

INTERACTIVE ARRANGER E-09

Owner's Manual

Thank you, and congratulations on your choice of the Roland E-09.

Before using this unit, carefully read the sections entitled: "USING THE UNIT SAFELY" and "IMPORTANT NOTES" (pp. 2–3; p. 4). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, Owner's manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

Conventions Used in This Manual

Operating buttons are enclosed in square brackets; e.g., [PIANO].

Page references are given as (p. **).

The special symbols have the following meanings.

NOTE

This indicates an important note you must read.

MEMO

This indicates a memo regarding settings or functionality. Read it as necessary.

TIP

This indicates a hint for operation. Read it as necessary.

cf.

This indicates a reference to related information. Read it as necessary.

TERM

This explains a term that may be unfamiliar. Read it as necessary.

Glossary of Terms

TERM

"Tones" are the sounds you will normally play on the E-09. If we use the analogy of an orchestra, a "tone" corresponds to an instrument held by a musician. Each tone also includes parameters (settings) such as effects. (p. 10)

TERM

The "Arranger" is the E-09's automatic accompaniment function. (p. 13)

TERM

"Music Styles" are musical templates used by the arranger. The E-09 contains a variety of built-in music styles, such as rock, dance, Latin, and jazz. (p. 14)

TERM

"Music Assistant" settings specify the type of tone and music style, together with other settings such as the keyboard part and various additional parameters. The E-09 contains a variety of built-in music assistant settings. (p. 15)

TERM

"User Programs" specify the type of tone and music style, together with other settings such as the keyboard part and various additional parameters. You can edit the settings and save them as a user program. (p. 16)

TERM

"Songs" are recordings you make of your own performances using the 16-track recorder. You can create a song by adding the arranger to your own keyboard performance. (p. 19)

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.
Under no circumstances must either of the above wires be connected to the earth terminal of a three pin plug.




USING THE UNIT SAFELY

INSTRUCTIONS FOR THE PREVENTION OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS

About ⚠ WARNING and ⚠ CAUTION Notices







| | |
|------------------|--|
| ⚠ WARNING | Used for instructions intended to alert the user to the risk of death or severe injury should the unit be used improperly. |
| ⚠ CAUTION | Used for instructions intended to alert the user to the risk of injury or material damage should the unit be used improperly. * Material damage refers to damage or other adverse effects caused with respect to the home and all its furnishings, as well to domestic animals or pets. |

About the Symbols






| | |
|---|--|
|  | The ⚠ symbol alerts the user to important instructions or warnings. The specific meaning of the symbol is determined by the design contained within the triangle. In the case of the symbol at left, it is used for general cautions, warnings, or alerts to danger. |
|  | The ⚡ symbol alerts the user to items that must never be carried out (are forbidden). The specific thing that must not be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the unit must never be disassembled. |
|  | The ● symbol alerts the user to things that must be carried out. The specific thing that must be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the power-cord plug must be unplugged from the outlet. |

ALWAYS OBSERVE THE FOLLOWING







⚠ WARNING

- Before using this unit, make sure to read the instructions below, and the Owner's Manual. 
- Do not open (or modify in any way) the unit or its AC adaptor. 
- Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page. 
- Never use or store the unit in places that are:
 - Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are 
 - Damp (e.g., baths, washrooms, on wet floors); or are 
 - Humid; or are
 - Exposed to rain; or are
 - Dusty; or are
 - Subject to high levels of vibration.
- This unit should be used only with a rack or stand that is recommended by Roland. 











⚠ WARNING

- When using the unit with a rack or stand recommended by Roland, the rack or stand must be carefully placed so it is level and sure to remain stable. If not using a rack or stand, you still need to make sure that any location you choose for placing the unit provides a level surface that will properly support the unit, and keep it from wobbling. 
- Be sure to use only the AC adaptor supplied with the unit. Also, make sure the line voltage at the installation matches the input voltage specified on the AC adaptor's body. Other AC adaptors may use a different polarity, or be designed for a different voltage, so their use could result in damage, malfunction, or electric shock. 
- Use only the attached power-supply cord. Also, the supplied power cord must not be used with any other device. 
- Do not excessively twist or bend the power cord, nor place heavy objects on it. Doing so can damage the cord, producing severed elements and short circuits. Damaged cords are fire and shock hazards! 
- This unit, 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 immediately stop using the unit, and consult an audiologist. 

