode is active.

⑪ FADE (OUT/IN) button

Allows you to launch a Fade In (gradual volume increase) or Fade Out (gradual volume decrease) that affects both Arranger playback and Realtime parts currently in use. See page 54 for details.

⑫ SYNCHRO button

This button allows you to switch on or off the Synchro Start and/or Synchro Stop function. The former means that you can start Arranger playback by pressing one or several keys in the chord recognition area.

⑬ BASS INVERSION button

Press this button when you want the Accompaniment Bass part (ABS) to play the lowest note of your chords rather than the root.

⑭ FILL IN buttons

Press one of these buttons to trigger a transition to another Arranger Division (Original or Variation), or to return to the previously selected division once the Fill In is completed. [HALF BAR] allows you to halve the length of the fill-in, while [RIT] will temporarily slow down the tempo. [BREAK MUTE] allows you to interrupt Arranger playback until the end of the current measure.

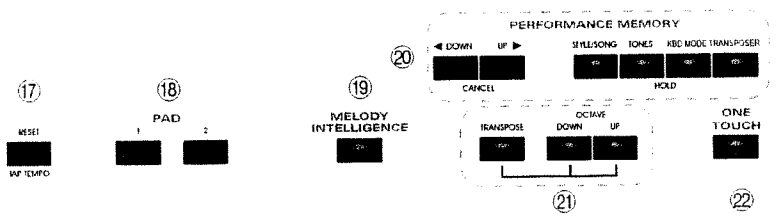
⑮ ARRANGER section

TYPE allows you to select either the Basic or Advanced accompaniment version of the currently selected Music Style. Types are the primary level for Music Style selection, the secondary level being the Divisions.

DIVISION allows you to select either the Original or Variation Division of the selected Music Style (and Type). Either Type (Basic and Advanced) provides both an Original and a Variation Division.

⑯ INTRO, START/STOP, ENDING

These buttons allow you to start and stop Arranger playback.



⑰ RESET/TAP TEMPO button

As long as Arranger or Song playback is stopped, [RESET/TAP TEMPO] allows you to specify the Arranger or Recorder playback tempo by pressing this button repeatedly at the desired speed. During Arranger playback, pressing this button immediately takes you back to the beginning of the currently selected Arranger Division.

⑱ PAD buttons

[PAD 1] and [PAD 2] are assignable buttons. You could use them to directly access frequently used functions that are only available via the function menu. The PAD assignments belong to the settings that can be written to a Performance Memory.

⑲ MELODY INTELLIGENCE button

Press this button (indicator lights) to add an automatic counter-melody (second and third voice) to your solos or melodies. The G-1000 provides a selection of 18 different harmony voicings for you to choose from.

⑳ PERFORMANCE MEMORY section

[◄DOWN] and [UP►] allow you to step through the G-1000's Performance Memories, which can be practical if you saved your settings in the right order for your gigs.

The HOLD buttons allow you to specify which data should be loaded when you select a Performance Memory. See "Selectively loading Performance Memory settings (Performance Memory Hold)" on page 85.

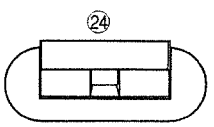
㉑ **TRANSPOSE, OCTAVE UP/DOWN buttons**
Use these buttons whenever you want to sound in a different key (Transpose) or octave than the one you are playing in (see pages 39 and 40).

㉒ **ONE TOUCH button**
When this button is pressed (indicator lights), selecting a Music Style will also recall a number of settings for the Realtime parts that complement the kind of music you (presumably) wish to play. These settings include Tone selection, effects settings, etc.

㉓ **Floppy disk drive (top panel, left)**
The disk drive can be used to save and playback Recorder songs and to save or load User Styles, Performance Memories, MIDI Sets, Chord Sequences, etc. You can use 2DD or 2HD disks. As stated earlier, you will probably only need the floppy disk drive to load settings programmed on a G-800, RA-800, etc. Press the eject button (right) to remove the disk from the drive.

Note: Do not remove the floppy disk while the drive's indicator lights or flashes. Doing so may indeed damage both the floppy disk and the drive's head.

㉔ **BENDER/MODULATION lever**



Use this lever to bend the notes of the Realtime part you are playing, or to add some vibrato. See "Pitch Bend and Modulation" on page 38.

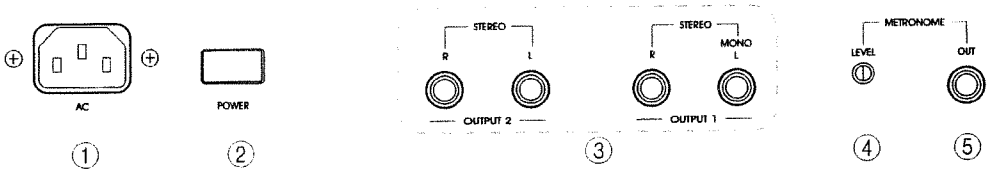
㉕ **Zip drive (front left, below the BENDER/MODULATION lever)**
The Zip drive can be used to save and playback Recorder songs, and to save or load User Styles, Performance Memories, MIDI Sets, Chord Sequences, etc.

Note: To prevent damaging your Zip disk (it can hold up to 100MB worth of precious Music Styles, Standard MIDI Files, etc.), you cannot not remove it without unmounting it first. See "Device" on page 141.

Note: Be sure to INSERT THE ZIP DISK AFTER SWITCHING ON THE G-1000.

㉖ **PHONES connector (front right)**
This is where you can connect a pair of stereo headphones that carry the same signal as the OUTPUT 1 L/R jacks. Connecting headphones to the PHONES jack does not turn off signal sent to the OUTPUT jacks.

1.2.Rear panel



① **AC connector**
This is where you connect the supplied power cable.

② **POWER switch**
Press this switch to turn on and off the G-1000.

③ **OUTPUT 1/2 (R/L) jacks**
These are two pairs of stereo output jacks. When you first switch on the G-1000, only the OUTPUT 1 L/R jacks will be used. You can, however, assign any desired signal to the OUTPUT 2 L/R jacks (see page 75).

④ **METRONOME LEVEL knob**
Use this knob to set the level of the metronome signal transmitted to the OUT jack.

⑤ **METRONOME OUT jack**
Connect a pair of stereo headphones to this jack to monitor the metronome. The metronome can be set in such a way that it is only audible in the headphones connected to the METRONOME OUT jack. This jack is useful for a drummer, for example.

⑥ **SCSI port**
This is where you can connect external SCSI devices (Jaz drive, external Zip drive, MO drive, hard disk, etc.) to be used for backup purposes or as "on-line" data media.

⑦ **FC-7 PEDAL connector**
This is where you can connect an optional FC-7 footswitch unit that allows you to start, stop, and select Style divisions by foot.

⑧ **LCD CONTRAST knob**
Use this knob to set the contrast whenever you are having problems reading what is written on the display. Turn it to the right to make the characters darker, or to the left to make the characters lighter.

⑨ **SUSTAIN FOOTSWITCH connector**
Connect an optional DP-2, DP-6, or BOSS FS-5U to this jack to sustain the notes of the Realtime section you are playing after releasing the key(s) you pressed.

⑩ **FOOT SWITCH jack**
Connecting an optional DP-2, DP-6, or FS-5U to this jack allows you to control an assignable function by foot. These functions include starting and stopping Arranger or Recorder playback. See "Assignable footswitch" on page 43.

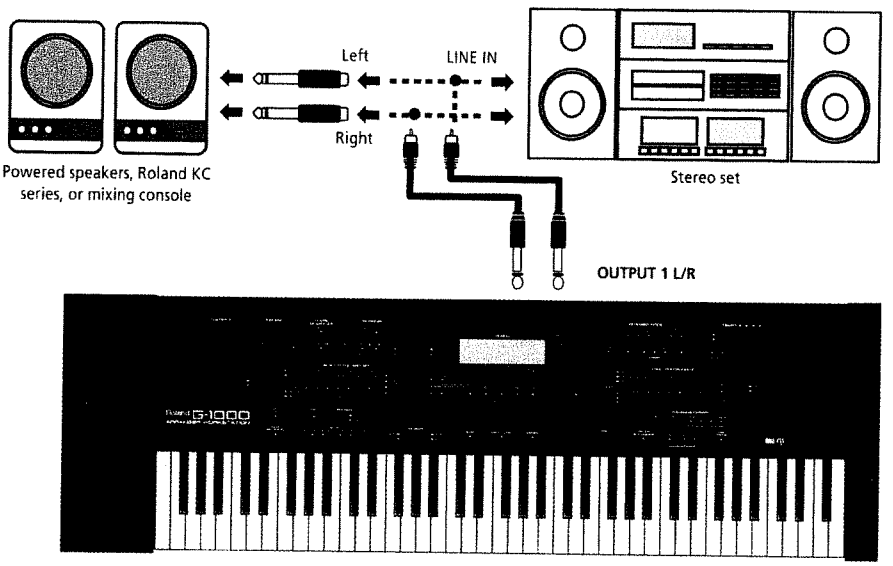
⑪ **FOOT PEDAL jack**
Connect an optional EV-5 or BOSS FV-300L expression pedal to this jack to control the volume of one or several parts by foot. See "Expression (Foot Pedal)" on page 44.

⑫ **MIDI A and MIDI B connectors**
These connectors allow you to use your G-1000 along with other MIDI instruments. See "MIDI mode" on page 129.

2. Setting up

2.1 Connections

Connect your G-1000 and other components as follows:



If you intend to take advantage of both OUTPUT pairs (1 and 2), you will either need a pair of keyboard amplifiers with multiple inputs (such as the Roland KC-500, KC-300 or KC-100) or a mixer (Roland RX-62 or RX-82).

Note: A metronome output with a dedicated level control is provided for a drummer for use as click track. You can also connect stereo headphones to the METRONOME OUT jack. Please bear in mind that the metronome level is quite loud when set to maximum. Before connecting a pair of headphones, turn the METRONOME LEVEL button all the way down and then gradually increase it to a comfortable level.

MIDI

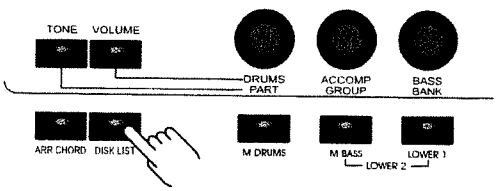
The G-1000's sound source is 32-part multitimbral, yet the MIDI standard can only handle 16 channels, which is why the G-1000's sound source uses two independent MIDI processors so as to provide 2 x 16 MIDI channels (giving you a total of 32 channels).

In order to take full advantage of this extended MIDI capability, we strongly suggest you use an external sequencer capable of handling 32 MIDI channels (such as the MC-50MkII) for sequence playback using the G-1000 as sound module.

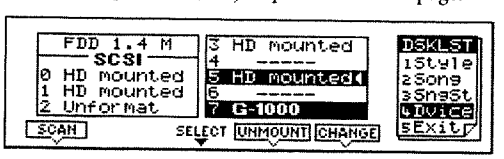
2.2 Demo songs

The G-1000 is shipped with demonstration songs on the supplied Zip disk to give you an accurate impression of the versatility of your instrument. Here is how to listen to the demo songs:

1. Connect the G-1000 to your sound system, or connect a pair of headphones to the PHONES jack.
2. Switch on the G-1000.
3. Insert the supplied Zip disk into the drive (below the BENDER/MODULATION lever).
Note: Be sure to INSERT THE ZIP DISK AFTER SWITCHING ON THE G-1000.
4. Press the [DISK LIST] button below the display.



5. Press [F4] (Device) to jump to the Device page.

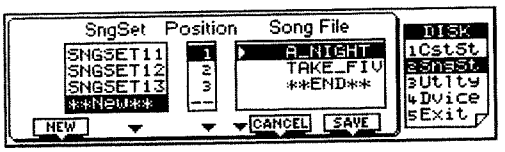


6. Press Part Select [M.DRUMS] (Scan).
The G-1000 now looks for all available drives. The internal floppy disk drive is called "FDD", while the internal Zip drive is called "ID5".

7. Use the [BASS/BANK] knob below the display to select the Zip drive (ID5).

8. Press Part Select [UPPER1] below the display to activate the Zip drive (CHANGE).

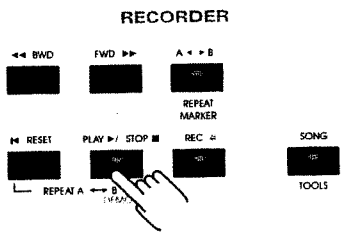
9. Press [F3] to select the Song Set level of the Disk List mode.



Songs Sets are chains of several songs that are playe back one after another. If you want to listen to just one demo song, press [F2] (Song) instead.

10. Set the [VOLUME] slider all the way to the left (MIN).

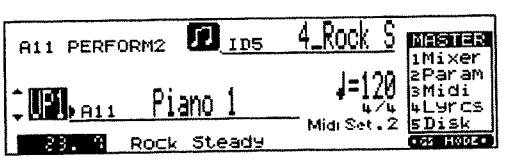
11. Press the [PLAY ®/STOP n] button in the RECORDER section to start playback of the DEMO Song Set.



12. Set the [VOLUME]slider to a comfortable listening level.
Note: All demosongs © 1998 by Roland Europe in collaboration with Luigi Bruti and Roberto Lanciotti. All rights reserved.

If you'd rather listen to a specific demo song, see "Playback of a specific song on disk" on page 63. The name of the song you select will appear both on the bottom line and in the right hand corner of the display.

When you start playback, the G-1000 activates the GM/GS mode and the display shows the song tempo and time signature:



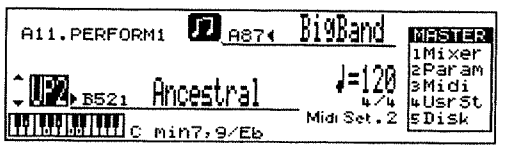
13. To stop playback of the demo songs, press [PLAY►/STOP■].

3. Quick tour

Before taking an in-depth look at your G-1000, let's first have some fun and try out the most important functions. This chapter does not cover all aspects of your Arranger Workstation, so remember to also read the rest of the manual.

3.1 Easy and Expert displays

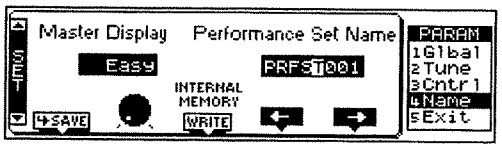
When you first switch on your G-1000, the display will be in Easy mode. The Master page then contains less information than can be displayed. Here is what the Easy Master page looks like:



If you are used to working with a G-800 or G-600 – or if you'd like to see more information about the selected Tones, etc., you can switch to the Expert mode. The choice of the display mode can be saved internally.

Here is how to select the Expert display mode:

1. Press [F2] (Param).
2. Press [F4] (Name).

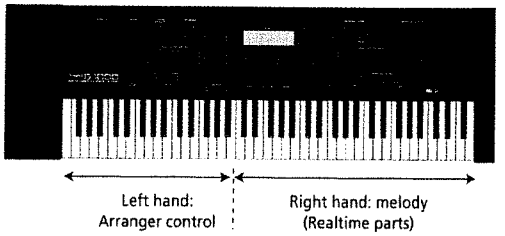


3. Use the [ACCOMP/GROUP] knob below the display to select *Expert*.
4. Press the [LOWER1] button (Internal Memory Write) to save your setting.
5. Press [F5] (Exit) to return to the Master page. It should now look like this:

Note: In this manual, we will use the "Expert" Master page wherever applicable.

3.2 The general idea

Your G-1000 is two instruments in one: one half provides the backing for the melody you play with the other half.



There are two main sections you can use for playing live. (The third section, the Recorder, can also be used for live applications, but it is mainly intended for recording and playing back your music. See page 61 for details.)

① **Realtime section:**
This section consists of parts that do not play by themselves, hence the name "Realtime". The G-1000 provides eight Realtime parts, six of which can be used simultaneously: Upper 1/2/3, Lower 1 & 2, and Manual Bass (called M.Bass or just MBS). The seventh part, Manual Drums (called M.Drums or MDR), can only be played in isolation, i.e. you cannot combine it with other Realtime parts. See page 33 for details. The eighth part, MI, is what computer buffs would call a "cross-platform part": it belongs to the Realtime section but it is in part controlled by the Arranger. See "Melody Intelligence" on page 53.

② **Arranger section:**
The Arranger is your backing band. It plays an accompaniment (called *Music Style*) recorded by Roland, third-party suppliers, friends/colleagues, or yourself. In a way, the Arranger works like a drum machine because it uses accompaniment patterns.

Unlike a drum machine, however, you can easily select the desired pattern while you play. So you do not need to program the order in which you intend to use the patterns. Furthermore, the Arranger not only provides a rhythm section but also chords, guitar and synthesizer riffs, and so on. The accompaniment can be transposed in realtime. All you have to do is play a different chord (usually with your left hand).

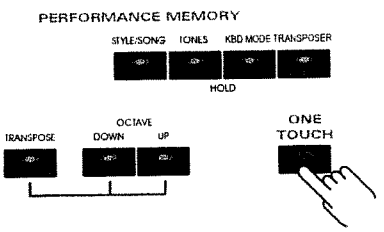
3.3 Selecting Music Styles

Music Styles are collections of accompaniment patterns for a given style (pop, ballad, techno, etc.). These patterns allow you to structure the song you play and to add some variation to your backing, so that the chorus sounds different from the verses.

Let's assume that you do not wish to use the A21 Downbeat Style that is automatically selected at power-up. In that case, here is what you need to do (see page 182 for a list of the internal Music Styles and "Quick access to Music Styles and Songs on the supplied Zip disk" on page 24 for selecting Music Styles on the Zip disk):

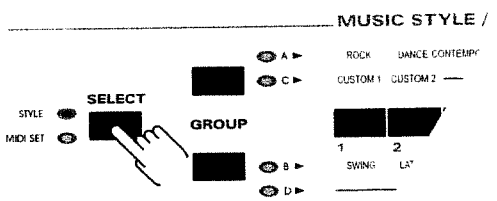
Selecting internal Music Styles

1. Press the [ONE TOUCH] button (indicator must light).



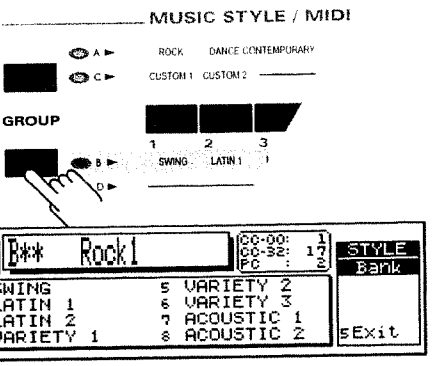
This is an easy way of ensuring that the G-1000 automatically selects a melody sound (for the Upper 1 part) and a number of other settings that complement the Music Style.

2. Press the [SELECT] button in the MUSIC STYLE/MIDI SET section to make the STYLE indicator light.



3. Look at the names printed above and below the numeric MUSIC STYLE/MIDI SET buttons.
Some names refer to musical styles (Rock, Dance, etc.). As there are only eight numeric buttons for at least 128 directly accessible Music Styles (the ones in ROM), you need to ensure that you have access to the desired style group. To be able to select Swing, for example, you will have to activate Group B.

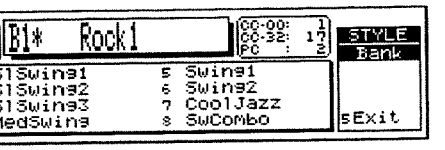
4. Press the lower [GROUP] button to make the "B" indicator light, and watch the display:



The top line still contains the name of the previously selected Music Style (Rock1 in the above example), yet the address (B**) already indicates that you have moved to Group B. The information window now displays the names of the Music Style banks to be found in Group B.

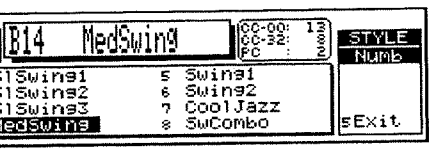
The Swing bank is assigned to the [1] button, so...

5. Press [1] to select the Swing bank of Group B.

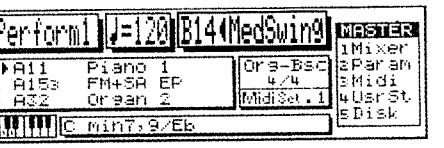


The information window now displays the names of the Styles that are available in Bank 1 of Group B.

6. To select the Music Style *B14, MedSwing*, press [4].



After briefly showing the name of the Style you have just selected, the display returns to the Master page. If you want to check whether you have selected the right Style, look at the field that contains the Music Style's address (B14) and name (MedSwing):

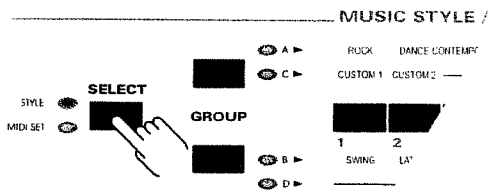


Selecting a "Custom" Music Style

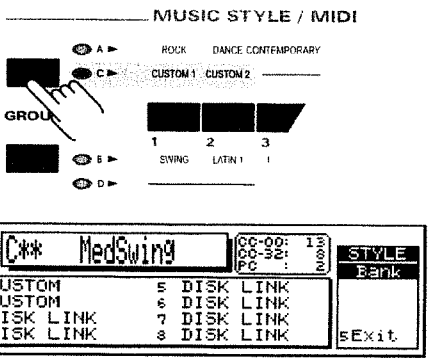
Apart from the 128 "internal" Music Styles in Banks A and B, your Arranger Workstation also contains 16 additional Music Styles that are copied to the memories of the two Custom Banks. You can load other Music Styles in these Custom memories. See page 150 for details. The contents of these memories are preserved when you switch off the G-1000.

Here's how to select a Custom Style:

1. Press the [SELECT] button in the MUSIC STYLE/MIDI SET section to make the STYLE indicator light.



2. Press the upper [GROUP] button to make the "C" indicator light.



As indicated in the above illustration (and printed on the front panel), banks 1 and 2 of Group C contain Custom Styles.

3. Press the [1] or [2] button to select a Custom bank.

4. Press the same or another numeric button to select a Custom Style number within that bank.

See page 150 for how to load your own favorite Music Styles into these memories.

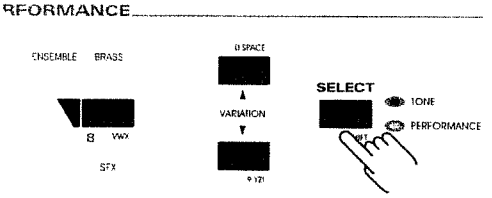
3.4 Selecting a sound for the right hand (Upper 1)

On page 18 we told you to press [ONE TOUCH] to ensure that, by selecting a Music Style, you also assign a suitable sound to the part you play with your right hand. The G-1000's sounds are called *Tones*, so that is what we shall call them from now on.

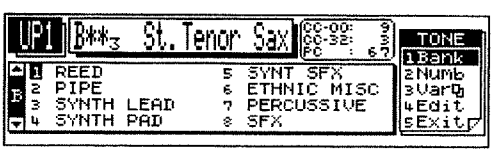
In the case of B14 MedSwing, the Upper 1 Tone is called B13: St. Tenor Sax. Let's assume you'd rather use a synth Tone (e.g. Soundtrack). So here is what you need to do:

1. Press Part Select [UPPER1] below the display to activate the Upper1 part for Tone selection (indicator lights).

2. Press the TONE/PERFORMANCE [SELECT] button to make the TONE indicator light (if it doesn't already).



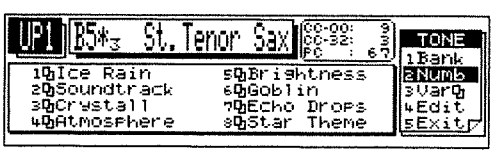
3. Press the lower [GROUP] button (B, D, F) to make the B indicator light.



The Tone name next to B**: is still the old one, i.e. St. Tenor Sax. The names in the information window, however, are those of the Tones available in Bank B (Reed, Pipe, Synth Lead, etc.).

(If you want to see what instrument families are in the other banks, press [PAGE]▲ or [PAGE]▼.)

4. Press the [5] button to select the SYNTH FX bank.



Bank 5 of Group B is now active but you still hear the sax sound if you play on the keyboard.

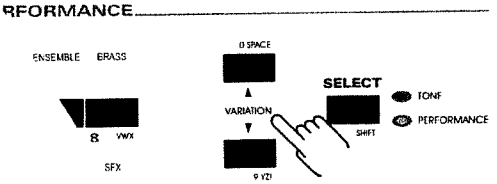
5. Press the [2] button to select the Soundtrack Tone.

In fact, the G-1000 does not select the Soundtrack Tone.

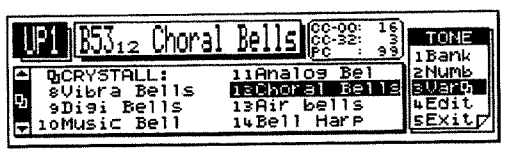
In some cases, the G-1000 does not recall the Tone you selected but rather a Variation. (If you performed the above steps after selecting Bank D in step (3), the G-1000 would select the Ancestral Tone.) There is a reason for this: whenever you select a Tone using the TONE/PERFORMANCE section, the G-1000 calls up the best sound of the Tone family you specify. That is why the number ("2" here) is sometimes displayed white-on-blue to indicate that the G-1000 didn't recall the selected Tone but rather a Variation of that family.

The display returns to the Master page and the [TONE] indicator at the lower left of the display goes out shortly after you specified a Tone number.

6. To select the actual Tone you requested rather than a Variation, use the VARIATION ▲/▼ buttons.



This takes you back to the Number display and shows you the Tone you selected by pressing a VARIATION button.



The ❑ symbol here means that the Soundtrack Tone is the Capital of this Tone family.

Note: If you'd rather the display didn't return to the Master page at this point, press [TONE] to the left of the display (indicator lights). In that case, the only way to return to the Master page will be to press [TONE] again (indicator off).

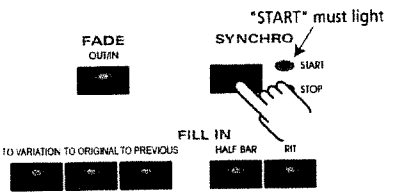
Note: See page 37 for more information about Tone selection.

3.5 Final preparations

Starting "naturally" (Synchro Start)

One way to start the Arranger is to press the [START/STOP] button. Another, more intuitive, approach, however, is to make the Arranger start as soon as you play a chord with your left hand.

To do so, press the [SYNCHRO] button to make the START indicator light.



Now, all you have to do is play one note (or chord) with your left hand to begin. But please wait a moment as there are other settings we have to make. (Otherwise press the [START/STOP] button to stop the Arranger.)

Introduction

Every Music Style contains a number of patterns that allow you to begin your performance with a suitable introduction.

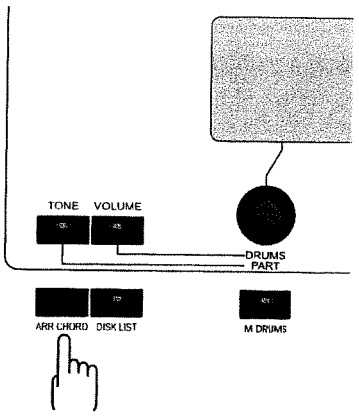
If that is how you want to start, press the [INTRO] button.

Simplified chord fingering (Intellig)

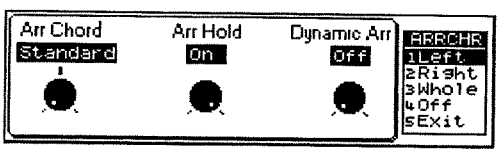
The Arranger relies on the chords you play for determining the key of the accompaniment. See page 47 for details. For complex chord changes you may want to select the Intelligent mode. Doing so allows you to play major chords by pressing just one key, minor chords with two keys, and so on.

Here is how to select the Intellig mode:

1. Press the [ARR CHORD] button.



The display now looks more or less like this:



The function we need to set is called *Arr Chrd* (Arranger Chord).

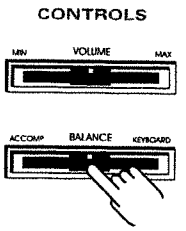
2. Use the [DRUMS/PART] knob to select *Intellig* (indicator lights).
And while you're here, check whether Arr Hold is set to "On". If not, use the [BASS/BANK] knob to select it. If you select "Off", the chord backing will only last as long as you play chords with your left hand.

3. Press [ARR CHORD] (or [F5] Exit) to return to the Master page.

3.6 Take it away

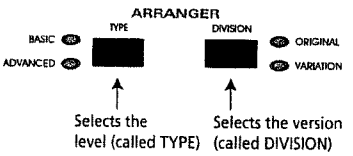
Now all you have to do is play a chord with your left hand to start Arranger playback. Wait until the Intro is finished before you start playing the melody. If you're not sure when to begin, watch the INTRO indicator. When it goes dark, the Arranger switches to the "real" accompaniment.

If the volume of the melody is way too loud or too soft, use the CONTROLS [BALANCE] slider to correct the volume balance between the "Keyboard" (the Upper 1 part) and the "Accomp" (Arranger):



Verse, chorus, bridge

There are four "regular" accompaniment patterns for every Music Style to be used as backbone for the melodies you play. In order of complexity, these are called Basic/Original, Basic/Variation, Advanced/Original, and Advanced/Variation.



You may want to play the first verse with the simplest accompaniment (select Basic and Original). For the second verse, you could select Basic/Variation, and then switch to Advanced/Original for the first Chorus. That is what the [TYPE] and [DIVISION] buttons are for. Try them out now. See page 47 for details.

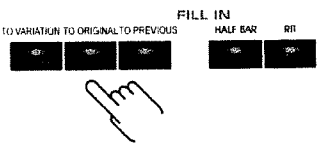
Pattern changes always occur on the downbeat of the next measure.

Musical transitions

Instead of using the [TYPE] and [DIVISION] buttons for selecting another accompaniment pattern, how about "announcing" such changes by means of a Fill-In, i.e. a roll in the drums and some other deviations from the standard pattern?

Press FILL IN [TO VARIATION] to go from the Original pattern of the currently selected level (Basic or Advanced) to the Variation pattern.

Press FILL IN [TO ORIGINAL] to return from the Variation pattern to the Original.



To insert a Fill-In without switching to another Division, press the [TO ORIGINAL] button while the Arranger is playing the Original pattern, or [TO VARIATION] if the Arranger is currently playing the Variation pattern.

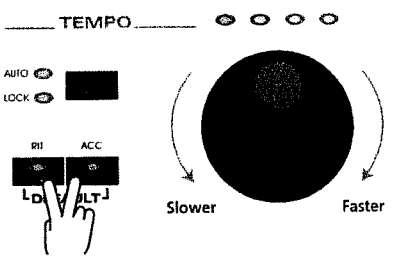
Press FILL IN [TO PREVIOUS] to use the Fill-In of the "other" Division (Original or Variation) without selecting that Division once the Fill-In is complete.

Note: The length of the Fill In depends on when you press one of these buttons. If you press them in the first half of the current measure, the Fill-In lasts until the end of that measure. If you press a FILL IN button on the last beat of a measure, the Fill starts on the next downbeat and lasts one measure.

Note: See "Complementary Fill functions: Fill In Half Bar and Fill In Rit" on page 49 for details about [HALF BAR] and [RIT].

Tempo

Every Music Style contains a preset tempo value. To practise a new song, or if you think the tempo is not quite right, you can change it. That is what the [TEMPO] dial is for:



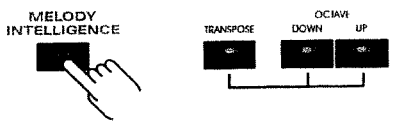
Back to the preset tempo.

Turn it clockwise to increase the tempo, or counter-clockwise to decrease the tempo. To return to the preset Style tempo, simultaneously press TEMPO [RIT] and [ACC].

Note: See page 56 for additional tempo functions.

Adding a counter-melody (Melody Intelligence)

The Arranger of your G-1000 can not only play chords but also a counter-melody based on the chords you play. This counter-melody will be played by the MI part and added to Upper1.



See page 53 for details about selecting the voicing of the Melody Intelligence function.

As soon as you press [MELODY INTELLIGENCE] (indicator lights), the MI part will be activated. You can assign whichever Tone you like to this part.

And now the end is near... (Ending)

Of course, you can use the [START/STOP] button to stop Arranger playback at the end of the song. A much more musical way, however, is to press [ENDING].

As soon as the Ending phrase is completed, the Arranger stops. The length of the Ending depends on the Music Style you selected. Sometimes it lasts two measures, sometimes four, and sometimes even longer.

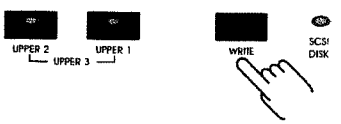
3.7 Saving your settings

Let's suppose you like the settings you have made so far. We've selected a sound for Upper 1, set the Arranger to start when you play your first chord (Synchro), activated the Intro function, changed the way in which the Arranger processes your chord information (Arranger Chord= Intellig), and changed the tempo.

Repeating these actions every time you wish to play that particular song is time-consuming and not very professional when you're in front of an audience. That is why the G-1000 sports 192 Performance Memories. These allow you save almost all settings you can make on the G-1000 (and there are a lot more than we have covered so far).

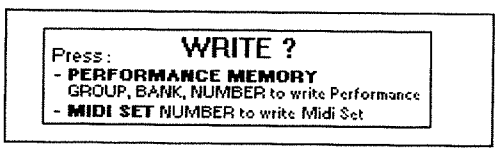
Writing your settings (we'll use "save" only for disk-related actions) to a Performance Memory has the advantage that you can recall them at the press of a few buttons.

1. Press and hold down the [WRITE] button below the display.

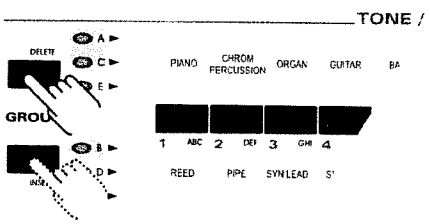


The [SELECT] button in the TONE/PERFORMANCE section is automatically set to PERFORMANCE (because you can only write Performance Memory or MIDI Set settings) so that you don't have to worry about the [SELECT] button.

You may wonder why you have to keep [WRITE] depressed. We did that so that it is impossible to accidentally overwrite an existing Performance Memory.

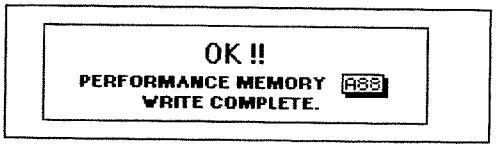


2. Press a Tone/Performance Memory [GROUP] button to select a Group (A, B, or C, the other Groups cannot be selected here).



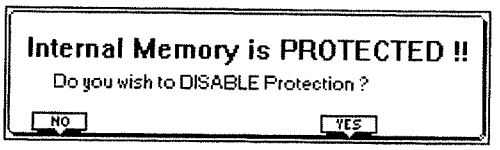
3. Press a numeric button (1~8) to specify the bank number.

4. Press a number button to select a memory within that Bank.
The display briefly confirms that your settings have been written to the memory you selected:

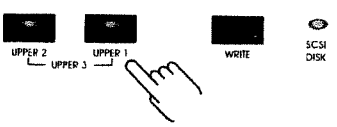


5. Release the [WRITE] button.

If the G-1000's memories are protected, the display responds with:



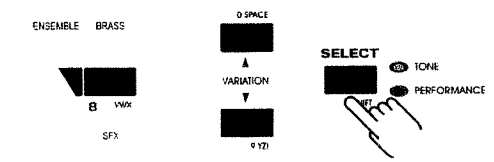
6. Press Part Select [UPPER1] (Yes) to turn off the Memory Protect function.



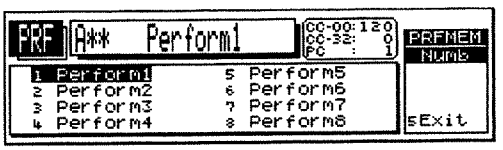
If you do not want to turn off the Memory Protect function press Part Select [M.DRUMS] (No) instead.

3.8 Selecting your Performance Memory

1. Press the TONE/PERFORMANCE [SELECT] button to make the PERFORMANCE indicator light.

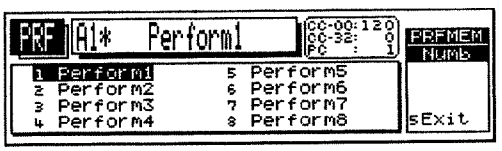


2. Press a [GROUP] button to select a Performance Group A~C (indicator lights). Again, you can only select Groups A~C (the other Groups are only available for Tone selection).



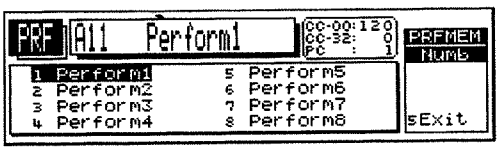
(In this example, we selected Group A.)

3. Press a numeric button (1~8) to specify the bank number.



Note: You can perform these steps a little ahead of the song part where you want the new settings to take effect. Only when you specify the Performance Memory number will the corresponding settings be recalled.

4. Press a number button to select a Performance Memory.



The settings of the selected Performance Memory will be recalled.

Note: You do not need to recall all Performance Memory settings. See "Selectively loading Performance Memory settings (Performance Memory Hold)" on page 85 for more information.

3.9 Quick access to Music Styles and Songs on the supplied Zip disk

One of the main advantages of your G-1000 (except for the sound and style quality) is that you have instant access to all Music Styles and Standard MIDI Files on the supplied Zip disk, on external hard disks, etc.

The function we are referring to is called *Disk List*. It is based on a Database (the files on Zip, etc.).

The Database allows you to quickly locate the desired Music Style, Song, or Song Set on the inserted Zip disk or on a connected and mounted SCSI device (hard disk, magneto-optical disk, etc.).

This function is so fast, that you have virtually instant access to the desired file on Zip disk. Try it out: start playback of an internal Music Style and recall a Style from Zip on the last beat of a measure: the Style will be played back on the next downbeat (i.e. a split second later)!

The Disk List/Database function can be used for Music Styles, Songs, and also for locating Song Sets. Seeing that the approach is very similar for Music Styles and Songs, we will explain the procedure only once and point out all differences on the spot. See page 81 for using the Database for locating Song Sets.

There are three approaches for using the Database function:

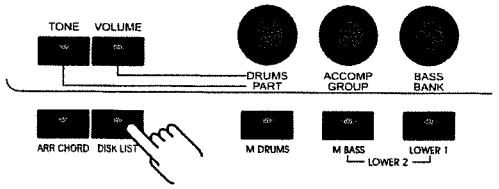
- You can sort all files alphabetically (see "ALL: sorting files in alphabetical order")
- You can ask the G-1000 to display what you want to see on top of the list (see "Initl: search by entering the first characters"), or hide all files that do not match the search criteria ("Contn: searching by specifying a few characters contained in the name" on page 27).
- You can play a few notes on the keyboard and have the G-1000 look for the desired song ("Play & Search: finding Songs by playing a few notes" on page 28; this does not work for Music Styles or Song Sets).

Searching by supplying information

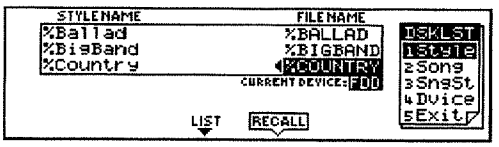
General procedure

Let's agree to use the word "device" for any media that can be used with the G-1000: a floppy disk, a Zip disk, hard disks, magneto-optical disks, etc.

1. Press the [DISK LIST] button.

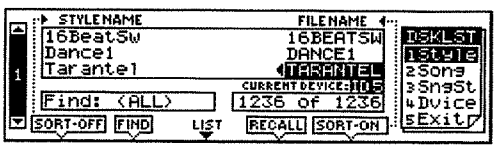


If you forgot to insert the supplied Zip disk and if the floppy drive contains a disk, the display now looks more or less like this:



If the floppy drive contains no disk or a disk with no Song or Music Style files, the name window will be blank.

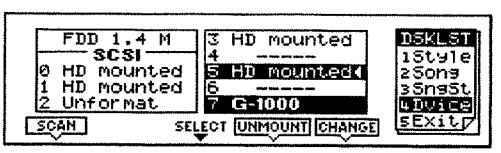
If you inserted the supplied Zip disk, the display will look something like this:



To select another disk (floppy, Zip or external SCSI) than the one that is currently active, proceed as follows. If the desired device is already selected (check the CURRENT DEVICE message), skip to step (6).

Note: The internal Zip drive is called ID5.

2. Press [F4] (Dvce) to the right of the display.



3. To use a SCSI device that was off when you powered on your G-1000, press Part Select [M.DRUMS] to scan the SCSI bus.

This allows the G-1000 to see who is there and to update the Database information.

Note: Switch off the external drive and the G-1000 before establishing or breaking a SCSI connection.

Note: Do not forget to terminate the last SCSI device in the chain. See "Handling SCSI devices" on page 155.

4. Use the [BASS/BANK] knob to position the arrow (◄) next to the device you wish to load a Music Style or Song from.

Note: If there is no disk in the Zip drive, the SCSI 5 entry will read Unformat. For other SCSI IDs, nothing will be displayed if the devices are either not switched or not connected.

5. Press Part Select [UPPER1] to "change" to the device. The G-1000's now briefly reads the disk and compiles the Database information.

6. Press [F1] if you want to recall a Music Style, or [F2] if you want to recall a Song from the selected disk.

You can sort Music Styles or Songs:

- By **Style Name** ([F1]) or **Song Name** ([F2]). These names appear in the left column.
- *Page 1* (right column): by **File Name**. This refers to the name the file actually has on disk.
- *Page 2* (right column): by **Author** ([F2]) or **Country** ([F1]). The word "Author" should not be taken literally. It can refer to either the composer or the artist who made the song famous.
- *Page 3* (right column): by **Genre** (jazz, classic, etc.).

Note: See also page 142.

7. Use the [PAGE] ▲▼ buttons to select the desired item for the right column (see above).

8. Use the Part Select [M.DRUMS] or [UPPER1] button below the display to select the column you wish to sort.

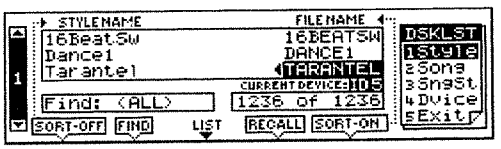
You can either sort the left column (Song or Style Name) or the right column. I.e., if you press Part Select [M.DRUMS] while the right SORT button reads SORT ON, it will be set to SORT OFF, whereas the left one will read SORT ON.

This selection is important for further refinement of your search routine (see below).

Note: The two SORT buttons only appear if CURRENT DEVICE is set to SCSI 0~6. If you set CURRENT DEVICE to FDD, these buttons are not displayed because the capacity of a floppy disk is rather limited, so that is probably easier to select the desired file right away. Furthermore, files on a floppy disk contain no Database information (and you cannot program any yourself).

ALL: sorting files in alphabetical order

The default setting for the Database function is ALL, which means "show all files in alphabetical order".



The files will be sorted according to the SORT button that reads SORT ON. Here is an example: if you press the right SORT button (ON) on the [F1] Style level, and then use [PAGE] ▲▼ to select the second page (sort by *Country*), the sort order will be: first the countries in alphabetical order, then the files belonging to these countries in alphabetical order. Consider the following example:

SORT OFF	SORT ON
16Beat.Sw	ENGLAND
AfroBeat	ENGLAND
Ballroom	ENGLAND
16Beat.Sw	SCANDINAV
AfroBeat	SCANDINAV

SORT ON	SORT OFF
16Beat.Sw	ENGLAND
16Beat.Sw	SCANDINAV
AfroBeat	ENGLAND
AfroBeat	SCANDINAV
Ballroom	ENGLAND

9. Use the [BASS/BANK] knob (List) to scroll through the files.

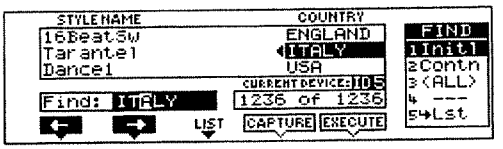
10. Press Part Select [UPPER2] (Recall) to load the Song or Style you need.

If you recall a Music Style, it is copied to the MUSIC STYLE D88 memory and can be selected according to the procedure explained on page 18 until you load another another Style or switch off your G-1000. If you recall a Style during Arranger playback, it will be automatically selected on the next downbeat.

If you selected a song, press [PLAY►/STOP■] in the Recorder section to start playback of the song. If you selected a Style, press the [START/STOP] button if necessary.

If the FIND field does not read ALL, proceed as follows:

- Press [M.BASS] (Find) below the display.



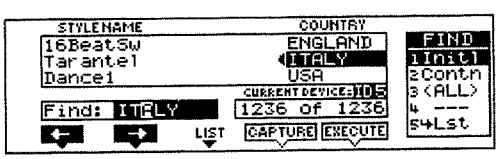
- Press [F3] (ALL). The files on the CURRENT DEVICE are now sorted in alphabetical order, based on the column whose SORT button reads ON.
- See steps (9) and (10) above.

Initl: search by entering the first characters

Another way of locating the desired Style or Song is by entering the first characters of the Style or Song Name, or of the item selected for the right column. Remember that the status of the two SORT buttons determines which column will be searched, while [PAGE] ▲▼ allow you to select the desired item for the right column.

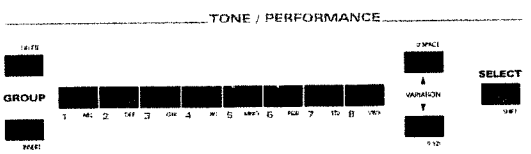
1. See "General procedure" on page 25 for the first steps to perform.

2. Press [M.BASS] (Find) below the display.



3. Press [F1] (Initl).

4. Use the Part Select [M.DRUMS] and [M.BASS] buttons to move the cursor in the FIND field, and the TONE/PERFORMANCE buttons to enter the first few characters of the item you are looking for.



Every button allows you to input several characters and/or symbols, so you may have to press a button several times.

DELETE: ([GROUP] A/C/E) allows you to erase the currently selected character, thereby shortening the word (all subsequent characters are shifted one position to the left).

INSERT: ([GROUP] B/D/F) allows you to insert a new character at the currently selected position, thereby shifting all subsequent characters further to the right.

Use SPACE (VARIATION ▲) to insert a space at the cursor position.

SHIFT: ([SELECT]) Allows you to write uppercase or lowercase characters. This is not possible for the FILE NAME entry, however, as –true to the MS-DOS standard– only uppercase characters are allowed. Furthermore, the number of symbols is restricted.

Note: You can also use the [ACCOMP/GROUP] and [DRUMS/PART] knobs for entering characters.

Press Part Select [UPPER2] to "capture" the name of the currently selected item. This will copy the characters in question to the FIND window. You can then use this word for the search operation, or change it before searching for the desired items.

5. Press Part Select [UPPER1] (Execute) to launch the search.

The display now returns to the previous page.

6. Use the [BASS/BANK] knob to position the arrow (◄) next to the Music Style or Song you wish to load.

7. Press Part Select [UPPER2] (Recall) to recall the song or style.

Contn: searching by specifying a few characters contained in the name

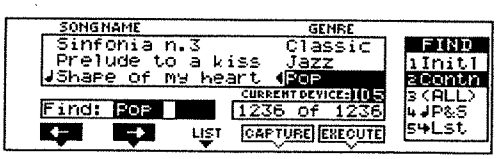
Another way of looking for the desired file is by entering a series of characters contained in the item you want to search (Genre, Country, Author, etc.). Here's an example: by entering "16", you can search for all files that contain the number "16", e.g. "16Beat", "Sweet 16", "Call 231654", etc.

Note: This function is only meaningful if you enter at least three characters. Otherwise, the Database will find too many items.

1. See "General procedure" on page 25 for the first steps to perform.

2. Press [M.BASS] (Find) below the display.

3. Press [F2] (Contn).



4. Use the Part Select [M.DRUMS] and [M.BASS] buttons below the display to move the cursor in the FIND field, and the TONE/PERFORMANCE buttons to enter the characters of the item you are looking for (see "Initl: search by entering the first characters" for details).

5. Press Part Select [UPPER1] (Execute) to launch the search.

The display now returns to the previous page.

This time, the list is restricted to the files that contain the characters you entered, so that the "xx of yy" message in the lower right corner may very well read "12 of 428". This means that 12 items out of 428 contain the exact character string you entered.

6. Use the [BASS/BANK] knob to position the arrow (◄) next to the Music Style or Song you wish to load.

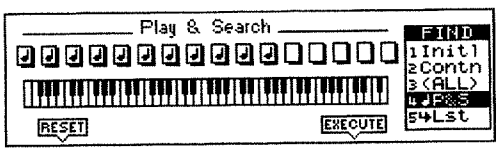
7. Press Part Select [UPPER2] (Recall) to recall the song or style.

Play & Search: finding Songs by playing a few notes

The following only works for Songs (i.e. neither for Music Styles nor for Song Sets).

The Play & Search function (or ♩P&S for short) is like a very gifted assistant: you can ask your G-1000 something like the following: "what's the name of the song that goes like this..." (and then you play the main theme). Here is how to use this exciting function:

1. See "General procedure" on page 25 for the first steps to perform. Press [F2] (Song).
2. Press [M.BASS] (Find) below the display.
3. Press [F4] (♩P&S) to jump to the following page:



4. Play the notes of the Song you want the G-1000 to find. The key and rhythm are of little importance. The boxes above the keyboard will display a quarter note for every note you played. Five "note boxes" thus mean that you played five notes.
5. If you make a mistake, press Part Select [M.DRUMS] to cancel the notes the G-1000 already memorized, and play the phrase again.
6. Press Part Select [UPPER1] (Execute) to launch the search for Songs that match the melody you played. The display returns to the previously selected page (2 Song). This time, only the names of the songs that contain the excerpt you played will appear in the List window. That's why the counter (lower right) may display something like "2 of 54".
7. To leave the Disk List mode, press [DISK LIST] again (or [F5] if it is assigned to the Exit function).

This completes our quick tour of the G-1000. Be sure to read the rest of the manual to find out about the other things your G-1000 can do.

4. User interface

Your G-1000 has been designed to provide everything you may need on stage or at home, and to allow you to access all functions and parameters as quickly as possible. That is why most actions can be performed using the display and the commands related to it.

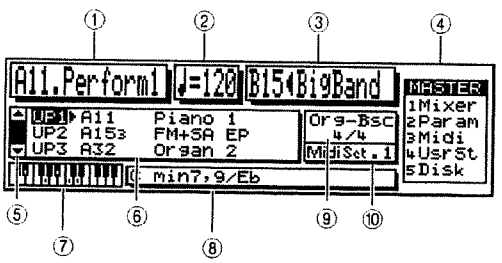
See page 17 for how to select the amount of information you want to see in the display.

4.1 [F5] Exit

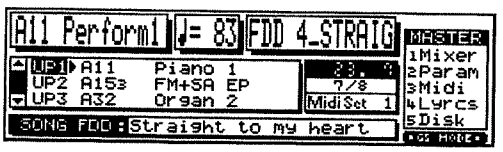
The Exit function is usually assigned to the [F5] function key. Pressing [F5] once or twice always takes you back to the Master page.

4.2 Master page

The Master display page is what you see after powering on your the G-1000. Let's agree to call it the *Master page* since the menu heading clearly says MASTER here:



In the GM/GS mode, the Master page looks slightly different. The fourth option, [F4] UsrStl, is replaced by the *Lyrics* option. Note also the GS MODE message in the lower right-hand corner:



The Style address window next to the Tempo window no longer specifies a memory address (e.g. "B15") but the drive that contains the song (*FDD* means "floppy disk drive").

1. Performance Memory address and name
This where the address (Group, Bank, and Number) and the name of the currently selected Performance Memory appear.

2. Tempo window
The tempo window indicates the playback tempo for the currently selected Music Style (see page 55) or Standard MIDI File. You are free to override the preset tempo using the TEMPO dial and buttons.

3. Music Style or song address and name
This part of the display shows the address (Group, Bank, and Number) and name, or the number and name of the currently selected Music Style (see page 55) or song.

4. Function menu
The function menu tells you what the five function keys (F1~F5) allow you to do. The function menu on the Master page allows you to select one of five G-1000 modes (Mixer, Param, MIDI, UsrStl, or Disk). Pressing a function key will take you to the corresponding mode menu, where the function keys are used to select options related to that mode.

The G-1000 modes are as follows:

Mixer: The Mixer mode allows you to modify the volume balance, effect send levels and various other functions related to the way the G-1000 produces sound.

Param (Parameter): The Parameter mode is used to edit general parameters, effects parameters and various other functions.

MIDI: As the name implies, this is where you find the MIDI functions (channel settings and MIDI filters) of your G-1000.

UsrStl (User Style): Select this mode when you want to create your own accompaniments.

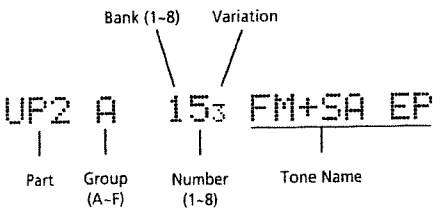
Disk: The Disk mode is used to save data to and load data from floppy disk, Zip disk or an external SCSI device. It also allows you to format disks and to make backups of your disks.

There are three other modes you can access via dedicated buttons: the Tone mode (page 37), the Volume mode (page 67), and the Disk List mode (page 24).

5. Page scroll bar
The two arrows are actually a graphic representation of the [PAGE] ▲▼ buttons. Since the display can only show three parts at any given time, you have to use the [PAGE] ▲▼ buttons to call up information on the currently invisible parts.

Note: The black cursor (currently on UP1) shows which part is active for Tone selection. It is perfectly possible to scroll to a currently invisible part without selecting it. To select a part, you must use the left-most knob below the display (called [DRUMS/PART]) or the Part Select buttons.

6. Part Information window
This window keeps you posted about the Tones that are currently assigned to the Realtime parts. The display format is as follows:



(The Variation number is not always displayed.) The reason why your G-1000 also uses the Variation format is that it contains far more sounds than the MIDI standard can handle. A Variation is usually another kind of sound within a given group (hence the name *Variation*). The "St. FM EP" Tone assigned to Upper 2, for example, is another kind of electronic piano sound, which is why it is not considered a Capital by the G-1000.

7. Graphic Chord display
This display shows which keys you pressed in the chord recognition area. The chord information is used to "feed" the Arranger (see "Selecting the chord recognition area" on page 51).

8. Chord Symbol window
This window indicates the name of the last chord you played. The information displayed here may be helpful for the guitarist of your band.

Tip: This display can be invaluable when you start improvising and then find the changes you played were so nice that you would like to turn them into a song. Your G-1000 is equipped with a function that helps you remember the changes. We suggest you activate the Chord Sequencer (see page 59) whenever you start improvising. That way, you can play back the changes and write them down by copying the information that appears in the Chord Symbol window.

9. Style/Song Information window
This window either displays the current Style division and time signature or the current bar/beat and time signature of the Recorder song you are playing back.

10. MIDI Set window
This window displays the number of the MIDI Set that is currently active.

4.3 Navigating through the display pages

Function keys and [SHIFT] button

Every function key is assigned to a specific line of the function menu. The function itself may vary, but the second item on the menu can always be accessed using [F2]. Certain menus are too large to fit on one display page. In that case, the lower right of the function menu will look like this:

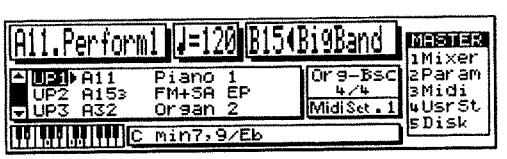
This "box" means that you have to "turn the page" in order to access the remaining menu items.

No "box": this is the second page.

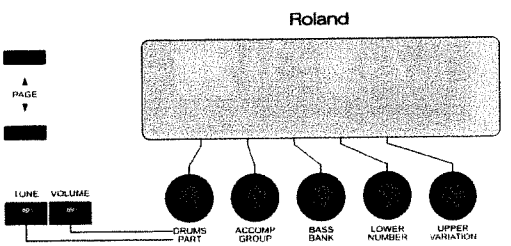
1. To select the second page, press and hold down [SHIFT]...

2. ... and press the function key that is assigned to the item you need.
But let's get back to the Master page.

3. Press [F5] (Exit) until the Master page reappears:



Knobs, [TONE], and [VOLUME] buttons



As stated above, the G-1000 has eight levels, five of which can be accessed via the function keys. Three levels can be selected via dedicated buttons:

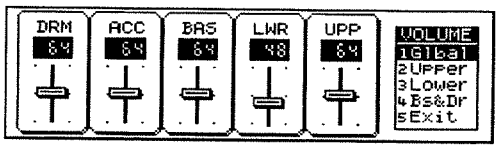
TONE: Calls up the Tone select page. Here, the knobs allow you to select a, Part, Tone group (A~F), Bank (1~8), Number (1~8), and Variation. To leave this level, either press TONE again or [F5] (EXIT).

VOLUME: Calls up the mixer, where you can set the balance of all G-1000 parts (both Realtime and Arranger parts). Note, however that only the Realtime parts can be selected via dedicated buttons (see below). Press [VOLUME] or [F5] (Exit) to exit this level.

DISK LIST: Calls up the Disk List mode, where you take advantage of the Database, and the Play & Search functions. Press [DISK LIST] or [F5] (Exit) to exit this level.

The knobs are always assigned to an item that appears on the display. They usually work from left to right, i.e. the left-most knob controls the left-most item in the display, etc.

Note: If you did not select any specific function level nor press the [TONE] button, using one of the knobs will take you to the Volume mode:



Rotating the same knob again, or another knob, will modify the setting of the corresponding volume slider on the display.

Note: The knobs are velocity sensitive. Turning them slowly will produce small value increments or decrements, while turning them fast will result in more substantial changes.

Reversed/positive value display

You will find that there is a reason why certain values appear on a blue background, while others appear on a light background. The G-1000 contains a series of switches for selecting which volume, pan, etc., parameter values to use in a given situation:

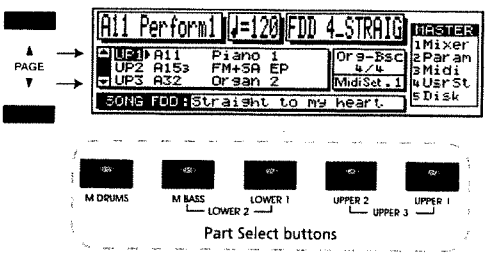
Reversed (white on blue): The part in question uses your own settings or the ones contained in the active Performance Memory.

Positive (blue on white): The part in question uses the Music Style settings.

The system of white-on-blue characters is used consistently to point out that a certain part uses either your settings or those of the selected Music Style.

[PAGE] ▲▼ and Part Select buttons

On the Master page, the [PAGE] ▲▼ buttons are used to cycle through the G-1000's Realtime parts to see which Tones are assigned to them.



Cycling through the parts with the [PAGE] ▲▼ buttons does not mean that the part on the top line of the Part Information window is automatically selected. That explains why the black cursor and right arrow are not always visible.

Only one part will be highlighted at any one time. That part is active for Tone selection and other edit operations. The indicator of the Part Select [UPPER1] button is currently lit. It duplicates the cursor function in the Part Information window to indicate that the Upper1 part is currently selected.

Some Realtime parts need to be selected by pressing two buttons: Lower 2 ([M.BASS] + [LOWER1]), Upper 3 ([UPPER1] + [UPPER2]), and MI ([M.DRUMS] + [M.BASS]). Pressing one or two Part Select buttons will do three things:

1. Activate the indicator(s) of the button(s) you pressed.

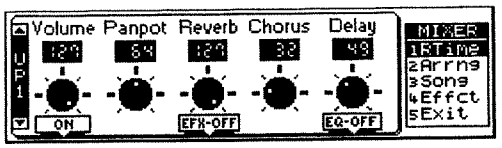
2. Place the cursor (and the right arrow) on the corresponding Part in the Part Information window.

3. Place the selected part on the first line of the Part Information window.

Tip: Instead of using the [PAGE] ▲▼ buttons to check the Tone assignment, you can also press the Part Select button that corresponds to the Part whose assignment you wish to check. That has the advantage that the part in question is automatically activated for editing, which is not the case when cycling with the [PAGE] ▲▼ buttons.

Note: While the Easy Master page is displayed (see page 17), the [PAGE] ▲▼ buttons allow you to directly select the desired Realtime part. This is possible because only one Realtime part is displayed.

In the Mixer mode, the Part Select buttons, located below the knobs, function as On/Off switches. For instance, on the following display page, Part Select [UPPER1] allows you to turn the equalizer on or off.



Whenever one of the Part Select buttons functions as On/Off switch, you can no longer select parts using these buttons. In that case, part selection has to be carried out using the [PAGE] ▲▼ buttons. That explains why the page scroll bar then specifies the name of a part (Upper1 here).

5. Realtime parts

The Realtime section contains the parts you yourself can play. A part is the "voice", such as the melody, the solo, etc. you play. The following Realtime parts are available on your G-1000:

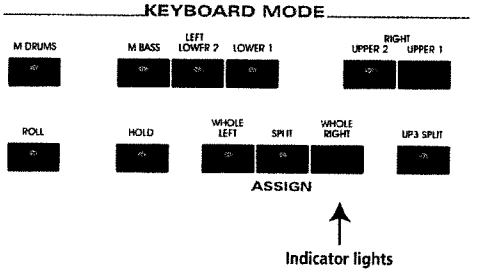
- **Upper 1:** Though there are only slight differences between Upper1 and Upper2, Upper 1 is normally the main solo part. In other words, select this part to play the melody or solo line.
- **Upper 2:** Upper 2 can be used as additional solo part to be layered with the Upper 1 part, or as an alternative melody sound. As Upper 1 and Upper 2 can be separately switched on and off (see "Selecting Realtime parts for playing"), you could use one sound for the verses (Upper 1, for example), and another one for the choruses (Upper 2).
- **Upper 3:** Upper 3 triggers the Tone that will be used when you set a second split point. This allows you to play question/answer types of melodies. See "Split and split point" on page 34 for details.
- **MI** (Melody Intelligence): This part is triggered by the Arranger to play automatic harmonies. The harmony type is selectable (see page 22).
- **Lower 1:** The Lower 1 part allows you to play chords with your left hand. Use it whenever you want to add a live accompaniment, such as strings, to your right-hand melody. It goes without saying you only need to select the Lower 1 part when you want to play the chords with another sound than the one you chose for the Upper part(s).
- **Lower 2:** The Lower 2 part is to Lower 1 what Upper 2 is to Upper 1, i.e. it allows you to add a second sound to the notes you play with your left hand, or to alternate between two sounds.
- **Manual Bass:** The Manual Bass (or M. Bass) part is used to play bass lines. Select this part whenever you want to play the bass accompaniment yourself.
- **Manual Drums:** The Manual Drums (or M.Drums) part is somewhat different from the other Realtime parts in that you can only select Drum Sets for this part. You cannot play melodies using this part because every key is assigned to a different sound. Select this part whenever you feel like drumming on the keyboard.

Your G-1000 can assign different sounds (or *Tones*) to each of these parts. Note, however, that you can only assign Drum Sets to the M.Drums part, and that it is impossible to assign Drum Sets to the other Realtime parts (Upper 1/2/3, Lower 1/2, M. Bass).

5.1 Selecting Realtime parts for playing

When you power on your G-1000, the Upper 1 part is automatically selected. The Tone assigned to Upper1 is called A11: Piano1w.

The indicator of the Part Select [UPPER1] button (below the display) lights, as do the indicators of the ASSIGN [WHOLE RIGHT] and [UPPER 1] buttons.



You can turn off Upper1 by pressing the Keyboard Mode [UPPER1] button (indicator goes dark). Since no other Realtime part is currently active, you will hear nothing when you play on the keyboard. Turn Upper1 back on again.

Layering and selecting Upper2

Let's use the Upper 2 part now: Press Keyboard Mode [UPPER2] to activate it.

This does not turn off (or on) the Upper 1 part, so that Upper 1 and Upper2 are now layered. If you only want to hear the Upper 2 part, you have to press Keyboard Mode [UPPER1] to turn off that part. Again play a few notes on the keyboard to hear the Tone assigned to Upper2. The display will tell you that this sound is called A15 E. Piano1.

Selecting the Lower 1/2 and M.Bass Parts

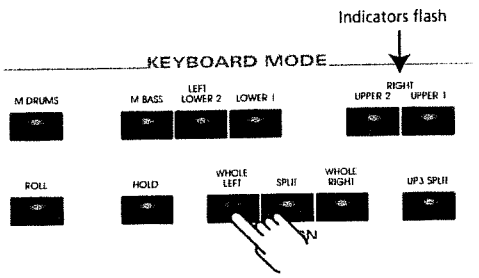
The buttons of the Assign section (which is part of the Keyboard Mode section) allow you to choose the area on the keyboard where you can play Realtime parts.

Keyboard Mode: Whole Right

After pressing the [WHOLE RIGHT] button, can play the Upper 1, Upper 2 Parts on the entire keyboard. Before trying this out, check whether the SYNCHRO START indicator is off.

Whole Left

Whole Left means that either the Lower 1/2 or M.Bass part(s) will be assigned to the entire keyboard. Press [WHOLE LEFT] now and play a few notes. In fact, you don't hear what you play because neither the Lower 1/2, nor the M.Bass Part are currently active.



The indicator(s) of the activated UPPER part(s) start(s) flashing, meaning that Upper 1 and/or Upper 2 have been activated but will not sound because the G-1000 now waits for note information for a Left part (Lower 1/2 and/or M.Bass).

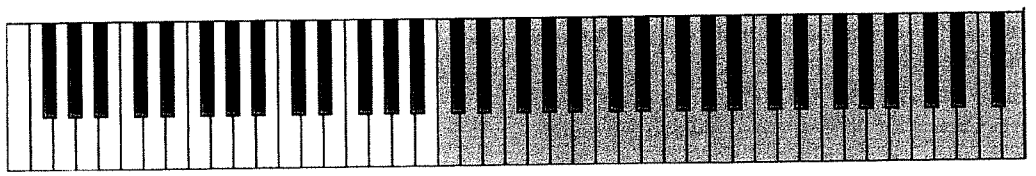
To hear the Lower parts, you have to press the Keyboard Mode [LOWER1] or [LOWER2] button (indicator lights). If you like, you can switch back to your latest Upper setting simply by pressing [WHOLE RIGHT], in which case the indicator of the Keyboard Mode [LOWER1] or [LOWER2] and/or [M.BASS] buttons start flashing, while the Keyboard Mode [UPPER1] and/or [UPPER2] indicators light steadily.

Press [WHOLE LEFT] again, followed by Keyboard Mode [M.BASS] to select the Manual Bass part. Again, selecting this part does not turn off the Lower parts. Play a few notes on the keyboard. You will hear the sound(s) assigned to the Lower part and the bass sound assigned to the M.Bass Part.

Note: When both the Lower 1 and/or 2 and the M.Bass parts are active, the M.Bass part is monophonic. In this case, it will sound the root note of the chord you play. You could, however press the [BASS INVERSION] button (below the [GM/GS MODE] button) so that the M.Bass part will play the lowest note of your chords. If only the M.Bass Part is active, it is polyphonic, which means that you can play chords with the Tone assigned to M.Bass.

Split and split point

The ASSIGN [SPLIT] button allows you to split the keyboard, thereby assigning the Lower 1/2 and/or M. Bass parts to the lower half (left) of the keyboard, while the Upper 1/2 parts are assigned to the upper half (right). Press this button now and play with both hands.

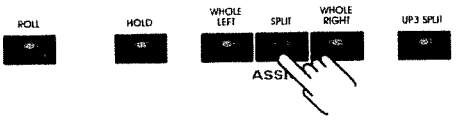


Lower 1/2 and/or M(anual) Bass — Upper 1/2

The split point is currently located at the C more or less in front of you (C4). This note is the lowest note of the Right (Upper1 + Upper2) section.

Setting the split point on the keyboard

The easiest way to change the split setting is to hold down the ASSIGN [SPLIT] button, wait until its indicator starts flashing, and press a key on the keyboard. Then release the [SPLIT] button.



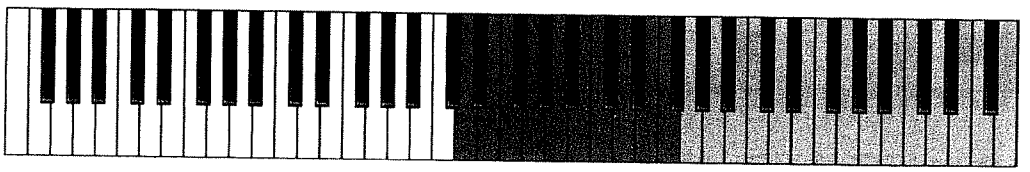
Hold down while pressing a key

That note becomes the lowest note of the Right section. Your are free to set the split point anywhere within the C3~C6 range. This may look like a limitation, but it is actually a clever way of avoiding that either the Left or Right section doesn't sound if the Split point is set too low or too high.

Feel free to use Layers (Lower 1/2 + M.Bass and Upper1 + Upper2) to the left and right of the split point.

Upper 3 Split

But the G-1000 does not stop there. You can indeed program a second split between Upper1/2 and Upper 3. To do so, press [UP3 SPLIT]. The default split point is located at the G5 (lowest note of the Upper1/2 part).



In effect, the G-1000 allows you to play at least three sounds assigned to three separate keyboard areas. On top of that, you can select the Arranger's chord recognition area, i.e. the notes that feed the Arranger (see page 51).

Setting the UP3 split point works the same as setting the main split point: hold the [UP3 SPLIT] button, wait until the indicator starts flashing, and press a key on the keyboard. Next, release the [UP3 SPLIT] button.

Note: Upper 3 Split only works if either the Upper 1 or the Upper 2 part is active. If you turn off Upper 1 and 2, you will neither hear the Tone assigned to Upper 1 or 2 nor the one assigned to Upper 3. In other words, it is impossible to program an Upper split without using the Upper 1 or 2 Tone. That is why the [UP3 SPLIT] indicator starts flashing as soon as you switch off Upper 1 and 2 while the UP3 SPLIT mode is active.

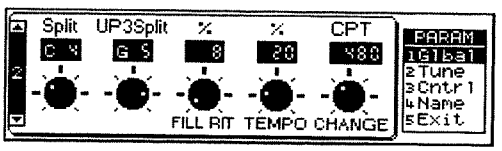
Setting the split points via the display

If you'd rather see which note becomes the split point, you can set the main and Upper 3 split points using a display function:

1. On the Master page, press [F2] (Param) to select the Parameter menu.

Note: You probably do not need to press [F1] (Glbal) at this point. Remember, though, that the G-1000 has a page memory function, so that it is a good idea to press [F1] anyway.

2. Press [PAGE] ▼ to select the second Global page:



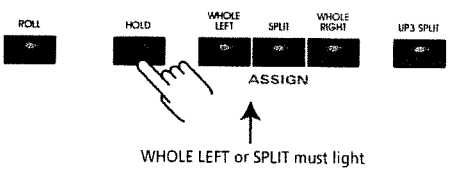
3. Using the [DRUMS/PART] knob, specify the main split point (*Split*, the one between the Left and Right zones). Use the [ACCOMP/GROUP] knob to specify the UP3 Split point (the one between Upper 1/2 and Upper 3). The setting range is C#3~C#6, i.e. a semitone higher than the main Split point setting range.

4. Press [F5] (Exit) to return to the Master page.

Note: If you are satisfied with your split points, you should save them to a Performance Memory (see page 23).

Keyboard Mode Hold

The G-1000 is an instrument that allows you to change many settings in realtime. Because you can trigger the Lower 1/2 parts and the Arranger simultaneously, selecting another Music Style pattern usually means that you have to lift your left hand from the keyboard. If the Keyboard Mode Hold function is not active in Whole Left or Split mode, the Lower parts stop sounding as soon as you release all keys in the Left area.



If you press [HOLD], however (indicator lights), the notes of the Lower parts go on sounding until you play other notes in the Left keyboard area. It is probably a good idea to leave Hold on at all times.

If both the Lower and M.Bass parts are active, the Hold function sustains both the Lower and M.Bass notes.

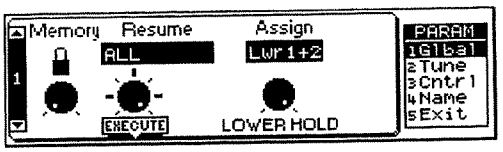
Assigning the Lower Hold function

As the G-1000 provides two Lower parts (1 and 2), there is also a parameter that allows you to select whether the Keyboard Mode HOLD function should apply only to the Lower 1 or the Lower 1 *and* 2 parts:

1. On the Master page, press [F2] (Param) to select the Parameter menu.

2. Press [F1] (Glbal) to select the Global level.

3. Use [PAGE] ▲▼ to select the first Global page:

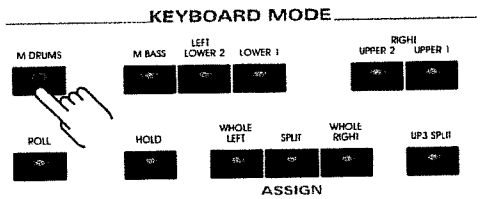


4. Use the [LOWER/NUMBER] knob to select either Lwr1 (Hold applies to the Lower 1 part only) or Lwr1+2.
Note: The Lower Hold function can also be switched on and off by foot. In that case, it is also possible to sustain only the Lower 2 part (which is not possible when you press the KEYBOARD MODE [HOLD] button). See page 44 for details.

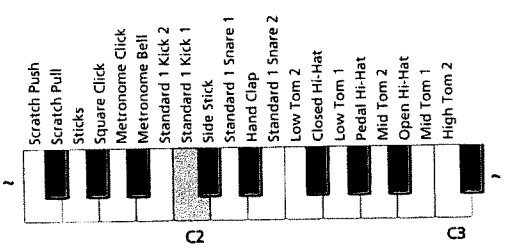
5. Press [F5] (Exit) to return to the Master page.

Selecting the Manual Drums part

Press the Keyboard Mode [M.DRUMS] button to assign a series of drum and percussion sounds (called *Drum Set*) to the entire keyboard, thereby overriding any Keyboard Mode setting you may have made beforehand. In other words, whenever you activate the M.Drums part, the other Realtime parts (Upper 1/2/3, Lower 1/2, and M.Bass) cannot be used. This is indicated by a flashing indicator of any part button in the Keyboard Mode section you may have pressed (or that was on) before selecting the M. Drums Part.

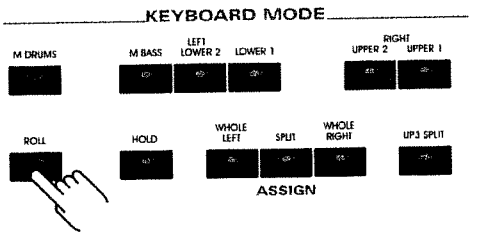


The M.Drums part differs from the other Realtime parts in that it assigns different sounds to every key. By pressing the C2 (first C from the left), you trigger a bass drum sound. Press the D2 key (the D to the right of the C2) to trigger a snare drum sound, and so on. Consequently, you won't be able to play melodies in Manual Drums mode. Consider the following illustration:



Roll

The Roll function allows you to play perfect drum rolls. Press the [ROLL] button now (indicator lights) and hold any key for about five seconds to see what we mean. You can change the resolution of the Roll function (see below). Rolls will always be played in time with the tempo displayed in the Tempo window. Try this out by changing the tempo using the [TEMPO] dial.

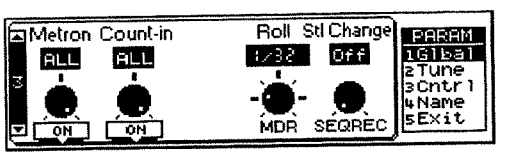


Using the Modulation lever (press the lever away from you), you can modify the volume of the drum roll. Try this out now.

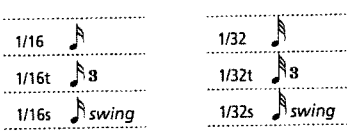
Setting the Roll resolution (speed)

As stated above, you can specify the number of notes per beat for the Roll function. This is called the *resolution*. Here is what you need to do:

1. On the Master page, press [F2] (Param) to select the Parameter menu.
2. Press [F1] (Glbal) to select the Global level.
3. Use [PAGE] ▲▼ to select the third Global page:



4. Use the [LOWER/NUMBER] knob to select the desired Roll resolution. It can be set to:



The default value is 1/32. Selecting shorter values may result in machine-gun type rolls at high tempo values. Always specify the resolution after setting the Style or Song tempo, or change it to a more usable value if your setting turns out to be too optimistic to produce natural rolls.

5.2 Selecting Tones for the Realtime parts

Your G-1000 is shipped with 1161 sounds, or Tones, to choose from. These Tones are divided in the following way:

- **Groups** (A~F): The highest ranking unit. Each Group contains all of the following elements.
- **Banks** (1~8): Banks are "instrument families" (such a Brass, Chromatic Percussion, etc.). Each Bank contains the following elements.
- **Numbers** (1~8): Numbers are instruments of a given family (i.e. trumpet, trombone, etc., of the Brass bank).
- **Variations** (1~...): Variations are usually other or related sounds of a given instrument (i.e. muted trumpet).

Note: The difference between A/B, C/D, and E/F is that groups A and B contain the G-1000 sounds. Groups C and D contain G-800 compatible Tones, and Groups E and F contain SC-55, MT-32/CM-64 sounds. There are three versions of practically every Tone.

Notes about Tone selection

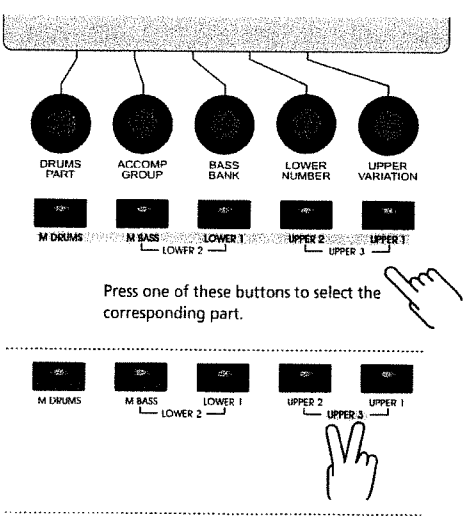
Choosing a part for Tone selection

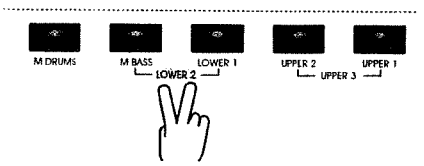
Note: See "Selecting a sound for the right hand (Upper 1)" on page 19 for how to select Tones using the TONE/PERFORMANCE buttons.

To select Tones for Realtime parts first press the corresponding Part Select button and then use the buttons of the TONE/PERFORMANCE section. Hold down Part Select [UPPER1] and press [UPPER2] to have access to the Upper 3 Part.

Hold down Part Select [LOWER1] and press [M.BASS] to select the Lower 2 Tone.

Hold down Part Select [M.DRUMS] and press [M.BASS] to select the M1 Tone.





If you still hear the Upper1 part when you play on the keyboard, see "Selecting Realtime parts for playing" on page 33.

Note: You are free to select whichever Tone you like for the above parts (Upper 1/2/3, Lower 1/2, M.Bass). Just remember that the M.Bass part is monophonic when layered with a Lower Part.

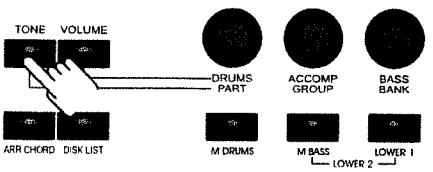
Note: There is no need to select the Group if the next Tone you need is in the same Group as the current one.

Note: See "Effects and Equalizer" on page 70 for how to apply effects to the selected Tones.

Selecting Tones using the knobs

You can also select Tones using the knobs.

1. Press [TONE] at the lower left of the display (indicator lights).



2. Select the part you wish to assign a Tone to.
You can either use the Part Select buttons or the [DRUMS/PART] knob. The knob allows you to select both the Realtime and the Arranger parts (ADR, ABS, AC1~AC6), while the Part Select buttons only provide access to the Realtime parts.

3. Use the [ACCOMP/GROUP] knob to select a Group.
Note: This time, Tone selection is carried out immediately. Rotating the [ACCOMP/GROUP] knob thus takes you to the Tone of the same Bank and Number within the newly selected Group. When selecting Tones with the TONE/PERFORMANCE buttons, the G-1000 always waits until you specify a Tone number before selecting that Tone (or its "best" Variation).

4. Use the [BASS/BANK] knob to switch to another Bank.

5. Use the [LOWER/NUMBER] knob to select another number.
Note: Selecting a number with this knob always calls up the Capital of that Tone family. In other words, here the "best of" method is not active.

6. Use the [UPPER/VARIATION] knob to select another Variation.
Note: You can also use any combination of these two methods (TONE/PERFORMANCE section and knobs) to select Tones.

7. Press [TONE] again to return to the Master page.
Note: Tone selection can be automated using the Performance Memory (see page 23) feature.

Selecting Drum Sets for the M.Drums Part

Here is how to select Drum Sets for the M.Drums part:

1. Press the Keyboard Mode [M.DRUMS] button to assign the M.Drums part to the keyboard.

2. Press Part Select [M.DRUMS] to select the M.Drums part for editing.

3. Press the Tone/Performance [SELECT] button to make the TONE indicator light.

4. Press a number button to select a Bank, and another or the same number button to select a number.
Some banks contain only one or two Drum Sets. The G-1000 is clever enough to ignore any erroneous choice you might make at this stage, however.

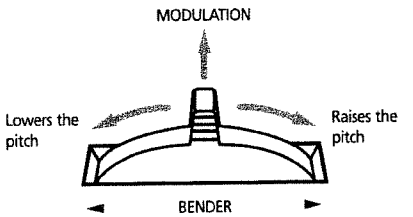
Groups B , D, and F contain one Drum Set (banks B8, D8 and F8, the CM-64/32L set).

Note: Tone and Drum Set selection (along with a lot of other settings) can be saved to a Performance Memory (see page 23).

5.3 Realtime performance functions

Your G-1000 also provides controllers and functions to add expression to what you are playing.

Pitch Bend and Modulation



Turn the BENDER/MODULATION lever towards the right to bend the notes you are playing upwards, or to the left to lower the pitch. Release the lever to return to the standard pitch.

Push the lever away from you to add vibrato to the notes you are playing (Modulation). Release the lever to remove the vibrato.

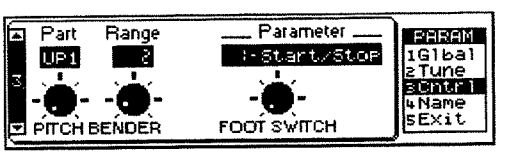
Pitch Bender (setting the Pitch Bend function)

If you like, you can customize the response of the G-1000's Realtime parts to Pitch Bend messages:

1. On the Master page, press [F2] (Param) to select the Parameter menu.

2. Press [F3] (Cntrl) to select the Control (Cntrl) level of the Parameter mode.

3. Use [PAGE] ▲▼ to select page 3:



Part (UP1, UP2, UP3, LW1, LW2, MBS, MDR, MI): This parameter allows you to select the Realtime part whose Pitch Bend range you wish to set. Surprising though it may be, you can also specify a Pitch Bend range for the Manual Drums part. Selecting values between "2" and "7" allows you to achieve interesting effects that work well for timpani sounds (of the C71 Orchestra set), for example.

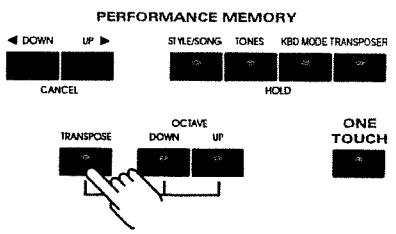
Range (0~24): This parameter is used to specify the maximum pitch shift that can be achieved by turning the Bender lever fully to the left or right. Since there is only one Range parameter, it applies to both upward and downward bends. Remember, however, that the Range value can be set individually for each Realtime part, so be careful to set musically useful Range values. Select "0" for Realtime parts whose pitch should not change in response to Pitch Bend messages.

4. Press [F5] (Exit) to return to the Master page.

Note: The Range value you set here will only be effective when you turn the Bender lever fully to the left (downward bends) or right (upward bends). Intermediary positions of the lever produce the corresponding intermediary Pitch Bend values.

Transpose

If you are used to playing a song in a particular key, the Transpose function will help you go on playing in that key while sounding in another one. That way, you can accompany a singer or instrument in another key than the one you usually use – without changing your fingering.



Note: Transposition applies to all parts except the MDR (Manual Drums) and ADR (Accompaniment Drums) parts.

Setting the transposition interval in realtime

To set the transposition interval in realtime, hold down the [TRANSPOSE] button (indicator lights) and press OCTAVE [UP] to raise the pitch, or OCTAVE [DOWN] to lower the pitch. Each press corresponds to one semitone.

To transpose to the key of G, hold down [TRANSPOSE] and press OCTAVE [UP] six times (or OCTAVE [DOWN] five times). You may wonder why you have to press [UP] six times rather than seven (7 semitones equal a perfect fifth). That is because the factory setting of the transpose interval is "+1". The Transpose function does not allow you to specify "0" (i.e. no transposition), so that, when transposing down, you jump from "1" to "–1", which is why the G key can be selected by pressing [DOWN] only five times).

Pressing the [TRANSPOSE] button allows you to switch back and forth between the new key ([TRANSPOSE] indicator lights) and normal key ([TRANSPOSE] indicator goes off).

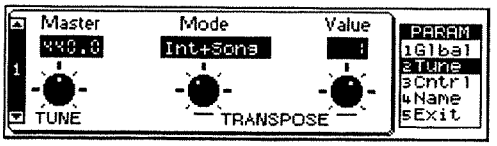
Setting the transposition interval via the display

If you prefer to set the transposition interval the "learned" way, here is how to:

1. On the Master page, press [F2] (Param) to select the Parameter menu.

2. Press [F2] (Tune).

3. If necessary, use the [PAGE] ▲▼ buttons to select the first Tune page.



4. Use the [UPPER/VARIATION] knob to set the transposition interval (Value: –11~11).

Note: You cannot select the transpose value "0" because that "interval" (no transposition) has no purpose. To return to the normal key, press the [TRANSPOSE] button so that its indicator goes out.

5. Use the [BASS/BANK] knob to select which sections should be transposed (Mode):

Int: If the [TRANSPOSE] indicator lights, only the Realtime and Arranger parts will be transposed.

Song: Only the Song parts will be transposed.

MIDI: If the [TRANSPOSE] indicator lights, only the notes received via MIDI IN A/B will be transposed. In a way, this is the same as the Rx Shift parameter in the MIDI mode (see page 133).

Int+Song: If the [TRANSPOSE] indicator lights, the Realtime and Arranger parts as well as the Recorder song parts will be transposed.

Int+MIDI: If the [TRANSPOSE] indicator lights, the Realtime and Arranger parts as well as all notes received via MIDI will be transposed.

Song+MIDI: If the [TRANSPOSE] indicator lights, the Recorder song parts as well as all notes received via MIDI will be transposed.

All: All parts and received notes will be transposed.

As you see, the Transpose function is extremely flexible. The *Int+Song* and *All* options are probably the ones you will select most of the time. *Int* could be useful to transpose only the Realtime parts so that you can play to a Recorder song in "your" key but sound in the singer's/soloist's key.

Note: The MDR and ADR parts are never transposed. Every key (note) of the MDR/ADR parts is assigned to a different percussion sound. It is thus in your best interest to leave the Manual and Accompaniment Drums parts alone.

6. Press [F5] (Exit) to return to the Master page.

Octave Up/Down

The OCTAVE [UP] and [DOWN] buttons allow you to transpose the Realtime parts one octave up or down. Before being able to apply a positive (Up) or negative (Down) octave shift to a Realtime part, you have to select it on the Master page using its Part Select button (see page 37 for details).

To transpose the Lower 1 part one octave down, for example, first press Part Select [LOWER1] (indicator lights) and then OCTAVE [DOWN] (indicator lights).

After doing so, you can press other Part Select buttons to apply the same or a different octave shift to other Realtime parts. In other words: the selected octave will be maintained even if you select another Realtime part after activating Octave Up or Down for a part.

Note: The M1 a part cannot be octave shifted.

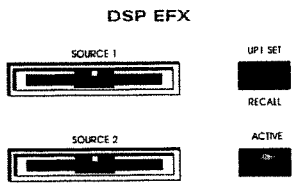
Note: The MDR can be shifted 3 octaves down and two octaves up (the only possible values). This was done to provide access to all notes of the Drum Sets.

Tip: The selected Octave remains in effect when you assign another Tone to a given Realtime part. If you do not wish to apply the same shift to the new Tone, you must turn off Octave Up or Down for the part in question.

Controlling the insertion effect (DSP EFX)

Your G-1000 contains a multi-effect that can be assigned to the Realtime parts. You can select one algorithm and decide which Realtime should use the effect. As applying this effect to one or several Realtime parts also changes the way in which the Realtime part(s) can take advantage of the remaining effects (Reverb, Chorus, Delay, and Equalizer), this effect is called an *insertion effect* (because it is inserted into the signal path). See page 73 for details.

The DSP EFX section on the front panel allows you to control two aspects of the insertion effect in realtime, and thus to add even more expression to the parts you play.



Press the [ACTIVE] button to turn the insertion effect on (indicator lights) and off (indicator goes dark). Doing so also changes the way in which the affected Realtime part(s) is treated by the other effects (including the Equalizer).

The two SOURCE sliders allow you to control two EFX parameters in realtime. These parameters are indicated by an asterisk (*) in the table starting on page 187. Try them out now to see what they do.

Remember, though, that their function depends on the algorithm assigned to the insertion effect.

The Upper1 part is considered to be the most important part, which is why the insertion effect is linked to it. If you press the [*UP1 SET RECALL*] button, the G-1000 automatically loads the insertion effect algorithm that is linked to the Tone you assigned to the Upper1 part (see the list on page 74). This is a very convenient way of selecting another algorithm without using the menu functions. Bear in mind, though, that there is no way back. After pressing [UP1 SET RECALL] once, you cannot return to the previously selected insertion effect algorithm (unless you select the Performance Memory in question again).

Velocity sensitivity and velocity switching

Of course, the G-1000's keyboard is also velocity sensitive. This allows you to control the timbre and volume of the Realtime parts by varying the force with which you strike the keys. See page 52 for how control the Arranger via the velocity.

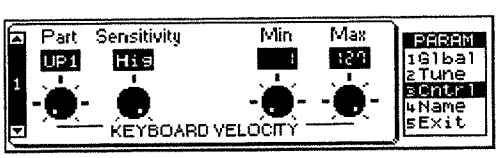
The following velocity settings are only available for the Realtime parts (Upper1/2/3, Lower1/2, M.Bass, and M.Drums). They are used to specify the velocity sensitivity and the velocity range of the selected part.

(Keyboard) Velocity sensitivity

1. On the Master page, press [F2] (Param) to select the Parameter mode.

2. Press [F3] (Cntrl).

3. Use the [PAGE] ▲▼ buttons to select the first Control page.



4. Start by selecting the Realtime part whose velocity settings you wish to change ([DRUMS/PART]).

5. Use the [ACCOMP/GROUP] knob to select a velocity curve (called *Sensitivity* here).

High: Select this setting for maximum expressiveness: even small variations of the force with which you strike a key produce audible changes. The trade-off is, however, that you have to strike the keys forcefully to achieve the maximum volume. Nevertheless, this is the default setting.

Medium: Medium velocity sensitivity. The part still responds to velocity changes, but the maximum volume can be obtained easier than with High.

Low: Select this setting if you are used to playing on an electronic organ or if you do not want velocity changes to bring about major volume changes.

Velocity switching (Min and Max)

The [LOWER/NUMBER] and [UPPER/VARIATION] knobs allow you to specify the smallest (Min) and highest (Max) velocity value with which you can trigger the selected part.

This is probably only useful when applied to the Upper1 and Upper2 parts. *Do not change these values if you have no intention of using a "complementary" part* because, otherwise, you may start wondering why the Lower1 part, for instance, only sounds at high or low velocity values. Min and Max can be used effectively for the Upper1 and Upper2 parts, though, provided you layer these parts. Consider the following example:

Part	Min	Max	Sound
Upper1	1	85	Mute trumpet
Upper2	86	127	Trumpet

Both parts must be on. The above settings allow you to trigger the Mute Trumpet sound with velocity values between 1 and 85 (low to medium velocity), while any velocity value above 86 only triggers the Tone assigned to Upper2. In other words, the above settings mean that only Upper 1 or 2 will be audible at any one time.

6. Press [F5] (Exit) to return to the Master page.

Channel Aftertouch

The G-1000 is equipped with an Aftertouch sensitive keyboard. Like most instruments supporting Aftertouch, the G-1000 generates channel Aftertouch messages, which means that one Aftertouch value will be transmitted by each MIDI channel (or part).