⚠ WARNING

- Do not allow any objects (e.g., flammable material, coins, pins); or liquids of any kind (water, soft drinks, etc.) to penetrate the unit. 
- Immediately turn the power off, remove the AC adaptor from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page when:
 - The AC adaptor, the power-supply cord, or the plug has been damaged; or
 - If smoke or unusual odor occurs
 - Objects have fallen into, or liquid has been spilled onto the unit; or
 - The unit has been exposed to rain (or otherwise has become wet); or
 - The unit does not appear to operate normally or exhibits a marked change in performance.
- In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit. 
- Protect the unit from strong impact. (Do not drop it!) 
- Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through. 
- Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page. 

⚠ CAUTION

- The unit and the AC adaptor should be located so their location or position does not interfere with their proper ventilation. 
- This (E-09) for use only with Roland stand KS-12. Use with other stands is capable of resulting in instability causing possible injury. 
- Always grasp only the plug on the AC adaptor cord when plugging into, or unplugging from, an outlet or this unit. 
- At regular intervals, you should unplug the AC adaptor and clean it by using a dry cloth to wipe all dust and other accumulations away from its prongs. Also, disconnect the power plug from the power outlet whenever the unit is to remain unused for an extended period of time. Any accumulation of dust between the power plug and the power outlet can result in poor insulation and lead to fire. 
- Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children. 
- Never climb on top of, nor place heavy objects on the unit. 
- Never handle the AC adaptor or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit. 
- Before moving the unit, disconnect the AC adaptor and all cords coming from external devices. 
- Before cleaning the unit, turn off the power and unplug the AC adaptor from the outlet (p. 9). 
- Whenever you suspect the possibility of lightning in your area, disconnect the AC adaptor from the outlet. 

IMPORTANT NOTES

In addition to the items listed under “USING THE UNIT SAFELY” on page 2–3, please read and observe the following:

Power Supply

- Do not connect this unit to same electrical outlet that is being used by an electrical appliance that is controlled by an inverter (such as a refrigerator, washing machine, microwave oven, or air conditioner), or that contains a motor. Depending on the way in which the electrical appliance is used, power supply noise may cause this unit to malfunction or may produce audible noise. If it is not practical to use a separate electrical outlet, connect a power supply noise filter between this unit and the electrical outlet.
- The AC adaptor will begin to generate heat after long hours of consecutive use. This is normal, and is not a cause for concern.
- Before connecting this unit 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 unit 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 device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off.
- Do not expose the unit 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 unit.
- When moved from one location to another where the temperature and/or humidity is very different, water droplets (condensation) may form inside the unit. Damage or malfunction may result if you attempt to use the unit in this condition. Therefore, before using the unit, you must allow it to stand for several hours, until the condensation has completely evaporated.
- Do not allow objects to remain on top of the keyboard. This can be the cause of malfunction, such as keys ceasing to produce sound.
- Depending on the material and temperature of the surface on which you place the unit, its rubber feet may discolor or mar the surface.
You can place a piece of felt or cloth under the rubber feet to prevent this from happening. If you do so, please make sure that the unit will not slip or move accidentally.

Maintenance

- For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.
- Never use benzine, 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 unit's memory may be lost when the unit is sent for repairs. Important data should always be backed up in another MIDI device (e.g., a sequencer), or written down on paper (when possible). During repairs, due care is taken to avoid the loss of data. However, 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, and Roland assumes no liability concerning such loss of data.

Additional Precautions

- Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit. To protect yourself against the risk of losing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit's memory in another MIDI device (e.g., a sequencer).
- Unfortunately, it may be impossible to restore the contents of data that was stored in the unit's memory, or in another MIDI device (e.g., a sequencer) once it has been lost. Roland Corporation assumes no liability concerning such loss of data.
- Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and 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.
- 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 unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.
- Do not apply undue force to the music stand while it is in use.