Aftertouch is generated when you press a key even further down after playing a note. The effect obtained is usually similar to the one you can achieve with the BENDER/MODULATION lever: you can change the pitch, modify the volume, intensify the modulation, etc.

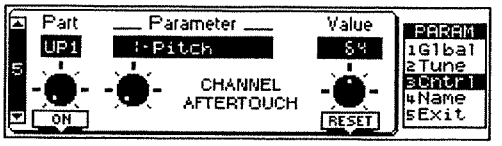
In the G-1000's case, however (and this is one of the "firsts" we mentioned in the introduction), you can also control the Arranger with Aftertouch data (see page 50).

Aftertouch data will only be received by the following parts: Upper 1/2 and Lower 1/2 (and, of course, the Arranger).

1. On the Master page, press [F2] (Param) to select the Parameter menu.

2. Press [F3] (Cntrl) to select the Control (Cntrl) level of the Parameter mode.

3. Use the [PAGE] ▲▼ buttons to select the fifth Control page:



4. Use the [DRUMS/PART] knob to select the Realtime part you wish to assign an Aftertouch function to (UP1, UP2, LW1, or LW2).

You can set the Value of several available parameters, so that the Aftertouch allows you to control several parameters simultaneously.

Note: Aftertouch only applies to Realtime parts that are currently accessible (Keyboard Mode setting, Realtime part on/off, see page 33).

Note: Press Part Select [UPPER1] (Reset) to set all Value settings for the currently selected Realtime part back to "0".

5. Use the Part Select [M.DRUMS] button to specify whether (On) or not (Off) the currently selected Realtime part should execute Aftertouch messages.

6. Use the [ACCOMP/GROUP] knob to select a parameter, and the [UPPER/VARIATION] knob to specify the desired value.

Parameter

Aftertouch only works in one direction (i.e., it generates either positive or negative values).

Note: If you select the 12-Arranger parameter, the Part field changes to ARR. This allows you to set the effect the Aftertouch can have on the Arranger (see page 50 for details).

Pitch (-24~24): This parameter has the same effect as the Pitch Bend feature. It allows you to bend the notes you play even beyond the specified Pitch Bend range value (see page 38).

TVF Cutoff (–64~63): Setting a positive or negative value for this parameter means that the cutoff frequency of the Tone assigned to the selected part can be increased or decreased.

Note: Depending on the value you set for TVF Cutoff (see page 76), high positive or negative settings may have no audible effect. That is also the case of Tones whose cutoff frequency is already preset to the maximum value.

Amplitude (–64~63): Setting a positive or negative value for this parameter allows you to increase or decrease the volume of the selected part using the Aftertouch.

Note: Again, the volume cannot be increased (or decreased) beyond "127" (or "0"). If the volume of the part is question is already set to "127" (or "0"), the Aftertouch will produce no audible effect.

LFO1 Rate (–64~63): This parameter allows you to increase or decrease the modulation speed of LFO1.

Use this function in combination with the Modulation axis of the Bender/Modulation lever, or to change the modulation speed of the preset automatic modulation.

LFO1 Pitch (0~127): This parameter allows you to add pitch modulation using the Aftertouch feature. Pitch modulation is usually referred to as vibrato.

LFO1 TVF (0~127): This parameter allows you to add cutoff frequency modulation via the Aftertouch. This is also known as WahWah.

LFO1 TVA (0~127): This parameter allows you to add amplitude modulation using the Extra Bender function. This is also known as tremolo.

LFO2 Rate, LFO2 Pitch, LFO2 TVF, LFO2 TVA: Same setting range and meaning as the corresponding LFO1 parameters. Note that not all Tones use a second LFO, which is why these settings do not always yield the desired effect.

Note: Except for Rate, the LFO parameters are absolute settings that do not alter existing values. That explains why their setting range is 0~127 rather than -64~63. Use these parameters (Pitch~TVA) to add a new aspect to the selected Tone.

Note: Like the Part parameters (see page 76), the Aftertouch settings apply to the Realtime part in question, so that selecting another Tone for such a part does not mean that the Value settings (see below) will be reset to "0".

VALUE: This is where you set the value of the currently displayed parameter. As explained above, you can set the Values of all available (but currently invisible) parameters.

7. Press Part Select [UPPER1] to set all values to 0 for the currently selected Realtime part. (All options 1~11 will be reset to Value= 0, but only for the Part whose name is displayed below Part).

8. If you do not wish to control the currently selected part via the Aftertouch, press Part Select [M.DRUMS] to select Off. (Press it again to select On again.)

9. Press [F5] (Exit) to return to the Master page.

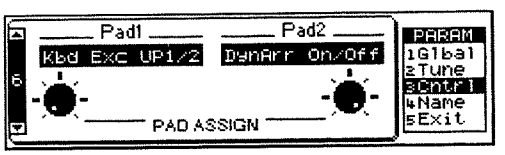
Pad buttons

[PAD1] and [PAD2] are freely assignable buttons you can use to perform subtle or even dramatic changes at the press of a button. At first, these buttons are set control the Rotary S/F function (PAD1) and KBD Exc Upp1/2 (PAD2).

1. On the Master page, press [F2] (Param) to select the Parameter menu.

2. Press [F3] (Cntrl) to select the Control (Cntrl) level of the Parameter mode.

3. Use the [PAGE] ▲▼ buttons to select the sixth Parameter Control page:



4. Use the [DRUMS/PART] knob to assign a function to the [PAD1] button, and [UPPER/VARIATION] to assign a function to the [PAD2] button.

Rotary S/F

The PAD button can be used to alternate between the slow and fast speed of the Rotary effect.

Note: The Rotary effect is available in the following EFX algorithms: 13 Rotary, 62 Rotar/Mlt, 85 OD/Rotar, and 88 PH/Rotar.

Punch In/Out: The PAD button can be used to engage and halt Punch In/Out recording while the Sequencer is running. See page 88 for details.

Metron On/Off: The PAD button can be used to activate or switch off the metronome.

ContIn On/Off: The PAD button can be used to switch the Count In function (see page 46) on and off.

Tap Tempo: The PAD button can be used to specify the tempo by pressing the button several times. This is the same function as the one assigned to the [RESET/TAP TEMPO] button (see page 56), except that it is always available, while the [RESET/TAP TEMPO] button only performs this function while the Arranger is stopped.

Arranger Hold: Allows you to switch the Arranger Hold function on and off. See page 52 for details.

DynArr On/Off: Allows you to switch the Dynamic Arranger function on and off. See page 52 for details.

Up1/2 Scale: Allows you to switch the Keyboard Scale function on or off (see page 80).

Kbd Exc UP1/UP2: Allows you to switch off the Upper 1 part and activate Upper 2, and vice versa.

Kbd Exc LW1/LW2: Allows you to switch off the Lower 1 part and activate the Lower2, and vice versa.

Note: If neither LOWER 1 nor LOWER 2 are on when you first press the PAD button, one of them will be activated. The result will only be audible, however, when either the Assign WHOLE LEFT or SPLIT mode is selected. Otherwise, the Keyboard Mode LOWER indicator in question only flashes. See "Whole Left" on page 34 for an explanation.

Kbd Arr/Bass: Allows you to set the Arranger Chord parameter to "Off" (chord recognition off as well ABS recognition off, see page 51) and, at the same time, select the Assign Split mode and activate the M.Bass part (see page 34)– and vice versa.

Note: Pressing the PAD button you assign this function to does not mean that the Arranger stops. If you switched on the Arr Hold function (see page 52), the last recognized chord will go on sounding, so that your M.Bass part may drown in the accompaniment. We therefore suggest you assign the "Arranger Hold" function (see above) to the other PAD button or the "Arr/MBass" function to the foot switch (see page 44). You can then switch off the Arranger Hold function, so that the Arranger only plays the drum pattern of the selected Music Style.

Piano/Standard: By pressing the PAD button, you alternate between the *Standard* and *PianoStl* Arranger Chord modes. When the former is selected, the chord recognition area (see page 51)is automatically set to *Left*. When you switch to PianoStl, the chord recognition area is automatically set to *Whole*. Furthermore, the Keyboard Mode is set to Assign WHOLE RIGHT, and the Upper 1 part is activated (if it was off).

Note: You can check these PAD functions by pressing [ARR CHORD] at the lower left of the display. Watch the Arr Chord parameter as well as the function menu as you press the PAD button in question.

Sustain pedal (Hold)

The Hold function can be used for the following parts in isolation or in combination: Upper 1/2/3, Lower 1/2, and M.Bass, on condition that you select the WHOLE LEFT or WHOLE RIGHT keyboard mode. In SPLIT mode, the sustain pedal Hold function only works for the right-most part. When Upper 1 and 2 are layered, the Hold effect will work for both of them. In UP3 Split mode (see page 35) the Hold effect will also apply to the Upper 3 part.

Note: Do not forget to connect an optional DP-2, DP-6, or BOSS FS-5U footswitch to the SUSTAIN FOOTSWITCH jack.

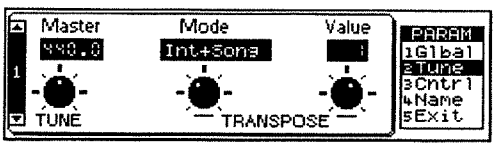
Master Tune

This is not really a performance function, but it allows you to tune your G-1000 to acoustic instruments that cannot be tuned.

1. On the Master page, press [F2] (Param) to select the Parameter menu.

2. Press [F2] (Tune).

3. Use the [PAGE] ▲▼ buttons to select the first Tune page.



4. Use the [DRUMS/PART] knob to tune your G-1000 to the acoustic instrument (415.3Hz~466.2Hz).
The displayed value (440.0Hz) is the standard pitch for the A4 note.

Note: The Master setting can be saved to a Performance Memory along with the other panel settings, so that you can instantly return to your "recorder" tuning (recorders are instruments notorious for their "off" tuning, but also oboes are extremely difficult to tune).

5. Press [F5] (Exit) to return to the Master page.

Assignable footswitch

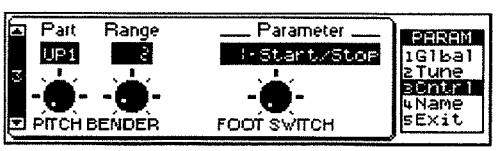
An optional DP-2, DP-6, or BOSS FS-5U footswitch connected to the FOOTSWITCH jack can be used to perform various functions. If you do not change the factory setting, this footswitch allows you to start and stop Arranger playback.

The Footswitch assignment can be saved to a Performance Memory.

1. On the Master page, press [F2] (Param) to select the Parameter menu.

2. Press [F3] (Cntrl) to select the Control (Cntrl) level of the Parameter mode.

3. Use the [PAGE] ▲▼ buttons to select the third Control page:



Here are the functions the optional DP-2, DP-6, or BOSS FS-5U connected to the FOOT SWITCH jack can perform:

Start/Stop: Starts and stops Arranger playback. Same function as the [START/STOP] button.

Play/Stop: Starts and stops the Recorder . Same function as the Recorder [PLAY▶/STOP■] button.

Intro: Selects the Intro of the current Style Type during Arranger playback. Same function as [INTRO].

Ending: Selects the Ending of the current Style Type (Basic or Advanced). Same function as [ENDING].

FO/FV: Triggers either the To Original or To Variation fill, depending on whether the Original or Variation Division is currently active. Upon completion of the Fill, the Arranger will play the Division selected by the Fill.

Fill Prev: Same function as the FILL IN [TO PREVIOUS] button (see "Musical transitions" on page 21).

Bsc/Adv: Selects either the Basic (Bsc) or Advanced (Adv) Type, depending on which one is active at the time you press the footswitch. Same function as Arranger [TYPE].

Org/Var: Selects either the Original or Variation Division of the currently active Type, depending on which one is active at the time you press the footswitch. Same function as [DIVISION].

Inversion: Switches the Bass Inversion function on and off (see page 52).

Arr/M.Bass: Same function as KBD Arr/MBass for the PAD buttons (see page 43 for details).

PianoSt/Stand: Same function as Piano/Standard for the PAD buttons (see page 43).

Rotary Slow/Fast: Allows you to select the slow or fast speed of the Rotary effect. This only works, if the Rotary effect is currently being used, of course.

Note: The Rotary effect is available in the following EFX algorithms: 13 Rotary, 62 Rotar/Mlt, 85 OD/Rotar, and 88 PH/Rotar.

UP1/2 Scale: Allows you to switch the Keyboard Scale function on and off (see page 80).

ArrChr Off: Allows you to switch chord recognition on and off. When off, the notes you play in the chord recognition area of the keyboard xx no longer cause the Arranger to play another chord. Works well for long piano arpeggios. See page 51 for details.

Prf Up: Selects the next Performance Memory (i.e. A12 if A11 is currently active).

Note: Seeing that the footswitch function can also be saved to a Performance Memory, the memory you select using the footswitch in Prf Up mode may contain another footswitch assignment so that you can no longer select the next Performance Memory (i.e. A13) by foot.

Prf Down: Selects the previous Performance Memory (i.e. C88 if A11 is currently active). See also the note above.

Punch I/O: The footswitch can be used to start and stop punch in/out recording of the G-1000's sequencer (see page 88).

Fade Out: Starts the Fade Out. Same function as [FADE OUT/IN] on the front panel.

Portamento: Switches the Portamento function (see page 79) on and off.

Soft: In this case, the footswitch functions as Soft pedal (a pedal found on grand and digital pianos that reduces the volume).

Note: This function only applies to the Realtime parts.

Sostenuto: In this case, the footswitch functions as Sostenuto pedal (another pedal found on grand and digital pianos that allows you to sustain only those notes you played at the time you pressed the pedal).

Note: This function applies to the Realtime parts.

Hold: The footswitch has the same function as a DP-2, DP-6, or BOSS FS-5U connected to the SUSTAIN FOOTSWITCH jack.

Note the Soft and Sostenuto options as well as the possibility to select Hold. Though there is a dedicated SUSTAIN FOOTSWITCH jack that serves the same purpose, you may want to select Hold for certain Performance Memories as doing so allows you to save money by buying only one DP-2, DP-6, or BOSS FS-5U. The trade-off is that selecting Hold means that no other option can be assigned to the footswitch. Some functions, however, can also be assigned to a PAD button (see page 42).

Hold LW1: In this case, the footswitch performs the same function as the KEYBOARD MODE [HOLD] button when it is assigned to the Lower 1 part (see also page 35).

Hold LW2: The footswitch performs the same function as the KEYBOARD MODE [HOLD] button. This time, however, it only applies to the Lower 2 part, a function not available via the front panel.

Hold LW 1–2: The footswitch performs the same function as the KEYBOARD MODE [HOLD] button when it is assigned to the Lower 1 and 2 parts.

Expression (Foot Pedal)

An optional EV-5 or BOSS FV-300L expression pedal connected to the FOOT PEDAL jack allows you to control the volume of all parts by foot. You can reverse the expression pedal's effect and specify that certain parts are not to be controlled by the expression pedal.

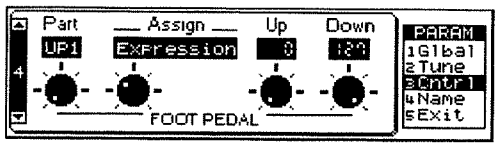
Furthermore, you can use this pedal for controlling EFX parameters, in which case the expression function is no longer available for other Realtime parts.

Here is how to assign the desired function to the pedal:

1. On the Master page, press [F2] (Param) to select the Parameter menu.

2. Press [F3] (Cntrl) to select the Control (Cntrl) level of the Parameter mode.

3. Use [PAGE] ▲▼ to select the fourth Control page:



4. Use the [DRUMS/PART] knob to select the desired part (including the MI part). This is only possible is you select either *Off* or *Expression* for the Assign parameter. Otherwise, *Part* is set to All and cannot be changed.

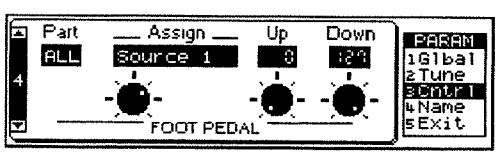
5. Use the [ACCOMP/GROUP] knob to select an option.
Off means that the Realtime part in question cannot be controlled via the pedal connected to the FOOT PEDAL jack.

Expression: The pedal allows you to change the volume of the selected parts by foot. The default setting of the G-1000 is that all parts are affected by the position of the optional expression pedal.

The expression function can also be used for some clever effects. Instead of alternating between Upper1 and Upper2 by varying your velocity (see page 41), which requires a considerable amount of "striking precision", you could invert Upper2's response to the expression pedal, so that Upper1 does not sound when Upper2 does and vice versa.

Note: The Expression function also applies to the Arranger parts. If you do not wish a given part to be affected by the pedal, set Up and Down to "127".

Source 1 and Source 2: The foot pedal performs the same function as the DSP EFFECTS [SOURCE 1] and SOURCE 2] sliders. Source 1 and 2 apply to all Realtime parts that use the Insert effect (see page 73). In that case, the display looks like this (Part= ALL, and no more screen button for *Part*):



6. Using the [LOWER/NUMBER] and [UPPER/VARIATION] knobs, specify the volume or effect parameter value to be obtained when the expression pedal is depressed (Down) or closed (Up).
You do not need to specify "0" for the Up position. Selecting any other value will reduce the volume or effect depth of that part up to the "Up" value. Likewise, you do not need to specify "127" as maximum value.

Note: If you select Expression, the Down and Up values represent MIDI Expression (CC11) values.

7. Press [F5] (Exit) to return to the Master page.

Metronome

The G-1000 is equipped with two metronome functions. The first is the metronome whose signal is output from the METRONOME OUT jack, to which you can connect a pair of stereo headphones so that your drummer has no timing problems. The metronome will be audible every time you use the Arranger or the Recorder (for playback).

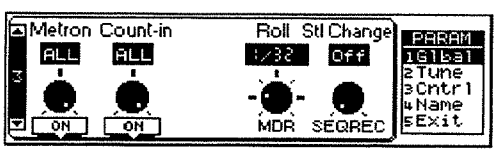
If you want to hear the metronome without connecting a pair of headphones to the METRONOME OUT jack (that only outputs the metronome signal), here is what you need to do:

Metronome output (Metron)

1. On the Master page, press [F2] (Param) to select the Parameter menu.

2. Press [F1] (Glbal).

3. Use the [PAGE] ▲▼ buttons to select the third Global page.



Note: The User Style metronome can be programmed separately.

4. Use the [DRUMS/PART] knob to select the output.
MDR: The metronome uses the Stick sound of the M.Drums part, which means that it will be transmitted to the output assigned to that part (see also page 75).

EXT: The click sound (bell for the downbeat and click for the other beats) is sent to the metronome output on the rear panel.

ALL: The click sound is sent both to Metronome Output and to the current Drum Set.

5. Use the Part Select [M.DRUMS] button to switch the "general" metronome On or Off.

Count-In

This parameter specifies the output the count-in clicks are sent to. Count-ins can be used in Arranger and Recorder modes (to count in one bar before playback starts) and are always used in User Style record mode. The options are the same as for *Metron*.

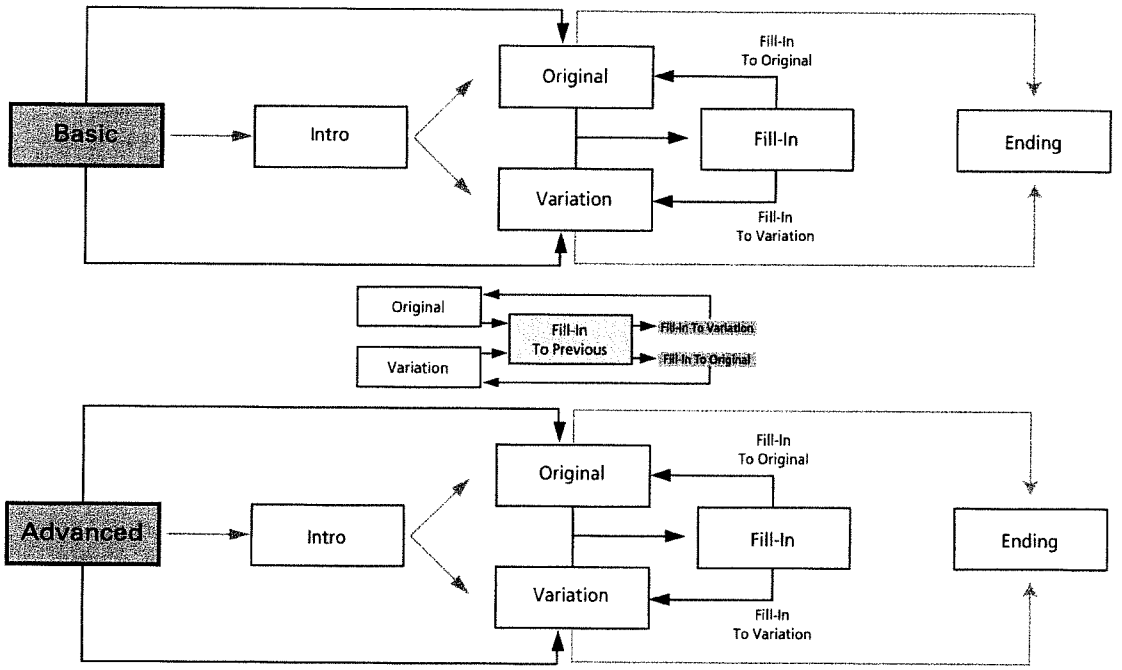
6. Use the [ACCOMP/GROUP] knob to select the count-in mode and the [M.BASS] button to switch the count-in function On or Off.

7. Press [F5] (Exit) to return to the Master page.

6. Playing with accompaniment – Arranger

6.1 Arranger and Music Styles

Think of the Arranger's Music Styles as your backing band. Your G-1000 is indeed capable of playing several "versions" of a given accompaniment. All you have to do is make up your mind about the kind of music you want to play and to select a Music Style that complements it. You can choose how many bars there are to each song part and how the melody and/or solo should be accompanied.

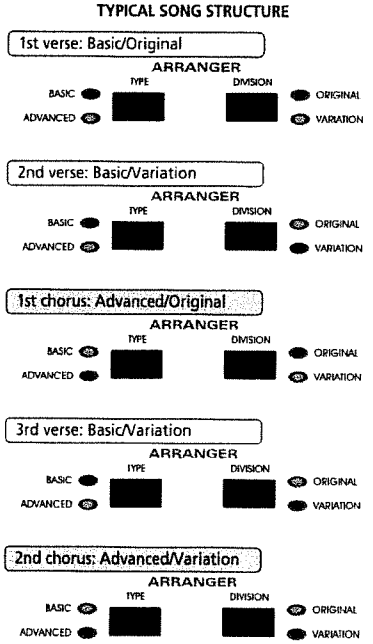


Every white square in the above illustration is called a Division. Though you may not need the word here, it will help you understand how to program your own Styles. A Division is *one* version of the selected accompaniment (or Music Style). As you see, there are two levels (called *Types*): Basic and Advanced, each consisting of two divisions called Original and Variation.

As its name implies, Basic is the "normal" accompaniment level, with the basic ingredients of a professional sounding accompaniment. The Advanced level, on the other hand, may contain another version of the selected Music Style or just a more elaborate one. On either level (Basic and Advanced) you can choose between the Original accompaniment and an alternative (called Variation). The latter usually adds one or two parts to the current accompaniment, for example power trumpets instead of muted ones.

If you want the accompaniment to become more complex as the song evolves, here is a useful sequence:

TYPICAL SONG STRUCTURE



Other elements help you refine the accompaniment. Instead of abruptly changing to Advanced/Original, you may want to play a short transition to announce a new part of the song. That is what Fill In [TO VARIATION], [TO ORIGINAL], and Fill In [TO PREVIOUS] are for.

See "Music Style functions" for other Music Style divisions and functions you can use to create a professional sounding accompaniment.

Arranger parts

Each accompaniment (or Music Style) can consist of up to eight parts:

A. Drums (or ADR): Accompaniment Drums. This part takes care of the rhythm. It triggers the drum and percussion sounds of the Drum Set assigned to the ADR part.

A. Bass (or ABS): Accompaniment Bass. This part plays the bass line of the Music Style you selected.

Ac1~Ac6: These are the melodic accompaniment parts. Depending on the Music Style you selected, only a few of them actually play something, which can be anything from a piano line, a guitar line, an organ line to a synth pad line. Not all Accompaniment parts play chords.

The ABS and Ac parts rely on the chord or note information you play in the chord recognition area, i.e. the keyboard zone you assign to the Arranger on the Arranger Chord (ARR CHORD) page.

If you start the Arranger without playing a chord in the chord recognition area, you will only hear the drums of the selected Music Style. In most cases, however, the G-1000 has already memorized a chord, so that you will hear the full accompaniment.

6.2 Music Style functions

Starting a Music Style

Music Styles can be started in several ways:

1. Press the [START/STOP] button (indicator lights) to start the Arranger right away.
OR:

2. Stop playback of the current Style (see below) and press the [INTRO] button (indicator lights) to start Style playback with a musical introduction.
The length of the Intro depends on the Style you selected. At the end of the Intro, the Arranger starts playing the Music Style division you select while the Intro is being played. In other words, you can select whichever Type (Basic, Advanced) and Division (Original, Variation) you like to be played upon completion of the Intro.

OR:

3. Press the [SYNCHRO] button to make the START indicator light and play a chord (or just one note in Intelligent mode, see page 51). The Arranger starts as soon as you play a note in the chord recognition area (see page 51).
Note: Do not play chord changes while the Intro is running. Unlike the "normal" patterns (Basic, Advanced, Original, Variation), Intro patterns usually contain chord changes. Chord recognition is not deactivated during Intro playback, so that the beginning of a song may jump from one key to another.

4. Yet another way of starting playback would be to use the Fade In function (see page 54).

Stopping a Music Style

There are three ways to stop Style playback:

1. Press the [START/STOP] button to stop playback right away.

2. Press [ENDING] (indicator flashes) to activate the Ending function. The Ending (or coda) pattern will start at the beginning of the next measure (next downbeat).
Note: Do not play chord changes while the Ending is running. Unlike the "normal" accompaniments (Basic, Advanced, Original, Variation), Ending patterns usually contain chord changes. Chord recognition is not deactivated during Intro or Ending playback, so that the ending of a song may jump from one key to another.

3. Press [SYNCHRO] to make the STOP indicator light (either with or without the START indicator) and release all keys in the chord recognition area of the keyboard. The accompaniment stops immediately.

There is no need to restart Style playback manually if you also activate Sync Start (START indicator must light).

Note: Another way to end a song would be to use the Fade Out function (see page 54).

Selecting another Style division

As stated above, you can "professionalize" your performance with the Arranger by selecting different accompaniment patterns. The TYPES and DIVISIONS you can select are:

Basic, Advanced, Original, and Variation

To select the Basic version, press the [TYPE] button to make the BASIC indicator light. Press it again to select ADVANCED (indicator lights).

Note: Only one of these levels can be active at a time. Selecting BASIC will switch off ADVANCED and vice versa.

Press the [DIVISION] button to select ORIGINAL (the "normal" Basic accompaniment). As stated above, Basic/Original is the simplest of the four possible accompaniment patterns. The second accompaniment level is Variation while Basic mode is active. The same system also applies to the Advanced level, giving you a total of four accompaniments per Music Style (multiplied by three, see the next paragraph).

Major, minor, seventh (M, m, 7)

This is an "invisible" Style division function of your G-1000. In time you will notice that the Intro and Ending patterns of a Music Style change according to the chord you play. There are three possibilities:

Before going any further, select Music Style A44 8B Pop4 (see page 18 for full details about Style selection). Press [INTRO] and [SYNCHRO] to make the START indicator light. Select the ADVANCED level. Start by playing a major chord, stop Arranger playback, then play a minor chord, stop Arranger playback, and play a seventh chord. You will have to press [INTRO] each time.

Major (M): Calls up the first (major chord) accompaniment level.

Minor (m): Calls up the second accompaniment level. After playing a C major chord and stopping the Arranger, press [INTRO] again and play a C minor chord.

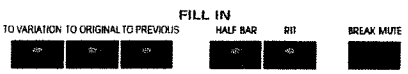
Seventh (7): Whenever you play a seventh chord, you activate yet another accompaniment level. Try this out by first playing a major and then a seventh chord.

In other words, the number of certain divisions (such as the Intros and Endings) is in fact multiplied by three!

Note: The G-1000 is equipped with a function that allows you to freely assign various chord types (7/5, dim etc.) to one of these levels (see page 78).

Complementary Fill functions: Fill In Half Bar and Fill In Rit

See "Musical transitions" on page 21 for how to use the FILL IN buttons. Certain pop songs in 4/4 contain bars that only last two beats. The usual place for such a bar is between the first and the second verse. Another favorite position of "halved" bars is at the end of a chorus or the bridge. Your G-1000 allows you to faithfully reproduce these "anomalies". Press Fill In [HALF BAR] (indicator lights) to activate the Half Bar function. This does not change Style playback right away. Only when you press [TO ORIGINAL] or [TO VARIATION] will the Half Bar function be active and play half the number of beats of the fill you selected.



The [RIT] button, on the other hand, is probably more suitable for ballads. It causes the next fill (To Original, To Variation or To previous) to slow down ("ritardando"). Try using this function now: press [RIT] (indicator lights) and [TO ORIGINAL], [TO VARIATION], or [TO PREVIOUS]. Watch the tempo window.

The tempo will slow down during the fill. At the end of the fill, the Style will return to the previously set tempo (this is called "a tempo").

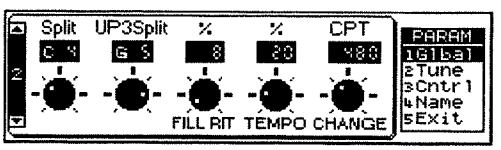
Fill Rit value

The Fill Rit value allows you to specify the degree of the ritardando during playback of a fill (To Original or To Variation). The Fill Rit value is only used when the FILL [RIT] indicator is lit.

1. On the Master page, press [F2] (Param) to select the Parameter mode.

2. Press [F1] (Glbal).

3. Use the [PAGE] ▲▼ buttons to select the second Global page.



4. Use the [BASS/BANK] knob to specify the Fill Rit value.

The higher the value, the more pronounced the ritardando of the Fill Rit function will be.

5. Press [F5] (Exit) to return to the Master page.

Intro and Ending

While the selected Style is stopped, press the [INTRO] button (indicator lights) to cause Style playback to start with a musical introduction. Do not forget to press the [START/STOP] button (or activate [SYNCHRO] START) to start Style playback.

The length of the introduction depends on the Style you selected. Some Intros are two measures long, others eight, and so on. It is also possible to use the Intro function along with Sync Start.

During playback of the Intro, the indicator of the selected DIVISION flashes to indicate that this Division will be selected upon completion of the Intro. During playback of the Intro, you can press [DIVISION] or [TYPE] to select another division that will be launched upon completion of the Intro.

Note: You can also press [INTRO] in the middle of a song. In that case, the indicator will flash until the end of the current bar and then light on the next downbeat to indicate that the Arranger is playing the introductory pattern.

Tip: The Intro is "renewable", i.e. you can press the [INTRO] button again while the Intro is playing. Doing so on the fourth beat of the first Intro bar, for instance, will retrigger the beginning of the Intro in the second bar. Even though this is only musically useful for certain Intro patterns (those that do not start with a drum roll etc.), you could combine this feature with the Fade Out function (see page 54) to further "customize" the ending of your songs.

If you press [ENDING] during Style playback, its indicator will flash until the end of the current bar and then light on the next downbeat to indicate that the Arranger is playing the Ending pattern. The Ending function supplies a musical ending for your songs. Again, the length of the Ending patterns depends on the Style you selected.

Style playback will be stopped at the end of the Ending pattern.

Using Aftertouch to select other Arranger patterns

Another way of switching between Types, Divisions, and Fills is to use the G-1000's Aftertouch. Obviously, only one of the following options can be selected because multi-purpose assignments like for the Realtime parts (see page 41) would send the Arranger haywire.

Note: Selecting "12-Arranger" does not cancel the Aftertouch settings you may have made for the Realtime parts (see page 41).

Here is how to activate the a switching function for the Arranger:

1. On the Master page, press [F2] (Param) to select the Parameter menu.

2. Press [F3] (Cntrl) to select the Control (Cntrl) level of the Parameter mode.

3. Use the [PAGE] ▲▼ to select the fifth Parameter Control page.

4. Use the [ACCOMP/GROUP] knob to set Parameter to 12-Arranger. The display should now look like this:

Note that the Part field now reads ARR because the Arranger assignment only applies to the Arranger. Furthermore, the [ON] switch disappears. If you do not want to control the Arranger via the Aftertouch, select the "Off" setting for **Value**.

5. Use the [UPPER/VARIATION] knob to select the switching function you wish to trigger via the Aftertouch:

Off: The Aftertouch cannot be used to trigger the Arranger.

B/A: Switches between the Basic and Advanced levels.

O/V: Switches between Original and Variation.

FO/FV: Triggers the Fill-In To Original the first time around, and the Fill-In To Variation the second time.

To Prev: Same function as the [TO PREVIOUS] button.

Int and **End**: Same function as the [INTRO] or [ENDING] button. If Arranger playback is stopped, using the Aftertouch will trigger the Intro. If used during Arranger playback, the Aftertouch will launch the Ending

Note: Even Aftertouch messages generated outside the chord recognition area (see below) will trigger the selected switching function.

6. Press [F5] (Exit) to return to the Master page.

6.3 Arranger-related settings

Selecting the chord recognition area

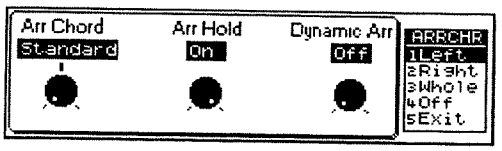
The G-1000's Arranger is interactive. It is a processor that uses a short "pattern" (the selected Music Style Division) that is transposed in realtime according to the notes you play in the chord recognition area (see below), so that the accompaniment always sounds in the key you specify.

You must tell the G-1000 which part of the keyboard it is to scan for usable chords. Though Assign **Left** is probably the mode you will usually use, you could select **Right** to have the Arranger scan the right half of the keyboard. Note that it is possible to select **Whole** so that you can feed the Arranger anywhere on the keyboard. If you don't want the Arranger to scan your chords, choose **Off**.

Note: Off can also be assigned to a PAD button (see page 42) and/or an optional footswitch (see page 43).

The range of the Left or Right keyboard area can be set using the Keyboard Mode Split parameter (see page 34). In other words, the split point you set for the Realtime parts will also be used by the Arranger to determine the upper (Left) or lower (Right) limit of the chord recognition area.

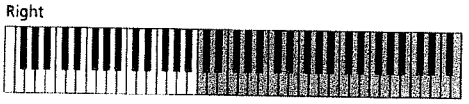
1. Press the [ARR CHORD] button to the left of the display to call up the following page:



2. Use the function keys [F1]~[F4] to select the desired chord recognition area.

Left

Right



Whole

Off

3. To return to the Master page, press [ARR CHORD] again or [F5] (Exit). But don't do so right away because we need the Arranger Chord page for the following:

Selecting the Arranger Chord mode

Another important choice is how you want to transmit note information to the Arranger so that it plays the Music Style in the right key. There are three modes to choose from:

4. Use the [DRUMS/PART] knob to select the desired "Arr Chord" setting.

Standard: This is the normal chord recognition mode. In Standard mode, the melodic accompaniment plays the chords you play in the chord recognition area of the keyboard. If you play only one note in that area, the accompaniment plays only that note, i.e. it assumes that you deliberately chose to omit the third and the fifth of your "chord".

To have the Music Style sound a major, minor or seventh chord, you can suffice to play three notes, by the way. Other, more complex, chords require that you press four keys.

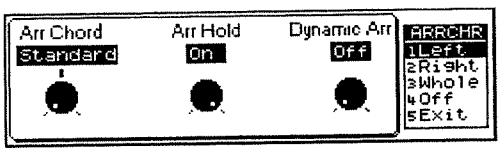
Piano Stl: Piano Stl means that you can play on your G-1000 as you would on a piano. In this mode, it is probably a good idea to activate only the Upper 1 part (Whole Right mode) so that you can play one Realtime part on the entire keyboard.

The Piano Style mode works as follows: the Arranger decodes every chord you play – no matter where you play it. Causing the Arranger to play another chord requires that you play at least a triad (i.e. the three notes that make up a chord). You are free to play more than three chord notes but remember that two notes won't cause the Arranger to play another chord. Feel free to select Whole (see above) for a piano-style control of the Arranger.

Intellig: Select Intellig when you want the Arranger to supply the missing notes of the chord you want to play. See page 190 for a chart of intelligent chords and the way to play them. The G-1000 can handle virtually any chord you can think of – and playing them requires no more than three (for minor and seventh chords only two, and for major chords only one) finger(s)! This is probably the mode you will select most of the time.

Arr(anger) Hold

5. Use the [BASS/BANK] knob to switch Arr Hold On or Off. "On" will keep the Arranger playing even if you don't press any keys in the chord recognition area.



As soon as you play another chord, the accompaniment changes, but as long as you don't, the melodic accompaniment keeps playing the previously specified chord. If you do not activate the Hold function, the melodic accompaniment stops as soon as you release the note(s) that feed the Arranger.

Dynamic Arranger

6. Use the [UPPER/VARIATION] knob to switch the Dynamic Arr parameter On or Off.
Select On when you want to control the volume of the Arranger parts via the way you strike the keys in the chord recognition area (velocity).

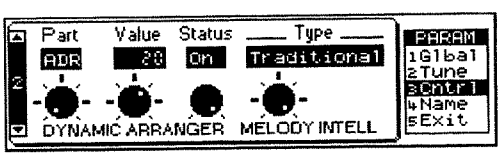
7. To return to the Master page, press [ARR CHORD] again or [F5] (Exit).
Note: This function can also be switched on and off in realtime using a PAD button (see page 42) or an optional foot switch (see page 43).

The Dynamic Arranger parameter on the Param\Cntrl page allows you to specify the velocity sensitivity of the Arranger parts. These settings make the Dynamic Arranger function really meaningful.

1. On the Master page, press [F2] (Param) to select the Parameter menu.

2. Press [F3] (Cntrl).

3. Use the [PAGE] ▲▼ buttons to select the second Parameter Control page.



4. Select the Arranger part whose velocity sensitivity you wish to change with the [DRUMS/PART] knob (ADR, ABS, ACC1~ACC6).

5. Specify the velocity sensitivity Value with the [ACCOMP/GROUP] knob.
You can specify positive and negative sensitivity values. Positive values mean that the volume of the part in question increases when you strike the chord recognition area keys harder, while negative values mean that the volume of the part in question increases as your velocity becomes softer.

Tip: You could use extreme positive/negative ACC pairs (i.e. Value 127 and –127) to alternate between those two lines simply by varying your velocity. One part would then only be audible when you strike the keys softly, while the other would only be audible at high velocity values.

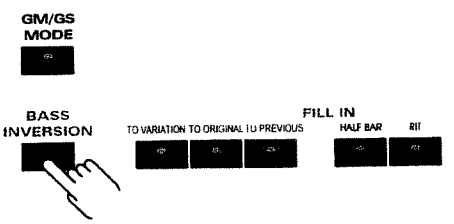
Subtler settings (i.e. 20 and –20 for a pair) can also be effective, of course. Set the Value to 0 for those parts whose volume should not be affected by your velocity values.

6. Press [F5] (Exit) to return to the Master page.

Bass Inversion

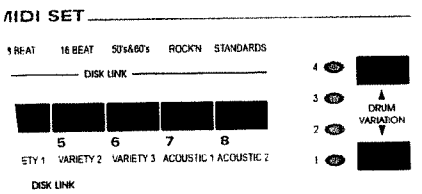
Press the [BASS INVERSION] button (indicator lights) to change the way the Arranger reads the chords you play.

If the indicator does not light, the A.Bass (ABS) part plays the root of the chords that feed the Arranger, while the chords of the Accompaniment 1~6 parts are voiced in such a way as to avoid semitone intervals (for complex chords).



Activating Bass Inversion gives you more artistic license because *you* specify the note played by the ABS part. Switch on Bass Inversion for songs that rely on bass rather than on chord patterns (for example C – C/B – C/Bb, etc.).

Realtime changes of the drum accompaniment



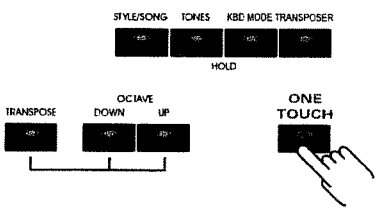
Your G-1000 allows you to "modify" the drum accompaniment in realtime. DRUM VARIATION ▲/▼ allow you to remove (or add) drum and percussion instruments played by the ADR (Accompaniment Drums) part. The changes (i.e. the sounds that are added or removed) are preset.

Selecting Drum Variation 4 will call up all drum and percussion parts of the selected Style. If you select Drum Variation 3, you will notice that one or two percussion sounds (the congas, for example) disappear. Select Drum Variation 1 for the simplest drum accompaniment of the current Style, or 2 for a slightly more stuffed drum part.

6.4 Other useful Style playback functions

One Touch

You may find yourself using the One Touch function at regular intervals because it automates quite a few tasks:



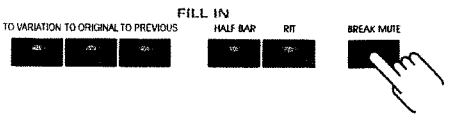
Press [ONE TOUCH] to activate the One Touch function. The display responds with placing an arrow (◄) next to the Style name (e.g. A11◄ HardRock). If you select a Music Style while One Touch is active, the G-1000 automatically makes the following settings:

- Arr Chord STANDARD and HOLD
- Preset Style tempo
- [SYNCHRO] START (lit)
- A Tone for Upper1 and Upper2 that are suitable for the selected Style
- Keyboard Mode [SPLIT]
- Suitable Reverb, Chorus, and Delay settings for Upper1 and Upper2. (The EFX settings are linked to the Tone you select for the Upper1 part, see also page 74).

One Touch is useful for situations where you have to respond to song requests, knowing that none of your Performance Memories contains suitable settings. For your own "repertoire", using Performance Memories (see page 24) is more efficient.

Note: The One Touch function will be cancelled as soon as you select a Performance Memory.

Break Mute



Break Mute is a great function for rock'n'roll songs and ballads. Press [BREAK MUTE] to cause the Arrangement to stop either for the remainder of the current bar or for an entire bar (when pressed on the last beat of a bar). Usually, the melody or solo continues during such a silent (tacet) bar. Break Mute allows you to achieve the breaks in "Great Balls Of Fire", for example.

Your timing is critical for determining when the break is carried out.

Note: The Break Mute function also works for 3/4 and 2/4 time signatures. Pressing [BREAK MUTE] on the last beat will trigger a one-bar mute that starts at the beginning of the following measure.

Note: Break Mute cannot be combined with the Half Bar function, i.e. Breaks cannot be halved. Use Reset (see page 54) to achieve a similar effect.

Melody Intelligence

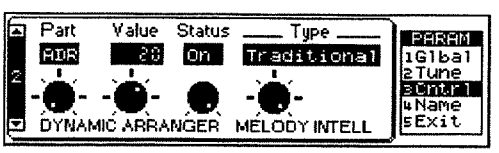
The Arranger of your G-1000 can not only play chords but also a counter-melody based on the chords you play in the chord recognition area. This counter-melody will be played by the MI part (also referred to as M.INT) and added to the Upper1 part. As soon as you press [MELODY INTELLIGENCE] (indicator lights), the MI part will be activated. You can assign whichever Tone you like to the MI part.

Furthermore, there are 18 harmony types to choose from. Here's how to select one:

1. On the Master page, press [F2] (Param) to select the Parameter menu.

2. Press [F3] (Cntrl) to select the Control (Cntrl) level of the Parameter mode.

3. Use the [PAGE] ▲▼ buttons to select the second Control page:



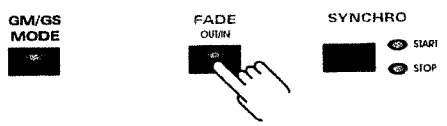
4. Use the [LOWER/NUMBER] knob to select the desired Harmony Type. The options are:

Duet	Broadway
Organ	Gospel
Combo	Romance
Strings	Latin
Choir	Country Guitar
Block	Country Ballad
BigBand	Waltz Organ
Country	Octave Type 1
Traditional	Octave Type 2

Selecting a Harmony Type also means that the G-1000 automatically assigns a suitable Tone to the MI (and sometimes also the Upper1) part (e.g. a trumpet sound for *Big Band*, etc.). You can, however, override this automatic setting (see page 37) and save your own sound choice to a Performance Memory.

Note: For "Traditional", "Latin", "CntryBallad", "OctaveType1", and "OctaveType2", only the Upper1 part is used. All other Melody Intelligence Types, however, use both the Upper1 and the MI part.

Fade In/Out



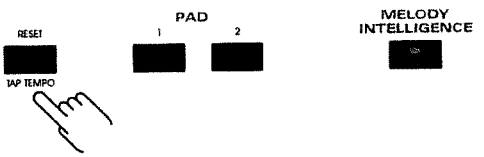
Fade In is a function you may want to use occasionally. Fading in means that the volume of both the Arranger and Realtime parts gradually increases, giving the impression that you have been playing for a long time before what you play becomes audible. To fade in, press press and hold the [FADE] button until the IN indicator starts flashing. Then release the button. The volume is automatically set to zero and then gradually increased to the value specified with the CONTROLS [VOLUME] slider. When the Fade In is completed, the indicator of the [FADE] button will go off.

Fade Outs are extremely popular in pop music, and the G-1000 allows you to end a song just like the original. To do so, press [FADE] once (don't hold it down) to initiate the Fade Out procedure. The volume then gradually decreases until it reaches zero (indicator lights steadily).

To reset the master volume after a Fade Out, press [FADE] once more. Style playback will be stopped automatically at the end of a Fade Out.

Reset

As a performing artist, you know there is always someone in the audience who, at some point, wants you to accompany him while he sings his favorite song. Accompanying such a person can be a real challenge because most amateur singers (no offence), no matter how well they sing, have one serious problem: timing.



Enter the Reset function. Press the [RESET/TAP TEMPO] button during Arranger playback whenever you are hopelessly out of sync with the singer (or vice versa). This will immediately restart Style playback on the first beat.

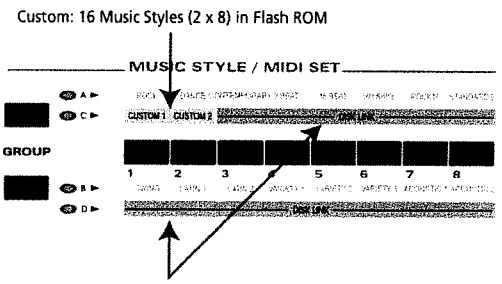
Note: Be sure to press this button while Arranger playback is running. Otherwise, this button serves to specify the tempo (Tap Tempo, see also page 56).

6.5 Additional information for selecting Music Styles

The G-1000's internal Music Styles are divided into two Groups: A and B. Each Group contains 8 banks of 8 Styles.

Group C contains two banks of eight Custom Style memories (C11~C28). These are Flash ROM memories (ROM memories whose contents can be replaced) that actually contain Music Style data.

The remaining banks of Group C (C31~C88) as well as all banks of Group D (D11~87)are memories that only contain references to Music Styles on floppy, Zip, hard disk, etc. On a computer, these memories would be called "keyboard shortcuts" (or "macros"): they perform several tasks you would otherwise have to carry out step by step. In other words, the Disk Link memories are even more convenient than the Database function on page 24.



Disk Link: 111 references to Music Styles on floppy, Zip, etc.
13 banks x 8 memories (C31~D78) + one bank x 7 memories (D81~D87)
D88 is the G-1000's Style RAM memory.

The D88 memory (Group D, bank 8, number 8) is the only RAM memory available for Music Styles. Whenever you select a Music Style (internal, Custom, or Disk Link), the data in question are copied to this memory. If you edit an existing or program a new Music Style, these data reside in this memory and should be saved externally. The content of this memory will be erased when you switch off the G-1000.

See page 19 for how to select Custom Music Styles.

Disk Link: establishing links to external Music Styles

You can program your own links to Music Styles on the desired device(s), so that when you select a Group/Bank/Number while playing, you actually tell the G-1000 to copy the desired Music Style data from the specified disk to memory D88.

The data will be used automatically, by the way, so you do not need to select the D88 memory after entering a Disk Link address.

Here's how to establish links:

Note: Disk Link assignments are saved internally but they are not part of the Performance Memories. Thus, you can "only" program 111 links in all (rather than 111 per Performance Memory).

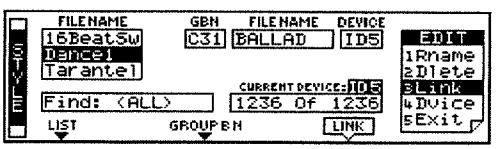
Note: Disk Link settings are saved to a global memory whose contents is saved together with all Performance Set data (Save Performance Set function, page 146). When you transfer such a Set back to the G-1000 using the "All" option of the Performance Set Load function, the internal Disk Link settings will be replaced by the settings you have just loaded. Be sure to save your settings to disk before loading an entire Performance Set. Use "Save Performance Set" on page 146 for saving the settings.

1. Press the [DISK LIST] button.

2. Press [F4] (Dvce) to the right of the display. See step (2) and following on page 25 for how to select the disk (device) you want to use (the "Current Device").

Note: You can also select the Current Device after jumping to the [F3] (Link) page. Just press [F4] and proceed as specified above.

3. Press [F1] (Style) to switch to the Style level, next hold down [SHIFT] while pressing [F3] (Link).

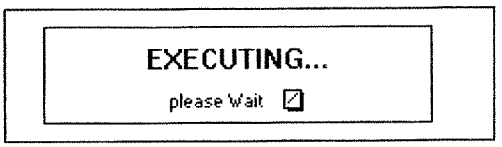


4. Use the [DRUMS/PART] knob (List) to select the Music Style on disk you wish to assign to a Disk Link memory.

Note: If you don't find the desired Style, you may have to change the Find mode. See "ALL: sorting files in alphabetical order" on page 26 for details.

5. Use the [BASS/BANK] knob to select the Disk Link memory (C31~D87) you wish to assign the Music Style to.

6. Press the flashing Part Select [UPPER1] button (Link) to establish the link. The display now tells you that the link is being registered:



Please note the following for Disk Link Styles:

- You need to select Group C, and a memory between C31 and C88, or Group D.
- Disk Link only works if the disk a memory is linked to can be accessed by the G-1000, and that the Style in question is still available. References are made by file name, so if you rename a Music Style, Disk Link can no longer find it. Thus, you may sometimes encounter the following error message when trying to access a linked Music Style:

In that case, insert the disk, use the Scan function on the [F4] (Dvice) page and try to select the Disk Link memory again.

6.6 Style Tempo

Tempo dial and indicators

Every Music Style contains a preset tempo setting that you are free to override using the [TEMPO] dial. If you think the tempo of the selected Style is too fast or too slow, you can change it right away. Again, the tempo value you specify manually will be saved to a Performance Memory.

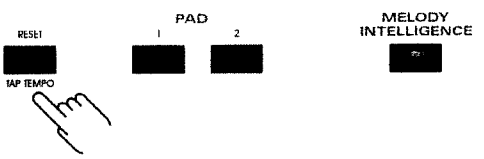
The TEMPO indicators will flash in the rhythm of the selected tempo. The first indicator flashes red to indicate the downbeat (the beginning) of a new bar. For time signatures like 6/8, etc. the fourth indicator flashes repeatedly to supply the "missing" beats.

There are a few things to remember about Style tempo:

- Every Style has a preset tempo that will be set every time you select that Style – unless you saved another tempo to a Performance Memory and select the Style via that Performance Memory.
- Auto and Lock allow you to specify what happens when you select another Style while the current one is playing. See "Auto Tempo and Tempo Lock".

Tap Tempo

Tap Tempo is a musical way of specifying the playback tempo: stop Arranger playback by pressing the [START/STOP] button press the [RESET/TAP TEMPO] button the way a drummer would do when counting in.



After the second tap, the tempo display already indicates a new tempo value. Most of the time, however, you should press it four times for a 4/4 bar, three times for a 3/4 bar, and so on.

Auto Tempo and Tempo Lock

The [AUTO/LOCK] button, located to the left of the [TEMPO] dial allows you to specify if and how the tempo changes when you select another Style:

AUTO indicator	LOCK indicator	If Arranger playback is stopped at the time you select another Style	If a Style is running at the time you select another Style
●	○	The Arranger loads the preset tempo of the new Style.	The new Style will be played back at the tempo of the previous Style.
○	●	The preset tempo of the new Style is not loaded. Instead, the Style will be played back at the tempo that appears in the Tempo window.	
○	○	The Style's preset tempo is loaded.	The Style's preset tempo is loaded, so that the playback tempo changes.

In most cases, you will probably select the Auto mode (AUTO indicator lit), yet the other options can be useful, too. The AUTO/LOCK status, for example allows you to play medleys at the correct Style tempo.

Tempo Rit and Tempo Acc

The Tempo [RIT] (ritardando) button works more or less the same as the Fill In [RIT] button, except that it applies to Style playback in general, while Fill-In [RIT] only applies to fills. Press [RIT] to cause the playback tempo to slow down (indicator flashes). As soon as the ritardando is completed, the [RIT] indicator goes off. Depending on what you do before pressing [RIT], this function does one of two things. Press both [RIT] and [ACC] (accelerando) to return to the previous tempo value.

Action before pressing [RIT]	Tempo
You did not press [ACC]	The tempo slows down by the preset amount. EXAMPLE: if the Style tempo is currently ♩ = 120, it will drop to ♩ = 96.
You pressed [ACC] and waited until the indicator went off.	The tempo returns to the original value (i.e. ♩ = 120 in the above example).

Note: The G-1000 allows you to set the ritardando (or Rit) and accelerando (Acc) speed.

Tempo [ACC] does the opposite: it speeds up the Style tempo by the specified amount (see below). Depending on what you do before pressing [ACC], this function does one of two things:

Action before pressing [ACC]	Tempo
You did not press [RIT].	The tempo slows down by the preset amount. EXAMPLE: if the Style tempo is currently ♩ = 120, it will rise to ♩ = 140.
You pressed [RIT] and waited until the indicator went off.	The tempo returns to the original value (i.e. ♩ = 120 in the above example).

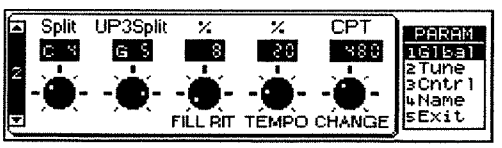
Rit/Acc value: Tempo Change

The Tempo Change values you specify here apply both to ritardandos (Rit) and accelerandos (Acc).

1. On the Master page, press [F2] (Param) to select the Parameter mode.

2. Press [F1] (Glbal).

3. Use the [PAGE] ▲▼ buttons to select the second Global page.



4. Use the [LOWER/NUMBER] knob to specify the tempo change ratio. Again, higher values mean that the tempo change will be stronger.

5. Use the [UPPER/VARIATION] knob to specify the speed of the tempo change.

To simulate the effect of a band that is gradually slowing down, you should consider higher CPT values.

CPT is short for *Clock Pulse Time*. It refers to the resolution of a crotchet (quarter note, ♩), i.e. the number of steps between one quarter note and the next. The resolution of your G-1000 is ♩ = 120CPT, so that the second quarter note of a bar is located at 120 clocks from the first.

If you want the tempo change to be completed at the end of four beats (or one 4/4 bar), you must specify the value 4 (beats) x 120 (clocks) = 480CPT (default). The next measure will then be played back at the new tempo (faster if you press [ACC], or slower if you press [RIT]).

6. Press [F5] (Exit) to return to the Master page.

6.7 Assigning other Tones to the Arranger Parts

You can select other Tones for the Arranger parts of the currently selected Music Style. Assigning another Drum Set to the A. Drums part may already dramatically change the Music Style's character. Likewise, replacing the acoustic piano by an electric one is an easy way of adapting a preset Music Style to your specific needs.

Tone selection for the Arranger Parts works the same as Tone selection for the Realtime Parts, except that you cannot call up the Arranger parts using the Part Select buttons below the display. You have to select the desired Part using the [DRUMS/PART] knob in Tone mode.

See "Selecting Tones using the knobs" on page 37 for how to select Tones.

Source

Its is up to you to decide whether the G-1000 should remember which Tones you assigned to the Arranger parts. If you do not modify the Source setting, you will notice that after a while, the Music Style returns to the original, preset, Tones.

Thanks to the Source switches, however, you can ensure that the preset Tone selection will be overridden by your own choices.

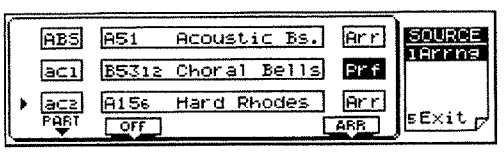
PRF: Your own Tone selection remains in effect until you select another Tone or another Performance Memory.

ARR: Your own Tone selection for the Arranger parts is modified by the settings contained in the Music Styles.

Note: The Source switches only apply to "internal" messages. Program changes received via MIDI IN will always be executed, no matter how you set the Source switches.

Here is how to set the Source parameter:

1. Press [TONE] to select the Tone mode.
2. Hold down [SHIFT] and press [F1] (Arrng).



3. Use the [DRUMS/PART] knob to select the Part whose Source setting you wish to modify.
The name of the Part you select is indicated by an arrow ("ac2" in the above example).

Note: If you're not sure what the PART abbreviations stand for, see "Arranger parts" on page 48.

4. Using the Part Select [UPPER1] button, set the Source switch to Prf or Arr.

If you like, you can also switch on and off the selected Arranger part by pressing [M.BASS]. The name of a part you switch off is displayed in lowercase ("ac2", for example).

5. Press [F5] (Exit) to return to the Master page.

Note: Style and Tone selection (along with a lot of other settings) can be saved to a Performance Memory.

Note: See also "Your settings or those of the Music Styles?" on page 75 for other Source switches.

7. Chord Sequencer

The Chord Sequencer of your G-1000 is a very powerful tool that allows you to record a chord sequence to be repeated several times while you concentrate on the melody or solo, or to prepare the accompaniment of an entire song before recording it with the Recorder (see page 61).

A Chord Sequence is a series of instructions telling the Arranger when to play other chords. Some musicians refer to a chord sequence as "the changes" of a song. Chord sequences also tell the Arranger when to select another division. In short: they automate Arranger operation.

7.1 Recording a Chord Sequence for an entire song

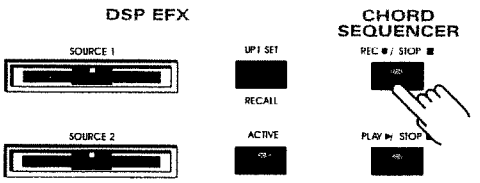
The G-1000's Chord Sequencer allows you to record the accompaniment of an entire song from start to finish. You could (and probably should) use this technique to prepare a recording using the Recorder (see p. 61). That way, you don't have to worry about selecting Styles, divisions, and so on, while playing the melody.

1. Select the Style, the division, and the level (Advanced or Basic) of the Music Style you want to use (see page 49). (Alternatively, you can recall a Performance Memory, see page 24.)

2. Set the tempo if you do not want to use the preset Style tempo.
If you want to be absolutely sure that the tempo you set will be used, see "Auto Tempo and Tempo Lock" on page 56. The tempo value you set here will also be recorded.

3. Activate the [SYNC] START function if that is how you want to launch Style playback.

4. Press Chord Sequencer [REC●/STOP■] (indicator flashes).



5. Play the first chord in the chord recognition area (see page 51) or press the [START/STOP] button to manually start Music Style playback, and do everything you would do during a normal performance involving Music Styles.

6. At the end of the song, press the [START/STOP] button (Arranger section).
Note: There is no need to press the [START/STOP] button if you end the song with the Ending or Fade Out function.

7. Press the Chord Sequencer [REC●/STOP■] button (indicator flashes).
Playback of the Chord sequence can be performed in the same ways as playback of a Music Style. See "Starting a Music Style" on page 48. You can also use the [PLAY▶/STOP■] button, however.

7.2 Two Chord Sequencer modes

The G-1000 is equipped with a function that allows you to choose what should be recorded by the Chord Sequencer. First, you should understand the concept *Note To Arranger.*

NTA (Note To Arranger)

The Arranger responds to note and chord changes you perform in the chord recognition area of the keyboard (see page 51). The notes that cause the Arranger to switch to another chord are called Note To Arranger (or NOTEs used TO feed the ARRANGER).

The Note To Arranger notes are precisely the notes the Arranger "reads" to decide which chord should be played next. Any chord change will cause all Arranger parts (except the drum part) to play in another key.

The advantage of the NTA (or Note to Arranger) system is that it is easy on the memory of the Chord Sequencer or an external sequencer because the accompaniment patterns themselves and the notes and instructions that go with them are not recorded. Using this feature, however, requires that you select exactly the same Style settings as the ones that were active at the time you recorded the NTA notes – and above all that the NTA notes be sent to an instrument equipped with an Intelligent Arranger.

Note: The G-1000's Recorder (see p. 61) does not record NTA notes. Instead, it records the entire Style and realtime performance. Playback of a Standard MIDI File recorded with the G-1000's Recorder thus only requires a GM/GS compatible sound module.

Style Change

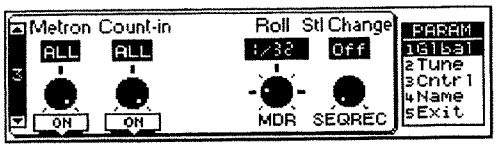
The allows you to specify what exactly the Chord Sequencer should record. This function is called Style Change (or *Stl Change* for short).

Here is what that function does and how to set it:

1. On the Master page, press [F2] (Param) to select the Parameter menu.

2. Next press [F1] (Glbal) to go to the Global page.

3. Press [PAGE]▼ as many times as necessary to select the following page:



4. Use the [UPPER/VARIATION] knob to select On or Off.
On: All actions relating to the Arranger are recorded by the Chord Sequencer. That includes:

- Style selection
- Division changes (i.e. whenever your press [ENDING], [TYPE], etc.)
- Tempo settings (including AUTO and LOCK) and changes
- Playback volume of the Accompaniment parts (controlled by the Dynamic Arranger function)
- All Performance Memory settings relating to the Arranger.
- NTA notes

Off: In this case, the Chord Sequencer records only the NTA notes. That way, you are free to choose another Music Style etc. when playing back the Chord Sequence.

In most cases, you will probably use the On setting to ensure that everything relating to the Arranger is recorded by the Chord Sequencer. That is why On is the default setting. If you only want to record the NTA information, select Off.

5. Press F5 (Exit) to return to the Master page.
Tip: Use the Chord Sequencer function as "backing track" for your recordings using the actual Recorder, so that you only need to play the melody at that time.

7.3 "Realtime" chord sequencing

Recording and playing back in realtime means that the Arranger is already running when you start recording your Chord Sequence. But this also requires that you set Stl Change to Off.

1. Start playback of the Arranger (see page 48).

2. Press Chord Sequencer [REC●/STOP■] a little (one or two beats) ahead of the bar where the G-1000 is to start recording.
The indicator of the [REC●/STOP■] button will flash until the next downbeat and then light steadily to indicate that the Chord Sequencer is recording.

3. At the end of the chord pattern press Chord Sequencer [PLAY►/STOP■].

At the next downbeat, the Chord Sequencer returns to the beginning of the pattern and plays it back again and again until you press the [PLAY►/STOP■] button once more.

Note: The realtime record feature and Chord Sequencer loop function are only available in Stl Change Off mode.

If you do not want to play back the Chord Sequence right after recording it, press the Chord Sequencer [PLAY►/STOP■] button.

Note: The last Chord Sequence you record before switching off your G-1000 will remain in memory until you record another Chord Sequence.

Tip: Chord Sequences can be saved to and loaded from disk. Before recording another Chord Sequence you could save the current one to disk and load it some other time.

7.4 Playing back a Chord Sequence

To play back a Chord Sequence, you have to press the Chord Sequencer [PLAY►/STOP■] button (indicator lights) and start Music Style playback in one of the possible ways (see page 48).

Press Chord Sequencer [PLAY►/STOP■] to stop playing back the Chord Sequence. Note that this does not stop the Arranger. See page 48 for ways of stopping the Arranger.

8. Recorder (GM/GS mode)

The Recorder of your G-1000 is a Standard MIDI File player/recorder.

The Chord Sequencer allows you to prepare the accompaniment to such an extent that you can concentrate on the solo parts without having to worry about pressing buttons and selecting Styles. See "Chord Sequencer" on page 59.

The G-1000's Recorder reads GM/GS compatible Standard MIDI files and Roland "i"* files. The "i"* format is a proprietary Roland song format with set part-to-track assignments for educational purposes.

Note: You may be confused by the words "song" and "Standard MIDI File" we use in this chapter. There is absolutely no difference. Thus, all playback functions explained below also apply to commercially available Standard MIDI Files.

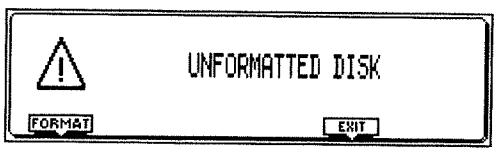
8.1 How to record a song

Formatting a disk

Before using the G-1000's Recorder, you may need to prepare a floppy or Zip disk. If you prefer to use a floppy disk, choose a reliable 2HD (high density) disk.

If the disk (floppy or Zip) you are about to use is IBM PC formatted, there is no need to format it, though disk access is faster with G-1000 formatted disks. Otherwise proceed as follows:

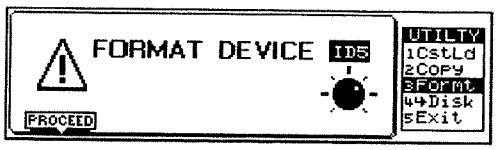
1. Insert the disk into the disk drive. If the floppy disk is not yet formatted or formatted for a computer or sequencer other than the G-1000 (or an IBM PC or compatible computer), the display will respond with a message similar to the following:



Here, you are given two options: you can either press the Part Select [M.DRUMS] button to format the disk or hit Part Select [UPPER2] (Exit) to leave this display page without formatting the disk.

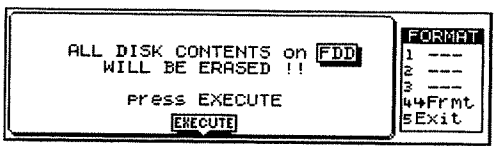
If the "Unknown Disk Format" message is displayed, you can only leave this display page (Exit). Remove the disk from the drive and insert another one. If, however, you are sure that the "Unknown" disk contains no material you want to keep, you can format it using the Format function:

- Press [F5] (Disk) on the Master page.
- Hold down [SHIFT] while pressing [F3] (Utlty).
- Press [F3] (Formt). The display now responds with:

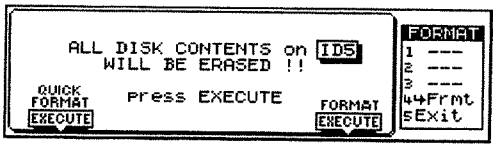


- Use the [UPPER/VARIATION] knob to select the disk you want to format. ("FDD" means floppy disk, and "ID5" refers to the Zip drive.)

  Note: Be careful not to format the Zip disk supplied with your G-1000. It would be a pity to lose all the precious material it contains.
- Press Part Select [M.DRUMS] (Proceed). For security reasons, you must confirm this command:



The name of the device and the display depend on the one you selected above. If you selected ID5 (or another SCSI device), the display now looks as follows:



Press Part Select [M.DRUMS] to launch the **Quick Format** function. Choose this option to "initialize" new (usually PC formatted) disks. This is a lot quicker than using the full-blown **Format** (Part Select [UPPER1]) option. The latter is only necessary for disks you used on platforms with a different data and formatting structure before deciding to format it for the G-1000. As a rule, always start with Quick Format. If that doesn't work, try Format.

You can exit this display page without interrupting the formatting process by pressing [F5] (Exit). That allows you to do something else while the G-1000 is formatting. While the G-1000 is formatting in the background, the message FORMATTING will appear in the right-hand corner of the display page you exit to.

Before recording

Though you can record without using the Arranger, that is probably not what you want to do. Here are a few things you should do before starting to record:

1. First record the Chord Sequence if you'd rather not control the Arranger in Realtime (see page 59).
2. Stop playback of the current Style.
3. Assign the desired Tones to the Realtime parts you want to use for recording.
4. Select the desired KEYBOARD ASSIGN mode (pages 33~34).
5. Select the desired Arranger Chord mode (see page 51).
Steps (4) and (5) are only necessary if you do not want to use your Chord Sequence as backing track.
6. Select the Style, the division etc. you want to use.
OR:
Hit the [PLAY►/STOP■] button of the Chord Sequencer (indicator flashes).
7. Press [SYNCHRO] to make the START indicator light.
Note: Instead of going through all these steps (except for hitting the [PLAY►/STOP■] button of the Chord Sequencer), you can also select the Performance Memory that contains all the settings you need for the song you are about to record (see page 24).

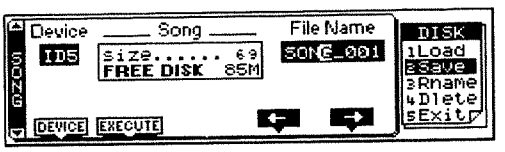
8.2 You're on...

8. Press the [REC●] button of the Recorder section.
9. Press the [START/STOP] button (Arranger section) or play one note in the chord recognition area (Assign) of the keyboard (if you activated the Synchro START function).
10. Start playing.
11. At the end of the song, press the [PLAY►/STOP■] button again to stop recording.
The G-1000 now displays the following page:

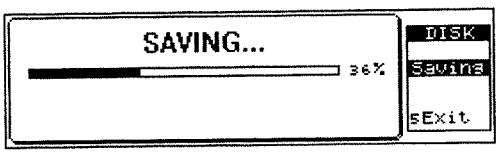
Note: You do not need to save your song right away because it also resides in the G-1000's song memory. It would, however, be a good idea to do so anyway. That way, there will always be something to return to if you don't like your subsequent modifications (see page 90).

12. If you want to save your Song to disk, press Part Select [UPPER1] (otherwise press Part Select [M.DRUMS]).

If you press Part Select [UPPER1], the G-1000 now jumps to the following page:



13. If necessary, press the Part Select [M.DRUMS] button to jump to the display page where you can select another drive (ID5= internal Zip drive, FDD= floppy disk drive).
14. Use Part Select [UPPER2] (◄) and [UPPER1] (►) to move the cursor within the File Name field.
Note: For MS-DOS® compatibility reasons, only the first eight characters will be saved to disk (it's impossible to enter more than 8 characters for the File Name). Furthermore, you cannot use the same name twice on the same disk.
15. Enter the desired characters. You can use the [LOWER/NUMBER] and [UPPER/VARIATION] knobs; and you can also use the buttons of the TONE/PERFORMANCE pad (see page 26 for details).
16. Press the Part Select button assigned to EXECUTE.
All songs are saved in Standard MIDI File format, which has the advantage that you can play them back using any MIDI instrument, computer, or sequencer capable of reading Standard MIDI Files.
The display now responds with:



(You can leave this page by pressing [F5] (Exit). Remember that your G-1000 is multitasking.) After saving is complete, the display will tell you so (*OK Save Complete*), after which the display returns to the previously selected page.
You can now add new material on a track-by-track basis or edit your song (see page 86 for details). If you are unhappy with certain settings, see "Header Post Edit" on page 101 for how to correct them. This saves you the trouble of redoing the song.

8.3 Song playback

Playing back a standard MIDI File requires that you insert a disk containing song files into the corresponding drive and that you select the desired song. See "Quick access to Music Styles and Songs on the supplied Zip disk" on page 24 for details.

Note: In some cases, inserting a floppy disk will call up a display page that allows you to directly select the floppy disk drive (FDD) as CURRENT DEVICE. See "Inserting floppy disks" on page 155 for details.

Recorder song playback transforms the G-1000 into a GM/GS sound module, thereby deactivating the Arranger section of your instrument. To avoid accidental mode changes while you are performing on stage, the GM/GS mode will only be selected when you start Recorder playback or press the [GM/GS MODE] button. Just remember that the Recorder is ready to play back the songs on disk as soon as you want it to.

The Realtime parts remain active in Recorder mode, and you can mute any part of the song you are playing back. That way, you can also use Standard MIDI Files as backing tracks.

Simultaneously press Performance Memory CANCEL [◄DOWN] and [UP►] to select the factory Performance Memory (Free Panl).

The 00 Free Panl Performance Memory contains the default settings for all parts and is the only guarantee that the songs on disk will sound exactly the way the recording artist wanted them to.

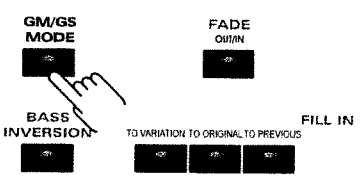
Note, however, that the G-1000 allows you to modify the way Standard MIDI Files are played back (see "Header Post Edit" on page 101). Doing so allows you to "customize" Standard MIDI File playback so that, instead of using the Arranger, you can perform with an accompaniment coming from a Standard MIDI File. We'll tell you how in a minute. Let us first look at how to start song playback.

There are two ways to start song playback:

Playback of a specific song on disk

If you like to know what you're doing, press the [GM/GS MODE] button (indicator lights and all indicators related to the Arranger go off) to select the GM/GS sound module mode.

Note: There is actually no real need to specifically select the GM/GS mode as pressing Recorder [PLAY►/STOP■] will do that automatically.



Note: GM/GS selection is an exception to the multitasking rule. Pressing [GM/GS MODE] will have no effect as long as the Arranger is running. You have to stop the Arranger before being able to select the GM/GS mode. Likewise, you cannot start Arranger playback when the [GM/GS MODE] indicator lights.

The display now shows the complete name of the first (or any other) song on disk on the bottom line and the MS-DOS® (i.e. the actual file) name in the "Music Style or song address and name" window.

1. See "Quick access to Music Styles and Songs on the supplied Zip disk" on page 24 for how to select the desired song.

2. Press the Recorder [PLAY►/STOP■] button to start playback of that song.

Playback will continue until the end of that song and then stop. You can stop the Recorder before the end of the song by pressing the [PLAY►/STOP■] button.

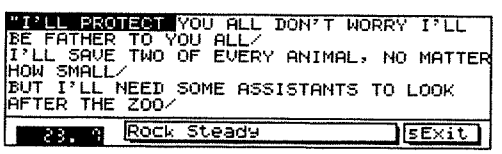
Note: The G-1000 also allows you to program song chains. See "Song Sets" on page 80 for details.

Note: Songs on floppy, Zip, etc., can be linked to a Performance Memory, so that selecting such a Performance Memory automatically prepares the desired song. All you have to do then is start playback. See "Performance Song Recall" on page 85.

8.4 Useful Recorder playback functions

Lyrics function

After selecting the GM/GS mode, the fourth option on the Master page no longer reads UsrSt but [F4] Lyrcs. Press that function key to call up the Lyrics page.



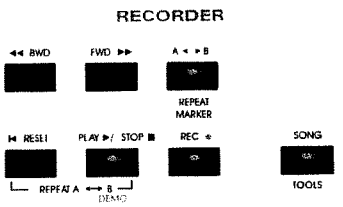
This function was provided to allow you to read the lyrics of the song the Recorder is playing back in a karaoke fashion: the words to sing will be highlighted at the right time. Note that this function is only available for Standard MIDI Files that contain lyrics. Ask your dealer for details.

To return to the Master page, press [F5] (Exit).

Fast Forward, Rewind, and Reset

To fast forward or rewind within the current song, first press Recorder [PLAY►/STOP■] and then [FF►►] to fast forward, or [◄◄REW] to rewind. Pressing [FF►►] takes you to the next measure of the current song, while [◄◄REW] takes you to the

measure before the current one. You can hold down either button to accelerate the fast forward or rewind process. The measure indication in the display will help you locate the measure you need.



Press [|◀ RESET] to jump back to the first measure of the song. Again, you need to stop playback before being able to use the [|◀ RESET] button.

Note: These buttons only work in GM/GS mode. You cannot use them while the Arranger mode is active.

Loop playback

Another clever feature of the Recorder is that you can program playback loops. Again, you can do so during playback or while the Recorder is stopped.

1. Press [MARKER A↔B] where you want the loop to begin (indicator flashes).

2. Fast forward to the measure where you want the loop to end and press [MARKER A↔B] again (indicator goes off).

You can also program loops on the fly. Remember, however, that the Recorder always memorizes the beginning (downbeat) of the next measure.

3. To play back the loop you have just programmed, hold down Recorder [|◀ RESET] and press [PLAY▶/STOP■].
At the end of the B measure, the Recorder immediately jumps back to the beginning of measure A.

4. To stop playback, press the Recorder [PLAY▶/STOP■] button.

8.5 Live performance with Standard MIDI File backing (Minus One)

Your G-1000 allows you to mute any given part of the song you are currently playing back. You could use this feature to mute the solo part on disk so that you can play it yourself. This is called Minus One playback (because one part of the original song will not be played back).

But your G-1000 can do more than that: you can solo whichever part you like and mute several parts simultaneously.

All Realtime parts remain active in Recorder (or, should we say, GM/GS) mode. In other words, you are free to use the Upper1/2/3, Lower 1 & 2, and Manual Bass parts in whichever split or layer combination (see p. 33) you like. The Manual Drums part is also available but, as you remember, selecting the M.Drums part means that the other four Realtime parts are temporarily deactivated.

Note: Whenever you start playing back a new song or return to the beginning of the current song (using [|◀ RESET]), all Realtime parts, except Upper1, will be switched off and the G-1000 will select the Whole Right keyboard mode. This is the case if you select 00 Free Pnl using the CANCEL [◀DOWN] and [UP▶] buttons.

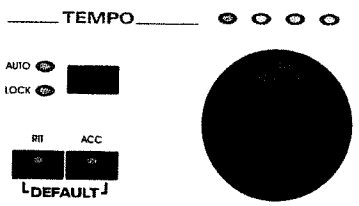
Note: Do not select the 00 Free Pnl Performance Memory if you wish to be in control of the Keyboard Mode and Tone selection. Select any other Performance Memory, set the Realtime parts the way you want to use them and write the settings to a Performance Memory beforehand.

Tone selection works exactly like in Arranger (normal G-1000) mode. See "Selecting Tones for the Realtime parts" on p. 37. There is, however a function that allows you to link Tone selection and the parameter settings of the song parts, so that the Realtime parts you use during a Minus One performance will sound exactly the same as the original part (see "Tone Change: Old, G-800 and G-1000" on page 66).

Changing the song tempo

You can change the (programmed) song tempo with the [TEMPO] dial. Such changes are only temporary, however, and will be overridden by tempo change messages contained in the song data. Furthermore, every time you jump back to the beginning of the song using [|◀ RESET], the preset song tempo will be recalled.

To avoid undesirable tempo changes based on tempo data, use the [TEMPO] AUTO/LOCK button. It works in much the same way as in G-1000 (or Arranger) mode:



AUTO on: The Recorder does not load the preset song tempo when you play back a Standard MIDI File from the beginning. Tempo changes, however, will be executed in a relative way, based on the tempo you set.

Example: A given song programmed to playback at ♩= 100 contains a message that changes the tempo to ♩= 120 (+20%). You set the tempo to ♩= 80. The tempo change message will thus cause the tempo to rise to ♩= 96.

LOCK on: The Recorder does not load the preset song tempo when you play back a Standard MIDI File. Tempo changes will not be executed.

Both off: The Recorder loads the preset song tempo whenever you jump back to the beginning of a song using [|◄ RESET] or whenever you start playing back a new song. All tempo changes will be executed as programmed.

Note: Every time you select the GM/GS mode by pressing [GM/GS MODE] (indicator lights) or starting song playback (Recorder [PLAY►/STOP■]), the G-1000 automatically sets the Tempo function to Auto Off/Lock Off (default). When you return to the Arranger mode by pressing [GM/GS MODE] (indicator goes off), the G-1000 sets the Tempo function to Auto On/Lock Off.

Soloing and muting parts

Before deciding which part you want to mute, you have to know which part (MIDI channel/track) plays the notes you do not want to hear. Unfortunately, the Standard MIDI File format, specific though it may about certain aspects, still leaves a considerable amount of liberty for programmers. Finding the part you want to mute is not always easy, though the G-1000 can help you find it.

See also "Tracks and MIDI channels" on page 86.

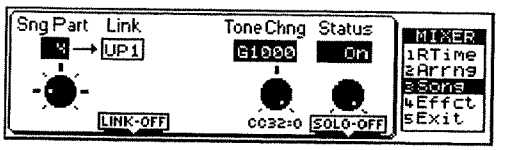
Complex songs may use all 16 MIDI channels. In such cases, the Solo function may be of invaluable help:

Soloing parts

To find out which part is assigned to which MIDI channel, you can use the Solo function. This function mutes all other parts except the current one. Here is how to solo a part:

1. On the Master page, press [F1] (Mixer). You can do this while the Recorder is playing back.

2. Press [F3] (Song) to go to the following display page:



3. Press the Part Select [UPPER1] button to solo the first song track (SOLO= ON).

By doing so, you mute all other Song Parts – and you may end up hearing nothing at all. Be patient, though, play the song once trough and listen. If you hear nothing, that track is not being used. Sometimes, a track starts halfway into the song, which is why you'd better wait before deciding that the current part is not being used.

4. Using the [DRUMS/PART] knob, select Song Part 2.

5. Again, press Part Select [UPPER1] to solo that track.

This time, you will most probably hear the bass line. If you return to the previous track using [DRUMS/PART], you will notice that it is still in solo mode and that you hear the piano line (if available) instead of the bass. Going back to the second Song Part will solo the bass again. In other words, you can solo all parts and then scroll through them using the [DRUMS/PART] knob.

Note: If you return to the Master page after soloing one or more song parts, you will only hear the song part you selected last. It is not possible to solo two or more tracks.

6. Go back to step (4) to select and solo the remaining Song Parts.

7. Finally, exit the Mixer\Song page by pressing [F5].

Muting Song parts (Status)

The Mixer\Song page also allows you to mute Song parts. Obviously, muted Song Parts do not sound during playback.

1. Select the Mixer\Song page (see "Soloing parts").

2. Select the song part you wish to mute using the [DRUMS/PART] knob.

3. Mute that part using the [UPPER/VARIATION] knob (Status= Mute).

Note: The Solo status takes precedence over the Mute status. To mute a soloed part, you must turn off the Solo function (SOLO-OFF).

4. Exit the Mixer\Song page by pressing [F5] (Exit), or go on the next section.

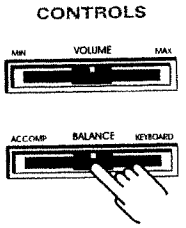
Overriding song settings

On the Mixer\Song page (see above), there are two other settings you can change. These settings apply to the song part you select with the [DRUMS/PART] knob.

Note: See also "Header Post Edit" on page 101 for some interesting parameters you can change and save along with the song itself, as well as "Editing a 16-track song" on page 90.

Song/Realtime part balance

Use the CONTROLS [BALANCE] slider on the front panel to modify the volume balance between the Standard MIDI File and the Realtime parts. Slide it to the left to increase the Standard MIDI File volume (ACCOMP), and to the right to increase the Realtime part volume (KEYBOARD).



More refined balance settings can be carried out in Volume mode (see page 67).

Tone Change: Old, G-800 and G-1000

The Tone Change parameter allows you to specify which Tone (or sound) level can be selected by the currently active Standard MIDI File part. You probably remember (see page 37) that the G-1000 has six Tone Groups: A~F, two of which contain new Tones (groups A and B), while groups C and D contain G-800 sounds, and groups E and F contain Roland SC-55 and CM-64 sounds. Groups E and F are called Old here.

The reason why the Tone level is selectable is that, starting with the SC-88 Sound Canvas module, Roland's GM/GS MIDI bank selection has been revamped to include two control change numbers: CC00 and CC32. True to the SC-55 standard, however, quite a few Standard MIDI Files only contain CC00 bank select messages. The second bank select message (CC32), is used to choose between the new (CC32= 3), the G-800 Tones (CC32= 2), and "old" G-1000 Tones (CC32= 1). Whenever CC32 is set to 0 or missing, the G-1000 assumes that you do not wish to leave the current Tone level (A/B, C/D or E/F) and thus selects the Tone that corresponds to the program change and bank select CC00 messages of the current level.

The Tone Change parameter on the Mixer\Song page allows you to override this default setting and to specify that the G-1000 should select its own Tones (G-1000), the G-800 Tones, or the SC-55 Tone level (Old).

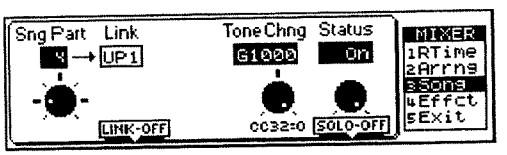
Note: This only works if the Standard MIDI File you play back using the Recorder contains no CC32 message or a CC32 message whose value is set to 0. The CC32= 0 prompt should therefore be interpreted as "what do I (= G-1000) do when control change #32 is set to 0 or missing?"

Use the [LOWER/NUMBER] knob to select G-1000, G-800, or Old.

Link

The Link parameter on the Mixer\Song page is used to specify whether (Link On) or not (Link Off) the corresponding Realtime part will select the same settings as the song part it is assigned to.

1. Select the Mixer\Song page (see "Soloing parts" on page 65).



2. Use the [DRUMS/PART] knob to scroll through the 16 Song Parts and watch the Link box.

As soon as you select song part 2, the Link box will read MBS, indicating that the Manual Bass part is assigned to song part 2. Note that you can only link song parts that are assigned to Realtime parts of the G-1000.

3. Use the Part Select [M.BASS] button to select Link On or Link Off.

Note: The song part-to-Realtime part assignment is fixed and in no way connected with the MIDI channel number you assign to a Realtime part in MIDI mode. Thus, Upper1 can only be linked to Song Part 4, etc.

Note: The Link function also works when the corresponding Song part is muted. In fact, that is when Link is most useful because it allows you to play the muted part yourself using the Tone selection contained in the Standard MIDI File.

9. Editing

Editing is a term used to describe any action that changes the settings that are currently in effect. Selecting other Tones for the Realtime parts (see page 37) is already a form of editing.

The settings of all parameters in this chapter can be written to a Performance Memory and recalled whenever you need them (see "Saving your settings" on page 23).

9.1 Part Balance (Volume & Mixer)

Part balance is the single most important editing operation because the volume of the parts you play determines the sound mix. If a part is too soft, you don't hear it, and if it is too loud, the sound image will seem out of balance.

Note: We strongly recommend that you first assign the Tones you need to the parts you intend to play because the character of the sounds you use affects the balance. Thus, a trumpet sound will be perceived louder than a flute because the former contains more harmonics (overtones).

There are two ways to select the G-1000's Volume page:

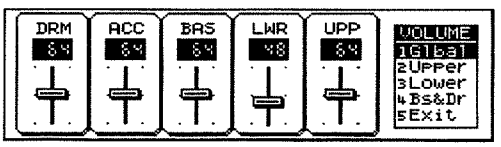
- Use any knob while on the Master page (see p. 29).

OR:

- Press the [VOLUME] button to the lower left of the display.

Volume in Arranger mode

If your G-1000 is currently in Arranger mode (ie, if the [GM/GS MODE] indicator does not light), display now looks like this:



Note that when called up using any of the knobs, the Volume page will disappear after a few seconds of inaction. For now, it is probably wiser to press the [VOLUME] button.

Grouped and bus faders

What you see is a five-channel mixer, which is not enough to cover all Realtime and Arranger parts. That is because the ACC fader represents a group of six parts that controls the volume of the ACC1~ACC6 parts. Let's agree to call all display controls that affect several elements *bus controls*. That way, we can use the term *group* for something else without confusing you.

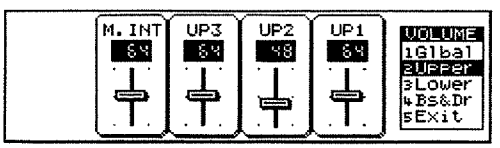
Note: Bus faders or buttons always indicate the setting of the highest value of that bus. If the volume of five ACC parts is set to 60, while the remaining ACC part is set to 79, the ACC bus slider on the Volume page will indicate the value 79. In other words, even though it is a bus master fader, it cannot be set to 127 without setting at least one part of that bus to 127 (unlike on a mixing console).

Let us now modify the volume of the Upper parts (Upper1/2/3):

Upper & Melody Intelligence parts

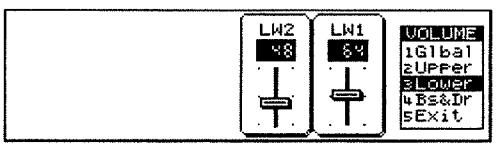
Rotate the [UPPER/VARIATION] knob. This changes the volume of four parts: Upper1, 2, and 3 as well as M. INT (Melody Intelligence, also referred to as "MI"). Use this display slider to increase the volume of all right-hand parts in one go.

If you only want to set the volume of a specific Upper (1/2/3) or the Melody Intelligence part, press [F2] (Upper). The display now looks like this:



Lower parts

This system also applies to the Lower 1 & 2 parts: To set them both, return to the Volume 1Global page by pressing [F1], and use the [LOWER/NUMBER] knob. Otherwise, press [F3] to select the Volume Lower page:

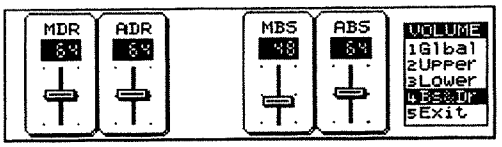


Here, you can use [LOWER/NUMBER] to set the volume of the Lower 2 part, and [UPPER/VARIATION] for the Lower 1 part.

Bass & Drum parts

The same is true of the MDR (Manual Drums) and ADR (Accompaniment Drums), and MBS (Manual Bass) and ABS (Accompaniment Bass) faders. Rotate the [DRUMS/PART] or [BASS/BANK] knob to check this.

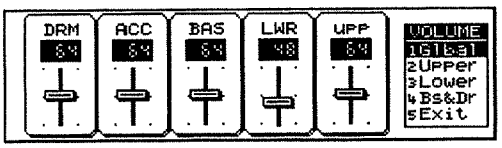
If you need to fine-tune the balance between the M.Bass and A.Bass parts (or the M.Drums and A.Drums parts), press [F4]:



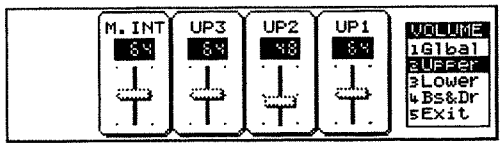
Note: The ACC (melodic accompaniment parts) are always set together in Volume mode. You can, however, use the Mixer mode to specify their volume (along with some other settings). See page 68 for details.

Note: The relative balance between two grouped faders is only maintained as long as you do not decrease (or increase) the volume of the parts in question once one of the faders has reached the value 0 (or 127). If you increase the volume of a group beyond the point where one of them has reached 127, only the volume of the part(s) whose volume hasn't yet reached 127 will change. The same is true when you decrease the volume of a grouped pair after one part has reached the value 0. There is no way to restore the relative balance that was in effect before you destroyed it.

Whenever a given section has been turned off on the front panel (using the buttons of the KEYBOARD MODE pad), the slider names are indicated in lower-case letters. The following display means that the Upper section (1/2/3 & Melody Intelligence) is currently not available. You can still modify the group and individual volumes, but you won't hear the difference.



If you pressed [F2] now to select the individual Upper faders, the fader backs would look like this:

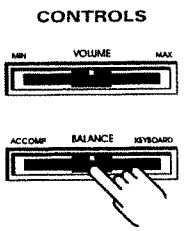


These parts have been switched off.

Note that obtaining the right balance is not always a matter of increasing the volume of one section. In many instances decreasing the volume of the part or section that is too loud with respect to the others, is more effective.

Section balance

The G-1000 provides a [BALANCE] slider that allows you to modify the global volume of the Realtime (KEYBOARD) and Arranger (ACCOMP) sections. Use it when you like the part balance you have set but think that either the Realtime or Arranger section is too loud as a whole.

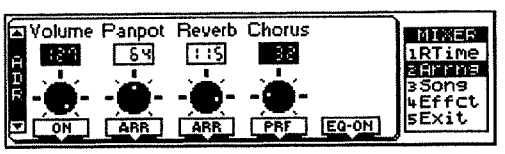


Modifying the volume of the ACC parts

Let's assume that you selected a Style and find that the ACC2 part of the Basic/Original division is a bit too prominent in this style. Start playback of the Style and play a chord in the chord recognition area.

1. On the Master page, press [F1] (Mixer) to select the Mixer mode.

2. Press [F2] (Arrng) to select the Arranger Mixer page.



3. Press the [PAGE] ▲▼ buttons until the page scroll bar on the left reads ACC2.

4. Rotate the [DRUMS/PART] knob (assigned to Volume) to the left to decrease the volume of the ACC2 part.

In the same way, you could now modify the volume of the other ACC parts: select them with the [PAGE] ▲▼ buttons and use the [DRUMS/PART] knob to modify the volume setting.

Muting parts

On the Mixer page you can press Part Select [M.DRUMS] to mute the selected part, in which case the On prompt below the display knob will read Off, while the part name in the scroll bar will be displayed in lower case letters (e.g. acc2).

1. Press [F1] (RTime) or [F2] (Arrng), depending on whether you wish to mute a Realtime or Arranger part.

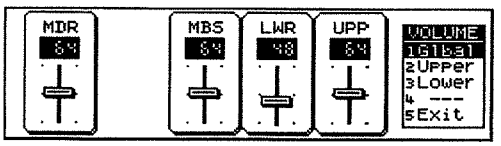
2. If necessary, use the [PAGE] ▲▼ buttons to select the display page corresponding to the part you wish to mute.

3. Press the Part Select [M.DRUMS] button to select Off.

4. Press [F5] (Exit) to return to the Master page.
Note: See below for the remaining functions on the mixer pages.

Volume in GM/GS mode

The slider system of the Volume mode is also used in the Song mode, i.e. when the [GM/GS MODE] indicator lights, during playback of a Recorder song, or while working with the 16-track sequencer. If you then press [VOLUME] (indicator lights), the Volume Global page looks like this:



You can now press [F2] to jump to the individual Upper faders (and M.INT), or [F3] to have access to the Lower 1 & 2 faders.

Note: There is no page for the M.Drums part because there is no need for it. Set its volume on the Volume Global page.

Use the [BALANCE] slider on the front panel to set the balance between the Song parts (ACCOMP) and the Realtime parts (KEYBOARD).

Note: Use "Mute" on page 102 to mute Song Parts.

9.2 Panpot (stereo position)

The G-1000 allows you to specify the pan setting of every part individually. One sensible way of using the Panpot parameter could be to move the Upper1 part to the left output, while the Upper2 part is moved to right output. If you then layer Upper1 and Upper2 (by pressing either SPLIT or WHOLE RIGHT, as well as [UPPER1] and [UPPER2]), the Upper1 sound will come from the left speaker, while that of the Upper2 part will come from the right speaker.

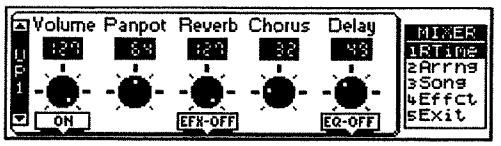
Note: See "(EFX) Type" on page 74 for another interesting use of Pan in combination with an Insertion EFX.

Here is how to specify the Panpot setting of a part:

1. On the Master page, press [F1] (Mixer) to call up the Mixer page.

2. Select the part group (Realtime or Arranger) by pressing either [F1] (RTime) or [F2] (Arrng).

3. Select the part whose Pan setting you wish to change by pressing [PAGE] ▲▼.



4. Use the [ACCOMP/GROUP] knob to set the desired Pan position.
Set a value between 1 and 63 to move the part further to the left, or 65~127 to move the part further to the right. Note that you can also select Rnd (random), which means that the part will alternate between the left and right channels in a random way. To do so, turn the [ACCOMP/GROUP] knob all the way to the left.

Note: The knobs are velocity sensitive. The faster you turn them, the bigger the change you obtain. A swift turn from left to right thus allows you to jump from Pan 1 to Pan 127. The slower your movement, the smaller the increments/decrements.

5. Do not exit the Mixer page because we need it for the following:

9.3 Effects and Equalizer

The G-1000 is equipped with three programmable effects (Reverb, Chorus, and Delay), a multi-effector (called Insertion EFX) and a parametric two-band equalizer.

Note: Any changes to the effects programs apply to all parts as there is only one Reverb, one Chorus, one Delay, and one Equalizer (EQ). What can be specified for every part individually, though, is the amount of effect to be applied (effect depth).

Note: The Insertion effect is only available for the Real-time parts.

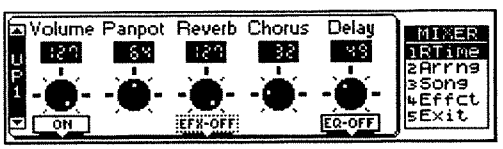
Applying Reverb, Chorus, or Delay to a part

1. On the Mixer page –see "Panpot (stereo position)", steps (1)~(3)– select the part group and part whose effect send setting you wish to change.

The effect send settings on the Mixer page specify the part volume for the signal that is fed to the Reverb, Chorus, and Delay effect respectively. Setting high Reverb, Chorus, and Delay values on this page means that you effectively increase the effect volume.

It works much the same way as a cathedral: the louder you sing, the more Reverb you hear. In the case of the cathedral, singing louder means that you increase the effect send level, ie, the level of the signal (your voice) that will be processed by the acoustic environment.

2. Use the [BASS/BANK] knob to modify the Reverb send level (Reverb).



3. Use the [LOWER/NUMBER] knob to modify the Chorus send level.

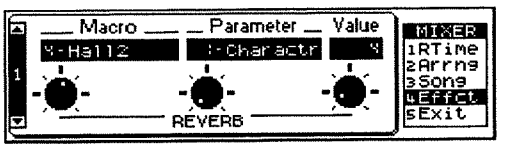
4. Use the [UPPER/VARIATION] knob to modify the Delay send level.

Effect settings

Three of the G-1000's effects are editable, thus allowing you to tailor them to your needs.

1. On the Master page, press [F1] (Mixer).

2. Press [F4] (Effct) to select the Effect level.



"Reverb" is the first in a series of six pages (notice the "1" on the scroll bar). The sixth page allows you to assign the G-1000's parts to the desired outputs. See page 75 for details.

3. Press [PAGE] ▲▼ to call up the display page of the effect you wish to edit. The sequence is as follows:

Effect (or function)	Page number
Reverb	1
Chorus	2
Delay	3
Equalizer	4
Insertion EFX	5
Output Assign	6

On the effects pages (Reverb, Chorus, Delay, and Insertion EFX), the left-most knob ([DRUMS/PART]) allows you to choose an effect type. Different types are available for every effect. Thus, the "Chorus" effect also provides a Flanger, for example. The [BASS/BANK] knob, is used to select a parameter whose value can be edited with the [UPPER/VARIATION] knob.

Reverb

Only one parameter can be set at a time. That doesn't mean, however, that the invisible parameter values are no longer valid when you select another parameter. Beware of selecting Macros after tailoring the parameters to your needs, because selecting another Macro means that all Parameter values will be reset to their default values.

Macro: Macro allows you to select one of the effects (called *Character*, see below) as well as suitable preset values for all Reverb parameters (Pre-LPF~RevPre DlyT). The difference between Macro and Character (see below) is that the former does what its name implies: it calls up a program Macro that includes Character selection and Parameter settings for the selected effect.

Room1, Room2, Room3: These Reverbs simulate the Reverberation of a room. They provide a well-defined spacious Reverberation.

Hall1, Hall2: These Reverbs simulate the Reverberation of a concert hall. They provide a deeper Reverberation than the Room Reverbs.

Plate: This effect type simulates a plate Reverb (a studio device using a metal plate to simulate natural Reverb).

Delay: This is a conventional Delay that produces echo effects.

Panning Delay: This is a special Delay in which the Delayed sounds move left and right. It is effective when you are listening in stereo.

Seeing that Delay usually only works for one part, use the dedicated Delay for echo effects. That way, the Reverb effect can be used to "deepen" the sound field.

Reverb parameters

Character (0~7): Character only specifies the Reverb type you need. It does not load preset values for the Pre-LPF~RevPreDlyT parameters. As a matter of fact, Character is itself a Macro parameter. That explains why you can select the *Room 2* Macro and set *Delay* for Character. Selecting another Character thus does not reset the other Parameter values to their factory settings. A Macro, on the other hand, calls up a Reverb type and suitable settings for that effect.

Pre-LPF (0~7): A low pass filter can be applied to the Tone signal sent to the Reverb to cut the high frequency range before it is processed by the Reverb. Higher values will cut more of the high frequencies, resulting in a more mellow Reverberation. Note that this parameter only applies to the signal that is sent to the Reverb effect. If you want to cut high frequencies of the direct Tone signals, use the Equalizer instead (see page 72).

Rev Level (0~127): This parameter sets the volume of the Reverb effect (or the Master AUX Return signal if you are used to thinking in mixing console terms). Higher values result in louder reverberation.

Rev Time (0~127): This parameter sets the time over which the reverberation will continue. Higher values result in longer reverberation.

Rev Delay Fb (0~127): This parameter is only available when you select Rev Charac 6 Delay, or 7 Panning Delay. It sets the way in which Delays repeat. Higher values result in more repeats.

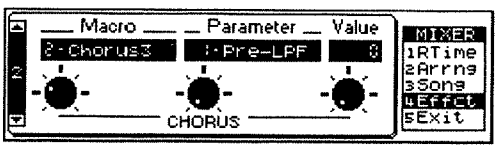
RevPreDlyT (0ms~127ms): This parameter sets the time interval between the original ("dry") signal and the onset of the selected Reverb effect. Higher values result in a longer pre-Delay time, simulating a larger Reverberant space.

Value

Use the [UPPER/VARIATION] knob to specify a value for the selected Parameter. For clarity's sake, we put the parameter range next to the respective parameters (see above).

Note: Please bear in mind that any changes you make here apply to all parts that use the effect. Therefore always check what the settings sound like when you play other parts.

Chorus



Macro: Chorus broadens the spatial image of the sound, adding richness. You can choose from 8 types of Chorus.

Chorus 1~4: These are conventional Chorus effects that add spaciousness and depth to the sound.

Feedback Chorus: This is a Chorus with a Flanger-like effect and a soft sound.

Flanger: This is an effect sounding somewhat like a jet airplane taking off and landing.

Short Delay: This is a Delay with a short Delay time.

Short Delay (FB): This is a short Delay with many repeats.

Seeing that Delay usually only works for one part, use the dedicated Delay for echo effects. That way, the Chorus effect can be used to fatten the stereo image.

Chorus parameters

Cho Pre-LPF (0~7): A low pass filter can be applied to the sound sent to the Chorus to cut the high frequency range. Higher values will cut more of the high frequencies, resulting in a more mellow Chorus sound.

Cho Level (0~127): This parameter sets the overall volume of the Chorus effect. If only one Tone contains too much Chorus, reduce its Chorus Send value (see page 71) rather than the Cho Level value.

ChoFeedback (0~127): This parameter sets the level at which the Chorus sound is re-input (fed back) into the Chorus. By using feedback, a denser Chorus sound can be created. Higher values result in a greater feedback level.

Cho Delay (0~127): This parameter sets the Delay time of the Chorus effect. Higher values will cause greater deviation in pitch of the Chorus sound.

Cho Rate (0~127): This parameter sets the speed (frequency) at which the Chorus sound is modulated. Higher values result in faster modulation.

Cho Depth (0~127): This parameter sets the depth at which the Chorus sound is modulated. Higher values result in deeper modulation.

Cho → Reverb (0~127): This parameter sets the amount of Chorus sound that will be sent to the Reverb. Higher values result in more sound being sent. The value "127" effectively allows you to connect the Chorus and Reverb effects in series (Chorus before Reverb). If you do not wish the Chorus signal to be processed by the Reverb effect, set this value to "0".

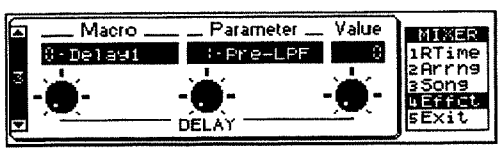
Cho→Dly (0~127): This parameter sets the amount of Chorus sound that will be sent to the Delay. Higher values result in more sound being sent. The value "127" effectively allows you to connect the Chorus and Delay effects in series (Chorus before Delay). If you do not wish the Chorus signal to be processed by the Delay effect, set this value to "0".

Tip: Use this parameter whenever you want to process an Arranger part using the Delay effect (see below). If all you are interested in is Delay, set the Chor Delay, Cho Rate and Cho Depth parameters to 0. Bear in mind, though, that doing so means that a "proper" Chorus effect is no longer available.

Value

Use the [UPPER/VARIATION] knob to specify a value for the selected Parameter. For clarity's sake, we put the parameter range next to the respective parameters (see above).

Delay



Macro: Delay creates echoes. It is also possible to give depth and width to a sound by adding a short Delay to the original sound (a technique often used for rock-'n'-roll songs and in Karaoke bars). You can choose among 10 types of Delay.

Delay 1~3: These are conventional Delays. 1, 2 and 3 have progressively longer Delay times.

Delay 4: This is a Delay with a rather short Delay time (kind of "slap back" effect).

Pan Delay 1~3: The Delay sound moves between left and right. This is effective when listening in stereo. 1, 2 and 3 have progressively longer Delay times.

Pan Delay 4: This is a rather short Delay with the Delayed sound moving between left and right. It is effective when listening in stereo (kind of stereo "slap back" effect).

Dly To Rev: Reverb is added to the Delay sound which moves between left and right. It is effective when listening in stereo.

PanRepeat: The Delay sound moves between left and right channels, but the pan position is different from the effects listed above. It is effective when listening in stereo.

Delay parameters

Dly Pre-LPF (0~7): A low pass filter can be applied to the sound coming into the Delay to cut the high frequency range. Higher values will cut more of the high frequencies, resulting in a more mellow Delay sound.

Dly Time C (0.1ms~1.0s): The Delay effect of the G-1000 allows you to set three Delay times, which is only useful when listening in stereo: center (C), left (L), and right (R). Delay Time Center sets the Delay time of the Delay located at the center.

DlyTRatioL/R (4%~500%): This parameter sets the Delay time of the Delay located at the left or right as a percentage of the central Delay. The value "100%" means that the left or right Delay repeats at the same speed as the center Delay.

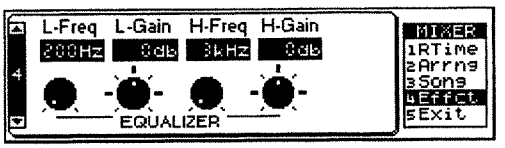
Dly Level C/L/R (0~127): These parameters set the volume of the central, left, and right Delays. Higher values result in a louder Delay.

Dly Level (0~127): This parameter sets the overall volume of the three Delays (center, left and right). Higher values result in a louder overall Delay.

Dly Fback (–64~ 0 ~+63): This parameter specifies the number of times the Delay will repeat. With a value of "0", the Delay will not repeat. With higher values there will be more repeats. With negative (–) values, the center Delay will be fed back with inverted phase. Negative values are effective with short Delay times.

Dly→Rev (0~127): This parameter sets the amount of Delay sound that is sent to the Reverb. Higher values mean that the Reverb portion will be more prominent in the Delay signal. Be careful not to overdo this effect because it tends to blur the sound image.

Equalizer



This is where you can program the two-band equalizer. This equalizer works the same way as the Treble and Bass knobs on an amplifier. It allows you to boost or cut the high and/or low frequencies of the Tones. By boost we mean that the volume of a certain frequency band is increased, while cut means that the volume is decreased. The Low and High frequencies to be boosted or cut are selectable.

1. Rotate the [DRUMS/PART] knob to select the low frequency (L-Freq) to be boosted or cut.

2. Using the [ACCOMP/GROUP] knob, enter a positive (boost) or negative value (cut) for the L-Gain parameter.

3. Repeat these steps for the high frequency band using the [BASS/BANK] (H-Freq) and [LOWER/NUMBER] (H-Gain) knobs.

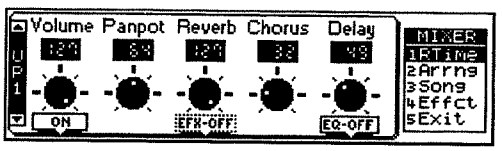
Choosing the parts to be processed by the equalizer

When you power on the G-1000, all parts are set to be processed by the equalizer, so that you can use the equalizer as master tone control that modifies the bass and treble response of your instrument.

An equalizer is usually only effective when used to correct the frequency response of one sound that is in the way of other sounds. Therefore, we now need to switch the equalizer off for all parts that don't require tone correction.

1. On the Master page, press [F1] (Mixer).
Let us first switch off the equalizer of the Realtime parts.

2. Press [F1] (RTime) to jump to the Mixer\RTime page.



3. Select the part whose equalizer status you wish to change using the [PAGE] ▲▼ buttons.

4. Press Part Select [UPPER1] below the display to select EQ-ON or EQ-OFF.

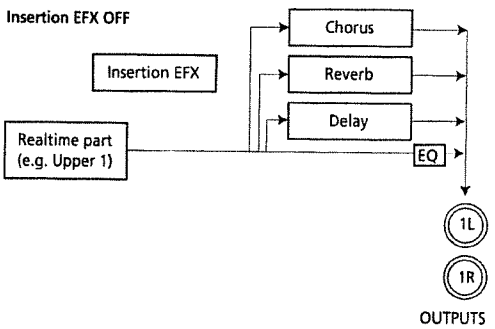
5. Go back to step (3), select the other parts, and specify their equalizer status.

6. Press F5 (Exit) to leave Mixer mode and return to the Master page.

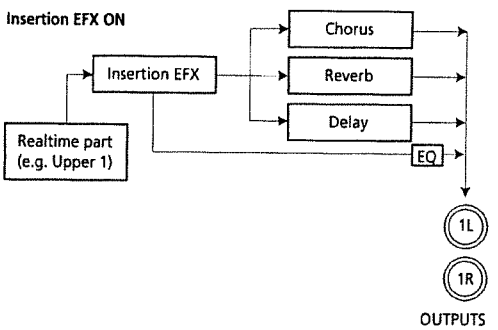
Insertion effect (EFX)

The above display page also contains an EFX ON/OFF switch that allows you to activate or deactivate the Insertion effect for the selected Realtime part. It is called *Insertion* effect because this processor is located between the Realtime parts and the other effects.

When the Insertion effect is off, the connection between a given Realtime part, and the effects is as follows:



When the Insertion effect is on, the Realtime part is no longer directly connected to the Outputs or the other effects:

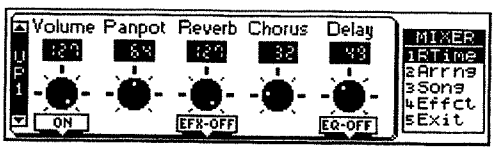


In this case, the Reverb, Chorus, and Delay effects process the output signal of the Insertion effect. And since there is only one Insertion EFX, all parts will use the same Reverb, Chorus, and Delay amount.

Note: The Insertion EFX is always connected to the OUTPUT 1L/1R jacks, so that the Output Assign setting (see below) is no longer valid when a part is processed by the Insertion EFX (EFX ON).

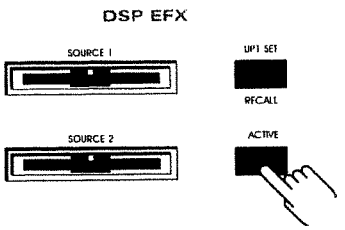
1. On the Master page, press [F1] (Mixer) to select the Mixer mode.

2. Press [F1] (RTime) to select a page similar to the following. (The Insertion EFX is not available for Arranger parts.)



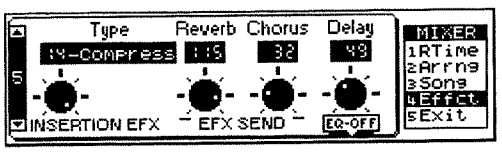
3. Use [PAGE] ▲▼ to select a Realtime part.

4. Use the Part Select [LOWER1] knob to select EFX OFF or EFX ON.
If the EFX switch icon is indicated by means of a dotted line, you need to activate the Insertion EFX using the [ACTIVE] button in the DSP EFX section:



5. Press [F4] (Effct) to select the Effect level.

6. Use [PAGE] ▲▼ to select the Effect 5 page:



7. Use the [DRUMS/PART] knob to select the desired EFX Type:
(EFX) Type: Allows you to select the desired EFX algorithm. The Type is loaded with suitable preset settings that cannot be edited on the G-1000 itself. You can, however, modify two parameters per Type via the two SOURCE sliders on the front panel. See page 187 for an explanation of the effects Types and the controllable parameters.

When combined with a parallel EFX algorithm (see page 189), the Pan parameter on page 69 allows you to choose which effect the part in question should be processed by. Select "1" (hard left) to send the part signal in question to one effect, or "127" (fully right) to send it to the other effect. Such parallel EFX algorithms allow you to use two different insertion effects simultaneously.

Note: Press [UP1 SET RECALL] on the front panel to load the EFX Type that is factory-assigned to the currently selected Upper1 Tone. DO NOT press this button if you have already selected another Insertion EFX you do not wish to change. Here are the factory assignments (to program change numbers, which means that they apply to all CC00 and CC32 banks that are linked to these program change numbers):

PC	EFX #	EFX
1	38	Reverb
2	01	Enhancer
3	11	Phaser
4	30	StChorus
5	78	RhodMlt1
6	01	Enhancer
7	38	Reverb
8	12	Auto Wah
9	34	Mod Dly
10	37	TmCtrDly
11	39	GteRevNr
12	29	Trem Cho
13	31	Space D
14	46	3D Auto
15	38	Reverb
16	39	GteRevNr
17	62	RotarMlt
18	13	Rotary
19	62	RotarMlt
20	38	Reverb
21	38	Reverb
22	01	Enhancer
23	01	Enhancer
24	01	Enhancer
25	01	Enhancer
26	01	Enhancer
27	46	3D Auto
28	60	FL→Delay
29	14	StFlangr
30	04	Overdrv2
31	10	Distort4
32	10	Distort4
33	31	Space D
34	14	StFlangr
35	89	PH/AtWah
36	34	Mod Dly
37	14	StFlangr
38	32	3Dchorus
39	14	StFlangr
40	46	3D Auto
41	38	Reverb
42	38	Reverb
43	38	Reverb

PC	EFX #	EFX
44	38	Reverb
45	38	Reverb
46	39	GteRevNr
47	38	Reverb
48	38	Reverb
49	38	Reverb
50	38	Reverb
51	30	StChorus
52	60	FL→Delay
53	38	Reverb
54	35	3Tap Dly
55	37	TmCtrDly
56	38	Reverb
57	39	GteRevNr
58	39	GteRevNr
59	39	GteRevNr
60	39	GteRevNr
61	38	Reverb
62	39	GteRevNr
63	01	Enhancer
64	01	Enhancer
65	36	4Tap Dly
66	39	GteRevNr
67	01	Enhancer
68	39	GteRevNr
69	38	Reverb
70	38	Reverb
71	38	Reverb
72	38	Reverb
73	38	Reverb
74	38	Reverb
75	36	4Tap Dly
76	33	St Delay
77	36	4Tap Dly
78	37	TmCtrDly
79	37	TmCtrDly
80	37	TmCtrDly
81	37	TmCtrDly
82	37	TmCtrDly
83	33	St Delay
84	37	TmCtrDly
85	52	OD→Delay
86	60	FL→Delay

PC	EFX #	EFX
87	60	FL→Delay
88	82	FL/Delay
89	33	St Delay
90	34	Mod Dly
91	14	StFlangr
92	33	St Delay
93	28	Hexa Cho
94	81	Cho/Dly
95	28	Hexa Cho
96	32	3Dchorus
97	39	GteRevNr
98	28	Hexa Cho
99	38	Reverb
100	38	Reverb
101	31	Space D
102	14	StFlangr
103	43	3D Delay
104	43	3D Delay
105	38	Reverb
106	39	GteRevNr
107	38	Reverb
108	38	Reverb
109	39	GteRevNr
110	39	GteRevNr
111	39	GteRevNr
112	39	GteRevNr
113	37	TmCtrDly
114	39	GteRevNr
115	39	GteRevNr
116	44	2PitchSh
117	14	StFlangr
118	11	Phaser
119	60	FL→Delay
120	38	Reverb
121	46	3D Auto
122	01	Enhancer
123	35	3Tap Dly
124	38	Reverb
125	14	StFlangr
126	33	St Delay
127	43	3D Delay
128	38	Reverb

8. Use the [BASS/BANK] knob to specify the EFX's send level to the Reverb effect.

9. Use the [LOWER/NUMBER] knob to specify the EFX's send level to the Chorus effect.

10. Use the [BASS/BANK] knob to specify the EFX's send level to the Delay effect.

11. Press Part Select [UPPER1] to specify whether the Insertion EFX should be EQ'd (ON) or not (OFF).

12. Press [F5] (Exit) to return to the Master page.

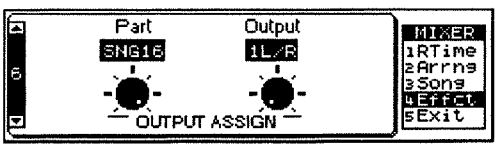
Output Assign

The parameters on this page allow you to assign the selected Part to the desired OUTPUT jack (1L/1R or 2L/2R). You can take advantage of this feature to process the desired part(s) with external effects. Here, all parts are available: the Realtime parts, the Arranger parts, and the Song parts (ie, the parts that are usually controlled by the G-1000's sequencer).

1. On the Master page, press [F1] (Mixer) to select the Mixer mode.

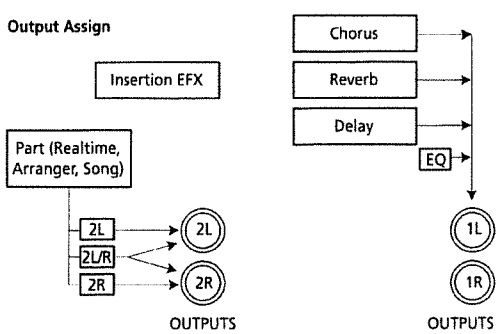
2. Press [F4] (Effct) to select the Effect level.

3. Use [PAGE] ▲▼ to select the sixth Effect page.



4. Use the [ACCOMP/GROUP] knob to select a part.
The available parts are: Upper1/2/3, M.INT, Lower 1/2, M.Bass, M.Drums, A.Drums, A.Bass, ACC 1~6, and Song parts 1~16.

5. Use the [LOWER/NUMBER] knob to assign this part to the desired output (1L/R, 2L/R, 2L, or 2R).
Please note that assigning a part to a "2" OUTPUT means that its volume (in the overall output signal) is no longer controlled by the CONTROLS [VOLUME] slider on the front panel and that such a part is no longer audible in the headphones connected to the G-1000's PHONES jack. Also, the effects (Reverb, Chorus, Delay, EQ, and Insertion EFX) cannot be assigned to the "2" OUTPUTs. This also means that you cannot assign a Realtime part both to the Insertion EFX and a "2" OUTPUT:



6. Press [F5] (Exit) to return to the Master page.

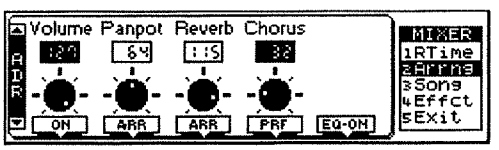
9.4 Your settings or those of the Music Styles?

The switches below the effect send parameters allow you to choose whether the effect settings for the Arranger parts will be used or not.

Here is how to set these switches:

1. On the Master page, press [F1] (Mixer) to select the Mixer mode.

2. Press [F2] (Arrng) to jump to the Arranger level.



3. Press Part Select [M.BASS], [LOWER1], or [UPPER1] to select ARR or PRF.
This setting only applies to the parameter above the switch in question (Pan, Reverb, or Chorus). Here is what the two options mean:

PRF: The settings remain in effect until you change them again or until you select another Performance Memory. (PRF is short for *Performance Memory*).

ARR: In this case, the Arranger part settings are affected by settings contained in the Music Style patterns you use.

Music Styles not only contain notes (ie, the drum, bass and accompaniment parts) but also a series of setting that specify how the parts are to be played back. These settings include program change messages, Panpot, volume, etc. Music Styles are accompaniment patterns that are repeated every so often (usually after four bars). The non-note information is located at the beginning of a pattern, so that, when you select ARR, the Mixer page settings of the Arranger parts will be reset as soon as the pattern restarts from bar 1 or whenever you select another division (for example "Fill-In To Variation").

If you do not want your changes to be overwritten by the information contained in a Music Style, select PRF using the knobs.

Note: A similar system is also available for Recorder songs. Those settings, however, must be saved to disk because they are not stored internally. See "Header Post Edit" on page 101 for details.

Note: The switch settings have no effect on the reception of MIDI messages via one of the G-1000's MIDI IN ports. However, the G-1000 is also equipped with MIDI filters that allow you filter out certain messages received via MIDI IN.

9.5 Part editing

Your G-1000 allows you to edit certain parameters that affect the way a part sounds when you play it. These parameters will help you "customize" the parts by adjusting their brilliance, their modulation speed (Vibrato Rate), and so on.

Please bear in mind that the parameters discussed in this chapter always apply to parts (Upper1/2/3, Lower1/2, etc.). Assigning another Tone to a part does not reset the part parameters discussed below. In other words, if you modify the envelope of the piano sound assigned to the Upper1 part, you might be inclined to think that you have changed the envelope of the piano *Tone* and that selecting another Tone for Upper1 will load other envelope settings. Though that is partly correct, the part parameter settings are added to the settings of the Tone you assign to a part.

Parts are in fact containers in which you can "put" a Tone and whose sound can be modified using the parameters described below.

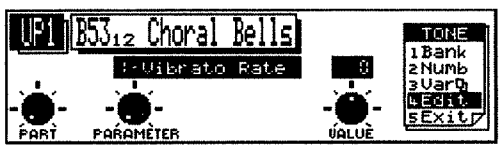
Note: All Part parameters are relative parameters that will be added to or subtracted from the preset Tone parameter values. That is why you can specify both positive ("more") and negative ("less") values.

Editing the Part parameters

Like most other parameters, you can edit the Part parameters via the display using the display controls:

1. On the Master page, press the [TONE] button at the lower left of the display.

2. Press [F4] (Edit) to select the Edit page.



3. Rotate the [DRUMS/PART] knob to select the part you wish to edit.
Note: You can only edit Realtime parts.

4. Use the [ACCOMP/GROUP] knob (Parameter) to select the parameter (see below) whose value you want to modify.

5. Use the knob assigned to VALUE to specify the value of the selected parameter.

6. Continue with step (3) to select another Part for editing.

Here are the Part parameters you can edit:

Modulation (Vibrato)

Vibrato is an effect created by modulating the pitch. Applying vibrato makes the sound more expressive. Pitch modulation adds a pleasant "wobble" to the notes you play. Use the following three parameters if you think the part in question has too much (or could use a little more) vibrato.

Vibrato Rate [–64~+63]: This parameter adjusts the speed of the pitch modulation. Positive (+) settings make the preset pitch modulation faster, and negative (–) settings make it slower.

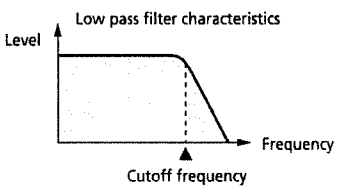
Vibrato Depth [–64~+63]: This parameter adjusts the intensity of the pitch modulation. Positive (+) settings mean that the "wobble" becomes more prominent, while negative (–) settings make it shallower.

Vibrato Delay [–64~+63]: This parameter adjusts the time required for the vibrato effect to begin. Positive (+) settings increase the time before vibrato will begin, and negative settings shorten the time.

Timbre (Filter)

By modifying the filter settings, you can control the timbre (tone) of the sound. The G-1000 uses Low Pass Filters (LPF) that allow only frequencies lower than the specified frequency to pass. The frequency where the filter starts "cutting off" harmonics (or overtones) is called the Cutoff Frequency. By modifying the setting of the Cutoff Frequency you can make the sound brighter or darker. The Cutoff Frequency can change over time, controlled by the "envelope". By adjusting the filter and envelope settings, you can create sounds that have movement and expression.

TVF Cutoff [-64~+63]: Positive Cutoff Freq settings mean that more overtones will be allowed to pass, so that the sound becomes brighter. The further this value is set in the negative direction, the fewer overtones will be allowed to pass, and the sound will become softer (darker).



Note: For some sounds, positive (+)Cutoff Freq settings will cause no noticeable change because the preprogrammed Cutoff Freq parameter is already set to its maximum value.

TVF Resonance [-64~+63]: This is a parameter one invariably associates with a synthesizer. When the Resonance value is increased, the overtones in the area of the cutoff frequency will be emphasized, creating a sound with a strong character.

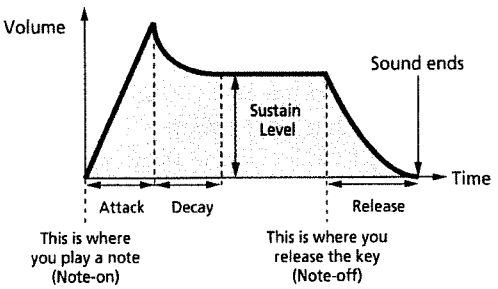
Note: For some sounds, negative (–) settings of Resonance will cause no noticeable change in the sound.

Envelope

The volume of an instrument changes with time, from the moment the note begins to sound to when it disappears. This change can be indicated on a graph as shown in the following diagram. The envelope shape is unique to each instrument, and is an important ele-

ment in how we distinguish sounds we hear. The envelopes of musical instrument sounds can change depending on how the instrument is played. For example if a trumpet is played sharply and strongly, the attack will be quick and the sound will be sharp. But if a trumpet is played lightly and softly, the attack will be softer. In order to adjust the attack of a sound, you can modify the Attack Time of the envelope. By modifying the values of the envelope you can simulate the characteristics of many different instruments.

The envelope parameters affect both the volume (or amplitude) and the filter. If the cutoff frequency has been lowered, it will rise as the envelope rises, and will fall as the envelope falls.



Env Attack [-64~+63]: This parameter adjusts the onset of the sound. Negative values speed up the attack, so that the sound becomes more aggressive.

Env Decay [-64 ~+63]: This parameter adjusts the time over which the sound will fall from the highest point of the attack down to the sustain level.

Note: Percussive sounds usually have a sustain level of 0. Piano and guitar sounds are in this category. Holding the keys for a long time will thus have little effect on the duration of the notes you are playing.

Env Release [-64~+63]: This parameter adjusts the time over which the sound will decay after the note is released until it is no longer heard. The cutoff frequency will also fall according to this setting.

Upper2 settings

Tuning Upper2: Coarse and Fine

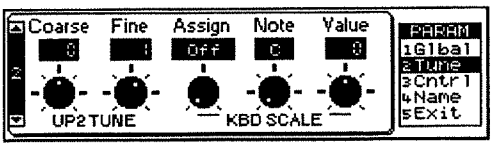
The Upper2 part can be used as full-fledged solo or melody sound or to "fatten" the sound of Upper1. Note that the latter only works when you layer Upper2 and Upper1. By layering we mean that every time you press a key in the right half of the keyboard (assuming that you selected the Assign Split mode, page 34) or anywhere on the keyboard (Whole Right mode), you trigger two Tones: the one assigned to Upper1 part and the one assigned to Upper2. See also "Layering and selecting Upper2" on page 33.

The following parameters allow you to transpose (Coarse) or to detune (Fine) the Upper2 part relative to the Upper1 part.

You could use **Coarse** to program an interval of a fifth (7 semitones) for Upper2, which is especially effective for brass sounds and guitar power chords. Do not forget to activate both the Upper1 and Upper2 parts when you want to take advantage of the Upper2 Coarse and Fine parameters. If only the Upper2 part is active, the solos you play either sound off (oops, wrong key) or flat.

The **Fine** parameter works well when you assign the same or similar Tones to Upper1 and Upper2. In those cases, Fine creates a kind of natural chorus effect that you could enhance by panning Upper1 to the left and Upper2 to the right (or vice versa, see page 69).

1. On the Master page, press [F2] (Param) to select the Parameter mode.
2. Press [F2] (Tune).
3. Use [PAGE] ▲▼ to select the second Tune page:



4. Use the [DRUMS/PART] knob to specify the Coarse interval for Upper2.
5. Use the [ACCOMP/GROUP] knob to specify the Fine tune value for Upper2.
6. Press [F5] (Exit) to return to the Master page.

9.6 Advanced features

The settings of all parameters in this section can be saved to a Performance Memory and loaded whenever you need them (see "Saving your settings" on page 23).

Settings relating to the Arranger

Major, minor or seventh accompaniment? – Chord Family Assign, Alteratn

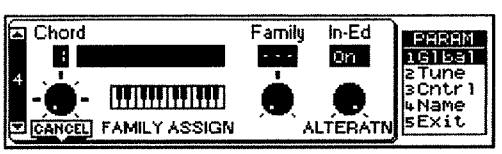
On page 49, we told you about there being three complete sets of Style divisions: one for major, one for minor, and one for seventh chords. If you listen very carefully to the internal Styles of your G-1000, you will notice that the accompaniment for minor chords sometimes differs from that for major and seventh chords. That is because these accompaniments can be programmed separately.

The Chord Family Assign function allows you to specify which mode (major, minor or seventh) should be used for the chords you play. For instance, if you want the Arranger to use the minor accompaniment for "6" chords, you should use the Chord Family Assign function to assign the "6" chord family (for instance C6, A6 etc.) to the minor accompaniment level.

1. On the Master page, press [F2] (Param) to select the Parameter mode.

2. Press [F1] (Glbal).

3. Use the [PAGE] ▲▼ buttons to select the fourth Global page.



4. Start by selecting one of the 8 available Chord memories by rotating the [DRUMS/PART] knob.
If you haven't yet programmed any assignments, Chord memory 1 will be selected. If all memories are already assigned (which is indicated by the chord name to the right of the memory number), you can erase an existing assignment by pressing Part Select [M.DRUMS] (Cancel).

5. Play the chord you want to assign to another Family. The name of that chord appears to the right of the chord memory number.

6. Use the [LOWER/NUMBER] knob to select the Family –Major (M), Minor (m), or Seventh (7)– for the chord you have just played.
Now suppose you like the *accompaniment* you assigned your chord to, but you find that the Intro and Ending sound odd when you start a song with that chord (for instance C4). Consider the following example: you assigned the C4 chord to the major family and the Intro of the Style you are using contains the following progression:

C→Am→F→G

Starting the Intro with the C4 chord memorized would transform this progression into the following:

C4→F→F→G

Note that the outcome is not really predictable. That is precisely why you can turn the Alteration function off. Doing so allows you to memorize the C4 chord but have the Intro or Ending play the normal progression (e.g. C, Am, F, G), and cause the Arranger to switch to the C4 chord when the Intro/Ending is finished.

7. Use the [UPPER/VARIATION] knob to activate (On) or turn off (Off) the Alteration (Alteratn) function.

8. Press [F5] (Exit) to return to the Master page.

Musical Style playback: Wrap

The Wrap function is used to specify how the bass line and accompaniment parts should be played. If the bass, for instance, is programmed to play ascending scales, some notes may be too high or too low to sound natural in a given situation. Though perfectly possible for the built-in tone generator, playing the scales the way they were programmed affects the quality of your accompaniment.

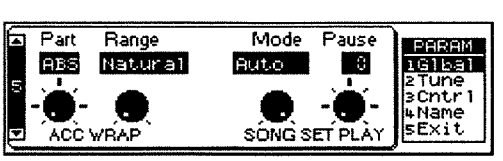
So far, you may not have noticed the difference because the default setting for the Wrap function is "natural", meaning that all parts are played in their natural range. If set to **Natural**, the Wrap function transposes all accompaniment notes that are too low (for piccolo etc. sounds) or too high (for bass sounds etc.) one octave up or down. The Wrap point is preset for each Tone and cannot be changed.

The Acc Wrap parameter allows you to activate (Natural) or cut (**Full**) the Wrap function. In most cases, Natural is probably a sensible setting for Styles. Full is a good choice for recording songs using the User Style function.

1. On the Master page, press [F2] (Param) to select the Parameter mode.

2. Press [F1] (Glbal).

3. Use the [PAGE] ▲▼ buttons to select the fifth Global page.



4. Use the [DRUMS/PART] knob to select the accompaniment part (ABS, Acc1~Acc6) whose Wrap setting you want to change.

5. Use the [ACCOMP/GROUP] knob to specify Natural or Full.

Natural: All notes played by the corresponding part will sound in a "natural" range for the selected Tone, i.e. neither too low nor too high.

Full: All notes of the corresponding part will be played the way you (or Roland) programmed them. Select Full if the chord progression you are playing requires ascending or descending lines or consistent chord voicing (such as when the User Style function is used for sequencing).

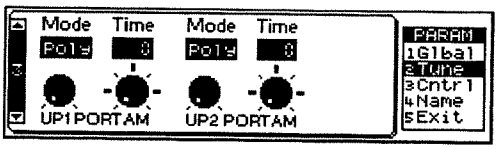
6. Press [F5] (Exit) to return to the Master page.

Settings relating to the Realtime parts

Mode: Mono/Poly

The G-1000 also allows you to set the Upper1 and Upper2 parts to mono(phonic) mode. *Monophonic* means that you can only play one note at a time. You could select the Mono mode to play a trumpet or woodwind part in a more natural way. *Poly*, on the other hand, means that you can play chords using the selected part.

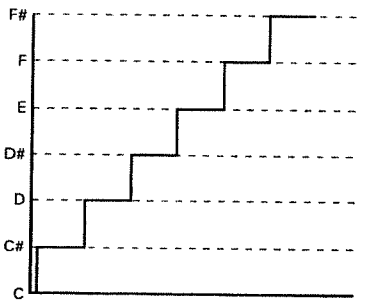
1. On the Master page, press [F2] (Param).
2. Press [F2] (Tune) to select the Tune level.
3. Use the [PAGE] ▲▼ buttons to select the third Tune page.



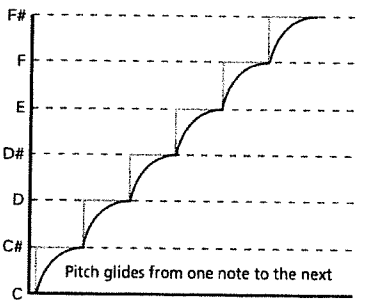
4. Use the [DRUMS/PART] or [BASS/BANK] knob to select the Upper1 or Upper2 mode.

Portamento time

Portamento is a realtime effect that produces smoother transitions between the notes you play:



Portamento time= 0 — "Rough" pitch changes in semitone steps (normal)



Portamento time> 0 — Smooth pitch changes

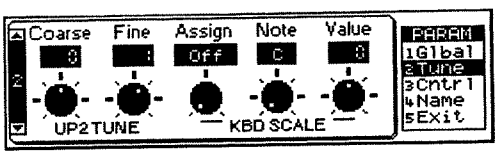
Instead of jumping in semitone steps (as you would expect), the pitch glides from one note to the next whenever the Portamento time is higher than 0. The higher the value you set, the slower the glide. This effect is particularly useful for synthesizer or gypsy violin parts.

5. To specify the Portamento time, rotate the [ACCOMP/GROUP] knob (for Upper1) or the [LOWER/NUMBER] knob (Upper2).
6. Press [F5] (Exit) to return to the Master page.

Playing in other scales: Keyboard Scale

The following parameter allows you to modify the temperament of several or all parts to another tuning, so that you could play Arabic scales etc.

1. On the Master page, press [F2] (Param) to select the Parameter mode.
2. Press [F2] (Tune) to select the Tune level.
3. Press [PAGE] ▲▼ to select the second Tune page.



The first Kbd Scale parameter, Assign, allows you to activate (UP1-2, All) or deactivate (Off) the alternative tuning.

4. Use the [BASS/BANK] knob to select UP1-2, All, or Off for the Assign parameter.
If you want to set the tuning now, select UP1-2 (only Upper1 and Upper2 as well as the Melody Intelligence [MI] part) or All (all Realtime and Arranger parts) because otherwise you won't hear the changes you make.

5. Use the [LOWER/NUMBER] knob to select the note whose tuning you are about to change.
You will notice that every note can only be selected once. That is because the Value you specify applies to all notes of the same name. In other words, if you change the tuning of the C, that value will be added to or subtracted from all Cs (C1, C2, C3, etc.).

6. Use the [UPPER/VARIATION] knob to specify the tuning Value. The value "0" represents the original (equal) tuning.
Negative values mean that the note in question will be lower than for equal temperament, while positive values raise the note's pitch. The value range is –64~+63 cent. Since 100 cent equal one semitone, you can lower or raise the pitch up to a little more than a semitone.

7. Repeat steps (5) and (6) to tune the other notes of the scale (C#, D, D#, E, etc.).
8. Press [F5] (Exit) to return to the Master page.

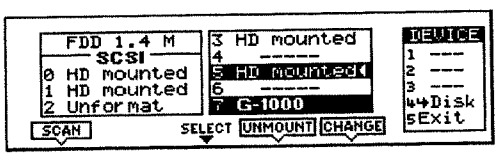
9.7 Song Sets

Song sets are another useful feature for performing artists because they allow you to take a break without leaving the audience without music. Song Sets are in fact little sequences that specify the order in which the Standard MIDI Files on a given disk are to be played back.

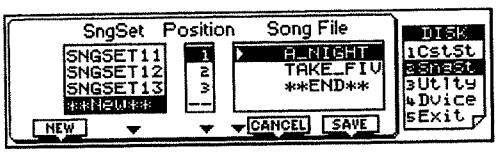
Song Sets can either produce continuous playback of up to 99 songs on disk (floppy, Zip, harddisk, etc.) or be programmed to stop at the end of each song, which means that you have to start playback of next song manually.

Compiling a Song Set

1. Insert the disk that contains the songs you wish to combine to a Set into the appropriate drive.
Note: Do not use commercial Standard MIDI File floppy disks. You may want to use the Song Copy or Disk Copy function before proceeding (see page 152).
2. On the Master page, press [F5] (Disk).
3. If necessary, first press [F4] (Dvice) to select the drive that contains the songs you wish to turn into a Set.



4. To use a SCSI device that was off when you powered on your G-1000, press Part Select [M.DRUMS] to scan the SCSI bus.
5. Use the [BASS/BANK] knob to position the arrow (◄) next to the device you wish to use.
6. Press Part Select [UPPER1] to "change" to the device. The G-1000's now briefly reads the disk and compiles the Database information.
7. Press [F4] (➥Disk) to return to the Disk mode.
8. Hold down [SHIFT] and press [F2] (SngSt).



The SngSt window displays the number of Song Sets already available on disk. The Position window allows you to program the song sequence, i.e. the order in which the songs are to be played back.

9. Press Part Select [M.DRUMS] to create a new Song Set.

10. Use the [BASS/BANK] knob to select the song on disk that is to be played first (assigned to Position 1).
Note: A Song Set can only use the Standard MIDI Files that are on the same disk as the Song Set itself.

11. Use the [ACCOMP/GROUP] knob to select Position 2.

12. Assign a song to this position using the [BASS/BANK] knob.

13. Repeat steps (11) and (12) to compile your Song Set.
Select End as last entry. The songs after the End marker will not be included in your Song Set.

14. Press Part Select [UPPER1] to save your Song Set.
Your Song Set will be saved under the first available number. You cannot name your Song Sets.

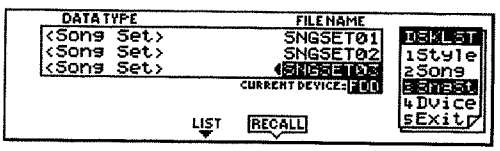
15. Wait until the OK Save Complete message is displayed and press [F5] (Exit) to return to the Master page.

Loading a Song Set (Database)

Song Sets can be loaded in the same convenient way as Music Styles and Songs (Standard MIDI Files): via the Database function.

1. Press the [DISK LIST] button.

2. Press [F3] SongSet.



Look at the CURRENT DEVICE number to find out whether the desired drive has been selected. If that's not the case, press [F4] (Dvice) and select it (see the previous page for details).

3. Use the [BASS/BANK] knob to select the desired Song Set, and press Part Select [UPPER2] to load it.
You can also press Recorder [PLAY►/STOP■] to start playback of the Song Set right away.

4. Press [F5] (Exit) to return to the Master page.

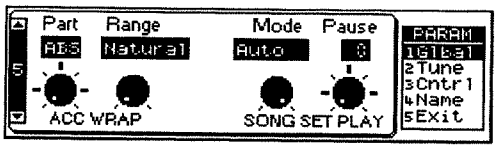
Song Set Play

The Song Set Play functions allow you to specify how the selected Song Set should be played back.

1. On the Master page, press [F2] to select the Parameter mode.

2. Press [F1] to jump to the Global level.

3. Use [PAGE] ▲▼ to select the fifth Global page.



Mode (Auto, Manual): Use the [LOWER/NUMBER] knob to select Auto if playback of the next Song in line is to start automatically after the Pause time has elapsed (see below). Select Manual if you wish to be in control of when the next Song is played back.

Pause (0~99 seconds): The Pause value (use [UPPER/VARIATION]) specifies the blanks between two Songs of a Song Chain. Note that the Pause value is only used when you set Mode to Auto.

Playing back a Song Set

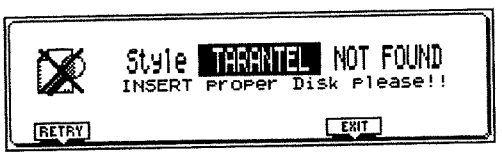
To play back a Song Set, insert the disk into the drive, select the disk (using Device, see left), and use the Database function to select it. Press Recorder [PLAY►/STOP■] to start playback of your Song Set.

10. Saving/loading registrations – Performance Memories

The G-1000 is equipped with 192 Performance Memories that allow you to store almost all settings (or registrations) you make on the front panel. Before taking a closer look at the G-1000's Performance Memories, there is one thing we have to point out, though. *All settings relating to MIDI must be saved to a MIDI Set* (see page 139).

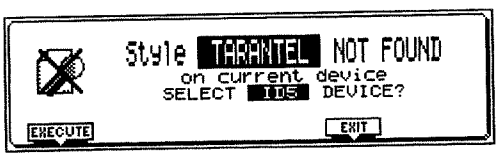
MIDI settings are not saved to a Performance Memory. The reason for this is simple: You probably need a lot more memories for your performance settings than you do for your MIDI settings. Saving the MIDI settings to the Performance Memories would slow down the loading process.

Your G-1000 also memorizes the name of the Music Style you use in a given situation. If, at the time you load such a Performance Memory, that disk Style is not accessible, the display will respond with:



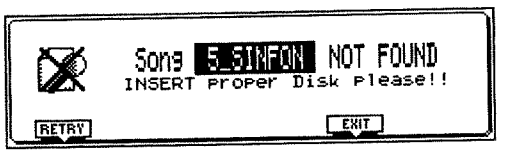
Insert the disk and press Part Select [M.DRUMS] to try again. If you are sure you don't have the disk with you, press Part Select [UPPER2]. In that case, the G-1000 will go on using the last Style you selected.

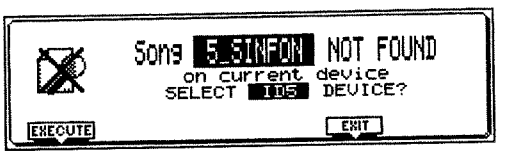
If the required device is not available, the G-1000 will suggest an alternative:



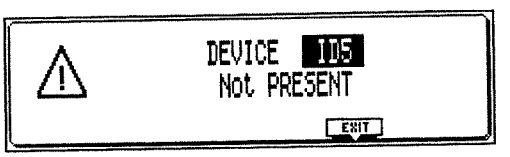
Here, you can press Part Select [M.DRUMS] to change to the suggest drive. If you are sure that drive doesn't contain the Style in question, press Part Select [UPPER2] instead.

A similar system applies to Songs. A Performance memory can indeed be programmed to automatically prepare the desired song, so that all you have to do is press Recorder [PLAY►/STOP■] to start playback. The two possible error messages are:





See above for what to do in those cases. If the suggested device is not available either, the display responds with:



Press Part Select [UPPER2] (Exit) and select another Performance Memory, or load the Style or Song by hand.

10.1 Writing your settings to a Performance Memory

It is a good idea to save your settings frequently even if you still need to do some editing afterwards. Those intermediary saves allow you to return to the previous stage whenever you do not like your last modifications. In other words, you could (and probably should) use the Performance Memories as "recall buffers" to be able to return to the previously edited settings, discarding only the latest modifications.

Try to save your settings after...

- ...selecting Tones for the Realtime parts;
- ...selecting a Style, the first division, and after setting the tempo;
- ...assigning other Tones to the Arranger parts;
- ...modifying the volume balance and the effect settings;
- ...editing the switch settings (see page 75);

In short, every time you like the settings you just made. That way, every subsequent modification can be undone by loading the "provisional" Performance Memory settings you do not want to lose.

Memory Protect

Your G-1000 is equipped with a Memory Protect function that is activated every time you power on your instrument. Memory Protect does what its name implies: it protects your Performance Memories and MIDI Sets from accidental erasure.

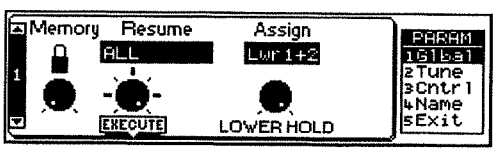
You will be given the opportunity to turn off Memory Protect before writing your settings to a Performance Memory. We already took advantage of this function on page 23.

There is another way to turn off Memory Protect, which you might use after powering on your G-1000:

1. On the Master page, press [F2] (Param) to select the Parameter mode.

2. Press [F1] (Glbal) to select the Global level.

3. Press [PAGE] ▲▼ to select the first Global page:



4. Use the [DRUMS/PART] knob to "unlock" the G-1000's memory.

5. Press [F5] (Exit) to return to the Master page.
At a later stage, you could return to this display page to turn the Memory Protect function back on.

Performance name

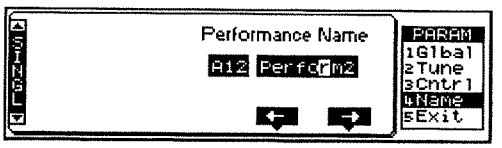
One final step before writing your settings to a Performance Memory is to assign a name to your settings. Note that you only have to do this the first time you save new settings to a Performance Memory, and that you can also name your Performance after saving it. If you do it now, you do not have to worry about renaming your Performance.

Use a name that somehow summarizes the memory's content. The name of the song you will use these settings for is probably the most explicit name you can think of.

Here is how to name your performance settings:

1. On the Master page, press [F2] (Param) to select the Parameter mode.

2. Press [F4] (Name) and use [PAGE] ▲▼ to select the "SINGL" page.



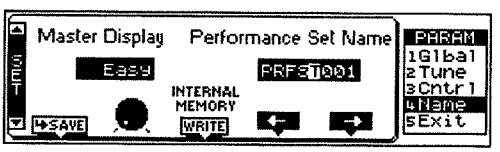
3. See page 26 for how to enter names.

4. Press [F5] (Exit) to return to the Master page.
Note: Do not forget to write your settings (including the name) to a Performance Memory after naming them.

For archiving purposes, Performance Memory settings can be saved to disk as Performance Memory *Sets* (or Performance Sets). In that case, all 192 memories are saved in one go. You can also name such Sets for easy identification at a later stage. Here's how to:

1. On the Master page, press [F2] (Param) to select the Parameter mode.

2. Press [F4] (Name) and use [PAGE] ▲▼ to select the "SET" page.



3. See page 26 for how to enter names.

4. You can now press Part Select [M.DRUMS] to save your Performance Memory "Set" (i.e. all 192 Performance Memories) to disk.
This takes you to the Save Performance Set page (see page 146). This jump may be convenient, because there is also a "return jump".

5. Press [F5] (Exit) to return to the Master page.
Note: See page 17 for details about the Master Display function and the WRITE button (Part Select [LOWER1]).

Writing a Performance Memory

It is perfectly possible to program several Performance Memories for one song. Selecting a Performance Memory is a lot faster than calling up one of the G-1000's menu pages, modifying the settings, etc., while playing. In other words, you could program one Performance Memory for the first part of a song, another one for the bridge, and a third one for the closing section. Doing so allows you to "play" with the effect settings of the Realtime and/or Arranger parts, for example. See "Saving your settings" on page 23 for details.

10.2 Selecting a Performance Memory

Selecting 00 FreePanl

For Recorder song playback, you should always select the factory Performance Memory 00 FreePanl that contains the default settings of your G-1000. You may remember that is what we did before listening to the demo songs.

The 00 Free Panl settings can be changed and selected any time, i.e. even after selecting a "regular" Performance Memory. The contents of this memory is, however, initialized when you power off the G-1000.

1. Simultaneously press Performance Memory [◄DOWN] and [UP►] to select the 00 FreePanl settings.

Note: This Performance Memory is read-only. You cannot write data to this memory.

Resume

The Resume function loads the factory set 00 FreePanl settings, thereby erasing any modifications you may have made since powering on your G-1000. Resume allows you to specify which settings of the factory-set Performance Memory 00 are to be loaded:

Tone: Only Tone selection and the Source Tone Change settings (for Arranger parts) of Performance Memory 00 will be loaded. See "Source" on page 58.

Mixer: Only the Mixer settings of Performance Memory 00 will be loaded. (See pages 67 and 68.)

Param: Only the settings of the Parameter mode will be loaded. (That is, all settings you can make after pressing [F2] on the Master page.)

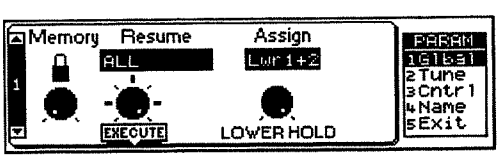
All: All settings of Performance Memory 00 will be loaded.

Here is how to load Performance Memory 00 using the Resume function:

1. On the Master page, press [F2] (Param) to select the Parameter mode.

2. Press [F1] (Glbal) to select the Global level.

3. Press [PAGE] ▲▼ to select the first Global page:



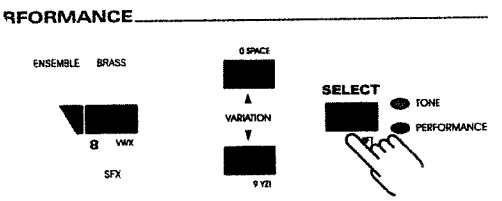
4. Use the [ACCOMP/GROUP] knob to select the settings you want to load (see above).

5. When you are ready to load these settings, press [M.BASS] (Execute) to load the settings.

6. Press [F5] (Exit) to return to the Master page.

Note: You can also load the 00 FreePanl settings by powering off your G-1000 and turning it back on again. This, however, is the same as selecting All.

Selecting a Performance Memory (Group, Bank, Number)



We already showed you how to select Performance Memories using the TONE/PERFORMANCE pad. See page 24 for details.

Selecting a Performance Memory using the [◄DOWN][UP►] buttons

The following method is especially useful if you programmed two or more Performance Memories for a song or if the Performance Memory sequence corresponds exactly to the song sequence you are about to play (i.e. settings of the first song or song part in memory A11, settings of the second song or song part in A12, etc.). Pressing [◄DOWN] or [UP►] immediately selects the following or preceding Performance Memory so that you don't have to worry about pressing the right TONE/PERFORMANCE buttons.

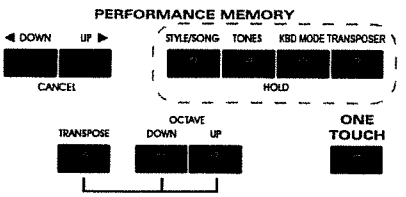
[UP►]: Selects the following Performance Memory (for example A13 if you selected A12 before pressing this button).

[◄DOWN]: Selects the preceding Performance Memory (for example A11 if you selected A12 before pressing this button).

Note: If you press [UP►] after selecting A88, your G-1000 will call up B11. Like wise, if you press [◄DOWN] after selecting B11, your G-1000 will call up A88, and so on.

Performance Memories can also be selected using the footswitch connected to the FOOT SWITCH jack on the rear panel. See "Prf Up" and "Prf Down" on page 44 for details.

Selectively loading Performance Memory settings (Performance Memory Hold)



The G-1000 is equipped with a function that works more or less the same way as Resume for Performance Memory 00 (see above). This function is called *Performance Memory Hold* and it applies to the "regular" (i.e. programmable) Performance Memories.

Performance Memory Hold allows you to keep certain settings of the previous Performance Memory while selecting another Performance Memory. Selectively loading Performance Memory settings allows you to quickly assign other Tones to the Realtime and/or Arranger parts *without* loading the Style parameters contained in the new Performance Memory, for example.

Let's have a look at the possibilities. The desired Performance Memory Hold mode can be set using dedicated buttons on the front panel.

[STYLE]/[SONG]: Press this button (indicator lights) to load all Performance Memory settings except those related to the Arranger (Style and Division) or the Song (see "Header Post Edit" on page 101).

[TONES]: Press this button (indicator lights) to load all Performance Memory settings except Tone selection for the Realtime parts.

[KBD MODE]: Press this button (indicator lights) to load all settings except the Assign (Whole Left, Split, Whole Right, etc.) and Arranger Chord settings (Standard, Piano Style, Left, Right, etc.).

[TRANSPOSER]: Press this button if all Performance Memory settings except the Transpose (value and mode) and Octave Down/Up settings should be loaded.

Pressing a Performance Memory Hold button without selecting a Performance Memory afterwards has no effect. Only when you select another Performance Memory will the selected data filter (because that is what Performance Memory Hold is) start working.

In this case, Hold is thus taken to mean "keep the settings of the previously selected Performance Memory". To load all settings of the new Performance Memory, press the Performance Memory Hold button whose indicator lights (i.e. all indicators must be off).

10.3 Performance Song Recall

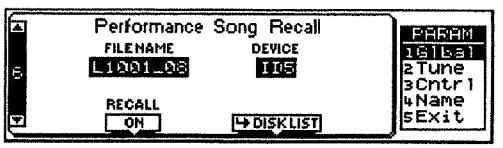
Performance Song Recall is a function that allows you to link a Song to every Performance Memory, so that by recalling the Performance Memory, you also prepare the song in question. Songs reside on disk, which means that the disk must be inserted and accessible (mounted) for this system to work.

All you need to do then, is hit the Recorder [PLAY▶/STOP■] button to start playback of that song.

1. On the Master page, press [F2] (Param) to select the Parameter mode.

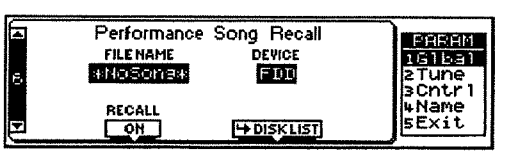
2. Press [F1] (Glbal) to select the Global level.

3. Use [PAGE] ▲▼ to select the sixth Global page.



4. Press [M.BASS] below the display to select ON if the selected song should be prepared every time you select this Performance Memory.
Press it again to select OFF. In that case the display looks as follows:

If the selected disk doesn't contain Song data, the display will look like this:



5. On the Disk List page, use List ([BASS/BANK]) to select a Song, and Capture to load it and to return to the Performance Song Recall page, where the name of the Song appears).
Note: To select a Song on another device, use the [F4] (Device) function.

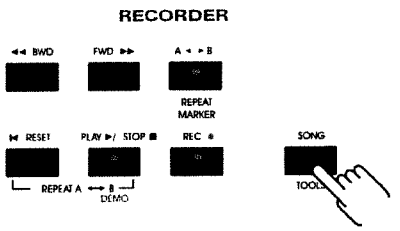
11. Song Tools

11.1 16-track Sequencer

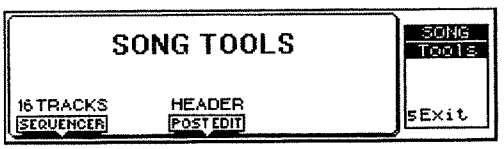
The Recorder of your G-1000 is linked to a 16-track sequencer with full-fledged editing functions that allows you to refine your recordings in great detail.

Selecting the 16-track sequencer

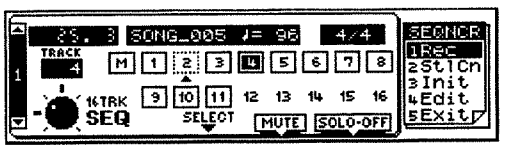
1. Press the Recorder [SONG TOOLS] button (indicator lights).



The display now responds with:

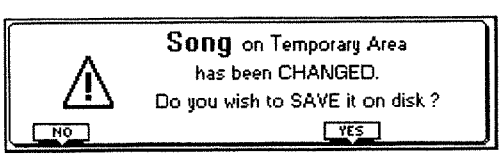


2. Press Part Select [M.DRUMS] to select the 16-track sequencer. The display may now look like this:



Saving your song

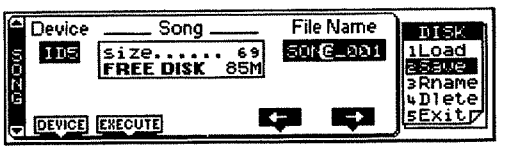
The 16-track sequencer uses a special portion of the G-1000's RAM memory where all editing takes place. To ensure that you do not forget to save your song after recording and/or editing it, you are given the opportunity to do so upon leaving the Song Tools mode (by pressing [F5] Exit):



Note: The Song RAM memory is erased when you switch off your G-1000.

Note: If necessary, format your disk (see "Formatting a disk" on page 61).

1. Press Part Select [UPPER2] to save your changes (and the entire song). This will take you to the following display page:



2. See page 62 for details about saving your song.

General considerations

The 16-track sequencer can be used to record sequentially onto 16 tracks. That is, you can record one track after the other. Since the 16-track sequencer and the Recorder share the same RAM memory, you can lay down your first tracks using the Recorder (with or without Chord Sequencer or Arranger), and then select the 16-track sequencer to add new tracks or change existing ones. The Recorder indeed allows for simultaneous multitrack recording, which is not possible with the 16-track sequencer where you can only record one track at a time, and where the Arranger is not available since the 16-track sequencer is only accessible in GM/GS mode.

Tracks and MIDI channels

Tracks are assigned to MIDI channels on a 1:1 basis (i.e. Track 1= MIDI channel 1,... Track 12= MIDI channel 12, etc.). Since the Realtime parts have been assigned to the MIDI channels in such a way as to allow for easy Minus-One playing using the Recorder (see page 64), you should take a minute to study the table below. That is especially useful for the Link function (see page 66).

Obviously, if you recorded a song with Arranger backing, the respective parts (ADR, ABS, etc.) are recorded onto the tracks that are assigned to their MIDI channels. The grayed rows refer to Links supported by the G-1000.

		GM/GS	ARRANGER
10 (Drums)	10	*M. Drums*	A.Drums
1 (Piano)	1		Accomp 1
2 (Bass)	2	*M. Bass*	A.Bass
3 (Chord Backing)	3		Accomp 2
4 (Solo/Melody)	4	*Upper1*	*Upper1*
5 (Not specified)	5		Accomp 3
6 (Counter-melody)	6	*Upper2*	*Upper2*
7 (Not specified)	7		Accomp 4
8 (Not specified)	8		Accomp 5
9 (Not specified)	9		Accomp 6
11 (Not specified)	11	Lower 1	Lower 1
12 (Not specified)	12		M. Bass
13 (Not specified)	13	Upper3	Upper 3
14 (Not specified)	14	Lower 2	Lower 2
15 (Not specified)	15	M. Int	M. Int
16 (Not specified)	16		M. Drums

There is yet another track, called M, that is used for recording the time signature, the tempo, as well as general SysEx messages.

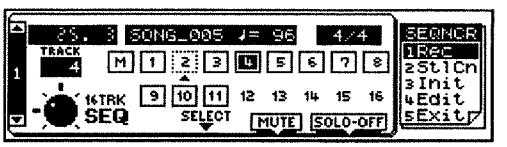
As you see, there are three Realtime parts (Lower 1, M. Bass, M. Drums) whose MIDI channel (and track) assignments depend on whether you use the Recorder for recording a song with Arranger or not. In other words, depending on the mode that was active during recording ("GM/GS" or "Arranger"), some data may be committed to different tracks. The audible result will be exactly the same, however. If you are used to working according to a given system, you use Track Exchange to transfer the data to the desired track. See page 98 for details.

Recording functions

REC 1 page

1. After pressing [SONG TOOLS] and selecting the 16-track sequencer mode, press [F1] (Rec) to jump to the recording level of the 16-track sequencer.
Note: By pressing [SONG TOOLS], you automatically select the GM/GS mode, so that the Arranger is no longer available.

2. Use the [PAGE] ▲▼ buttons to select page 1:



This page informs you about the current measure, the song name and tempo, the time signature, and the status of the tracks. You can use [◄◄REW] and [FF►►] to jump to another measure, or [|◄ RESET] to return to the beginning of the song.

The parameters you can set here are:

Track: Use [DRUMS/PART] to select the track you wish to record (or edit, see page 90). You can select a "music track" (1~16) or the Master track (M). Use the latter to record tempo changes. The name of the selected track appears in the TRACK window above the knob, and is indicated by a black box (in the above example, track 4 has been selected).

During the first recording pass, and after initializing the song memory (see p. 89), the Master track memorizes the following settings: GS Reset message (that tells the receiving tone generator "this is a GM/GS compatible song, please initialize your settings"), Reverb Macro, Chorus Macro, Delay Macro, etc., tempo, and time signature.

Here is what the track icons mean:

This track contains data

This track contains data, but has been muted.

This track contains data, and has been selected for recording (TRACK).

This track is empty, and has been selected for recording (TRACK).

This track is empty.

Select: Use the [BASS/BANK] knob to select a track you wish to mute or solo. The selected track is indicated by a downward or upward pointing arrow.

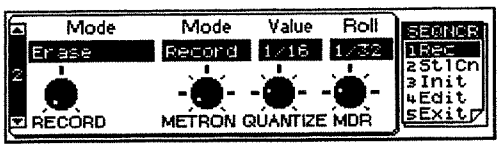
Mute: Press Part Select [UPPER2] to mute the selected track. Sometimes, when recording rhythmically intricate parts, it may be necessary to mute already recorded parts that might distract you.

Solo On/Off: Press Part Select [UPPER1] to solo the selected track (indicated by ▲ or ▼). This mutes all other tracks.

REC 2 page

1. After pressing [SONG TOOLS] and selecting the 16-track sequencer mode, press [F1] (Rec) to jump to the recording level of the 16-track sequencer.

2. Use [PAGE] ▲▼ to select the second REC page.



(Record) Mode: Use the [DRUMS/PART] knob to select how new data should be recorded. Select *Erase* if a track contains data you wish to replace with new data. This erases all data of the selected track from the place where you start recording until the end. (Erase is selected by default for empty tracks.)

Note: You may want to make a few initial settings before recording a new track. See "REC 3 & 4 pages".

Select *Merge* to add new notes to the ones already recorded on the track you selected on page 1. This recording mode is particularly useful for recording the rhythm track (10) because you can first record the bass and snare drums, then add a few tom hits here and there, and record the HiHat, for example.

Punch In/Out allows you to re-record part of a track. Select this mode to replace a phrase you do not like with a new version. Doing so has the advantage that only the area where you punch in and out will be overwritten.

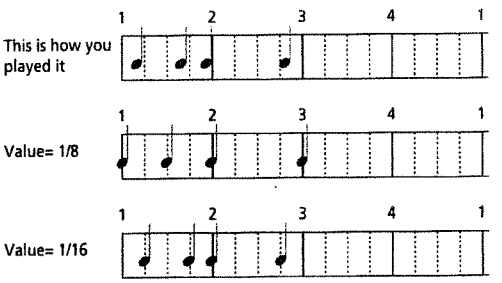
- Use Recorder [FF►►] or [◄◄REW] to select the measure where you want to start recording. For Punch In/Out recording, select a measure that lies a little before the place where you wish to punch in.
- To record in Erase or Merge mode, press Recorder [REC●] and [PLAY►/STOP■]. After a 1-measure count-in, recording will begin.

  To record in Punch In/Out mode, press these two buttons (the REC indicator flashes) to start *playback*. As soon as the G-1000 reaches the point where you want to punch in, press [REC●] again, or use a [PAD] button or an optional footswitch to start *recording*. See "Punch In/Out" on page 42 and "Punch I/O" on page 44.
- To stop recording, press [PLAY►/STOP■] again.

  During Punch In/Out recording, you could also press [REC●] or the [PAD] button or footswitch. In that case, recording is deactivated, while playback continues.

(Metron) Mode: This parameter allows you to select when the metronome should sound. The default setting is *Record*, which means that the metronome is only audible during recording. Select *Play* if you only need the metronome during playback. *Rec&Ply* means that the metronome will be used during playback and recording, while *Always* means that the metronome even sounds when playback is stopped.

Quantize Value: Quantize corrects the timing of your notes by shifting them to the nearest grid mark. Use Value to specify the number of grid marks per measure (i.e., the Quantize resolution). Here is an example:



The setting range is: 1/8, 1/8t, 1/16, 1/16t, 1/32, 1/32t, 1/64t, and Off. As this Quantize function changes the way in which your notes are recorded, you may want to select Off here. The 16-track sequencer has a second Quantize function (in Edit mode, press [F4]) that you can use more selectively (i.e., for notes that are definitely late/early). See "Track Quantize ([SHIFT]+[F2])" on page 95.

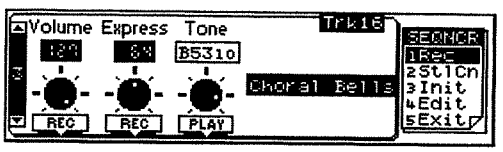
MDR Roll: Use the [UPPER/VARIATION] knob to set the Roll resolution for the Manual Drums part (MDR). Such automatic rolls are always played in sync with the selected tempo. See also page 36.

REC 3 & 4 pages

1. After pressing [SONG TOOLS] and selecting the 16-track sequencer mode, press [F1] (Rec) to jump to the recording level of the 16-track sequencer.

2. Use [PAGE] ▲▼ to select the third or fourth REC page.

These two pages allow you to specify the initial settings for the selected track, or to modify/replace existing settings. If the Trk window does not display the number of the desired track, go back to REC page 1 ([PAGE] ▲▼) and select the track.



PLAY/REC buttons: In Record Merge mode (see p. 88), you can specify for each parameter whether or not to record the settings made on these pages. In *Record Erase* and *Punch In/Out* modes, all parameters are set to REC.

3. Use the knobs ([DRUMS/PART]~[UPPER/VARIATION] to set the values.

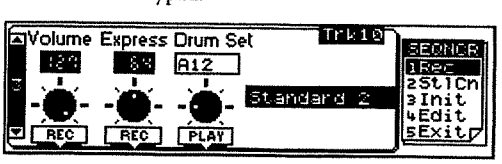
4. Use the Part Select buttons to select PLAY (not recorded) or REC (recorded).

Note: These values can also be changed and recorded in realtime. Select the Record Merge mode so as not to overwrite the notes, and start recording from the position where the new settings should take effect. You can stop recording after one beat. For continuous changes, use the knob in question to set the desired values and stop recording when no further changes are required.

Volume: (0~127) Allows you to set the track volume (CC07). Use this parameter to specify the initial volume. You can use Express to program temporary volume changes during the course of the song.

Express: (0~127) Allows you to program relative volume changes (CC11). The value "127" means that the resulting volume will be equal to the volume set with the Volume parameter above. All other Express values reduce the Volume value.

Tone/Drum Set: For all tracks except track 10 (and another track that also uses a Drum Set), this parameter is called *Tone*. For track 10 (and any other drum track), this parameter is called *Drum Set*. You can either select the Tone/Drum Set using the [LOWER/NUMBER] knob or via the TONE/PERFORMANCE keypad.



Note: See "Init" for how to select a second Drum track.

Panpot: Use this parameter to specify the stereo position of the selected track. "64" means dead center, values between 0 and 63 shift the sound to the left, while values between 65 and 127 shift the sound to the right.

Reverb, Chorus, Delay: Specify the Send level for the effect in question, i.e. the volume of the track signal that is sent to the effect, and consequently how much effect should be added to the track. See page 70 for how to set the effects. Those effect settings are part of the general SysEx settings of the "M" track and must be set before recording the first track

Note: The Delay effect is not available for drum tracks (10, and any other track that uses a Drum Set).

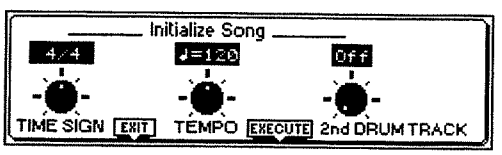
Init

Select this page to erase the song currently in the G-1000's RAM memory and to reset all tracks to their default values. While initializing the song memory, you can also select the time signature and tempo for the new song you are (probably) about to record. Furthermore, initializing a song allows you to start from scratch – this time with two Drum tracks.

1. After pressing [SONG TOOLS] and selecting the 16-track sequencer mode, press [F3] (Init) to select this page.

Carefully read the warning message and ask yourself whether you really want to erase the current song. If you do...

2. ...press Part Select [UPPER1] (Proceed).



3. Use the [DRUMS/PART] knob to set the time signature (1/2~32/16), and the [BASS/BANK] knob to specify the initial tempo of the new song (♩= 20~250).

4. Use the [UPPER/VARIATION] knob to select a second Drum track.

2nd Drum Track: This parameter allows you to define a second Drum track that will behave exactly like track 10: you can assign a Drum Set (rather than a Tone) to this track and play percussion parts. This technique is particularly useful for Dance music and

Ballads where you need both an "acoustic" Drum Set and an electronic one (a "beat box"), or timpani (Orchestral Set), etc.

Select Off if you don't need a second Drum Set, or set the number of the desired track. "10" is not available here because it always functions as Drum track.

5. Press Part Select [UPPER2] (Execute) to really initialize the song memory (which you haven't done so far). The message "Executing" appears, after which the G-1000 automatically jumps to the REC 1 page.
All tracks will be initialized as follows: *Volume* 100, *Expression* 127, *Tone* Piano 1 (Standard 1 Kit for track 10 as well as the 2nd Drum track), *Panpot* 64, *Reverb* 40, *Chorus* 0, *Delay* 0 (not available for drum tracks).

Note: If you do not wish to initialize the song memory after all, press Part Select [M.BASS] (Exit) instead to return to the "3 Init" page.

Note: Do not forget to program the desired effects for the various processors (see page 70) before recording the first track.

Note: If your song needs to be compatible with older Sound Canvas and all GM sound sources, do not use a second drum track.

Editing a 16-track song

The Edit level of the 16-track mode provides eight functions: Erase, Delete, Insert, Quantize, Transpose, Change Velo, Change Gate Time, and Track Shift.

Here is how to select these Edit functions:

1. Select the 16-track sequencer mode by pressing [SONG TOOLS] and Part Select [M.DRUMS].

2. Press [F4] (Edit) to select the Edit mode.

3. Use the [SHIFT] and function keys to select the desired function:
Erase: [F1] (Erase)
Delete [F2] (Dlte)
Insert: [F3] (Insrt)
Transpose: [F4] (Trnsp)
Change Velocity: [SHIFT] + [F1] (Velo)
Quantize: [SHIFT] + [F2] (Quant)
Change Gate Time: [SHIFT] + [F3] (GateT)
Track Shift: [SHIFT] + [F4] (Shift)

If, after selecting one of these functions, you decide not to execute the transformation, press Part Select [UPPER1] (Rec) or [F5] (Exit) before pressing Part Select [M.DRUMS] (Execute).

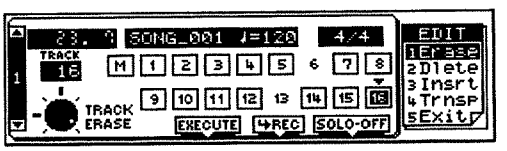
The Edit functions' parameters are spread over two or three display pages you can select using the [PAGE] ▲▼ buttons. Entering the right values to achieve the desired result may at first take some time. Here are a few guidelines:

- Select the track(s) you wish to modify. Select the range (From Bar, Beat, CPT~To Bar, Beat, CPT) for the edit operation.
- Enter what should be changed and how it should be changed.
- Execute the operation by pressing Part Select [M.DRUMS] (Execute).

Note: Save your song to disk before continuing if you wish to keep the original song. See "Saving your song" on page 86 for details.

Track Erase ([F1])

Track Erase allows you to selectively delete data either within a specified range, or from the entire track(s). In All mode, Erase will substitute the required number of rests for the data you delete, so that you end up with the equivalent number of blank measures. If you also want to eliminate the measures themselves, use Track Delete (see below).



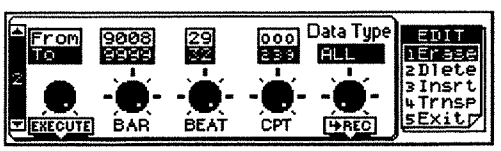
Track (1~16, ALL, M): Allows you to select the track you wish to edit. You can also select All here, in which case the operation applies to all tracks except the Master track (M). The M track can only be selected in isolation.

➥**REC:** Press Part Select [UPPER2] to return to the first REC page (that is usually selected via [F1]).

Solo On/Off: While you are setting the parameters on this page, you can press [PLAY▶/STOP■] to listen to your sequence. If you only want to hear the track you are about to edit, press Part Select [UPPER1] to solo it.

Execute: Press Part Select [M.DRUMS] to edit the data right away. The following parameters allow you to narrow down the scope of the edit operation. If you wish to edit the entire track, there is no need to fine-tune your settings.

Press PAGE ▼ to select the following page:



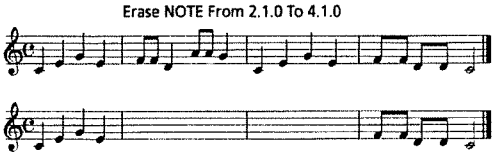
From/To: Use the [DRUMS/PART] knob to select the To or From level. *From* refers to the position where the edit operation is to begin. That position is specified in a Bar-Beat-CPT format. *To* designates the position where the edit operation is to end (Bar-Beat-CPT value). Always check whether you have selected the right level (From or To) before setting the following parameters.

Bar (1~9999): This is where you specify the bar position. By default, the From and To values are set to the beginning and end of the selected track(s). Note that the To value always refers to the end of the longest track.

Beat (1~[number of beats per bar]): This is where you specify the beat position. The number of selectable beats obviously depends on the time signature of the song.

CPT: This is where you specify the CPT position of the beginning and end. CPT is short for "Clock Pulse Time", the smallest step unit used by the G-1000. Unless you do not need to edit all the selected data within the last bar, you should keep the default setting.

Erase NOTE From 2.1.0 To 4.1.0



Data Type: Allows you to select the data to be erased:

All° . . . . .All editable parameters listed below.
Note . . . .Only note messages.
Modul . . .Only modulation messages (CC01 in MIDIese).
PBend . . .Pitch Bend data (i.e. use of the BENDER/MODULATION lever).
Volum . . .Volume (CC07) data.
Expre . . .Only Expression messages (CC11).
PanPt . . .Only pan (or Panpot) messages (CC10).
Revrb . . .Only Reverb send messages (CC91).
Chrus . . .Only Chorus send messages (CC93).
Delay . . .Only Delay send messages.
CC16 . . .Rotary Slow switch (via [PAD] buttons or optional footswitch, see pages 42 and 44).
CC17 . . .Rotary Fast switch ([PAD] buttons or optional footswitch).

Note: The Rotary effect is available in the following EFX algorithms: 13 Rotary, 62 Rotar/Mlt, 85 OD/Rotar, and 88 PH/Rotar.

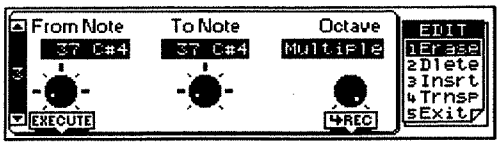
PChng . . .Program change messages
NRPN . . .Non-registered-parameter-number parameters. These are parameter control functions of the GS format that are easier to use than SysEx messages (but have basically the same function).
RPN . . . .Registered-parameter-number parameters. They work the same as NRPN messages, except that they are also understood by GM compatible sound modules.
CAF . . . .Channel Aftertouch messages. If you don't really need them, these messages should definitely be erased because they use a lot of memory.
SysEx° . . .MIDI messages that allow you to change parameter values. For music tracks, these messages cannot be programmed on the G-1000, but songs recorded on other devices may contain them. In the case of the M track, only SysEx messages (for Reverb, Chorus, and Delay setup, etc.) located after 1-1-0 can be erased.
Tempo° . .Tempo change messages. The initial tempo value (located at 1-1-0 of the song) will not be erased.

Note: Parameters marked with (°) are selectable for the M track. Tempo is only available for the M track.

➥**REC:** Press Part Select [UPPER1] to return to the first REC page (that is usually selected via [F1]).

Execute: Press Part Select [M.DRUMS] to edit the data right away. The following parameters allow you to narrow down the scope of the edit operation. If you wish to edit the entire track, there is no need to fine-tune your settings.

Press [PAGE]▼ to select the following page:



You only need to set the parameters on this page if the selected Data Type (see above) is *Note*. That is why this page is only displayed when the selected Data Type is Note.

From Note (C-1~G9): This parameter allows you to set the lower limit of the note range to be modified within the specified From/To time range (see the second display page). If you only wish to edit one note, set the same value for From Note and To Note.

Note: The above settings (37 C#4) are only examples. The correct note name for note number 37 is, of course, C#2.

To Note (C-1~G9): This parameter allows you to select the lower limit of the note range you wish to edit.

Note: You can also enter the From Note and To Note values by pressing the desired keys on the keyboard. The first note you play becomes the From Note, while the second note will be used as To Note.

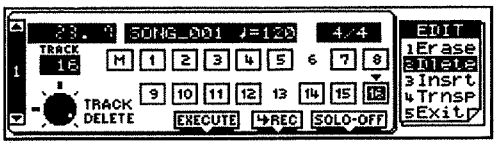
Octave (Multiple, Single): If the selected note should be edited in all octaves, select Multiple. Multiple is only possible when you assign the same value to From Note and To Note (Example From Note= 36 C2 and To Note= 36 C2 in Multiple mode would affect all Cs). If the edit operation should bear on the notes within the selected range, set this parameter to Single.

Execute: Press Part Select [M.DRUMS] to confirm your settings and edit the data.

➥**REC:** Press Part Select [UPPER1] to return to the first REC page (that is usually selected via [F1]).

Track Delete ([F2])

Unlike the Erase function, Track Delete also erases the measures, so that all measures that lie behind the To position, will be shifted towards the beginning of the track(s). Since Delete also disposes of the measures themselves (see the illustration below), you cannot choose the data type to be erased.



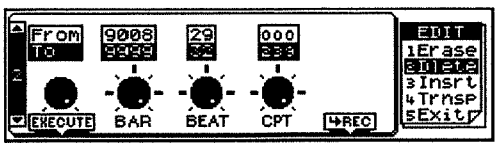
Track (1~16, ALL, M): Allows you to select the track you wish to edit. You can also select All here, in which case the operation applies to all tracks.

➥**REC:** Press Part Select [UPPER2] to return to the first REC page (that is usually selected via [F1]).

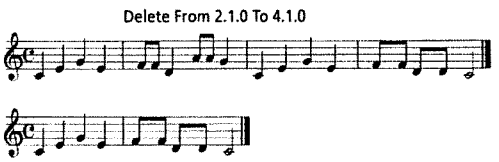
Solo On/Off: See page 91.

Execute: Press Part Select [M.DRUMS] to edit the data right away. The following parameters allow you to narrow down the scope of the edit operation. If you wish to edit the entire track, there is no need to fine-tune your settings.

Press PAGE ▼ to select the following page:



From/To, Bar, Beat, CPT: See page 91.



➥**REC:** Press Part Select [UPPER1] to return to the first REC page (that is usually selected via [F1]).

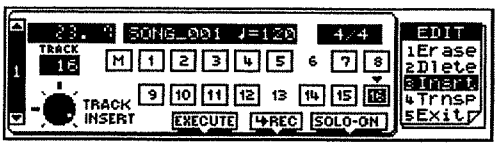
Execute: Press Part Select [M.DRUMS] to confirm your settings and edit the data.

Note: Not all settings of the M track are erased: the time signature, the GM/GS Reset message, and the initial tempo (all located at 1.1.0) remain. Lyrics events are only deleted if you selected ALL rather than the M track.

Track Insert ([F3])

Insert allows you to make an existing track longer by adding rests at the specified position. This will make room for new data and shift data that lie behind the From position further to the right. New data can either be added in realtime (do select Record Merge, though) or by copying them to the specified position (see page 97).

Note: The Insert function does not provide a To pointer. Instead, you have to specify the length of the insert using the For value. "For 2 Bars, 2 Beats, 240 CPT" thus means "insert 2 bars, 2 beats and 2 beats" (because 120CPT= ♩).

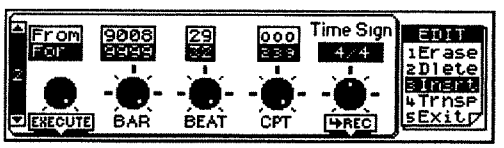


Track (1~16, ALL, M): Allows you to select the track you wish to edit. You can also select All here, in which case the operation applies to all tracks.

➥REC: Press Part Select [UPPER2] to return to the first REC page (that is usually selected via [F1]).

Solo On/Off: See page 91.

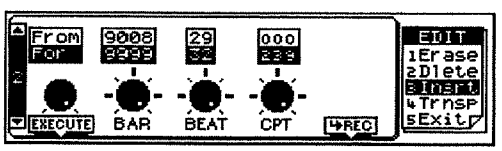
If, on page 1, you select ALL tracks, you can also specify the time signature for the newly inserted measures:



Use the [UPPER/VARIATION] knob to set the time signature of the new measures (1/2~32/16).

Execute: Press Part Select [M.DRUMS] to edit the data right away. The following parameters allow you to narrow down the scope of the edit operation. If you wish to edit the entire track, there is no need to fine-tune your settings.

Press [PAGE]▼ to select the following page:



From/For: Use the [DRUMS/PART] knob to select either the From or the For level. The From level allows you to specify the position where the selected number of bars, beats, and clocks is to be inserted.

For, on the other hand, specifies *how many* bars, beats, and CPTs are to be inserted.

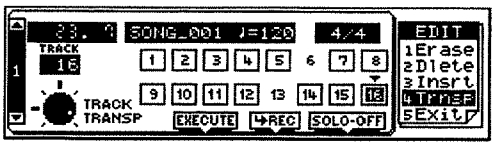
Bar, Beat, CPT: See page 91.

➥REC: Press Part Select [UPPER1] to return to the first REC page (that is usually selected via [F1]).

Execute: Press Part Select [M.DRUMS] to confirm your settings and insert the requested number of bars, beats and CPTs.

Track Transpose ([F4])

Track Transpose is used to transpose the notes of the selected track (the other non-note data obviously cannot be transposed).

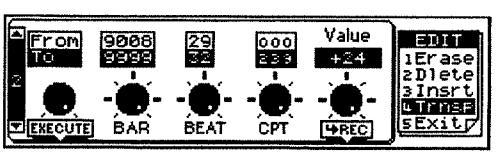


Track (1~16, All): Allows you to select the track you wish to edit. You can also select All here, in which case the operation applies to all tracks except track 10 (Drum track) and any other track that uses a Drum Set. The Drum tracks can, however, be selected individually. The M track obviously cannot be transposed. When combined with From Note and To Note (see below), Track Transpose is also useful for drum tracks. It allows you to select another snare or kick sound, for example. Most Drum Sets provide two snares, one assigned to note number 38 (D2), and a second assigned to note number 40 (E2). By selecting From Note= 38 (D2), To Note= 38 (D2) and setting the transpose Value "+2", you can change your D2 snare to the E2 snare.

➥REC: Press Part Select [UPPER2] to return to the first REC page (that is usually selected via [F1]).

Solo On/Off: See page 91.

Execute: Press Part Select [M.DRUMS] to edit the data right away. Chances are, however, that you will not obtain the desired transposition. Just ignore Execute here and go on to the next display page by pressing PAGE ▼.



From/To: Use the [DRUMS/PART] knob to select the To or From level. From refers to the position where the edit operation is to begin. That position is specified in a Bar-Beat-CPT format. To designates the position where the edit operation is to end (Bar-Beat-CPT value). Always check whether you have selected the right level (From or To) before setting the following parameters.

Bar, Beat, CPT: See page 91.

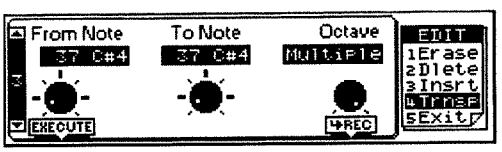
Value (–24~+24): Use the [UPPER/VARIATION] knob to set the transposition interval in semi-tone steps. If you wish to transpose a C part to D, enter the Value +2.

Note: Be careful when applying Track Transpose to a Drum track (track 10 or any other track that uses a Drum Set). After all, transposing all notes of this track would mean that the drum part changes dramatically.