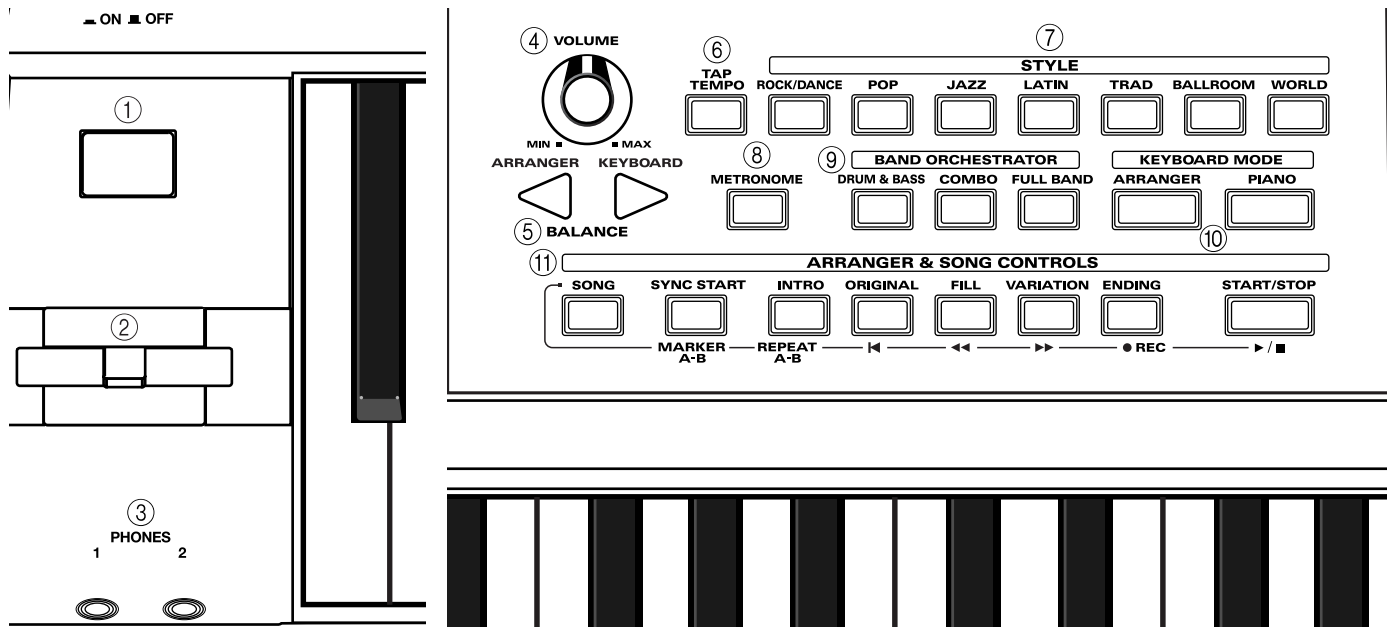
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Introduction

Top and Rear Panels

Top Panel



1. Power Button

Turns the power on/off. (p. 8)

2. Bender/Modulation Lever

Moving this lever to left or right changes the pitch of the sound. Pushing the lever away from yourself adds modulation (normally vibrato) to the sound. (p. 15)

3. PHONES 1/2 Jacks

You can connect two sets of headphones (sold separately) to these jacks. The internal speakers will be turned off if you connect headphones.

NOTE

The headphone volume may decrease if you connect two sets of headphones.

4. VOLUME Knob

Adjusts the overall volume of the E-09.

5. BALANCE (ARRANGER and KEYBOARD) Buttons

These buttons adjust the volume balance between the accompaniment (or song) and the part you're playing on the keyboard. (p. 13)

6. TAP TEMPO Button

You can use this button to adjust the tempo. (p. 13)

7. STYLE Section

Here you can select music styles for the displayed group.

8. METRONOME Button

Switches the metronome on/off. If you hold down this button, a screen will appear in which you can make settings, such as the time signature and volume of the metronome. (p. 11)

9. BAND ORCHESTRATOR Section

Press these buttons if you want to change the ensemble of the arranger (accompaniment) or if you want to use the minus-one function. (p. 13, p. 21)