➥REC: Press Part Select [UPPER1] to return to the first REC page (that is usually selected via [F1]).

Execute: Press Part Select [M.DRUMS] to confirm your settings and edit the data or go to the next page if you do not wish to transpose all notes.

Press PAGE ▼ to select the following page:



From Note (0 C-1~ 127 G9): This parameter allows you to set the lower limit of the note range to be modified within the specified From/To time range (see the second display page). If you only wish to edit one note, set the same value for From Note and To Note.

To Note (0 C-1~127 G9): This parameter allows you to select the upper limit of the note range you wish to edit. Select the correct value if not all notes are to be edited.

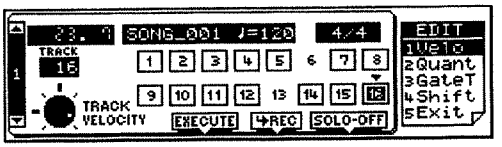
Note: You can also enter the From Note and To Note values by pressing the desired keys on the keyboard. The first note you play becomes the From Note, while the second note will be used as To Note.

Octave (Multiple, Single): If the selected note should be edited in all octaves, select Multiple. Multiple is only possible when you assign the same value to From Note and To Note (Example From Note= 36 C2 and To Note= 36 C2 in Multiple mode would affect all Cs). If the edit operation should bear on the notes within the selected range, set this parameter to Single.

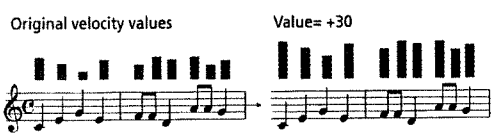
Execute: Press Part Select [M.DRUMS] to confirm your settings and edit the data.

➥REC: Press Part Select [UPPER1] to return to the first REC page (that is usually selected via [F1]).

Track Velocity ([SHIFT]+[F1])



The Velocity Change function allows you to modify the dynamics (called *velocity*) of a track or excerpt. Increasing the velocity values means that the notes in question will be louder and brighter than before, while reducing the velocity values means the opposite. Use this function when you are happy with the timing of the notes but would like the sound to be brighter/louder or rounder/softer. Executing this function means that the velocity values will change proportionally:



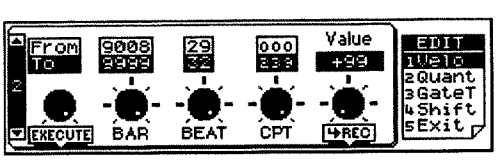
Track (1~16, All): Allows you to select the track you wish to edit. You can also select All here, in which case the operation applies to all tracks.

➥REC: Press Part Select [UPPER2] to return to the first REC page (that is usually selected via [F1]).

Solo On/Off: See page 91.

Execute: Press Part Select [M.DRUMS] to edit the data right away.

Press PAGE ▼ to select the following page:



From/To: Use the [DRUMS/PART] knob to select the To or From level. From refers to the position where the edit operation is to begin. That position is specified in a Bar-Beat-CPT format. To designates the position where the edit operation is to end (Bar-Beat-CPT value). Always check whether you have selected the right level (From or To) before setting the following parameters.

Bar, Beat, CPT: See page 91.

Value (–126~+126): The Value parameter allows you to set the velocity change level. Select a positive value to increase the velocity of the selected track(s), or a negative value to decrease the velocity values.

This Value parameter can be particularly useful for velocity switched sounds (most organ Tones, for

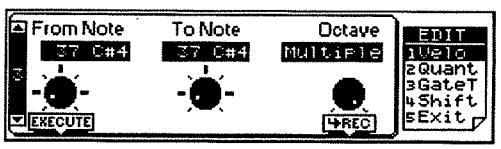
example): slightly reducing or increasing the overall velocity, allows you to "shift" all notes to the "other" sound.

Note: Even the highest positive or negative Value doesn't allow you to go beyond "1" or "127". There is a reason why "0" is impossible: that value is used to indicate the end of a note (note-off). "127", on the other hand, is the highest velocity value the MIDI standard can muster. Selecting a high positive velocity value may thus lead to all notes being played at "127", which may be what you had in mind in the first place...

➥**REC:** Press Part Select [UPPER1] to return to the first REC page (that is usually selected via [F1]).

Execute: Press Part Select [M.DRUMS] to confirm your settings and edit the data or go to the next page if you do not wish to change all notes.

Press PAGE ▼ to select the following page:



From Note (0 C-1~127 G9): This parameter allows you to set the lower limit of the note range to be modified within the specified From/To time range (see the second display page). If you only wish to edit one note, set the same value for From Note and To Note.

Note: The above settings (37 C#4) are only examples. The correct note name for note number 37 is, of course, C#2.

To Note (0 C-1~127 G9): This parameter allows you to select the lower limit of the note range you wish to edit.

Note: You can also enter the From Note and To Note values by pressing the desired keys on the keyboard. The first note you play becomes the From Note, while the second note will be used as To Note.

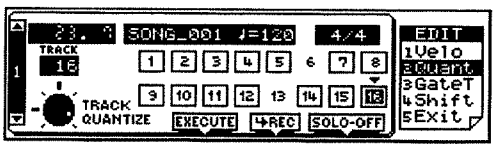
Octave (Multiple, Single): See page 92.

➥**REC:** Press Part Select [UPPER1] to return to the first REC page (that is usually selected via [F1]).

Execute: Press Part Select [M.DRUMS] to confirm your settings and edit the data.

Track Quantize ([SHIFT]+[F2])

Use this function if you chose not to quantize your music during recording (see page 88) and then realize that the timing is not quite what you expected it to be. Quantizing after recording has the advantage that you can first listen to the original and then correct only those notes whose timing is definitely off.



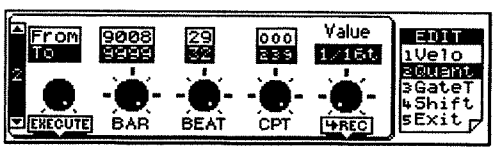
Quantizing during recording, on the other hand, will correct the timing of *all* notes, which tends to make a track sound robot-like.

Track, Execute: See page 94 for an explanation of these parameters.

➥**REC:** Press Part Select [UPPER2] to return to the first REC page (that is usually selected via [F1]).

Solo On/Off: See page 91.

Press PAGE ▼ to select the following page:



From, To, Bar, Beat, CPT, Execute

See page 94 for an explanation of these parameters.

Value: This parameter sets the resolution of the Quantize function. The available values are: 1/8, 1/8t, 1/16, 1/16t, 1/32, 1/32t, 1/64t.

Be sure to always select the value that equals the shortest note you recorded. Otherwise, your part no longer sounds the way you played it.

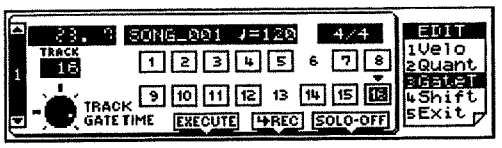
➥**REC:** Press Part Select [UPPER1] to return to the first REC page (that is usually selected via [F1]).

Track Gate Time ([SHIFT]+[F3])

The Gate Time function allows you to modify the duration of the notes in the selected time (From/To) range. We recommend you use this function exclusively to shorten notes that are being perceived as too long due to the Tone you assigned to the track in question. On these two pages, there is indeed no way to view the duration of the notes, which makes editing the data "en bloc" a little bit hazardous.

After selecting a Tone with a slow release (i.e. a sound that lingers on after all notes have been released), however, Track Gate Time will help you cut the notes down to size and thus avoid overlaps. Even though your release timing may have been correct for the

original Tone, you could use Track Shift to shorten all notes to such a degree that they no longer overlap.



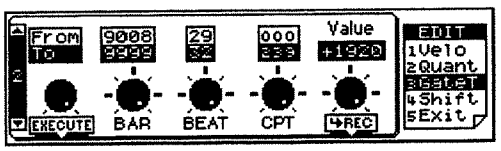
Track: See page 94 for an explanation of these parameters.

➥REC: Press Part Select [UPPER2] to return to the first REC page (that is usually selected via [F1]).

Solo On/Off: See page 91.

Execute: Press Part Select [M.DRUMS] to edit the data right away.

Press PAGE ▼ to select the following page:



From, To, Bar, Beat, CPT, Execute: See page 94 for an explanation of these parameters.

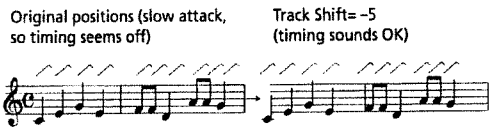
Value (–1920~+1920): This parameter sets the amount by which the duration (or gate time) of the selected notes is to be changed. The shortest possible Gate Time value is "1" (used for all drum notes), so that selecting "–1000" for notes with a Gate Time value of "1" in the specified time range still leaves you with the same value. Allowing the value "0" would effectively erase the notes, which can only be achieved with Track Erase (see page 90). You cannot use Track Gate Time to erase notes.

➥REC: Press Part Select [UPPER1] to return to the first REC page (that is usually selected via [F1]).

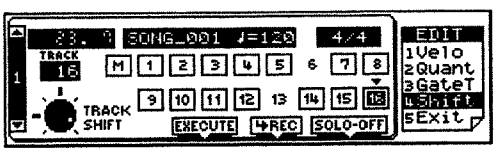
Track Shift ([SHIFT]+[F4])

Track Shift allows you to shift the notes within the selected From/To range (second page). It can be used for two things:

1. To correct "slow" notes due to a slow(er) attack.
You may want to use Track Shift after assigning a Tone to a track that has a considerably slower attack than the Tone you used for recording the part in question. This technique is frequently used in pop music to "time" 1/16-note string arpeggios played with a "slow" pad sound. Rather than have the notes begin at the mathematically correct time (e.g. 2-1-0), you could shift them to the left (e.g. to 1-4-110) of the previous measure, so that the peak volume of the attack is reached on the next downbeat:



2. To correct the timing of notes recorded via MIDI without quantizing them.
You could use sequences, etc. as raw material for your songs. Recording such excerpts via MIDI may cause a slight delay (e.g. 5 CPT). If that is not acceptable, use Track Shift to "push" all notes to the left (select "–5"). That allows you to tidy up the timing and still keep any irregularities (music!) the original may contain because it was not quantized.



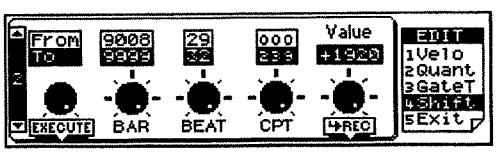
Track, Execute: See page 94 for an explanation of these parameters.

You can also select the M track to shift tempo changes and SysEx messages. The initial settings (located at 1.1.0), however, cannot be shifted.

➥REC: Press Part Select [UPPER2] to return to the first REC page (that is usually selected via [F1]).

Solo On/Off: See page 91.

Press PAGE ▼ to select the following page:



From, To, Bar, Beat, CPT, Execute: See page 94 for an explanation of these parameters.

Value (–1920~+1920): This parameter sets the amount by which the notes are shifted. The Value refers to CPT units (one CPT= 1/120 ♩).

Note: Notes on the first beat of the first bar cannot be shifted further to the left (that would mean shifting them to the "0" measure, which doesn't exist).

➥**REC:** Press Part Select [UPPER1] to return to the first REC page (that is usually selected via [F1]).

Other useful functions

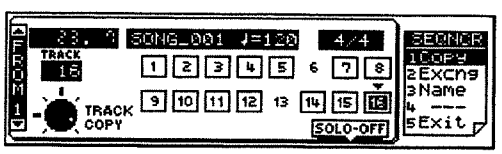
The 16-track sequencer also provides a few practical functions that help you save time. Here is how to select them:

1. Select the 16-track sequencer mode by pressing [SONG TOOLS] and Part Select [M.DRUMS].

2. Hold down [SHIFT] and press the assigned function key.

Track Copy ([SHIFT]+[F1])

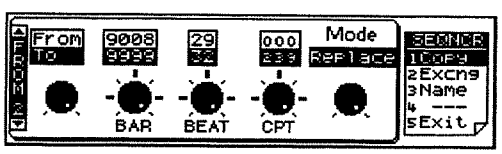
The Track Copy function allows you to copy one track to another track, or excerpts of one or all tracks to a different location. The latter is useful if you need to repeat the chorus several times at the end of the song but do not feel like recording all those notes.



Track (1~16, All): Allows you to select the track whose data you wish to copy (the source).

Solo On/Off: While you are setting the parameters on this page, you can press [PLAY ®/STOP n] to listen to your sequence. If you only want to hear the track you are about to edit, press Part Select [UPPER1] to solo it.

Press [PAGE]▼ to select the following page:



From/To: Use the [DRUMS/PART] knob to select the To or From level. From refers to the position where the edit operation is to begin. That position is specified in a Bar-Beat-CPT format. To designates the position where the edit operation is to end (Bar-Beat-CPT value). Always check whether you have selected the right level (From or To) before setting the following parameters.

Bar (1~9999): This is where you specify the bar position. By default, the From and To values are set to the beginning and end of the selected track(s). Note that the To value always refers to the end of the longest track.

Beat (1~[number of beats per bar]): This is where you specify the beat position. The number of selectable beats obviously depends on the time signature of the song.

CPT: This is where you specify the CPT position of the beginning and end of the track to be copied. Unless you do not need all notes within the last bar, you should keep the default setting.

Mode (Replace, Merge): Selects the Copy mode:

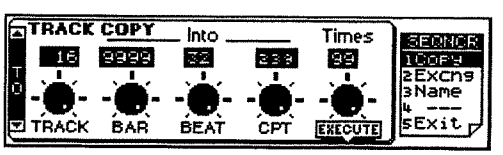
Replace . .The data in the selected range will be copied to the destination track and overwrite all data (of the destination track) in the selected source track range.

Merge . . .The data in the selected range will be added to any existing data on the destination track.

In either case, the length of the destination track may change to include all data of the source track. In other words, you may find that the destination track is longer after executing the copy function.

Note: The G-1000 has no Undo function. Saving your song to disk before copying will allow you to load the previous version in case something goes wrong.

Press [PAGE]▼to select the following page:



This page allows you to select *the destination* track and the *Into* position, i.e. the bar, beat and CPT value the first data of the source track will be copied to.

Bar, Beat, CPT: See page 97 for details.

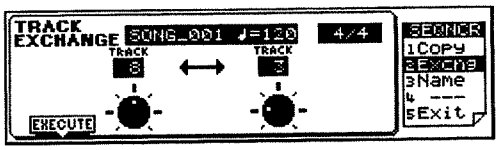
Times (1~99): Sets the number of copies you wish to make. Note that the value "3" means that you will end up with 3 contiguous copies, whereby the second copy is placed immediately after the first, etc.

Execute: Press Part Select [UPPER1] to copy the selected source data.

Note: Though you can also copy data from track 10 (the main Drum track) to a "music" track that already contains data, and vice versa, be careful. A drum track sounds odd when played by a piano, for example (and a piano part is not really suited for drumming).

Track Exchange ([SHIFT] + [F2])

Track Exchange allows you to copy the data of the source track (left) to the destination track (right), and –at the same time– the data from the destination track to the source track. In other words, this is a swap function.

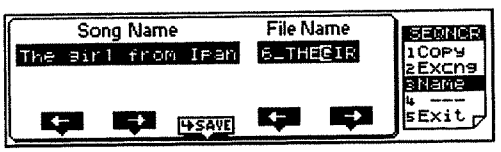


Track (1~16): Use the [ACCOMP/GROUP] and [LOWER/NUMBER] knobs to select the two tracks to be exchanged. Obviously, there is no ALL option here.

Note: Be careful when exchanging a Drum track and a "musical" track. The result may not be what you had in mind.

Name ([SHIFT] + [F3])

This page allows you to program two names for your song: the Song Name, and the File Name.



The File Name is the one that you see if you use the *dir* command on an MS-DOS® computer (all G-1000 disks are MS-DOS® compatible), while the Song Name is the name that you will see on the respective display pages. The latter is called a "meta-text event" that can only be read by the G-1000. The File Name is more important than the Song Name because the File Name is the one that is written to disk – but it can only be 8 characters in length.

Use Part Select [M.DRUMS] and [M.BASS] to move the cursor within the *Song Name* field.

Use Part Select [UPPER2] and [UPPER1] to move the cursor within the *File Name* field.

You can enter new characters using either the [DRUMS/PART]/[ACCOMP/GROUP] knobs, or the TONE/PERFORMANCE pad (see page 26 for details).

Note: For MS-DOS® compatibility reasons, only the first eight characters will be saved to disk (it's impossible to enter more than 8 characters for the File Name). Furthermore, you cannot use the same name twice on the same disk.

Save: Press Part Select [LOWER1] to jump to the Save Song page, where you can save you song to the desired disk. See also page 62.

11.2 Style Converter

The G-1000's Style Converter is an easy and intuitive tool for creating your own Music Styles based on one of your own songs or a Standard MIDI File. In either case, it is enough to playback the song or Standard MIDI File once to transfer its data into the G-1000's Song RAM memory where you can use the Style Converter. You may want to edit the song before converting parts of it into a Music Style. See "Editing a 16-track song" on page 90 for details.

General considerations

Here are a few guidelines for converting song parts to a User Style:

- See "Concept" on page 103 and "Looped vs one-shot" on page 104 for details about User Styles.
- The resulting Music Style can be used in Arranger mode (not in Recorder or 16-track mode).
- Music Styles are accompaniment patterns. If the new Style should be generally usable (i.e., also for other songs), try to avoid chord changes in the "basic" patterns (that can be selected via [TYPE] and [DIVISION]). You can transpose your Styles in realtime by playing different chords in the chord recognition area. Also, avoid to include the melody in your conversion.
- Try to isolate the parts that are really typical for the song.
- Transitions, rolls, etc., should be converted to Fill-Ins. The intro should be converted to an Intro pattern.
- For a really professional result, you will also have to take advantage of the G-1000's User Style mode to ensure that your new Style also "works" for minor and seventh chords. See "Programming User Styles" on page 103.
- Though pattern length (and memory capacity) is no issue, try to work in small but meaningful units. Here's an example: most songs rely on a structure based on 4-measure blocks. Converting 6 measures is thus a bit odd (though perfectly possible).
- Be sure to prepare a simple pattern for Basic\Original and more complex accompaniments for the remaining patterns. That will allow you to vary the accompaniment using [TYPE] and [DIVISION].
- Be sure to set the right Key (see page 100). Only then will the Style really work as expected when used in the G-1000's Arranger mode.
- Your new Style resides in the G-1000 Style RAM memory (D88). Do not forget to save it to disk before selecting another Style (in Arranger mode) or switching off the G-1000.
- *Commercially available Standard MIDI Files are protected by a copyright. Please note that the Style Converter should only be used for creating Music Styles for private use. Roland assumes no responsibility for copyright infringements that may result from the use of the Style Converter.*

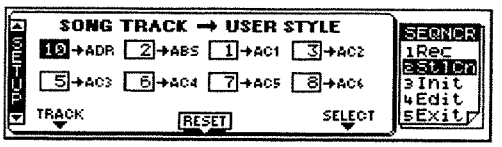
Using the Style Converter

1. If necessary, start playback of a Standard MIDI File to load the data into the G-1000's Song RAM. See "Song playback" on page 63 for details.

Note: The data can also be loaded using the Database or Load Song functions.

2. Select the 16-track sequencer mode by pressing [SONG TOOLS] and Part Select [M.DRUMS].

3. Press [F2] (StlCn) to jump to the *Setup* page of the Style Converter level.



This page allows you to assign the desired Song tracks to User Style tracks. Remember that a song can contain up to 16 tracks, while a User Style "only" provides eight. Be sure to select the tracks you want to include in the resulting accompaniment.

Track: Use the [DRUMS/PART] knob to select a User Style track (ADR, ABS, Ac1~Ac6). The track number to the left of the arrow (→) will be displayed white-on-blue.

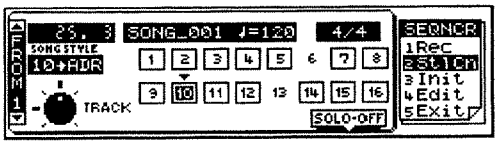
Select: Use the [UPPER/VARIATION] knob to assign a song track to that User Style track. You can press Part Select [UPPER1] (**Reset**) to load the following default settings:

Track (SMF Part)	G-1000 part	
	Display	Style Part
10 (Drums)	*ADR*	A.Drums
1 (Piano)	*AC1*	Accomp 1
2 (Bass)	*ABS*	A.Bass
3 (Chord Backing)	*AC2*	Accomp 2
5 (Not specified)	*AC3*	Accomp 3
6 (Counter-melody)	*AC4*	Accomp 4
7 (Not specified)	*AC5*	Accomp 5
8 (Not specified)	*AC6*	Accomp 6

Please note that these defaults are only based on common sense and may not yield the desired accompaniment pattern. As a rule, you should always listen carefully. But you may have noticed that track 4 (the melody) is automatically omitted. You should keep it that way.

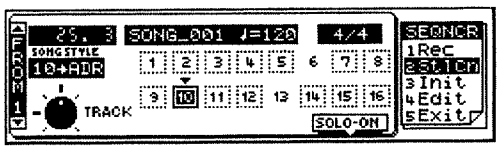
Note: Be sure to make all desired assignments before moving on to the next pages. There, you can indeed only work with the assigned tracks.

4. Press PAGE ▼ to go to the next page.



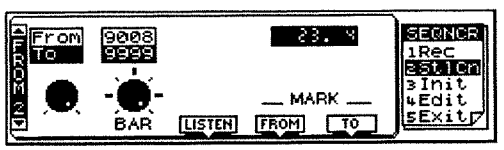
Here, you can select the tracks you wish to convert (ADR, ABS, Ac1~Ac6, or All). Use the [DRUMS/PART] knob to do so. If you select a specific track, you can solo it and listen to it by using the Recorder [PLAY►/STOP■] button. [◄◄REW] and [FF►►] are also available.

If you solo a track by pressing Part Select [UPPER1], all other track boxes will be indicated by means of a dotted line (here track 10, ADR, has been soloed):



Note: When you select All, the solo option is no longer available (because you can only solo one track at a time).

5. Press PAGE ▼ to go to the next page.



This page allows you to specify which measures should be converted. You can only use whole measures, which is why neither Beat nor CPT are available.

From/To: Use the [DRUMS/PART] knob to select the To or From level. *From* refers to the beginning of the excerpt, and *To* designates the last measure.

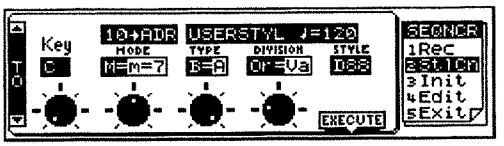
Mark: If you don't remember the measure numbers, here is a convenient way to set the From and To points:

Use [◄◄REW] to rewind to a measure that lies before the presumed beginning. Press [PLAY►/STOP■] to start playback.

Press Part Select [UPPER2] (From) at the first measure to be converted and Part Select [UPPER1] when the G-1000 has reached the last measure to be converted. Alternatively, you can stop playback, use [◄◄REW] and [FF►►] to rewind/fast forward to the desired measures, and set the points while the sequencer is stopped.

Listen: Press Part Select [LOWER1] to listen to the excerpt you selected. The passage between the From and To points will be continuously played back (looped). This allows you to check whether the last notes of your Style-to-be allow for a smooth transition to patterns or sound natural when the pattern is repeated. Sometimes, quantizing the last few notes of an excerpt may be helpful to avoid including notes that were played a little ahead of the beat (and are part of the last beat you convert). See page 95 for details.

6. Press PAGE ▼ to go to the next page.



Here, you can select the destination pattern, ie, whether the selected excerpt should become a Basic/Original pattern, an Intro, etc. Note that you cannot select the track here. Go back to the previous page to do so.

Key: (C, C#, D, Eb, F, F#, G, Ab, A, Bb, B) This parameter allows you to tell your G-1000 what key the track (or tracks) is in. Specifying the right key before converting is crucial for realtime use of a pattern. The chord recognition system of the Arranger is indeed based on the assumption that all patterns are in the key of C.

Thus, whenever you play a C (in Arranger Intelligent mode) or C chord in the chord recognition area, the Arranger will use the original notes of the pattern (no realtime transposition). If that pattern is in F# and if you forget to tell the G-1000 that it is, F# is what you will hear when you play a C or C chord in the Arranger mode.

Note: There is no need to specify the key for ADR tracks.

Mode: Allows you to select the mode of your pattern: Maj (major), min (minor) or 7 (seventh). Choose the mode that matches the chord being used in the excerpt.

Type: Allows you to select the pattern Type: Bsc (Basic), or Adv (Advanced). See page 47 for details.

Division: Use the [LOWER/NUMBER] knob to select the Division of the pattern: Or (Original) or Var (Variation), FO (Fill-In To Original), FV (Fill-In To Variation), In (Intro), or Ed (Ending). Furthermore, by selecting an option indicated by "=", you create several patterns at once. That is what we call "cloning", see also page 105.

Execute: After setting the above parameters, press Part Select [UPPER1] to launch the conversion. As you see in the right-most field, your User Style will be temporarily stored in the G-1000's Style RAM memory (D88).

If that memory doesn't yet contain data, the new Style will use the current time signature and tempo. If D88 already contains data, the new Division(s) will have the same time signature and tempo as the Style data in the D88 memory.

Note: Do not forget to save your new User Style to floppy or Zip disk etc.

11.3 Header Post Edit

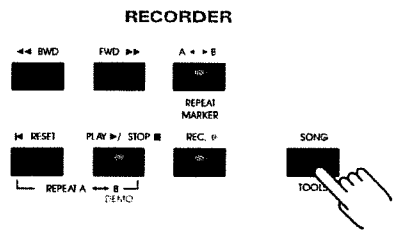
The Song Header Post Edit function allows you to modify certain playback parameters of the song that is currently in the G-1000's Song RAM memory. These modifications are either global or track-specific in nature and can be saved to disk along with the song data.

In a way, these settings are a "Performance Memory" contained in the song itself.

These modifications are SysEx data that *alter* the actual Song Header data (without replacing them). And if we say "SysEx", we mean that only the G-1000 can read these data. To other SMF players, the song will still be the original SMF, i.e. they will ignore these newly added (and G-1000-specific) SysEx data.

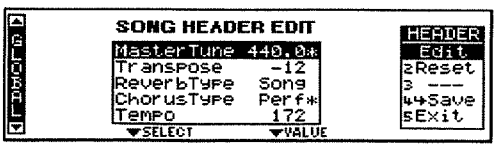
Though some parameters are also available elsewhere, the ones contained in the Song itself will take precedence over any similar parameters you can save to a Performance Memory. On page 85, we told you that the G-1000 allows you to ignore certain Performance Memory settings, in which case some of the settings below will not be used. Here we go:

1. Press the Recorder [SONG TOOLS] button (indicator lights).



The display now responds with:

2. Press Part Select [LOWER1] to select the Header Post Edit level.



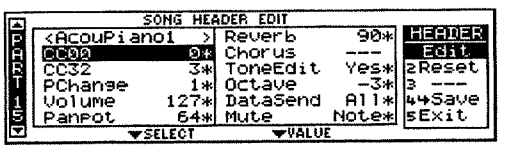
The first page, called Global, allows you to modify settings that apply to all 16 parts (or tracks) of the song.

3. Use the [ACCOMP/GROUP] knob to select the parameter you wish to set (Select) and enter the desired Value with the [LOWER/NUMBER] knob. The asterisks (*) indicate all parameters whose values differ from the original Header settings.
The available parameters are:

Parameter	Range	Default
Master Tune	415.3~466.2	Song setting
Transpose	-12~+12	0
Reverb Type	Song/Perf	Song
Chorus Type	Song/Perf	Song
Tempo	♩= 20~250	Song setting

- The *Transpose* parameter does not change the note numbers of the Drum tracks (i.e. track 10 and any other track that uses a Drum Set rather than a Tone).
- The *Reverb Type* and *Chorus Type* parameters allow to decide whether the song should use the Reverb and Chorus parameters (see also "Effects and Equalizer" on page 70) of the currently selected Performance Memory, or those contained in the song data.
- *Tempo* is a relative parameter that modifies all tempo values of the song (including changes) by the same amount. Tempo changes are thus not ruined. This is the same as the Auto Tempo mode (see page 56 for details).

4. Use [PAGE] ▲▼ to select a specific song part (1~16) whose parameters you want to change.



There is a reason why we chose to use the word *Part* rather than *track*: the following parameters indeed only affect the way in which the tracks will be played back (without changing the track data themselves).

5. Use the [ACCOMP/GROUP] knob to select the parameter you wish to edit, and set its value with the [LOWER/NUMBER] knob. Be careful to select the desired Song Part before editing these parameters (watch the name in the scroll bar).
Note: If a given control change message for which the G-1000 provides a parameter is not available, the display will indicate "---".

CC00, CC32: (0~127) These are Bank Select messages. CC00 allows you to select other Tone/Drum Set banks, while CC32 is used to choose the Tone level. See also "Tone Change: Old, G-800 and G-1000" on page 66.

PChange: (1~128) These are program change messages that allow you to select another Tone or Drum Set. See page 160 for a list of the G-1000's Tones and Drum Sets.

Volume (07): Control change messages (CC07) that allow you to modify the Part volume.

Panpot: Control change messages (CC10) that allow you to set the stereo position of the selected part. Values below "64" shift the part to the left, and values above "65" shift it to the right. "64" means "dead center".

Reverb: The Reverb Send level (CC91) of the part, i.e. how strongly it is processed by the Reverb effect.

Chorus: The Chorus Send level (CC93) of the part, i.e. how strongly it is processed by the Chorus effect.

Tone Edit: (Yes/No) Allows you to specify whether or not the Part in question should execute SysEx and NRPN (CC98 and 99) contained in its track. If you select "No", such changes no longer affect the Part. [Default setting: Yes.]

Octave: (–3~+3) Allows you to transpose a part up to three octaves up or down, which may be necessary after you assigned a flute Tone to a bass part (see "CC00, CC32" and "PChange" above). [Default setting: 0.]

Data Send: (All, Int, Mid) This parameter allows you to specify where the data of the selected Part should be transmitted to: to the MIDI OUT port (Mid), to the G-1000's tone generator (Int), or both (All). [Default setting: All.]

Mute: This is a MIDI data filter that allows you to specify which Part data should *not* be transmitted to the Data Send destination. Select *Note* if the Part should no longer transmit note messages, Pitch Bend, Modulation, Sustain, and Aftertouch messages. This is the setting to choose for Minus-One performances. *All* means that the Part no longer transmits any MIDI messages at all (ie, not even Bank Select and program change messages, etc.). Select *Off* if the Part in question should transmit all MIDI data contained in the track it is assigned to. [Default setting: Off.]

Note: You can press [F2] (Reset) to cancel all Global and Part changes and to select the default values (where applicable).

6. Press [F4] (➥Save) to jump to the Disk/Song Save page, where you can save the song. See page 62 for details.

12. Programming User Styles

You can program your own accompaniments, or *Styles* as we have come to call them, on the G-1000. Styles you program do not reside in ROM, which is why we call them *User Styles*, or Styles created by a user (either you or someone else).

12.1 Concept

There are three ways of creating new Styles:

- By converting portions of a Standard MIDI File into an accompaniment to be played by the Arranger (see page 99).
- By creating new accompaniments from scratch (see page 105).
- By editing existing Styles, which requires that you copy them to a User Style memory and then alter the settings or notes you do not like (see page 112).

The latter is much faster than the former because you only need to substitute those parts that, in one way or another, do not "work" for the song you want to play. Programming Styles from scratch is a lot faster than you may think because the G-1000 is equipped with a number of functions that allow you to cut down programming time to the absolute minimum.

Patterns

User Styles and internal Styles are short sequences or *patterns* (usually only four, sometimes eight measures long) you can select in realtime. That is precisely what we showed you in the chapter "Playing with accompaniment – Arranger" on page 47. If you have ever worked with a rhythm programmer (the Roland R-8MkII, for example), the pattern concept may sound familiar. You program a pattern only once and then use it at several points in a song. In other words, one short musical phrase can go a long way.

Pattern-based accompaniments usually consist of the following elements:

- The basic *groove*, i.e. the rhythm that is the backbone of the song
- Several alternatives for the basic groove that keep the accompaniment interesting and suggest some kind of "evolution" or "variation"
- Fill-Ins to announce the beginning of new parts
- The beginning and ending of a song

As a rule, programming four to eight drum patterns for a three-minute song is enough. Just use them in the right order to make them suitable for your song, and you're ready to play. In fact, what is called a "song" on a drum machine, is called Arranger on the G-1000. Drum machine songs have to be programmed beforehand, while the Music Style patterns can be selected on the fly by pressing the Arranger buttons.

The G-1000 allows you to program 36 different patterns per Style, some of which are selectable via dedicated buttons ([TYPE], [DIVISION], etc.), while others are selected on the basis of the chords you play in the chord recognition area of the keyboard (major, minor, seventh).

Tracks

Contrary to a drum machine, a Style not only contains the rhythm part (drums & percussion) but also a melodic accompaniment consisting of two to three musical parts, such as piano, guitar, bass, and strings. That is why the G-1000's divisions work with tracks – eight to be precise:

1 ADR: Accompaniment drums. The drum and percussion line of an accompaniment.

2 ABS: Accompaniment bass. The bass line of the accompaniment.

3 ACC1 ~ 8 ACC6: Accompaniments 1~6. Melodic parts (chord backings, riffs, etc.).

The part-to-track assignment is fixed. You cannot assign the ADR part to track 6, for example.

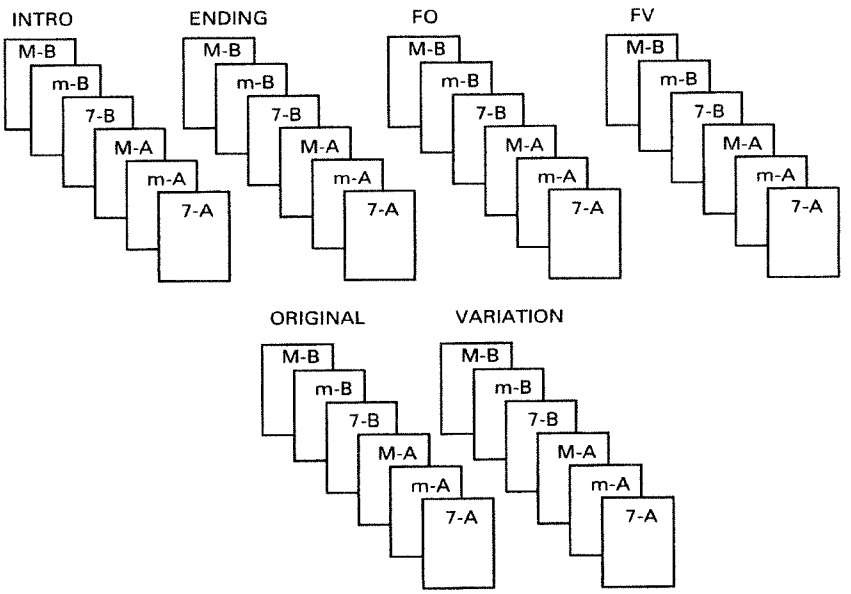
The reason why the ADR part is assigned to track 1 and the ABS part to track 2 is that most programmers and recording artists start by laying down the rhythm section of a song.

There are exceptions to this rule, however, so feel free to start with any other part if that is easier for the Style you are programming.

Note: Though there are six ACC parts, most Styles only contain two or three melodic accompaniment lines. In most cases, less means more, i.e. do not program six melodic accompaniments just because the G-1000 provides that facility; too many accompaniment lines tend to blur the arrangement. If you listen very carefully to a pop record, you will discover (perhaps to your surprise) that it is not the number of instruments you use that makes a song sound "big" but rather the right notes at the right time.

Looped vs one-shot

There are two kinds of patterns on the G-1000: looped divisions and one-shot divisions.



Looped divisions: Looped divisions are accompaniments that are repeated for as long as you do not select another division or press [START/STOP] to stop Arranger playback. The G-1000 provides four looped divisions with three variations each. Let us agree to call the variations *modes*:

Division	Mode	Explanation
Basic/Original	Major Minor Seventh	As the name implies, this is the simplest accompaniment.
Basic/Variation	Major Minor Seventh	Basic/Variation is an alternative for the Basic accompaniment.
Advanced/Original	Major Minor Seventh	An alternative for the Basic level. Usually contains more instruments but could also be another kind of accompaniment for a given style.
Advanced/Variation	Major Minor Seventh	Variation of the Advanced/Original accompaniment.

Looped divisions do not select other divisions when they are finished: they keep playing until you select another division by hand (or by foot with an optional FC-7).

One-shot divisions: One-shot divisions are accompaniments that are only played once and then select a looped division or stop the Arranger.

Division	Modes	Explanation
Intro (Basic or Advanced)	Major Minor Seventh	Introduction. Selects the Original division of the level you selected (Basic or Advanced).
Ending (Basic or Advanced)	Major Minor Seventh	Ending (or coda). As soon as the Ending is finished, the Arranger stops.
Fill-In To Original	Major Minor Seventh	A musical transition that selects the Original division of the currently active level.
Fill-In To Variation	Major Minor Seventh	A musical transition that selects the Variation division of the currently active level.

The type of division (looped or one-shot) affects the way in which the respective tracks are played back. The Arranger will insert the required number of rests for any one-shot track that is shorter than the longest one.

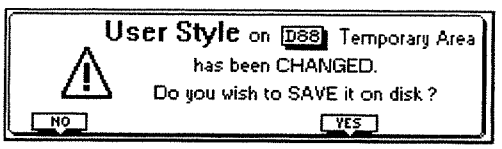
Any track of a looped pattern that is shorter than the longest track, however, will be repeated until the longest track is finished. In other words, a repetitive phrase of a looped division needs to be recorded only once because it will automatically be repeated until the longest track is finished, after which the entire division (including the "sub-loops") will be repeated. For instance, if the ADR part is only four measures long, while the ABS line is eight measures in length, the ADR will be repeated once while the Arranger plays measures 5~8 of the bass line.

12.2 Recording User Styles from scratch

Note: The following sections also contain comments on what we are doing and possible options. If all you want to do is program a Style, just read everything that appears in bold. You can come back to the related explanations whenever there is something you do not understand.

Important remark

User Style recording and editing is carried out in the G-1000's Style RAM memory (D88). Whenever you leave the User Style mode after recording or editing a Style (by pressing [F5] Exit), the display will warn you that you need to save your Style to disk. If you haven't yet done so, you should take advantage of this security system.



Press Part Select [UPPER1] to save your Style to disk (see page 110 for details), or Part Select [M.DRUMS] if you think that is not necessary.

Selecting the User Style mode

1. On the Master page, in Arranger mode, press [F4] (UsrSt) to activate the User Style mode.

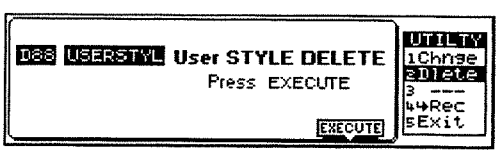
Deleting the Style in the D88 memory

The first thing we need to do is clear the G-1000's Style RAM memory. That memory is indeed also used when you select an internal, a Custom, or a Link Style. In other words: this memory will not be empty when you select the User Style mode. On the other hand, this "RAM sharing" system also allows you to prepare the Style you want to edit in no time: all you need to do is select it while in Arranger mode, then activate the User Style mode.

To record a new User Style, however, you must first clear the D88 memory:

2. Press [F4] (Utility).

3. Hold down [SHIFT] while pressing [F2] (Dlete).

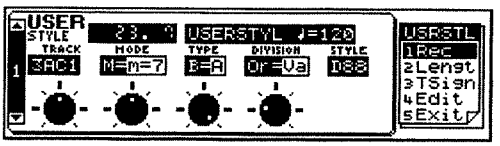


4. Press Part Select [UPPER1] below the display to delete the Style that is currently in the D88 memory.

Preparations

5. Press [F1] (Rec) if the 1Rec menu option is not selected.

6. Press [PAGE] ▲▼ to select the first User Style\Rec page.



Note: Let us call this page "the first User Style\Rec page" because, depending on the function you activate, the message in the lefthand corner can be User Style, Play, Record Erase, or Record Merge. The highlighted menu function, on the other hand, clearly reads Rec.

The message in the lefthand corner currently reads User Style, meaning that the G-1000 is waiting for you to launch playback or recording.

Selecting the track, the Mode, the Type and the Division

To keep things easy, let's start with the drums of the Basic/Original pattern.

7. Use the [DRUMS/PART] knob to select 1ADR (first track, accompaniment drums).

Now select a pattern. Start with the Basic/Original division.

8. Use the [LOWER/NUMBER] knob to select Or for the Division parameter.

Working with clones

On this page, you can activate three clone functions that allow you to record one part and copy it to up to three divisions and three modes each. The "=" sign means that more than one pattern will be recorded.

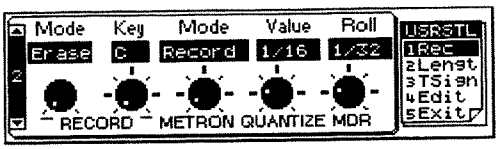
9. Use the [ACCOMP/GROUP] knob to select the mode(s), and the [BASS/BANK] knob to select the type(s).

Let us use the above display settings, which mean "record the Basic/Original/Major pattern and copy it to all looped divisions". Thus, by programming one pattern, you will obtain 3 (M, m, 7) x 2 (Bsc, Adv) x 2 (Or, Va) = 12 identical drum patterns!

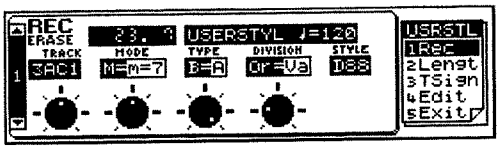
Note: You can only clone five parts for one-shot divisions because there is no Original/Variation level for Intro, Ending, To Original, or To Variation: only Basic and Advanced levels (see the illustration on page 104).

Record mode

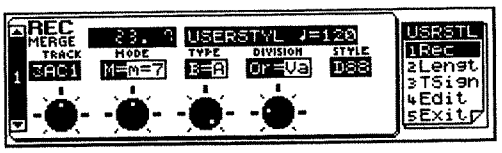
10. Press [PAGE] ▼ to select the second User Style Rec page:



The first parameter (**Mode**) allows you to select the Record mode. Depending on the mode you select here, the first User Style\Rec page will look like this...



...or like this...



... when you press the Recorder's [REC●] button.

Record Erase: Everything you record will replace the data on the selected track. This mode is automatically selected when you activate the Record function for a track that does not yet contain data. If you select a track that already contains data, the message in the lefthand corner will read Record Merge.

Record Merge: The music or data you are going to record will be added to the existing data of the selected track.

11. Use the [DRUMS/PART] knob to select Erase or Merge.

Specifying the key

If you want to use the accompaniment in a musically meaningful way (see "Remarks" on page 111), you have to tell the G-1000 what key you are recording in. That way, everything you play will be automatically transposed to C during Arranger playback, so that when you play a C (major, minor, or seventh) chord in the chord recognition area of the keyboard, you hear a C chord rather than an D chord.

The G-1000 allows you to play in the original (or your favorite) key of the song. But do set the Key parameter to the right value before recording.

12. Use the [ACCOMP/GROUP] knob to set the Key. If you want to play in F#, set this value to F#; to play in A, you must set this value to A, etc.

Note: There is no need to specify the key for the ADR part since that part is never transposed.

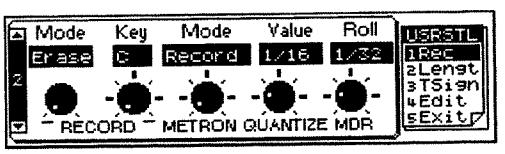
Quantize

Quantize is a function that corrects minor timing problems. See "Quantize Value" on page 88 for details.

Quantize shifts the notes whose timing is not exactly right to the nearest "correct" unit.

Always select a resolution value that is fine enough to accept all note values you play, yet not finer than the shortest note. If the shortest notes of your accompaniment are 1/16th note triplets, set the Quantize value to 1/16t.

Here is how to set the Quantize function:



13. Use the [LOWER/NUMBER] knob to specify the quantize Value.

The preset value, 1/16, is OK for most situations. If you do not want quantize your music while recording, set this parameter to Off.

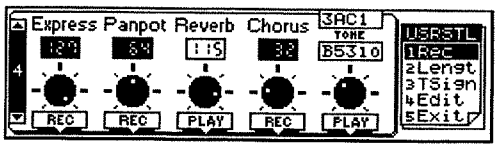
Tip: Off is a good choice here because you can also quantize the part after recording it (see page 130). If you quantize all parts, your User Style may sound too perfect. Remember that music is all about tiny imperfections, one of which is a somewhat "loose" timing.

Let us skip the User Style\Rec\3 page because it allows you to mute parts that have already been recorded, which is not the case here. See "Muting parts while recording others (Status)" on page 111 for more information on how to mute parts in User Style mode.

14. Press [PAGE] ▼ twice.

Tone selection

Another important aspect is Tone selection because the address (Group, Bank, Number, Variation) of the Tones and Drum Set you select is recorded at the beginning of every division.



We are about to program the drums using the ADR part. The ADR part works the same way as the MDR part, so we now have to select a *Drum Set* rather than a Tone.

There are two ways to select Drum Sets (and Tones):

- Use the buttons of the TONE/PERFORMANCE section to select a Drum Set for the ADR part.

Or:

- Use the [UPPER/VARIATION] knob on this display page to select a Drum Set (or Tone).

It is a good idea to play a few notes on the keyboard to check whether the sounds of the selected Drum Set are suitable for the accompaniment you are going to record. Try other Drum Sets until you find the one that sounds "right".

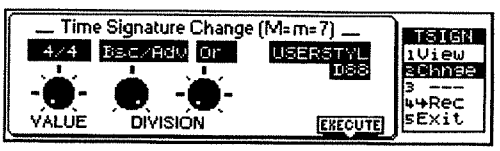
Note: Just ignore the Expression, Panpot, Reverb, and Chorus settings for now. We will come back to them later (see page 116).

Time signature

Before you start recording, you must specify the time signature of your accompaniment. Select 4/4 for 8- or 16-beat patterns, 3/4 for waltzes, 2/4 for polkas and 6/8 (or 4/4) for marches. Note that it is also possible to select 5/4, 7/4 etc. time signatures.

15. Press [F3] (TSign).

16. Press [F2] (Change).



As you see in the leftmost window, 4/4 is already selected, so there is no need to change it. To specify another time signature, use the [DRUMS/PART] knob.

17. If the division you need (Basic) is not yet selected, use the [BASS/BANK] and [ACCOMP/GROUP] knobs to do so.

Since you are going to clone 11 patterns while recording, you could select Bsc/Adv and Or/Va here to specify the time signature for the four looped divisions. But even Bsc and Or do the trick because your material will be copied anyway.

The USERSTYL entry tells you that your User Style resides in the G-1000's Style RAM memory (D88). This memory is shared by all Music Styles, so do not forget to save your User Style to disk. As a rule, you should do so at regular intervals (see "Saving your Style to disk" on page 110).

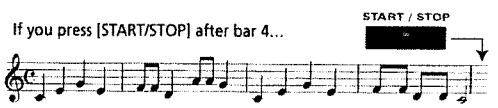
18. Confirm the (new) time signature by pressing Part Select [UPPER1] (Execute).

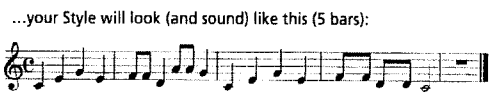
Note: If you do not want to specify the length of the pattern you are about to record, you can press [F4] at this point to jump back to the first User StyleRec page. But let us go through the motions.

Length: specifying the pattern length

User Styles are patterns, i.e. short musical phrases, some of which will be continuously repeated during Arranger playback. Every pattern must therefore have a set length. A 5-bar Intro, for instance, is no good for a song that has only four introductory bars. Setting the length now will help you avoid a lot of confusion once you start recording.

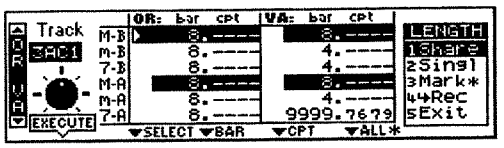
The reason why we suggest you specify the length now rather than cutting the pattern to size after recording it (using the same Length function) is that the Arranger tends to add blank bars at the end of a track, which is usually due to the fact that you stopped the recording a little late (i.e. after the last bar you played). In such a case, the Arranger adds a blank measure, so that you actually "record" five measures instead of 4:





Furthermore, in User Style Record mode, all patterns are *looped*, so that the G-1000 keeps playing them back until you press the [START/STOP] button. A wrong number of measures (5 instead of 4, for example) is very likely to put you off, so do take the time to set the pattern length before you start recording.

19. Press [F2] (Lengt). To select a Length page from another page, hold down the [SHIFT] button and press [F2]. The display now looks like this:



It is perfectly possible to specify a different length value (and time signature) for each track and division. Remember, however, that the Basic and Advanced (Original and Variation) tracks are looped during "real-life" use, so that a 64CPT phrase will be repeated for as long as another track of the current division contains data.

Note: Even one-shot patterns are looped in User Style mode. That is not the case, however, during Arranger playback (i.e. everyday use of the Styles).

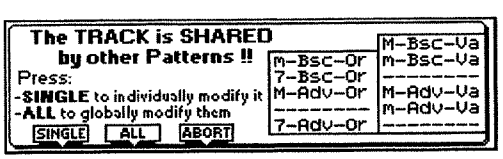
20. Use [PAGE] ▲▼ to select the length page corresponding to the division whose length you wish to set.

The second Length page contains the Length values of the Intros and Endings. The third Length page contains the Length parameters of the fill-ins.

The other options on this page are [F1] (Share) and [F2] (Singl). The former allows you to select all patterns that are being shared, i.e. patterns that have been or will be "cloned" during recording using the M=m=7, B=A etc. options (see page 105). **Single**, on the other hand, allows you to treat all divisions as if they were independent patterns – and select only those whose length you wish to change after recording them.

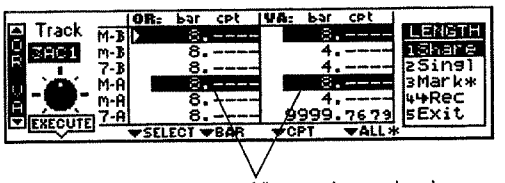
Cloning and edit functions and possible warnings (Shared)

When re-recording or editing just one pattern of a clone group, the following warning may be displayed:



It means that you are about to do something that will disrupt the uniformity of the patterns you have chosen to be identical (by cloning them).

Note that this page only appears if, after cloning several patterns, you decide to only redo or edit the M/Bsc/Or (or Or-M-Bsc) pattern, for example. Since the G-1000 "knows" which tracks are clones, it will warn you that you are about to record or edit a version without copying it to the "shared" patterns. For your reference, the names of the shared patterns appear in two windows (one for Original, and one for Variation patterns):



These patterns are shared (because they are clones).

This should allow you to make up your mind whether to modify the selected pattern without changing the clones, or apply the changes to all clones (or shared patterns).

- Press Part Select [M.DRUMS] (Single) to edit the selected pattern without changing the clones.
- Press Part Select [M.BASS] (All) if the clones (or shared patterns) are to change according to the modifications of the pattern you are re-recording or editing.
- Press Part Select [LOWER1] (Abort) to leave this page without changing anything.

Back to our accompaniment.

21. Start by selecting the Track whose length you wish to set (using [DRUMS/PART]).

Rotating the knob fully clockwise will call up the ALL option. Select ALL to set the length for all tracks (1~8).

22. Use [UPPER/VARIATION] (All) to select all Style divisions.

Note: Selecting All using [UPPER/VARIATION] means that you can specify the length of all divisions that appear on this page.

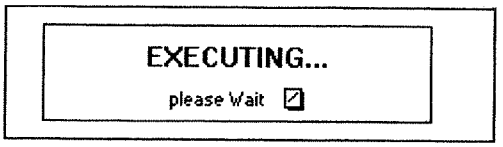
To specify the length of only one pattern, move the Select cursor to that pattern using the [ACCOMP/GROUP] knob. To specify the length of several patterns in one pass, select them using [ACCOMP/GROUP] and press [F3] (Mark) for every pattern whose length you wish to set. Selected patterns will be indicated by an asterisk (*).

23. Use the [BASS/BANK] (Bar) knob to specify the number of bars. Our pattern should be 4 measures long, so enter the value "4".

Note: You could also specify a CPT value using [LOWER/NUMBER]. That CPT value (♩ = 120CPT) will be added to the Bar length. Though possible, length values like 4 (bars): 96 (CPT) are probably not what you want to use every day.

24. Press Part Select [M.DRUMS] (Execute) to confirm the length you specified.

The display now reads:



Next, the OK Function Complete message is displayed to signal that the Length value has been successfully set.

The name of the 1adr track now appears in uppercase letters (1ADR) because that track contains data (i.e. the length setting, or, more specifically, the equivalent number of rests).

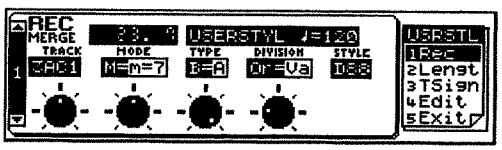
25. Press [F4] to return to the first User StyleRec page if you like.
This is not really necessary because you can start recording on any User Style page.

Tempo

26. The tempo (currently set to ♩=120) is probably a bit fast for recording, so change it using the [TEMPO] dial.
The tempo value you set here will be recorded and regarded as preset tempo. You can change the preset tempo at any stage in User Style mode, so start by selecting a tempo that allows you to record the music the way you want it to sound. When all tracks and divisions are programmed, you can record the desired tempo value.

Recording

27. Return to the first User Style\Rec page and press the Recorder [REC●] button (indicator lights).
Note that, when you return to the first User Style\Rec page, the message in the lefthand corner looks like this (because the track already contains data, namely the length value):



28. Press [START/STOP] (Arranger section) or [PLAY►/STOP■] (Recorder section). The metronome counts in one measure (4 beats if you selected the 4/4 time signature), and recording starts on the next downbeat.
Note: You can also start recording using an optional footswitch connected to the FOOTSWITCH jack. See "Start/Stop" on page 43 for how to select the Arranger Start/Stop function.

You could start by playing only the bass drum part. If you specified the track length (see above) before recording, the Arranger jumps back to the beginning of the pattern after four measures. The second time around you could add the snare drum, the third time the HiHat, and so on. – But you can also play the drum part in one go, of course.

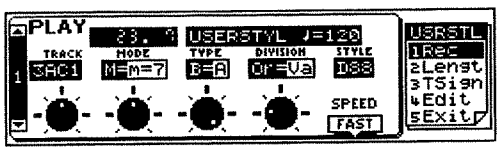
When recording another part (ABS~AC6), do everything you would do during a live performance. Feel free to add modulation and pitch bend and use the hold pedal connected to the SUSTAIN FOOTSWITCH jack.

Note: You may notice a short delay before the Arranger jumps back to the beginning of the pattern. That delay is due to the fact that the data you record are "being processed". During playback, the loop will be perfect, however.

29. Press [START/STOP] again to stop recording.
Tip: If the above Mode, Type, and Division settings you selected for recording do not include all the patterns you wanted to clone, set the Mode, Type, and Division parameters to the desired values to supply the missing drum lines. Next, press [REC●] and [START/STOP] or Recorder [PLAY►/STOP■] to start recording. Stop recording after the first or second beat (wait until the count-in is finished before you start counting). Note that this function only *adds* clones. It does not allow you to erase existing patterns.

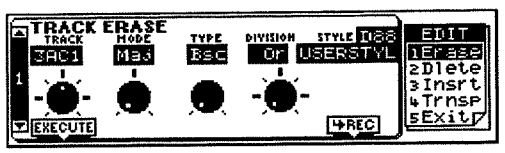
Playback, and then keep or redo?

1. Press the [START/STOP] or Recorder [PLAY►/STOP■] button again to listen to your performance. The first User Style\Rec page looks like this (if selected):



If you like your drum part, continue with "Saving your Style to disk". If not, you probably want to give it another try.

2. Press [F4] (Edit) and then [F1] (Erase).



We'll use Track Erase to erase the data because that way, the Length settings do not change. See "Track Erase ([F1])" on page 90 for more information about this function. The 1ADR Track is already selected, as is the pattern that is used for cloning other tracks.

3. Press Part Select [M.DRUMS] (Execute) to erase the pattern.

4. Press Part Select [UPPER1] to jump back to the first User Style\Rec page.

5. Continue with step (28).

Saving your Style to disk

If you are serious about programming your own Styles, make it a habit to save them as frequently as possible. After all, if someone decided to turn off your G-1000 now, you would lose everything you have programmed so far.

That disk can also serve as backup whenever you erase or change something you actually wanted to keep.

Naming your User Styles

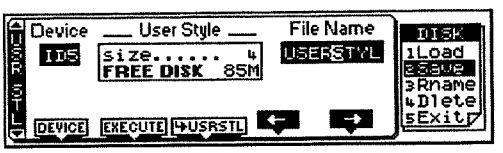
1. Hold down [SHIFT] and press [F3] (Name).

Before saving a Style to disk, you should name it. Choose a name that tells you something about the nature of the Style. Use the [ACCOMP/GROUP] knob to select the character position and the [BASS/BANK] knob to assign a character to the selected position.

Note: You can also use the TONE/PERFORMANCE keypad for entering names. See page 26 for details.

Saving your Style

2. Press Part Select [M.DRUMS] to jump to the Save User Style page:



You have just specified the Style name, so there is no need to do so on this page. But you could do so. See above for details.

3. Insert a floppy or Zip (or Mo, etc.) disk into the desired drive and (if necessary) press Part Select [M.BASS] (Device) to jump to the Device page. See page 141 for how to select another drive (called *Device* here).

4. Press Part Select [M.BASS] (Execute) to save your Style to disk.
Remember that your G-1000 is multitasking, so that you can leave this page as soon as the G-1000 starts saving the Style to disk:

5. Press Part Select [LOWER1] (➥UsrStl) to return to the User Style mode.

6. Press [SHIFT]+[F1] to return to the first User Style\Rec page.

Programming other parts and divisions

You can now record the second part – probably the bass. If you'd like to do the guided tour again, go back to page 105. Do not forget to set the key for the bass part (see page 106).

You probably know how to record other parts (ACC1~ACC6), so we'll leave you to it (see "Recording User Styles from scratch" on page 105).

Once the first division is finished, you can record other divisions. Use the clone function (see page 105) to record several patterns in one go.

Do not forget to record the fills and the Ending(s) to complete your User Style.

Note: The ABS part is monophonic. You will not be able to program two-note patterns.

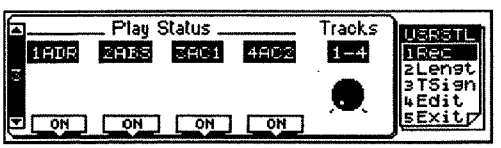
Muting parts while recording others (Status)

After programming a few tracks, you may find that certain tracks tend to confuse you. Playing a steady organ part while listening to a previously recorded syncopated part may indeed be difficult. That is why the G-1000 allows you to mute those parts that you do not want to hear during recording.

Note: The Status function only applies to the User Style mode. In normal Arranger playback mode, all tracks will be played. In other words, this is a help function. To mute a part in Arranger mode, see page 68.

Here is how to mute tracks in User Style mode:

1. On the User Style\Rec page, press [PAGE] ▼ until the following display page appears:



2. Select the track/part group (1~4, 5~8) you wish to mute using the [UPPER/VARIATION] knob.

3. Use the Part Select buttons to set the Status of the currently accessible Arranger parts to On or Off (mute).

Remarks

Working from top to bottom – programming hints

If you listen carefully to the factory Styles, you will notice that most divisions are very similar to one another and that the element of "evolution" or "amplification" between the Original/Variation and Basic/Advanced levels is usually derived from adding instruments to otherwise identical parts. The Advanced/Original division may for instance add an electric guitar to the drums, bass, and organ lines of the Basic level, but the drum, bass, and organ lines of the Advanced level are usually identical to those of the Basic level.

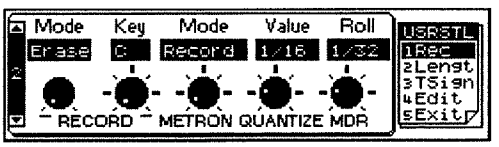
In other words, start by recording the most complex accompaniment while cloning all other looped divisions (see page 105). If you then move to the Advanced/Original level and delete the bells and whistles (see page 92), that division is already simpler than "the works".

The next step would then be to select the Basic/Original pattern and delete both the bells and whistles and the distorted guitar.

Metronome

In User Style mode, the metronome sounds during recording. If you also need the metronome when listening to what you have just recorded, select another metronome mode. Here is how to:

1. On the first User StyleRec page, press [PAGE] ▼.



2. Use the [BASS/BANK] knob to set the Mode parameter to one of the following values:

Record: The metronome only sounds during User Style recording.

Play: The metronome only sounds during User Style playback in User Style mode.

Rec&Ply: The metronome sounds both during recording and playback.

Always: The metronome even sounds while the User Style is not playing.

Empty tracks

After recording a few accompaniment parts, you may not remember which tracks already contain data. There is an easy way to find out: for tracks that contain data, the corresponding part name will appear in uppercase letters (e.g. ADR). For tracks that don't contain data, the corresponding part name will appear in lowercase letters (e.g. adr).

Furthermore, if a track already contains data, the User Style function will switch to Record Merge (see page 109) whenever you press the Recorder's [REC●] button.

Playback in Arranger mode

As stated on page 103, the Arranger of your G-1000 is very similar to a drum machine, except for one thing: you do not need to program the pattern sequence beforehand. Just select the division you need while playing and feed the Arranger with the right chords so that all the lines you programmed sound in the right

key. In short: use your own Styles the way you use the internal Styles.

Note: If, during playback in Arranger mode (i.e. normal G-1000 mode), the Arranger stops unexpectedly, try different chord modes. Chances are that you only programmed the major division, so that the Arranger selects an empty pattern when you play a minor or seventh chord. Remember to always set the Mode parameter to M=m=7 until you have come to grips with the possibilities of the G-1000's Arranger. That way, those three patterns will sound alike, but at least you are sure that the Arranger does not stop when you play a minor or seventh chord.

12.3 Copying existing Styles

Another way of programming User Styles is to use parts from internal Styles in ROM or User Styles on in (floppy, Zip, etc.) disk. The G-1000 allows you to:

- Copy entire Styles to the Style RAM memory (D88)
- Copy the selected division of one or all tracks
- Copy just a few notes of an existing part
- Copy tracks or notes between divisions
- Create new Styles by using tracks from different existing Styles (the drums of Style B34, the bass of Style A63, etc.)

Note: You cannot copy an ADR (drum) track to another track (ABS~ACC6). Likewise, the bass part (ABS) can only be copied to an ABS track. As far as the ACC tracks are concerned, you are free to copy them to whichever ACC track you like.

Note: If the Style RAM memory already contains new data, save it to disk before copying. The G-1000 has no Undo function. Saving a Style to disk before copying will allow you to load the previous version in case something goes wrong. See "Saving your Style to disk" on page 110.

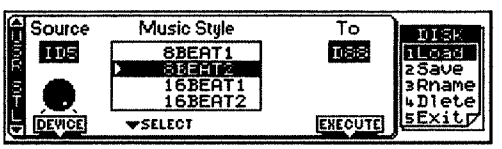
Copying entire Styles using Load (all tracks)

1. Press [F5] (Exit) to return to the Master page.

2. Press [F5] (Disk) to select the Disk mode.

3. If the 1 Load option is not highlighted, press [F1] (Load) to select it.
The message in the scroll bar (left-hand side) should read USR STL. If that is not the case...

4. ... press [PAGE] ▲▼ until the scroll bar reads USR STL.



5. Using the [ACCOMP/GROUP] knob, select Int for the Source parameter.
Int allows you to select any internal Music Style (A11~C28). If you wish to copy a Style from disk, set Source to FDD, ID5, etc.

The Music Style info window displays a list of Styles in the internal memory (Int) or on the disk.

Note: If the desired disk is inserted but not available, press Part Select [M.DRUMS] (Device) to mount the drive in question. See "Device" on page 141.

6. Use the [ACCOMP/GROUP] knob to scroll through the list of available Styles. The highlighted (white-on-blue) Style will be loaded.

7. Press Part Select [UPPER1] (Execute) to load the Style.

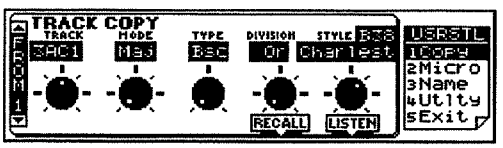
8. Press [F5] (Exit) to return to the Master page.

9. Press [F4] (UsrStl) to return to the User Style mode.
Note: This procedure is not really necessary because selecting a Style in the G-1000's Arranger mode has exactly the same effect as this function. Here, however, you know exactly what you're doing.

Copying individual Style tracks

While the previous function allows you to copy entire Styles, the Track Copy function can be used to copy individual tracks, modes, types, and divisions.

1. On the first User Style\Rec page, hold down [SHIFT] and press [F1] (Copy).



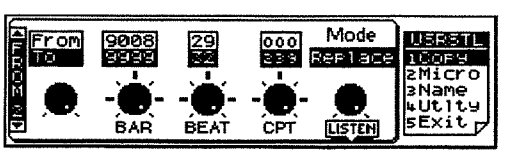
2. Use the [DRUMS/PART] knob to select the track to be copied.

3. Use the [ACCOMP/GROUP], [BASS/BANK], and [LOWER/NUMBER] knobs to select the Mode (Maj, Min, 7th), the Type (Bsc, Adv), and the Division (Or, Va, Fo, Fv, In, Ed).

4. Next, select the Style (internal banks A~D, or on any currently mounted disk device) that contains the track(s) to be copied using the [UPPER/VARIATION] knob.
Note: You can also use the Music Style buttons as well as the Disk List function (see page 24) to select the Style to be copied. If you use the knob, you need to press Part Select [UPPER2] below the display to temporarily transfer the selected data to the G-1000's Style RAM memory for listening purposes.

5. Press Part Select [M.DRUMS] (Listen) to listen to the excerpt you are about to copy.
Note: Listen is not available when you select All for one of the above entries, or when the selected Style hasn't been recalled yet (see above).

6. Press [PAGE]▼ to select the From 2 page:



From

Start by specifying the position of the first event (or note) of the source track to be copied.

7. Activate the From level using the [DRUMS/PART] knob.

The word From and the related values (upper line) must be displayed white-on-blue.

8. Use the [ACCOMP/GROUP], [BASS/BANK], and [LOWER/NUMBER] knobs to set the Bar, Beat and CPT units respectively.
By default, the From parameters are set to Bar 1, Beat 1, CPT 0.

You can also choose to copy only those notes that you need, in which case, the Beat and CPT parameters will help you select a starting point that lies behind the first beat of the track you wish to copy.

To

9. Use the [DRUMS/PART] knob to select the To level (second line).
The To position indicates the end of the excerpt to be copied. By default, the To values are set to include the entire track.

10. Use the [ACCOMP/GROUP], [BASS/BANK], and [LOWER/NUMBER] knobs to set last Bar, Beat and CPT units respectively.
If you wish to copy an entire bar, select the Bar-Beat-CPT "0" value of the next bar, i.e. to copy bars 1~4 specify "From 1-1-0/To 5-1-0".

11. Press Part Select [M.DRUMS] (Listen) to listen to the excerpt again.

Copy mode

Copying can be carried out in one of two modes:

Replace: The data in the selected range will be copied and overwrite all data of the destination track in the selected source track range.

Mix: The data in the selected range will be added to any existing data on the destination track.

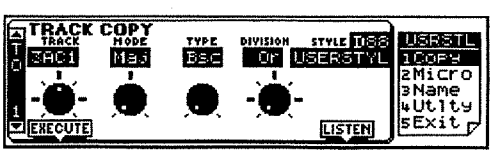
In either case, the length of the destination track may change to include all data of the source track.

Note: If the Style RAM memory already contains new data, save it to disk before copying. The G-1000 has no Undo function. Saving a Style to disk before copying will allow you to load the previous version in case something goes wrong. See "Saving your Style to disk" on page 110.

12. Use the [UPPER/VARIATION] knob to select the copy mode (Replace or Mix).

Destination (To 1)

13. Press [PAGE]▼ to select the To 1 page:



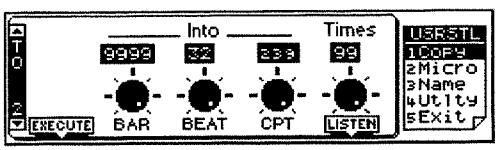
This page looks similar to the From 1 page (see above). Here, however, you start specifying the place the data you selected will be copied to, ie, the destination.

14. Use the [DRUMS/PART] knob to select the track you wish to copy the data to.
Note: It is impossible to copy ADR data to other tracks than ADR tracks. Likewise, you cannot copy ABS data to other tracks than ABS tracks. Feel free to copy AC data to any AC track (but they cannot be copied to ADR or ABS tracks).

15. Use the [ACCOMP/GROUP], [BASS/BANK], and [LOWER/NUMBER] knobs to select the Mode (Maj, Min, 7th), the Type (Bsc, Adv), and the Division (Or, Va, Fo, Fv, In, Ed).
Note: It is impossible to copy between looped and one-shot divisions. See "Looped vs one-shot" on page 104 for more information about these two division types.

16. Press Part Select [UPPER1] (Listen) to listen to the track you are about to copy to.

17. Press [PAGE]▼ to select the To 2 page:



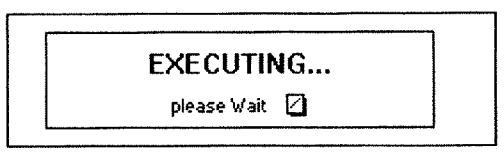
The Into position indicates the beginning of the excerpt you are about to copy. If you wish to copy the source data to the beginning of the selected track, select Bar= 1, Beat= 1, and CPT= 0.

18. Use the [ACCOMP/GROUP], [BASS/BANK], and [LOWER/NUMBER] knobs to set the Bar, Beat and CPT units respectively.

19. Press Part Select [UPPER1] (Listen) to listen to the destination track again.

20. Use the [UPPER/VARIATION] knob to specify the number of copies (Times) to be made. Select "1" if the excerpt is to be copied only once.
Before copying the data, check whether all settings are correct. Use the [PAGE] ▲▼ buttons to select other Copy pages. Then return to this page.

21. Press Part Select [M.DRUMS] (Execute) to copy the data.
The display now responds with the following message:



When the data are copied, the display will tell you:

You can press Part Select [UPPER1] to listen to the new data on the destination track (and the selected division).

12.4 Editing User Styles

Editing on the fly by recording

Adding notes in realtime

To add notes to an existing part, select Record Merge (2nd User Style page), select the part, and start recording by pressing [REC●] (Recorder section) and [START/STOP] (Arranger section) or [PLAY►/STOP■] (Recorder section). Play the notes where you want them to sound.

Note: Do not forget to select the desired Division, Mode, and Type (see page 105).

Adding controller data in realtime

To add controller data (modulation, Pitch Bend, Hold, expression) to an existing part, select Record Merge (2nd User Style page), select the part and division, and start recording by pressing [REC●] (Recorder section) and [START/STOP] (Arranger section) or [PLAY►/STOP■] (Recorder section). Operate the controller (Pitch Bend lever, modulation lever, optional DP-2, DP-6, or FS-5U footswitch for Hold data, optional EV-5 or BOSS FV-300L or EV-10 foot controller for expression data) where needed.

Note: Do not forget to select the right division, mode, and type (see page 105).

Adding or changing settings of existing parts

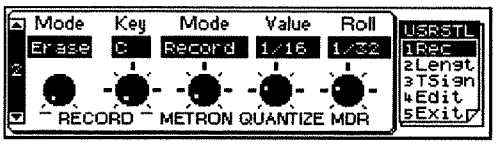
The following operations require that you record in Record Merge mode without touching the keyboard or controllers, select the track and division whose settings you wish to change, activate Record Merge, and start recording. Unless you wish to program continuous value changes (Panpot data, for example), you can stop recording after the first beat. Static settings are always written at the beginning of the track in question, so there is no need to record an entire cycle.

Tone/Drum Set selection: To select another Tone or Drum Set for an existing User Style part, proceed as follows:

1. On the first User Style\Rec page, select the Track you wish to assign another Tone or Drum Set to using the [DRUMS/PART] knob.

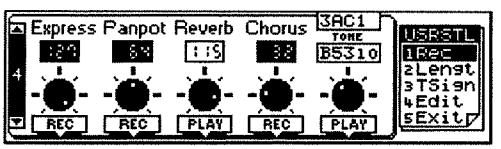
2. Select the division whose settings you wish to change, and possibly also all clones (see page 105).

3. Press [PAGE]▼ to select the following page:



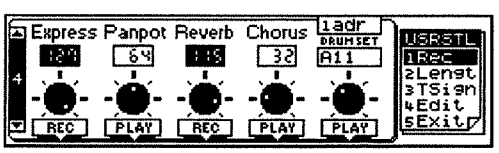
4. Use the [DRUMS/PART] knob to set Mode to Merge. (Let us assume that your part already contains data, though the following works the same for empty tracks.)

5. Press [PAGE]▼ until the following display page appears:



Look at the display before selecting another Tone. The Expression, Panpot, and Chorus values in the above illustration are reversed. As you see in the bottom row of the display, the corresponding Play/Record switches are set to REC, meaning that these values will be recorded next time around. The Reverb and Tone values, on the other hand, are displayed blue-on-white. If you look at the corresponding Play/Record switches, you will see that they are set to PLAY, meaning that the corresponding settings will not be recorded.

The abbreviation 3AC1 appears in uppercase, which means that the track in question already contains data. Now look at the following illustration that tells you that the ADR track of the currently selected division doesn't yet contain data:



6. Press the Part Select [M.DRUMS], Part Select [M.BASS], Part Select [LOWER1], and Part Select [UPPER2] buttons to set the Play/Record switch of all settings you do *not* wish to record to PLAY.

7. Press Part Select [UPPER1] to set the Tone Play/Record switch to REC.

8. Select the new Tone to be assigned to the currently selected track and division using either the [UPPER/VARIATION] knob or the TONE/PERFORMANCE section buttons.

9. Press the Recorder [REC●] button.

10. Press [START/STOP] or Recorder [PLAY►/STOP■] to start recording.

11. Press [START/STOP] again after the first or second beat (but wait until the one-bar count-in is finished).

This completes Tone selection. The new Tone address (Group, Bank, Number, Variation) automatically replaces the old one.

Tip: You could use different Tones for every division of a User Style. Thus, the 3AC1 Basic/Original track may contain an electronic piano line that is played by an acoustic piano in the Basic/Variation division etc. Beware of too much "artistic license", though. Using another ACC track for the acoustic piano will avoid a lot of confusion.

Customizing drum sounds – Drum Set Note Pitch:

The fifth User Style\Rec page allows you to modify the pitch of certain sounds of the selected Drum Set. The eligible sounds and corresponding note numbers are:

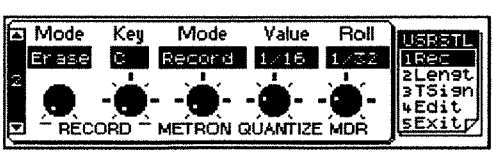
Note	Sound
C#2/37	Side Stick
D2/38	Stand. 2 Snare 1
E2/40	Stand. 2 Snare 2
F2/41	Low Tom 2
E3/52	Chinese Cymbal
G#3/56	Cowbell
A3/57	Crash Cymbal 2
F4/65	High Timbale

Note: The User Style\Rec\5 display page only appears if you selected the 1ADR track before calling up this function.

1. On the first User Style\Rec page, select the 1ADR track.

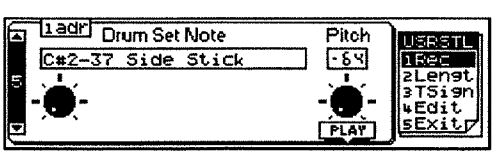
2. Select the division whose settings you wish to change, and possibly also all clones (see page 105).

3. Press [PAGE]▼ to select the following page:



4. Use the [DRUMS/PART] knob to set Mode to Merge. (Let's assume that your part already contains data, though the following also works for empty tracks.)

5. Press [PAGE]▼ repeatedly until the following display page appears:



6. Select the drum sound whose pitch you wish to change with the [DRUMS/PART] knob.

7. Use the [UPPER/VARIATION] knob to set the desired pitch (-64~+63).
You can play on the keyboard to listen to the result.

8. Press Part Select [UPPER1] to set the Play/Record switch to REC.

9. Press the Recorder [REC●] button.

10. Press [START/STOP] or Recorder [PLAY▶/STOP■] to start recording.

11. Press [START/STOP] again after the first or second beat.

Expression, Panpot, Reverb, Chorus

Setting or modifying the Expression, Panpot, Reverb (Send), and Chorus (Send) parameters is similar to selecting another Tone for existing tracks. See "Tone/Drum Set selection" on page 114 for details.

The Reverb and Chorus settings represent send values (see page 70). The effect settings (Type, Character, etc.) can only be saved to a Performance Memory. In other words, a Music Style's character may change depending on the Performance Memory you select.

Tip: You can create interesting panning effects by slowly shifting the selected track from left to right (or vice versa) in the course of a pattern. This is especially effective for synthesizer or guitar riffs. Continuous changes mean that you have to keep recording until the end of the pattern.

Expression (control change CC11) is a subsidiary volume message that works relative to the volume (control change CC07) message. Whenever you set Expression to "127" the resulting part volume will be equal to the value specified for Volume (CC07).

The Volume values of the Arranger parts can be set in Mixer (see page 68) or Volume (see page 67) modes.

Use the [DRUMS/PART], [ACCOMP/GROUP], [BASS/BANK], and [LOWER/NUMBER] knobs to set the value you wish to record.

Setting the preset tempo

The preset tempo is the tempo the Arranger selects in One Touch mode. By now, you know that the [TEMPO] dial and [AUTO/LOCK] button allow you to override the preset Style tempo and save the new tempo value to a Performance Memory. Setting the right preset tempo is useful for those occasions where you wish to use One Touch Program (see page 53).

To program another preset tempo, set it using the [TEMPO] dial, select any part on the first User Style\Rec page, activate Record Merge mode and record one or two beats.

Do not play on the keyboard or use any controllers connected to the G-1000, though!

Note: The last tempo value you record automatically becomes the Style's preset tempo.

12.5 Programming User Styles via MIDI

A third way of programming User Styles is to use an external sequencer (computer with sequencer software or an MC-50MkII) and transmit the MIDI data in realtime while the User Style function is recording. Using an external sequencer has two advantages:

- You can program your music in Step time (on the external sequencer) before turning it into an interactive Style.
- You can copy Styles of older Intelligent Arranger models that are not equipped with a disk drive.

Note: If you use commercially available Standard MIDI Files as a starting point for your User Styles, remember that the material is copyright protected.

Note: Delete the GM System On or GS Reset message of the GM or GS Standard MIDI File you intend to use before sending MIDI data to your G-1000. These two messages are SysEx messages (System Exclusive) found at the beginning of a sequence that cause the G-1000 to switch to GM/GS mode, thereby deactivating the Arranger. See your sequencer's manual for how to delete MIDI messages.

Data that can be recorded

Apart from note on/off and velocity data, the G-1000's Arranger also accepts the following MIDI messages:

MIDI message	Number	Name
Control Change	CC00	Bank Select MSB
Control Change	CC01	Modulation
Control Change	CC06	Data Entry
Control Change	CC10	Pan
Control Change	CC11	Expression
Control Change	CC32	Bank Select LSB
Control Change	CC64	Hold [a]
Control Change	CC91	Reverb Depth
Control Change	CC93	Chorus Depth
PC		Program change
PB		Pitch Bend
Control Change	CC98	NRPN MSB
Control Change	CC99	NRPN LSB

Hold on/off messages will be converted to the equivalent note duration values. The Arranger tracks never contain Hold messages but the duration of the affected notes will be set in accordance with the length obtained by using the Hold pedal.

Unless the sequences you use are GM/GS compatible, we recommend you filter out all data except modulation (CC01), Pitch Bend, and Hold (CC64). Specify the other settings manually on the G-1000 (see "Editing User Styles" on page 114). After all, the G-1000 contains lots of new sounds that you should take advantage of to enhance your Styles.

Connection and synchronization

1. Connect the MIDI OUT port of your sequencer or computer to the MIDI IN A port of your G-1000.
The next step is to synchronize the G-1000 to your sequencer – or the sequencer to your G-1000. Here, it is probably best to use the sequencer as synchronization Master and the G-1000 as slave (see page 138).

Preparation of your sequence

2. Isolate the measures you wish to record. This usually means that you have to copy the required number of bars to a new song.
For instance, if the User Style division is to be 4 measures long, you have to reduce the sequence (or rather a copy of it) to the four measures you wish to record. These measures have to be copied to the very beginning of the new song.

3. Check the track-to-MIDI channel assignment and modify the MIDI channels of your sequence accordingly.

MIDI channels

Every Arranger part/track is assigned to a MIDI channel. The factory settings are as specified on page 87.

Preparation on the G-1000

4. Press [F4] (UserStl) to call up the User Style mode.

5. Press [F1] (Rec) if the 1Rec menu option is not selected.

6. Set the parameters for the part you are about to record. See page 105 and following for details.

Recording

7. Solo the first part to be recorded on your sequencer or computer (or mute the other parts).

8. Press the [REC●] button in the G-1000's Recorder section.

9. Start playback on your sequencer or computer.

10. Wait until the pattern is finished and then stop playback on your sequencer.

11. Return to step (6) to record the other parts of the current division.

12. To record other divisions, return to step (2).

13. When you are finished, press [F5] (Exit) to return to the Master page and set the Style Sync parameter back to Auto or Internal (see page 138).
Note: Do not forget to save your Style to disk at regular intervals (see page 110).

Note: If your User Style needs some touching up, see "Editing User Styles" on page 114.

Recording using external controllers

Most of the aspects covered in the "Programming User Styles via MIDI" section also apply to programming User Styles using external controllers – except synchronization, of course.

- You could ask a drummer to play the drum tracks of your Styles using a TD-10, TD-7, TD-5, SPD-20, SPD-11, or PAD-80 (Octapad II), i.e. a device fitted with a trigger-to-MIDI convertor.
- If you know a guitarist who owns a GR-30 or GR-09 Guitar Synthesizer or a GI-10 pitch-to-MIDI convertor, you should ask him to play the guitar and bass parts.
- The GI-10 also allows you to use a microphone and sing a line that is too difficult to play on a keyboard. The GI-10 can indeed convert your singing (pitch) to MIDI note messages.

Using "specialists" for recording your User Styles will add to the realism of your accompaniments.

The only thing to worry about when recording User Styles using external MIDI controllers is the MIDI channel of your external controller (see page 87).

Note: Set the guitar-to-MIDI controller so that it sends MIDI messages on one channel rather than six.

Connect the MIDI OUT port of the external controller to the MIDI IN A port of your G-1000 and you are ready to go. See "Recording User Styles from scratch" on page 105 for how to record User Styles.

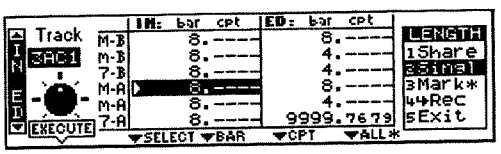
12.6 Edit functions that are not part of the User Style Edit mode

Length

Master page: [F4] (UsrStl)→[F2] (Lengt)
[PAGE] ▲▼ (select Or/Va, In/Ed, or Fo/Fv pages)

The Length function allows you to modify the length (number of bars, beats, and clocks) both before or after recording. If used after recording, the data that lie beyond the specified end will be discarded.

Note: There is no way to recall the previous version, so think twice before executing the length function.



See also "Length: specifying the pattern length" on page 107.

Track (1ADR~8AC6, All): Allows you to select the track whose length setting you wish to change. If the length does not have to be the same for all tracks (which goes unnoticed for looped divisions, see "Looped divisions" on page 104), try to use only integer multiples or fractions for longer or shorter tracks (i.e. 4 bars for one track, while the others are 8 bars in length; 3-bar patterns don't loop well over 4- or 8-bar tracks).

[F1] Share: Press [F1] to be able to select all shared patterns in one pass. Doing so ensures that clones are always identical to the original.

[F2] Singl: Press [F2] if you want to select only one pattern of a clone group. Changing the length of a "shared"' pattern needs to be confirmed.

[F3] Mark *: The Mark function allows you to select several patterns that are not connected to each other. To select a pattern, use the [ACCOMP/GROUP] knob, then press [F3]. Select another pattern on this page and press [F3] again.

[F4] ↳Rec: Pressing this button will take you back to the UsrStl\Rec level.

[F5] Exit: Press this button to return to the Master page. The G-1000 then asks you whether you would like to save the User Style to disk. See "Important remark" on page 105.

Select: The Select function, assigned to the [ACCOMP/GROUP] knob, allows you to position the cursor on the pattern whose length you wish to change.

Bar: The [BASS/BANK] knob allows you to set the length of the selected pattern(s) in steps of one bar. Note that it is perfectly possible to make an existing track longer by specifying a Bar value that lies beyond the last notes (or current end).

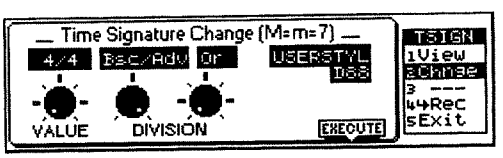
CPT: This is another length value that allows you to "fine tune" the length. In most cases, you will probably work with multiples of ♩ notes (i.e. 120CPT) because 120CPT represent one beat of an X/4 bar (1/4, 2/4, 3/4, 4/4, etc.). All intermediary steps are selectable, though the musical functionality of "x-bars-and-a-bit" patterns is questionable, to say the least.

All: Use the All function ([UPPER/VARIATION] knob) to select all patterns on the current display page (ie, all Original/Variation, Intro/Ending, or Fill-In To Original/To Variation patterns).

Execute: Press Part Select [M.DRUMS] to apply the new length value to all selected patterns on this page.

TSign (time signature)

Master page: [F4] (UsrStl)→[F3] (TSign)
[F1] (View) or [F2] (Chnge)



The TSign page allows you to check and set the time signature of certain patterns. As you will discover on the View page (see below), the time signature of the major (M), minor (m), and seventh (7) patterns must always be the same. This security system helps you avoid switching to another time signature simply by playing a major, minor, or seventh chord in the chord recognition area of the keyboard.

Value (time signature): Use this parameter to specify the time signature of the selected pattern (Division, see below). The most commonly used time signatures are: 2/4, 3/4, 4/4, 6/8, and 12/8. Other values (such as 7/4, 13/8, etc.) are also possible.

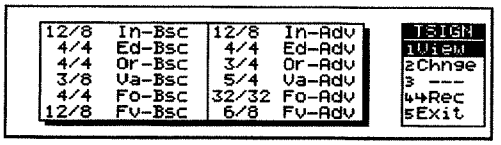
Note: When you change the time signature of an already recorded pattern, its notes and events are "reshuffled" according to the new time signature, so that you may end up with incomplete measures. However, none of your data are deleted.

Division (Basc/Adv, Basic, Advanced; Or, Var): The [ACCOMP/GROUP] and [BASS/BANK] knobs allow you to select the pattern(s) you wish to edit. Whatever your choice, it will always bear on the major, minor, and seventh modes.

Style: This field informs you about the location where editing is taking place: the G-1000's Style RAM memory (D88).

[F1] (View)

Press [F1] to have a look at the time signature values of the various patterns.



[F2] (Chnge): Press [F2] to select the page that allows you to modify the time signature settings. The first page (see above) only allows you to view the settings.

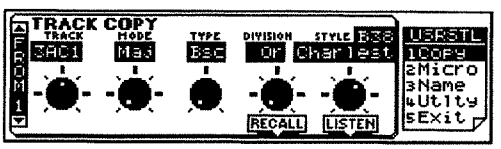
[F4]↵Rec: Pressing this button will take you back to the UsrStl\Rec level.

Execute: Press Part Select [UPPER1] to confirm the new time signature and resize the selected pattern(s).

Track Copy

Master page: [F4] (UsrStl)→[SHIFT] + [F1] (Copy)
[PAGE] ▲▼ (select From 1).

See "Copying individual Style tracks" on page 113 for how to use this function.



The Track Copy function allows you to copy one or all tracks of a Style pattern to the selected User Style pattern.

Track (1ADR~8AC6, All): Allows you to select the track whose data you wish to copy (the source pattern). Do not forget to select the right Style (if it isn't already selected).

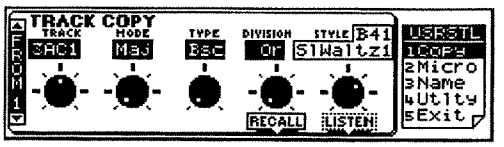
Mode: Allows you to specify one third of the source pattern's address: Maj (major), min (minor), 7 (seventh) or All.

Type: Allows you to specify the type of the source pattern: Bsc (Basic), Adv (Advanced), or All.

Division: This parameter is used to select the Division of the source pattern you wish to copy: Or (Original), Var (Variation) or All.

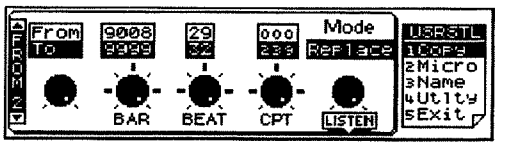
Style (internal, Zip disk, floppy disk, etc.): Use this parameter to select the Style that contains the source pattern. The name of that Style is displayed in the second line.

Listen: Press Part Select [UPPER1] to listen to the pattern you have selected for copying. Listen always plays back the entire pattern. If the Listen box is indicated by means of a dotted line, the currently selected Style hasn't been recalled yet (using Part Select [UPPER2] Recall). In that case, the Style address and names are indicated as follows:



User Stl\Copy\ From 2 page

Master page: [F4] (UsrStl)→[SHIFT] + [F1] (Copy)
[PAGE] ▲▼ (select From 2)



From/To: Use the [DRUMS/PART] knob to select the To or From level. From refers to the position where the edit operation is to begin. That position is specified in a Bar-Beat-CPT format. To designates the position where the edit operation is to end (Bar-Beat-CPT value). Always check whether you have selected the right level (From or To) before setting the following parameters.

Bar (1~9999): This is where you specify the bar position. By default, the From and To values are set to the beginning and end of the selected track(s). Note that the To value always refers to the end of the longest track.

Beat (1~[number of beats per bar]): This is where you specify the beat position. The number of selectable beats obviously depends on the time signature of the selected pattern.

CPT: This is where you specify the CPT position of the beginning and end of the pattern to be copied. Unless you do not need all notes within the last bar, you should leave the default setting.

Mode (Replace, Merge): Selects the Copy mode:

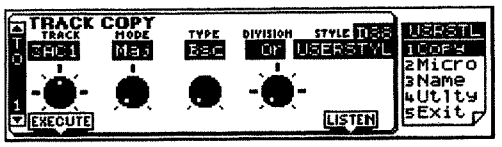
Replace: The data in the selected range will be copied to the destination track and overwrite all data (of the destination track) in the selected source track range.

Mix: The data in the selected range will be added to any existing data on the destination track.

In either case, the length of the destination track may change to include all data of the source track. In other words, you may find that the destination track is longer after executing the copy function.

User Stl\Copy\ To 1 page

Master page: [F4] (UsrStl)→[SHIFT] + [F1] (Copy)
[PAGE] ▲▼ (select To 1)



This page allows you to select the address the selected source pattern is to be copied to (the destination pattern). Please be aware of the following:

- 1ADR patterns can only be copied to 1ADR tracks.
- 2ABS patterns can only be copied to 2ABS tracks.
- AC track (e.g. 3AC1~8AC6) can be copied to any AC track – but never to a 1ADR or 2ABS track.
- Looped patterns cannot be copied to one-shot patterns.
- Intros can only be copied to Intros, Endings only to Endings, and Fill-Ins only to Fill-Ins.
- If the destination track or pattern Division is set to a "forbidden" value, the G-1000 automatically selects the corresponding source value.

  For example: if you selected a 1ADR track as source and the 3AC1 track as destination, the G-1000 automatically selects "3AC1" as source track.

Track, Mode, Type, Division: See page 119 and the left column for details.

Style: Indicates the destination memory: the G-1000's Style RAM memory (D88).

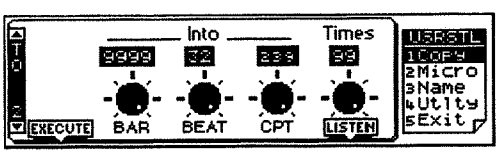
Execute: Press Part Select [M.DRUMS] to copy the selected source data if you only wish to make one copy. Otherwise, go on to the next display page.

Listen: Press Part Select [UPPER1] to listen to the destination pattern you are about to overwrite. Listen always plays back the entire pattern.

User Stl\Copy\ To 2 page

Master page: [F4] (UsrStl)→[SHIFT] + [F1] (Copy)
[PAGE] ▲▼ (select To 2)

This page allows you to set the Into position, i.e. the bar, beat and CPT value the first data of the source pattern will be copied to.



Bar, Beat, CPT: See page 119 for details.

Times (1~99): Sets the number of copies you wish to make. Note that the value "3" means that you will end up with 3 contiguous copies, whereby the second copy is placed immediately after the first, etc.

Execute: Press Part Select [M.DRUMS] to copy the selected source data.

12.7 User Style Edit mode

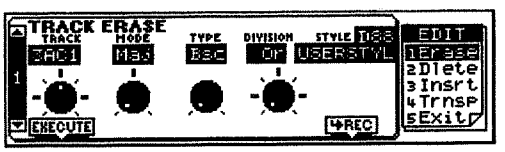
Most display pages of the User Style Edit mode feature a ➥REC function that allows you to jump back to the first User Style\Rec page. Use it after editing a track (or all tracks) to record new material straight away.

Before discussing the various User Style Edit functions, please note the following: certain functions allow you to select the data type to be edited. Whenever that is the case, you can select one of the following messages. Let us call these the *Data types*.

All	All editable parameters listed below.
Note	Note-on/off messages
Modul	Modulation messages (CC01)
PanPt	Panpot messages (stereo position, CC11)
Expre	Expression messages (relative volume, CC11)
Revrb	Reverb Send messages (CC91)
Chrus	Chorus Send messages
PChng	Program Change messages
PBend	The Pitch Bend range (i.e. the pitch change that can be obtained by turning the Bender lever fully to the left or right).
NRPN	Non-registered parameter number. A special kind of MIDI message for setting parameter values that is only understood by GS compatible instruments.

Track Erase

Master page: [F4] (UsrStl)→[F4] (Edit)→[F1] (Erase),
[PAGE] ▲▼ (select page 1)



Track Erase allows you to selectively delete data either within a specified range of the pattern(s), or from the entire track(s). In All mode, Erase will substitute the required number of rests for the data you delete, so that you end up with the equivalent number of blank measures. If you also want to eliminate the measures themselves, use Track Delete (see page 121).

Track (1ADR~8AC6, All): Allows you to select the track you wish to edit. You can also select All here, in which case the operation applies to all tracks of the selected pattern.

Mode: Allows you to select the mode of the pattern to be edited: Maj (major), min (minor) or 7 (seventh).

Type: Allows you to select the pattern type to be edited: Bsc (Basic), or Adv (Advanced).

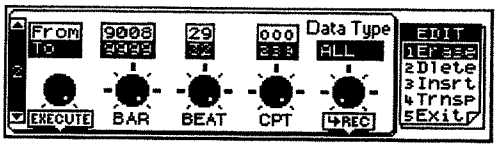
Division: This parameter is used to select the Division of the pattern: Or (Original) or Var (Variation).

Style: This field informs you about the location where editing is taking place: the G-1000's Style RAM memory (D88).

Execute: Press Part Select [M.DRUMS] to edit the data right away. The following parameters allow you to narrow down the scope of the edit operation. If you wish to edit the entire pattern, there is no need to fine-tune your settings. Just confirm the command by pressing Part Select [M.DRUMS].

Edit\Erase\2 page

Master page: [F4] (UsrStl)→[F4] (Edit)→[F1] (Erase)
[PAGE] ▲▼ (select page 2)



From/To: Use the [DRUMS/PART] knob to select the To or From level. From refers to the position where the edit operation is to begin. That position is specified in a Bar-Beat-CPT format. To designates the position where the edit operation is to end (Bar-Beat-CPT value). Always check whether you have selected the right level (From or To) before setting the following parameters.

Bar (1~9999): This is where you specify the bar position. By default, the From and To values are set to the beginning and end of the selected track(s). Note that the To value always refers to the end of the longest track.

Beat (1~[number of beats per bar]): This is where you specify the beat position. The number of selectable beats obviously depends on the time signature of the selected pattern.

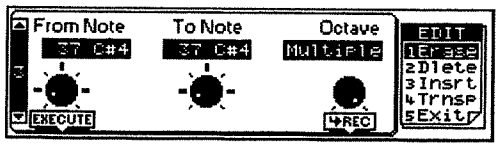
CPT: This is where you specify the CPT position of the beginning and end. Unless you do not need to edit all the selected data within the last bar, you should keep the default setting. Note that the Micro mode allows you to edit the data on an event basis, which is more precise because there you see the events to be edited, which is not the case here. If you only wish to edit one event (or message), you should definitely do so in the Microscope mode (see page 125).

Data Type: Allows you to select the data to be edited. See the table on page 120 for a list of the editable data types.

Execute: Press Part Select [M.DRUMS] to edit the data right away. The following parameters allow you to narrow down the scope of the edit operation. If you wish to edit the entire pattern, there is no need to fine-tune your settings. Just confirm the command by pressing Part Select [M.DRUMS].

Edit\Erase\3 page

Master page: [F4] (UsrStl)→[F4] (Edit)→[F1] (Erase),
[PAGE] ▲▼ (select page 3)



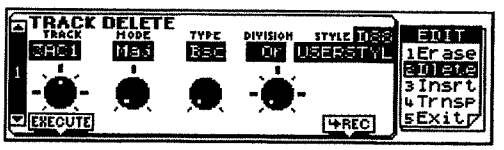
You only need to set the parameters on this page if the selected Data Type (see above) is Note. In all other cases, there is little point in setting the values on this page because you can only set a range (From/To) for notes. That is why this page is only displayed when the selected Data Type is Note.

From Note, To Note, Octave: See page 92.

Execute: Press Part Select [M.DRUMS] to confirm your settings and edit the data.

Track Delete

Master page: [F4] (UsrStl)→[F4] (Edit)→[F2] (Dlete),
[PAGE] ▲▼ (select page 1)



Contrary to the Erase function, Track Delete also erases the measures, so that all measures that lie behind the To position, will be shifted towards the beginning of the track(s). Since Delete also disposes of the *measures*, you cannot choose the data type to be erased.

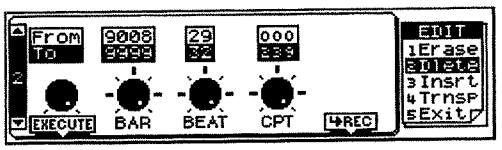
Track, Mode, Type, Division: See page 119 for details.

Style: This field informs you about the location where editing is taking place: the G-1000's Style RAM memory (D88).

Execute: Press Part Select [M.DRUMS] to edit the data right away. The following parameters allow you to narrow down the scope of the edit operation. If you wish to edit the entire pattern, there is no need to fine-tune your settings. Just confirm the command by pressing Part Select [M.DRUMS].

Edit\Dlete\2 page

Master page: [F4] (UsrStl)→[F4] (Edit)→[F2] (Dlete),
[PAGE] ▲▼ (select page 2)



From/To: Use the [DRUMS/PART] knob to select the To or From level. From refers to the position where the edit operation is to begin. That position is specified in a Bar-Beat-CPT format. To designates the position where the edit operation is to end (Bar-Beat-CPT value). Always check whether you have selected the right level (From or To) before setting the following parameters.

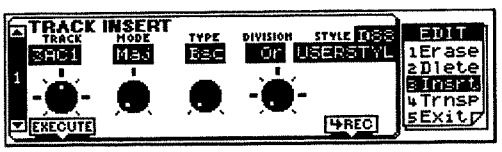
Bar, Beat, CPT: See page 119 for details.

Note that the Micro mode allows you to edit the data on an event basis, which is more precise because there you see the events to be edited, which is not the case here. If you only wish to edit one event (or message), you should definitely do so in the Microscope mode (see page 70).

Execute: Press Part Select [M.DRUMS] to confirm your settings and edit the data.

Track Insert

Master page: [F4] (UsrStl)→[F4] (Edit)→[F3] (Insrt)
[PAGE] ▲▼ (select page 1)



The Insert function allows you to insert space in an existing pattern. That means that all data lying behind the position calculated by the For parameter (see the second page) are shifted further towards the end of the pattern, effectively making the pattern longer. You can only insert blank measures here.

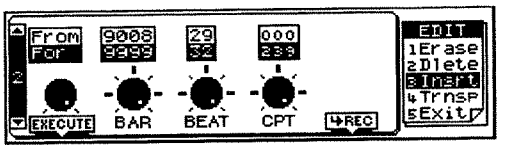
Track, Mode, Type, Division: See page 119 for details.

Style: This field informs you about the location where editing is taking place: the G-1000's Style RAM memory (D88).

Execute: Press Part Select [M.DRUMS] to edit the data right away. The following parameters allow you to narrow down the scope of the edit operation. If you wish to edit the entire pattern, there is no need to fine-tune your settings. Just confirm the command by pressing Part Select [M.DRUMS].

Edit\Insrt\2 page

Master page: [F4] (UsrStl)→[F4] (Edit)→[F3] (Insrt)
[PAGE] ▲▼ (select page 2)



From/For: Use the [DRUMS/PART] knob to select either the From or the For level. The From level allows you to specify the position where the selected number of bars, beats, and clocks is to be inserted.

For, on the other hand, specifies how many bars, beats, and CPTs are to be inserted.

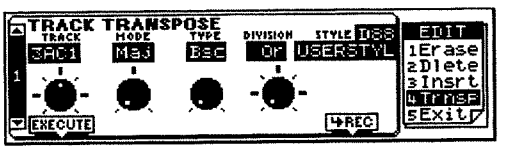
The Microscope mode also provides an Insert function (see page 126) that allows you to add events *without* shifting the subsequent events towards the end. If you need to make room for new data, Edit Track Insert, is thus the only option you have.

Bar, Beat, CPT: See page 119 for details.

Execute: Press Part Select [M.DRUMS] to confirm your settings and insert the requested number of bars, beats and CPTs.

Track Transpose

Master page: [F4] (UsrStl)→[F4] (Edit)→[F4] (Trnsp)
[PAGE] ▲▼ (select page 1)



Track Transpose is used to transpose the notes of the selected pattern (the other non-note data obviously cannot be transposed). Use this function with great caution because the Key value (see page 106) is not updated – even if you transpose entire track(s). We therefore suggest you only use it for parts of an Intro or Ending pattern – for example a difficult phrase you have recorded only once and then copied using Track Copy (see page 119). In other words, never transpose an entire pattern as that will invariably lead to a lot of confusion in the Arranger mode.

Track, Mode, Type, Division: See page 119 for details.

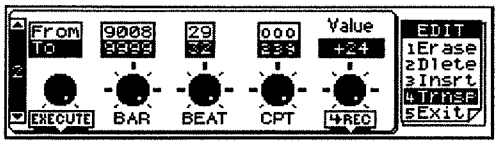
When combined with From Note and To Note (see below), Track Transpose is also useful for the 1ADR track. It allows you to select another snare or kick sound, for example.

Style: This field informs you about the location where editing is taking place: the G-1000's Style RAM memory (D88).

Execute: Press Part Select [M.DRUMS] to edit the data right away. Chances are, however, that you will not obtain the desired transposition. Just ignore Execute here and go on to the next display page.

Edit\Trnsp\2 page

Master page: [F4] (UsrStl)→[F4] (Edit)→[F4] (Trnsp)
[PAGE] ▲▼ (select page 2)



From/To: See page 121.

Bar, Beat, CPT: See page 119 for details.

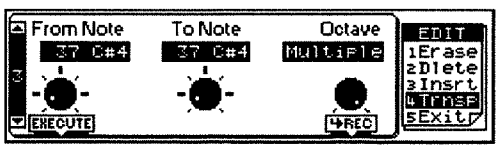
Value (–24~+24): This parameter is used to set the transposition interval in semi-tone steps. If you wish to transpose a C pattern to D, enter the Value +2.

Note: Be careful when applying Track Transpose to the 1ADR part. After all, transposing all notes of this track would mean that the drum part changes dramatically.

Execute: Press Part Select [M.DRUMS] to confirm your settings and edit the data or go to the next page if you do not wish to transpose all notes.

Edit\Trnsp\3 page

Master page: [F4] (UsrStl)→[F4] (Edit)→[F4] (Trnsp)
[PAGE] ▲▼ (select page 3)

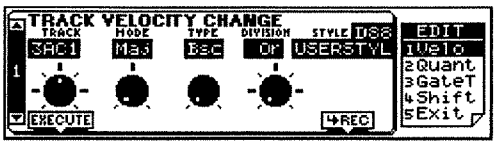


From Note, To Note, Octave: See page 92.

Execute: Press Part Select [M.DRUMS] to confirm your settings and edit the data.

Track Velocity Change

Master page: [F4] (UsrStl)→[F4] (Edit)→[SHIFT] + [F1] (Velo)
[PAGE] ▲▼ (select page 1)



The Velocity Change function allows you to modify the dynamics (called *velocity*) of a track or excerpt. See page 94 for details.

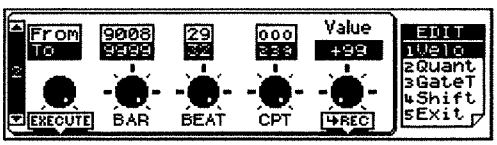
Track, Mode, Type, Division: See page 119 for details.

Style: This field informs you about the location where editing is taking place: the G-1000's Style RAM memory (D88).

Execute: Press Part Select [M.DRUMS] to edit the data right away.

Edit\Velo\2 page

Master page: [F4] (UsrStl)→[F4] (Edit)→[SHIFT] + [F1] (Velo)
[PAGE] ▲▼ (select page 2)



From/To: See page 121.

Bar, Beat, CPT: See page 119 for details.

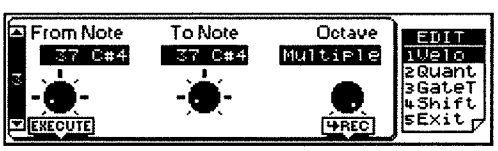
Value (–99~+99): The Value parameter allows you to set the velocity change level. Select a positive value to increase the velocity of the selected track(s), or a negative value to decrease the velocity values.

Note: Even the highest positive or negative Value doesn't allow you to go beyond "1" or "127".

Execute: Press Part Select [M.DRUMS] to confirm your settings and edit the data or go to the next page if you do not wish to change all notes.

Edit\Velo\3 page

Master page: [F4] (UsrStl)→[F4] (Edit)→[SHIFT] + [F1] (Velo)
[PAGE] ▲▼ (select page 3)



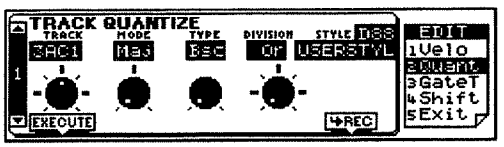
From Note, To Note, Octave: See page 92.

Execute: Press Part Select [M.DRUMS] to confirm your settings and edit the data.

Track Quantize

Master page: [F4] (UsrStl)→[F4] (Edit)→[SHIFT] + [F2] (Quant)
[PAGE] ▲▼ (select page 1)

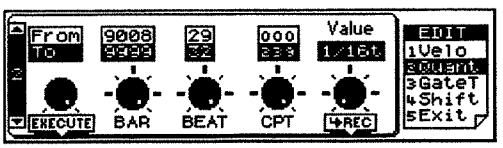
The Track Quantize function can be used *after* recording a part if you don't feel comfortable with the timing of what you played. If only certain notes in a given time range need to be quantized, you should narrow down the edit range using the From/To parameters on the second page.



Track, Mode, Type, Division, Style, Execute: See page 119 for an explanation of these parameters.

Edit\Quant\2 page

Master page: [F4] (UsrStl)→[F4] (Edit)→[SHIFT] + [F2] (Quant)
[PAGE] ▲▼ (select page 2)



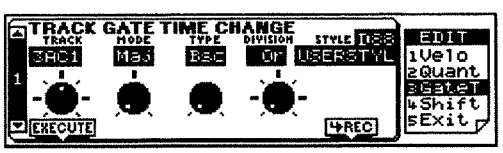
From, To, Bar, Beat, CPT, Execute: See page 94 for an explanation of these parameters.

Value: This parameter sets the resolution of the Quantize function. The available values are: 1/8, 1/8t, 1/16, 1/16t, 1/32, 1/32t, 1/64t.

Note: Be sure to always select the value that equals the shortest note you recorded. Otherwise, your part no longer sounds the way you played it.

Track Gate Time Change

Master page: [F4] (UsrStl)→[F4] (Edit)→[SHIFT] + [F3] (GateT)
[PAGE] ▲▼ (select page 1)

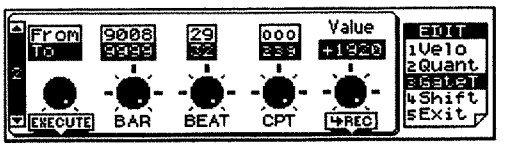


The Gate Time Change function allows you to modify the duration of the notes in the selected time (From/To) range. See page 95 for details.

Track, Mode, Type, Division, Style, Execute: See page 119 for an explanation of these parameters.

Edit\GateT\2 page

Master page: [F4] (UsrStl)→[F4] (Edit)→[SHIFT] + [F3] (GateT)
[PAGE] ▲▼ (select page 2)

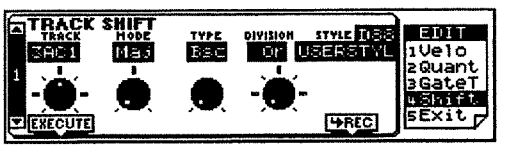


From, To, Bar, Beat, CPT, Execute: See page 94 for an explanation of these parameters.

Value (–9999~+9999): This parameter sets the amount by which the duration (or gate time) of the selected notes is to be changed. The shortest possible Gate Time value is "1". Allowing the value "0" would effectively erase the notes, which can only be achieved with Track Erase (see page 126). You cannot use Track Change Gate Time to erase notes.

Track Shift

Master page: [F4] (UsrStl)→[F4] (Edit)→[SHIFT] + [F4] (Shift)
[PAGE] ▲▼ (select page 1)



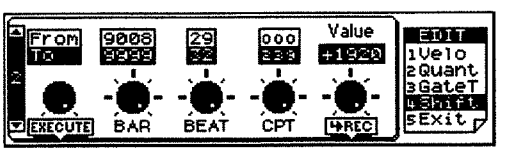
Track Shift allows you to shift the the notes within the selected From/To range (second page). See page 96 for details.

Note: Before selecting a Shift value, you should have a look at one track in the Microscope mode (see page 125) to determine which negative value to use. If the first note of a track starts on 1-1-6, for example, set Track Shift to "–6". Be sure to apply the same Shift to all tracks to maintain the timing of the original!

Track, Mode, Type, Division, Style, Execute: See page 119 for an explanation of these parameters.

Edit\Shift\2 page

Master page: [F4] (UsrStl)→[F4] (Edit)→[SHIFT] + [F4] (Shift)
[PAGE] ▲▼ (select page 2)



From, To, Bar, Beat, CPT, Execute: See page 94 for an explanation of these parameters.

Value (–9999~+9999): This parameter sets the amount by which the notes are shifted. The Value refers to CPT units (one CPT= 1/120 ♩).

Note: Notes on the first beat of the first bar cannot be shifted further to the left (that would mean shifting them to the "0" measure, which doesn't exist).

12.8 User Style Microscope mode

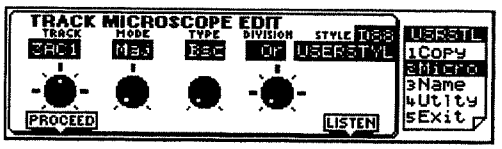
The User Style Microscope mode is similar to the Microscope mode found on Roland MC series sequencers. Select this mode whenever you need to change just one aspect of an otherwise perfect User Style (or copied ROM Style).

In this chapter, we will use the word *event* for any kind of message (identical to MIDI messages that cause the Arranger to play or set something). An event is thus a command (or instruction) for the Arranger.

As the name of the first display page (*Track Microscope Edit*) implies, you can only view and edit one track at a time. In other words, do not forget to select the right track and pattern before you select a Micro function.

Track Microscope Edit

Master page: [F4] (UsrStl)→[SHIFT] + [F2] (Micro)



This page again contains the familiar selection criteria that help you choose the track and pattern. As stated above, you first need to choose a pattern before you can edit it. There is no way to view all data of a given pattern in Microscope mode. This is also the page you will return to after leaving the selected Micro Edit function.

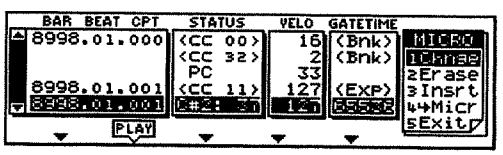
Track, Mode, Type, Division, Style: See page 120 for an explanation of these parameters.

Proceed: Press Part Select [M.DRUMS] to jump to the Microscope Edit page.

Listen: The Listen function allows you to audition the track of the selected pattern.

Micro Change

Master page: [F4] (UsrStl)→[SHIFT] + [F2] (Micro)
Part Select [M.DRUMS] (Proceed)→ [F1] (Chnge)



The Microscope Change function is used to modify existing events, which may be anything from transforming a C#2 into a D2, velocity value "35" into "70", or control change CC01 into control change CC10.

Event selection (Bar-Beat-CPT): Allows you to scroll through the events. You can only select Bar-Beat-CPT positions that already contain data. Note that using the [PAGE] ▲▼ buttons also allows you to scroll through the events. It has the advantage of being more precise because it works on a step-by-step basis – and that every note event is sounded.

Status column: This column contains all the message types you can assign to an event. See page 120 for details.

Don't look for CC64 (Hold or Sustain) events because you won't find any. The use of the pedal connected to the SUSTAIN FOOTSWITCH jack is converted into the equivalent Gate Time values. To change such converted "Hold messages", you thus have to modify the Gate Time values of the affected notes.

Velo: Don't let the name of this column fool you. It does indeed display the velocity value of *notes*, but it also contains the values assigned to a control change number, a program change, or pitch bend event.

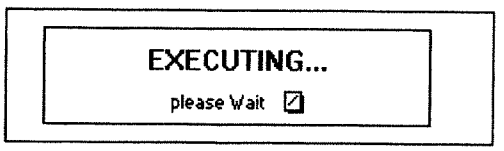
Use the [LOWER/NUMBER] knob to change the value of the selected event.

Gate Time: The values in this column, on the other hand always represent the duration (or Gate Time) of note events. That is why all other events have no Gate Time values.

Note: The Gate Time value of drum note events is always "1". The sounds being triggered are indeed one-shot samples that stop automatically. Setting a longer Gate Time value for drum notes (1ADR track) does not make them longer.

[PLAY] (Part Select [M.BASS]): The Play function allows you to sound the selected event (if it is a note). You could use this function to check the new velocity (Velo) value, and change it again if necessary until the note sounds right.

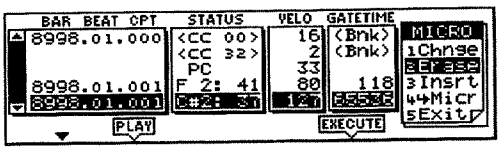
You can now select another function on the menu (erase or Insert) or press [F4] to return to the opening Microscope page in order to select another track or pattern for editing or further exit to the Master page. As soon as you do, the display will tell you that the new settings are being processed:



In other words, there is no need to confirm your settings: all modifications will take effect as soon as you return to the opening Microscope page.

Micro Erase

Master page: [F4] (UsrStl)→[SHIFT] + [F2] (Micro)
Part Select [M.DRUMS] (Proceed)→ [F2] (Erase)



The Erase function allows you to dispose of unwanted events. Erasing an event on this page mode does not mean that all subsequent events will be shifted to the left to fill up the "gap". As a matter of fact, "spaces" between events are not considered as gaps by the Microscope function.

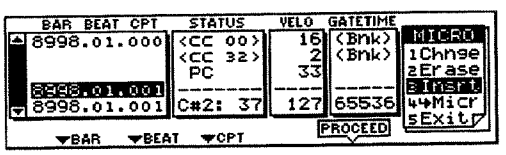
Event selection: Bar-Beat-CPT [DRUMS/PART]: See page 125 for details. Use this function to choose the event you wish to delete.

[PLAY] (Part Select [M.BASS]): The Play function allows you to sound the selected event (if it is a note). You could use this function to check the new velocity (Velo) value, and change it again if necessary until the note sounds right.

Execute (Part Select [UPPER1]): The Erase command needs to be confirmed. If you are sure you selected the right event, press this button now to get rid of it.

Micro Insert

Master page: [F4] (UsrStl)→[SHIFT] + [F2] (Micro)
Part Select [M.DRUMS] (Proceed)→ [F3] (Insrt)



This Insert function is used to add events to an existing track – or to program a part in step time.

The Insert function consists of two pages: the first page is used to add an event at the selected position (using Bar, Beat and CPT), while the second page allows you to define the Status (note, control change, etc.) and values of that event.

Note: It is perfectly possible to insert an event at a position that already contains one. This allows you to add the missing note of a chord, for example. Be sure, however, not to assign two control changes of the same number (e.g. Pan, CC10) and with different values to the same position.

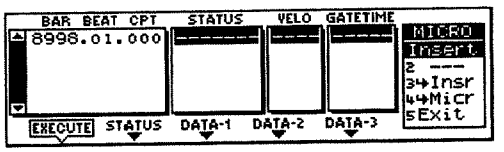
Bar (1~9999) [DRUMS/PART]: Allows you to specify the bar where the event should be inserted.

Beat (1~[number of beats per bar]) [ACCOMP/GROUP]: Allows you to specify the beat within the selected bar (see above).

CPT ([BASS/BANK]): This parameter sets the CPT value of the new event. Here is a table of the most commonly used notes and their CPT values:

Note	CPT	Note	CPT
𝅝	480	♪3	90
𝅗𝅥	240	♪	60
♩	120	𝅘𝅥𝅯	30

Proceed (Part Select [UPPER1]): After specifying the position of the new event, press Part Select [UPPER1] to select the second Insert page, where you can assign a function (Status) and value(s) to the new event:



Look at the above display illustration: this time, the Status, Value and Gate Time dashes are inverted (while on the previous page, only the position is inverted) to signal that the G-1000 is now waiting for instructions regarding the newly inserted event.

Status [ACCOMP/GROUP]: Use the [ACCOMP/GROUP] knob to select the Status of the new event (note, control change, etc., see the table on page 120). To insert a note event, you can also press the corresponding key on the G-1000's keyboard. That will also assign a velocity value to that event. If the velocity value is not the one you need, either press the same key again (pressing it harder or softer) or use the [BASS/BANK] knob to set it.

Note: You can only program one note at a time. Playing a chord will only enter the last note you played.

Data-1 [BASS/BANK]: This knob can only be used to set the "note name: note number" (e.g. C#2 : 37) of *note events*. If you select another event using the Status knob (see above), the [BASS/BANK] knob cannot be used.

Velo (Data 2) [LOWER/NUMBER]: As stated above, the Velo value does not necessarily refer to a velocity value. It is also used to indicate and (on this page) set the value assigned to the control change, etc. in question – which is why the function of the [LOWER/NUMBER] knob is called *Data-2* rather than *Velo*.

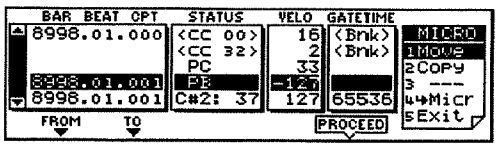
Gate Time (Data-3) [UPPER/VARIATION]: The Gate Time value can only be set for note events. Use it to specify the duration of the new note. Remember that Gate Time value "1" is enough for 1ADR note events.

Note: Press [F3] to jump back to the first insert page if you need to change something.

Execute: Press Part Select [M.DRUMS] to confirm your settings and assign them to the event.

Micro Move

Master page: [F4] (UsrStl)→[SHIFT] + [F2] (Micro)
Part Select [M.DRUMS] (Proceed)→ [SHIFT] + [F1] (Move)

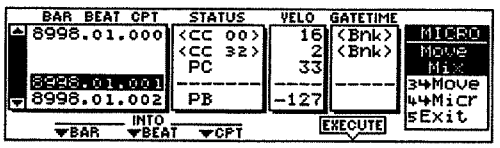


The Move function allows you move the selected event (or events) to another position. This is similar to using the Track Shift function (see page 124) but it applies only to one or a few events at a time.

From [DRUMS/PART]: Use the [DRUMS/PART] knob to select to first event to be moved. If you only wish to move one event, press [PROCEED]. Otherwise, set the last event to be moved:

To [ACCOMP/GROUP]: Allows you to select the last event to be moved. While rotating the [ACCOMP/GROUP] knob, you will notice that all events you scroll through are inverted. Stop at the last event you wish to move.

Proceed (Part Select [UPPER1]): Now that the range of events to be moved is selected, press Part Select [UPPER1] to go to the second Move page:



The parameters on this page are used to specify the new position (*Into*) of the first event you selected on the previous display page. All subsequent events will be positioned relative to the first event (i.e. the distance between the moved events remains the same).

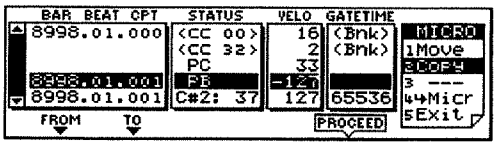
Bar, Beat, CPT ([DRUMS/PART], [ACCOMP/GROUP], [BASS/BANK]): Use these controls to set the position the selected event(s) is (are) to be moved to. Just for your information, the Move function is automatically set to *Mix*, which means that moving events does not overwrite events that may be present at the selected destination.

Execute (Part Select [UPPER1]): Press Part Select [UPPER1] to confirm your settings and move the selected events to the new position.

You could now press [F3] to jump to the Copy function, or [F4] to return to the opening Microscope page.

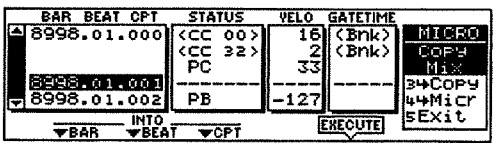
Microscope Copy

Master page: [F4] (UsrStl)→[SHIFT] + [F2] (Micro)
Part Select [M.DRUMS] (Proceed)→ [SHIFT] + [F2] (Copy)



The Copy function allows you to copy the selected events to another position. In a way, it is like moving events without erasing the events at their original position.

From, To: See page 127 for details. After selecting the events to be copied, press Part Select [UPPER1] (Proceed) to jump to the second Copy page:



The Into position is the Bar/Beat/CPT the first event of the selected range will be copied to. Set the desired position using the [DRUMS/PART], [ACCOMP/GROUP], and [BASS/BANK] knobs.

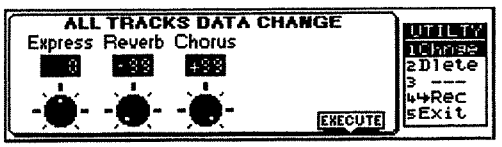
Also note the Copy Mix message on the function menu. Like on the second Move page, this message is used to signal that copying the selected events will not erase events that may already exist at the selected position.

12.9 User Style Utility

The User Style Utility mode contains two functions you may need from time to time.

All Tracks Data Change

Master page: [F4] (UsrStl)→[F4] (Utlty)→[F1] (Chnge)



This function allows you to globally edit the Expression, Reverb Send, and/or Chorus Send values of all User Style tracks (of all Divisions, Modes, etc.). This may be necessary if you wish to change the character of your User Style, e.g. when you think these values are either too low or too high. Using this function is a lot faster than returning to the REC pages and re-recording these values for all tracks of all divisions.

These are relative parameters , which is why you can select both negative (–) or positive (+) values. The values you set here are indeed added to or subtracted from the values already recorded.

Express (–127~127): ([DRUMS/PART]) Expression (CC11) is a secondary volume parameter that allows you to reduce the main volume setting for a track (CC07). Select "0" if you don't want to change the Expression values.

Reverb: ([ACCOMP/GROUP]) This parameter allows you to change the Reverb depth for all parts by the same amount. Select "0" if you don't want to change the Reverb Send values.

Chorus: ([BASS/BANK]) This parameter allows you to change the Chorus depth for all parts by the same amount. Select "0" if you don't want to change the Chorus Send values.

Execute: After setting the desired values, press Part Select [UPPER1] to excute this global change function.

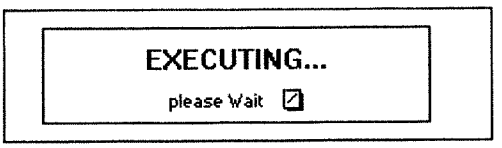
User Style Delete

Master page: [F4] (UsrStl)→[F4] (Dlete)

Unlike "Track Delete" on page 121, the User Style Delete function is used to clear the G-1000's Style RAM memory (D88). If you are sure you no longer need a given Style, delete it using this function.

Press Part Select [M.DRUMS] (Execute) to delete the Style(s).

The display will respond with:



The Style will be deleted, after which the display tells you:

The display now returns to the first User Style\Rec page.

13. MIDI mode

SMF, General MIDI, and General Standard

Your G-1000 is GM (General MIDI) and GS (General Standard) compatible, the most important advantage being that it allows you to playback (and record) Standard MIDI Files using the Recorder that can be played back on any GM or GS compatible instrument (like your G-1000). You may think that is nothing special, but before the advent of GS (and GM), there was no way of predicting what a sequence would sound like when played back on another module or synthesizer because memory 1 on instrument A contained a synth pad sound, while the same memory on instrument B contained a grand piano sound.

Standard MIDI Files

In fact, there used to be a time when you could not even load your sequences into a sequencer of another brand because there were as many formats (i.e. ways of data-encoding) as there were sequencer manufacturers. That is why several manufacturers decided to develop a format that could be read by all sequencers. Think of the Standard MIDI File format as the TXT format of popular personal computers: the level that all programs can understand.

Contrary to TXT format, however, the Standard MIDI File (*SMF* for short) format is amazingly elaborate: even System exclusive (SysEx) messages, the most intricate kind of MIDI data, travel well, so that the "format" (comparable to the lay-out of printed text) remains intact when a sequence is converted to SMF.

In fact, the SMF format is so elaborate that some sequencers no longer rely on their manufacturers' system for recording and playing back data – which is the case of the G-1000's Recorder and 16-track sequencer.

The Standard MIDI File format (i.e. the fact that any sequencer can read the data) is a prerequisite for the following two formats (i.e. the fact that sound selection, amongst other things, remains the same).

GM System ▦: The GM (General MIDI) system is a set of recommendations that seek to provide a way to go beyond the limitations of proprietary designs, and standardize the MIDI capabilities of sound generating devices. Sound generating devices and sound data that meet the GM standard bear the GM logo. Song data bearing the GM logo can be played back using any GM sound generating unit to produce essentially the same musical performance.

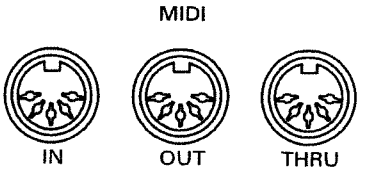
GS format ⟲: The GS format is Roland's unified set of specifications to standardize the MIDI capabilities of sound generating devices. Song data bearing the GS logo can be played back using any GS sound generating unit. The G-1000 supports both GM and GS, and can be used to playback song data carrying either of these logos.

13.1 MIDI in general

Requirements for receiving and transmitting MIDI data

MIDI connectors

MIDI messages are transmitted and received using three connectors and special MIDI cables:



MIDI IN: This connector receives messages from other MIDI devices.

MIDI OUT: This connector transmits MIDI messages generated on your G-1000

MIDI THRU: This connector "echoes back" all MIDI messages received via MIDI IN

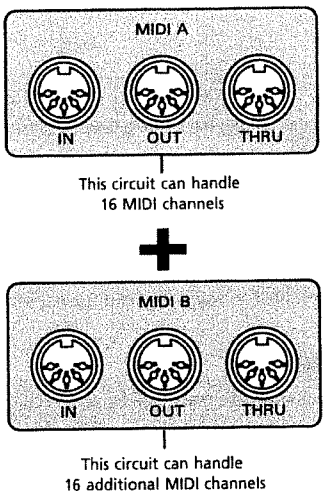
Channels

MIDI can simultaneously transmit and receive messages on 16 channels, so that up to 16 instruments can be controlled. Nowadays, most instruments –like your G-1000– are multitimbral, which means that they can play several musical parts with different sounds.

That concept is not difficult to understand. Just think of your G-1000: it is equipped with an Arranger capable of playing the drums, the bass, and up to six accompaniment part, while at the same time allowing you to play up to seven Realtime parts. An instrument capable of playing all those parts using different Tones or sounds is called *multitimbral*. The same is true of sound modules such as the Sound Canvas series.

Unlike most available multitimbral instruments, however, your G-1000 can handle up to 32 MIDI channels. Now is that at all possible if MIDI only accommodates 16 channels?

Yes, it is. The G-1000 is equipped with two separate MIDI circuits, called A and B. There are two MIDI INputs (A and B), two MIDI OUTputs (A and B), and also two MIDI THRU connectors (A and B):



There is no internal link between these two MIDI circuits, so that you can use 2 x 16= 32 MIDI channels.

MIDI data types

The most important aspect of the MIDI standard is that it allows one instrument to tell another when to play a note, for how long, and how strongly it should be played.

Other aspects of a musical performance include modulation (vibrato), Pitch Bend (bending), volume, pan-pot, etc.

Yet another group of MIDI messages is used to tell the receiver when to select another sound and which sound to select. These messages are called *Bank Select*, and *program change*. In fact, these are the messages that are automatically recorded at the beginning of each Style division and written to a Performance Memory so that you can recall the Tone selection for *all* available parts simply by selecting a Performance Memory. Program change and Bank Select messages also allow you to select Performance Memories, Styles, and Drum Sets (for the MDR and ADR parts).

Still other MIDI data allow you to synchronize two MIDI instruments so that they start and stop at the same time and run at the same tempo.

13.2 MIDI messages used by the G-1000

The way a device responds when it receives MIDI messages (i.e. how it produces sound, etc.) depends on the specifications of that device. This means that if the receiving device is not able to perform the function specified by the incoming message, the musical result will not be what you expected. What it comes down to is this: there are several levels of MIDI compatibility, and not all MIDI compatible instruments understand (i.e. receive) all existing MIDI messages.

*Note: MIDI messages for which reception capability is required by the GM system (level 1) are marked by a * sign.*

Note messages *: These messages convey notes played on the keyboard. They include the following information:

Message	Explanation
Note number	A number describing the note corresponding to the key you pressed or released.
Note-on	A messages signalling that you pressed a key (i.e. "start playing now").
Note-off	A message signalling that a key was released.
Velocity	A value describing how strongly you pressed a key.

On many instruments (such as your G-1000), a note-on message with the velocity value "0" is used to signal the end of a note (i.e. velocity value "0" effectively functions as note-off message).

Pitch Bend *: This message conveys the position of the Bender lever (or pitch bend wheel). The pitch will change when this message is received.

Bank Select (CC00 and CC32), Program Change *

On the G-1000, these messages are used to select Tones, Styles, and Performance Memories. By using Bank Select messages (which are in fact control change messages), an even wider variety of memory locations can be selected. Control change messages were added when it became clear that the maximum number of sounds selectable using program change messages (128) was no longer sufficient to access all sounds of a given instrument.

Note: Do not forget to send a Program Change message after a Bank Select message because sending only Bank Select messages does nothing whatsoever. The right order for sending these messages is (pay attention to the CPT values):

1.1.0 Bank Select CC0 + value
1.1.1 Bank Select CC32 + value (0, 1, 2, or 3)
1.1.2 Program Change

On the G-1000, CC32 messages are used to select the Tone mode: "0" (don't leave current Tone mode), "1" (Old, e.g. SC-55 mode, Groups E and F), "2" (G-800 Tone mode, Groups C and D), or "3" (G-1000 Tone mode, Groups A and B).

Control change messages

These messages control parameters such as modulation and pan. The function of a message is determined by its control change (e.g. ID) number.

Modulation (CC01) *: This message controls vibrato.

Volume (CC07) *: This message controls the volume of a part. When this message is received, the volume of the part receiving on that MIDI channel will change.

Expression (CC11) *: This message conveys volume changes. It can be used to add expression. The volume

of a Part will be affected both by Volume messages (CC07) and Expression messages (CC11). If a value of "0" is received for either of these messages, the part volume will be 0 and will not rise even if the other message is sent with a higher value.

Pan(pot) (CC10) *: This message controls the stereo position of a part.

General purpose controllers (CC16 and CC17): Here are two control change messages that have no set function within the MIDI standard. On the G-1000, they allow you to control two parameters of the Insertion EFX. CC16 is assigned to the [SOURCE 1] slider, and CC17 to the [SOURCE 2] slider. See also page 187 for the parameters that can be controlled.

Hold (1) (CC64) *: This message conveys the up/down movements of the Damper (Sustain, Hold) pedal. When a Hold On message is received, notes will be sustained. In the case of decay-type instruments such as a piano, the sound will decay gradually until a Hold Off message is received. In the case of sustain-type instruments such as an organ, the sound will continue sustaining until a Hold Off message is received.

Sostenuto (CC 66): The Sostenuto pedal on a piano sustains only the notes that were already sounding at the moment the pedal was pressed. The Sostenuto message conveys the movement of this pedal.

Note: This function can be assigned to the optional footswitch (see page 44).

Soft (CC67): The Soft pedal on a piano softens the tone during the time the pedal is pressed. The Soft message conveys the movement of this pedal. When Soft On is received, the cutoff frequency will be lowered, causing a softer sound. When Soft Off is received, the previous sound will return.

Note: This function can be assigned to the optional footswitch (see page 44).

Reverb Send Level (CC91): This message adds a reverb effect to the part.

Chorus Send Level (CC93): This message adds a chorus effect to the part.

Delay Send Level (CC94) : This message adds a delay effect to the part. Delay is not available for the Drums (ADR and MDR) parts.

Portamento (CC65), Portamento Time (CC05), Portamento Control (CC84): See page 79 for details. When a Portamento message is received, the Portamento effect will be turned on or off. Portamento Time controls the speed of the pitch change. Portamento Control specifies the source note number (the previously played note).

RPN LSB, MSB (CC100/101) *, Data Entry (CC06/38) *: Since the function of RPN (Registered Parameter Number) messages is defined in the MIDI specification, this message can be used between devices of different types. The RPN MSB and LSB messages specify the parameter which is to be modified, and then Data Entry messages can be used to modify the value of that parameter. RPN can be used to adjust Pitch Bend Sensitivity, Master Coarse Tune, and Master Fine Tune.

Note: The values modified using RPN messages will not be initialized even if program change messages etc. are received to select other sounds.

NRPN LSB, MSB (CC98/99), Data Entry (CC06/38): NRPN (Non-registered Parameter Number) messages can be used to modify the values of sound parameters unique to a particular device. The NRPN MSB and LSB messages specify the parameter which is to be modified, and then Data Entry messages can be used to modify the value of that parameter.

Since the GS format defines the function of several NRPN messages, GS compatible application programs can use NRPN messages to modify sound data parameters for Vibrato, Cutoff Frequency, Resonance, and Envelope values.

Note: The values modified using NRPN messages will not be initialized even if program change messages etc. are received to select other sounds.

Note: With the factory settings, the G-1000 will ignore NRPN messages. After a GS Reset message is received (or when you press the [GM/GS MODE] button), NRPN messages will be received. You can also manually turn on Rx NRPN (NRPN Receive Switch), so that NRPN messages will be received.

Aftertouch (Channel Pressure only *): Aftertouch is a message that conveys the pressure applied to the keyboard after playing a note, so that this information can be used to control various aspects of the sound. There are two types of Aftertouch message; Polyphonic Key Pressure which is transmitted separately for each note, and Channel Key Pressure which is transmitted as one value that affects all notes on the specified MIDI channel.

All Sounds Off: This message turns off all currently-sounding notes.

All Note Off message *: This message causes a note-off message to be sent to each note of the specified channel that is currently on. However, if Hold 1 or Sostenuto are on, the sound will continue until these are turned off.

Reset All Controllers *: This message returns controller values (modulation, pitch bend, etc.) to their initial settings. The following controller values for the specified channel will be reset to their initial values.

MIDI message	Initial value
Pitch Bend	0 (center)
Polyphonic Aftertouch	0 (minimum)
Channel Aftertouch	0 (minimum)
Modulation	0 (minimum)
Expression	127 (maximum)
Hold	0 (off)
Portamento	0 (off)
Soft	0 (off)
Sostenuto	0 (off)
RPN	no change
NRPN	no change

Note: Parameter values that were modified using RPN or NRPN will not change even when a Reset All Controller message is received.

Active Sensing: This message is used to check for broken MIDI connections, such as MIDI cables that have been disconnected, or MIDI cables that have been broken. The G-1000 transmits Active Sensing messages from both MIDI OUTs at set intervals. Once an Active Sensing message is received via a MIDI INput, Active Sensing monitoring will begin, and if an Active Sensing message fails to arrive for more than 420ms, it is assumed that the cable has been disconnected. If this happens, all currently sounding notes will be turned off, the same procedure will be executed as if a Reset All Controller message was received, and Active Sensing monitoring will stop.

System Exclusive messages

System Exclusive (SysEx) messages are used to control functions which are unique to specific devices. Although Universal System Exclusive messages can be used even between devices of different manufacturers, most exclusive messages only apply to one type of instrument.
In order to recognize the device for which the data is intended, Roland exclusive messages contain a manufacturer ID, device ID and model ID.

Note: See the separate MIDI booklet for details about the SysEx messages recognized by the G-1000.

Universal System Exclusive): When a GM System On message is received, the G-1000 will be set to the basic GM settings. Also, NRPN and Bank Select messages will no longer be received once GM System On is received. The beginning of song data bearing the GM logo contains a GM System On message. This means that if you playback the data from the beginning, the sound generator will be automatically initialized to the basic settings.

GS Reset (GS Format System Exclusive): When GS Reset is received, the G-1000 will be set to the basic GS settings. The beginning of song data bearing the GS logo contains a GS System Reset message. This means that if you play back the data from the beginning, the sound generating device will be automatically initialized to the basic settings.

Master Volume (Universal System Exclusive): This is an exclusive message common to all newer MIDI devices that controls the master volume of the entire G-1000.

Other System exclusive (SysEx) messages: The G-1000 can receive GS format exclusive messages (model ID 42H) that are common to all GS sound generators.

About MIDI implementation charts

MIDI allows many different types of instruments to be connected, but in some cases there will be types of message which cannot be conveyed meaningfully. For example if you wish to use keyboard Aftertouch of an external instrument to control the sound, while the sound generator connected to the keyboard does not receive Aftertouch messages, you will not get the musical result you intend. Only messages that are used by both devices will actually be executed.

The MIDI specification requires that the owner's manual for each MIDI device include a "MIDI Implementation Chart" that shows the types of MIDI messages which are actually transmitted and received by a device. Put the *Transmitted* column of the transmitting device's implementation chart side by side with the *Received* column of the receiving device's implementation chart. Messages which are marked as "0" in both charts can be conveyed successfully. If either chart shows a "X" for a certain type of message, that message cannot be conveyed.

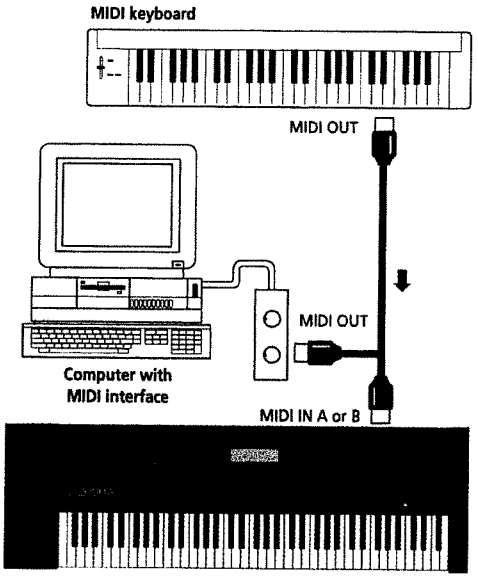
13.3 Receiving MIDI messages

Your G-1000 features an impressive number of MIDI parameters, some of which are used to set the MIDI receive (RX) or MIDI transmit (TX) channels, while most of them are related to enabling or disabling reception or transmission of certain MIDI messages. Do not change the MIDI parameter settings unless you know what you are doing, in order to maintain the highest possible degree of compatibility with other MIDI devices.

After setting your MIDI parameters, you may wish to write them to a MIDI Set (see page 139), so that they can be recalled when required. Selecting another MIDI Set may have a drastic effect on the way your G-1000 behaves in a MIDI setup.

Connections

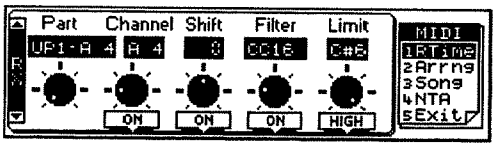
To take advantage of the G-1000's sounds while playing on an external keyboard or using a computer or sequencer, you must make the following connections:



If the MIDI channel number of the part you wish to play via MIDI is preceded by an "A", you must connect the external controller to the MIDI IN A port. If the part you wish to control via MIDI is preceded by a "B", you must connect the external controller to the MIDI IN B port.

RX parameters

Master page: [F3] (MIDI)→[F1] (RTime), [F2](Arrng), or [F3] (Sng)
[PAGE] ▲▼ (select the RX page)



Seeing that these three pages feature the same parameters, we will discuss them together. Just remember to press [F1] to select the Realtime (RTime) level, [F2] to select the Arranger (Arrng) level, or [F3] to select the Song level.

Part: This parameter allows you to select the part whose MIDI RX settings you wish to change. The selectable parts are:

Function key	Parts
[F1] (RTime)	UP1, UP2, UP3, MI, LOW1, LOW2, MBS, MDR
[F2] (Arrng)	ADR, ABS, AC1-AC6
[F3] (Song)	Sng B1-Sng B16

The Song parts are 16 additional parts that are available at all times for MIDI control (after all, the G-1000 is 32-part multitimbral). Of course, these parts are also used by the Recorder and the 16-track sequencer, in which case they also *transmit* data.

Channel (A1~B16): Allows you to assign a MIDI receive channel (i.e. the channel number used to receive MIDI data coming from external instruments, sequencers, or computers) to the selected part. The letter (A or B) denotes the MIDI INput the transmitter must be connected to (MIDI IN A or MIDI IN B) to control the part in question. By default, all Realtime and Arranger parts are set to receive and transmit MIDI messages via the MIDI A connectors. The Song parts, on the other hand, are set to receive and transmit via the MIDI B connectors.

Note: As long as the Arranger does not play (you may have to set the Style Sync parameter (see page 138) so that the Arranger does not start playing in response to a Start message), you can use the Arranger parts the way you would use the parts of a multitimbral tone generator.

Press the Part Select [M.BASS] (**Channel On/Off**) button to prevent the selected part (Off) from receiving any MIDI messages at all. Otherwise choose On.

Shift: (–48~48) This parameter allows you to transpose the received note messages before sending them to the G-1000's tone generator. You could change the pitch of the received MIDI note messages, which may be useful if you are used to playing a song (that is being received via MIDI) in another key than the one the data were programmed in. The maximum possible transposition is four octaves up (48) or down (–48), each step representing a semitone.

Use the Part Select [LOWER1] button to specify whether the Shift interval should be applied (On) or not (Off).

Filter

This parameter allows you to select several MIDI messages and to specify for each of them (i.e. for each selectable parameter) whether (On) or not (Off) the selected message should be received. Use the Part Select [UPPER2] button to select On or Off. The MIDI messages you can filter are:

PChng: Program change messages (including Bank Select)

PBend: Pitch Bend messages

Modul: Modulation messages (CC01)

Volum: Volume messages (CC07)

PanPt: Pan(pot) messages (CC10)

Expre: Expression messages (CC11)

Hold: Hold (Sustain, Damper) messages (CC64)

Sostn: Sostenuto messages (CC66)

Soft: Soft messages (CC67)

Revrb: Reverb Send messages (CC91)

Chrus: Chorus Send messages (CC93)

Delay: Delay Send messages (CC94)

CAF: Channel Aftertouch

RPN: Registered parameter number (CC100/101)

NRPN: Non-registered parameter number (CC98/99)

SysEx: SysEx messages (system exclusive)

CC16 & CC17: Source 1 and Source settings.

C32= 0: What to do when the received CC32 messages equals 0 or is missing. For this parameter, you can select Old, G-800, or G-1000, i.e. you cannot filter this Bank Select message. (This filter only applies to reception.)

Note: See "MIDI messages used by the G-1000" on page 130 for details about these MIDI messages.

Limit (High, Low: C-1~G9)

These parameters (High and Low) allow you to set the note range to be received. If not all note messages on the selected MIDI channel should be received by the selected part, set the range to the desired values. This may be necessary when controlling the G-1000 from a MIDI accordion that sends the chord and bass notes on the same channel. You could use the Song parts (MIDI INput B) for doing so — and still use the G-1000 in the usual way.

To set the upper limit (High), first press Part Select [UPPER1] until the message below the on-screen knob reads *High*. To set the lower limit, press Part Select [UPPER1] to select Low before setting the value with the [UPPER/VARIATION] knob.

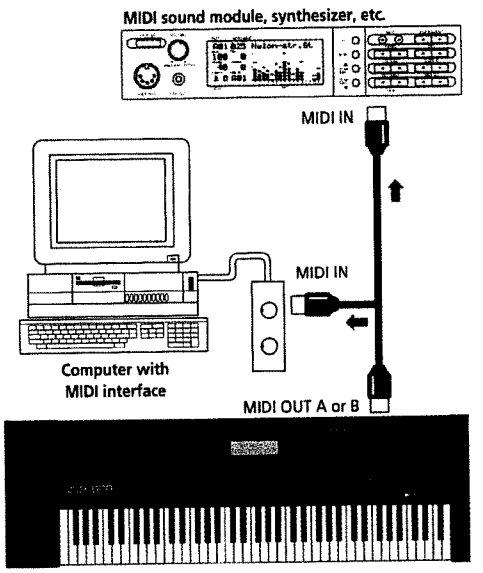
Note: The Low Limit cannot be set to a higher value than the High Limit (and vice versa). Once the Low Limit equals the High Limit, setting a higher Low value will also increase the High value.

Note: Some instruments start at C-2 and end at G8 (instead of C-1 and G9). You may have to "add an octave" to the value you see on the screen of your computer or external sequencer.

13.4 Transmitting MIDI messages

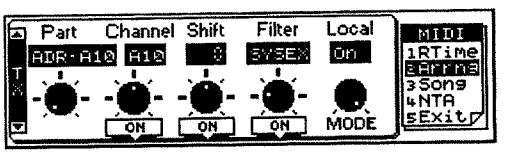
Connections

To have another instrument sound in response to the notes you play on the G-1000, or to have a computer or external sequencer record what you are playing, you must make the following connections:



MIDI TX parameters

Master page: [F3] (MIDI)→[F1] (RTime), [F2] (Arrng), or [F3] (Sng)
[PAGE] ▲▼ (select the TX page)



Part, Channel, Shift, Filter

Except for the fact that these parameters apply to the transmission of MIDI messages (i.e. messages sent whenever you play on the G-1000, select Tones, etc.), these parameters are identical to the RX parameters. See "Filter".

Note: Unless you have a very good reason to do otherwise, we suggest you always select the same TX (transmit) and receive (RX) channel numbers for a part. That will help you spot the problem whenever the part in question does not receive MIDI messages or whenever it sends MIDI data on the "wrong" channel.

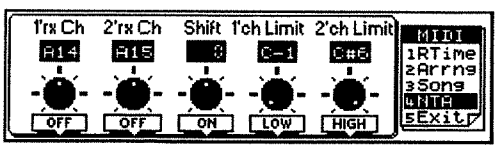
Local (On, Off)

Set Local to On (default setting), whenever you want the G-1000 respond to the notes you play on the keyboard. Setting Local to Off means that the part in question no longer controls the internal tone generator. When working with a sequencer equipped with a *Soft Thru* (MIDI echo) function – and *only* if (i) you connect the G-1000's MIDI IN *and* OUT connectors to the external sequencer or computer, and (ii) use the G-1000 as MIDI master keyboard for sequencing – you may have to set this parameter to Off to avoid that each note is sounded twice (producing an unpleasant sound called *MIDI loop*). In all other cases, select On.

Note: A setting tantamount to Local Off can be achieved by muting a part (see page 68) and setting the Part Switch (see page 137) to Int.

13.5 NTA: Note-to-Arranger receive channels

Master page: [F3] (MIDI)→[F4] (NTA)



There is only one NTA page because the NTA notes are only meaningful to the G-1000 when received from an external MIDI instrument. Whatever you play in the chord recognition area of the keyboard to feed the Arranger is automatically converted to the corresponding MIDI note numbers. Unlike similar instruments of other manufacturers, your G-1000 is blessed with the capability of sending the note numbers of all Arranger parts, so that you could use the internal or your own Styles to quickly record a song with band backing. As every single note of the Music Style is recorded, there is no need to transmit the note messages used to feed the Arranger (the NTA notes).

1'rx Ch, 2'rc Ch (A1~B16)

The NTA notes can be sent on two MIDI channels, so that you could control the G-1000's Arranger using a MIDIfied accordion or any other instrument capable of sending accompaniment data (or data used to control the accompaniment) on two channels (such as organs with bass pedals, for example).

Note: You cannot assign the same MIDI channel to 1'rxCh and 2'rxCh.

Note: The letter (A or B) refers to the MIDI INput the transmitting instruments should be connected to.

Shift

(–48~48) This parameter allows you to transpose the received note messages before sending them to the G-1000's tone generator. You could change the pitch of the received MIDI note messages, which may be useful if you are used to playing a song (that is being received via MIDI) in another key than the one the data were programmed in. The maximum possible transposition is four octaves up (48) or down (–48), each step representing a semitone.

The Shift parameter applies to both NTA channels.

Use the Part Select [LOWER1] button to specify whether the Shift interval should be applied (On) or not (Off).

1'ch Limit, 2'ch Limit (C-1~G9)

High and Low allow you to set the note range to be received. If not all note messages on the selected MIDI channel should be received by the NTA "part", set the range to the desired values.

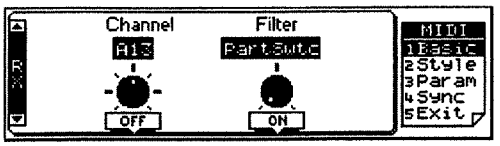
To set the upper limit (High), first press Part Select [UPPER1] until the message below the on-screen knob reads *High*. To set the lower limit, press Part Select [UPPER1] to select *Low* before setting the value with the [UPPER/VARIATION] knob.

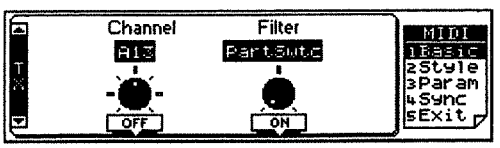
Note: The Low Limit cannot be set to a higher value than the High Limit (and vice versa). Once the Low Limit equals the High Limit, setting a higher Low value will also increase the High value.

Note: Some instruments start at C-2 and end at G8 (instead of C-1 and G9). You may have to "add an octave" to the value you see on the screen of your computer or external sequencer.

13.6 Basic Channel

Master page: [F3] (MIDI)→[SHIFT] + [F1] (Basic)
[PAGE] ▲▼ (select RX or TX page)





The Basic Channel is used for several things: to receive and transmit program change and bank select messages for selecting Performance Memories, as well as for the reception and transmission of other kinds of messages that are not directly related to a specific MIDI channel but may affect the G-1000's parts (such as the Part Switch function, for example). That doesn't mean that the MIDI channel assigned to the Basic Channel function is of no importance. Only, the messages received on that channel may also apply to other aspects of your G-1000.

Channel (A1~B16)

Use this parameter to assign an RX (receive) or transmit (TX) channel to the Basic Channel function. If you do not want the Basic Channel messages to be received (or transmitted), use the [ACCOMP/GROUP] button to select Off (this is the default setting).

Filter

This parameter allows you to select three functions and specify whether (On) or not (Off) the corresponding MIDI messages should be received (or transmitted):

PartSwtc: Whenever you mute or un-mute a part on the Volume pages, your G-1000 sends an NRPN message that describes your action. The G-1000 allows you to keep it from sending that message (or to respond to it whenever it is received from an external instrument). Filtering these messages on the TX page may be useful to keep your external sequencer from recording them – or the receiving GS module from muting the part assigned to that channel.

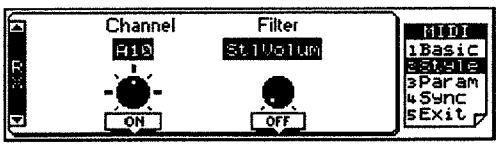
PrfMemPC: This parameter is used to filter the transmission (TX) or reception (RX) of program change and bank select messages relative to Performance Memory selection.

MstVolum (only on the RX page): This parameter allows you to enable or disable the reception of Master Volume messages (see page 132) that would change the volume of the entire G-1000.

Lyrics (only on the TX page): The Lyrics function of your G-1000 is in fact a new kind of MIDI message used to transmit the words (or lyrics) contained in a Standard MIDI File (as meta-text events). Playing back Standard MIDI Files that contain lyrics data causes the G-1000 to send these data on the Basic Channel – unless you set the corresponding filter to Off. Select On if you want to transmit Lyrics data to an LVC-1 Lyrics-to-Video Converter.

13.7 Style Channel

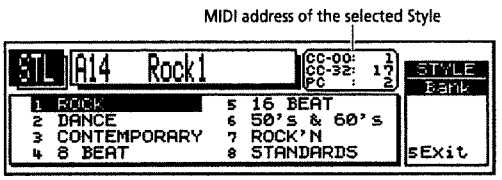
Master page: [F3] (MIDI)→[SHIFT] + [F2] (Style)
[PAGE] ▲▼ (select RX or TX page)



The Style Channel is a MIDI channel used for receiving and transmitting program change and bank select messages allowing you to select Styles via MIDI, and volume messages that change the volume of a Style. Note that these two message types can only be filtered on the RX page (i.e. you can select whether or not to *receive* them).

Style selection via MIDI

Before delving into this matter, there is something we have to tell about the way Music Styles can be selected via MIDI. The following illustration will help you understand what this is all about:



As you see, the MIDI address of a Music Style consists of three elements: a program change number ("2" here), a CC00 number ("1"), and a CC32 number ("17"). CC00 and CC32 are bank select messages. The values assigned to CC00 and CC32 define the Style, whereas the program change number defines the pattern (Intro, Ending, etc.). In other words, sending only a program change number will select another pattern of the currently active Style. Only when the program

change number is preceded by two values (for CC00 and CC32) will the G-1000 select another Music Style.

Note: Whenever you select another Style on your G-1000, it transmits a CC00-CC32-PC cluster to the MIDI OUTput assigned to the Style channel. See the Style chart at the end of this manual for a complete list of all available Styles and their addresses.

Channel (A1~B16)

Allows you to assign a MIDI channel to the Style select feature (transmit channel on the TX page and receive channel on the RX page). If you don't want the Style Channel messages to be received (or transmitted), use the [M.BASS] button to select Off.

Filter (only on the RX page)

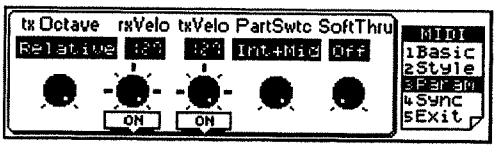
As stated above, you can filter two types of messages:

StlVolum: Volume messages relating to the Music Styles. Select Off if the G-1000 must not receive them.

StylePC: Program change and bank select messages for Style selection. Select Off if the G-1000 must not select other Styles or patterns in response to these incoming messages.

13.8 MIDI parameters (Param)

Master page: [F3] (MIDI)→[SHIFT] + [F3] (Param)



This page contains several parameters that are not related to each other (the other MIDI pages always concentrate on one aspect).

Tx Octave (Absolute, Relative)

The TX Octave parameter can be set to **Absolute** or **Relative**. It applies to Tone selection. You may have noticed that whenever you assign a bass sound to the Upper1 part in Split Keyboard Mode, the notes are transposed in such a way that you can play a meaningful bass line using the Upper1 part. *Relative* then means that this internal (and automatic) transposition is translated into note numbers, so that playing a C4 (note number 60) may actually result in note number 36 being played and sent to the corresponding MIDI OUT port. This, of course, depends on the Tone you assign to the Upper1 part.

In *Absolute* mode, however, the MIDI note number sent to the corresponding MIDI OUT port will be the one assigned to the key you press (e.g. note number 60). The advantage of being able to choose between Absolute and Relative is that you can play a bass line using the G-1000's Upper1 part and double it with a trumpet of an external instrument.

Note: If you decide not to use the TX or RX Shift values, you can set the corresponding switch to Off. That is quicker than setting all Shift values back to "0".

rxVelo, txVelo, On/Off switches

Your G-1000 is equipped with a velocity-sensitive keyboard and a tone generator capable of responding to velocity messages. Velocity messages are an important element for musical expression because the way you strike a key results in a loud/bright or soft/round note, telling the listener something about your feelings.

In some cases, however, it may be wiser not to convey the velocity aspect of music making to emulate instruments that are not velocity sensitive (such as organs, for example). The G-1000 allows you to activate or deactivate the transmission and/or reception of velocity messages. Use the Part Select [M.BASS] and Part Select [LOWER1] buttons to switch the reception (RX) or transmission (TX) of velocity messages on or off.

If you select the Off position, you have to tell your G-1000 which velocity value to use instead of the continuous flux normally received (in this case, the word *receive* applies to both incoming MIDI data and the messages received from the G-1000's keyboard). That is what **rxVelo** and **txVelo** are for. The value you set using the [ACCOMP/GROUP] or [BASS/BANK] knob will be used for all notes received via MIDI (RX) or sent to a MIDI OUTput (TX) – but only when the corresponding velocity filter is set to Off.

PartSwtc

The Part Switch parameter on this display page allows you determine what happens when you mute a part on the first Realtime or Arranger Mixer page (see "Muting parts" on page 68). One thing you *know* will happen is that the part in question no longer sounds when you play on the keyboard – even though its Keyboard Mode indicator lights, or even though the Arranger is playing. What you do *not* see, however, is whether a muted part still sends MIDI data. PartSwtc allows you to specify whether or not a muted part should go on sending MIDI messages to MIDI OUT A or B:

Int: A muted part can no longer be played via the G-1000's keyboard or Arranger but continues to send MIDI messages to the MIDI OUTput it is assigned to.

Int+Mid: A muted part can no longer be played via the G-1000's keyboard or Arranger and no longer sends MIDI messages.

Selecting Int and muting a part thus has the same effect as selecting Local Off (see page 135). Choose whichever is more convenient in a given situation: part mute can be saved to a Performance Memory, while Local and Part Switch can only be saved to a MIDI Set.

Soft Thru (On, Off)

This function actually overrides the MIDI specifications, according to which the MIDI OUTput of an instrument only sends messages generated on the instrument itself (e.g. your G-1000). When you set Soft Thru to On, all notes received on the NTA channel beyond the NTA's High and Low Limits are retransmitted to the NTA's MIDI OUTput. Use the Soft Thru feature for a digital piano or other keyboard instrument without split function.

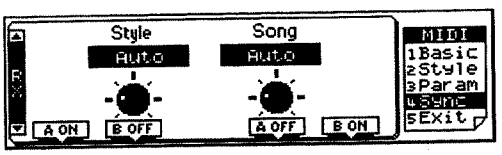
When you set Soft Thru to On, The G-1000 sends a Local message (CC122) with a value "0" to the digital piano, so that the piano's sound source no longer responds to the notes you play on its keyboard. Seeing that the G-1000 echoes back all notes that are not used to trigger the Arranger, you hear what you play on the piano – except in the zone set apart for the Arranger.

When you set Soft Thru back to Off, the G-1000 sends a Local message with a value "127", thereby switching the piano's Local function back on.

13.9 MIDI Sync RX/TX

Style (Sync) RX, Song (Sync) RX

Master page: [F3] (MIDI)→[SHIFT] + [F4] (Sync)
[PAGE] ▲▼ (select the RX page)



The Style Sync and Song Sync parameters on the RX pages are used to specify whether and how the Arranger or Recorder should be synchronized to external sequencers or drum machines. The available options are:

Internal: The Arranger or Song will neither start/stop nor follow the tempo of the external MIDI clock source (sequencer, drum machine, etc.).

Auto: As long as the Arranger or Recorder does not receive MIDI Start/Stop and clock commands, it will follow its own tempo and start/stop whenever you press the [START/STOP] or [PLAY▶/STOP■] buttons, or use a footswitch etc. to Start/Stop Arranger or Song playback.

MIDI: The Arranger or Song can only be started or stopped with MIDI realtime messages (Start, Stop, Clock) coming from an external clock source. Be aware that you cannot start Arranger or Song playback on your G-1000 when this mode is selected.

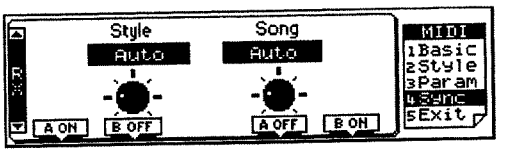
Remote: The Arranger or Recorder waits for a start message to start playback at its own tempo. As soon as it receives a stop message, playback will stop.

A On/Off, B On/Off

Use these switches to select the MIDI INput(s) or OUTput(s) for receiving or transmitting MIDI data. A Off/B Off obviously means that the G-1000 does not send or receive MIDI Sync data.

Style (Sync) TX

Master page: [F3] (MIDI)→[SHIFT] + [F4] (Sync)
[PAGE] ▲▼ (select the TX page)



The Style Sync parameter on the TX page allows you to specify whether or not the G-1000 should send MIDI realtime messages whenever you start the Arranger. Sending MIDI realtime (start, stop, clock) messages has the advantage that you can synchronize external instruments or computers with your G-1000.

Start/Stop: If you select this option, the G-1000 will only send start or stop messages whenever you start (or stop) Arranger playback. In this case, no Clock messages are sent.

Clock: This option means that the Arranger sends both Start/Stop and Clock messages (usual synchronization method).

Again, do not forget to select the right MIDI OUTput to be used for sending these messages.

Song (Sync) TX

Again, there are several option for sending MIDI realtime messages whenever you play back a Song using the G-1000's Recorder:

Start/Stop/Continue: If you select this option, the G-1000's Recorder sends only Start/Stop and continue messages. *Continue*, by the way, is a message used to signal that playback is not started from the beginning of a Song.

Clock: This option means that the Recorder sends both Start/Stop and Clock messages (usual synchronization method).

Song Position Pointer: In this case, the Recorder sends all above MIDI realtime messages as well as Song Position Pointer (SPP) messages. These messages are used to signal the current play back position, so that the slaved (synchronized) drum machine, sequencer, etc. automatically jumps to the correct position upon receiving a Song Position Pointer message.

Note: See your sequencer's etc. manual to see whether it accepts Song Position Pointer or Song Select messages.

13.10 MIDI Sets

MIDI Sets are in fact performance memories for the settings you make in MIDI mode. The G-1000 has eight MIDI Set memories on board that you can use to change your MIDI configuration. You can also save your MIDI Sets to disk and load them whenever necessary.

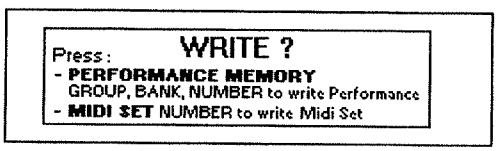
Saving a MIDI Set

Memory Protect

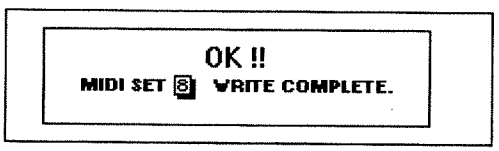
The Memory Protect function is activated every time you switch on your instrument. Memory Protect does what its name implies: it protects your Performance Memories and MIDI Sets from accidental erasure. See page 83 for details.

Writing your settings to a MIDI Set

1. Press and hold down the [WRITE] button (the [MIDI SET] indicator in the MUSIC STYLE MIDI SET filed lights).
The display asks you whether you are sure you want to write your settings to a MIDI Set. If you are, go on. Otherwise, release the [WRITE] button.



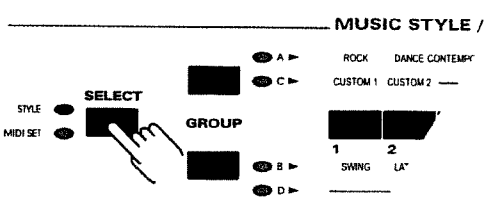
2. Press a Music Style number button to save your MIDI settings to the corresponding MIDI Set.
The display briefly confirms that your settings have been written to the memory you selected:



3. Release the [WRITE] button.

Selecting a MIDI Set

1. Press the [MIDI SET] button (MUSIC STYLE/MIDI SET section) so that the MIDI SET indicator lights.



2. Press a Music Style number button to select the corresponding MIDI Set.

Saving MIDI Sets to disk

After programming 8 MIDI Sets, you may find that you need a few more and that you have to make room for the new MIDI Sets. To do so without losing the previously saved MIDI Sets, you must save the "old" set to disk. Even if you do not program more than 8 MIDI Sets, it is a good idea to make a backup copy of your MIDI Sets in case someone else starts fiddling around with your settings.

1. On the Master page, press [F5] (Disk).
2. Press [F2] (Save) to select the Disk\Save level.
3. Use the [PAGE] ▲▼ buttons to select the Save\MDI Set page:

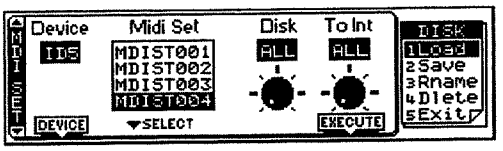
Before saving a MIDI Set to disk, you should name it. Choose a name that tells you something about the contents. Use the [LOWER/NUMBER] knob to select the character position and the [UPPER/VARIATION] knob to assign a character to the selected position. You can also enter the name with the TONE/PERFORMANCE pad. See page 26 for details.

4. Insert a formatted floppy disk into the desired drive.
5. If necessary, press Part Select [M.DRUMS] to jump to the page where you can select the drive you wish to save the data to (Device, see xx).
6. Press Part Select [M.BASS] (Execute) to save your MIDI Set to disk
Remember that your G-1000 is multitasking, so that you can leave this page as soon as the G-1000 starts saving the MIDI Set to disk.
7. Press [F5] (Exit) to return to the Master page.
Note: When saving, the term Set is used to refer to all 8 MIDI Set memories. In others words, when you save "a" MIDI Set to disk, you save in fact the contents of all eight MIDI Set memories. Loading, on the other hand can be carried out selectively:

Loading a MIDI Set from disk

As stated in the above note, you are free to load just one MIDI Set container of a given MIDI Set on the selected disk. Feel free to only load MIDI Set container 3 from a given MIDI Set if you do not need the other 7 settings of that Set.

1. On the Master page, press [F5] (Disk).
2. Press [F1] (Load) to select the Disk\Load level.
3. Use the [PAGE] ▲▼ buttons to select the Load\MDI set page:



4. If necessary, press Part Select [M.DRUMS] to jump to the page where you can select the drive you wish to save the data to (Device, see xx).
5. Use the [ACCOMP/GROUP] knob to select the MIDI Set (group) if your disk (floppy, Zip, etc.) contains more than one MIDI Set.
6. Use the [LOWER/NUMBER] knob to select the MIDI Set container you wish to load.
You can also select ALL, which means that all eight containers of the selected MIDI Set will be loaded. In that case, you cannot select the destination memory (see below).
7. Use the [UPPER/VARIATION] knob to select the internal MIDI Set memory you wish to load the selected settings to.
You can select Int= 1, =2, =3..., =8.
8. Press Part Select [UPPER1] (Execute) to load the MIDI Set data.
9. Press [F5] (Exit) to return to the Master page.

Tip: The possibility to selectively load MIDI Set containers allows you to compile "Best Of" MIDI settings by loading them to different internal MIDI Set memories. After loading your 8 favorite MIDI settings, use the Save function to save the "Best Of" MIDI Set to disk.

14. Disk List Edit: programming Database information

On page 24, we showed you how to use the Disk List functions for locating the desired Music Styles and Songs.

The G-1000 also allows you to program Database information for your own Styles and Songs, and to enter the notes of the main theme for the Play & Search function (see page 28 for details about how to use Play & Search). In short: we still owe you an explantion of the Disk List Edit functions.

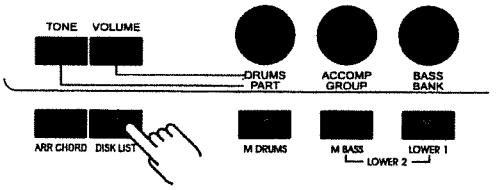
14.1 Selecting the Disk List Edit mode

The functions described below are available in Disk List mode. Here is how to select it:

1. Switch on the G-1000 and insert the supplied Zip disk if you intend to work with it.
Note: Be sure to INSERT THE ZIP DISK AFTER SWITCHING ON THE G-1000.

Note: It would be a good idea to make a backup copy of the supplied Zip disk before continuing. See "Disk Copy" on page 152.

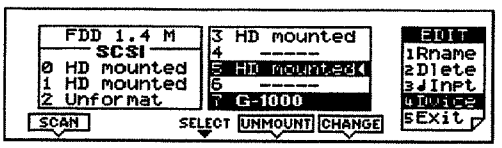
2. Press the [DISK LIST] button.



3. If necessary, continue with step (4) to select the disk that contains the file(s) you wish to edit. Otherwise skip to step (7)):

Device

4. Press [F4] (Dvice) to select the following display page:



Scan: Press Part Select [M.DRUMS] to scan the SCSI chain. This function allows you to check which devices are present. Do not forget to switch on the device you intend to use prior to scanning the SCSI chain. If you intend to work with the internal Zip drive, be sure to insert the Zip disk *after* switching on the G-1000.

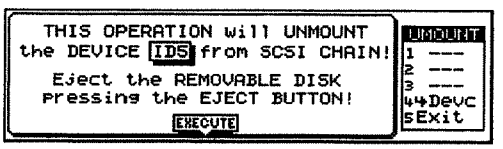
During the scan, the "EXECUTING" message will be displayed.

Select: Use the [BASS/BANK] knob (Select) to put the arrow next to the mounted disk you wish to use. Blank numbers (SCSI ID's that are not being used) cannot be selected.

Note: Files on floppy disk cannot contain Database information. You can, however, rename them using the Rename function, or delete them with Delete.

Change: Press Part Select [UPPER1] to make the selected item the "current" (active) device, i.e. the device the G-1000 will load from and save to.

Unmount: Press Part Select [UPPER2] to jump to a display page where you can unmount a SCSI device:



Unmounting ID5 (the internal Zip drive), for instance, is necessary when you notice that the Zip drive does not contain the desired disk. You cannot eject a Zip disk without unmounting it first (even if you press the EJECT button on the internal Zip drive). Use this command prior to ejecting any removable media (magneto-optical disks, Jaz disks, etc.).

Note: You do not need to unmount floppy disks (i.e. the FDD device).

Note: You can only unmount disks that are indicated as "HD mounted" (see the left column).

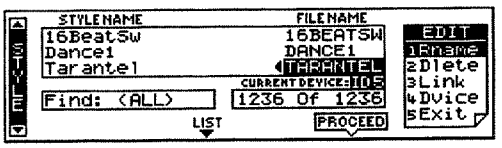
5. Press Part Select [UPPER2] to unmount the selected SCSI device.

6. Press the EJECT button of the unmounted device, remove the disk, insert another one, and press [F4] ➥Devc to return to the Device page.
This will take you back to the display page shown below step (4).

7. Hold down [SHIFT] while pressing a function key: [F1] for Rename (new name and/or Database info for Songs and Styles), [F2] for Delete (erasing a file from disk), or [F3] for "♩ Input" (note input for Play & Search).

14.2 Rename: Database information/file names

After pressing [SHIFT]+ [F1], the display looks like this:

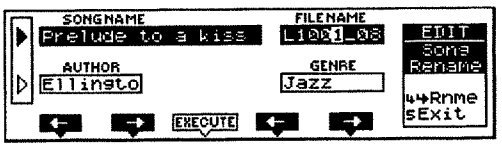


1. Use [PAGE] ▲▼ to select STYLE or SONG (in the scroll bar).
This obviously depends on whether you wish to change the name or Database information of a Music Style or Song on the selected disk.

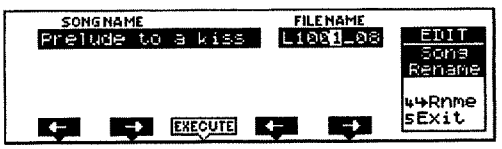
Note: You can use the Find functions to locate the desired file on any CONNECTED DEVICE except for the FDD. See "Quick access to Music Styles and Songs on the supplied Zip disk" on page 24 for details. Here, it may be a good idea to select "Find ALL".

2. Use the [BASS/BANK] knob (List) to select the file you wish to edit.

3. Press Part Select [UPPER1] (Proceed) to jump to the following page:

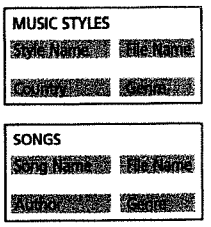


Note: If the floppy disk drive (FDD) is the CURRENT DEVICE, the display looks as shown below. In that case, Rename works exactly like the Rename functions in Disk mode (see page 147), i.e. you will not be able to program Database information. Furthermore, sorting is always carried out by File Name.



4. Use [PAGE] ▲▼ to select the upper (Style/Song Name and File Name) or the lower (Coutry/Author and Genre) row of entry fields.

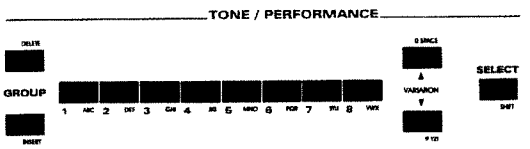
Here are the available Database entries for Music Styles and Songs:



The fields in the lower row (Country, etc.) are only available if the CURRENT DEVICE is not FDD.

5. Use Part Select [M.DRUMS] and [M.BASS] to move the cursor in the left field (upper or lower row), and enter the desired character using the TONE/PERFORMANCE pad.

6. Use Part Select [UPPER2] and [UPPER1] to move the cursor inthe right field (upper or lower row), and enter the desired character using the TONE/PERFORMANCE pad.

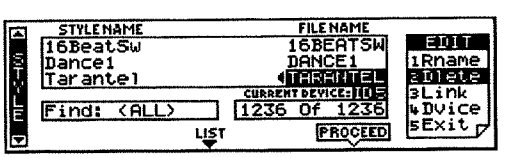


Note: See page 26 for details about using the TONE/PERFORMANCE pad for entering names.

7. Press Part Select [LOWER1] to save the selected file withthe new information (or name) and to return to return to the Rename page.
You could also press [F4] (➥Rnme) to return to the first Rename page). In that case, the new information/name is not saved to disk. Alternatively, you can press [F5] (Exit) to return to the Master page.

14.3 (Disk List) Delete

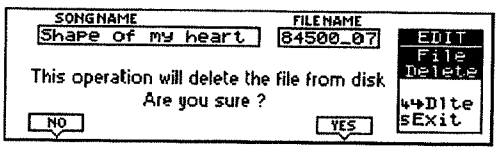
After pressing [SHIFT] + [F2] (see page 141), the display looks like this:



1. Use [PAGE] ▲▼ to select STYLE or SONG (in the scroll bar).
Note: You can use the Find functions to locate the desired file on any CURRENT DEVICE except for the FDD. See page 24 for details. Here, however, File Name is the only item that can be sorted. After all, a file is what you want to delete.

2. Use the [BASS/BANK] knob (List) to select the file you wish to delete.

3. Press Part Select [UPPER1] to go to the following page.
Here, the name of the selected file is displayed.



4. Press Part Select [UPPER1] to delete the selected file.
Press Part Select [M.DRUMS] if you'd rather not get rid of that file.

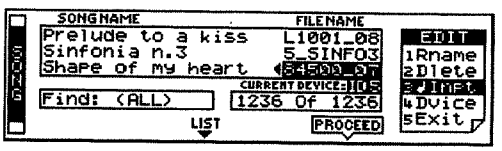
You could also press [F4] (➥Dlte) to return to the first Delete page). In that case, the file is not deleted. Alternatively, you can press [F5] (Exit) to return to the Master page.

Note: Be careful not to delete a Music Style or Song that is used in a Custom Set (see page 149) or a Song Set (see page 150).

14.4 Note (♩) Input

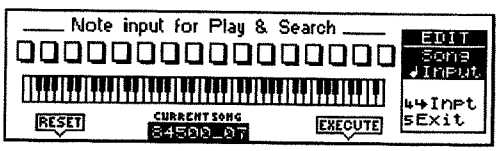
This function allows you to program the theme that should allow you to find the Song using the Play & Search function (see page 28).

After pressing [SHIFT] + [F3] (see page 141), the display looks like this:



5. Use the [BASS/BANK] knob to select the Song file you wish to input the main theme for.
Note: You can use the Find functions to locate the desired file on any CONNECTED DEVICE except for the FDD. See "Quick access to Music Styles and Songs on the supplied Zip disk" on page 24 for details. Here, it may be a good idea to select "Find ALL".

6. Press Part Select [UPPER1] (Proceed).



7. Play the notes.
The rhythm is of little importance. The squares fill up with every note you play. Try to enter a theme you are likely to search for. That will allow you to put Play & Search to good use.

Note: If you make a mistake, press Part Select [M.DRUMS] to cancel the notes you've input and start again.

8. Press Part Select [UPPER1] (Execute) to save the file (and the note information) to disk.
Songs that contain Play & Search information are recognizable byt the note symbol (♩) to the left of their names.

Note: The Play & Search function is Database information that is not part of the Songs themselves.

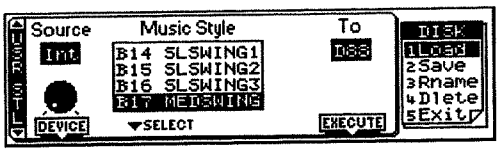
15. Disk mode

The Disk mode contains functions and parameters relating to saving, loading, deleting files, and to formatting new disks or disks previously used on other instruments or devices. It also allows you to mount and unmount external storage devices (harddisk, Jaz drives, etc.) as well as to copy the contents of one disk to another disk. Again, we would like to remind you that the word "disk" is used for all data media the G-1000 allows you to use.

15.1 Disk Load (loading data from disk)

Load User Style/Copy ROM Style

Master page: [F5] (Disk)→[F1] (Load)
[PAGE] ▲▼ (select USR STL)



The first Load page allows you to load User Styles from disk or to copy a ROM Style to a User Style memory.

Source (Int, Dsk): Source allows you to select the internal memory (ROM Styles) or the floppy (Dsk) inserted into the disk drive. Select Int when you want to copy a ROM Style (i.e. one of the 128 factory Styles or 16 Custom Styles) to a User Style memory. Select Dsk to load a Style from disk. When you select Int, the Style names in the Music Style window are preceded by a number (A11~C28). When you select Dsk, only the Style name is displayed.

Device: Press this button if the desired drive cannot be selected using the [DRUMS/PART] knob. See page 141 for details.

Select: Allows you to position the cursor on the Style you wish to load (or copy).

To D88: This field informs you that the selected Style will be copied to the G-1000's Style RAM memory.

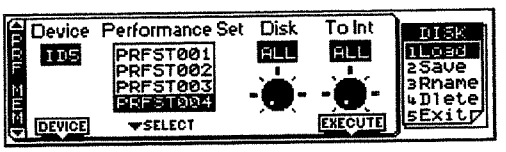
Note: Doing so will erase the data that are currently in the D88 memory, so be careful.

Execute: Press Part Select [UPPER1] (Execute) to confirm your settings and load the data.

Note: Just in case you are used to working with a G-800 we'd like to point out that the G-1000 no longer provides a User Style Set feature because all Styles on all mounted disks are only a press of a few buttons away. There is thus no need to prepare eight User Styles, because the Custom Style and Disk Link memories as well as the lightning-fast load operation using Disk List, and the possibility to link any Style to any Performance Memory are a great deal more convenient.

Load Performance Set

Master page: [F5] (Disk)→[F1] (Load)
[PAGE] ▲▼ (select PRF MEM)



As the name implies, Performance Memory *Sets* are groups of 192 Performance Memories whose main use is for archiving your internal settings. Loading Performance Memory Sets from disk can be selective, i.e. feel free to load only one Performance Memory, or comprehensive (the contents of all 192 Performance Memories).

Device: Press this button to select the drive that contains the data you want to load. Doing so takes you to the Device page (see page 141).

Select: Allows you to position the cursor on the Performance Memory Set you wish to load.

Disk (1~192, All): Use this parameter to select a specific Performance Memory from the Performance Memory Set on disk, or select All to load all Performance Memories.

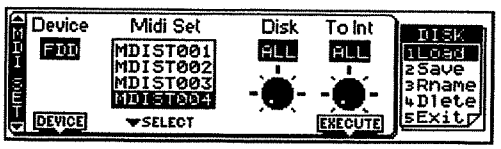
To Int (1~192, All): This parameter allows you to specify the Performance Memory number the selected data are to be copied to. If you select All for Disk, All is the only option here. Furthermore, All cannot be selected when you selected a specific Performance Memory for Disk.

Note: By selecting "All", you not only load the Performance Set data but also the Disk Link settings in the G-1000's internal memory. These will replace the internal settings, so be sure to save the current Disk Link settings to disk before loading an entire Performance Set. Use "Save Performance Set" on page 146 to do so.

Execute: Press Part Select [UPPER1] (Execute) to confirm your settings and load the data.

Load MIDI Set

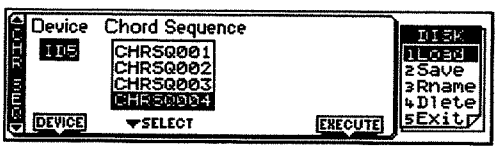
Master page: [F5] (Disk)→[F1] (Load)
[PAGE] ▲▼ (select MDI SET)



Loading MIDI Sets from disk can be selective, i.e. feel free to load only one MIDI Set of a "MIDI Set-Set" (consisting of eight MIDI Sets). See page 140 for details. If you select All for *Disk*, all 8 MIDI Set memories will be overwritten.

Load Chord Sequence

Master page: [F5] (Disk)→[F1] (Load)
[PAGE] ▲▼ (select CHR SEQ)



This function allows you to load a Chord Sequence from disk, thereby overwriting the Chord Sequence in the internal memory.

The last Chord Sequence you record or load will be retained in memory when you power off your G-1000.

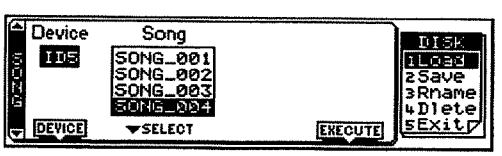
Device: Press this button to select the drive that contains the data you want to load. Doing so takes you to the Device page (see page 141)..

Select: Allows you to position the cursor on the Chord Sequence you wish to load.

Execute: Press Part Select [UPPER1] (Execute) to confirm your settings and load the data.

Load Song

Master page: [F5] (Disk)→[F1] (Load)
[PAGE] ▲▼ (select SONG)



This function allows you to load a Song from disk, thereby overwriting the Song currently in the G-1000's Song RAM memory. As specified earlier, specifically loading a Song is not really necessary, because the G-1000 will do so whenever you start Song playback and stop it after a few measures. But if you want to be in control, you can take advantage of this function.

Device: Press this button to select the drive that contains the data you want to load. Doing so takes you to the Device page (see page 141)..

Select: Allows you to position the cursor on the Song you wish to load.

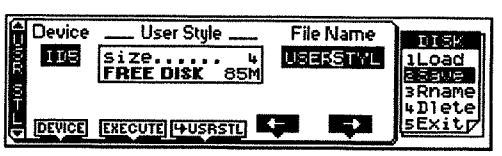
Execute: Press Part Select [UPPER1] (Execute) to confirm your settings and load the data.

15.2 Disk Save (saving data to disk)

In this manual and while designing the G-1000, we tried to make a clear distinction between *saving* and *writing* data. The term *write* is only used to describe actions that cause certain settings to be saved to an internal memory. *Save*, on the other hand refers to the act of copying internal memory settings to a floppy disk.

Save User Style

Master page: [F5] (Disk)→[F2] (Save)
[PAGE] ▲▼ (select USR STL)



Use this function to save a newly programmed or edited User Style to disk. You should do so as frequently as possible. In fact, we decided to include a jump function on the User Style pages, allowing you to call up the above page whenever you feel it is time to save your User Style data. That explains the presence of the "↵User" function here: it allows you to return to the User Style mode without first leaving the Disk mode, then selecting the User Style mode, etc.