10. KEYBOARD MODE Section

- ARRANGER Button

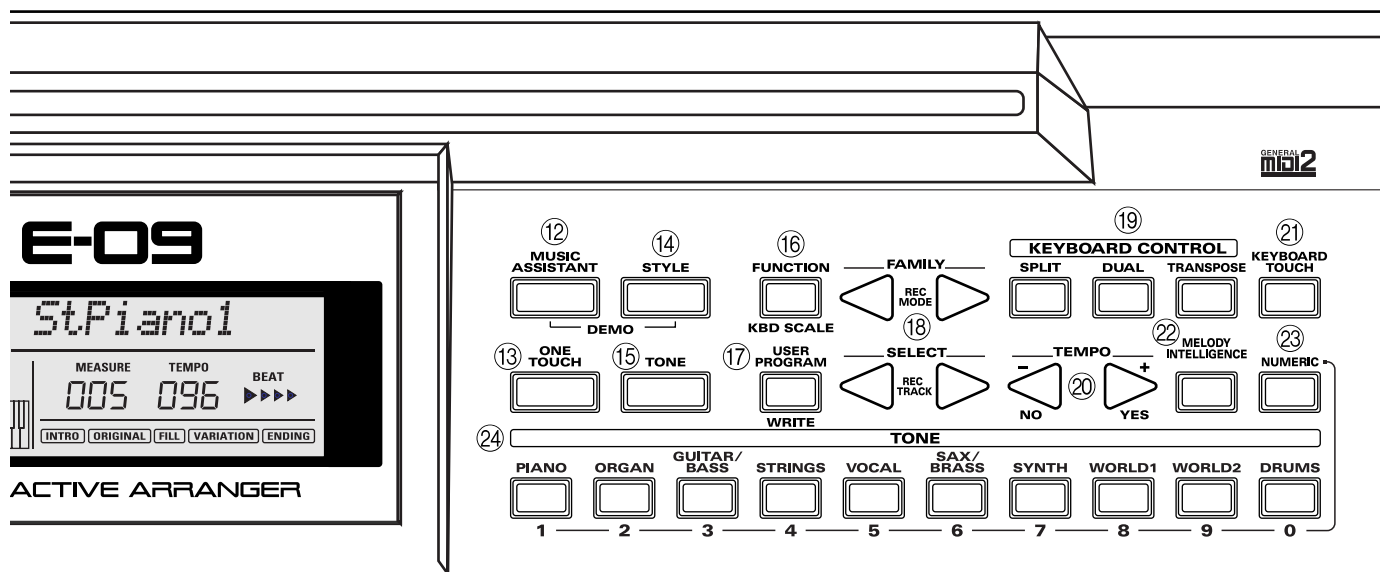
Press this button when you want to use the arranger function (automatic accompaniment).

- PIANO Button

If you press this button, you'll be able to play a piano sound using the entire keyboard.

11. ARRANGER & SONG CONTROLS Section

Press these buttons to play back the arranger or songs. (p. 13, p. 19)

**12. MUSIC ASSISTANT Button**

Selects music assistants. (p. 15)

13. ONE TOUCH Button

Selects one-touch settings. This will recall settings that are appropriate for the selected music style. (p. 14)

14. STYLE Button

Selects music styles. (p. 15)

15. TONE Button

Selects tones. (p. 10)

16. FUNCTION Button

Accesses a screen where you can edit various parameters. (p. 22)

17. USER PROGRAM Button

Selects user programs. (p. 16)

18. FAMILY (REC MODE) [◀ || ▶]**SELECT (REC TRACK) [◀ || ▶]**

Use these buttons to select tones, music styles, music assistants, songs, or functions. Use the FAMILY [◀ || ▶] buttons to select the group. To move more rapidly through the selections, hold down a button or press the other button while you hold down the one you pressed first. Use the SELECT [◀ || ▶] buttons to select an item within the selected group. Here too, you can move more rapidly through the selections by holding down a button or by pressing the other button while you continue holding down the first button.

19. KEYBOARD CONTROL Section

- **SPLIT Button**
Divides the keyboard into left-hand and right-hand areas so that you can play different tones in each area. (p. 10)
- **DUAL Button**
Lets you play two tones simultaneously. (p. 10)
- **TRANSPOSE Button**
Transposes the keyboard. (p. 12)

20. TEMPO [◀] (-/NO) / [▶] (+/YES)

These buttons adjust the tempo of the arranger. They are also used to edit the value of various parameters.

21. KEYBOARD TOUCH Button

Turns keyboard touch on/off. If this is off, all notes you play on the keyboard will sound at the same loudness (which you may specify). (p. 15)

22. MELODY INTELLIGENCE Button

Turns melody intelligence on/off. If you hold down this button, the melody intelligence harmony type editing screen will appear. (p. 14)

23. NUMERIC Button

Press this when you want to use the TONE category buttons as numeric buttons. (p. 11)

24. TONE Category Buttons

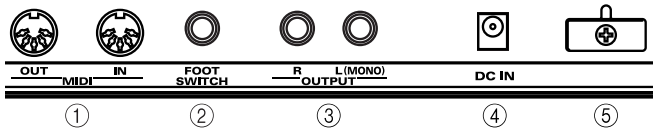
Use these buttons to select tones for the displayed category. (p. 11)

Attaching the Music Rest

Insert the included music rest into the groove located at the upper middle of the top panel.