Device: Allows you to select the disk you want to save the User in the D88 memory to. Pressing Part Select [M.DRUMS] takes you to the Device page where you select the storage device. See page 141 for details.

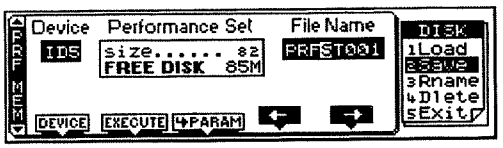
Execute: Press Part Select [M.BASS] to confirm your settings and save the data to disk.

↵USRSTL: Press Part Select [LOWER1] to return to the User Style mode (see page 103).

File Name: Use Part Select [UPPER2] and [UPPER1] to position the cursor, and [LOWER/NUMBER] or [UPPER/VARIATION] to specify a character for the selected position. You can also use the TONE/PERFORMANCE pad for entering names (see page 26).

Save Performance Set

Master page: [F5] (Disk)→[F2] (Save)
[PAGE] ▲▼ (select PRF MEM)



This function allows you to save all 192 Performance Memories as a set. The Size value indicates the capacity required to save the Performance Set to disk, while Free Disk tells you something about the remaining disk capacity.

Device: Allows you to select the disk you want to save the User in the D88 memory to. Pressing Part Select [M.DRUMS] takes you to the Device page where you select the storage device. See page 141 for details.

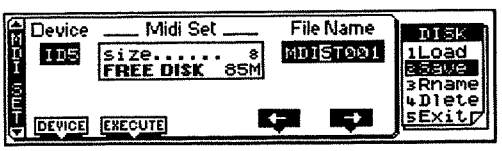
↵PARAM: Pressing Part Select [LOWER1] takes you back to the Parameter page where you can also enter a name for your Performance Memory Set. If you selected this page from the Param\Name\Set page (see page 83), this button will take you back.

File Name: See page 145 for details.

Execute: Press Part Select [M.BASS] to confirm your settings and save the data to disk.

Save MIDI Set

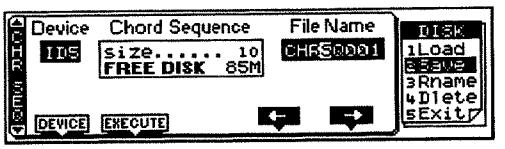
Master page: [F5] (Disk)→[F2] (Save)
[PAGE] ▲▼ (select MDI SET)



This function allows you to save all 8 MIDI Sets as a set. The Size value indicates the capacity required to save the "MIDI Set-Set" to disk, while Free Disk tells you something about the remaining disk capacity. See also "Saving MIDI Sets to disk" on page 139.

Save Chord Sequence

Master page: [F5] (Disk)→[F2] (Save)
[PAGE] ▲▼ (select CHR SEQ)



This function allows you to save the Chord Sequence in the internal memory to disk. The Size value indicates the capacity required to save the Chord Sequence to disk, while Free Disk tells you something about the remaining disk capacity.

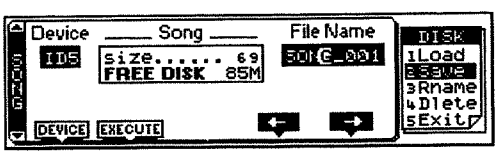
File Name: Use Part Select [UPPER2] and [UPPER1] to position the cursor, and [LOWER/NUMBER] or [UPPER/VARIATION] to specify a character for the selected position. You can also use the TONE/PERFORMANCE pad for entering names (see page 26).

Device: Allows you to select the disk you want to save the User in the D88 memory to. Pressing Part Select [M.DRUMS] takes you to the Device page where you select the storage device. See page 141 for details.

Execute: Press Part Select [M.BASS] to confirm your settings and save the data to disk.

Save Song

Master page: [F5] (Disk)→[F2] (Save)
[PAGE] ▲▼ (select SONG)



This page allows you to save the Song that is currently in the G-1000's Song RAM memory to disk. See page 62 for details.

15.3 Rename

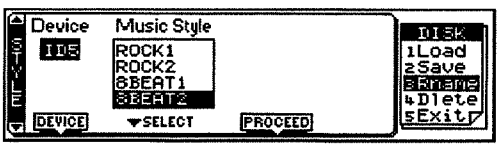
The Rename functions allow you to modify the name of a file on the disk you inserted into the G-1000's disk drive. Please be aware that the selected file cannot be assigned the same name as that of another file on the same disk.

If you try to assign an already existing name to another file on the same disk, the display will respond with a message telling you that is impossible:

Press Part Select [M.DRUMS] (REPLACE) to overwrite the other file, or Part Select [UPPER2] (Exit) if you wish to assign another name to the currently selected file.

Rename Style

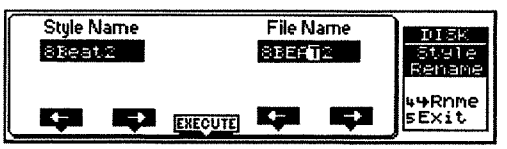
Master page: [F5] (Disk)→[F3] (Rname)
[PAGE] ▲▼ (select STYLE)



The first Rename User Style page is used to select the disk User Style you wish to rename. After selecting it, press Part Select [UPPER2] (Proceed) to jump to the second page.

Device: Allows you to select the disk that contains the file you wish to rename. Pressing Part Select [M.DRUMS] takes you to the Device page where you select the storage device. See page 141 for details.

Style Name vs. File Name



The Style Name is the name used "internally" by the G-1000. It is not the "official" name of the Style in question (i.e. not the one that will be used to identify the file on disk). The Style Name is actually just another User Style parameter located on this display page. On any display page with a Style name window, the name you set here (Style Name) will appear.

What's the difference? The *File Name* is an MS-DOS® parameter, which means that you can only use upper-case letters. That, however, may be difficult to read in a given situation. Since the *Style Name* is part of the User Style parameters, you can also use lowercase letters. So do take the time to enter both names.

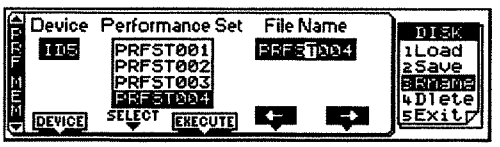
Note: Though possible, beware of assigning different names to the Style Name and File Name parameters because that may cause confusion.

File Name: See page 145 for details.

Execute: Press Part Select [LOWER1] to save the new names to disk.

Rename Performance Set, MIDI Set, Chord Sequence

Master page: [F5] (Disk)→[F3] (Rname), [PAGE] ▲▼



Except for the fact that the following functions apply to different file types, they are identical, which is why we shall deal with all three of them. Be sure to select the right page using the [PAGE] ▲▼ buttons: PRF MEM (Performance Memory Sets), MDI SET (MIDI Set), or CHR SEQ (Chord Sequence).

Use this page to rename one of these file types on disk.

Note: You can also rename your Performance Memory Set in Parameter mode (see page 83).

Device: Allows you to select the disk that contains the file you wish to rename. Pressing Part Select [M.DRUMS] takes you to the Device page where you select the storage device. See page 141 for details.

Select: Use the [ACCOMP/GROUP] knob to select the file you wish to rename.

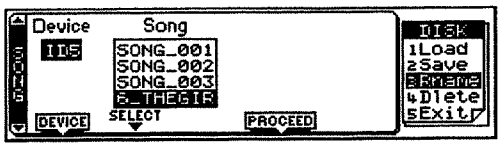
File Name: Use Part Select [UPPER2] and [UPPER1] to position the cursor, and [LOWER/NUMBER] or [UPPER/VARIATION] to specify a character for the selected position. You can also use the TONE/PERFORMANCE pad for entering names (see page 26).

Execute: Press Part Select [LOWER1] to save the new name to disk.

Rename Song

Master page: [F5] (Disk)→[F3] (Rname), [PAGE] ▲▼ (select SONG)

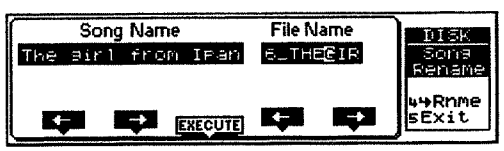
The following two pages allow you to assign a different name to a Song on disk.



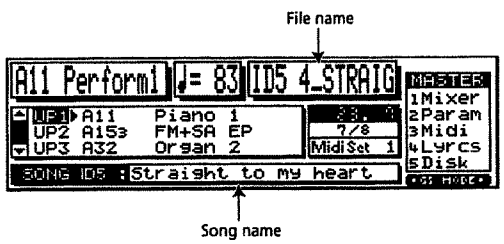
Select: Use the [ACCOMP/GROUP] knob to select the Song file you wish to rename.

Device: Allows you to select the disk that contains the file you wish to rename. Pressing Part Select [M.DRUMS] takes you to the Device page where you select the storage device. See page 141 for details.

Proceed: After selecting the file you wish to rename, press Part Select [UPPER2] to jump to the second page:



Again, you can set two names. See page 147 for details about the difference. Unlike the File Name of User Style, a Song's File Name does appear on the display:

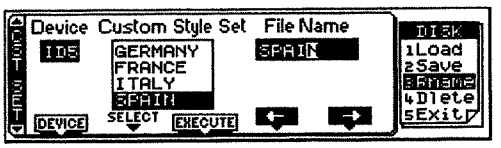


File Name: Use Part Select [UPPER2] and [UPPER1] to position the cursor, and [LOWER/NUMBER] or [UPPER/VARIATION] to specify a character for the selected position. You can also use the TONE/PERFORMANCE pad for entering names (see page 26).

Execute: Press Part Select [LOWER1] to save the new name to disk.

Rename Custom Style Set

Master page: [F5] (Disk)→[F3] (Rname), [PAGE] ▲▼ (CST SET)



Use this function to rename a Custom Style Set on the selected disk. See page 149 for more information about Custom Style Sets.

Device: Allows you to select the disk that contains the file you wish to rename. Pressing Part Select [M.DRUMS] takes you to the Device page where you select the storage device. See page 141 for details.

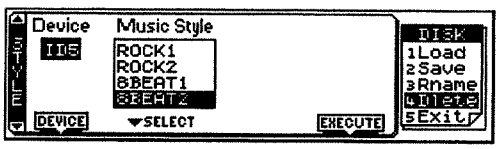
Select: Use the [ACCOMP/GROUP] knob to select the Song file you wish to rename.

File Name: Use Part Select [UPPER2] and [UPPER1] to position the cursor, and [LOWER/NUMBER] or [UPPER/VARIATION] to specify a character for the selected position. You can also use the TONE/PERFORMANCE pad for entering names (see page 26).

Execute: Press Part Select [LOWER1] to save the new name to disk.

15.4 Delete

Master page: [F5] (Disk)→[F4] (Dlete), [PAGE] ▲▼



The Delete function allows you to erase the selected file. Be careful to select the right file type using [PAGE] ▲▼ and file using [BASS/BANK] before pressing Part Select [UPPER1] (Execute). Also note that Performance and MIDI Sets contain 192 or 8 different settings, which means that you may lose a lot more than originally intended.

Style	One User Style
PERF MEM	Performance Memory Set (192 Performance Memories!)
MDI SET	MIDI Set "Set" (8 MIDI Set memories!)
CHR SEQ	One Chord Sequence
SONG	One Song
SNG SET	One Song Set (only the Set data)
CST SET	Custom Style Set (only the Set data; see below)

Device: Allows you to select the disk that contains the file you wish to delete. See page 141 for details.

15.5 Custom Style Sets

On page 19 we showed you how to select Music Styles of the Custom banks (C11~C28). Custom Sets are the descendants of the User Style Sets used on the G-800, the RA-800, and the G-600. With two major differences, that is: there are 16 Custom Style memories, and (unlike the G-800 and RA-800) the contents of these memories can only be intentionally overwritten. In other words: the Styles in these memories are not erased when you power off the G-1000.

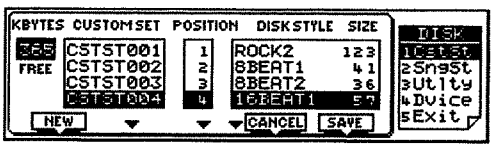
Programming Custom Sets

Though the supplied Zip disk already contains a few Custom Sets, you can also program your own. Custom Sets can only be programmed on the CURRENT DEVICE. Be sure to select it before trying to program your own Sets (see "Device" on page 141). Like the Song Sets (see below), Custom Sets only contain references to Styles on the same disk rather than the data themselves. In other words:

- Custom Sets can only refer to Music Styles on the same disk.
- If you delete a Music Style to which a Custom Set is referring to (see "(Disk List) Delete" on page 142 and "Delete" on page 149), the Set will no longer be complete, which may lead to surprising result when such a Custom Set is transferred to the Custom Style memories.

Note: Do not forget to load the programmed Set into the G-1000's Custom Style memories (see below). Programming a Custom Set does not automatically copy the selected Styles to these memories.

Master page: [F5] (Disk)→[SHIFT] + [F1] (CstSt)



KBytes Free: Informs you about the remaining storage capacity on the Zip disk.

Custom Set: Use the [ACCOMP/GROUP] knob to select an existing Custom Set that can then be edited by assigning other Styles to a given Position (see below).

New: Press Part Select [M.DRUMS] (New) to create a new Style Set. It will be temporarily called ***New***, but you can change the name on the second page.

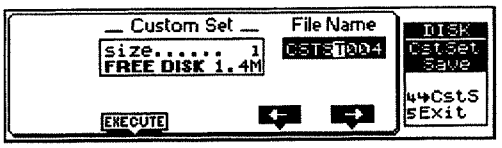
Position (1~16): The Position refers to the memory the Style in question will be copied to when you load this Custom Style Set. Position 1= C11, Position 2= C12, etc. Use the [BASS/BANK] knob to select the desired position.

Disk Style (only Styles on the current disk): Allows you to assign a User Style to the currently selected Position. If you do not wish to load a Style to a given position, select ******** (no assignment for that Position). Use the [LOWER/NUMBER] knob to assign a (disk) Style to the selected position.

If you do not assign Styles to all Positions, the Custom Memories "after" the last assigned Position contain the same Style as the last assigned memory. Here is an example: If you assign Styles to Positions 1~8 (i.e. memories C11~C18), Custom Style memories C21~C28 will contain the same Style as Custom Style memory C18 when this Custom Set is loaded into the G-1000's Custom Style memories.

Cancel: Press Part Select [UPPER2] to cancel programming or editing the Custom Set.

Save: Press Part Select [UPPER1] to jump to the Style Set Save page:

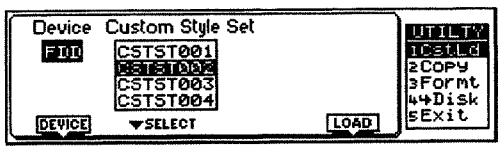


File Name: See page 145 for details.

Execute: Press Part Select [M.BASS] to save the style Set to disk.

Loading a Custom Set to the Custom memories

Master page: [F5] (Disk)→[SHIFT] + [F3] (Utlty)→[F1] (CstLd), [PAGE] ▲▼ (SONG)



After programming your own Custom Set, or to change the contents of the G-1000's Custom Style memories (C11~C28), you can transfer the desired Custom Style Set to these memories. Please be aware that these Custom Style memories can only be overwritten as a group (i.e. all 16 memories).

Device: Allows you to select the disk that contains the file you wish to rename. Pressing Part Select [M.DRUMS] takes you to the Device page where you select the storage device. See page 141 for details.

Select: Use the [ACCOMP/GROUP] knob to select the Custom Style Set you wish to transfer to the Custom Style memories.

Load: Press Part Select [UPPER1] to load the Custom Style Set. Seeing that doing so will overwrite the Style that are currently in the G-1000's Custom Style memories, you need to confirm this command:

Press Part Select [M.BASS] to go ahead and load the new Styles, or Part Select [UPPER2] if you have changed your mind.

15.6 Song Set

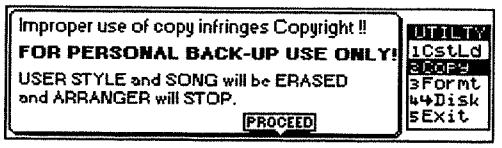
Songs Sets only consist of references to Songs on the same disk. They allow you to program the playback sequence of a programmable number of Songs. Combined with "Song Set Play" on page 81, Song Sets can either be used to entertain the audience while you are taking a break, or to assist you while performing with Standard MIDI File backing. See "Song Sets" on page 80 for details.

15.7 Copy functions

Song Copy (File Copy)

Master page: [F5] (Disk)→[SHIFT] + [F3] (Utlty)→[F2] (Copy), [PAGE] ▲▼ (SONG)

Whenever you select the Copy function, the G-1000 tells you something you already know but may tend to forget at times:

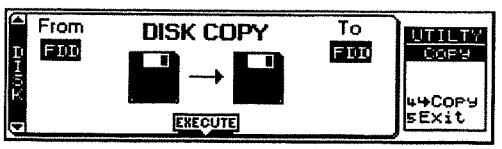


Copying Songs from commercially available Standard MIDI Files is OK as long as *you keep* the copy (as safeguard against possible disk errors). Under no circumstances, however, may you give copies of copyright-protected material to your friends.

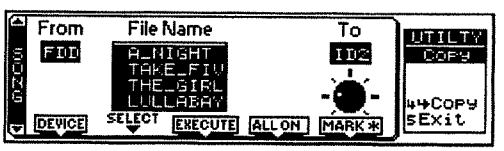
Another important message on this page tells you that the Song Copy function needs all available RAM memory – i.e. also the Style RAM memory (D88).

Be aware that really selecting the Song Copy function (which you haven't done so far), erases the User Style in the internal memory. Save it to disk before proceeding (see page 145).

Press Part Select [UPPER2] to proceed:



Now we need to select the Song Copy function. Press [PAGE] ▲▼ until the following page appears:



From: Press Part Select [M.DRUMS] to go to the device page where you can select the drive that contains the Song you wish to copy. See also "Device" on page 141.

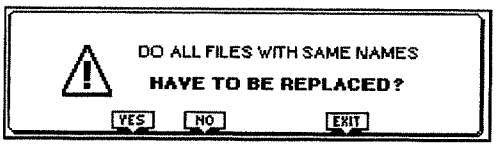
Select: Use the [ACCOMP/GROUP] knob to select the Song (on disk) that you wish to copy to another disk. If you do not find the Song you wish to copy, check whether you have inserted and selected the right disk. See also Mark if you wish to select several Songs at once.

All On: Press Part Select [UPPER2] to select all Songs. This is useful for making a backup copy of all Songs on a given disk.

To: Use the [UPPER/VARIATION] knob to select the drive you wish to copy the selected Song(s) to. You can only select drives the G-1000 can access (computer literates call these "mounted drives"). Use the Scan function on the Device page (see page 141) to "mount" the desired drive if necessary.

Mark: Press Part Select [UPPER1] to "mark" (select for copying) the file currently indicated by the cursor. You can mark several files.

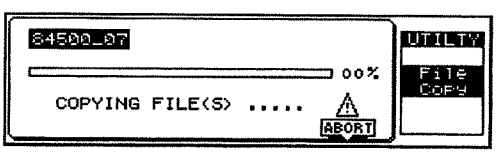
Execute: Press Part Select [LOWER1] to confirm your choice and to proceed. The display now looks as follows:



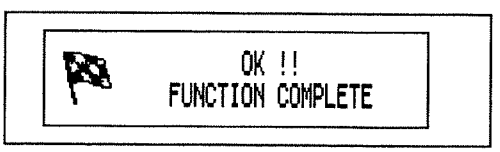
Press Part Select [M.BASS] (YES) if it is OK to overwrite any Song with the same file name on the destination disk. Press Part Select [LOWER1] (NO) if the selected files on the source disk that have the same name as existing files on the destination disk should not be copied (only files with "original" names will be copied in that case). Press Part Select [UPPER1] (EXIT) to abort the Copy operation.

If you're copying from floppy or SCSI to SCSI

If, on the above page, you press Part Select [M.BASS] (YES) or [LOWER1] (NO), the display now looks as follows:

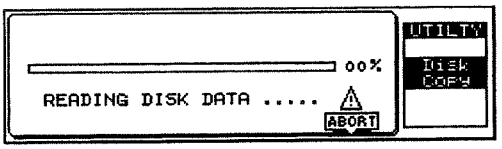


The selected files are copied, after which the display tells you:

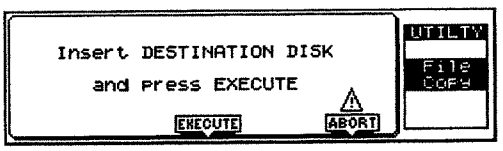


If you're copying from floppy to floppy

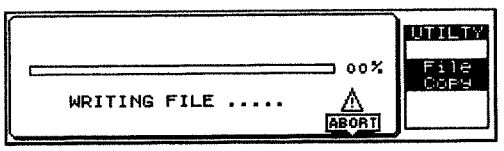
You can also copy Song files from one floppy disk to another, which may require that you insert and remove the source and destination disks several times. If you press Part Select [M.BASS] (YES) or [LOWER1] (NO) on the "Do all files with the same..." page, the G-1000 now starts copying the selected Song file to its internal memory. Press Part Select [UPPER1] (Abort) if you change your mind about copying the Song.



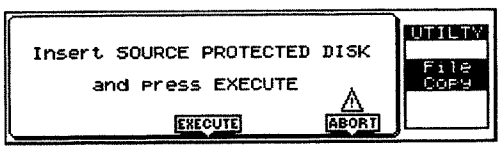
Once the first part of the Song data (or the entire Song) has been copied, the display will prompt you to insert the disk you wish to copy the Song to (the Destination Disk):



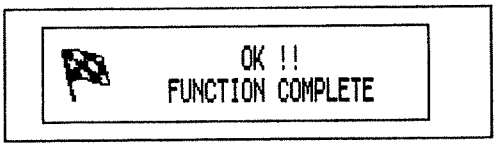
Eject the source disk and press Part Select [LOWER1] after inserting the disk. Just to inform you that everything is going well, the display responds with:



If the G-1000 was unable to load all Song data the first time around, it will now prompt you to insert the Source disk (i.e. the disk containing the Song you are copying) once again into the drive:



Follow the on-screen instructions until the following message appears to tell you that the file has been successfully copied:



Copying other file types

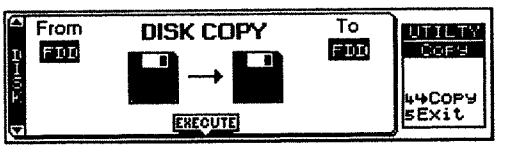
You can also copy other file types, either individually or as a bunch (or even All):

- Styles (STYLE),
- Performance Memory Sets (PRF MEM),
- MIDI Sets (MDI SET),
- Chord Sequences (CHR SEQ),
- Custom Style Sets (CST SET),
- Song Sets (SNG SET).

With the exception of the fact that you need to select the desired file type using the [PAGE] ▲▼ buttons, the procedure is exactly the same as for copying Songs. Please see above for details.

Disk Copy

Master page: [F5] (Disk)→[SHIFT] + [F3] (Utlty)→[F2] (Copy), [PAGE] ▲▼ (DISK)



The Disk Copy function is similar to the Song Copy function. This time, however, you are given the opportunity to copy an entire floppy disk to another floppy disk. The introductory copyright warning is the same as for Song Copy (see page 151) – and again, the internal RAM memory will be erased to function as buffer memory.

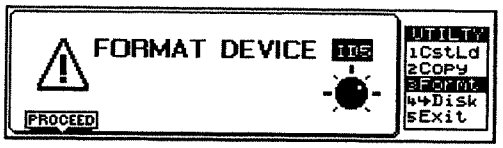
This function does not allow you to make copies from floppy to SCSI, or from SCSI to SCSI. Use the *All On* option on the File Copy pages (see page 151) to select all files of the selected type for copies towards SCSI devices. Though you could also copy Zip, etc., disks on a PC compatible computer (using Iomega's Copy Machine™ utility, for example), we cannot guarantee that all required information (Database, etc.) will be transferred correctly to the destination disk. Therefore, try to stick to the File Copy functions. They may take a little longer, but at least, they allow you to put all Songs on a Song Zip, all Styles on a Style Zip, etc.

Just in case you wonder what the data structure on a G-1000 disk (Zip, Jaz, etc.) looks like, here it is (picture taken using the Windows™ 95 Explorer):

Press Part Select [LOWER1] (Execute) to start the Disk Copy function. Except for the fact that copying an entire disk takes a little longer than copying just one Song, the operations are the same as for Song Copy from floppy disk to floppy disk (see page 152).

15.8 Format Device

Master page: [F5] (Disk)→[SHIFT] + [F3] (Utlty)→[F3] (Formt), [PAGE] ▲▼ (DISK)



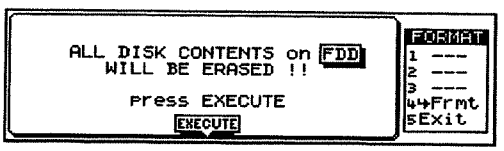
This function allows you to format the disk in the selected drive. It would be a good idea to also format floppy, Zip, etc. disks formatted for MS-DOS® because that speeds up disk access. To this end, the G-1000 provides two formatting options (see below).

1. Use the [UPPER/VARIATION] knob to select the drive that contains the drive (Device) to be formatted.

2. Press Part Select [M.DRUMS] (Proceed).

Formatting a floppy disk (FDD)

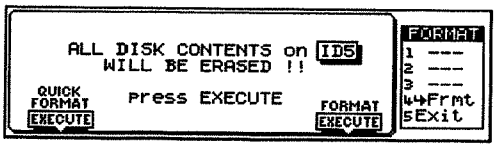
If you selected FDD, the following display appears:



3. If you are sure you no longer need the data on the selected disk, press Part Select [LOWER1] (Execute).
Note: On this page, the only way to cancel the operation without formatting is by pressing [F5] (Exit). This will take you back to the Master page.

Formatting a SCSI device or Zip disk (IDx)

If you selected a SCSI device (IDx) in step (1), the display now looks like this:



4. Press Part Select [M.DRUMS] (Quick Format) or Part Select [UPPER1] (Format).

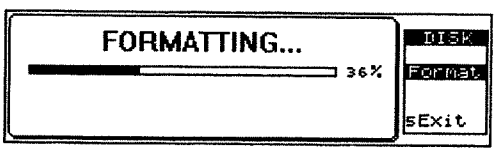
Quick Format

Choose this option for MS-DOS pre-formatted disks that only need to be prepared for use with the G-1000. Quick Format is a lot faster than Format.

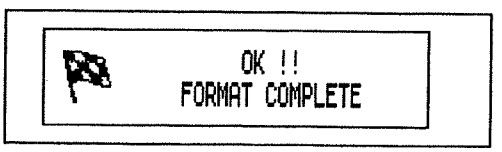
Format: Choose this option for disks you used on another device before deciding to use it with the G-1000. This format operation takes considerably longer than Quick Format, so only select it when your Zip, etc. disk has become markedly slower or never been used on the G-1000.

Note: On this page, the only way to cancel the operation without formatting is by pressing [F5] (Exit). This will take you back to the Master page.

During the Format operation, the following message will be displayed:

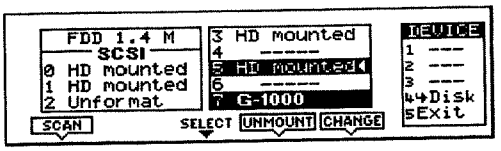


When your disk is ready for use, the display briefly tells you the Format operation is completed:



15.9 Device & Unmount

Master page: [F5] (Disk)→[SHIFT] + [F4] (Dvice)



The Device function allows you to scan the SCSI bus for drives you switched on after powering on the G-1000. Only scanned devices can be selected wherever you have the option to do so.

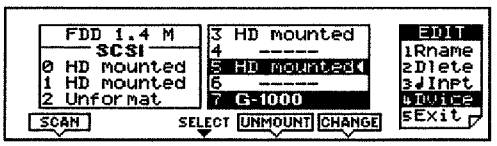
Use Unmount (Part Select [UPPER2]) if you want to eject your Zip disk. You cannot eject a Zip disk if you have not unmounted it first (the EJECT button on the drive will not work). **Never force the Zip out of the drive, or use the emergency eject function (the famous staple recommended in drive manufacturer manuals).** See "Device" on page 141 for further details about Scan, Select, Change, and Unmount.

16. Miscellaneous

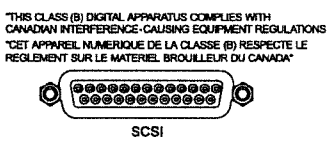
16.1 Handling SCSI devices

The internal Zip drive of your G-1000 is a SCSI device. SCSI is short for *Small Computer System Interface*. SCSI allows for fast data transfer to and from the G-1000. A maximum of eight devices can be used. Every device needs to have a unique number (the *SCSI ID*).

In the case of the G-1000 (i.e. the instrument itself) and the internal Zip drive, these IDs are fixed: "7" for the G-1000, and "5" for the Zip drive. You can thus add up to six external SCSI devices.



To add other SCSI devices (Jaz drives, HD drives, etc.):



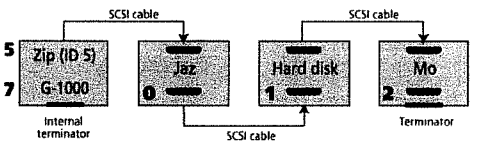
1. Switch off the G-1000 and all SCSI devices.

2. Connect either SCSI port of the new device to the G-1000's SCSI port using a 25-pin/50-pin cable that came with your SCSI device.
Note: Such cables are also available in any computer shop. Be sure to purchase high-quality cables (preferably with double shielding).

3. Set the SCSI ID of the external device to any number except "7" or "5".
Most SCSI devices are fitted with two switches on the rear panel that allow you to set a number. See also the manual of the external SCSI device for how to set its SCSI ID.

4. Terminate the external SCSI device using either a hardware terminator or its DIP switches (see the manual of the SCSI device for details).
Termination is necessary to signal where the SCSI chain ends. Failure to terminate the last device in your chain will at best result in faulty data transfer. The G-1000 is already internally terminated (to signal the other end of the SCSI chain).

You can also add other SCSI devices. In that case, you need to assign them a SCSI ID that is not yet being used by other devices. See the steps above and connect the devices as follows:



Be sure to *only terminate the last device in your chain* and to assign every SCSI ID only once.

5. Switch on the external SCSI devices.

6. Switch on the G-1000.
Note: The G-1000 can format hard disks up to 1GB (Giga-byte). Any additional MBs on your hard disk cannot be accessed by the G-1000.

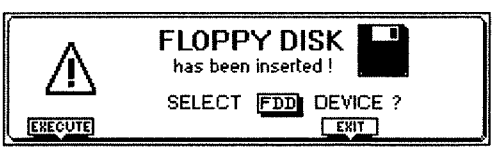
Mount & Unmount

The G-1000 does not automatically detect when you insert a disk into the internal Zip drive or an external SCSI device. Use the Device function Disk List or Disk mode to scan the SCSI chain *after* inserting a new disk to "mount" it. See "Device" on page 141.

That page also allows you to *unmount* a disk, i.e. to signal that you no longer want to use it. Only after unmounting a device will you be able to eject the disk (for removable media). *Never switch off a mounted SCSI device without unmounting it first* as doing so may block the entire SCSI chain and cause the G-1000 to "freeze".

16.2 Inserting floppy disks

Sometimes, when you insert a floppy disk into the G-1000's disk drive, the following message is displayed.



This message informs you that the G-1000 is aware that you have inserted a floppy disk, and it allows you to make it the CURRENT DEVICE (the device that is automatically selected for loading and saving data).

Press Part Select [M.DRUMS] if you wish to access the floppy disk, or Part Select [UPPER2] if you prefer to use the currently selected SCSI device as active drive.

Please note that this message only appears in certain cases, namely:

- when you are neither saving data to nor loading settings from a SCSI drive

- when the Recorder is neither recording, nor playing back
- when you're not in Disk List mode
- when you're not in Disk mode
- when you're not in Song Tools mode
- when you're not in User Style mode.

So please do not count on this message, and use [F4] (Dvice) in Disk List mode to make the floppy drive CURRENT DEVICE whenever you need to access it.

16.3. Specifications

G-1000 Arranger Workstation

Keyboard: 76 weighted synthesizer-action keys, velocity sensitive with Aftertouch

Sound source: Conforms to General MIDI System Level 1 (GM) and GS.

Number of Tones: 1,161 + 43 Drum Sets (including one Oriental Set)

Maximum polyphony: 64 voices

Multitimbral parts: 32

Music Styles: 128 in ROM (including Variations), 8 parts/tracks; 16 Music Styles in Flash ROM (contents depends on the country where the G-1000 is shipped)

User Styles: 111 (on Zip disk) directly accessible via Disk Link), more than 430 Styles on Zip disk

Music Style resolution: 120 steps per quarter note

Performance Memories: 192

MIDI Sets: 8

Sequencer: 16 tracks, editing functions

Effects: Reverb (8 types), Chorus (8 types), Delay (10 types), Parametric EQ, Insert effects (EFX, 89 types)

Floppy disk drive: 2DD/2HD, SMF recording/playback.

Data load/save for User Styles, Custom Style Sets, Performance Memories, MIDI Sets, Chord Sequences

Zip drive: Load/Save, record/playback. Same file types as floppy disk

Display: 240 x 64 pixels, backlit graphic LCD

Connections: MIDI A (In, Out, Thru), MIDI B (In, Out, Thru), Output 1 (L/mono, R), Output 2 (L, R), Metronome Out, Sustain, Expression Pedal jack, Foot Switch jack, Foot Controller jack (FC-7), Phones, SCSI, AC in

Dimensions: 1267 (W) x 407 (D) x 150 (H) mm

49-7/8 x 16 x 15-7/8 inches

Weight: 18.5kg (40lbs 13 oz.)

Accessories: Zip disk with over 441 additional Music Styles and more than 306 Standard MIDI files, metal music stand, power cord

Options

- PK-5 Dynamic MIDI Pedal
- FC-7 Foot Controller
- MSA/MSD/MSE series floppy disks (Roland & third-party)
- RH-20/80/120 Headphones
- DP-2 Pedal switch, DP-6 Pedal switch (piano type), FS-5U Foot Switch
- EV-5 Expression pedal. BOSS FV-300L Foot Volume/Expression Pedal
- KC-100/300/500 Keyboard Amplifiers

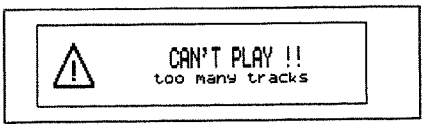
Note: Specifications subject to change without prior notice.

Note: Iomega® is a registered trademark. Zip™ and JAZ™ are trademarks of Iomega Corporation. All other trademarks in this manual are the property of the respective companies.

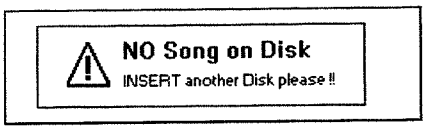
17. Display messages

Sometimes, you may come across a display message you do not understand. For your reference, here are all the messages you are likely to see at certain points.

Messages relating to the Recorder or Disk functions



The Standard MIDI File contains more than 17 tracks, which is not acceptable for Format 1 Standard MIDI Files. The Recorder cannot play it back.



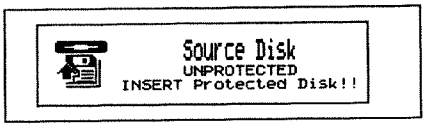
The disk you inserted into the drive does not contain Song files. Remove it and insert a disk that does contain Recorder Song files.

The disk you insert into the drive cannot be read or does not allow to save data Remove it from the drive and insert another one.

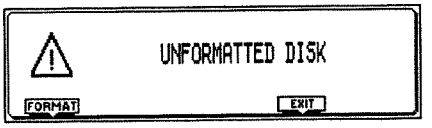
You are trying to use a Disk function while the disk drive is empty. Insert a disk into the drive.

You are trying to save data to or format a floppy disk whose protection tab is set to the PROTECT position. Remove the disk from the drive, disable its write protection and press Part Select [M.DRUMS] (Retry). If you don't want to save data to this disk, press Part Select [UPPER2] (Abort).

This message means the same as the previous one. Only, this time, you need to press Part Select [UPPER2] (Exit) to make it disappear.

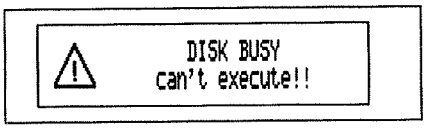


The floppy disk you are about to copy data from is not write protected. Remove the disk from the drive and enable its write protection.



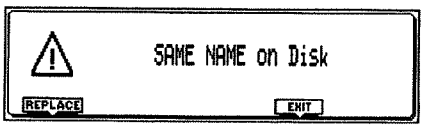
The disk you have inserted into the drive is not formatted. If you want to format it now, press Part Select [M.DRUMS] (Format). Otherwise, press Part Select [UPPER2] (Exit).

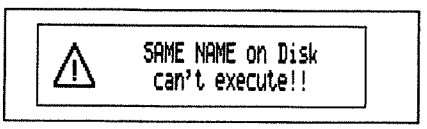
The disk you have inserted into the drive is formatted, yet the G-1000 cannot read this format. Press Part Select [UPPER2] (Exit), and remove the disk from the drive. If you are positive that you no longer need the data on this disk, format it using the Format function (see page 153).



You are trying to execute a Disk function while the Recorder is playing back (or vice versa). That is impossible.

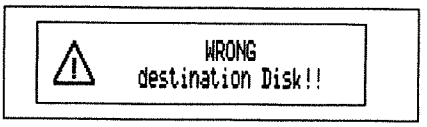
Both messages mean that you can't save data to this disk. The first message means that the remaining disk capacity is not enough to hold the file you are about to save, while the second tells you that the maximum number of files accepted by the MS-DOS® (and G-1000) disk operating system would be exceeded by saving the current file to this disk. In either case, press Part Select [UPPER2] (Exit).





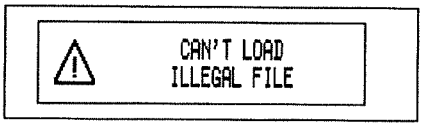
The name you have assigned to the file you are about to save or rename already exists on that disk. If possible (first display message), press Part Select [M.DRUMS] to overwrite the file of the same name, or Part Select [UPPER2] (Exit) to assign another name to the current file. In the second case, the message will disappear after a few seconds.

The disk you inserted after removing the destination disk (during Song or Disk Copy) is not the one you inserted the first time. Insert the proper disk.



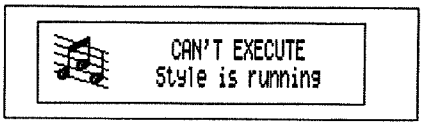
The disk you inserted after removing the source disk (during Song or Disk Copy) is not the one you inserted at the first Insert Destination Disk prompt. Insert the proper disk.

Messages relating to the User Style function

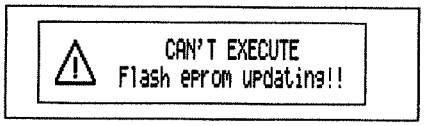


The User Style you are trying to load is not an MSA, MSD or MSE User Style and therefore cannot be loaded.

The Performance Memory you selected did not to find the User Style whose name appears in the upper line, in the indicated User Style memory. Press Part Select [M.DRUMS] to retry reading the disk, or Part Select [UPPER2] (Exit).

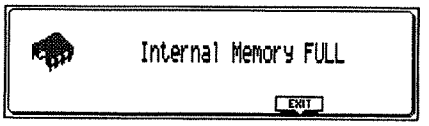


You are trying to load a User Style to the D88 (Style RAM) memory while the Style in that memory is being used. That is impossible.



You are trying to select a Music Style while transferring a Custom Style Set to the G-1000 (see page 150). That is impossible.

General message



The internal memory is full, so that you cannot further edit your Song or Music Style.

18. Tones, Drum Sets, Music Styles, EFX

18.1 G-1000 Tone Map (Banks A & B)

GBN	PC	CC00	CC32	Name	Voices	Rem.
PIANO						
A11	001	000	003	Piano 1	1	V-SW
A11₁		**008**	**003**	**Piano 1w**	**1**	**V-SW**
A11₂		016	003	European Pf	1	
A11₃		024	003	Piano + Str.	2	
A11₄		126	003	+Piano 2	1	
A11₅		127	003	+Acou Piano1	1	
A12	002	000	003	Piano 2	2	
A12₁		**008**	**003**	**Piano 2w**	**2**	
A12₂		016	003	Dance Piano	2	
A12₃		126	003	+Piano 2	1	
A12₄		127	003	+Acou Piano2	1	
A13	003	000	003	Piano 3	2	
A13₁		001	003	EG+Rhodes 1	2	
A13₂		002	003	EG+Rhodes 2	2	
A13₃		**008**	**003**	**Piano 3w**	**2**	
A13₄		126	003	+Piano 2	1	
A13₅		127	003	+Acou Piano3	1	
A14	**004**	**000**	**003**	**Honky-tonk**	**2**	
A14₁		008	003	Honky-tonk 2	2	
A14₂		126	003	+Honky-tonk	2	
A14₃		127	003	+Elec Piano1	1	
A15	**005**	**000**	**003**	**E.Piano 1**	**1**	**V-SW**
A15₁		008	003	St.Soft EP	2	
A15₂		009	003	Cho. E.Piano	2	
A15₃		010	003	SilentRhodes	2	
A15₄		016	003	FM+SA EP	2	
A15₅		017	003	Dist E.Piano	2	
A15₆		024	003	Wurly	2	
A15₇		025	003	Hard Rhodes	2	
A15₈		026	003	MellowRhodes	2	
A15₉		126	003	+Piano 1	1	
A15₁₀		127	003	+Elec Piano2	1	
A16	006	000	000	E.Piano 2	2	
A16₁		008	003	Detuned EP 2	2	
A16₂		**016**	**003**	**St.FM EP**	**2**	
A16₃		024	003	Hard FM EP	2	
A16₄		126	003	+Piano 2	1	
A16₅		127	003	+Elec Piano3	1	
A17	**007**	**000**	**003**	**Harpsichord**	**1**	
A17₁		001	003	Harpsichord2	2	
A17₂		008	003	Coupled Hps.	2	
A17₃		016	003	Harpsi.w	1	
A17₄		024	003	Harpsi.o	2	
A17₅		032	003	Synth Harpsi	2	
A17₆		126	003	+Piano 2	1	
A17₇		127	003	+Elec Piano4	1	
A18	008	000	003	Clav.	1	
A18₁		**008**	**003**	**Comp Clav.**	**1**	
A18₂		016	003	Reso Clav.	1	
A18₃		024	003	Clav.o	2	
A18₄		032	003	Analog Clav.	2	
A18₅		033	003	JP8 Clav. 1	1	
A18₆		035	003	JP8 Clav. 2	1	
A18₇		126	003	+E.Piano 1	1	
A18₈		127	003	+Honkytonk	2	
CHROMATIC PERCUSSION						
A21	009	000	003	Celesta	1	
A21₁		**001**	**003**	**Pop Celesta**	**2**	
A21₂		126	003	+Detuned EP1	2	
A21₃		127	003	+Elec Org 1	1	
A22	**010**	**000**	**003**	**Glockenspiel**	**1**	
A22₁		126	003	+E.Piano 2	1	
A22₂		127	003	+Elec Org 2	2	
A23	**011**	**000**	**003**	**Music Box**	**1**	
A23₁		126	003	+Steel Gt.	1	
A23₂		127	003	+Elec Org 3	1	
A24	012	000	003	Vibraphone	1	V-SW
A24₁		001	003	Pop Vibe.	2	
A24₂		**008**	**003**	**Vibraphone w**	**1**	**V-SW**
A24₃		009	003	Vibraphones	2	
A24₄		126	003	+Steel Gt.	1	
A24₅		127	003	+Elec Org 4	1	
A25	013	000	003	Marimba	1	
A25₁		**008**	**003**	**Marimba w**	**1**	
A25₂		016	003	Barafon	1	
A25₃		017	003	Barafon 2	1	
A25₄		024	003	Log drum	1	
A25₅		126	003	+12-str.Gt	2	
A25₆		127	003	+Pipe Org 1	2	
A26	**014**	**000**	**003**	**Xylophone**	**1**	
A26₁		126	003	+Funk Gt.	1	
A26₂		127	003	+Pipe Org 2	2	
A27	**015**	**000**	**003**	**Tubular-bell**	**1**	
A27₁		008	003	Church Bell	1	
A27₂		009	003	Carillon	1	
A27₃		126	003	+Muted Gt.	1	
A27₄		127	003	+Pipe Org3	2	
A28	**016**	**000**	**003**	**Santur**	**1**	
A28₁		001	003	Santur 2	2	
A28₂		008	003	Cimbalom	2	
A28₃		016	003	Zither 1	1	
A28₄		017	003	Zither 2	2	
A28₅		024	003	Dulcimer	2	
A28₆		126	003	+Slap Bass 1	1	
A28₇		127	003	+Accordion	2	
ORGAN						
A31	**017**	**000**	**003**	**Organ 1**	**2**	
A31₁		001	003	Organ 101	2	
A31₂		008	003	Trem. Organ	2	
A31₃		009	003	Organ.o	2	
A31₄		016	003	60's Organ 1	1	
A31₅		017	003	60's Organ 2	1	
A31₆		018	003	60's Organ 3	1	
A31₇		019	003	Farf Organ	1	
A31₈		024	003	Cheese Organ	1	
A31₉		025	003	D-50 Organ	2	
A31₁₀		026	003	JUNO Organ	2	
A31₁₁		027	003	Hybrid Organ	2	
A31₁₂		028	003	VS Organ	2	
A31₁₃		029	003	Digi Church	2	
A31₁₄		032	003	70's E.Organ	2	
A31₁₅		033	003	Even Bar	2	
A31₁₆		040	003	Organ Bass	1	
A31₁₇		048	003	5th Organ	2	
A31₁₈		126	003	+Slap Bass 1	1	
A31₁₉		127	003	+Harpsi 1	1	
A32	018	000	003	Organ 2	2	
A32₁		**001**	**003**	**Jazz Organ**	**2**	
A32₂		002	003	E.Organ 16+2	2	
A32₃		008	003	Chorus Or.2	2	
A32₄		009	003	Octave Organ	2	
A32₅		032	003	Perc. Organ	2	
A32₆		126	003	+Slap Bass 1	1	
A32₇		127	003	+Harpsi 2	2	
A33	019	000	003	Organ 3	2	
A33₁		008	003	Rotary Org.	1	V-SW
A33₂		016	003	Rotary Org.S	1	
A33₃		**017**	**003**	**Rock Organ 1**	**2**	
A33₄		018	003	Rock Organ 2	2	
A33₅		024	003	Rotary Org.F	1	
A33₆		126	003	+Slap Bass 1	1	
A33₇		127	003	+Harpsi 3	1	
A34	020	000	003	Church Org.1	1	
A34₁		**008**	**003**	**Church Org.2**	**2**	
A34₂		016	003	Church Org.3	2	
A34₃		024	003	Organ Flute	1	
A34₄		032	003	Trem.Flute	2	
A34₅		033	003	Theater Org.	2	
A34₆		126	003	+Slap Bass 2	1	
A34₇		127	003	+Clavi 1	1	
A35	**021**	**000**	**003**	**Reed Organ**	**1**	
A35₁		008	003	Wind Organ	2	
A35₂		126	003	+Slap Bass 2	1	
A35₃		127	003	+Clavi 2	1	
A36	**022**	**000**	**003**	**Accordion Fr.**	**1**	
A36₁		008	003	Accordion It	1	
A36₂		009	003	Dist. Accord	2	
A36₃		016	003	Cho. Accord	2	
A36₄		024	003	Hard Accord	2	
A36₅		025	003	Soft Accord	2	
A36₆		126	003	+Slap Bass 2	1	
A36₇		127	003	+Clavi 3	1	
A37	**023**	**000**	**003**	**Harmonica**	**1**	
A37₁		001	003	Harmonica 2	1	
A37₂		126	003	+Slap Bass 2	1	
A37₃		127	003	+Celesta 1	1	
A38	**024**	**000**	**003**	**Bandoneon**	**2**	
A38₁		008	003	Bandoneon 2	2	
A38₂		016	003	Bandoneon 3	2	
A38₃		126	003	+Fingered Bs	1	
A38₄		127	003	+Celesta 2	1	
GUITAR						
A41	**025**	**000**	**003**	**Nylon-str.Gt**	**2**	
A41₁		008	003	Ukulele	1	
A41₂		016	003	Nylon Gt.o	2	
A41₃		024	003	Velo Harmnix	1	V-SW
A41₄		032	003	Nylon Gt.2	1	V-SW
A41₅		040	003	Lequint Gt.	1	
A41₆		126	003	+Fingered Bs	1	
A41₇		127	003	+Syn Brass 1	2	
A42	**026**	**000**	**003**	**Steel-str.Gt**	**1**	
A42₁		008	003	12-str.Gt	2	
A42₂		009	003	Nylon+Steel	2	
A42₃		016	003	Mandolin	2	
A42₄		017	003	Mandolin 2	2	
A42₅		018	003	MandolinTrem	2	
A42₆		032	003	Steel Gt.2	1	
A42₇		126	003	+Picked Bass	1	
A42₈		127	003	+Syn Brass 2	2	
A43	**027**	**000**	**003**	**Jazz Gt.**	**1**	
A43₁		001	003	Mellow Gt.	2	
A43₂		008	003	Pedal Steel	1	
A43₃		126	003	+Picked Bass	1	
A43₄		127	003	+Syn Brass3	2	
A44	028	000	003	Clean Gt.	1	
A44₁		001	003	Clean Half	1	
A44₂		002	003	Open Hard 1	2	
A44₃		003	003	Open Hard 2	1	
A44₄		004	003	JC Clean Gt.	1	
A44₅		008	003	Chorus Gt.	2	
A44₆		**009**	**003**	**JC Chorus Gt**	**2**	
A44₇		016	003	TC FrontPick	1	
A44₈		017	003	TC Rear Pick	1	
A44₉		018	003	TC Clean ff	2	
A44₁₀		019	003	TC Clean 2 ^	2	
A44₁₁		126	003	+Fretless Bs	1	
A44₁₂		127	003	+Syn Brass4	2	
A45	**029**	**000**	**003**	**Muted Gt.**	**1**	
A45₁		001	003	Muted Dis.Gt	1	
A45₂		002	003	TC Muted Gt.	2	
A45₃		008	003	Funk Pop	1	
A45₄		016	003	Funk Gt.2	1	V-SW
A45₅		126	003	+Acoustic Bs	1	
A45₆		127	003	+Syn Bass 1	1	
A46	030	000	003	Overdrive Gt	2	
A46₁		001	003	Overdrive 2	2	
A46₂		**002**	**003**	**Overdrive 3**	**2**	
A46₃		003	003	More Drive	2	
A46₄		008	003	LP OverDrvGt	2	
A46₅		009	003	LP OverDrv ^	2	
A46₆		126	003	+Choir Aahs	1	
A46₇		127	003	+Syn Bass 2	2	
A47	**031**	**000**	**003**	**DistortionGt**	**2**	
A47₁		001	003	Dist. Gt2 ^	2	
A47₂		002	003	Dazed Guitar	2	
A47₃		003	003	Distortion ^	2	
A47₄		004	003	Dist.Fast ^	2	

GBN	PC	CC00	CC32	Name	Voices	Rem.
A47s	(031)	008	003	Feedback Gt.	2	
A476		009	003	Feedback Gt2	2	
A477		016	003	Power Guitar	2	
A478		017	003	Power Gt.2	2	
A479		018	003	5th Dist.	2	
A4710		024	003	Rock Rhythm	2	
A4711		025	003	Rock Rhythm2	2	
A4712		126	003	+Choir Aahs	1	
A4713		127	003	+Syn Bass3	2	
A48	032	000	003	Gt.Harmonics	1	
A481		008	003	Gt. Feedback	1	
A482		**009**	**003**	**Gt.Feedback2**	**2**	
A483		016	003	Ac.Gt.Harmnx	1	
A484		024	003	E.Bass Harm.	1	
A485		126	003	+Choir Aahs	1	
A486		127	003	+Syn Bass4	1	
BASS						
A51	033	000	003	Acoustic Bs.	1	
A511		001	003	Rockabilly	2	
A512		**008**	**003**	**Wild A.Bass**	**2**	
A513		016	003	Bass + OHH	2	
A514		126	003	+Choir Aahs	1	
A515		127	003	+Fantasy	2	
A52	**034**	**000**	**003**	**Fingered Bs.**	**1**	
A521		001	003	Fingered Bs2	2	
A522		002	003	Jazz Bass	1	
A523		003	003	Jazz Bass 2	2	
A524		004	003	Rock Bass	2	
A525		008	003	ChorusJazzBs	2	
A526		016	003	F.Bass/Harm.	1	
A527		126	003	+SlowStrings	1	
A528		127	003	+Harmo Pan	2	
A53	**035**	**000**	**003**	**Picked Bass**	**1**	
A531		001	003	Picked Bass2	2	
A532		002	003	Picked Bass3	2	
A533		003	003	Picked Bass4	2	
A534		008	003	Muted PickBs	1	
A535		016	003	P.Bass/Harm.	1	
A536		126	003	+Strings	1	
A537		127	003	+Chorale	1	
A54	**036**	**000**	**003**	**Fretless Bs.**	**1**	
A541		001	003	Fretless Bs2	2	
A542		002	003	Fretless Bs3	2	
A543		003	003	Fretless Bs4	2	
A544		004	003	Syn Fretless	2	
A545		005	003	Mr.Smooth	2	
A546		008	003	Wood+FlessBs	2	
A547		126	003	+SynStrings3	2	
A548		127	003	+Glasses	2	
A55	037	000	003	Slap Bass 1	1	
A551		001	003	Slap Pop	1	
A552		008	003	Reso Slap	1	
A553		009	003	Unison Slap	2	
A554		126	003	+SynStrings3	2	
A555		127	003	+Soundtrack	2	
A56	**038**	**000**	**003**	**Slap Bass 2**	**2**	
A561		008	003	FM Slap	2	
A562		126	003	+Organ 1	1	
A563		127	003	+Atmosphere	2	
A57	**039**	**000**	**003**	**Synth Bass 1**	**2**	
A571		001	003	SynthBass101	1	
A572		002	003	CS Bass	2	
A573		003	003	JP-4 Bass	1	
A574		004	003	JP-8 Bass	2	
A575		005	003	P5 Bass	1	
A576		006	003	JPMG Bass	2	
A577		008	003	Acid Bass	1	
A578		009	003	TB303 Bass	1	
A579		010	003	Tekno Bass	2	
A5710		011	003	TB303 Bass 2	1	
A5711		012	003	Kicked TB303	2	
A5712		013	003	TB303 Saw Bs	1	
A5713		014	003	Rubber303 Bs	1	
A5714		015	003	Reso 303 Bs	1	
A5715		016	003	Reso SH Bass	1	
A5716		017	003	TB303 Sqr Bs	1	
A5717		018	003	TB303 DistBs	1	
A5718		024	003	Arpeggio Bs	1	
A5719		126	003	+Organ 1	1	
A5720		127	003	+Warm Bell	2	
A58	040	000	003	Synth Bass 2	2	
A581		**001**	**003**	**SynthBass201**	**2**	
A582		002	003	Modular Bass	2	
A583		003	003	Seq Bass	2	

GBN	PC	CC00	CC32	Name	Voices	Rem.
A584	(040)	004	003	MG Bass	1	
A585		005	003	MG Oct Bass1	2	
A586		006	003	MG Oct Bass2	2	
A587		007	003	MG Blip Bs ^	2	
A588		008	003	Beef FM Bass	2	
A589		009	003	Dly Bass	2	
A5810		010	003	X Wire Bass	2	
A5811		011	003	WireStr Bass	2	
A5812		012	003	Blip Bass ^	2	
A5813		013	003	RubberBass 1	2	
A5814		016	003	RubberBass 2	2	
A5815		017	003	SH101 Bass 1	1	
A5816		018	003	SH101 Bass 2	1	
A5817		019	003	Smooth Bass	2	
A5818		020	003	SH101 Bass 3	1	
A5819		021	003	Spike Bass	1	
A5820		022	003	House Bass ^	2	
A5821		023	003	KG Bass	2	
A5822		024	003	Sync Bass	2	
A5823		025	003	MG 5th Bass	2	
A5824		026	003	RND Bass	2	
A5825		027	003	WowMG Bass	2	
A5826		028	003	Bubble Bass	2	
A5827		126	003	+Organ 1	1	
A5828		127	003	+Funny Vox	1	
ORCHESTRA						
A61	041	000	003	Violin ^	2	
A611		**001**	**003**	**Violin Atk ^**	**2**	
A612		008	003	Slow Violin	1	
A613		126	003	+Organ 2	1	
A614		127	003	+Echo Bell	2	
A62	042	000	003	Viola ^	2	
A621		**001**	**003**	**Viola Atk. ^**	**2**	
A622		126	003	+Organ 1	1	
A623		127	003	+Ice Rain	2	
A63	043	000	003	Cello ^	2	
A631		**001**	**003**	**Cello Atk. ^**	**2**	
A632		126	003	+Organ 1	1	
A633		127	003	+Oboe 2001	2	
A64	**044**	**000**	**003**	**Contrabass**	**1**	
A641		126	003	+Organ 2	1	
A642		127	003	+Echo Pan	2	
A65	045	000	003	Tremolo Str	1	
A651		008	003	Slow Tremolo	1	
A652		**009**	**003**	**Suspense Str**	**2**	
A653		126	003	+Organ 2	1	
A654		127	003	+Doctor Solo	2	
A66	046	000	003	PizzicatoStr	1	
A661		001	003	Vcs&Cbs Pizz	2	
A662		002	003	Chamber Pizz	2	
A663		**003**	**003**	**St.Pizzicato**	**2**	
A664		008	003	Solo Pizz.	1	
A665		016	003	Solo Spic.	1	
A666		126	003	+Organ 2	1	
A667		127	003	+School Daze	1	
A67	**047**	**000**	**003**	**Harp**	**1**	
A671		016	003	Synth Harp	1	
A672		126	003	+Trumpet	1	
A673		127	003	+Bellsinger	1	
A68	**048**	**000**	**003**	**Timpani**	**1**	
A681		126	003	+Trumpet	1	
A682		127	003	+Square Wave	2	
ENSEMBLE						
A71	049	000	003	Strings ^	2	
A711		001	003	Bright Str ^	1	
A712		**002**	**003**	**ChamberStr ^**	**2**	
A713		003	003	Cello sect.	1	
A714		008	003	Orchestra	2	
A715		009	003	Orchestra 2	2	
A716		010	003	Tremolo Orch	2	
A717		011	003	Choir Str.	2	
A718		012	003	Strings+Horn	2	
A719		016	003	St. Strings	2	
A7110		024	003	Velo Strings	2	
A7111		032	003	Oct Strings1	2	
A7112		033	003	Oct Strings2	2	
A7113		126	003	+Trombone	1	
A7114		127	003	+Str Sect 1	1	
A72	050	000	003	Slow Strings	1	
A721		001	003	SlowStrings2	1	
A722		008	003	Legato Str.	2	
A723		009	003	Warm Strings	2	
A724		**010**	**003**	**St.Slow Str.**	**2**	

GBN	PC	CC00	CC32	Name	Voices	Rem.
A72s	(050)	126	003	+Trombone	1	
A726		127	003	+Str Sect 2	1	
A73	**051**	**000**	**003**	**Syn.Strings1**	**2**	
A731		001	003	OB Strings	2	
A732		002	003	StackStrings	2	
A733		003	003	JP Strings	2	
A734		008	003	Syn.Strings3	2	
A735		009	003	Syn.Strings4	2	
A736		016	003	High Strings	2	
A737		017	003	Hybrid Str.	2	
A738		024	003	Tron Strings	2	
A739		025	003	Noiz Strings	2	
A7310		126	003	+Trombone	1	
A7311		127	003	+Str Sect3	1	
A74	**052**	**000**	**003**	**Syn.Strings2**	**2**	
A741		001	003	Syn.Strings5	2	
A742		002	003	JUNO Strings	2	
A743		008	003	Air Strings	2	
A744		126	003	+Trombone	1	
A74s		127	003	+Pizzicato	1	
A75	053	000	003	Choir Aahs	1	
A751		008	003	St.ChoirAahs	2	
A752		009	003	Melted Choir	2	
A753		**010**	**003**	**Church Choir**	**2**	
A754		016	003	Choir Hahs	1	
A755		024	003	Chorus Lahs	1	
A756		032	003	Chorus Aahs	2	
A757		033	003	Male Aah+Str	2	
A758		126	003	+Trombone	1	
A759		127	003	+Violin 1	1	
A76	054	000	003	Voice Oohs	1	
A761		**008**	**003**	**Voice Dahs**	**1**	
A762		126	003	+Trombone	1	
A763		127	003	+Violin 2	1	
A77	055	000	003	SynVox	1	
A771		008	003	Syn.Voice	2	
A772		**009**	**003**	**Silent Night**	**2**	
A773		016	003	VP330 Choir	1	
A774		017	003	Vinyl Choir	2	
A775		126	003	+Alto Sax	1	
A776		127	003	+Cello 1	1	
A78	**056**	**000**	**003**	**OrchestraHit**	**2**	
A781		008	003	Impact Hit	2	
A782		009	003	Philly Hit	2	
A783		010	003	Double Hit	2	
A784		011	003	Perc. Hit	1	
A785		012	003	Shock Wave	2	
A786		016	003	Lo Fi Rave	2	
A787		017	003	Techno Hit	1	
A788		018	003	Dist. Hit	1	
A789		019	003	Bam Hit	1	
A7810		020	003	Bit Hit	1	
A7811		021	003	Bim Hit	1	
A7812		022	003	Technorg Hit	1	
A7813		023	003	Rave Hit	2	
A7814		024	003	Strings Hit	2	
A7815		025	003	Stack Hit	2	
A7816		126	003	+Tenor Sax	1	
A7817		127	003	+Cello 2	1	
BRASS						
A81	057	000	003	Trumpet	1	
A811		001	003	Trumpet 2	1	
A812		002	003	Trumpet ^	1	
A813		008	003	Flugel Horn	1	
A814		016	003	4th Trumpets	2	
A815		**024**	**003**	**Bright Tp.**	**2**	
A816		025	003	Warm Tp.	2	
A817		032	003	Syn. Trumpet	1	
A818		126	003	+BaritoneSax	1	
A819		127	003	+Contrabass	1	
A82	058	000	003	Trombone	1	
A821		001	003	Trombone 2	1	
A822		**002**	**003**	**Twin bones**	**2**	
A823		008	003	Bs. Trombone	1	
A824		126	003	+Alto Sax	1	
A825		127	003	+Harp 1	1	
A83	059	000	003	Tuba	1	
A831		**001**	**003**	**Tuba 2**	**1**	
A832		126	003	+Brass 1	1	
A833		127	003	+Harp 2	1	
A84	**060**	**000**	**003**	**MutedTrumpet**	**1**	
A841		008	003	Muted Horns	1	
A842		126	003	+Brass 1	1	
A843		127	003	+Guitar 1	1	

GBN	PC	CC00	CC32	Name	Voices	Rem.
A85	061	000	003	French Horns	1	V-SW
A85₁		001	003	Fr.Horn 2	2	
A85₂		002	003	Horn + Orche	2	
A85₃		**003**	**003**	**Wide FreHrns**	**2**	
A85₄		008	003	F.Hrn Slow ^	1	
A85₅		009	003	Dual Horns	2	
A85₆		016	003	Synth Horn	2	
A85₇		024	003	F.Horn Rip	1	
A85₈		126	003	+Brass 2	2	
A85₉		127	003	+Guitar 2	1	
A86	062	000	003	Brass 1	2	
A86₁		**001**	**003**	**Brass ff**	**1**	
A86₂		002	003	Bones Sect.	1	
A86₃		008	003	Brass 2	2	
A86₄		009	003	Brass 3	2	
A86₅		010	003	Brass sfz	2	
A86₆		016	003	Brass Fall	1	
A86₇		017	003	Trumpet Fall	1	
A86₈		024	003	Octave Brass	2	
A86₉		025	003	Brass + Reed	2	
A86₁₀		126	003	+Brass 2	2	
A86₁₁		127	003	+Elec Gtr 1	1	
A87	063	000	003	Synth Brass1	2	
A87₁		001	003	Juno Brass	2	
A87₂		002	003	Stack Brass	2	
A87₃		003	003	SH-5 Brass	2	
A87₄		004	003	MKS Brass	2	
A87₅		**008**	**003**	**Pro Brass**	**2**	
A87₆		009	003	P5 Brass	2	
A87₇		016	003	Oct SynBrass	2	
A87₈		017	003	Hybrid Brass	2	
A87₉		126	003	+Brass 1	1	
A87₁₀		127	003	+Elec Gtr 2	1	
A88	064	000	003	Synth Brass2	2	
A88₁		001	003	Soft Brass	2	
A88₂		002	003	Warm Brass	2	
A88₃		008	003	SynBrass sfz	1	
A88₄		**009**	**003**	**OB Brass**	**2**	
A88₅		010	003	Reso Brass	2	
A88₆		016	003	Velo Brass 1	2	
A88₇		017	003	Transbrass	2	
A88₈		126	003	+Orchest.Hit	2	
A88₉		127	003	+Sitar	2	
REED						
B11	065	000	003	Soprano Sax	1	
B11₁		**008**	**003**	**Soprano Exp.**	**1**	**V-SW**
B11₂		127	003	+Acou Bass 1	1	
B12	066	000	003	Alto Sax	1	
B12₁		**008**	**003**	**AltoSax Exp.**	**1**	**V-SW**
B12₂		009	003	Grow Sax	1	
B12₃		016	003	AltoSax + Tp	2	
B12₄		127	003	+Acou Bass 2	1	
B13	067	000	003	Tenor Sax	2	
B13₁		001	003	Tenor Sax ^	2	
B13₂		008	003	BreathyTn. ^	1	
B13₃		**009**	**003**	**St.Tenor Sax**	**2**	
B13₄		127	003	+Elec Bass 1	1	
B14	**068**	**000**	**003**	**Baritone Sax**	**2**	
B14₁		001	003	Bari. Sax ^	2	
B14₂		127	003	+Elec Bass 2	1	
B15	069	000	003	Oboe	1	
B15₁		**008**	**003**	**Oboe Exp.**	**1**	**V-SW**
B15₂		016	003	Multi Reed	1	
B15₃		127	003	+Slap Bass 1	1	
B16	**070**	**000**	**003**	**English Horn**	**1**	
B16₁		127	003	+Slap Bass 2	1	
B17	**071**	**000**	**003**	**Bassoon**	**1**	
B17₁		127	003	+Fretless 1	1	
B18	**072**	**000**	**003**	**Clarinet**	**1**	
B18₁		008	003	Bs Clarinet	1	
B18₂		016	003	Multi Wind	1	
F18₃		127	003	+Fretless 2	1	
PIPE						
B21	**073**	**000**	**003**	**Piccolo**	**1**	
B21₁		001	003	Piccolo ^	1	
B21₂		008	003	Nay	2	
B21₃		009	003	Nay Tremolo	2	
B21₄		016	003	Di	2	
B21₅		127	003	+Flute 1	1	
B22	074	000	003	Flute	1	
B22₁		**001**	**003**	**Flute 2 ^**	**1**	
B22₂		002	003	Flute Exp.	1	V-SW
B22₃		003	003	Flt Traverso	2	
B22₄	(074)	008	003	Flute + Vln	2	
B22₅		016	003	Tron Flute	1	
B22₆		127	003	+Flute 2	1	
B23	**075**	**000**	**003**	**Recorder**	**1**	
B23₁		127	003	+Piccolo 1	1	
B24	**076**	**000**	**003**	**Pan Flute**	**2**	
B24₁		008	003	Kawala	2	
B24₂		016	003	Zampona	2	
B24₃		017	003	Zampona Atk	1	
B24₄		127	003	+Piccolo 2	2	
B25	**077**	**000**	**003**	**Bottle Blow**	**2**	
B25₁		127	003	+Recorder	1	
B26	**078**	**000**	**003**	**Shakuhachi**	**2**	
B26₁		001	003	Shakuhachi ^	2	
B26₂		127	003	+Pan Pipes	1	
B27	**079**	**000**	**003**	**Whistle**	**1**	
B27₁		001	003	Whistle 2	2	
B27₂		127	003	+Sax 1	1	
B28	**080**	**000**	**003**	**Ocarina**	**1**	
B28₁		127	003	+Sax 2	1	
SYNTH LEAD						
B31	081	000	003	Square Wave	2	
B31₁		001	003	MG Square	1	
B31₂		002	003	Hollow Mini	1	
B31₃		003	003	Mellow FM	2	
B31₄		**004**	**003**	**CC Solo**	**2**	
B31₅		005	003	Shmoog	2	
B31₆		006	003	LM Square	2	
B31₇		008	003	2600 Sine	1	
B31₈		009	003	Sine Lead	1	
B31₉		010	003	KG Lead	1	
B31₁₀		016	003	P5 Square	1	
B31₁₁		017	003	OB Square	1	
B31₁₂		018	003	JP-8 Square	1	
B31₁₃		024	003	Pulse Lead	2	
B31₁₄		025	003	JP8 PulseLd1	2	
B31₁₅		026	003	JP8 PulseLd2	1	
B31₁₆		027	003	MG Reso. Pls	1	
B31₁₇		127	003	+Sax 3	1	
B32	082	000	003	Saw Wave	2	
B32₁		001	003	OB2 Saw	1	
B32₂		002	003	Pulse Saw	2	
B32₃		003	003	Feline GR	2	
B32₄		004	003	Big Lead	2	
B32₅		**005**	**003**	**Velo Lead**	**2**	
B32₆		006	003	GR-300	2	
B32₇		007	003	LA Saw	1	
B32₈		008	003	Doctor Solo	2	
B32₉		009	003	Fat Saw Lead	2	
B32₁₀		011	003	D-50 Fat Saw	2	
B32₁₁		016	003	Waspy Synth	2	
B32₁₂		017	003	PM Lead	1	
B32₁₃		018	003	CS Saw Lead	1	
B32₁₄		024	003	MG Saw 1	1	
B32₁₅		025	003	MG Saw 2	1	
B32₁₆		026	003	OB Saw 1	1	
B32₁₇		027	003	OB Saw 2	1	
B32₁₈		028	003	D-50 Saw	1	
B32₁₉		029	003	SH-101 Saw	1	
B32₂₀		030	003	CS Saw	1	
B32₂₁		031	003	MG Saw Lead	1	
B32₂₂		032	003	OB Saw Lead	1	
B32₂₃		033	003	P5 Saw Lead	2	
B32₂₄		034	003	MG unison	2	
B32₂₅		035	003	Oct Saw Lead	2	
B32₂₆		040	003	SequenceSaw1	2	
B32₂₇		041	003	SequenceSaw2	1	
B32₂₈		042	003	Reso Saw	1	
B32₂₉		043	003	Cheese Saw 1	1	
B32₃₀		044	003	Cheese Saw 2	2	
B32₃₁		045	003	Rhythmic Saw	2	
B32₃₂		127	003	+Sax 4	1	
B33	083	000	003	Syn.Calliope	2	
B33₁		**001**	**003**	**Vent Synth**	**2**	
B33₂		002	003	Pure PanLead	2	
B33₃		127	003	+Clarinet 1	1	
B34	084	000	003	Chiffer Lead	2	
B34₁		**001**	**003**	**TB Lead**	**2**	
B34₂		008	003	Mad Lead	2	
B34₃		127	003	+Clarinet 2	1	
B35	085	000	003	Charang	2	
B35₁		008	003	Dist.Lead	2	
B35₂		009	003	Acid Guitar1	2	
B35₃		010	003	Acid Guitar2	2	
B35₄	**(085)**	**016**	**003**	**P5 Sync Lead**	**1**	
B35₅		017	003	Fat SyncLead	2	
B35₆		018	003	Rock Lead	2	
B35₇		019	003	5th DecaSync	2	
B35₈		020	003	Dirty Sync	1	
B35₉		024	003	Juno Sub Osc	1	
B35₁₀		127	003	+Oboe	1	
B36	**086**	**000**	**003**	**Solo Vox**	**2**	
B36₁		008	003	Vox Lead	2	
B36₂		009	003	LFO Vox	2	
B36₃		127	003	+Engl Horn	1	
B37	087	000	003	5th Saw Wave	2	
B37₁		**001**	**003**	**Big Fives**	**2**	
B37₂		002	003	5th Lead	2	
B37₃		003	003	5th Ana.Clav	2	
B37₄		008	003	4th Lead	2	
B37₅		127	003	+Bassoon	1	
B38	088	000	003	Bass & Lead	2	
B38₁		**001**	**003**	**Big & Raw**	**2**	
B38₂		002	003	Fat & Perky	2	
B38₃		003	003	Juno Rave	1	
B38₄		004	003	JP8 BsLead 1	1	
B38₅		005	003	JP8 BsLead 2	2	
B38₆		006	003	SH-5 Bs.Lead	2	
B38₇		127	003	+Harmonica	1	
SYNTH PAD						
B41	**089**	**000**	**003**	**Fantasia**	**2**	
B41₁		001	003	Fantasia 2	2	
B41₂		002	003	New Age Pad	2	
B41₃		003	003	Bell Heaven	2	
B41₄		127	003	+Trumpet 1	1	
B42	090	000	003	Warm Pad	1	
B42₁		**001**	**003**	**Thick Matrix**	**2**	
B42₂		002	003	Horn Pad	2	
B42₃		003	003	Rotary Strng	2	
B42₄		004	003	OB Soft Pad	2	
B42₅		008	003	Octave Pad	2	
B42₆		009	003	Stack Pad	2	
B42₇		127	003	+Trumpet 2	1	
B43	091	000	003	Polysynth	2	
B43₁		001	003	80's PolySyn	2	
B43₂		**002**	**003**	**Polysynth 2**	**2**	
B43₃		003	003	Poly King	2	
B43₄		008	003	Power Stack	2	
B43₅		009	003	Octave Stack	2	
B43₆		010	003	Reso Stack	1	
B43₇		011	003	Techno Stack	2	
B43₈		127	003	+Trombone 1	2	
B44	092	000	003	Space Voice	1	
B44₁		001	003	Heaven II	2	
B44₂		**002**	**003**	**SC Heaven**	**2**	
B44₃		008	003	Cosmic Voice	2	
B44₄		009	003	Auh Vox	1	
B44₅		011	003	AuhAuh	2	
B44₆		012	003	Vocorderman	2	
B44₇		127	003	+Trombone 2	2	
B45	093	000	003	Bowed Glass	2	
B45₁		001	003	SoftBellPad	2	
B45₂		**002**	**003**	**JP8 Sqr Pad**	**2**	
B45₃		003	003	7thBelPad	2	
B45₄		127	003	+Fr Horn 1	2	
B46	094	000	003	Metal Pad	2	
B46₁		001	003	Tine Pad	2	
B46₂		**002**	**003**	**Panner Pad**	**2**	
B46₃		127	003	+Fr Horn 2	2	
B47	095	000	003	Halo Pad	2	
B47₁		001	003	Vox Pad	2	
B47₂		002	003	Vox Sweep	2	
B47₃		**008**	**003**	**Horror Pad**	**2**	
B47₄		127	003	+Tuba	1	
B48	096	000	003	Sweep Pad	1	
B48₁		001	003	Polar Pad	1	
B48₂		008	003	Converge	1	
B48₃		**009**	**003**	**Shwimmer**	**2**	
B48₄		011	003	Celestial Pd	2	
B48₅		012	003	Bag Sweep	2	
B48₆		127	003	+Brs Sect 1	1	
SYNTH SFX						
B51	097	000	003	Ice Rain	2	
B51₁		001	003	Harmo Rain	2	
B51₂		002	003	African wood	2	
B51₃		003	003	Anklung Pad	2	
B51₄		004	003	Rattle Pad	2	

GBN	PC	CC00	CC32	Name	Voices	Rem.
B51$_5$	(097)	008	003	Clavi Pad	2	
B51$_6$		127	003	+Brs Sect 2	2	
B52...	098	...000...	003	.. Soundtrack....	2	
B52$_1$		001	003	Ancestral	2	
B52$_2$		002	003	Prologue	2	
B52$_3$		003	003	Prologue 2	2	
B52$_4$		004	003	Hols Strings	2	
B52$_5$		008	003	Rave	2	
B52$_6$		127	003	+Vibe 1	1	
B53...	099	...000...	003	.. Crystal.....	2	
B53$_1$		001	003	Syn Mallet	1	
B53$_2$		002	003	Soft Crystal	2	
B53$_3$		003	003	Round Glock	2	
B53$_4$		004	003	Loud Glock	2	
B53$_5$		005	003	GlockenChime	2	
B53$_6$		006	003	Clear Bells	2	
B53$_7$		007	003	ChristmasBel	2	
B53$_8$		008	003	Vibra Bells	2	
B53$_9$		009	003	Digi Bells	2	
B53$_{10}$		010	003	Music Bell	2	
B53$_{11}$		011	003	Analog Bell	1	
B53$_{12}$		016	003	Choral Bells	2	
B53$_{13}$		017	003	Air Bells	2	
B53$_{14}$		018	003	Bell Harp	2	
B53$_{15}$		019	003	Gamelimba	2	
B53$_{16}$		020	003	Juno Bell	2	
B53$_{17}$		127	003	+Vibe 2	1	
B54...	100	...000...	003	.. Atmosphere ...	2	
B54$_1$		001	003	Warm Atmos	2	
B54$_2$		002	003	Nylon Harp	2	
B54$_3$		003	003	Harpvox	2	
B54$_4$		004	003	HollowReleas	2	
B54$_5$		005	003	Nylon+Rhodes	2	
B54$_6$		006	003	Ambient Pad	2	
B54$_7$		007	003	Invisible	2	
B54$_8$		008	003	Pulsey Key	2	
B54$_9$		009	003	Noise Piano	2	
B54$_{10}$		127	003	+Syn Mallet	1	
B55...	101	...000...	003	.. Brightness.....	2	
B55$_1$		001	003	Shining Star	2	
B55$_2$		002	003	OB Stab	1	
B55$_3$		008	003	Org Bell	2	
B55$_4$		127	003	+Windbell	2	
B56...	102	...000...	003	.. Goblin.....	2	
B56$_1$		001	003	Goblinson	2	
B56$_2$		002	003	50's Sci-Fi	2	
B56$_3$		003	003	Abduction	2	
B56$_4$		004	003	Auhbient	2	
B56$_5$		005	003	LFO Pad	2	
B56$_6$		006	003	Random Str	2	
B56$_7$		007	003	Random Pad	2	
B56$_8$		008	003	LowBirds Pad	2	
B56$_9$		009	003	Falling Down	2	
B56$_{10}$		010	003	LFO RAVE	2	
B56$_{11}$		011	003	LFO Horror	2	
B56$_{12}$		012	003	LFO Techno	2	
B56$_{13}$		013	003	Alternative	2	
B56$_{14}$		014	003	UFO FX	2	
B56$_{15}$		015	003	Gargle Man	1	
B56$_{16}$		016	003	Sweep FX	1	
B56$_{17}$		127	003	+Glock	1	
B57...	103	...000...	003	.. Echo Drops....	1	
B57$_1$		001	003	Echo Bell	2	
B57$_2$		002	003	Echo Pan	2	
B57$_3$		003	003	Echo Pan 2	2	
B57$_4$		004	003	Big Panner	2	
B57$_5$		005	003	Reso Panner	2	
B57$_6$		006	003	Water Piano	2	
B57$_7$		008	003	Pan Sequence	2	
B57$_8$		009	003	Aqua	2	
B57$_9$		127	003	+Tube Bell	1	
B58...	104	...000...	003	.. Star Theme....	2	
B58$_1$		001	003	Star Theme 2	2	
B58$_2$		008	003	Dream Pad	2	
B58$_3$		009	003	Silky Pad	2	
B58$_4$		016	003	New Century	1	
B58$_5$		017	003	7th Atmos.	2	
B58$_6$		018	003	Galaxy Way	2	
B58$_7$		127	003	+Xylophone	1	

ETHNIC MISC

B61...	105	...000...	003	.. Sitar.....	1	
B61$_1$		001	003	Sitar 2	2	
B61$_2$		002	003	Detune Sitar	2	
B61$_3$		003	003	Sitar 3	2	
B61$_4$	(105)	008	003	Tambra	1	
B61$_5$		016	003	Tamboura	2	
B61$_6$		127	003	+Marimba	1	
B62...	106	...000...	003	.. Banjo.....	1	
B62$_1$		001	003	Muted Banjo	1	
B62$_2$		008	003	Rabab	2	
B62$_3$		009	003	San Xian	2	
B62$_4$		016	003	Gopichant	2	
B62$_5$		024	003	Oud	2	
B62$_6$		028	003	Oud+Strings	2	
B62$_7$		032	003	Pi Pa	1	
B62$_8$		127	003	+Koto	1	
B63...	107	...000...	003	.. Shamisen	1	
B63$_1$		001	003	Tsugaru	2	
B63$_2$		008	003	Syn Shamisen	2	
B63$_3$		127	003	+Sho	2	
B64...	108	...000...	003	.. Koto	2	
B64$_1$		001	003	Gu Zheng	2	
B64$_2$		008	003	Taisho Koto	1	
B64$_3$		016	003	Kanoon	2	
B64$_4$		019	003	Kanoon+Choir	2	
B64$_5$		024	003	Oct Harp	1	
B64$_6$		127	003	+Shakuhachi	2	
B65...	109	...000...	003	.. Kalimba.....	1	
B65$_1$		008	003	Sanza	2	
B65$_2$		127	003	+Whistle 1	2	
B66...	110	...000...	003	.. Bagpipe.....	1	
B66$_1$		008	003	Didgeridoo	1	
B66$_2$		127	003	+Whistle 2	1	
B67...	111	...000...	003	.. Fiddle	1	
B67$_1$		008	003	Er Hu	1	
B67$_2$		009	003	Gao Hu	1	
B67$_3$		127	003	+Bottleblow	2	
B68...	112	...000...	003	.. Shanai.....	1	
B68$_1$		001	003	Shanai 2	1	V-SW
B68$_2$		008	003	Pungi	1	
B68$_3$		016	003	Hichiriki	2	
B68$_4$		024	003	Mizmar	1	
B68$_5$		032	003	Suona 1	1	
B68$_6$		033	003	Suona 2	1	
B68$_7$		127	003	+Breathpipe	1	

PERCUSSIVE

B71...	113	...000...	003	.. Tinkle Bell.....	1	
B71$_1$		008	003	Bonang	1	
B71$_2$		009	003	Gender	1	
B71$_3$		010	003	Gamelan Gong	1	
B71$_4$		011	003	St.Gamelan	2	
B71$_5$		012	003	Jang Gu	2	
B71$_6$		016	003	RAMA Cymbal	1	
B71$_7$		127	003	+Timpani	1	
B72...	114	...000...	003	.. Agogo.....	1	
B72$_1$		008	003	Atarigane	1	
B72$_2$		016	003	Tambourine	1	
B72$_3$		127	003	+Melodic Tom	1	
B73...	115	...000...	003	.. Steel Drums ...	1	
B73$_1$		001	003	Island Mlt	2	
B73$_2$		127	003	+Deep Snare	1	
B74...	116	...000...	003	.. Woodblock....	1	
B74$_1$		008	003	Castanets	1	
B74$_2$		016	003	Angklung	1	
B74$_3$		017	003	Angkl Rhythm	2	
B74$_4$		024	003	Finger Snaps	1	
B74$_5$		032	003	909 HandClap		
B74$_6$		127	003	+Elec Perc 1	1	
B75...	117	...000...	003	.. Taiko	1	
B75$_1$		001	003	Small Taiko	1	
B75$_2$		008	003	Concert BD	1	
B75$_3$		016	003	Jungle BD	1	
B75$_4$		017	003	Techno BD	1	
B75$_5$		018	003	Bounce	1	
B75$_6$		127	003	+Elec Perc 2	1	
B76...	118	...000...	003	.. Melo. Tom 1 ...	1	
B76$_1$		001	003	Real Tom	2	
B76$_2$		008	003	Melo. Tom 2	1	
B76$_3$		009	003	Rock Tom	2	
B76$_4$		016	003	Rash SD	1	
B76$_5$		017	003	House SD	1	
B76$_6$		018	003	Jungle SD	1	
B76$_7$		019	003	909 SD	1	
B76$_8$		127	003	+Taiko	1	
B77...	119	...000...	003	.. Synth Drum....	1	
B77$_1$		008	003	808 Tom	2	
B77$_2$		009	003	Elec Perc	1	
B77$_3$		010	003	Sine Perc.	1	
B77$_4$	(119)	011	003	606 Tom	1	
B77$_5$		012	003	909 Tom	1	
B77$_6$		127	003	+Taiko Rim	1	
B78...	120...	000...	003	.. Reverse Cym. ..	1	
B78$_1$		001	003	Reverse Cym2	1	
B78$_2$		002	003	Reverse Cym3	1	
B78$_3$		008	003	Rev.Snare 1	1	
B78$_4$		009	003	Rev.Snare 2	1	
B78$_5$		016	003	Rev.Kick 1	1	
B78$_6$		017	003	Rev.ConBD	1	
B78$_7$		024	003	Rev.Tom 1	1	
B78$_8$		025	003	Rev.Tom 2	1	
B78$_9$		127	003	+Cymbal	1	

SFX

B81...	121...	000...	003	.. Gt.FretNoise ...	1	
B81$_1$		001	003	Gt.Cut Noise	1	
B81$_2$		002	003	String Slap	1	
B81$_3$		003	003	Gt.CutNoise2	1	
B81$_4$		004	003	Dist.CutNoiz	1	
B81$_5$		005	003	Bass Slide	1	
B81$_6$		006	003	Pick Scrape	1	
B81$_7$		008	003	Gt. FX Menu	1	
B81$_8$		009	003	Bartok Pizz.	1	
B81$_9$		010	003	Guitar Slap	1	
B81$_{10}$		011	003	Chord Stroke	1	
B81$_{11}$		012	003	Biwa Stroke	1	
B81$_{12}$		013	003	Biwa Tremolo	1	
B81$_{13}$		127	003	+Castanets	1	
B82...	122...	000...	003	.. Breath Noise...	1	
B82$_1$		001	003	Fl.Key Click	1	
B82$_2$		127	003	+Triangle	1	
B83...	123...	000...	003	.. Seashore.....	1	
B83$_1$		001	003	Rain	1	
B83$_2$		002	003	Thunder	1	
B83$_3$		003	003	Wind	1	
B83$_4$		004	003	Stream	2	
B83$_5$		005	003	Bubble	2	
B83$_6$		006	003	Wind 2	1	
B83$_7$		016	003	Pink Noise	1	
B83$_8$		017	003	White Noise	1	
B83$_9$		127	003	+Orche Hit	1	
B84...	124...	000...	003	.. Bird	2	
B84$_1$		001	003	Dog	1	
B84$_2$		002	003	Horse-Gallop	1	
B84$_3$		003	003	Bird 2	1	
B84$_4$		004	003	Kitty	1	
B84$_5$		005	003	Growl	1	
B84$_6$		127	003	+Telephone	1	
B85...	125...	000...	003	.. Telephone 1 ...	1	
B85$_1$		001	003	Telephone 2	1	
B85$_2$		002	003	DoorCreaking	1	
B85$_3$		003	003	Door	1	
B85$_4$		004	003	Scratch	1	
B85$_5$		005	003	Wind Chimes	2	
B85$_6$		007	003	Scratch 2	1	
B85$_7$		008	003	ScratchKey	2	
B85$_8$		009	003	TapeRewind	1	
B85$_9$		010	003	Phono Noise	1	
B85$_{10}$		011	003	MC-500 Beep	1	
B85$_{11}$		127	003	+Bird Tweet	1	
B86...	126...	000...	003	.. Helicopter.....	1	
B86$_1$		001	003	Car-Engine	1	
B86$_2$		002	003	Car-Stop	1	
B86$_3$		003	003	Car-Pass	1	
B86$_4$		004	003	Car-Crash	2	
B86$_5$		005	003	Siren	1	
B86$_6$		006	003	Train	1	
B86$_7$		007	003	Jetplane	2	
B86$_8$		008	003	Starship	2	
B86$_9$		009	003	Burst Noise	2	
B86$_{10}$		010	003	Calculating	2	
B86$_{11}$		011	003	Perc. Bang	2	
B86$_{12}$		127	003	+OneNote Jam	1	
B87...	127...	000...	003	.. Applause.....	2	
B87$_1$		001	003	Laughing	1	
B87$_2$		002	003	Screaming	1	
B87$_3$		003	003	Punch	1	
B87$_4$		004	003	Heart Beat	1	
B87$_5$		005	003	Footsteps	1	
B87$_6$		006	003	Applause 2	2	
B87$_7$		007	003	Small Club	2	
B87$_8$		008	003	ApplauseWave	2	
B87$_9$		016	003	Voice One	1	
B87$_{10}$		017	003	Voice Two	1	

GBN	PC	CC00	CC32	Name	Voices Rem.
B8711	(127)	018	003	Voice Three	1
B8712		019	003	Voice Tah	1
B8713		020	003	Voice Whey	1
B8714		127	003	+Water Bell	2
B88	...128...	000	...003...	.Gun Shot	1
B881		001	003	Machine Gun	1
B882		002	003	Lasergun	1
B883		003	003	Explosion	2
B884		004	003	Eruption	1
B885		005	003	Big Shot	2
B886		127	003	+Jungle Tune	2

- Names in **bold** refer to the default choice when a Tone is selected using the TONE/PERFORMANCE pad.
- Tones indicated with "^" are Legato Tones (different attack when you play legato).
- PC= MIDI Program Change number.
- Voices= number of polyphonic voices used for each note.
- GBN= Group/Bank/Number address (on the G-1000's front panel).