Introduction

Rear Panel



1. MIDI OUT/IN Connectors

Connect your MIDI equipment here. (p. 26)

2. FOOT SWITCH Jack

Connect a separately available foot switch (Roland DP series unit or BOSS FS-5U) here.

3. OUTPUT R/L (MONO) Jacks

Connect these jacks to your cassette deck, power amp, audio amp, keyboard amp, monitor speakers, etc.

4. DC IN Connector

Connect the supplied AC adaptor to this connector.

5. Cord Hook

Use this hook to fasten the cord of the AC adaptor.

Making the Connections

NOTE

To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.

Connecting an External Device or Foot Switch

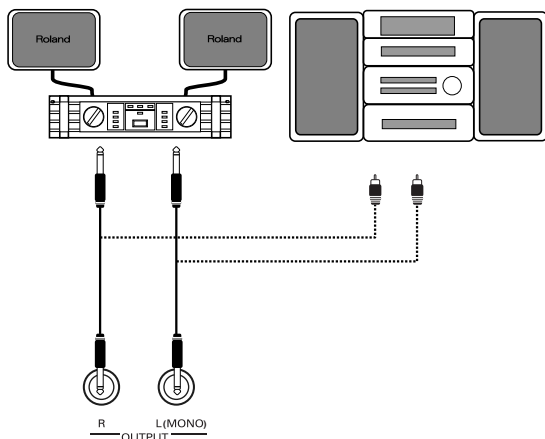
Connecting an External Device

If you want to record your performance (or a song recorded on the E-09) to a cassette tape or other media, connect the E-09's rear panel OUTPUT jacks to the input jacks of your external recording device.

MEMO

If you connect separately available stereo headphones to the PHONES 1 or 2 jack, the internal speakers will be muted.

Cassette deck, power amp, audio amp, keyboard amp, monitor speakers, etc.



Connecting a Foot Switch

NOTE

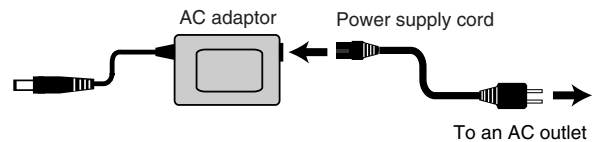
The E-09's power must be switched off when you connect a foot switch.

Connect the separately available foot switch (Roland DP series unit or BOSS FS-5U) to the rear panel **FOOT SWITCH** jack. You can use the foot switch to sustain the notes even after removing your fingers from the keyboard. Other functions can also be assigned to the foot switch. For details, refer to "FSW (Foot Switch Assign)" (p. 23).

Connecting the AC Adaptor

1. Place the E-09 in a level location.

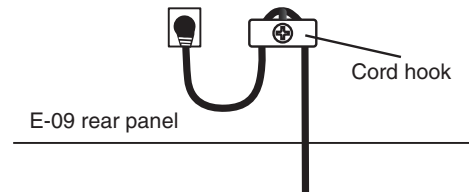
2. Plug the supplied power cord into the supplied AC adaptor.



3. Connect the AC adaptor to the rear panel DC IN connector, and then plug the power cord into an AC outlet.

NOTE

To prevent the inadvertent disruption of power to your unit (should the plug be pulled out accidentally), and to avoid applying undue stress to the AC adaptor jack, anchor the power cord using the cord hook, as shown in the illustration.



Turning the Power On/Off

Turning the Power On

NOTE

Once the connections have been completed, turn on power to your various devices in the order specified. By turning on devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices.

1. Before you turn on the power, set the **VOLUME** knob to the far left position to minimize the volume.

2. Press the power button on the top panel to turn on the power.

NOTE

This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally.

NOTE

If you've connected the E-09 to a keyboard amp or audio amp, switch on the E-09's power before you switch on your amp.

3. Turn the **VOLUME** knob to adjust the volume of the E-09.

Turning the Power Off

1. Press the top panel power button once again to turn off the power.

NOTE

If you've connected the E-09 to a keyboard amp or audio amp, switch off the power to your amp before you switch off the E-09's power.