18.2. G-800 Tone Map (Banks C & D)

GBN	PC	CC00	CC32	Name	Voices	Rem.
PIANO						
C11	001	000	002	'Piano 1	1	
C11₁		**008**	**002**	**'Piano 1w**	**1**	
C11₂		016	002	'Piano 1d	1	
C11₃		126	002	+Piano 2	1	
C11₄		127	002	+Acou Piano1	1	
C12	002	000	002	'Piano 2	1	
C12₁		**008**	**002**	**'Piano 2w**	**1**	
C12₂		126	002	+Piano 2	1	
C12₃		127	002	+Acou Piano2	1	
C13	003	000	002	'Piano3	1	
C13₁		**001**	**002**	**'EG+Rhodes 1**	**2**	
C13₂		002	002	'EG+Rhodes 2	2	
C13₃		008	002	'Piano 3w	1	
C13₄		126	002	+Piano 2	1	
C13₅		127	002	+Acou Piano3	1	
C14	004	000	002	'Honky-tonk	2	
C14₁		**008**	**002**	**'Old Upright**	**2**	
C14₂		126	002	+Honky-tonk	2	
C14₃		127	002	+Elec Piano1	1	
C15	005	000	002	'E.Piano 1	2	
C15₁		**008**	**002**	**'St.Soft EP**	**2**	
C15₂		009	002	'SA E.Piano	2	G-800
C15₃		016	002	'FM+SA EP	2	
C15₄		017	002	'Stiky Rhodes	2	G-800
C15₅		024	002	'60's EPiano	1	
C15₆		025	002	'Hard Rhodes	2	
C15₇		026	002	'MellwRhodes	2	
C15₈		027	002	'60'sE.Piano2	2	G-800
C15₉		126	002	+Piano 1	1	
C15₁₀		127	002	+Elec Piano2	1	
C16	006	000	002	'E.Piano 2	2	
C16₁		008	002	'Detuned EP2	2	
C16₂		**016**	**002**	**'St.FM EP**	**2**	
C16₃		024	002	'Hard FM EP	2	
C16₄		126	002	+Piano 2	1	
C16₅		127	002	+Elec Piano3	1	
C17	007	000	002	'Harpsichord	1	
C17₁		008	002	'Coupled Hps	2	
C17₂		**016**	**002**	**'Harpsi.w**	**1**	
C17₃		024	002	'Harpsi.o	2	
C17₄		126	002	+Piano 2	1	
C17₅		127	002	+Elec Piano4	1	
C18	**008**	**000**	**002**	**'Clav.**	**1**	
C18₁		126	002	+E.Piano 1	1	
C18₂		127	002	+Honkytonk	2	
CHROMATIC PERCUSSION						
C21	009	000	002	'Celesta	1	
C21₁		126	002	+Detuned EP1	2	
C21₂		127	002	+Elec Org 1	1	
C22	010	000	002	'Glocknspiel	1	
C22₁		126	002	+E.Piano 2	1	
C22₂		127	002	+Elec Org 2	2	
C23	011	000	002	'Music Box	1	
C23₁		126	002	+Steel Gt.	1	
C23₂		127	002	+Elec Org 3	1	
C24	012	000	002	'Vibraphone	1	
C24₁		**001**	**002**	**'Hard Vibe**	**2**	
C24₂		008	002	'Vib.w	1	
C24₃		126	002	+Steel Gt.	1	
C24₄		127	002	+Elec Org 4	1	
C25	013	000	002	'Marimba	1	
C25₁		**008**	**002**	**'Marimba w**	**1**	
C25₂		016	002	'Barafon	1	
C25₃		017	002	'Barafon 2	1	
C25₄		024	002	'Log drum	1	
C25₅		126	002	+12-str.Gt	2	
C25₆		127	002	+Pipe Org 1	2	
C26	014	000	002	'Xylophone	1	
C26₁		126	002	+Funk Gt.	1	
C26₂		127	002	+Pipe Org 2	2	
C27	015	000	002	'Tubularbell	1	
C27₁		008	002	'Church Bell	1	
C27₂		009	002	'Carillon	1	
C27₃		126	002	+Muted Gt.	1	
C27₄		127	002	+Pipe Org3	2	
C28	016	000	002	'Santur	1	
C28₁		001	002	'Santur 2	2	
C28₂		008	002	'Cimbalom	2	
C28₃		126	001	+Slap Bass 1	1	
C28₄		127	001	+Accordion	2	
ORGAN						
C31	017	000	002	'Organ 1	1	
C31₁		001	002	'Organ 101	2	
C31₂		008	002	'DetunedOr.1	2	
C31₃		009	002	'Organ 109	2	
C31₄		016	002	'60'sOrgan 1	1	
C31₅		017	002	'60'sOrgan 2	1	
C31₆		018	002	'60'sOrgan 3	1	
C31₇		024	002	'CheeseOrgan	1	
C31₈		**032**	**002**	**'Organ 4**	**1**	
C31₉		033	002	'Even Bar	2	
C31₁₀		040	002	'Organ Bass	1	
C31₁₁		048	002	'Organ Oct 1	2	G-800
C31₁₂		126	002	+Slap Bass 1	1	
C31₁₃		127	002	+Harpsi 1	1	
C32	018	000	002	'Organ 2	1	
C32₁		001	002	'Organ 201	2	
C32₂		008	002	'DetunedOr.2	2	
C32₃		032	002	'Organ 5	2	
C32₄		126	002	+Slap Bass 1	1	
C32₅		127	002	+Harpsi 2	2	
C33	019	000	002	'Organ 3	2	
C33₁		**008**	**002**	**'Rotary Org.**	**1**	**V-SW**
C33₂		016	002	'RotaryOrg.S	1	
C33₃		024	002	'RotaryOrg.F	1	
C33₄		126	002	+Slap Bass 1	1	
C33₅		127	002	+Harpsi 3	1	
C34	020	000	002	'ChurchOrg.1	1	
C34₁		008	002	'ChurchOrg.2	2	
C34₂		009	002	'Organ Oct 2	2	G-800
C34₃		**016**	**002**	**'ChurchOrg.3**	**2**	
C34₄		024	002	'Organ Flute	1	
C34₅		032	002	'Trem.Flute	2	
C34₆		126	002	+Slap Bass 2	1	
C34₇		127	002	+Clavi 1	1	
C35	021	000	002	'Reed Organ	1	
C35₁		126	002	+Slap Bass 2	1	
C35₂		127	002	+Clavi 2	1	
C36	022	000	002	'AccordionFr	1	
C36₁		008	002	'AccordionIt	2	
C36₂		016	002	'Detuned Acc	2	G-800
C36₃		024	002	'Accordion 1	2	G-800
C36₄		025	002	'Accordion 2	2	G-800
C36₅		126	002	+Slap Bass 2	1	
C36₆		127	002	+Clavi 3	1	
C37	023	000	002	'Harmonica	1	
C37₁		001	002	'Harmonica 2	2	
C37₂		126	002	+Slap Bass 2	1	
C37₃		127	002	+Celesta 1	1	
C38	024	000	002	'Bandoneon	1	
C38₁		008	002	'AccJuno-106	2	G-800
C38₂		016	002	'DetunedAcc2	2	G-800
C38₃		017	002	'It. Musette	1	NIF
C38₄		126	002	+Fingered Bs	1	
C38₅		127	002	+Celesta 2	1	
GUITAR						
C41	025	000	002	'Nylonstr.Gt	1	
C41₁		008	002	'Ukulele	1	
C41₂		**016**	**002**	**'Nylon Gt.o**	**2**	
C41₃		024	002	'VeloHarmnix	1	V-SW
C41₄		032	002	'Nylon Gt.2	1	
C41₅		040	002	'Lequint Gt.	1	
C41₆		126	002	+Fingered Bs	1	
C41₇		127	002	+Syn Brass 1	2	
C42	026	000	002	'Steelstr.Gt	1	
C42₁		**008**	**002**	**'12-str.Gt**	**2**	
C42₂	(026)	009	002	'Nylon+Steel	2	
C42₃		016	002	'Mandolin	2	
C42₄		017	002	'Mandolin 2	1	G-800
C42₅		018	002	'Mandolin Tr	1	G-800
C42₆		032	002	'Steel Gt.2	1	
C42₇		126	002	+Picked Bass	1	
C42₈		127	002	+Syn Brass 2	2	
C43	027	000	002	'Jazz Gt.	1	
C43₁		001	002	'Mellow Gt.	2	
C43₂		008	002	'Pedal Steel	1	
C43₃		126	002	+Picked Bass	1	
C43₄		127	002	+Syn Brass3	2	
C44	028	000	002	'Clean Gt.	1	
C44₁		001	002	'Clean Gt. 2	2	G-800
C44₂		002	002	'OpenHard Gt	2	G-800
C44₃		008	002	'Chorus Gt.	2	
C44₄		**009**	**002**	**'JC Strat Gt**	**2**	**G-800**
C44₅		126	002	+Fretless Bs	1	
C44₆		127	002	+Syn Brass4	2	
C45	029	000	002	'Muted Gt.	1	
C45₁		**001**	**002**	**'MutedDis.Gt**	**1**	
C45₂		002	002	'Muted Gt. 2	1	
C45₃		008	002	'Funk Pop	1	
C45₄		016	002	'Funk Gt.2	1	V-SW
C45₅		126	002	+Acoustic Bs	1	
C45₆		127	002	+Syn Bass 1	1	
C46	030	000	002	'OverdriveGt	1	
C46₁		126	002	+Choir Aahs	1	
C46₂		127	002	+Syn Bass 2	2	
C47	031	000	002	'DistortionG	1	
C47₁		001	002	'Dist. Gt2	2	
C47₂		002	002	'DazedGuitar	2	
C47₃		008	002	'FeedbackGt.	2	
C47₄		009	002	'FeedbackGt2	2	
C47₅		016	002	'PowerGuitar	2	
C47₆		017	002	'Power Gt.2	2	
C47₇		018	002	'5th Dist.	2	
C47₈		024	002	'Rock Rhythm	2	
C47₉		025	002	'RockRhythm2	2	
C47₁₀		126	002	+Choir Aahs	1	
C47₁₁		127	002	+Syn Bass3	2	
C48	032	000	002	'Gt.Harmonix	1	
C48₁		**008**	**002**	**'Gt.Feedback**	**1**	
C48₂		016	002	'Ac.Gt.Harm.	1	
C48₃		126	002	+Choir Aahs	1	
C48₄		127	002	+Syn Bass4	1	
BASS						
C51	033	000	002	'AcousticBs.	2	
C51₁		126	002	+Choir Aahs	1	
C51₂		127	002	+Fantasy	2	
C52	034	000	002	'FingeredBs.	1	
C52₁		**001**	**002**	**'FingeredBs2**	**2**	
C52₂		002	002	'Jazz Bass	1	
C52₃		126	002	+SlowStrings	1	
C52₄		127	002	+Harmo Pan	2	
C53	035	000	002	'Picked Bass	1	
C53₁		008	002	'MutePickBs.	1	
C53₂		126	002	+Strings	1	
C53₃		127	002	+Chorale	1	
C54	036	000	002	'FretlessBs.	1	
C54₁		001	002	'FretlessBs2	2	
C54₂		002	002	'FretlessBs3	2	
C54₃		**003**	**002**	**'FretlessBs4**	**2**	
C54₄		004	002	'SynFretless	2	
C54₅		005	002	'Mr.Smooth	2	
C54₆		126	002	+SynStrings3	2	
C54₇		127	002	+Glasses	2	
C55	037	000	002	'Slap Bass 1	1	
C55₁		008	002	'Reso Slap	1	
C55₂		126	002	+SynStrings3	2	
C55₃		127	002	+Soundtrack	2	
C56	038	000	002	'Slap Bass 2	2	
C56₁		126	002	+Organ 1	1	
C56₂		127	002	+Atmosphere	2	

GBN	PC	CC00	CC32	Name	Voices	Rem.
C57	039	000	002	'SynthBass 1	2	
C57$_1$		001	002	'Syn.Bass101	1	
C57$_2$		008	002	'Acid Bass	1	
C57$_3$		009	002	'TB303 Bass	1	
C57$_4$		010	002	'Tekno Bass	2	
C57$_5$		016	002	'Reso SHBass	1	
C57$_6$		126	002	+Organ 1	1	
C57$_7$		127	002	+Warm Bell	2	
C58	040	000	002	'SynthBass 2	2	
C58$_1$		001	002	'Syn.Bass201	2	
C58$_2$		002	002	'ModularBass	2	
C58$_3$		003	002	'Seq Bass	2	
C58$_4$		008	002	'Beef FMBass	2	
C58$_5$		009	002	'X Wire Bass	2	
C58$_6$		016	002	'Rubber Bass	2	
C58$_7$		017	002	'SH101Bass 1	1	
C58$_8$		018	002	'SH101Bass 2	1	
C58$_9$		019	002	'Smooth Bass	2	
C58$_{10}$		126	002	+Organ 1	1	
C58$_{11}$		127	002	+Funny Vox	1	
ORCHESTRA						
C61	041	000	002	'Violin	1	
C61$_1$		008	002	'Slow Violin	1	
C61$_2$		016	002	'Folk Violin	1	NIF
C61$_3$		017	002	'FolkViolnVb	1	NIF
C61$_4$		126	002	+Organ 2	1	
C61$_5$		127	002	+Echo Bell	2	
C62	042	000	002	'Viola	1	
C62$_1$		126	002	+Organ 1	1	
C62$_2$		127	002	+Ice Rain	2	
C63	043	000	002	'Cello	1	
C63$_1$		126	002	+Organ 1	1	
C63$_2$		127	002	+Oboe 2001	2	
C64	044	000	002	'Contrabass	1	
C65	045	000	002	'Tremolo Str	1	
C65$_1$		008	002	'SlowTremolo	1	
C65$_2$		009	002	'SuspenseStr	2	
C65$_3$		126	002	+Organ 2	1	
C65$_4$		127	002	+Doctor Solo	2	
C66	046	000	002	'Pizz. Str	1	
C66$_1$		126	002	+Organ 2	1	
C66$_2$		127	002	+School Daze	1	
C67	047	000	002	'Harp	1	
C67$_1$		126	002	+Trumpet	1	
C67$_2$		127	002	+Bellsinger	1	
C68	048	000	002	'Timpani	1	
C68$_1$		126	002	+Trumpet	1	
C68$_2$		127	002	+Square Wave	2	
ENSEMBLE						
C71	049	000	002	'Strings	1	
C71$_1$		001	002	'Strings 2	1	
C71$_2$		008	002	'Orchestra	2	
C71$_3$		009	002	'Orchestra 2	2	
C71$_4$		010	002	'TremoloOrch	2	
C71$_5$		011	002	'Choir Str.	2	
C71$_6$		016	002	'St.Strings	2	
C71$_7$		024	002	'VeloStrings	2	
C71$_8$		032	002	'Strings Oct	2	G-800
C71$_9$		126	002	+Trombone	1	
C71$_{10}$		127	002	+Str Sect 1	1	
C72	050	000	002	'SlowStrings	1	
C72$_1$		001	002	'Slow Str. 2	1	
C72$_2$		008	002	'Legato Str.	2	
C72$_3$		009	002	'WarmStrings	2	
C72$_4$		010	002	'St.SlowStr.	2	
C72$_5$		126	002	+Trombone	1	
C72$_6$		127	002	+Str Sect 2	1	
C73	051	000	002	'SynStrings1	2	
C73$_1$		001	002	'OB Strings	2	
C73$_2$		008	002	'SynStrings3	2	
C73$_3$		126	002	+Trombone	1	
C73$_4$		127	002	+Str Sect3	1	
C74	052	000	002	'SynStrings2	2	
C74$_1$		126	002	+Trombone	1	
C74$_2$		127	002	+Pizzicato	1	
C75	053	000	002	'Choir Aahs	1	
C75$_1$		008	002	'St.Choir	2	
C75$_2$		009	002	'Mello Choir	2	
C75$_3$		032	002	'ChoirAahs 2	1	
C75$_4$		126	002	+Trombone	1	
C75$_5$		127	002	+Violin 1	1	

GBN	PC	CC00	CC32	Name	Voices	Rem.
C76	054	000	002	'Voice Oohs	1	
C76$_1$		126	002	+Trombone	1	
C76$_2$		127	002	+Violin 2	1	
C77	055	000	002	'SynVox	1	
C77$_1$		008	002	'Syn.Voice	2	
C77$_2$		126	002	+Alto Sax	1	
C77$_3$		127	002	+Cello 1	1	
C78	056	000	002	'Orch. Hit	2	
C78$_1$		008	002	'Impact Hit	2	
C78$_2$		009	002	'Philly Hit	2	
C78$_3$		010	002	'Double Hit	2	
C78$_4$		016	002	'Lo Fi Rave	2	
C78$_5$		126	002	+Tenor Sax	1	
C78$_6$		127	002	+Cello 2	1	
BRASS						
C81	057	000	002	'Trumpet	1	
C81$_1$		001	002	'Trumpet 2	1	
C81$_2$		008	002	'Flugel Horn	1	
C81$_3$		017	002	'FolkTrumpet	1	NIF
C81$_4$		018	002	'FolkTrumpVb	1	NIF
C81$_5$		024	002	'Bright Tp.	2	
C81$_6$		025	002	'Warm Tp.	2	
C81$_7$		126	002	+BaritoneSax	1	
C81$_8$		127	002	+Contrabass	1	
C82	058	000	002	'Trombone	1	
C82$_1$		001	002	'Trombone 2	2	
C82$_2$		126	002	+Alto Sax	1	
C82$_3$		127	002	+Harp 1	1	
C83	059	000	002	'Tuba	1	
C83$_1$		001	002	'Tuba 2	1	
C83$_2$		126	002	+Brass 1	1	
C83$_3$		127	002	+Harp 2	1	
C84	060	000	002	'Muted Tp.	1	
C84$_1$		126	002	+Brass 1	1	
C84$_2$		127	002	+Guitar 1	1	
C85	061	000	002	'FrenchHorns	1	V-SW
C85$_1$		001	002	'Fr.Horn 2	2	
C85$_2$		008	002	'Fr.HornSolo	1	
C85$_3$		016	002	'Horn Orch	2	
C85$_4$		126	002	+Brass 2	2	
C85$_5$		127	002	+Guitar 2	1	
C86	062	000	002	'Brass 1	1	
C86$_1$		008	002	'Brass 2	2	
C86$_2$		016	002	'Brass Fall	1	
C86$_3$		024	002	'Brass Oct	2	G-800
C86$_4$		126	002	+Brass 2	2	
C86$_5$		127	002	+Elec Gtr 1	1	
C87	063	000	002	'SynthBrass1	2	
C87$_1$		001	002	'Poly Brass	2	
C87$_2$		008	002	'Syn.Brass 3	2	
C87$_3$		009	002	'Quack Brass	2	
C87$_4$		016	002	'OctaveBrass	2	
C87$_5$		126	002	+Brass 1	1	
C87$_6$		127	002	+Elec Gtr 2	1	
C88	064	000	002	'Syn.Brass 2	2	
C88$_1$		001	002	'Soft Brass	2	
C88$_2$		008	002	'Syn.Brass 4	1	
C88$_3$		016	002	'VeloBrass 1	2	
C88$_4$		017	002	'VeloBrass 2	2	
C88$_5$		126	002	+Orchest.Hit	2	
C88$_6$		127	002	+Sitar	2	
REED						
D11	065	000	002	'Soprano Sax	1	
D11$_1$		127	002	+Acou Bass 1	1	
D12	066	000	002	'Alto Sax	1	
D12$_1$		008	002	'Hyper Alto	1	V-SW
D12$_2$		009	002	'Alto Sax 2	1	V-SW G-800
D12$_3$		017	002	'Folk A.Sax	1	NIF
D12$_4$		018	002	'FolkA.SaxVb	1	NIF
D12$_5$		127	002	+Acou Bass 2	1	
D13	067	000	002	'Tenor Sax	2	
D13$_1$		001	002	'Tenor Sax 2	1	V-SW G-800
D13$_2$		008	002	'BreathyTnr.	1	
D13$_3$		127	002	+Elec Bass 1	1	
D14	068	000	002	'BaritoneSax	1	
D14$_1$		127	002	+Elec Bass 2	1	
D15	069	000	002	'Oboe	1	
D15$_1$		127	002	+Slap Bass 1	1	
D16	070	000	002	'EnglishHorn	1	
D16$_1$		127	002	+Slap Bass 2	1	
D17	071	000	002	'Bassoon	1	
D17$_1$		127	002	+Fretless 1	1	

GBN	PC	CC00	CC32	Name	Voices	Rem.
D18	072	000	002	'Clarinet	1	
D18$_1$		008	002	'Bs Clarinet	1	
D18$_2$		016	002	'Folk Clarin	1	NIF
D18$_3$		017	002	'FolkClarnVb	1	NIF
D18$_4$		127	002	+Fretless 2	1	
PIPE						
D21	073	000	002	'Piccolo	1	
D21$_1$		008	002	'Nay	1	G-800
D21$_2$		009	002	'Nay Oct	2	G-800
D21$_3$		127	002	+Flute 1	1	
D22	074	000	002	'Flute	1	
D22$_1$		127	002	+Flute 2	1	
D23	075	000	002	'Recorder	1	
D23$_1$		127	002	+Piccolo 1	1	
D24	076	000	002	'Pan Flute	2	
D24$_1$		008	002	'Kawala	2	
D24$_2$		009	002	'Kawala 2	1	G-800
D24$_3$		010	002	'Kawala Oct	2	G-800
D24$_4$		127	002	+Piccolo 2	2	
D25	077	000	002	'Bottle Blow	2	
D25$_1$		127	002	+Recorder	1	
D26	078	000	002	'Shakuhachi	2	
D26$_1$		127	002	+Pan Pipes	1	
D27	079	000	002	'Whistle	1	
D27$_1$		127	002	+Sax 1	1	
D28	080	000	002	'Ocarina	1	
D28$_1$		127	002	+Sax 2	1	
SYNTH LEAD						
D31	081	000	002	'Square Wave	2	
D31$_1$		001	002	'Square	1	
D31$_2$		002	002	'Hollow Mini	1	
D31$_3$		003	002	'Mellow FM	2	
D31$_4$		004	002	'CC Solo	2	
D31$_5$		005	002	'Shmoog	2	
D31$_6$		006	002	'LM Square	2	
D31$_7$		008	002	'Sine Wave	1	
D31$_8$		127	002	+Sax 3	1	
D32	082	000	002	'Saw Wave	2	
D32$_1$		001	002	'Saw	1	
D32$_2$		002	002	'Pulse Saw	2	
D32$_3$		003	002	'Feline GR	2	
D32$_4$		004	002	'Big Lead	2	
D32$_5$		005	002	'Velo Lead	2	
D32$_6$		006	002	'GR-300	2	
D32$_7$		007	002	'LA Saw	1	
D32$_8$		008	002	'Doctor Solo	2	
D32$_9$		016	002	'Waspy Synth	2	
D32$_{10}$		127	002	+Sax 4	1	
D33	083	000	002	'SynCalliope	2	
D33$_1$		001	002	'Vent Synth	2	
D33$_2$		002	002	'PurePanLead	2	
D33$_3$		127	002	+Clarinet 1	1	
D34	084	000	002	'ChifferLead	2	
D34$_1$		127	002	+Clarinet 2	1	
D35	085	000	002	'Charang	2	
D35$_1$		008	002	'Dist.Lead	2	
D35$_2$		127	002	+Oboe	1	
D36	086	000	002	'Solo Vox	2	
D36$_1$		127	002	+Engl Horn	1	
D37	087	000	002	'5th Saw	2	
D37$_1$		001	002	'Big Fives	2	
D37$_2$		127	002	+Bassoon	1	
D38	088	000	002	'Bass & Lead	2	
D38$_1$		001	002	'Big & Raw	2	
D38$_2$		002	002	'Fat & Perky	2	
D38$_3$		127	002	+Harmonica	1	
SYNTH PAD						
D41	089	000	002	'Fantasia	2	
D41$_1$		001	002	'Fantasia 2	2	
D41$_2$		127	002	+Trumpet 1	1	
D42	090	000	002	'Warm Pad	1	
D42$_1$		001	002	'Thick Pad	2	
D42$_2$		002	002	'Horn Pad	2	
D42$_3$		003	002	'RotaryStrng	2	
D42$_4$		004	002	'Soft Pad	2	
D42$_5$		127	002	+Trumpet 2	1	
D43	091	000	002	'Polysynth	2	
D43$_1$		001	002	'80'sPolySyn	2	
D43$_2$		127	002	+Trombone 1	2	
D44	092	000	002	'Space Voice	1	
D44$_1$		001	002	'Heaven II	2	
D44$_2$		127	002	+Trombone 2	2	

GBN	PC	CC00	CC32	Name	Voices	Rem.
D45	**093**	**000**	**002**	**'Bowed Glass**	**2**	
D45$_1$		127	002	+Fr Horn 1	2	
D46	094	000	002	'Metal Pad	2	
D46$_1$		001	002	'Tine Pad	2	
D46$_2$		**002**	**002**	**'Panner Pad**	**2**	
D46$_3$		127	002	+Fr Horn 2	2	
D47	**095**	**000**	**002**	**'Halo Pad**	**2**	
D47$_1$		127	002	+Tuba	1	
D48	096	000	002	'Sweep Pad	1	
D48$_1$		001	002	'Polar Pad	1	
D48$_2$		008	002	'Converge	1	
D48$_3$		009	002	'Shwimmer	2	
D48$_4$		**010**	**002**	**'CelestialPd**	**2**	
D48$_5$		127	002	+Brs Sect 1	1	
SYNTH SFX						
D51	097	000	002	'Ice Rain	2	
D51$_1$		001	002	'Harmo Rain	2	
D51$_2$		002	002	'AfricanWood	2	
D51$_3$		**008**	**002**	**'Clavi Pad**	**2**	
D51$_4$		127	002	+Brs Sect 2	2	
D52	098	000	002	'Soundtrack	2	
D52$_1$		**001**	**002**	**'Ancestral**	**2**	
D52$_2$		002	002	'Prologue	2	
D52$_3$		008	002	'Rave	2	
D52$_4$		127	004	+Vibe 1	1	
D53	099	000	002	'Crystal	2	
D53$_1$		001	002	'Syn Mallet	1	
D53$_2$		002	002	'SoftCrystal	2	
D53$_3$	(099)	003	002	'Round Glock	2	
D53$_4$		**004**	**002**	**'Loud Glock**	**2**	
D53$_5$		005	002	'GlocknChime	2	
D53$_6$		006	002	'Clear Bells	2	
D53$_7$		007	002	'X'mas Bell	2	
D53$_8$		008	002	'Vibra Bells	2	
D53$_9$		009	002	'Digi Bells	2	
D53$_{10}$		016	002	'ChoralBells	2	
D53$_{11}$		017	002	'Air Bells	2	
D53$_{12}$		018	002	'Bell Harp	2	
D53$_{13}$		019	002	'Gamelimba	2	
D53$_{14}$		127	002	+Vibe 2	1	
D54	100	000	002	'Atmosphere	2	
D54$_1$		001	002	'Warm Atmos	2	
D54$_2$		002	002	'Nylon Harp	2	
D54$_3$		**003**	**002**	**'Harpvox**	**2**	
D54$_4$		004	002	'HollowRels.	2	
D54$_5$		005	002	'NylonRhodes	2	
D54$_6$		006	002	'Ambient Pad	2	
D54$_7$		127	002	+Syn Mallet	1	
D55	**101**	**000**	**002**	**'Brightness**	**2**	
D55$_1$		127	002	+Windbell	2	
D56	102	000	002	'Goblin	2	
D56$_1$		**001**	**002**	**'Goblinson**	**2**	
D56$_2$		002	002	'50's Sci-Fi	2	
D56$_3$		127	002	+Glock	1	
D57	103	000	002	'Echo Drops	1	
D57$_1$		001	002	'Echo Bell	2	
D57$_2$		002	002	'Echo Pan	2	
D57$_3$		003	002	'Echo Pan 2	2	
D57$_4$		**004**	**002**	**'Big Panner**	**2**	
D57$_5$		005	002	'Reso Panner	2	
D57$_6$		006	002	'Water Piano	2	
D57$_7$		127	002	+Tube Bell	1	
D58	**104**	**000**	**002**	**'Star Theme**	**2**	
D58$_1$		001	002	'StarTheme 2	2	
D58$_2$		127	002	+Xylophone	1	
ETHNIC MISC						
D61	105	000	002	'Sitar	1	
D61$_1$		**001**	**002**	**'Sitar 2**	**2**	
D61$_2$		002	002	'DetuneSitar	2	
D61$_3$		008	002	'Tambra	1	
D61$_4$		016	002	'Tamboura	2	
D61$_5$		127	002	+Marimba	1	
D62	**106**	**000**	**002**	**'Banjo**	**1**	
D62$_1$		001	002	'Muted Banjo	1	
D62$_2$		008	002	'Rabab	2	
D62$_3$		016	002	'Gopichant	2	
D62$_4$		024	002	'Oud	2	
D62$_5$		025	002	'Oud 2	1	G-800
D62$_6$		026	002	'Oud Tremolo	1	G-800
D62$_7$		027	002	'Oud VSwitch	2	V-SW G-800
D62$_8$		028	002	'Oud&Strings	2	V-SW G-800
D62$_9$		127	002	+Koto	1	

GBN	PC	CC00	CC32	Name	Voices	Rem.
D63	107	000	002	'Shamisen	1	
D63$_1$		**001**	**002**	**'Tsugaru**	**2**	
D63$_2$		127	002	+Sho	2	
D64	108	000	002	'Koto	1	
D64$_1$		**008**	**002**	**'Taisho Koto**	**1**	
D64$_2$		016	002	'Kanoon	2	
D64$_3$		017	002	'Kanoon 2	1	G-800
D64$_4$		018	002	'Kanoon Oct	2	G-800
D64$_5$		019	002	'Knoon&Choir	2	V-SW G-800
D64$_6$		127	002	+Shakuhachi	2	
D65	**109**	**000**	**002**	**'Kalimba**	**1**	
D65$_1$		127	002	+Whistle 1	2	
D66	**110**	**000**	**002**	**'Bagpipe**	**1**	
D66$_1$		008	002	'Mizmar	1	G-800
D66$_2$		009	002	'Mizmar Oct	2	G-800
D66$_3$		010	002	'Mizmar Dual	2	G-800
D66$_4$		127	002	+Whistle 2	1	
D67	111	000	002	'Fiddle	1	
D67$_1$		**008**	**002**	**'Rababa**	**1**	**G-800**
D67$_2$		127	002	+Bottleblow	2	
D68	112	000	002	'Shanai	1	
D68$_1$		**001**	**002**	**'Shanai 2**	**1**	**V-SW**
D68$_2$		008	002	'Pungi	1	
D68$_3$		016	002	'Hichiriki	2	
D68$_4$		127	002	+Breathpipe	1	
PERCUSSIVE						
D71	113	000	002	'Tinkle Bell	1	
D71$_1$		008	002	'Bonang	1	
D71$_2$		009	002	'Gender	1	
D71$_3$		010	002	'GamelanGong	1	
D71$_4$		011	002	'St.Gamelan	2	
D71$_5$		**016**	**002**	**'RAMA Cymbal**	**1**	
D71$_6$		127	002	+Timpani	1	
D72	**114**	**000**	**002**	**'Agogo**	**1**	
D72$_1$		008	002	'Atarigane	1	
D72$_2$		127	002	+Melodic Tom	1	
D73	**115**	**000**	**002**	**'Steel Drums**	**1**	
D73$_1$		127	002	+Deep Snare	1	
D74	**116**	**000**	**002**	**'Woodblock**	**1**	
D74$_1$		008	002	'Castanets	1	
D74$_2$		127	002	+Elec Perc 1	1	
D75	**117**	**000**	**002**	**'Taiko**	**1**	
D75$_1$		008	002	'Concert BD	1	
D75$_2$		127	002	+Elec Perc 2	1	
D76	118	000	002	'Melo. Tom 1	1	
D76$_1$		**001**	**002**	**'Real Tom**	**2**	
D76$_2$		008	002	'Melo. Tom 2	1	
D76$_3$		009	002	'Rock Tom	2	
D76$_4$		127	002	+Taiko	1	
D77	119	000	002	'Synth Drum	1	
D77$_1$		**008**	**002**	**'808 Tom**	**2**	
D77$_2$		009	002	'Elec Perc	1	
D77$_3$		127	002	+Taiko Rim	1	
D78	120	00	002	'Reverse Cym	1	
D78$_1$		**001**	**002**	**'ReverseCym2**	**1**	
D78$_2$		008	002	'Rev.Snare 1	1	
D78$_3$		009	002	'Rev.Snare 2	1	
D78$_4$		016	002	'Rev.Kick 1	1	
D78$_5$		017	002	'Rev.ConBD	1	
D78$_6$		024	002	'Rev.Tom 1	1	
D78$_7$		025	002	'Rev.Tom 2	1	
D78$_8$		127	002	+Cymbal	1	
SFX						
D81	121	000	002	'Gt.FretNoiz	1	
D81$_1$		001	002	'Gt.CutNoise	1	
D81$_2$		002	002	'String Slap	1	
D81$_3$		003	002	'Gt.CutNz. 2	1	
D81$_4$		004	002	'Dist.CutNz.	1	
D81$_5$		005	002	'Bass Slide	1	
D81$_6$		**006**	**002**	**'Pick Scrape**	**1**	
D81$_7$		127	002	+Castanets	1	
D82	**122**	**000**	**002**	**'BreathNoise**	**1**	
D82$_1$		001	002	'Fl.KeyClick	1	
D82$_2$		127	002	+Triangle	1	
D83	123	000	002	'Seashore	1	
D83$_1$		001	002	'Rain	1	
D83$_2$		002	002	'Thunder	1	
D83$_3$		003	002	'Wind	1	
D83$_4$		**004**	**002**	**'Stream**	**2**	
D83$_5$		005	002	'Bubble	2	
D83$_6$		127	002	+Orche Hit	1	

GBN	PC	CC00	CC32	Name	Voices	Rem.
D84	**124**	**000**	**002**	**'Bird**	**2**	
D84$_1$		001	002	'Dog	1	
D84$_2$		002	002	'HorseGallop	1	
D84$_3$		003	002	'Bird 2	1	
D84$_4$		004	002	'Kitty	1	
D84$_5$		005	002	'Growl	1	
D84$_6$		127	002	+Telephone	1	
D85	**125**	**000**	**002**	**'Telephone 1**	**1**	
D85$_1$		001	002	'Telephone 2	1	
D85$_2$		002	002	'Creaking	1	
D85$_3$		003	002	'Door	1	
D85$_4$		004	002	'Scratch	1	
D85$_5$		005	002	'Wind Chimes	2	
D85$_6$		007	002	'Scratch 2	1	
D85$_7$		127	002	+Bird Tweet	1	
D86	126	000	002	'Helicopter	1	
D86$_1$		**001**	**002**	**'Car-Engine**	**1**	
D86$_2$		002	002	'Car-Stop	1	
D86$_3$		003	002	'Car-Pass	1	
D86$_4$		004	002	'Car-Crash	2	
D86$_5$		005	002	'Siren	1	
D86$_6$		006	002	'Train	1	
D86$_7$		007	002	'Jetplane	2	
D86$_8$		008	002	'Starship	2	
D86$_9$		009	002	'Burst Noise	2	
D86$_{10}$		127	002	+OneNote Jam	1	
D87	127	000	002	'Applause	2	
D87$_1$		001	002	'Laughing	1	
D87$_2$		002	002	'Screaming	1	
D87$_3$		003	002	'Punch	1	
D87$_4$		004	002	'Heart Beat	1	
D87$_5$		005	002	'Footsteps	1	
D87$_6$		**006**	**002**	**'Applause 2**	**2**	
D87$_7$		127	002	+Water Bell	2	
D88	**128**	**000**	**002**	**'Gun Shot**	**1**	
D88$_1$		001	002	'Machine Gun	1	
D88$_2$		002	002	'Lasergun	1	
D88$_3$		003	002	'Explosion	2	
D88$_4$		127	002	+Jungle Tune	2	

• NIF= New Italian Folk.

18.3 SC-55 Map & CM-64 Tones (Banks E & F)

GBN	PC	CC00	CC32	Name	Voice	Rem.
PIANO						
E11	001	000	001	"Piano 1	1	
E111		**008**	**001**	**"Piano 1w**	**1**	
E112		016	001	"Piano 1d	1	
E113		126	001	+Piano 2	1	
E114		127	001	+Acou Piano1	1	
E12	002	000	001	"Piano 2	1	
E121		**008**	**001**	**"Piano 2w**	**1**	
E122		126	001	+Piano 2	1	
E123		127	001	+Acou Piano2	1	
E13	003	000	001	"Piano 3	1	
E131		**008**	**001**	**"Piano 3w**	**1**	
E132		126	001	+Piano 2	1	
E133		127	001	+Acou Piano3	1	
E14	004	000	001	"Honky-tonk	2	
E141		**008**	**001**	**"HonkyTonk w**	**2**	
E142		126	001	+Honky-tonk	2	
E143		127	001	+Elec Piano1	1	
E15	005	000	001	"E.Piano 1	1	
E151		008	001	"Detuned EP1	2	
E152		**016**	**001**	**"E.Piano 1v**	**2**	
E153		024	001	"60s E.Piano	1	
E154		126	001	+Piano 1	1	
E155		127	001	+Elec Piano2	1	
E16	006	000	001	"E.Piano 2	1	
E161		008	001	"Detuned EP2	2	
E162		**016**	**001**	**"E.Piano 2v**	**2**	
E163		126	001	+Piano 2	1	
E164		127	001	+Elec Piano3	1	
E17	007	000	001	"Harpsichord	1	
E171		**008**	**001**	**"Coupled Hps**	**2**	
E172		016	001	"Harpsi.w	1	
E173		024	001	"Harpsi.o	2	
E174		126	001	+Piano 2	1	
E175		127	001	+Elec Piano4	1	
E18	**008**	**000**	**001**	**"Clav.**	**1**	
E181		126	001	+E.Piano 1	1	
E182		127	001	+Honkytonk	2	
CHROMATIC PERCUSSION						
E21	**009**	**000**	**001**	**"Celesta**	**1**	
E211		126	001	+Detuned EP1	2	
E212		127	001	+Elec Org 1	1	
E22	**010**	**000**	**001**	**"Glockenspl**	**1**	
E221		126	001	+E.Piano 2	1	
E222		127	001	+Elec Org 2	2	
E23	**011**	**000**	**001**	**"Music Box.**	**1**	
E231		126	001	+Steel Gt.	1	
E232		127	001	+Elec Org 3	1	
E24	012	000	001	"Vibraphone	1	
E241		**008**	**001**	**"Vib.w**	**1**	
E242		126	001	+Steel Gt.	1	
E243		127	001	+Elec Org 4	1	
E25	013	000	001	"Marimba	1	
E251		**008**	**001**	**"Marimba w**	**1**	
E252		126	001	+12-str.Gt	2	
E253		127	001	+Pipe Org 1	2	
E26	**014**	**000**	**001**	**"Xylophone**	**1**	
E261		126	001	+Funk Gt.	1	
E262		127	001	+Pipe Org 2	2	
E27	015	000	001	"Tubularbell	1	
E271		**008**	**001**	**"Church Bell**	**1**	
E272		009	001	"Carillon	1	
E273		126	001	+Muted Gt.	1	
E274		127	001	+Pipe Org3	2	
E28	**016**	**000**	**001**	**"Santur.**	**1**	
E281		126	001	+Slap Bass 1	1	
E282		127	001	+Accordion	2	

GBN	PC	CC00	CC32	Name	Voice	Rem.
ORGAN						
E31	**017**	**000**	**001**	**"Organ 1**	**1**	
E311		008	001	"Detuned Or1	2	
E312		016	001	"60's Organ1	1	
E313		032	001	"Organ 4	2	
E314		126	001	+Slap Bass 1	1	
E315		127	001	+Harpsi 1	1	
E32	**018**	**000**	**001**	**"Organ 2**	**1**	
E321		008	001	"Detuned Or2	2	
E322		032	001	"Organ 5	2	
E323		126	001	+Slap Bass 1	1	
E324		127	001	+Harpsi 2	2	
E33	019	000	001	"Organ 3	2	
E331		126	001	+Slap Bass 1	1	
E332		127	001	+Harpsi 3	1	
E34	020	000	001	"Church Org1	1	
E341		**008**	**001**	**"Church Org2**	**2**	
E342		016	001	"Church Org3	2	
E343		126	001	+Slap Bass 2	1	
E344		127	001	+Clavi 1	1	
E35	**021**	**000**	**001**	**"Reed Organ**	**1**	
E351		126	001	+Slap Bass 2	1	
E352		127	001	+Clavi 2	1	
E36	**022**	**000**	**001**	**"Accordion F**	**2**	
E361		008	001	"Accordion I	2	
E362		126	001	+Slap Bass 2	1	
E363		127	001	+Clavi 3	1	
E37	**023**	**000**	**001**	**"Harmonica**	**1**	
E371		126	001	+Slap Bass 2	1	
E372		127	001	+Celesta 1	1	
E38	**024**	**000**	**001**	**"Bandoneon.**	**2**	
E381		126	001	+Fingered Bs	1	
E382		127	001	+Celesta 2	1	
GUITAR						
E41	025	000	001	"Nylon Gt.	1	
E411		008	001	"Ukulele	1	
E412		**016**	**001**	**"Nylon Gt.o**	**2**	
E413		032	001	"Nylon Gt.2	1	
E414		126	001	+Fingered Bs	1	
E415		127	001	+Syn Brass 1	2	
E42	026	000	001	"Steel Gt.	1	
E421		**008**	**001**	**"12-str.Gt**	**2**	
E422		016	001	"Mandolin	1	
E423		126	001	+Picked Bass	1	
E424		127	001	+Syn Brass 2	2	
E43	027	000	001	"Jazz Gt.	1	
E431		**008**	**001**	**"Hawaiian Gt**	**1**	
E432		126	001	+Picked Bass	1	
E433		127	001	+Syn Brass3	2	
E44	028	000	001	"Clean Gt.	1	
E441		**008**	**001**	**"Chorus Gt.**	**2**	
E442		126	001	+Fretless Bs	1	
E443		127	001	+Syn Brass4	2	
E45	029	000	001	"Muted Gt.	1	
E451		008	001	"Funk Gt.	1	
E452		**016**	**001**	**"Funk Gt.2**	**1**	V-SW
E453		126	001	+Acoustic Bs	1	
E454		127	001	+Syn Bass 1	1	
E46	**030**	**000**	**001**	**"OverdriveGt**	**1**	
E461		126	001	+Choir Aahs	1	
E462		127	001	+Syn Bass 2	2	
E47	**031**	**000**	**001**	**"Dist.Gt.**	**1**	
E471		008	001	"Feedback Gt	2	
E472		126	001	+Choir Aahs	1	
E473		127	001	+Syn Bass3	2	
E48	**032**	**000**	**001**	**"Gt.Harmonix**	**1**	
E481		008	001	"Gt.Feedback	1	
E482		126	001	+Choir Aahs	1	
E483		127	001	+Syn Bass4	1	

GBN	PC	CC00	CC32	Name	Voice	Rem.
BASS						
E51	**033**	**000**	**001**	**"Acoustic Bs**	**1**	
E511		126	001	+Choir Aahs	1	
E512		127	001	+Fantasy	2	
E52	**034**	**000**	**001**	**"Fingered Bs.**	**1**	
E521		126	001	+SlowStrings	1	
E522		127	001	+Harmo Pan	2	
E53	**035**	**000**	**001**	**"Picked Bass**	**1**	
E531		126	001	+Strings	1	
E532		127	001	+Chorale	1	
E54	**036**	**000**	**001**	**"Fretless Bs.**	**1**	
E541		126	001	+SynStrings3	2	
E542		127	001	+Glasses	2	
E55	**037**	**000**	**001**	**"Slap Bass 1**	**1**	
E551		126	001	+SynStrings3	2	
E552		127	001	+Soundtrack	2	
E56	**038**	**000**	**001**	**"Slap Bass 2**	**1**	
E561		126	001	+Organ 1	1	
E562		127	001	+Atmosphere	2	
E57	039	000	001	"Syn.Bass 1	1	
E571		**001**	**001**	**"Syn.Bass101**	**1**	
E572		008	001	"Syn.Bass 3	1	
E573		126	001	+Organ 1	1	
E574		127	001	+Warm Bell	2	
E58	040	000	001	"Syn.Bass 2	2	
E581		008	001	"Syn.Bass 4	2	
E582		**016**	**001**	**"Rubber Bass**	**2**	
E583		126	001	+Organ 1	1	
E584		127	001	+Funny Vox	1	
ORCHESTRA						
E61	**041**	**000**	**001**	**"Violin**	**1**	
E611		008	001	"Slow Violin	1	
E612		126	001	+Organ 2	1	
E613		127	001	+Echo Bell	2	
E62	**042**	**000**	**001**	**"Viola**	**1**	
E621		126	001	+Organ 1	1	
E622		127	001	+Ice Rain	2	
E63	**043**	**000**	**001**	**"Cello**	**1**	
E631		1260	001	+Organ 1	1	
E632		127	001	+Oboe 2001	2	
E64	**044**	**000**	**001**	**"Contrabass**	**1**	
E641		126	001	+Organ 2	1	
E642		127	001	+Echo Pan	2	
E65	**045**	**000**	**001**	**"Tremolo Str.**	**1**	
E651		126	001	+Organ 2	1	
E652		127	001	+Doctor Solo	2	
E66	**046**	**000**	**001**	**"Pizzicato**	**1**	
E661		126	001	+Organ 2	1	
E662		127	001	+School Daze	1	
E67	**047**	**000**	**001**	**"Harp**	**1**	
E671		126	001	+Trumpet	1	
E672		127	001	+Bellsinger	1	
E68	**048**	**000**	**001**	**"Timpani**	**1**	
E681		126	001	+Trumpet	1	
E682		127	001	+Square Wave	2	
ENSEMBLE						
E71	**049**	**000**	**001**	**"Strings**	**1**	
E711		008	001	"Orchestra	2	
E712		126	001	+Trombone	1	
E713		127	001	+Str Sect 1	1	
E72	**050**	**000**	**001**	**"SlowStrings**	**1**	
E721		126	001	+Trombone	1	
E722		127	001	+Str Sect 2	1	
E73	**051**	**000**	**001**	**"SynStrings1**	**1**	
E731		008	001	"SynStrings3	2	
E732		126	001	+Trombone	1	
E733		127	001	+Str Sect3	1	
E74	**052**	**000**	**001**	**"SynStrings2**	**2**	
E741		126	001	+Trombone	1	
E742		127	001	+Pizzicato	1	

GBN	PC	CC00	CC32	Name	Voice	Rem.
E75	053	000	001	*Choir Aahs	1	
E751		032	001	*Choir Aahs2	1	
E752		126	001	+Trombone	1	
E753		127	001	+Violin 1	1	
E76	054	000	001	*Voice Oohs	1	
E761		126	001	+Trombone	1	
E762		127	001	+Violin 2	1	
E77	055	000	001	*SynVox	1	
E771		126	001	+Alto Sax	1	
E772		127	001	+Cello 1	1	
E78	056	000	001	*Orchest.Hit	2	
E781		126	001	+Tenor Sax	1	
E782		127	001	+Cello 2	1	

BRASS

E81	057	000	001	*Trumpet	1	
E811		126	001	+BaritoneSax	1	
E812		127	001	+Contrabass	1	
E82	058	000	001	*Trombone	1	
E821		001	001	*Trombone 2	2	
E822		126	001	+Alto Sax	1	
E823		127	001	+Harp 1	1	
E83	059	000	001	*Tuba	1	
E831		126	001	+Brass 1	1	
E832		127	001	+Harp 2	1	
E84	060	000	001	*MuteTrumpet	1	
E841		126	001	+Brass 1	1	
E842		127	001	+Guitar 1	1	
E85	061	000	001	*French Horn	2	
E851		001	001	*Fr.Horn 2	2	
E852		126	001	+Brass 2	2	
E853		127	001	+Guitar 2	1	
E86	062	000	001	*Brass 1	1	
E861		008	001	*Brass 2	2	
E862		126	001	+Brass 2	2	
E863		127	001	+Elec Gtr 1	1	
E87	063	000	001	*Syn.Brass 1	2	
E871		008	001	*Syn.Brass 3	2	
E872		016	001	*Analog Brs1	2	
E873		126	001	+Brass 1	1	
E874		127	001	+Elec Gtr 2	1	
E88	064	000	001	*Syn.Brass 2	2	
E881		008	001	*Syn.Brass 4	1	
E882		016	001	*Analog Brs2	2	
E883		126	001	+Orchest.Hit	2	
E884		127	001	+Sitar	2	

REED

F11	065	000	001	*Soprano Sax	1	
F111		127	001	+Acou Bass 1	1	
F12	066	000	001	*Alto Sax	1	
F121		127	001	+Acou Bass 2	1	
F13	067	000	001	*Tenor Sax	1	
F131		127	001	+Elec Bass 1	1	
F14	068	000	001	*BaritoneSax	1	
F141		127	001	+Elec Bass 2	1	
F15	069	000	001	*Oboe	1	
F151		127	001	+Slap Bass 1	1	
F16	070	000	001	*EnglishHorn	1	
F161		127	001	+Slap Bass 2	1	
F17	071	000	001	*Bassoon	1	
F171		127	001	+Fretless 1	1	
F18	072	000	001	*Clarinet	1	
F181		127	001	+Fretless 2	1	

PIPE

F21	073	000	001	*Piccolo	1	
F211		127	001	+Flute 1	1	
F22	074	000	001	*Flute	1	
F221		127	001	+Flute 2	1	
F23	075	000	001	*Recorder	1	
F231		127	001	+Piccolo 1	1	
F24	076	000	001	*Pan Flute	1	
F241		127	001	+Piccolo 2	2	
F25	077	000	001	*Bottle Blow	2	
F251		127	001	+Recorder	1	
F26	078	000	001	*Shakuhachi	2	
F261		127	001	+Pan Pipes	1	
F27	079	000	001	*Whistle	1	
F271		127	001	+Sax 1	1	
F28	080	000	001	*Ocarina	1	
F281		127	001	+Sax 2	1	

GBN	PC	CC00	CC32	Name	Voice	Rem.

SYNTH LEAD

F31	081	000	001	*Square Wave	2	
F311		001	001	*Square	1	
F312		008	001	*Sine Wave	1	
F313		127	001	Sax 3	1	
F32	082	000	001	*Saw Wave	2	
F321		001	001	*Saw	1	
F322		008	001	*Doctor Solo	2	
F323		127	001	+Sax 4	1	
F33	083	000	001	*SynCalliope	2	
F331		127	001	+Clarinet 1	1	
F34	084	000	001	*ChifferLead	2	
F341		127	001	+Clarinet 2	1	
F35	085	000	001	*Charang	2	
F351		127	001	+Oboe	1	
F36	086	000	001	*Solo Vox	2	
F361		127	001	+Engl Horn	1	
F37	087	000	001	*5th Saw	2	
F371		127	001	+Bassoon	1	
F38	088	000	001	*Bass & Lead	2	
F381		127	001	+Harmonica	1	

SYNTH PAD

F41	089	000	001	*Fantasia	2	
F411		127	001	+Trumpet 1	1	
F42	090	000	001	*Warm Pad	1	
F421		127	001	+Trumpet 2	1	
F43	091	000	001	*Polysynth	2	
F431		127	001	+Trombone 1	2	
F44	092	000	001	*Space Voice	1	
F441		127	001	+Trombone 2	2	
F45	093	000	001	*Bowed Glass	2	
F451		127	001	+Fr Horn 1	2	
F46	094	000	001	*Metal Pad	2	
F461		127	001	+Fr Horn 2	2	
F47	095	000	001	*Halo Pad	2	
F471		127	001	+Tuba	1	
F48	096	000	001	*Sweep Pad	1	
F481		127	001	+Brs Sect 1	1	

SYNTH SFX

F51	097	000	001	*Ice Rain	2	
F511		127	001	+Brs Sect 2	2	
F52	098	000	001	*Soundtrack	2	
F521		127	001	+Vibe 1	1	
F53	099	000	001	*Crystal	2	
F531		001	001	*Syn Mallet	1	
F532		127	001	+Vibe 2	1	
F54	100	000	001	*Atmosphere	2	
F541		127	001	+Syn Mallet	1	
F55	101	000	001	*Brightness	2	
F551		127	001	+Windbell	2	
F56	102	000	001	*Goblin	2	
F561		127	001	+Glock	1	
F57	103	000	001	*Echo Drops	1	
F571		001	001	*Echo Bell	2	
F572		002	001	*Echo Pan	2	
F573		127	001	+Tube Bell	1	
F58	104	000	001	*Star Theme	2	
F581		127	001	+Xylophone	1	

ETHNIC MISC

F61	105	000	001	*Sitar	1	
F611		001	001	*Sitar 2	2	
F612		127	001	+Marimba	1	
F62	106	000	001	*Banjo	1	
F621		127	001	+Koto	1	
F63	107	000	001	*Shamisen	1	
F631		127	001	+Sho	2	
F64	108	000	001	*Koto	1	
F641		008	001	*Taisho Koto	2	
F642		127	001	+Shakuhachi	2	
F65	109	000	001	*Kalimba	1	
F651		127	001	+Whistle 1	2	
F66	110	000	001	*Bagpipe	1	
F661		127	001	+Whistle 2	1	
F67	111	000	001	*Fiddle	1	
F671		127	001	+Bottleblow	2	
F68	112	000	001	*Shanai	1	
F681		127	001	+Breathpipe	1	

GBN	PC	CC00	CC32	Name	Voice	Rem.

PERCUSSIVE

F71	113	000	001	*Tinkle Bell	1	
F711		127	001	+Timpani	1	
F72	114	000	001	*Agogo	1	
F721		127	001	+Melodic Tom	1	
F73	115	000	001	*Steel Drums	1	
F731		127	001	+Deep Snare	1	
F74	116	000	001	*Woodblock	1	
F741		008	001	*Castanets	1	
F742		127	001	+Elec Perc 1	1	
F75	117	000	001	*Taiko	1	
F751		008	001	*Concert BD	1	
F752		127	001	+Elec Perc 2	1	
F76	118	000	001	*Melo. Tom 1	1	
F761		008	001	*Melo. Tom 2	1	
F762		127	001	+Taiko	1	
F77	119	000	001	*Synth Drum	1	
F771		008	001	*808 Tom	1	
F772		009	001	*Elec Perc	1	
F773		127	001	+Taiko Rim	1	
F78	120	000	001	*Reverse Cym	1	
F781		127	001	+Cymbal	1	

SFX

F81	121	000	001	*Gt.FretNoiz	1	
F811		001	001	*Gt.CutNoise	1	
F812		002	001	*String Slap	1	
F813		127	001	+Castanets	1	
F82	122	000	001	*BreathNoise	1	
F821		001	001	*Fl.KeyClick	1	
F822		127	001	+Triangle	1	
F83	123	000	001	*Seashore	1	
F831		001	001	*Rain	1	
F832		002	001	*Thunder	1	
F833		003	001	*Wind	1	
F834		004	001	*Stream	2	
F835		005	001	*Bubble	2	
F836		127	001	+Orche Hit	1	
F84	124	000	001	*Bird	2	
F841		001	001	*Dog	1	
F842		002	001	*HorseGallop	1	
F843		003	001	*Bird 2	1	
F844		127	001	+Telephone	1	
F85	125	000	001	*Telephone 1	1	
F851		001	001	*Telephone 2	1	
F852		002	001	*Creaking	1	
F853		003	001	*Door	1	
F854		004	001	*Scratch	1	
F855		005	001	*Wind Chimes	2	
F856		127	001	+Bird Tweet	1	
F86	126	000	001	*Helicopter	1	
F861		001	001	*Car-Engine	1	
F862		002	001	*Car-Stop	1	
F863		003	001	*Car-Pass	1	
F864		004	001	*Car-Crash	2	
F865		005	001	*Siren	1	
F866		006	001	*Train	1	
F867		007	001	*Jetplane	2	
F868		008	001	*Starship	2	
F869		009	001	*Burst Noise	2	
F8610		127	001	+OneNote Jam	1	
F87	127	000	001	*Applause	2	
F871		001	001	*Laughing	1	
F872		002	001	*Screaming	1	
F873		003	001	*Punch	1	
F874		004	001	*Heart Beat	1	
F875		005	001	*Footsteps	1	
F876		127	001	+Water Bell	2	
F88	128	000	001	*Gun Shot	1	
F881		001	001	*Machine Gun	1	
F882		002	001	*Lasergun	1	
F883		003	001	*Explosion	2	
F884		127	001	+Jungle Tune	2	

18.4. Drum Sets

CC32= 3	PC1 STANDARD 1	PC2 STANDARD 2 #	PC3 STANDARD 3	PC9 ROOM #	PC10 Hip-Hop
22	MC-500 Beep 1	←	←	←	←
23	MC-500 Beep 2	←	←	←	←
C1 24	Concert SD	←	←	←	←
25	Snare Roll	←	←	←	←
26	Finger Snap 2	Finger Snap	←	Finger Snap	←
27	High Q	←	←	←	←
28	Slap	←	←	←	←
29	Scratch Push [EXC7]	←	←	←	Scratch Push 2 [EXC7]
30	Scratch Pull [EXC7]	←	←	←	Scratch Pull 2 [EXC7]
31	Sticks	←	←	←	←
32	Square Click	←	←	←	←
33	Metronome Click	←	←	←	←
34	Metronome Bell	←	←	←	←
35	Standard 1 Kick 2	Standard 2 Kick 2	Standard 3 Kick 2	Room Kick 2	Hip-Hop Kick 2
C2 36	Standard 1 Kick 1	Standard 2 Kick 1	[RND] Kick	Room Kick 1	Hip-Hop Kick 1
37	Side Stick	←	←	←	TR-808 Rim Shot
38	Standard 1 Snare 1	Standard 2 Snare 1	[RND] Snare	Room Snare 1	Rap Snare
39	Hand Clap	TR-808 Hand Clap	[RND] Hand Clap *	TR-808 Hand Clap	←
40	Standard 1 Snare 2	Standard 2 Snare 2	Standard 3 Snare 2	Room Snare 2	Hip-Hop Snare 2
41	Low Tom 2	←	←	Room Low Tom 2 *	TR-909 Low Tom 2
42	Closed Hi-Hat [EXC1]	Closed Hi-Hat 2 [EXC1]	[RND] Closed Hi-Hat [EXC1]	Closed Hi-Hat 3 [EXC1]	Closed Hi-Hat 3 [EXC1]
43	Low Tom 1 *	←	←	Room Low Tom 1 *	TR-909 Low Tom 1
44	Pedal Hi-Hat [EXC1]	Pedal Hi-Hat 2 [EXC1]	[RND] Pedal Hi-Hat [EXC1]	Room Pedal Hi-Hat [EXC1]	Room Pedal Hi-Hat [EXC1]
45	Mid Tom 2	←	←	Room Mid Tom 2 *	TR-909 Mid Tom 2
46	Open Hi-Hat [EXC1]	Open Hi-Hat 2 [EXC1]	[RND] Open Hi-Hat [EXC1]	Open Hi-Hat 3 [EXC1]	Open Hi-Hat 3 [EXC1]
47	Mid Tom 1 *	←	←	Room Mid Tom 1 *	TR-909 Mid Tom 1
C3 48	High Tom 2 *	←	←	Room High Tom 2 *	TR-909 High Tom 2
49	Crash Cymbal1	←	[RND] Crash Cymbal	←	TR-909 Crash Cymbal
50	High Tom 1 *	←	←	Room High Tom 1 *	TR-909 High Tom 1
51	Ride Cymbal 1	←	[RND] Ride Cymbal 1 *	←	←
52	Chinese Cymbal	←	←	←	Reverse Cymbal
53	Ride Bell	←	[RND] Ride Bell	←	←
54	Tambourine	←	←	←	Shake Tambourine
55	Splash Cymbal	←	←	←	←
56	Cowbell	←	←	←	TR-808 Cowbell
57	Crash Cymbal 2	←	←	←	←
58	Vibra-slap	←	←	←	←
59	Ride Cymbal 2	←	[RND] Ride Cymbal 2 *	←	←
C4 60	High Bongo	←	←	←	←
61	Low Bongo	←	←	←	←
62	Mute High Conga	←	←	←	←
63	Open High Conga	←	←	←	←
64	Open Low Conga	←	←	←	←
	High Timbale	←	←	←	←
65	Low Timbale	←	←	←	←
66	High Agogo	←	←	←	←
67	Low Agogo	←	←	←	←
68	Cabasa	←	←	←	←
69	Maracas	←	←	←	TR-808 Maracas
70	Short High Whistle [EXC2]	←	←	←	←
71	Long Low Whistle [EXC2]	←	←	←	←
C5 72	Short Guiro [EXC3]	←	←	←	←
73	Long Guiro [EXC3]	←	←	←	CR-78 Guiro [EXC3]
74	Claves	←	←	←	TR-808 Claves
75	High Wood Block	←	←	←	←
76	Low Wood Block	←	←	←	←
77	Mute Cuica [EXC4]	←	←	←	High Hoo [EXC4]
78	Open Cuica [EXC4]	←	←	←	Low Hoo [EXC4]
79	Mute Triangle [EXC5]	←	←	←	Electric Mute Triangle
80	Open Triangle [EXC5]	←	←	←	Electric Open Triangle
81	Shaker	←	←	←	TR-626 Shaker
82	Jingle Bell	←	←	←	←
83	Bell Tree	Bar Chimes	←	←	←
C6 84	Castanets	←	←	←	←
85	Mute Surdo [EXC6]	←	←	←	←
86	Open Surdo [EXC6]	←	←	←	←
87	Applause 2	←	←	←	Small Club 1 *
88	---	---	---	---	---
89	---	---	---	---	---
90	---	---	---	---	---
91	---	---	---	---	---
92	---	---	---	---	---
93	---	---	---	---	---
94	---	---	---	---	---
95	---	---	---	---	---
C7 96	---	---	---	---	---

Note number

PC : Program change number
--- : No sound
* : Tones using two voices

← : Same sound as "STANDARD1"(PC1) Set.
[EXC] : Sounds with the same EXC number cannot be used simultaneously.

[88] : Same sound as for CC32= 2.
[55] : Same sound as for CC32= 1.
: Same Drum Set as CC32= 2.

Note number	CC32= 3	PC 11 JUNGLE	PC 12 TECHNO	PC 17 POWER	PC 25 ELECTRONIC #	PC 26 TR-808
	22	←	←	←	←	←
	23	←	←	←	←	←
C1	24	←	←	←	←	←
	25	←	←	←	←	←
	26	←	←	←	Finger Snap	←
	27	←	←	←	←	←
	28	←	←	←	←	←
	29	Scratch Push 2 [EXC7]	Scratch Push 2 [EXC7]	← [EXC7]	Scratch Push 2 [EXC7]	Scratch Push 2 [EXC7]
	30	Scratch Pull 2 [EXC7]	Scratch Pull 2 [EXC7]	← [EXC7]	Scratch Pull 2 [EXC7]	Scratch Pull 2 [EXC7]
	31	←	←	←	←	←
	32	←	←	←	←	←
	33	←	←	←	←	←
	34	←	←	←	←	←
	35	Jungle Kick 2	Techno Kick 2	Power Kick 2	Electric Kick 2	TR-808 Kick 2
C2	36	Jungle Kick 1	Techno Kick 1	Power Kick 1	Electric Kick 1 *	TR-808 Kick 1
	37	←	TR-808 Rim Shot	←	←	TR-808 Rim Shot
	38	Jungle Snare 1	Techno Snare 1	Power Snare 1	Electric Snare 1	TR-808 Snare 1
	39	Hand Clap 2	TR-707 Hand Clap	TR-808 Hand Clap	TR-808 Hand Clap	TR-808 Hand Clap
	40	Jungle Snare 2	Techno Snare 2	Power Snare 2	Electric Snare 2	TR-808 Snare 2
	41	TR-909 Low Tom 2	TR-808 Low Tom 2 *	Power Low Tom 2 *	Electric Low Tom 2 *	TR-808 Low Tom 2 *
	42	TR-606 Closed Hi-Hat [EXC1]	TR-707 Closed Hi-Hat [EXC1]	←	Closed Hi-Hat 2 [EXC1]	TR-808 Closed Hi-Hat [EXC1]
	43	TR-909 Low Tom 1	TR-808 Low Tom 1 *	Power Low Tom 1 *	Electric Low Tom 1 *	TR-808 Low Tom 1 *
	44	Jungle Hi-Hat [EXC1]	CR-78 Closed Hi-Hat [EXC1]	←	Pedal Hi-Hat 2 [EXC1]	TR-808 Closed Hi-Hat 2 [EXC1]
	45	TR-909 Mid Tom 2	TR-808 Mid Tom 2 *	Power Mid Tom 2 *	Electric Mid Tom 2 *	TR-808 Mid Tom 2 *
	46	TR-606 Open Hi-Hat [EXC1]	TR-909 Open Hi-Hat [EXC1]	←	Open Hi-Hat 2 [EXC1]	TR-808 Open Hi-Hat [EXC1]
	47	TR-909 Mid Tom 1	TR-808 Mid Tom 1 *	Power Mid Tom 1 *	Electric Mid Tom 1 *	TR-808 Mid Tom 1 *
C3	48	TR-909 High Tom 2	TR-808 High Tom 2 *	Power High Tom 2 *	Electric High Tom 2 *	TR-808 High Tom 2 *
	49	TR-808 Crash Cymbal	TR-909 Crash Cymbal	←	←	TR-808 Crash Cymbal
	50	TR-909 High Tom 1	TR-808 High Tom 1 *	Power High Tom 1 *	Electric High Tom 1 *	TR-808 High Tom 1 *
	51	←	←	←	←	TR-606 Ride Cymbal
	52	Reverse Cymbal	Reverse Cymbal	←	Reverse Cymbal	←
	53	←	←	←	←	←
	54	Shake Tambourine	Shake Tambourine	←	←	CR-78 Tambourine
	55	←	←	←	←	←
	56	TR-808 Cowbell	TR-808 Cowbell	←	←	TR-808 Cowbell
	57	←	TR-909 Crash Cymbal	←	←	TR-909 Crash Cymbal
	58	←	←	←	←	←
	59	←	←	←	←	Ride Cymbal Edge
C4	60	←	CR-78 High Bongo	←	←	CR-78 High Bongo
	61	←	CR-78 Low Bongo	←	←	CR-78 Low Bongo
	62	←	TR-808 Mute High Conga	←	←	TR-808 Mute High Conga
	63	←	TR-808 Open High Conga	←	←	TR-808 Open High Conga
	64	←	TR-808 Open Low Conga	←	←	TR-808 Open Low Conga
	65	←	←	←	←	←
	66	←	←	←	←	←
	67	←	←	←	←	←
	68	←	←	←	←	←
	69	←	←	←	←	←
	70	TR-808 Maracas	TR-808 Maracas	←	←	TR-808 Maracas
	71	←	←	←	←	←
C5	72	←	←	←	←	←
	73	←	←	←	←	←
	74	CR-78 Guiro [EXC3]	CR-78 Guiro [EXC3]	←	←	CR-78 Guiro [EXC3]
	75	TR-808 Claves	TR-808 Claves	←	←	TR-808 Claves
	76	←	←	←	←	←
	77	←	←	←	←	←
	78	High Hoo [EXC4]	High Hoo [EXC4]	←	←	High Hoo [EXC4]
	79	Low Hoo [EXC4]	Low Hoo [EXC4]	←	←	Low Hoo [EXC4]
	80	Electric Mute Triangle	Electric Mute Triangle	←	←	Electric Mute Triangle
	81	Electric Open Triangle	Electric Open Triangle	←	←	Electric Open Triangle
	82	TR-626 Shaker	TR-626 Shaker	←	←	TR-626 Shaker
	83	←	←	←	←	←
C6	84	←	←	←	←	←
	85	←	←	←	←	←
	86	←	←	←	←	←
	87	←	←	←	←	←
	88	Small Club 1 *	←	←	Small Club 1 *	Small Club 1 *
	89	---	---	---	---	---
	90	---	---	---	---	---
	91	---	---	---	---	---
	92	---	---	---	---	---
	93	---	---	---	---	---
	94	---	---	---	---	---
	95	---	---	---	---	---
C7	96	---	---	---	---	---

PC : Program change number
--- : No sound
* : Tones using two voices

← : Same sound as "STANDARD1"(PC1) Set.
[EXC]: Sounds with the same EXC number cannot be used simultaneously.

[88] : Same sound as for CC32= 2.
[55] : Same sound as for CC32= 1.
: Same Drum Set as CC32= 2.

CC32= 3	PC 27 DANCE		PC 28 CR-78		PC 29 TR-606		PC 30 TR-707	
22	←		←		←		←	
23	←		←		←		←	
C1 24	←		←		←		←	
25	←		←		←		←	
26	Finger Snap		←		←		←	
27	←		←		←		←	
28	←		←		←		←	
29	Scratch Push 2	[EXC7]	Scratch Push 2	[EXC7]	Scratch Push 2	[EXC7]	Scratch Push 2	[EXC7]
30	Scratch Pull 2	[EXC7]	Scratch Pull 2	[EXC7]	Scratch Pull 2	[EXC7]	Scratch Pull 2	[EXC7]
31	←		←		←		←	
32	←		←		←		←	
33	←		←		←		←	
34	←		←		←		←	
35	TR-909 Kick 1		CR-78 Kick 2		CR-78 Kick 2		TR-707 Kick 2	
C2 36	Electric Kick 2		CR-78 Kick 1		TR-606 Kick 1		TR-707 Kick 1	
37	←		CR-78 Rim Shot		CR-78 Rim Shot		TR-707 Rim Shot	
38	House Snare 1		CR-78 Snare 1		TR-606 Snare 1		TR-707 Snare 1	
39	←		TR-707 Hand Clap		TR-707 Hand Clap		TR-707 Hand Clap	
40	Dance Snare 2		CR-78 Snare 2		TR-606 Snare 2		TR-707 Snare 2	
41	Electric Low Tom 2	*	CR-78 Low Tom 2	*	TR-606 Low Tom 2		TR-707 Low Tom 2	*
42	CR-78 Closed Hi-Hat	[EXC1]	CR-78 Closed Hi-Hat	[EXC1]	TR-606 Closed Hi-Hat	[EXC1]	TR-707 Closed Hi-Hat	[EXC1]
43	Electric Low Tom 1	*	CR-78 Low Tom 1	*	TR-606 Low Tom 1		TR-707 Low Tom 1	*
44	TR-808 Closed Hi-Hat 2	[EXC1]	TR-606 Closed Hi-Hat	[EXC1]	TR-606 Closed Hi-Hat	[EXC1]	TR-707 Closed Hi-Hat	[EXC1]
45	Electric Mid Tom 2	*	CR-78 Mid Tom 2	*	TR-606 Mid Tom 2		TR-707 Mid Tom 2	*
46	CR-78 Open Hi-Hat	[EXC1]	CR-78 Open Hi-Hat	[EXC1]	TR-606 Open Hi-Hat	[EXC1]	TR-707 Open Hi-Hat	[EXC1]
47	Electric Mid Tom 1	*	CR-78 Mid Tom 1	*	TR-606 Mid Tom 1		TR-707 Mid Tom 1	*
C3 48	Electric High Tom 2	*	CR-78 High Tom 2	*	TR-606 High Tom 2		TR-707 High Tom 2	*
49	TR-808 Crash Cymbal		TR-808 Crash Cymbal		TR-808 Crash Cymbal		TR-909 Crash Cymbal	
50	Electric High Tom 1	*	CR-78 High Tom 1	*	TR-606 High Tom 1		TR-707 High Tom 1	*
51	TR-606 Ride Cymbal		TR-606 Ride Cymbal		TR-606 Ride Cymbal		TR-909 Ride Cymbal	*
52	Reverse Cymbal		←		←		←	
53	←		←		←		←	
54	Shake Tambourine		CR-78 Tambourine		CR-78 Tambourine		Tambourine 2	
55	←		←		←		←	
56	TR-808 Cowbell		CR-78 Cowbell		CR-78 Cowbell		TR-808 Cowbell	
57	←		TR-909 Crash Cymbal		TR-909 Crash Cymbal		←	
58	←		←		←		←	
59	←		Ride Cymbal Edge		Ride Cymbal Edge		Ride Cymbal Edge	
C4 60	←		CR-78 High Bongo		CR-78 High Bongo		←	
61	←		CR-78 Low Bongo		CR-78 Low Bongo		←	
62	←		TR-808 Mute High Conga		TR-808 Mute High Conga		←	
63	←		TR-808 Open High Conga		TR-808 Open High Conga		←	
64	←		TR-808 Open Low Conga		TR-808 Open Low Conga		←	
65	←		←		←		←	
66	←		←		←		←	
67	←		←		←		←	
68	←		←		←		←	
69	←		←		←		←	
70	←		CR-78 Maracas		CR-78 Maracas		TR-808 Maracas	
71	←		←		←		←	
C5 72	←		←		←		←	
73	←		←		←		←	
74	←		CR-78 Guiro	[EXC3]	CR-78 Guiro	[EXC3]	←	
75	←		CR-78 Claves		CR-78 Claves		←	
76	←		←		←		←	
77	←		←		←		←	
78	High Hoo	[EXC4]	High Hoo	[EXC4]	High Hoo	[EXC4]	High Hoo	[EXC4]
79	Low Hoo	[EXC4]	Low Hoo	[EXC4]	Low Hoo	[EXC4]	Low Hoo	[EXC4]
80	Electric Mute Triangle		CR-78 Low Beat	[EXC5]	CR-78 Low Beat	[EXC5]	Electric Mute Triangle	
81	Electric Open Triangle		CR-78 High Beat	[EXC5]	CR-78 High Beat	[EXC5]	Electric Open Triangle	
82	TR-626 Shaker		TR-626 Shaker		TR-626 Shaker		TR-626 Shaker	
83	←		←		←		←	
C6 84	←		←		←		←	
85	←		←		←		←	
86	←		←		←		←	
87	←		←		←		←	
88	Small Club 1	*	Small Club 1	*	Small Club 1	*	Small Club 1	*
89	---		---		---		---	
90	---		---		---		---	
91	---		---		---		---	
92	---		---		---		---	
93	---		---		---		---	
94	---		---		---		---	
95	---		---		---		---	
C7 96	---		---		---		---	

Note number

PC : Program change number
--- : No sound
* : Tones using two voices

← : Same sound as "STANDARD1"(PC1) Set.
[EXC] : Sounds with the same EXC number cannot be used simultaneously.

[88] : Same sound as for CC32= 2.
[55] : Same sound as for CC32= 1.
: Same Drum Set as CC32= 2.

	CC32= 3	PC 31		PC 33		PC 41		PC 49	
		TR-909		JAZZ		BRUSH		ORCHESTRA #	
	22	←		←		←		←	
	23	←		←		←		←	
C1	24	←		←		←		←	
	25	←		←		←		←	
	26	←		Finger Snap		Finger Snap		Finger Snap	
	27	←		←		←		Closed Hi-Hat 2	[EXC1]
	28	←		←		←		Pedal Hi-Hat	[EXC1]
	29	Scratch Push 2	[EXC7]	←		←		Open Hi-Hat 2	[EXC1]
	30	Scratch Pull 2	[EXC7]	←		←		Ride Cymbal 1	
	31	←		←		←		←	
	32	←		←		←		←	
	33	←		←		←		←	
	34	←		←		←		←	
	35	Techno Kick 2		Jazz Kick 2		Jazz Kick 2		Jazz Kick 1	
C2	36	TR-909 Kick 1	*	Jazz Kick 1		Jazz Kick 1		Concert BD 1	
	37	TR-909 Rim		←		←		←	
	38	TR-909 Snare 1		Jazz Snare 1		Brush Snare 1		Concert SD	
	39	←		Hand Clap 2		Brush Slap		Castanets	
	40	TR-909 Snare2		Jazz Snare 2		Brush Snare 2		Concert SD	
	41	TR-909 Low Tom 2		←		Brush Low Tom 2	*	Timpani F	
	42	TR-707 Closed Hi-Hat	[EXC1]	Closed Hi-Hat 2	[EXC1]	Brush Closed Hi-Hat	[EXC1]	Timpani F#	
	43	TR-909 Low Tom 1		←		Brush Low Tom 1	*	Timpani G	
	44	TR-707 Closed Hi-Hat	[EXC1]	Pedal Hi-Hat 2	[EXC1]	Pedal Hi-Hat	[EXC1]	Timpani G#	
	45	TR-909 Mid Tom 2		←		Brush Mid Tom 2	*	Timpani A	
	46	TR-909 Open Hi-Hat	[EXC1]	Open Hi-Hat 2	[EXC1]	Brush Open Hi-Hat	[EXC1]	Timpani A#	
	47	TR-909 Mid Tom 1		←		Brush Mid Tom 1	*	Timpani B	
C3	48	TR-909 High Tom 2		←		Brush High Tom 2	*	Timpani c	
	49	TR-909 Crash Cymbal		←		Brush Crash Cymbal		Timpani c#	
	50	TR-909 High Tom 1		←		Brush High Tom 1	*	Timpani d	
	51	TR-909 Ride Cymbal	*	Ride Cymbal Inner		Ride Cymbal Inner		Timpani d#	
	52	←		←		←		Timpani e	
	53	←		←		Brush Ride Bell		Timpani f	
	54	Tambourine 2		←		←		←	
	55	←		←		←		←	
	56	TR-808 Cowbell		←		←		←	
	57	←		←		←		Concert Cymbal 2	
	58	←		←		←		←	
	59	Ride Cymbal Edge		Ride Cymbal Edge		Ride Cymbal Edge		Concert Cymbal 1	
C4	60	←		←		←		←	
	61	←		←		←		←	
	62	←		←		←		←	
	63	←		←		←		←	
	64	←		←		←		←	
	65	←		←		←		←	
	66	←		←		←		←	
	67	←		←		←		←	
	68	←		←		←		←	
	69	←		←		←		←	
	70	TR-808 Maracas		←		←		←	
	71	←		←		←		←	
C5	72	←		←		←		←	
	73	←		←		←		←	
	74	CR-78 Guiro	[EXC3]	←		←		←	
	75	TR-808 Claves		←		←		←	
	76	←		←		←		←	
	77	←		←		←		←	
	78	High Hoo	[EXC4]	←		←		←	
	79	Low Hoo	[EXC4]	←		←		←	
	80	Electric Mute Triangle		←		←		←	
	81	Electric Open Triangle		←		←		←	
	82	TR-626 Shaker		←		←		←	
	83	←		←		←		←	
C6	84	←		←		←		←	
	85	←		←		←		←	
	86	←		←		←		←	
	87	←		←		←		←	
	88	←		Applause	*	Applause	*	Applause	*
	89	---		---		---		---	
	90	---		---		---		---	
	91	---		---		---		---	
	92	---		---		---		---	
	93	---		---		---		---	
	94	---		---		---		---	
	95	---		---		---		---	
C7	96	---		---		---		---	

Note number

PC : Program change number
--- : No sound
* : Tones using two voices

← : Same sound as "STANDARD1"(PC1) Set.
[EXC] : Sounds with the same EXC number cannot be used simultaneously.

[88] : Same sound as for CC32= 2.
[55] : Same sound as for CC32= 1.
: Same Drum Set as CC32= 2.

CC32= 3	PC 50		PC 51		PC 53		PC 54	
	ETHNIC #		KICK & SNARE #		ASIA		CYMBAL&CLAPS	
22	Finger Snap		CR-78 Kick 1		Gamelan Gong C#		---	
23	Tambourine		CR-78 Kick 2		Gamelan Gong D#		---	
C1 24	Castanets		TR-606 Kick1		Gamelan Gong G		---	
25	Crash Cymbal 1		TR-707 Kick		Gamelan Gong A#		---	
26	Snare Roll		TR-808 Kick		Gamelan Gong c		---	
27	Concert SD		Hip-Hop Kick 2		Gamelan Gong c#		---	
28	Concert Cymbal		TR-909 Kick 1	*	Gamelan Gong d#		---	
29	Concert BD 1		Hip-Hop Kick 3		Gamelan Gong g		Reverse Open Hi-Hat	
30	Jingle Bell		Hip-Hop Kick 1		Gamelan Gong a#		Reverse Closed Hi-Hat 1	
31	Bell Tree		Jungle Kick 2		Gamelan Gong C		Reverse Closed Hi-Hat 2	
32	Bar Chimes		Jungle Kick 1		Gender C#		Jungle Hi-Hat	[EXC1]
33	Wadaiko	*	Techno Kick 2		Gender D#		[55] Closed Hi-Hat	[EXC1]
34	Wadaiko Rim	*	Techno KicK 1		Gender G		[88] Closed Hi-Hat 2	[EXC1]
35	Shime Taiko		Standard 1 Kick 2		Gender A#		[88] Closed Hi-Hat 3	[EXC1]
C2 36	Atarigane		Standard 1 Kick 1		Gender c		Closed Hi-Hat 4	[EXC1]
37	Hyoushigi		[88] Standard 1 Kick 1		Bonang C#		Closed Hi-Hat	[EXC1]
38	Ohkawa		[88] Standard 1 Kick 2		Bonang D#		TR-707 Closed Hi-Hat	[EXC1]
39	High Kotsuzumi		[88] Standard 2 Kick 1		Bonang G		TR-606 Closed Hi-Hat	[EXC1]
40	Low Kotsuzumi		[88] Standard 2 Kick 2		Bonang A#		[88] TR-808 Closed Hi-Hat	[EXC1]
41	Ban Gu		[55] Kick Drum1		Bonang c		TR-808 Closed Hi-Hat	[EXC1]
42	Big Gong		[55] Kick Drum 2		Thai Gong		CR-78 Closed Hi-Hat	[EXC1]
43	Small Gong		[88] Soft Kick		Rama Cymbal		[55] Pedal Hi-Hat	[EXC1]
44	Bend Gong		[88] Jazz Kick 1		Sagat Open	[EXC7]	[88] Pedal Hi-Hat	[EXC1]
45	Thai Gong		[88] Jazz Kick 2		Sagat Closed	[EXC7]	Pedal Hi-Hat	[EXC1]
46	Rama Cymbal		[55] Concert BD 1		Jaws Harp		Half-Open Hi-Hat 1	[EXC1]
47	Gamelan Gong		[88] Room Kick 1		Wadaiko	*	Half-Open Hi-Hat 2	[EXC1]
C3 48	Udo Short	[EXC1]	[88] Room Kick 2		Wadaiko Rim	*	[55] Open Hi Hat	[EXC1]
49	Udo Long	[EXC1]	[88] Power Kick1		Taiko		[88] Open Hi-Hat 2	[EXC1]
50	Udo Slap		[88] Power Kick2		Shimedaiko		[88] Open Hi-Hat 3	[EXC1]
51	Bendir		[88] Electric Kick 2		Atarigane		Open Hi-Hat	[EXC1]
52	Req Dum		[88] Electric Kick 1	*	Hyoushigi		TR-909 Open Hi-Hat	[EXC1]
53	Req Tik		[55] Electric Kick		Ohkawa		TR-707 Open Hi-Hat	[EXC1]
54	Tabla Te		[88] TR-808 Kick		High Kotsuzumi		TR-606 Open Hi-Hat	[EXC1]
55	Tabla Na		[88] TR-909 Kick		Low Kotsuzumi		[88] TR-808 Open Hi-Hat	[EXC1]
56	Tabla Tun		[88] Dance Kick		Yyoo Dude		TR-808 Open Hi-Hat	[EXC1]
57	Tabla Ge		[88] Standard 1 Snare 1		Buk		CR-78 Open Hi-Hat	[EXC1]
58	Tabla Ge Hi		[88] Standard 1 Snare 2		Buk Rim		Crash Cymbal 1	[EXC3]
59	Talking Drum	*	[88] Standard 2 Snare 1		Gengari p	[EXC1]	Crash Cymbal 2	[EXC4]
C4 60	Bend Talking Drum	*	[88] Standard 2 Snare 2		Gengari Mute Low	[EXC1]	Crash Cymbal 3	
61	Caxixi		[55] Snare Drum 2		Gengari f	[EXC2]	Brush Crash Cymbal	
62	Djembe		[55] Concert Snare		Gengari Mute High	[EXC2]	Hard Crash Cymbal	*
63	Djembe Rim		[88] Jazz Snare 1		Gengari Samll		TR-909 Crash Cymbal	
64	Timbales Low		[88] Jazz Snare 2		Jang-Gu Che		TR-808 Crash Cymbal	
65	Timbales Paila		[88] Room Snare 1		Jang-Gu Kun		Mute Crash Cymbal 1	[EXC3]
66	Timbales High		[88] Room Snare 2		Jang-Gu Rim		Mute Crash Cymbal 2	[EXC4]
67	Cowbell		[88] Power Snare 1		Jing p	[EXC3]	Reverse Crash Cymbal 1	
68	High Bongo		[88] Power Snare 2		Jing f	* [EXC3]	Reverse Crash Cymbal 2	
69	Low Bongo		[55] Gated Snare		Jing Mute	[EXC3]	Reverse Crash Cymbal 3	
70	Mute High Conga		[88] Dance Snare 1		Asian Gong 1		Reverse TR-909 Crash Cymbal	
71	Open High Conga		[88] Dance Snare 2		Big Gong		[55] Splash Cymbal	
C5 72	Mute Low Conga		[88] Disco Snare		Small Gong		Splash Cymbal	
73	Conga Slap		[88] Electric Snare 2		Pai Ban		[88] Ride Bell	
74	Open Low Conga		[88] House Snare	*	Ban Gu		[88] Brush Ride Bell	
75	Conga Slide	*	[55] Electric Snare 1		Tang Gu	[EXC4]	[88] Ride Cymbal 1	
76	Mute Pandiero		[88] Electric Snare 3	*	Tang Gu Mute	[EXC4]	[88] Ride Cymbal 2	
77	Open Pandiero		[88] TR-808 Snare 1		Shou Luo	*	[88] Brush Ride Cymbal	
78	Open Surdo	[EXC2]	[88] TR-808 Snare 2	*	Bend Gong		Ride Cymbal Low Inner	
79	Mute Surdo	[EXC2]	[88] TR-909 Snare 1		Hu Yin Luo Low	*	Ride Cymbal Mid Inner	
80	Tamborim		[88] TR-909 Snare 2	*	Hu Yin Luo Mid	[EXC5]	Ride Cymbal High Inner	
81	High Agogo		[88] Brush Tap 1		Hu Yin Luo Mid Mute	[EXC5]	Ride Cymbal Low Edge	
82	Low Agogo		[88] Brush Tap 2		Hu Yin Luo High	[EXC6]	Ride Cymbal Mid Edge	
83	Shaker		[88] Brush Slap 1		Hu Yin Luo High Mute	[EXC6]	Ride Cymbal High Edge	
C6 84	High Whistle	[EXC3]	[88] Brush Slap 2		Nao Bo		TR-606 Ride Cymbal	
85	Low Whistle	[EXC3]	[88] Brush Slap 3		Xiao Bo		TR-808 Ride Cymbal	
86	Mute Cuica	[EXC4]	[88] Brush Swirl 1		---		Chinese Cymbal 1	
87	Open Cuica	[EXC4]	[88] Brush Swirl 2		---		Chinese Cymbal 2	
88	Mute Triangle	[EXC5]	[88] Brush Long Swirl		---		[55] Hand Clap	
89	Open Triangle	[EXC5]	Standard 1 Snare 1		---		[88] Hand Clap 2	
90	Short Guiro	[EXC6]	Standard 1 Snare 2		---		[88] Hand Clap	
91	Long Guiro	[EXC6]	Standard Snare 3		---		Hand Clap	
92	Cabasa Up		Rap Snare		---		Hand Clap 2	
93	Cabasa Down		Hip-Hop Snare 2		---		TR-707 Hand Clap	
94	Claves		Jungle Snare 1		---		---	
95	High Wood Block		Jungle Snare 2		---		---	
C7 96	Low Wood Block		Techno Snare 1		---		---	

Note number

PC : Program change number
--- : No sound
* : Tones using two voices

← : Same sound as "STANDARD1"(PC1) Set.
[EXC]: Sounds with the same EXC number cannot be used simultaneously.

[88] : Same sound as for CC32= 2.
[55] : Same sound as for CC32= 1.
: Same Drum Set as CC32= 2.

	CC32= 3	PC 57 SFX		PC 58 RHYTHM FX #		PC 59 RHYTHM FX 2	
	21	MC-500 Beep 1		---		---	
	22	MC-500 Beep 2		---		---	
	23	Guitar Slide		---		---	
C1	24	Guitar Wah		---		---	
	25	Guitar Slap		---		---	
	26	Chord Stroke Down		---		---	
	27	Chord Stroke Up		---		---	
	28	Biwa	*	---		---	
	29	Phonograph Noise		---		---	
	30	Tape Rewind		---		---	
	31	Scratch Push 2	[EXC1]	---		---	
	32	Scratch Pull 2	[EXC1]	---		---	
	33	Cutting Noise 2 Up		---		---	
	34	Cutting Noise 2 Down		---		---	
	35	Distortion Guitar Cutting Noise Up		---		---	
C2	36	Distortion Guitar Cutting Noise Down		Reverse Kick 1		Reverse TR-707 Kick 1	
	37	Bass Slide		Reverse Concert Bass Drum		Reverse TR-909 Kick 1	
	38	Pick Scrape		Reverse Power Kick1		Reverse Hip-Hop Kick 1	
	39	High Q		Reverse Electric Kick 1		Reverse Jungle Kick 2	
	40	Slap		Reverse Snare 1		Reverse Techno Kick 2	
	41	Scratch Push	[EXC7]	Reverse Snare 2		Reverse TR-606 Snare 2	
	42	Scratch Pull	[EXC7]	Reverse Standard 1 Snare 1		Reverse CR-78 Snare 1	
	43	Sticks		Reverse Sanre Drum 2		Reverse CR-78 Snare 2	
	44	Square Click		Reverse Tight Snare		Reverse Jungle Snare 2	
	45	Metronome Click		Reverse 808 Snare		Reverse Techno Snare 2	
	46	Metronome Bell		Reverse Tom 1		Reverse TR-707 Snare	
	47	Guitar Fret Noise		Reverse Tom 2		Reverse TR-606 Snare 1	
C3	48	Guitar Cutting Noise Up		Reverse Sticks		Reverse TR-909 Snare 1	
	49	Guitar Cutting Noise Down		Reverse Slap		Reverse Hip-Hop Snare 2	
	50	String Slap of Double Bass		Reverse Cymbal 1		Reverse Jungle Snare 1	
	51	Flute Key Click Noise		Reverse Cymbal 2		Reverse House Snare	
	52	Laughing		Reverse Open Hi-Hat		Reverse Closed Hi-Hat	
	53	Screaming		Reverse Ride Cymbal		Reverse TR-606 Closed Hi-Hat	
	54	Punch		Reverse CR-78 Open Hi-Hat		Reverse TR-707 Closed Hi-Hat	
	55	Heart Beat		Reverse Closed Hi-Hat		Reverse TR-808 Closed Hi-Hat	
	56	Footsteps 1		Reverse Gong		Reverse Jungle Hi-Hat	
	57	Footsteps 2		Reverse Bell Tree		Reverse Tambourine 2	
	58	Applause	*	Reverse Guiro		Reverse Shake Tambourine	
	59	Door Creaking		Reverse Bendir		Reverse TR-808 Open Hi-Hat	
C4	60	Door		Reverse Gun Shot		Reverse TR-707 Open Hi-Hat	
	61	Scratch		Reverse Scratch		Reverse Open Hi-Hat	
	62	Wind Chimes	*	Reverse Laser Gun		Reverse TR-606 Open Hi-Hat	
	63	Car Engine		Key Click		Reverse Hu Yin Luo	
	64	Car Stop		Techno Thip		Reverse TR-707 Crash Cymbal	*
		Car Passing		Pop Drop		Voice One	
	65	Car Crash	*	Woody Slap		Reverse Voice One	
	66	Siren		Distortion Kick	*	Voice Two	
	67	Train		Syn. Drops		Reverse Voice Two	
	68	Jetplane	*	Reverse Hi Q		Voice Three	
	69	Helicopter		Pipe		Reverse Voice Three	
	70	Starship	*	Ice Block		Voice Tah	
	71	Gun Shot		Digital Tambourine	*	Reverse Voice Tah	
C5	72	Machine Gun		Alias		Voice Ou	
	73	Laser Gun		Modulated Bell		Voice Au	
	74	Explosion	*	Spark		Voice Whey	
	75	Dog		Metallic Percussion		Frog Vpoce	*
	76	Horse-Gallop		Velocity Noise FX		Reverse Yyoo Dude	
	77	Birds	*	Stereo Noise Clap	*	Douby	
	78	Rain		Swish		Reverse Douby	
	79	Thunder		Slappy	*	Baert High	
	80	Wind		Voice Ou		Baert Low	
	81	Seashore		Voice Au		Bounce	
	82	Stream	*	Hoo		Reverse bounce	
	83	Bubble	*	Tape Stop 1	*	Distortion Knock	
C6	84	Kitty		Tape Stop 2	*	Guitar Slide	
	85	Bird 2		Missile	*	Sub Marine	
	86	Growl		Space Birds		Noise Attack	
	87	←		Flying Monster		Space Worms	
	88	Telephone 1		---		Emergency !	*
	89	Telephone 2		---		Calculating...	*
	90	Small Club 1	*	---		Saw LFO Saw	
	91	Small Club 2	*	---		---	
	92	Applause Wave	*	---		---	
	93	Eruption		---		---	
	94	Big Shot	*	---		---	
	95	Percussion Bang	*	---		---	
C7	96						

Note number

PC : Program change number
--- : No sound
* : Tones using two voices

← : Same sound as "STANDARD1"(PC1) Set.
[EXC] : Sounds with the same EXC number cannot be used simultaneously.

[88] : Same sound as for CC32= 2.
[55] : Same sound as for CC32= 1.
: Same Drum Set as CC32= 2.