Listening to the Demo Songs

NOTE

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NOTE

No data for the music that is played will be output from MIDI OUT.

1. Simultaneously press [MUSIC ASSISTANT] and [STYLE] so both buttons are lit.
2. Turn the VOLUME knob to adjust the volume.
3. Press [START/STOP] so it's lit.
The demo song starts playing.
4. Press [START/STOP] so it goes out.
The demo song stops playing.

Adjusting the Display Contrast

1. Press [FUNCTION] so it's lit.
2. Use FAMILY [◀][▶] to access the "UTILITY" screen.
3. Use SELECT [◀][▶] to access the "LCD Contrast" screen.
4. Use TEMPO [◀ (-)][▶ (+)] to adjust the contrast of the characters in the screen.
5. Press [FUNCTION] so it goes out.

TIP

Alternatively, you can adjust the display's contrast by holding down [NUMERIC] and using TEMPO [◀ (-)][▶ (+)].

Returning the E-09 to Its Factory-Set State

1. Press [FUNCTION] so it's lit.
2. Use FAMILY [◀][▶] to access the "UTILITY" screen.
3. Use SELECT [◀][▶] to access the "Factory Reset" screen.
"Yes" begins blinking in the screen.
4. Press TEMPO [▶ (YES)].
The screen prompts "Sure?"
5. Press TEMPO [▶ (YES)] once again.

Playing the Sounds from the Keyboard

Immediately after you've turned on the power, the E-09 is set up so that you can play a piano sound across the full extent of the keyboard. The E-09's keyboard provides the following three "parts."

| | |
|--------------|--|
| MAIN | A single tone is assigned across the entire keyboard (Main part) |
| SPLIT | The keyboard area at the left of the split point is the "split part," and the area at the right is the "main part." Each part can play a different tone. |
| DUAL | The entire keyboard is assigned to simultaneously play two tones (the main part and the dual part). |

The E-09 contains 614 different tones. You can play these tones from the three keyboard parts (main, split, and dual).

MEMO

If you press the KEYBOARD MODE [PIANO] button so it's lit, the main part is assigned to the entire keyboard and a piano sound will be selected.

NOTE

You can't use the arranger (automatic accompaniment) if the KEYBOARD MODE [PIANO] button is lit.

Playing the Main Part

1. Press [TONE] so it's lit.
2. Use FAMILY [◀ || ▶] to select a tone group.
3. Use SELECT [◀ || ▶] to select a tone from the group you selected in step 2.
4. Play the keyboard.
Turn the VOLUME knob to adjust the volume.
5. Hold down [TONE], and adjust the volume of the main part by pressing BALANCE [◀] (to decrease the volume) or [▶] (to increase the volume).

Playing the Main Part and Split Part

1. If you want to play different tones in the left and right hands, press [SPLIT] so it's lit.
A tone will automatically be selected for the split part according to the tone of the main part.

Selecting a Tone for the Main Part

2. Press [TONE] so it's lit.
3. Use FAMILY [◀ || ▶] to select a tone group.
4. Use SELECT [◀ || ▶] to select a tone for the main part from the group you selected in step 3.

Selecting a Tone for the Split Part

5. Hold down [SPLIT], and use FAMILY [◀ || ▶] to select a tone group.
6. Hold down [SPLIT], and use SELECT [◀ || ▶] to select a tone for the split part from the group you selected in step 5.

NOTE

You can't select a drum set for the split part.

TIP

You can add a monophonic bass part (Auto Bass) to the split part. For details, refer to p. 23.

7. Play the keyboard.

Turn the VOLUME knob to adjust the volume.

MEMO

The tone of each part is automatically set to the appropriate octave.

MEMO

The split point is set to C4 (note number 60).

TIP

You can change the split point. For details, refer to "Split Point" (p. 22).

8. Adjust the volume balance between the main part and the split part.

To adjust the volume of the main part, hold down [TONE] and press BALANCE [◀] (to decrease the volume) or [▶] (to increase the volume).

To adjust the volume of the split part, hold down [SPLIT] and press BALANCE [◀] (to decrease the volume) or [▶] (to increase the volume).

Playing the Main Part and Dual Part

1. If you want to play two different tones simultaneously, press [DUAL] so it's lit.

A tone appropriate for layering on the main part will automatically be selected for the dual part.