Note numbers 0-19 and 97-127 are assigned to the following sounds (not available for PC50 Ethnic, PC51 Asia, PC54 Cymbal&Claps, PC57 SFX, PC58 Rhythm FX, and PC59 Rhythm FX2):

CC32= 3

PC1 STANDARD 1
PC2 STANDARD 2
PC3 STANDARD 3
PC9 ROOM
PC 17 POWER
PC10 Hip-Hop
PC 11 JUNGLE
PC 12 TECHNO
PC 25 ELECTRONIC
PC 26 TR-808
PC 27 DANCE
PC 28 CR-78
PC 29 TR-606
PC 30 TR-707
PC 31 TR-909
PC 33 JAZZ
PC 41 BRUSH
PC 49 ORCHESTRA
PC 51 KICK & SNARE

C-1	0	[88] Standard 1 Kick 1		[88] Electric Kick 2		←		←		---	
	1	[88] Standard 1 Kick 2		[88] Electric Kick 1	*	←		←		---	
	2	[88] Standard 2 Kick 1		CR-78 Kick 1		←		←		---	
	3	[88] Standard 2 Kick 2		CR-78 Kick 2		←		←		---	
	4	[55] Kick Drum 1		TR-606 Kick1		←		←		---	
	5	[55] Kick Drum 2		TR-707 Kick 1		←		←		---	
	6	[88] Jazz Kick 1		[55] TR-808 Kick		←		←		---	
	7	[88] Jazz Kick 2		[88] TR-808 Kick		←		←		---	
	8	[88] Room Kick 1		TR-808 Kick 2		←		←		---	
	9	[88] Room Kick 2		[88] TR-909 Kick		←		←		---	
	10	[88] Power Kick 1		[88] Dance Kick		←		←		---	
	11	[88] Power Kick 2		Hip-Hop Kick 2		←		←		---	
C0	12	[88] Electric Kick 2		TR-909 Kick 1	*	←		←		---	
	13	[88] Electric Kick 1	*	Hip-Hop Kick 3		←		←		---	
	14	[88] TR-808 Kick		Jungle Kick 1		←		←		---	
	15	[88] TR-909 Kick		Techno Kick 1		←		←		---	
	16	[88] Dance Kick		Bounce Kick		←		←		---	
	17	Voice One		←		←		←		---	
	18	Voice Two		←		←		←		---	
	19	Voice Three		←		←		←		---	
		:		:		:		:		:	
	97	[88] Standard 1 Snare1		Techno Hit		---		Applause 2	*	Jungle Snare 1	
	98	[88] Standard 1 Snare 2		Philly Hit	*	---		Small Club 1	*	Jungle Snare 2	
	99	[88] Standard 2 Snare 1		Shock Wave	*	---		[55] Timpani D#		Techno Snare 1	
	100	[88] Standard 2 Snare 2		Lo-Fi Rave	*	[88] Brush Tap 1		[55] Timpani E		Techno Snare 2	
	101	[55] Snare Drum 2		Bam Hit		[88] Brush Tap 2		[55] Timpani F		House Snare 2	
	102	Standard 1 Snare 1		Bim Hit		[88] Brush Slap 1		[55] Timpani F#		CR-78 Snare 1	
	103	Standard 1 Snare 2		Tape Rewind		[88] Brush Slap 2		[55] Timpani G		CR-78 Snare 2	
	104	Standard Snare 3		Phonograph Noise		[88] Brush Slap 3		[55] Timpani G#		TR-606 Snare 1	
	105	[88] Jazz Snare 1		[88] Power Snare 1		[88] Brush Swirl 1		[55] Timpani A		TR-606 Snare 2	
	106	[88] Jazz Snare 2		[88] Dance Snare 1		[88] Brush Swirl 2		[55] Timpani A#		TR-707 Snare 1	
	107	[88] Room Snare 1		[88] Dance Snare 2		[88] Brush Long Swirl		[55] Timpani B		TR-707 Snare 2	
C8	108	[88] Room Snare 2		[88] Disco Snare		[88] Jazz Snare 1		[55] Timpani c		Standard 3 Snare 2	
	109	[88] Power Snare 1		[88] Electric Snare 2		[88] Jazz Snare 2		[55] Timpani c#		TR-808 Snare 2	
	110	[88] Power Snare 2		[55] Electric Snare		[88] Standard 1 Snare1		[55] Timpani d		TR-909 Snare 1	
	111	[55] Gated Snare		[88] Electric Snare 3	*	[88] Standard 1 Snare2		[55] Timpani d#		TR-909 Snare 2	
	112	[88] Dance Snare 1		TR-606 Snare		[88] Standard 2 Snare1		[55] Timpani e		---	
	113	[88] Dance Snare 2		TR-707 Snare		[88] Standard 2 Snare2		[55] Timpani f		---	
	114	[88] Disco Snare		[88] TR-808 Snare 1		[55] Snare Drum 2		---		---	
	115	[88] Electric Snare 2		[88] TR-808 Snare 2	*	Standard 1 Snare 1		---		---	
	116	[55] Electric Snare		TR-808 Snare 2		Standard 1 Snare 2		---		---	
	117	[88] Electric Snare 3	*	[88] TR-909 Snare 1		Standard Snare 3		---		---	
	118	TR-707 Snare		[88] TR-909 Snare 2	*	[88] Room Snare 1		---		---	
	119	[88] TR-808 Snare 1		TR-909 Snare 1		[88] Room Snare 2		---		---	
C9	120	[88] TR-808 Snare 2	*	TR-909 Snare 2		[88] Power Snare 1		---		---	
	121	[88] TR-909 Snare 1		Rap Snare		[88] Power Snare 2		---		---	
	122	[88] TR-909 Snare 2	*	Jungle Snare 1		[88] Gated Snare		---		---	
	123	Rap Snare		House Snare 1		[88] Dance Snare 1		---		---	
	124	Jungle Snare 1		[88] House Snare	*	[88] Dance Snare 2		---		---	
	125	House Snare 1		House Snare 2		[88] Disco Snare		---		---	
	126	[88] House Snare	*	Voice Tah		[88] Electric Snare 2		---		---	
	127	House Snare 2		[88] Slappy	*	[88] Electric Snare 3	*	---		---	

Note number

CC32= 2	PC 1		PC 2		PC 9		PC 17		PC 25	
	STANDARD 1		STANDARD 2		ROOM		POWER		ELECTRONIC	
25	Snare Roll		←		←		←		←	
26	Finger Snap		←		←		←		←	
27	High Q		←		←		←		←	
28	Slap		←		←		←		←	
29	Scratch Push	[EXC7]	←		←		←		Scratch Push2	[EXC7]
30	Scratch Pull	[EXC7]	←		←		←		Scratch Pull2	[EXC7]
31	Sticks		←		←		←		←	
32	Square Click		←		←		←		←	
33	Metronome Click		←		←		←		←	
34	Metronome Bell		←		←		←		←	
35	Standard 1 Kick 2		Standard 2 Kick 2		Room Kick 2		Power Kick 2		Electric Kick 2	
C2 36	Standard 1 Kick 1		Standard 2 Kick 1		Room Kick 1		Power Kick 1		Electric Kick 1	
37	Side Stick		←		←		←		←	
38	Standard 1 Snare 1		Standard 2 Snare 1		Room Snare 1		Power Snare 1		Electric Snare 1	
39	Hand Clap		←		←		←		←	
40	Standard 1 Snare 2		Standard 2 Snare 2		Room Snare 2		PowerSnare 2		Electric Snare 2	
41	Low Tom2	*	←		Room Low Tom2	*	Power Low Tom2	*	Electric Low Tom2	*
42	Closed Hi-hat1	[EXC1]	Closed Hi-hat2	[EXC1]	Closed Hi-hat3	[EXC1]	Closed Hi-hat3	[EXC1]	Closed Hi-hat2	[EXC1]
43	Low Tom1	*	←		Room Low Tom1	*	Power Low Tom1	*	Electric Low Tom1	*
44	Pedal Hi-hat	[EXC1]	←		←		←		←	
45	Mid Tom2	*	←		Room Mid Tom2	*	Power Mid Tom2	*	Electric Mid Tom2	*
46	Open Hi-hat1	[EXC1]	Open Hi-hat2	[EXC1]	Open Hi-hat3	[EXC1]	Open Hi-hat3	[EXC1]	Open Hi-hat2	[EXC1]
47	Mid Tom1	*	←		Room Mid Tom1	*	Power Mid Tom1	*	Electric Mid Tom1	*
C3 48	High Tom2	*	←		Room Hi Tom2	*	Power Hi Tom2	*	Electric Hi Tom2	*
49	Crash Cymbal1		←		←		←		←	
50	High Tom1	*	←		Room Hi Tom1	*	Power Hi Tom1	*	Electric Hi Tom1	*
51	Ride Cymbal1		←		←		←		←	
52	Chinese Cymbal		←		←		←		Reverse Cymbal	
53	Ride Bell		←		←		←		←	
54	Tambourine		←		←		←		←	
55	Splash Cymbal		←		←		←		←	
56	Cowbell		←		←		←		←	
57	Crash Cymbal2		←		←		←		←	
58	Vibra-slap		←		←		←		←	
59	Ride Cymbal2		←		←		←		←	
C4 60	High Bongo		←		←		←		←	
61	Low Bongo		←		←		←		←	
62	Mute High Conga		←		←		←		←	
63	Open High Conga		←		←		←		←	
64	Low Conga		←		←		←		←	
65	High Timbale		←		←		←		←	
66	Low Timbale		←		←		←		←	
67	High Agogo		←		←		←		←	
68	Low Agogo		←		←		←		←	
69	Cabasa		←		←		←		←	
70	Maracas		←		←		←		←	
71	Short Hi Whistle	[EXC2]	←		←		←		←	
C5 72	Long Low Whistle	[EXC2]	←		←		←		←	
73	Short Guiro	[EXC3]	←		←		←		←	
74	Long Guiro	[EXC3]	←		←		←		←	
75	Claves		←		←		←		←	
76	High Wood Block		←		←		←		←	
77	Low Wood Block		←		←		←		←	
78	Mute Cuica	[EXC4]	←		←		←		←	
79	Open Cuica	[EXC4]	←		←		←		←	
80	Mute Triangle	[EXC5]	←		←		←		←	
81	Open Triangle	[EXC5]	←		←		←		←	
82	Shaker		←		←		←		←	
83	Jingle Bell		←		←		←		←	
C6 84	Bell Tree		Bar Chimes		←		←		←	
85	Castanets		←		←		←		←	
86	Mute Surdo	[EXC6]	←		←		←		←	
87	Open Surdo	[EXC6]	←		←		←		←	
88	---		---		---		---		---	
89	---		---		---		---		---	
90	---		---		---		---		---	
91	---		---		---		---		---	
92	---		---		---		---		---	
93	---		---		---		---		---	
94	---		---		---		---		---	
95	---		---		---		---		---	
C7 96	---		---		---		---		---	
97	---		---		---		---		---	
98	---		---		---		---		---	
99	---		---		---		---		---	

Note number

PC : Program change number
--- : No sound
* : Tones using two voices

← : Same sound as "STANDARD1"(PC1) Set.
[EXC] : Sounds with the same EXC number cannot be used simultaneously.

[88] : Same sound as for CC32= 2.
[55] : Same sound as for CC32= 1.

CC32= 2	PC 26 'TR-808/909	PC 27 'DANCE	PC 33 'JAZZ	PC 41 'BRUSH	PC 49 'ORCHESTRA
25	←	←	←	←	←
26	←	←	←	←	←
27	←	←	←	←	Closed Hi-hat2 [EXC1]
28	←	←	←	←	Pedal Hi-hat [EXC1]
29	Scratch Push2 [EXC7]	Scratch Push2 [EXC7]	←	←	Open Hi-hat2 [EXC1]
30	Scratch Pull2 [EXC7]	Scratch Pull2 [EXC7]	←	←	Ride Cymbal1
31	←	←	←	←	←
32	←	←	←	←	←
33	←	←	←	←	←
34	←	←	←	←	←
35	909 Bass Drum	Dance Kick	Jazz Kick 2	Jazz Kick 2	Jazz Kick 1
C2 36	808 Bass Drum	Electric Kick 2	Jazz Kick 1	Jazz Kick 1	Concert BD1
37	808 Rim Shot	←	←	←	←
38	808 Snare 1	Dance Snare 1	Jazz Snare 1	Brush Tap1	Concert SD
39	←	←	Hand Clap2	Brush Slap1	Castanets
40	909 Snare 1	Dance Snare 2	Jazz Snare 2	Brush Swirl1	Concert SD
41	808 Low Tom2 *	Electric Low Tom2 *	←	Brush Low Tom2 *	Timpani F
42	808 CHH [EXC1]	CR-78 CHH [EXC1]	Closed Hi-hat2 [EXC1]	Brush Closed Hi-hat [EXC1]	Timpani F#
43	808 Low Tom1 *	Electric Low Tom1 *	←	Brush Low Tom1 *	Timpani G
44	808 CHH [EXC1]	808 CHH [EXC1]	←	←	Timpani G#
45	808 Mid Tom2 *	Electric Mid Tom2 *	←	Brush Mid Tom2 *	Timpani A
46	808 OHH [EXC1]	CR-78 OHH [EXC1]	Open Hi-hat2 [EXC1]	Brush Open Hi-hat [EXC1]	Timpani A#
47	808 Mid Tom1 *	Electric Mid Tom1 *	←	Brush Mid Tom1 *	Timpani B
C3 48	808 Hi Tom2 *	Electric High Tom2 *	←	Brush Hi Tom2 *	Timpani c
49	808 Cymbal	←	←	Brush Crash Cymbal	Timpani c#
50	808 Hi Tom1	Electric High Tom1 *	←	Brush Hi Tom1 *	Timpani d
51	←	←	←	Brush Ride Cymbal	Timpani d#
52	←	Reverse Cymbal	←	←	Timpani e
53	←	←	←	Brush Ride Bell	Timpani f
54	←	←	←	←	←
55	←	←	←	←	←
56	808 Cowbell	←	←	←	←
57	←	←	←	←	Concert Cymbal2
58	←	←	←	←	←
59	←	←	←	←	Concert Cymbal1
C4 60	←	←	←	←	←
61	←	←	←	←	←
62	808 High Conga	←	←	←	←
63	808 Mid Conga	←	←	←	←
64	808 Low Conga	←	←	←	←
65	←	←	←	←	←
66	←	←	←	←	←
67	←	←	←	←	←
68	←	←	←	←	←
69	←	←	←	←	←
70	808 Maracas	←	←	←	←
71	←	←	←	←	←
C5 72	←	←	←	←	←
73	←	←	←	←	←
74	←	←	←	←	←
75	808 Claves	←	←	←	←
76	←	←	←	←	←
77	←	←	←	←	←
78	←	High Hoo [EXC4]	←	←	←
79	←	Low Hoo [EXC4]	←	←	←
80	←	Electric Mute Triangle [EXC5]	←	←	←
81	←	Electric Open Triangle [EXC5]	←	←	←
82	←	←	←	←	←
83	←	←	←	←	←
C6 84	←	←	←	←	←
85	←	←	←	←	←
86	←	←	←	←	←
87	←	←	←	←	←
88	----	----	----	----	Applause *
89	----	----	----	----	----
90	----	----	----	----	----
91	----	----	----	----	----
92	----	----	----	----	----
93	----	----	----	----	----
94	----	----	----	----	----
95	----	----	----	----	----
C7 96	----	----	----	----	----
97	----	----	----	----	----
98	----	----	----	----	----
99	----	----	----	----	----

Note number

PC : Program change number
--- : No sound
* : Tones using two voices

← : Same sound as "STANDARD1"(PC1) Set.
[EXC] : Sounds with the same EXC number cannot be used simultaneously.

[88] : Same sound as for CC32= 2.
[55] : Same sound as for CC32= 1.

	CC32= 2	PC 50 'ETHNIC		PC 51 'KICK&SNARE		PC 52 'ORIENTAL		PC 57 'SFX		PC 58 'RHYTHM FX	
	25	Finger Snap		---		---		---		---	
	26	Tambourine		---		---		---		---	
	27	Castanets		---		---		---		---	
	28	Crash Cymbal1		---		ZaghrutaLoop		---		---	
	29	Snare Roll		---		Zaghruta Stop		---		---	
	30	Concert Snare Drum		---		ReverseZag		---		---	
	31	Concert Cymbal		---		---		Scratch Push2	[EXC1]	---	
	32	Concert BD1		---		---		Scratch Pull2	[EXC1]	---	
	33	Jingle Bell		---		---		Cutting Noise 2 Up		---	
	34	Bell Tree		---		---		Cutting Noise 2 Down		---	
	35	Bar Chimes		---		TR-707 BD		Distortion Guitar Cutting Noise Up		---	
C2	36	Wadaiko	*	---		TR-707 BD		Distortion Guitar Cutting Noise Down		Reverse Kick 1	
	37	Wadaiko Rim	*	---		TR-707 Rim		Bass Slide		Reverse Concert BD 1	
	38	Shime Taiko		---		TR-707 SD		Pick Scrape		Reverse Power Kick 1	
	39	Atarigane		---		HandClap ST		High Q		Reverse Electric Kick 1	
	40	Hyoushigi		Standard 1 Kick 1		TR-707 SD		Slap		Reverse Snare 1	
	41	Ohkawa		Standard 1 Kick 2		Tom		Scratch Push	[EXC7]	Reverse Snare 2	
	42	High Kotsuzumi		Standard 2 Kick 1		TR-707 HH Clsd		Scratch Pull	[EXC7]	Reverse Standard set1 Snare 1	
	43	Low Kotsuzumi		Standard 2 Kick 2		Tom		Sticks		Reverse Tight Snare	
	44	Ban Gu		Kick 1		TR-707 HH Clsd		Square Click		Reverse Dance Snare	
	45	Big Gong		Kick 2		Tom		Metronome Click		Reverse 808 Snare	
	46	Small Gong		Soft Kick		TR-707 HH Open		Metronome Bell		Reverse Tom1	
	47	Bend Gong		Jazz Kick 1		Tom		Guitar Fret Noise		Reverse Tom2	
C3	48	Thai Gong		Jazz Kick 2		Tom		Guitar Cutting Noise Up		Reverse Sticks	
	49	Rama Cymbal		Concert BD		TR-707 Crash		GuitarCutting Noise Down		Reverse Slap	
	50	Gamelan Gong		Room Kick 1		Tom		String Slap of Double Bass		Reverse Cymbal1	
	51	Udo Short	[EXC1]	Room Kick 2		Ride Cymbal		Fl.Key Click		Reverse Cymbal2	
	52	Udo Long	[EXC1]	Power Kick 1		Doholla Dom		Laughing		Reverse Open Hi-hat	
	53	Udo Slap		Power Kick 2		Doholla Sak		Scream		Reverse Ride Cymbal	
	54	Bendir		Electric Kick 2		Tambourine		Punch		Reverse CR-78 OHH	
	55	Req Dum		Electric Kick 1	*	Doholla Tak2		Heart Beat		Reverse Closed Hi-hat	
	56	Req Tik		Electric Kick		Cowbell		Footsteps1		Reverse Gong	
	57	Tabla Te		808 Bass Drum		Doholla Tak1		Footsteps2		Reverse Bell Tree	
	58	Tabla Na		909 Bass Drum		Cabasa		Applause	*	Reverse Guiro	
	59	Tabla Tun		Dance Kick		Doff Dom		Door Creaking		Reverse Bendir	
C4	60	Tabla Ge		Standard 1 Snare 1		Doff Tak3		Door		Reverse Gun Shot	
	61	Tabla Ge Hi		Standard 1 Snare 2		Low Bongo		Scratch		Reverse Scratch	
	62	Talking Drum	*	Standard 2 Snare 1		DoffTak-c		Wind Chimes	*	Reverse Laser	
	63	Bend Talking Drum	*	Standard 2 Snare 2		High Bongo		Car-Engine		Key Click	
	64	Caxixi		Tight Snare		Doff Tak 3		Car-Stop		Tekno Thip	
	65	Djembe		Concert Snare		Tabla Dom		Car-Pass		Pop Drop	
	66	Djembe Rim		Jazz Snare 1		Tabla Roll		Car-Crash	*	Woody Slap	
	67	Timbales Low		Jazz Snare 2		Tabla Tak		Siren		Distortion Kick	*
	68	Timbales Palia		Room Snare 1		Tabla Flam		Train		Syn.Drop	
	69	Timbales High		Room Snare 2		Tabla Rim1		Jetplane	*	Reverse High Q	
	70	Cowbell		Power Snare 1		Tabla Rim3		Helicopter		Pipe	
	71	Hi Bongo		Power Snare 2		Tabla Rim2		Starship	*	Ice Block	
C5	72	Low Bongo		Gated Snare		Rek Dom2		Gun Shot		Digital Tambourine	*
	73	Mute Hi Conga		Dance Snare 1		Rek Tak2		Machine Gun		Alias	
	74	Open Hi Conga		Dance Snare 2		Rek Dom1		Lasergun		Modulated Bell	
	75	Mute Low Conga		Disco Snare		Rek Tak1		Explosion	*	Spark	
	76	Conga Slap		Electric Snare2		Rek Rim		Dog		Metalic Percussion	
	77	Open Low Conga		House Snare	*	Rek Slap		Horse-Gallop		Velocity Noise FX	
	78	Conga Slide	*	Electric Snare 1		---		Birds	*	Stereo Noise Clap	*
	79	Mute Pandiero		Electric Snare 3	*	Rek Khan-c		Rain		Swish	
	80	Open Pandiero		808 Snare 1		---		Thunder		Slappy	*
	81	Open Surdo	[EXC2]	808 Snare 2	*	Rek Kha-o		Wind		Voice Ou	
	82	Mute Surdo	[EXC2]	909 Snare 1		Rek Loop		Seashore		Voice Au	
	83	Tamborim		909 Snare 2	*	Rek Slap		Stream	*	Hoo	
C6	84	High Agogo		Brush Tap1		Sagat L-o		Bubble	*	Tape Stop1	*
	85	Low Agogo		Brush Tap2		Sagat R		Kitty		Tape Stop2	*
	86	Shaker		Brush Slap1		Sagat L-c		Bird2		Missile	*
	87	High Whistle	[EXC3]	Brush Slap2		Jingle Bell		Growl		Space Bird	
	88	Low Whistle	[EXC3]	Brush Slap3		---		Applause2	*	Flying Monster	
	89	Mute Cuica	[EXC4]	Brush Swirl1		---		Telephone1		---	
	90	Open Cuica	[EXC4]	Brush Swirl2		---		Telephone2		---	
	91	Mute Triangle	[EXC5]	Brush Long Swirl		---		---		---	
	92	Open Triangle	[EXC5]	---		---		---		---	
	93	Short Guiro	[EXC6]	---		---		---		---	
	94	Long Guiro	[EXC6]	---		---		---		---	
	95	Cabasa Up		---		---		---		---	
C7	96	Cabasa Down		---		---		---		---	
	97	Claves		---		---		---		---	
	98	High Wood Block		---		---		---		---	
	99	Low Wood Block		---		---		---		---	

Note number

PC : Program change number
--- : No sound
* : Tones using two voices

← : Same sound as "STANDARD1"(PC1) Set.
[EXC] : Sounds with the same EXC number cannot be used simultaneously.

[88] : Same sound as for CC32= 2.
[55] : Same sound as for CC32= 1.

CC32= 1	PC 1 / PC 33 "STANDARD / JAZZ	PC 9 "ROOM	PC 17 "POWER	PC 25 "ELECTRONIC	PC 26 "TR-808	PC 41 "BRUSH	PC 49 "ORCHESTRA
25	---	---	---	---	---	---	---
26	---	---	---	---	---	---	---
27	High Q	←	←	←	←	←	Closed Hi-hat [EXC1]
28	Slap	←	←	←	←	←	Pedal Hi-hat [EXC1]
29	Scratch Push	←	←	←	←	←	Open Hi-hat [EXC1]
30	Scratch Pull	←	←	←	←	←	Ride Cymbal1
31	Sticks	←	←	←	←	←	←
32	Square Click	←	←	←	←	←	←
33	Metronome Click	←	←	←	←	←	←
34	Metronome Bell	←	←	←	←	←	←
35	Kick Drum2 / Jazz BD2	←	←	←	←	Jazz BD2	Concert BD2
C2 36	Kick Drum1 / Jazz BD1	←	MONDO Kick	Elec BD	808 Bass Drum	Jazz BD1	Concert BD1
37	Side Stick	←	←	←	808 Rim Shot	←	←
38	Snare Drum1	←	Gated SD	Elec SD	808 Snare Drum	Brush Tap	Concert SD
39	Hand Clap	←	←	←	←	Brush Slap	Castanets
40	Snare Drum2	←	←	Gated SD	←	Brash Swirl	Concert SD
41	Low Tom2	Room Low Tom2	Room Low Tom2	Elec Low Tom2	808 Low Tom2	←	Timpani F
42	Closed Hi-hat [EXC1]	←	←	←	808 CHH [EXC1]	←	Timpani F#
43	Low Tom1	Room Low Tom1	Room Low Tom1	Elec Low Tom1	808 Low Tom1	←	Timpani G
44	Pedal Hi-hat [EXC1]	←	←	←	808 CHH [EXC1]	←	Timpani G#
45	Mid Tom2	Room Mid Tom2	Room Mid Tom2	Elec Mid Tom2	808 Mid Tom2	←	Timpani A
46	Open Hi-hat [EXC1]	←	←	←	808 OHH [EXC1]	←	Timpani A#
47	Mid Tom1	Room Mid Tom1	Room Mid Tom1	Elec Mid Tom1	808 Mid Tom1	←	Timpani B
C3 48	High Tom2	Room Hi Tom2	Room Hi Tom2	Elec Hi Tom2	808 Hi Tom2	←	Timpani c
49	Crash Cymbal1	←	←	←	808 Cymbal	←	Timpani c#
50	High Tom1	Room Hi Tom1	Room Hi Tom1	Elec Hi Tom1	808 Hi Tom1	←	Timpani d
51	Ride Cymbal1	←	←	←	←	←	Timpani d#
52	Chinese Cymbal	←	←	Reverse Cymbal	←	←	Timpani e
53	Ride Bell	←	←	←	←	←	Timpani f
54	Tambourine	←	←	←	←	←	←
55	Splash Cymbal	←	←	←	←	←	←
56	Cowbell	←	←	←	808 Cowbell	←	←
57	Crash Cymbal2	←	←	←	←	←	Concert Cymbal2
58	Vibra-slap	←	←	←	←	←	←
59	Ride Cymbal2	←	←	←	←	←	Concert Cymbal1
C4 60	High Bongo	←	←	←	←	←	←
61	Low Bongo	←	←	←	←	←	←
62	Mute High Conga	←	←	←	808 High Conga	←	←
63	Open High Conga	←	←	←	808 Mid Conga	←	←
64	Low Conga	←	←	←	808 Low Conga	←	←
65	High Timbale	←	←	←	←	←	←
66	Low Timbale	←	←	←	←	←	←
67	High Agogo	←	←	←	←	←	←
68	Low Agogo	←	←	←	←	←	←
69	Cabasa	←	←	←	←	←	←
70	Maracas	←	←	←	808 Maracas	←	←
71	Short Hi Whistle [EXC2]	←	←	←	←	←	←
C5 72	Long Low Whistle [EXC2]	←	←	←	←	←	←
73	Short Guiro	←	←	←	←	←	←
74	Long Guiro	←	←	←	←	←	←
75	Claves	←	←	←	808 Claves	←	←
76	High Wood Block	←	←	←	←	←	←
77	Low Wood Block	←	←	←	←	←	←
78	Mute Cuica [EXC4]	←	←	←	←	←	←
79	Open Cuica [EXC4]	←	←	←	←	←	←
80	Mute Triangle [EXC5]	←	←	←	←	←	←
81	Open Triangle [EXC5]	←	←	←	←	←	←
82	Shaker	←	←	←	←	←	←
83	Jingle Bell	←	←	←	←	←	←
C6 84	Bell Tree	←	←	←	←	←	←
85	Castanets	←	←	←	←	←	←
86	Mute Surdo [EXC6]	←	←	←	←	←	←
87	Open Surdo [EXC6]	←	←	←	←	←	←
88	---	---	---	---	---	---	Applause *
89	---	---	---	---	---	---	---
90	---	---	---	---	---	---	---
91	---	---	---	---	---	---	---
92	---	---	---	---	---	---	---
93	---	---	---	---	---	---	---
94	---	---	---	---	---	---	---
95	---	---	---	---	---	---	---
C7 96	---	---	---	---	---	---	---
97	---	---	---	---	---	---	---
98	---	---	---	---	---	---	---
99	---	---	---	---	---	---	---

Note number

PC : Program change number
--- : No sound
* : Tones using two voices

← : Same sound as "STANDARD1"(PC1) Set.
[EXC] : Sounds with the same EXC number cannot be used simultaneously.

[88] : Same sound as for CC32= 2.
[55] : Same sound as for CC32= 1.

		PC 57		PC 128	
		*SFX		+CM-64/32L	
	35	----		CM Kick Drum	
C2	36	----		CM Kick Drum	
	37	----		CM Rim Shot	
	38	----		CM Snare Drum	
	39	High Q		CM Hand Clap	
	40	Slap		CM Electronic Snare Drum	
	41	Scratch Push	[EXC7]	CM Acoustic Low Tom	
	42	Scratch Pull	[EXC7]	CM Closed High Hat	[EXC1]
	43	Sticks		CM Acoustic Low Tom	
	44	Square Click		CM Open Hi-Hat2	
	45	Metronome Click		CM Acoustic Middle Tom	
	46	Metronome Bell		CM Open Hi-Hat1	[EXC1]
	47	Guitar Fret Noise		CM M.TomAcoustic Middle Tom	
C3	48	Guitar cuttingnoise/up		CM Acoustic High Tom	
	49	Guitar cutting noise/down		CM Crash Cymbal	
	50	String slap of double bass		CM Acoustic High Tom	
	51	Fl.Key Click		CM Ride Cymbal	
	52	Laughing		----	
		Scream		----	
	53	Punch		CM Tambourine	
	54	Heart Beat		----	
	55	Footsteps1		CM Cowbell	
	56	Footsteps2		----	
	57	Applause	*	----	
	58	Door Creaking		----	
	59	Door		CM High Bongo	
C4	60	Scratch		CM Low Bongo	
	61	Wind Chimes	*	CM Mute High Conga	
	62	Car-Engine		CM High Conga	
	63	Car-Stop		CM Low Conga	
	64	Car-Pass		CM High Timbale	
	65	Car-Crash	*	CM Low Timbale	
	66	Siren		CM High Agogo	
	67	Train		CM Low Agogo	
	68	Jetplane	*	CM Cabasa	
	69	Helicopter		CM Maracas	
	70	Starship	*	CM Short Whistle	
	71	Gun Shot		CM Long Whistle	
C5	72	Machine Gun		CM Vibrato Slap	
	73	Lasergun		----	
	74	Explosion	*	CM Claves	
	75	Dog		Laughing	
	76	Horse-Gallop		Scream	
	77	Birds	*	Punch	
	78	Rain	*	Heart Beat	
	79	Thunder		Footsteps1	
	80	Wind		Footsteps2	
	81	Seashore		Applause	*
	82	Stream	*	Creaking	
	83	Bubble	*	Door	
C6	84	----		Scratch	
	85	----		Wind Chimes	*
	86	----		Car-Engine	
	87	----		Car-Stop	
	88	----		Car-Pass	
	89	----		Car-Crash	*
	90	----		Siren	
	91	----		Train	
	92	----		Jetplane	*
	93	----		Helicopter	
	94	----		Starship	*
	95	----		Gun Shot	
C7	96	----		Machine Gun	
	97	----		Lasergun	
	98	----		Explosion	*
	99	----		Dog	
	100	----		Horse-Gallop	
	101	----		Birds	*
	102	----		Rain	*
	103	----		Thunder	
	104	----		Wind	
	105	----		SeaShore	
	106	----		Stream	*
	107	----		Bubble	*
C8	108				

Note number

PC : Program change number
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* : Tones using two voices
← : Same sound as "STANDARD1"(PC1) Set.
[EXC] : Sounds with the same EXC number cannot be used simultaneously.
[88] : Same sound as for CC32= 2.
[55] : Same sound as for CC32= 1.

18.5. Music Style chart (ROM)

GBN	STYLE NAME	TEMPO	T.S.	CC00	CC32
A 11	HardRock	90	4/4	1	15
A 12	HardEdge	96	4/4	1	16
A 13	BritRock	120	4/4	1	9
A 14	Rock1	128	4/4	1	17
A 15	Rock2	140	4/4	1	18
A 16	Sh Rock1	100	4/4	1	19
A 17	Sh Rock2	113	4/4	1	20
A 18	Sh Rock3	127	4/4	1	10
A 21	DownBeat	100	4/4	2	32
A 22	Undergrd	120	4/4	2	33
A 23	House	130	4/4	2	34
A 24	Jungle	160	4/4	2	35
A 25	Dance1	120	4/4	2	36
A 26	Dance2	93	4/4	2	37
A 27	Rap	90	4/4	33	8
A 28	Progress	134	4/4	2	38
A 31	Funk1	102	4/4	3	13
A 32	Funk2	110	4/4	3	14
A 33	CoolGrv1	116	4/4	28	3
A 34	CoolGrv2	130	4/4	28	2
A 35	CoolGrv3	95	4/4	28	4
A 36	AcidJazz	90	4/4	2	39
A 37	Contemp1	120	4/4	28	6
A 38	Contemp2	98	4/4	28	7
A 41	8B Pop1	60	4/4	6	32
A 42	8B Pop2	70	4/4	6	33
A 43	8B Pop3	75	4/4	6	34
A 44	8B Pop4	84	4/4	6	35
A 45	8B Pop5	85	4/4	6	36
A 46	8B Pop6	92	4/4	6	37
A 47	8B Pop7	96	4/4	6	38
A 48	8B Pop8S	75	4/4	6	39
A 51	16B Pop1	65	4/4	7	31
A 52	Bld Rock	75	4/4	7	32
A 53	16B Pop2	85	4/4	7	33
A 54	16B Pop3	100	4/4	7	34
A 55	16B Pop4	100	4/4	7	35
A 56	16B Pop5	120	4/4	7	36
A 57	Bld RckS	78	4/4	7	37
A 58	16B PopS	100	4/4	7	38
A 61	SlRock1	58	6/8	5	10
A 62	SlRock2	75	6/8	5	11
A 63	SlRock3	90	6/8	5	15
A 64	SlRock4	80	4/4	5	16
A 65	PopRock	140	4/4	39	13
A 66	Surf	153	4/4	10	21
A 67	Charlest	212	4/4	11	4
A 68	Dixie	180	4/4	11	3

GBN	STYLE NAME	TEMPO	T.S.	CC00	CC32
A 71	Boogie1	150	4/4	9	7
A 72	Boogie2	165	4/4	9	3
A 73	Rock'N1	122	4/4	10	22
A 74	Rock'N2	176,0	4/4	10	23
A 75	Rock'N3	168	4/4	10	24
A 76	Rock'N4	185	4/4	10	25
A 77	Twist1	164	4/4	10	14
A 78	Twist2	158	4/4	10	20
A 81	Sh Bald1	88	4/4	4	12
A 82	Sh Bald2	110	4/4	4	8
A 83	Sh Bald3	114	4/4	4	9
A 84	Blues	60	4/4	44	14
A 85	BlueBeat	110	4/4	44	4
A 86	R&B	114	4/4	44	5
A 87	BigBand	135	4/4	14	3
A 88	Shuffle	180	4/4	15	3
B 11	SlSwing1	56	4/4	13	7
B 12	SlSwing2	60	4/4	13	5
B 13	SlSwing3	100	4/4	13	6
B 14	MedSwing	110	4/4	13	8
B 15	Swing1	130	4/4	12	6
B 16	Swing2	150	4/4	12	5
B 17	CoolJazz	160	4/4	12	7
B 18	SwCombo	184	4/4	12	18
B 21	Bossa1	106	4/4	22	15
B 22	Bossa2	125	4/4	22	16
B 23	Bossa3	150	4/4	22	17
B 24	Bossa4	173	4/4	22	18
B 25	LatinRK	84	4/4	22	11
B 26	Latin	102	4/4	22	19
B 27	Samba1	105	4/4	27	9
B 28	Samba2	130	4/4	27	10
B 31	Mambo1	89	4/4	38	6
B 32	Mambo2	107	4/4	38	7
B 33	Mereng1	115	4/4	59	3
B 34	Mereng2	155	4/4	59	4
B 35	Salsa1	90	4/4	25	6
B 36	Salsa2	98	4/4	25	7
B 37	ChaCha1	121	4/4	24	7
B 38	ChaCha2	126	4/4	24	6
B 41	Gipsy1	93	2/4	61	0
B 42	Gipsy2	120	2/4	61	1
B 43	Macarena	102	4/4	61	2
B 44	Tic Tac	104	4/4	61	3
B 45	LtDance	125	4/4	61	4
B 46	Son	125	4/4	45	1
B 47	LimboRck	86	4/4	35	3
B 48	Calypso	165	4/4	35	4

GBN	STYLE NAME	TEMPO	T.S.	CC00	CC32
B 51	Reggae1	96	4/4	8	8
B 52	Reggae2	132	4/4	8	6
B 53	Rhumba	97	4/4	23	6
B 54	Bolero	109	4/4	23	5
B 55	Beguine	105	4/4	39	7
B 56	ArgTango	120	4/4	26	6
B 57	EurTango	120	4/4	26	7
B 58	Foxtrot	185	4/4	34	3
B 61	SlWaltz1	85	3/4	18	7
B 62	SlWaltz2	90	3/4	18	5
B 63	JazWltz1	120	3/4	17	23
B 64	JazWltz2	150	3/4	17	11
B 65	W'Waltz	185	6/4	17	24
B 66	March1	120	4/4	20	10
B 67	March2	120	4/4	20	11
B 68	Polka	128	4/4	19	9
B 71	P Slow	60	4/4	6	41
B 72	G Slow	93	4/4	6	40
B 73	P Ballad	55	4/4	5	17
B 74	G SlRock	56	4/4	5	18
B 75	G Ballad	110	4/4	4	19
B 76	P Pop	70	4/4	7	39
B 77	G Pop	100	4/4	7	40
B 78	G FstPop	87	4/4	22	22
B 81	P Rock'N	160	4/4	10	26
B 82	P Shuffl	180	4/4	15	6
B 83	P RagTim	200	4/4	43	1
B 84	P Night	60	4/4	13	11
B 85	P Jazz	150	4/4	12	19
B 86	G Bossa	145	4/4	22	21
B 87	P Fusion	120	4/4	22	20
B 88	P Waltz	84	3/4	18	8

18.6. Music Style chart (Zip disk)

Name	File name	Country	Genre
Beguine	BEGUINE	Hungary	Variety
Csardas	CSARDAS	Hungary	Folk
Gartner	GARTNER	Hungary	Folk
Tango3	TANGO3	Hungary	Folk
WienWalc	WIENWALC	Hungary	Classic
CtryDanc	C_DANCE	Poland	Folk
Dance	DANCE	Poland	Dance
Disco M2	DISCO_M2	Poland	Dance
SoftDanc	S_DANCE	Poland	Dance
Banat Mm	BANAT_MM	Romania	Folk
Etno'Rom	ETNO'ROM	Romania	Ethnic
Hora Mm	HORA_MM	Romania	Folk
Maneaua	MANEAU'	Romania	FOLK
Sirba	SIRBA_!	Romania	Folk
8BeatAut	8BEATAUS	Austria	8BEAT
Awalzer	AWALZ1	Austria	Folk
Boarisch	BOARISCH	Austria	Folk
CountFox	COUNTFOX	Austria	Variety
Disco 88	DISCO88T	Austria	Dance
DiscoSch	DISCSCHL	Austria	Folk
Marsch	MARSCH!	Austria	Folk
Obrkrain	OBRKRAIN	Austria	Folk
Polka	POLKASIM	Austria	Folk
PopReage	POPREAGA	Austria	Variety
Schlagr1	SCHLAGR1	Austria	Folk
Schlagr7	SCHLAGR7	Austria	Folk
SchWalz1	SCHLWALZ	Austria	Folk
SlowWalz	SLOWWALZ	Austria	Folk
SwingBet	SWINGBEA	Austria	Swing
WienWalz	WIENWALZ	Austria	Classic
8 Beat 3	8BEAT3	Benelux	8Beat
8 Beat 4	8BEAT4	Benelux	8Beat
Foxtrot1	FOXTROT1	Benelux	Variety
Shuffle3	SHUFFLE3	Benelux	Standard
SloWaltz	SLOWALTZ	Benelux	Variety
SlowFox2	SLOWFOX2	Benelux	Variety
Waltz 1	WALTZ1	Benelux	Variety
Waltz 2	WALTZ2	Benelux	Variety
Waltz 3	WALS	Benelux	Variety
SlowFox3	SLOWFOX3	Benelux	Variety
BenePop1	BENEPOP1	Benelux	Contemp
BenePop2	BENEPOP2	Benelux	Contemp
Disco 1	DISCO_1	Benelux	Dance
BeneRock	BENEROCK	Benelux	Rock
Bene R&B	BENE_R&B	Benelux	Standard
BeneFunk	BENEFUNK	Benelux	Contemp
BossaNov	BOSSANOV	Brazil	Latin
Gafieira	GAFIEIRA	Brazil	Folk
PopBossa	POPBOSSA	Brazil	Latin
Regional	REGIONAL	Brazil	Folk
Samba1	SAMBA1	Brazil	Latin
Samba2	SAMBA2	Brazil	Latin
Samba3	SAMBA3	Brazil	Latin
SbCancao	SBCANÇAO	Brazil	Folk
SbEnredo	SBENREDO	Brazil	Folk
SlowBoss	SLOWBOSS	Brazil	Latin
TrioBoss	TRIOBOSS	Brazil	Latin
TrueBos1	TRUEBOS1	Brazil	Latin
TrueBos2	TRUEBOS2	Brazil	Latin
TrueBos3	TRUEBOS3	Brazil	Latin
TrueBos4	TRUEBOS4	Brazil	Latin
TrueBos5	TRUEBOS5	Brazil	Latin
!16beat5	!16BEAT5	Internat	16BEAT
!16beat6	!16BEAT6	Internat	16BEAT
!5-4	!5-4	Internat	Swing
!8beat5	!8BEAT5	Internat	8BEAT
!8beat6	!8BEAT6	Inernat	8BEAT
!Blues2	!BLUES2	USA	Standard
!Blues3	!BLUES3	USA	Standard
!C'WLTZ3	!C_WLTZ3	USA	Folk
!Dance10	!DANCE10	Internat	Dance
!Funk3	!FUNK3	Internat	Contemp
!House2	!HOUSE2	Internat	Dance
!Latin2	!LATIN2	S.Americ	Latin
!Meneait	!MENEAIT	S.Americ	Latin
!Mereng2	!MERENG2	S.Americ	Latin
!R&B2	!R&B2	USA	Standard
!Swing2	!SWING2	USA	Swing
#50'SBLD	#50_SBLD	USA	50's60's
#60'S	#60_S	Scandina	50's60's
#Ballad4	#BALLAD4	USA	16BEAT
#BalladM	#BALLADM	Internat	16BEAT
#Beguin3	#BEGUIN3	Internat	Variety
#Bgrass2	#BGRASS2	USA	Folk
#BigBand	#BIGBAND	USA	Standard
#BldShfl	#BLDSHFL	USA	16BEAT
#Bolero	#BOLERO	Spain	Classic
#Boogie3	#BOOGIE3	Scandina	50's60's
#Bossa3	#BOSSA3	S.Americ	Latin
#Bossa4	#BOSSA4	S.Americ	Latin
#C'Rock2	#C_ROCK2	USA	Folk
#C'Swing	#C_SWING	USA	Folk
#C'Witz2	#C_WLTZ2	USA	Folk
#Cajun	#CAJUN	USA	Folk
#Chacha2	#CHACHA2	S.Americ	Latin
#CNTR2-4	#CNTR2-4	Scandina	Folk
#Contemp	#CONTEMP	Internat	Contemp
#Dance2	#DANCE2	Internat	Dance
#Dance3	#DANCE3	Internat	Dance
#Dance4	#DANCE4	Internat	Dance
#Dance5	#DANCE5	Internat	Dance
#Dance6	#DANCE6	Internat	Dance
#Dance7	#DANCE7	Internat	Dance
#Dance8	#DANCE8	Internat	Dance
#Dance9	#DANCE9	Internat	Dance
#Fast2-4	#FAST2-4	Scandina	Folk
#Fast4-4	#FAST4-4	Scandina	Folk
#Foxtrt2	#FOXTRT2	Italy	Folk
#Funk4	#Funk4	Internat	Contemp
#Gospel	#GOSPEL	USA	World
#Jazz	#JAZZ	Internat	Swing
#JzWaltz	#JZWALTZ	Internat	Folk
#Limbork	#LIMBORK	Internat	50's60's
#Mambo2	#MAMBO2	S.Americ	Latin
#March3	#MARCH3	Internat	Folk
#Minuet	#MINUET	Internat	Classic
#Pavane	#PAVANE	Italy	Classic
#Polka3	#POLKA3	Italy	Folk
#Pop1	#POP1	Internat	8BEAT
#Pop2	#POP2	Internat	16BEAT
#R&B	#R&B	USA	Standard
#Rhumba2	#RHUMBA2	S.Americ	Latin
#Rock'n4	#ROCK_N4	Internat	Rock'n
#Rock'n5	#ROCK_N5	Internat	Rock'n
#Rock'n6	#ROCK_N6	Internat	Rock'n
#Rock'n7	#ROCK_N7	Internat	Rock'n
#Rock3	#ROCK3	Internat	Rock
#Rock4	#ROCK4	Internat	Rock
#Rossini	#ROSSINI	Italy	Classic
#Samba4	#SAMBA4	Brazil	Latin
#Samba5	#SAMBA5	Brazil	Latin
#Shffle3	#SHFFLE3	Scandina	Standard
#Slow4-4	#SLOW4-4	Scandina	Folk
#SlShffl	#SLSHFFL	Scandina	Standard
#SlWltz3	#SLWLTZ3	Internat	Folk
#SwPop	#SWPOP	Internat	Swing
#Tango3	#TANGO3	Italy	Folk
#Toccata	#TOCCATA	Internat	Classic
#Train'B	#TRAIN_B	USA	Folk
#Twostep	#TWOSTEP	USA	Folk
#W'Polka	#W_POLKA	Austria	Classic
#W'Waltz	#W_WALTZ	Austria	Classic
#Waltz5	#WALTZ5	Italy	Folk
$16beat1	$16BEAT1	Internat	16beat
$16beat2	$16BEAT2	Internat	16beat
$8beat1	$8BEAT1	Internat	8beat
$8beat2	$8BEAT2	Internat	8BEAT
$Bossan	$BOSSAN	S.Americ	Latin
$Country	$COUNTRY	USA	Folk
$Funk1	$FUNK1	Internat	Contemp
$Funk2	$FUNK2	Internat	Contemp
$Fusion	$FUSION	Internat	Contemp
$Polka	$POLKA	Internat	Folk
$Reggae	$REGGAE	Internat	Variety
$Rhumba	$RHUMBA	S.Americ	Latin
$Rock1	$ROCK1	Internat	Rock
$Rock2	$ROCK2	Internat	Rock
$Swing	$SWING	USA	Swing
$Waltz2	$WALTZ2	Internat	Folk
%16beat1	%16BEAT1	Internat	16beat
%16beat2	%16BEAT2	Internat	16beat
%16beat3	%16BEAT3	Internat	16beat
%16beat4	%16BEAT4	Internat	16beat
%8beat1	%8BEAT1	Internat	8beat
%8beat2	%8BEAT2	Internat	8beat
%8beat3	%8BEAT3	Internat	8beat
%8beat4	%8BEAT4	Internat	8beat
%Anadolu	%ANADOLU	Oriental	Ethnic
%Arab	%ARAB	Oriental	Ethnic
%Ballad1	%BALLAD1	Internat	16beat
%Ballad2	%BALLAD2	Internat	16beat
%Baroque	%BAROQUE	Internat	Classic
%Beguine	%BEGUINE	Internat	Variety
%BigBand	%BIGBAND	USA	Standard
%Boogie	%BOOGIE	USA	50's60's
%Bossa	%BOSSA	S.Americ	Latin
%Chacha	%CHACHA	S.Americ	Latin
%Chrlest	%CHRLEST	Internat	50's60's
%Country	%COUNTRY	USA	Folk
%Dance	%DANCE	Internat	Dance
%Dixie	%DIXIE	Internat	Folk
%Enka	%ENKA	Japan	Ethnic
%Foxtrot	%FOXTROT	Internat	Folk
%Funk1	%FUNK1	Internat	Contemp
%Funk2	%FUNK2	Internat	Contemp
%Fusion	%FUSION	Internat	Contemp
%House	%HOUSE	Internat	Dance
%Kars	%KARS	Oriental	Ethnic
%LATIN	%Latin	S.Americ	Latin
%Malfouf	%MALFOUF	Oriental	Ethnic
%Mambo	%MAMBO	S.Americ	Latin
%March	%MARCH	Internat	Folk
%PDoble	%PDOBLE	Spain	Folk
%Polka	%POLKA	Internat	Folk
%Rap	%RAP	Internat	Dance
%Reggae	%REGGAE	Internat	Variety
%Rhumba	%RHUMBA	S.Americ	Variety
%Rock'n	%ROCK_N	Internat	Rock'n
%Rock1	%ROCK1	Internat	Rock
%Rock2	%ROCK2	Internat	Rock
%Salsa	%SALSA	S.Americ	Latin
%Samba	%SAMBA	Brazil	Latin
%Shuffle	%SHUFFLE	Internat	Standard
%SlRock1	%SLROCK1	Internat	50's60's
%SlRock2	%SLROCK2	Internat	50's60's
%SlSwng1	%SLSWNG1	USA	Swing
%SlSwng2	%SLSWNG2	USA	Swing
%SlWaltz	%SLWALTZ	Internat	World
%Swing	%Swing	USA	Swing
%SwWaltz	%SWWALTZ	Internat	Swing
%Tango	%TANGO	Internat	Folk
%Trot	%TROT	Oriental	Ethnic
%Twist	%TWIST.	Internat	50's60's
%Waltz	%WALTZ	Internat	Folk
'16Beat1	'16BEAT1	Internat	16beat
'16Beat2	'16BEAT2	Internat	16beat
'16Beat3	'16BEAT3	Internat	16beat
'16Beat4	'16BEAT4	Internat	16beat
'16Beat5	'16BEAT5	Internat	16beat
'16Beat6	'16BEAT6	Internat	16beat
'16Bet7S	'16BET7S	Internat	16beat
'16Bet8S	'16BET8S	Internat	16beat
'8Beat1	'8BEAT1	Internat	8beat
'8Beat2	'8BEAT2	Internat	8beat
'8Beat3	'8beat3	Internat	8beat
'8Beat6	'8BEAT6	Internat	8beat
'8Bet4Rk	'8BET4RK	Internat	8beat
'8Bet5Rb	'8BET5RB	Internat	8beat
'8Bet7Sw	'8BET7Sw	Internat	8beat
'8Bet8Sw	'8BET8Sw	Internat	8beat
'BigBand	'BIGBAND	USA	Standard
'Bossa1	'BOSSA1	S.Americ	Latin
'Bossa2	'BOSSA2	S.Americ	Latin
'C'Swing	'C'SWING	USA	Folk
'ChaCha2	'CHACHA2	S.Americ	Latin
'CoolJaz	'COOLJAZ	Internat	Swing
'Cumbia	'CUMBIA	Spain	Folk
'Dance2	'DANCE2	Internat	Dance
'EurTngo	'EURTNGO	Internat	Folk
'Funk1	'FUNK1	Internat	Contemp
'Funk2	'FUNK2	Internat	Contemp
'G Polka	'G_POLKA	Germany	Folk
'G Waltz	'G_WALTZ	Germany	Folk
'Gospel	'GOSPEL	USA	World
'House1	'HOUSE1	Internat	Dance
'House2	'HOUSE2	Internat	Dance
'Keroncn	'KERONCN	Oriental	Ethnic
'Musette	'MUSETTE	France	Folk
'Pdoble	'PDOBLE	Spain	Folk
'PopRap	'POPRAP	Internat	Dance
'Rap1	'RAP1	Internat	Dance
'Rap2	'RAP2	Internat	Dance
'Rhumba2	'RHUMBA2	S.Americ	Variety
'S 8Beat	'S_8BEAT	Scandina	Folk
'SBoogie	'SBOOGIE	Scandina	Folk
'Sevilla	'SEVILLA	Spain	Folk
'Sfoursh	'SFOURSH	Scandina	Folk
'SpRumba	'SPRUMB	Spain	Folk
'SwCombo	'SWCOMBO	USA	Swing
'Techno1	'TECHNO1	Internat	Dance
'Turkis1	'TURKIS1	Oriental	Ethnic
'Turkis2	'TURKIS2	Oriental	Ethnic
@Ballad3	@BALLAD3	Internat	16beat
@Blues	@BLUES	USA	Standard
@Boogie2	@BOOGIE2	USA	50's60's
@C'Waltz	@C_WALTZ	USA	Folk
@Caribea	@CARIBEA	S.Americ	Folk
@Guarach	@GUARACH	Spain	Folk
@Lambada	@LAMBADA	S.Americ	Variety
@M'Town	@M_TOWN	USA	World
@Mambo	@MAMBO	S.Americ	Latin
@MexRock	@MEXROCK	S.Americ	Folk
@Ragtime	@RAGTIME	USA	World

Name	File name	Country	Genre
@Reggae2	@REGGAE2	Internat	Variety
@Rhumba2	@RHUMBA2	Internat	Variety
@Samba2	@SAMBA2	Brazil	Latin
@SlSwing	@SLSWING	USA	Swing
@SlWaltz	@SLWALTZ	Internat	Folk
@Son	@SON	S.Americ	Variety
@Stndard	@STNDARD	Internat	Standard
^AcidJaz	^ACIDJAZ	Internat	Dance
^B'Grass	^B'GRASS	USA	Folk
^Balle	^BALLE	Spain	Folk
^Baroque	^BAROQUE	Internat	Classic
^Blues	^BLUES	USA	Standard
^Bolero2	^BOLERO2	Spain	Classic
^Bossa1	^BOSSA1	S.Americ	Latin
^Bossa2	^BOSSA2	S.Americ	Latin
^C'Balld	^C'BALLD	USA	Folk
^C'Boogi	^C'BOOGI	USA	Folk
^C'Swing	^C'SWING	USA	Folk
^C'Westr	^C'WESTR	USA	Folk
^Cajun	^CAJUN	USA	Folk
^Calypso	^CALYPSO	S.Americ	Latin
^ChaCha1	^CHACHA1	S.Americ	Latin
^Country	^COUNTRY	USA	Folk
^Dance1	^DANCE1	Internat	Dance
^Dance2	^DANCE2	Internat	Dance
^DiscFox	^DISCFOX	Germany	World
^DMarsc1	^DMARSC1	Germany	Folk
^DMarsc2	^DMARSC2	Germany	Folk
^DscSamb	^DSCSAMB	Brazil	Latin
^Dwalzer	^DWALZER	Germany	Folk
^FrWaltz	^FRWALTZ	France	Folk
^Gospel	^GOSPEL	USA	World
^Habaner	^HABANER	Spain	Folk
^Jota	^JOTA	Spain	Folk
^Latin	^LATIN	S.Americ	Latin
^Mambo1	^MAMBO1	S.Americ	Latin
^Mambo2	^MAMBO2	S.Americ	Latin
^March	^MARCH	Internat	Folk
^Mazurka	^MAZURKA	Italy	Folk
^MdnSamb	^MDNSAMB	Brazil	Latin
^Mereng1	^MERENG1	S.Americ	Latin
^Mereng2	^MERENG2	S.Americ	Latin
^Merengu	^MERENGU	S.Americ	Latin
^Musette	^MUSETTE	France	Folk
^Polka	^POLKA	Internat	Folk
^PopRap	^POPRAP	Internat	Dance
^PopRock	^POPROCK	Internat	50's60's
^Progres	^PROGRES	Internat	Dance
^Rancher	^RANCHER	Spain	Folk
^Reggae1	^REGGAE1	Internat	Variety
^Rhumba	^RHUMBA	S.Americ	Latin
^Rock'n1	^ROCK'N1	Internat	Rock'n
^Rock'n2	^ROCK'N2	Internat	Rock'n
^RumSals	^RUMSALS	Spain	Folk
^S Balld	^S_BALLD	Scandina	World
^S Boogi	^S_BOOGI	Scandina	World
^S Waltz	^S_WALTZ	Scandina	World
^Salsa1	^SALSA1	S.Americ	Latin
^Salsa2	^SALSA2	S.Americ	Latin
^SambRio	^SAMBRIO	Brazil	Latin
^Schlag1	^SCHLAG1	Germany	Folk
^Schlag2	^SCHLAG2	Germany	Folk
^Schlag3	^SCHLAG3	Germany	Folk
^Scountr	^SCOUNTR	Scandina	World
^SlFoxtr	^SLFOXTR	Internat	Folk
^SlRock3	^SLROCK3	Internat	50's60's
^SlRock4	^SLROCK4	Internat	50's60's
^Techno	^TECHNO	Internat	Dance
^Undergr	^UNDERGR	Internat	Dance
^VlkMusk	^VLKMUSK	Germany	Folk
^Waltz	^WALTZ	Internat	Folk
Mazurca1	MAZURCA1	Italy	Folk
Mazurca2	MAZURCA2	Italy	Folk
Polca1	POLCA1	Italy	Folk
Polca2	POLCA2	Italy	Folk
^Quadrgl	^QUADRGL	Italy	Folk
Valzer1	VALZER1	Italy	Folk
Valzer2	VALZER2	Italy	Folk
Beguine1	BEGUINE1	Italy	Variety
Tango1	TANGO1	Italy	Folk
Tango2	TANGO2	Italy	Folk
PsoDoble	PSODOBLE	Italy	Folk
^Tarantl	^TARANTL	Italy	Folk
Tarantel	TARANTEL	Italy	Folk
#Saltarl	#SALTARL	Italy	Folk
Surf1	SURF1	Italy	50's60's
HullyGul	HULLYGUL	Italy	50's60's
O'Polka1	O'POLKA1	Germany	Folk
O'Polka2	O'POLKA2	Germany	Folk
O'Polka3	O'POLKA3	Germany	Folk
O'Walz1	O'WALZ1	Germany	Folk
O'Walz2	O'WALZ2	Germany	Folk
V'Ballad	V'BALLAD	Germany	Folk
V'Schlg1	V'SCHLG1	Germany	Folk
V'Schlg2	V'SCHLG2	Germany	Folk

Name	File name	Country	Genre
Schlager	SCHLAGER	Germany	Folk
Partypop	PARTYPOP	Germany	Folk
Ballade	BALLADE	Germany	Folk
Dt'Fox	DT'FOX	Germany	Folk
Evrgreen	EVRGREEN	Germany	Folk
Hitmix	HITMIX	Germany	Folk
D'Rockmx	D'ROCKMX	Germany	Folk
Riomix	RIOMIX	Germany	Folk
M'Polka	M'POLKA	Germany	Folk
Schunkel	SCHUNKEL	Germany	Folk
PopWlzer	POPWLZER	Germany	Folk
W'Walzer	W'WALZER	Germany	Folk
Slowfox	SLOWFOX	Germany	Folk
FastLast	FASTLAST	Germany	Folk
Quickstp	QUICKSTP	Germany	Folk
Jive1	JIVE1	Germany	Folk
Zeimpeki	ZEIMPEKI	Greece	Ethnic
Xasapi&2	XASAPIKO	Greece	Ethnic
Tsiftete	TSIFTETE	Greece	Ethnic
Syrtorum	SYRTORUM	Greece	Ethnic
Kalamati	KALAMATI	Greece	Ethnic
Tsamiko	TSAMIKO	Greece	Ethnic
Kam&Kars	KAM_KARS	Greece	Ethnic
Ballos	BALLOS	Greece	Ethnic
Bayon#Ru	BAYORUMB	Greece	Ethnic
8 Beat 1	8_BEAT_1	Scandina	8beat
8 Beat 2	8_BEAT_2	Scandina	8beat
Fast4-4	FAST4-4	Scandina	World
FastBeat	FASTBEAT	Scandina	World
FolkVals	FOLKVALS	Scandina	Folk
Foxtrot	FOXTROT	Scandina	Variety
HalfBeat	HALFBEAT	Scandina	World
Hambo	HAMBO	Scandina	Folk
Jive2	JIVE2	Scandina	Dance
March	MARCH	Scandina	Folk
Polka	POLKA	Scandina	Folk
RockBeat	ROCKBEAT	Scandina	Rock
Schottis	SCHOTTIS	Scandina	Folk
Shuffle1	SHUFFLE1	Scandina	Standard
Shuffle2	SHUFFLE2	Scandina	Standard
Vals 1	VALS_1	Scandina	Folk
Bolero	BOLERO	Spain	Classic
Cha Cha	CHA_CHA	Spain	Latin
Corrido	CORRIDO	Spain	Folk
Cumbia	CUMBIA	Spain	Folk
Habanera	HABANERA	Spain	Folk
Joropo	JOROPO	Spain	Folk
LatinRap	LATINRAP	Spain	Latin
Mambo	MAMBO	Spain	Latin
Merengue	MERENGUE	Spain	Latin
Pasodobl	PASODOBL	Spain	Folk
Ranchera	Ranchera	Spain	Folk
Salsa	SALSA	Spain	Latin
Sardana	SARDANA	Spain	Folk
Sevillan	SEVILLAN	Spain	Folk
Tango	TANGO	Spain	Folk
Valsperu	VALSPERU	Spain	Folk
PopRock1	POPROCK1	USA	50's60's
PopRock2	POPROCK2	USA	50's60's
RockEdge	ROCKEDGE	USA	Rock
RkEdge2	RKEDGE2	USA	Rock
UpGroove	UPGROOVE	USA	Contemp
SlowJam	SLOWJAM	USA	Contemp
Funk1	FUNK1	USA	Contemp
Funk2	FUNK2	USA	Contemp
Gospel1	GOSPEL1	USA	World
JazzCmbo	JAZZCMBO	USA	Swing
Swing	SWING	USA	Swing
JzWaltz	JZWALTZ	USA	Variety
Country1	COUNTRY1	USA	Folk
Country2	COUNTRY2	USA	Folk
TexMex	TEXMEX	USA	Folk
Valz	VALZ	USA	Folk

18.7. MIDI Implementation Charts

[ARRANGER WORKSTATION] (Arranger)
Model: G-1000

Date: April 1998
Version: 1.00

Function...		Transmitted	Recognized	Remarks
Basic	Default	1~16	1~16	1= ACC1, 2= A.Bass, 3= ACC2, 4= Upper1, 5= ACC3, 6= Upper2, 7= ACC4, 8= ACC5, 9= ACC6, 10= A Drums/Stl PG, 11= Lower1, 12= M.Bass, 13= Upper3/ Basic/ , 14= Lower2/NTA1, 15= MI/NTA2, 16= M.Drums
Channel	Changed	1~16, Off	1~16, Off	
Mode	Default	Mode 3	Mode 3	
	Message	Mode 3, 4 (M=1)	Mode 3, 4 (M=1)	*2
	Altered	*****		
Note Number	True Voice	0~127 *****	0~127 *1 0~127	
Velocity	Note ON	O *1	O *1	
	Note OFF	X	X	
After Touch	Key's	X	O *1	
	Ch's	O	O *1	
Pitch Bend		O *1	O *1	
Control Change	0,32	O *1	O *1	Bank Select
	1	O *1	O *1	Modulation
	5	O	O *1	Portamento Time
	6, 38	O	O *1	Data Entry
	7	O *1	O *1	Volume
	10	O *1	O *1	Panpot
	11	O *1	O *1	Expression
	16	O *1	O *1	Source 1
	17	O *1	O *1	Source 2
	64	O *1	O *1	Hold 1
	65	O	O *1	Portamento
	66	O *1	O *1	Sostenuto
	67	O *1	O *1	Soft
	84	O	O *1	Portamento Control
	91	O *1	O (Reverb) *1	Effect 1 Depth
	93	O *1	O (Chorus) *1	Effect 3 Depth
	94	O *1	O (Delay) *1	Effect 4 Depth
	98, 99	O *1	O *1	NRPN LSB, MSB
	100, 101	O *1	O *1	RPN LSB, MSB
Program Change	True #	X *1 *****	O *1 0~127	Program Number 1~128
System Exclusive		O	O	
System Common	Song Pos	X	X	
	Song Sel	X	X	
	Tune	X	X	
System Real Time	Clock	O *1	O *1	MIDI File Record/Play
	Commands	O *1	O *1	
Aux Messages	All Sound Off	X	O (120, 126, 127)	
	Reset All Controllers	X	O (121)	
	Local On/Off	O *1	O	
	All Notes Off	X	O (123-125)	
	Active Sense	O	O	
	Reset	X	X	
Notes		*1 O X is selectable *2 Recognize as M=1 even if M≠1		

Mode 1: OMNI ON, POLY
Mode 2: OMNI ON, MONO
Mode 3: OMNI OFF, POLY
Mode 4: OMNI OFF, MONO

O: Yes
X: No

[ARRANGER WORKSTATION] (Sound Module, Keyboard Section, SMF Player)
Model: G-1000

Date: April 1998
Version: 1.00

Function...		Transmitted	Recognized	Remarks
Basic	Default	4, 6, 11, 12~16	1~16	4= Upper1, 6= Upper2
Channel	Changed	1~16, Off	1~16, Off	11= Lower1, 12= M. Bass, 13= Upper 3, 14= Lower2, 15= M. Int. 16= M.Drums
Mode	Default	Mode 3	Mode 3	*2
	Message	Mode 3, 4 (M=1)	Mode 3, 4 (M=1)	
	Altered	*****		
Note Number	True Voice	0~127 *1 *****	0~127 0~127	
Velocity	Note ON	O *1	O	
	Note OFF	X	X	
After Touch	Key's	X	O *1	
	Ch's	O	O *1	
Pitch Bend		O *1	O *1	
Control Change	0,32	O *1	O *1	Bank Select
	1	O *1	O *1	Modulation
	5	O	O *1	Portamento Time
	6, 38	O	O *1	Data Entry
	7	O *1	O *1	Volume
	10	O *1	O *1	Panpot
	11	O *1	O *1	Expression
	16	O *1	O *1	Source 1
	17	O *1	O *1	Source 2
	64	O *1	O *1	Hold 1
	65	O	O *1	Portamento
	66	O *1	O *1	Sostenuto
	67	O *1	O *1	Soft
	84	O	O *1	Portamento Control
	91	O *1	O (Reverb) *1	Effect 1 Depth
	93	O *1	O (Chorus) *1	Effect 3 Depth
	94	O *1	O (Delay) *1	Effect 4 Depth
	98, 99	O *1	O *1	NRPN LSB, MSB
	100, 101	O *1	O *1	RPN LSB, MSB
Program Change	True #	O *1 *****	O *1 0~127	Program Number 1~128
System Exclusive		O	O	
System Common	Song Pos	O *1	O *1	
	Song Sel	X	X	
	Tune	X	X	
System Real Time	Clock	O *1	O *1	MIDI File Record/Play
	Commands	O *1	O *1	
Aux Messages	All Sound Off	X	O (120, 126, 127)	
	Reset All Controllers	X	O (121)	
	Local On/Off	O *1	O	
	All Notes Off	X	O (123-125)	
	Active Sense	O	O	
	Reset	X	X	
Notes		*1 O X is selectable *2 Recognize as M=1 even if M≠1		

Mode 1: OMNI ON, POLY
Mode 2: OMNI ON, MONO
Mode 3: OMNI OFF, POLY
Mode 4: OMNI OFF, MONO

O: Yes
X: No

18.8. EFX Types & controllable parameters

Below please find a list of the EFX Types available on the G-1000. As stated on page 74, each type provides two parameters that can be controlled via the SOURCE1 and SOURCE2 sliders on the front panel (DSP EFX section). Parameters indicated with an asterisk (*) can also be controlled via the PAD 1/2 buttons or an optional footswitch. See "Rotary S/F" on page 42 and "Rotary Slow/Fast" on page 44 for details.

TONE COLOR (filter type)

01 Enhancer Source 1 Sens 0~127
Source 2 Mix 0~127

The Enhancer controls the overtone structure of the high frequencies, adding sparkle and tightness to the sound.

02 Humanizr Source 1 Vowel a/i/u/e/o
Source 2 Level 0~127

This adds a vowel character to the sound, making it similar to a human voice.

GUITAR AMPLIFIER EFFECTS

Here is what the abbreviations mean:
Small: small amp
BItIn: single-unit type amp
2-Stk: large double-stack amp
3-Stk: large triple-stack amp

03 Overdrv1 (Small) Source 1 Drive 0~127
Source 2 Pan L63~0~R63

Overdrive creates a soft distortion similar to that produced by tube amplifiers. Several types of overdrive are available (see the names between brackets).

04 Overdrv2 (BItIn) Source 1 Drive 0~127
Source 2 Pan L63 ~0~ R63

05 Overdrv3 (2-Stk) Source 1 Drive 0~127
Source 2 Pan L63~0~R63

06 Overdrv4 (3-Stk) Source 1 Drive 0~127
Source 2 Pan L63~0~R63

07 Distort1 (Small) Source 1 Drive 0~127
Source 2 Pan L63~0~R63

This effect produces a more intense distortion than Overdrive.

08 Distort2 (BItIn) Source 1 Drive 0~127
Source 2 Pan L63~0~R63

09 Distort3 (2-Stk) Source 1 Drive 0~127
Source 2 Pan L63~0~R63

10 Distort4 (3-Stk) Source 1 Drive 0~127
Source 2 Pan L63~0~R63

MODULATION EFFECTS (EXCEPT CHORUS)

11 Phaser Source 1 Manual 100Hz~8.0kHz
Source 2 Rate 0.05~10.0 Hz

A phaser adds a phase-shifted sound to the original sound, producing a twisting modulation that creates spaciousness and depth.

12 Auto Wah Source 1 Manual 0~127
Source 2 Rate 0.05~10.0 Hz

The Auto Wah cyclically controls a filter to create cyclic change in timbre.

13 Rotary *Source 1 Speed Slow/Fast
Source 2 Level 0~127

The Rotary effect simulates the sound of a classic rotary speaker. The unique type of modulation characteristic of these speakers is of a striking realism. This effect is most suitable for electric organ.

14 StFlangr Source 1 Rate 0.05~10.0 Hz
Source 2 Feedback -98% ~+98%

This is a stereo Flanger. It produces a metallic resonance that rises and falls like a jet airplane taking off or landing.

15 SpFlangr Source 1 Feedback -98% ~+98%
Source 2 Step Rate 0.05~10.0 Hz

A Step Flanger is an effect in which the Flanger pitch changes in audible steps.

16 Tremolo1 (Tri) Source 1 Mod Rate 0.05~10.0 Hz
(Triangular wave) Source 2 Mod Depth 0~127

Tremolo cyclically modulates the volume to add tremolo effect to the sound.

17 Tremolo2 (Sqr) Source 1 Mod Rate 0.05~10.0 Hz
(Square wave) Source 2 Mod Depth 0~127

18 Tremolo3 (Sin) Source 1 Mod Rate 0.05~10.0 Hz
(Sine wave) Source 2 Mod Depth 0~127

19 Tremolo4 (Saw1) Source 1 Mod Rate 0.05~10.0 Hz
(Normal saw wave) Source 2 Mod Depth 0~127

20 Tremolo5 (Saw2) Source 1 Mod Rate 0.05~10.0 Hz
("Flipped" saw wave) Source 2 Mod Depth 0~127

21 AutoPan1 (Tri) Source 1 Mod Rate 0.05~10.0 Hz
Source 2 Mod Depth 0~127

The Auto Pan effect cyclically modulates the stereo location of the sound.

22 AutoPan2 (Sqr) Source 1 Mod Rate 0.05~10.0 Hz
Source 2 Mod Depth 0~127

23 AutoPan3 (Sin) Source 1 Mod Rate 0.05~10.0 Hz
Source 2 Mod Depth 0~127

24 AutoPan4 (Saw1) Source 1 Mod Rate 0.05~10.0 Hz
Source 2 Mod Depth 0~127

25 AutoPan5 (Saw2) Source 1 Mod Rate 0.05~10.0 Hz
Source 2 Mod Depth 0~127

DYNAMICS EFFECTS

26 Compress Source 1 Pan L63~0~R63
Source 2 Level 0~127

A compressor reduces signal peaks and boosts low levels, smoothing out unevenness in volume.

27 Limiter Source 1 Pan L63 ~0~ R63
Source 2 Level 0~127

A limiter prevents the volume from exceeding a certain level (Threshold) without boosting low levels.

CHORUS EFFECTS

"D" means *dry* (no effect), while "E" means *effect* (no unprocessed signal); "0" refers to the level.

28 Hexa Cho
Source 1 Rate 0.05~10.0 Hz
Source 2 Balance D>0E~D0<E

Hexa chorus uses a six-phase chorus (six layers of chorused sound) to give richness and spatial spread to the sound.

29 Trem Cho
Source 1 Trem. Rate 0.05~10.0 Hz
Source 2 Balance D>0E~D0<E

Tremolo chorus is a chorus effect with added Tremolo (cyclic modulation of the volume).

30 StChorus
Source 1 Rate 0.05~10.0 Hz
Source 2 Balance D>0E~D0<E

This is a stereo chorus.

31 Space D
Source 1 Rate 0.05~10.0 Hz
Source 2 Balance D>0E~D0<E

Space-D is a multiple chorus that applies two-phase modulation in stereo. It gives no impression of modulation, but produces a transparent chorus effect (the perfect "stereo maker").

32 3DChorus
Source 1 Cho. Rate 0.05~10.0 Hz
Source 2 Balance D>0E~D0<E

This applies a 3D effect to the chorus sound. The chorus sound will be positioned 90 degrees left and 90 degrees right.

DELAY & REVERB EFFECTS

"D" means *dry* (no effect), while "E" means *only effect* (no unprocessed signal).

33 St Delay
Source 1 Feedback -98% ~+98%
Source 2 Balance D>0E~D0<E

Delay is an effect that allows you repeat the input signal. By increasing the Feedback value (SOURCE 1), you can control the number of repetitions. Negative values (-) invert the phase of the repeated signals.

34 Mod Dly
Source 1 Mod Rate 0.05~10.0 Hz
Source 2 Balance D>0E~D0<E

This effect adds modulation to the delayed sound, producing an effect similar to a Flanger.

35 3Tap Dly
Source 1 Feedback -98% ~+98%
Source 2 Balance D>0E~D0<E

The Triple Tap Delay produces three delay sounds; center, left and right.

36 4Tap Dly
Source 1 Feedback -98% ~+98%

The Quadruple Tap Delay has four delays.

37 TmCtrDly
Source 1 Dly Time 200m-990m/1sec
Source 2 Feedback -98% ~+98%

This effect allows you to use SOURCE 1 to control the delay time and pitch in realtime. Lengthening the delay time will lower the pitch, and shortening it will raise the pitch.

38 Reverb
Source 1 Time 0~127
Source 2 Balance D>0E~D0<E

39 GteRevNr (Normal gated reverb)
Source 1 Balance D>0E~D0<E
Source 2 Level 0~127

Gate Reverb is a special type of reverb in which the reverberant sound is suddenly cut off (and does not gradually decrease).

40 GteRevRv (Normal gated reverb)
Source 1 Balance D>0E~D0<E
Source 2 Level 0~127

41 GteRevS1 (Sweep 1)
Source 1 Balance D>0E~D0<E
Source 2 Level 0~127

The reverberant sound moves from right to left.

42 GteRevS2 (Sweep 2)
Source 1 Balance D>0E~D0<E
Source 2 Level 0~127

The reverberant sound moves from left to right.

43 3D Delay
Source 1 Feedback -98% ~+98%
Source 2 Balance D>0E~D0<E

This applies a 3D effect to the delay sound. The delay sound will be positioned 90 degrees left and 90 degrees right.

PITCH SHIFT (TRANSPOSITION) EFFECTS

44 2PitchSh
Source 1 Coarse1 -24 ~0~ +12
Source 2 Coarse2 -24 ~0~ +12

A Pitch Shifter shifts the pitch of the original sound. This 2-voice effect has two pitch shifters, and can add two pitch shifted sounds to the original sound.

45 Fb P.Shf
Source 1 Coarse1 -24 ~0~ +12
Source 2 Feedback -98% ~+98%

OTHER EFFECTS

46 3D Auto
Source 1 Speed 0.05~10.0 Hz
Source 2 Turn Effect on/off

The 3D Auto effect moves the location of the sound. This effect is derived from Roland's 3-D Sound Space technology (RSS).

47 3DManual
Source 1 Azimuth 180/L168~0~R168
Source 2 Level 0~127

Allows you to manually move the sound in a 3-D sound space.).

48 Lo-Fi 1
Source 1 Balance D>0E~D0<E
Source 2 Pan L63 ~0~ R63

Lo-Fi 1 is an effect that intentionally degrades the sound quality.

49 Lo-Fi 2
Source 1 R.Detune 0~127
Source 2 Balance D>0E~D0<E

Lo-Fi 2 also degrades the sound quality and adds some noise to further "worsen" the quality.

50 OD→ Chors
Source 1 OD Pan L63 ~0~ R63
Source 2 ChoBalance D>0E~D0<E

This effect connects an Overdrive and a Chorus in series.

51 OD→ Flger
Source 1 OD Pan L63 ~0~ R63
Source 2 FLBalance D>0E~D0<E

This effect connects an Overdrive and a Flanger in series.

52 OD→ Delay
Source 1 OD Pan L63 ~0~ R63
Source 2 DlyBalance D>0E~D0<E

This effect connects an overdrive and a Delay in series.

53 DS→ Chors
Source 1 DS Pan L63 ~0~ R63
Source 2 ChoBalance D>0E~D0<E

This effect connects a Distortion effect and a Chorus in series.

54 DS→ Flger
Source 1 DS Pan L63 ~0~ R63
Source 2 FLBalance D>0E~D0<E

This effect connects a Distortion effect and a Flanger in series.

55 DS→ Delay Source 1 DS Pan L63 ~0~ R63
Source 2 DlyBalance D>0E~D0<E

This effect connects a Distortion effect and a Delay in series.

56 EH→ Chors Source 1 EH Sens 0~127
Source 2 ChoBalance D>0E~D0<E

This effect connects an Enhancer and a Chorus in series.

57 EH→ Flger Source 1 EH Sens 0~127
Source 2 FLBalance D>0E~D0<E

This effect connects an Enhancer and a Flanger in series.

58 EH→ Delay Source 1 EH Sens 0~127
Source 2 DlyBalance D>0E~D0<E

This effect connects an Enhancer and a Delay in series.

59 Cho→ Dly Source 1 ChoBalance D>0E~D0<E
Source 2 DlyBalance D>0E~D0<E

This effect connects a Chorus and a Delay in series.

60 FL→ Delay Source 1 FL Fb -98% ~+98%
Source 2 DlyBalance D>0E~D0<E

This effect connects a Flanger and a Delay in series.

61 Cho→ Flgr Source 1 ChoBalance D>0E~D0<E
Source 2 FLBalance D>0E~D0<E

This effect connects a Chorus and a Flanger in series.

62 RotarMlt Source 1 OD Drive 0~127
*Source 2 RT Speed Slow/Fast

This connects Overdrive (OD), 3-band equalizer (EQ), and Rotary (RT) effects in series.

63 GTRMlt1A Source 1 OD Drive 0~127
(OD Amp Small) Source 2 Dly Mix 0~127

Guitar Multi 1 algorithms connect Compressor, Overdrive (OD), Chorus, and Delay effects in series. Different amp types are available (see below) so choose your Type with care.

64 GTRMlt1B Source 1 OD Drive 0~127
(OD Amp Bltln) Source 2 Dly Mix 0~127

65 GTRMlt1C Source 1 OD Drive 0~127
(OD Amp 2-Stk) Source 2 Dly Mix 0~127

66 GTRMlt1D Source 1 OD Drive 0~127
(OD Amp 3-Stk) Source 2 Dly Mix 0~127

67 GTRMlt2A Source 1 OD Drive 0~127
(OD Amp Small) Source 2 CF Mix 0~127

Guitar Multi 2 algorithms provide Compressor, Overdrive (OD), Equalizer, and Chorus or Flanger (CF) effects connected in series.

68 GTRMlt2B Source 1 OD Drive 0~127
(OD Amp Bltln) Source 2 CF Mix 0~127

69 GTRMlt2C Source 1 OD Drive 0~127
(OD Amp 2-Stk) Source 2 CF Mix 0~127

70 GTRMlt2D Source 1 OD Drive 0~127
(OD Amp 3-Stk) Source 2 CF Mix 0~127

71 GTRMlt3A Source 1 Wah Man 0~127
(OD Amp Small) Source 2 OD Drive 0~127

Guitar Multi 3 connects WahWah (Wah), Overdrive (OD), Chorus (CF), and Delay effects in series.

72 GTRMlt3B Source 1 Wah Man 0~127
(OD Amp Bltln) Source 2 OD Drive 0~127

73 GTRMlt3C Source 1 Wah Man 0~127
(OD Amp 2-Stk) Source 2 OD Drive 0~127

74 GTRMlt3D Source 1 Wah Man 0~127
(OD Amp 3-Stk) Source 2 OD Drive 0~127

75 ClGtMlt1 Source 1 CF Mix 0~127
Source 2 Dly Mix 0~127

Clean Guitar Multi 1 connects Compressor, Equalizer, Chorus (CF), and Delay (Dly) effects in series.

76 ClGtMlt2 Source 1 AW Man 0~127
Dly Time value 60m Source 2 Dly Mix 0~127

Clean Guitar Multi 2 provides Auto-wah (AW), Equalizer, Chorus, and Delay (Dly) effects connected in series.

77 BassMlti Source 1 OD Drive 0~127
Source 2 CF Mix 0~127

Bass Multi provides Compressor, Overdrive (OD), Equalizer, and Chorus (CF) effects connected in series.

78 RhodMlt1 Source 1 TP ModRT 0.05~6.40 Hz
(Pan) Source 2 TP ModDep 0~127

Rhodes Multi 1 provides Enhancer, Phaser, Chorus, and Pan (TP) effects connected in series.

79 RhodMlt2 Source 1 TP ModRT 0.05~6.40 Hz
(Tremolo) Source 2 TP ModDep 0~127

Rhodes Multi 2 provides Enhancer, Phaser, Chorus, and Tremolo (TP) effects connected in series.

80 KeybMlti Source 1 RM ModFrq 0~127
(Tremolo) Source 2 RMBalance D>0E~D0<E

Keyboard Multi provides Ring Modulator (RM), Equalizer, Pitch Shifter, Phaser, and Delay effects connected in series.

EFFECTS CONNECTED IN PARALLEL

Parallel effects can be used in such a way that one part uses one effect, while the other uses the other effect. Specify the effect assignments by panning one part fully to the left, and the other fully to the right. See page 69 for details.

81 Cho/Dly Source 1 ChoBalance D>0E~D0<E
Source 2 DlyBalance D>0E~D0<E

This effect connects a Chorus and a Delay in parallel.

82 FL/Delay Source 1 FLBalance D>0E~D0<E
Source 2 DlyBalance D>0E~D0<E

This effect connects a Flanger and a Delay in parallel.

83 Cho/Flgr Source 1 ChoBalance D>0E~D0<E
Source 1 FLBalance D>0E~D0<E

This effect connects a Flanger and a Chorus in parallel.

84 OD1/OD2 Source 1 OD1 Drive 0~127
Source 2 OD2 Drive 0~127

85 OD/Rotar Source 1 OD Drive 0~127
*Source 2 RTRT Speed Slow/Fast

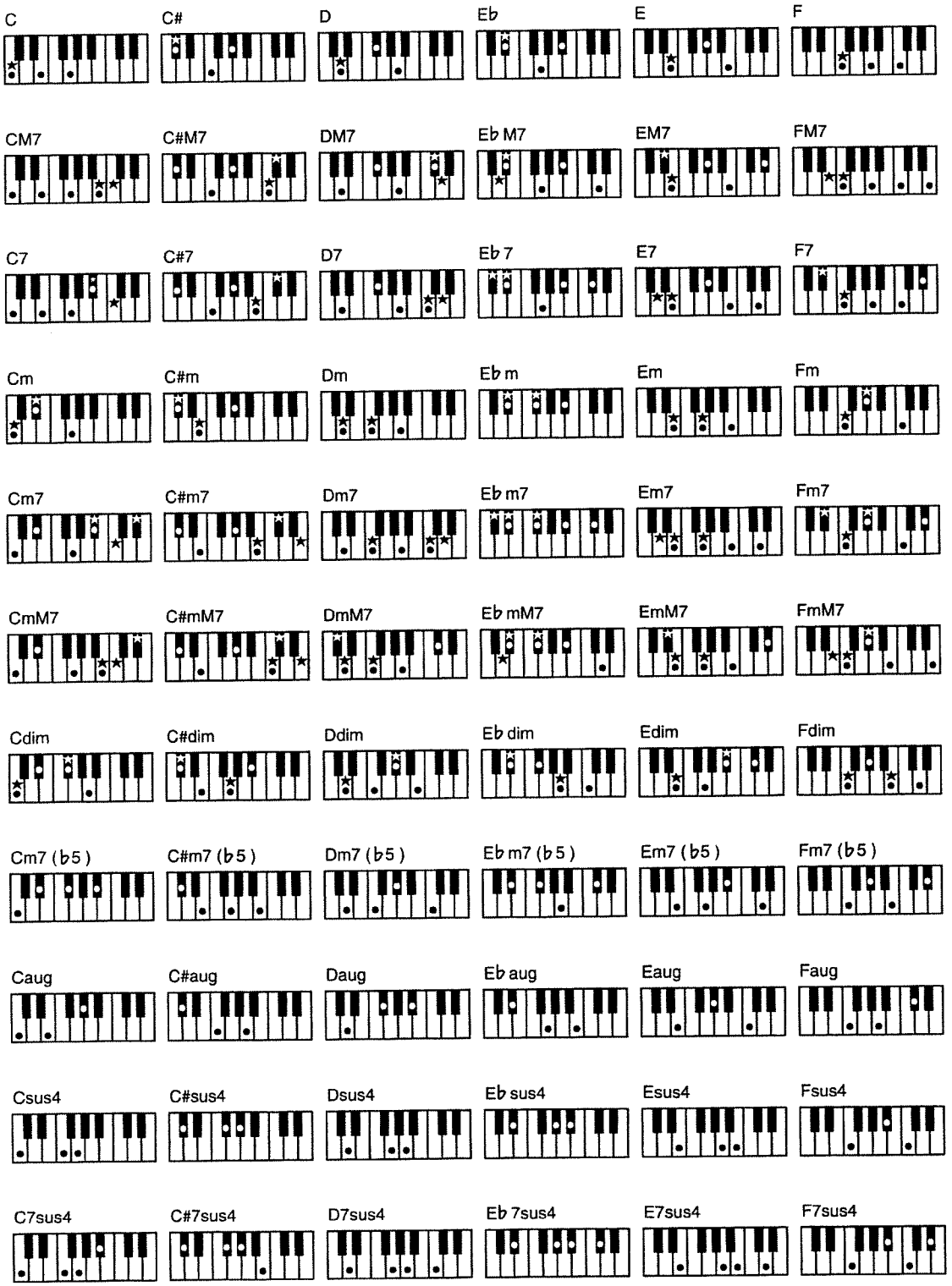
86 OD/Phase Source 1 OD Drive 0~127
Source 2 PH Rate 0.05~10.0 Hz

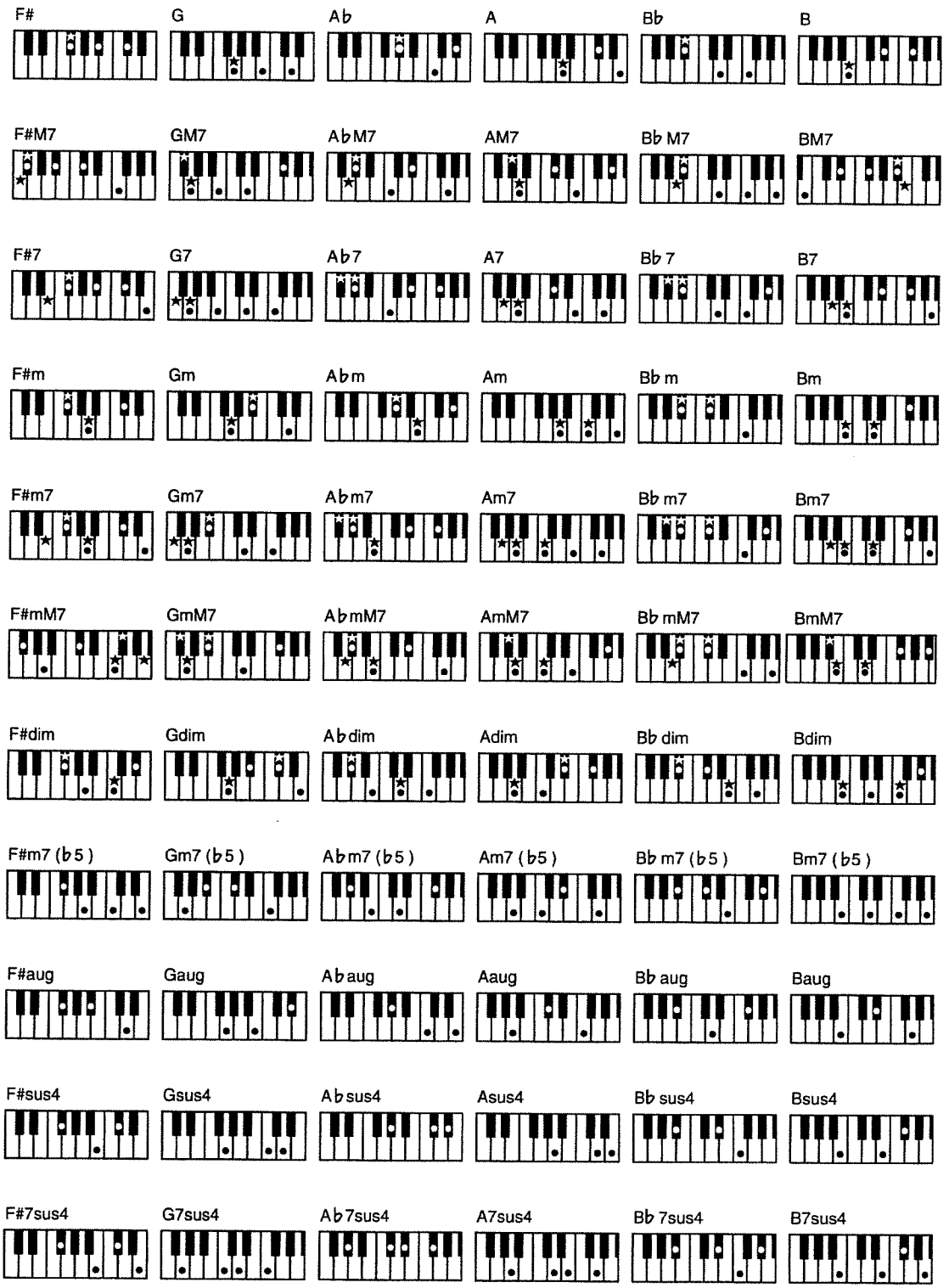
87 OD/AtWah Source 1 OD Drive 0~127
(Overdrive + Auto Wah) Source 2 AW Man 0~127

88 PH/Rotar Source 1 PH Rate 0.05~10.0 Hz
*Source 2 RT Speed Slow/Fast

89 PH/AtWah Source 1 PH Rate 0.05~10.0 Hz
Source 2 AW Man 0~127

18.9. Chord Intelligence




F#
G
Ab
A
Bb
B
F#M7
GM7
AbM7
AM7
Bb M7
BM7
F#7
G7
Ab7
A7
Bb 7
B7
F#m
Gm
Abm
Am
Bb m
Bm
F#m7
Gm7
Abm7
Am7
Bb m7
Bm7
F#mM7
GmM7
AbmM7
AmM7
Bb mM7
BmM7
F#dim
Gdim
Abdim
Adim
Bb dim
Bdim
F#m7 (b5)
Gm7 (b5)
Abm7 (b5)
Am7 (b5)
Bb m7 (b5)
Bm7 (b5)
F#aug
Gaug
Abaug
Aaug
Bb aug
Baug
F#sus4
Gsus4
Absus4
Asus4
Bb sus4
Bsus4
F#7sus4
G7sus4
Ab7sus4
A7sus4
Bb 7sus4
B7sus4

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NORWAY
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POLAND
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SWITZERLAND
TEL: (061) 921 1615

UKRAINE
TIC-TAC
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P.O.Box 180
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TEL: (03131) 414-40

UNITED KINGDOM
Roland (U.K.) Ltd., Swansea Office
Atlantic Close, Swansea
Enterprise Park SWANSEA
West Glamorgan SA7 9FJ,
UNITED KINGDOM
TEL: (01792) 700139

As of December, 25, 1997

Notes

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For E.C. Countries

This product complies with EC directives
- LOW VOLTAGE 73/23
- EMC 89/336"

Dieses instrument entspricht folgenden EG-Verordnungen:
- NIEDRIGE SPANNUNG 73/23
- EMC 89/336"

Cet instrument est conforme aux directives CE suivantes:
- BASSE TENSION 73/23
- EMC 89/336"

CE

Questo prodotto é conforme alle seguenti direttive CEE
- BASSA TENSIONE 73/23
- EMC 89/336"

Dit instrument beantwoordt aan de volgende EG richtlijnen:
- LAGE SPANNING 73/23
- EMC 89/336"

Este producto cumple con las siguientes directrices de la CE
- BAJO VOLTAJE 73/23
- EMC 89/336"

For the USA

FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

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

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

Unauthorized changes or modification to this system can void the users authority to operate this equipment.
This equipment requires shielded interface cables in order to meet FCC class B Limit.

For Canada

NOTICE

CLASS B This digital apparatus does not exceed the Class B limits for radio noise emissions set out in the Radio Interference Regulations of the Canadian Department of Communications.

CLASSE B **AVIS**

Cet appareil numérique ne dépasse pas les limites de la classe B au niveau des émissions de bruits radioélectriques fixés dans le Règlement des signaux parasites par le ministère canadien des Communications.

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