Selecting a Tone for the Main Part

2. Press [TONE] so it's lit.
3. Use FAMILY [◀ || ▶] to select a tone group.
4. Use SELECT [◀ || ▶] to select a tone for the main part from the group you selected in step 3.

Selecting a Tone for the Dual Part

5. Hold down [DUAL], and use FAMILY [◀ || ▶] to select a tone group.
6. Hold down [DUAL], and use SELECT [◀ || ▶] to select a tone for the dual part from the group you selected in step 5.

NOTE

You can't select a drum set for the dual part.

7. Play the keyboard.

Turn the VOLUME knob to adjust the volume.

8. Adjust the volume balance between the main part and the dual part.

To adjust the volume of the main part, hold down [TONE] and

press BALANCE [◀] (to decrease the volume) or [▶] (to increase the volume).

To adjust the volume of the dual part, hold down [DUAL] and press BALANCE [◀] (to decrease the volume) or [▶] (to increase the volume).

Selecting Tones

As an alternative to using the FAMILY or SELECT [◀][▶] buttons, you can also select tones using the numeric keys or TONE category buttons.

Using the Numeric Keys

1. Press [TONE] so it's lit.
2. Press [NUMERIC] so it's lit.
3. Use TONE category buttons [1]–[0] to enter a tone number.

Example: To enter "12"

Press [1] -> [2] and wait a few moments until the number is confirmed. Alternatively, press [0] -> [1] -> [2].

To select the tone for the split part, hold down [SPLIT] while you enter the tone number.

To select the tone for the dual part, hold down [DUAL] while you enter the tone number.

TIP

To defeat the numeric key function, press [NUMERIC] so it goes out.

Using the TONE Category Buttons

You can use the TONE category buttons to select tones directly, without using [TONE], FAMILY [◀][▶], SELECT [◀][▶], or numeric keys. This method lets you select from nine melody sounds and one drum set.

You can assign a favorite tone to each button. This is convenient for live performance, since you can select a tone simply by pressing a single button.

Assigning other tones to the TONE category buttons

After selecting a tone, press the TONE category button for the group that includes the selected tone. The screen will briefly indicate "Memorized."

You can assign the following groups of tones to each of the category buttons.

| | |
|---------------|--|
| [PIANO] | PIANO, ELECTRIC PIANO |
| [ORGAN] | ORGAN, ACCORDION, KEYBOARD, CHROMATIC PERC |
| [GUITAR/BASS] | ACOUSTIC GUITAR, ELECTRIC GUITAR, BASS |
| [STRINGS] | STRINGS |
| [VOCAL] | VOCAL |
| [SAX/BRASS] | SAX, WIND, ACOUSTIC BRASS |
| [SYNTH] | SYNTH BRASS, SYNTH LEAD, POLY SYNTHESIZER, PAD |
| [WORLD1] | WORLD 1 |
| [WORLD2] | WORLD 2, PERCUSSION, SFX |
| [DRUMS] | DRUMS |

Drum Sounds and Sound Effects (SFX)

Drum Sets

The last sixty-one tones (615–675) are called "drum sets." If you select a drum set, a different sound is assigned to each note of the keyboard. For example, you can use the leftmost key to play a bass drum (kick) sound, and another key to play a snare drum sound.

A drum set is a collection of ninety or more sounds, each assigned to a different key.

NOTE

You can't assign a drum set to the split part or dual part.

Sound Effects (SFX)

The E-09 contains numerous sound effects, drum, and percussion tones (551–614). You can assign these tones to a keyboard part and play them. These tones can be assigned to the main, split, or dual part and played across the entire range of the keyboard.

TIP

If [SPLIT] is lit, you will probably want to set the split point near **C6** if you want to use your right hand to play sound effects or percussion, or near **C3** if you want to play these using your left hand. (p. 22)

Sounding the Metronome

It's convenient to sound the metronome while you're practicing a new song.

1. Press [METRONOME] so it's lit.
The metronome will sound.
2. Hold down [METRONOME] for a while until the "Metro TS" screen appears.
In this screen you can set the time signature of the metronome.
3. Use TEMPO [◀ (-)][▶ (+)] to select a time signature.
Range: 1/4, 2/4, 3/4, 4/4, 5/4, 6/4, 6/8, 9/8
4. Use SELECT [◀][▶] to access the "Metro Vol" screen.
5. Use TEMPO [◀ (-)][▶ (+)] to adjust the volume.
Range: 0–127
6. When you press the [METRONOME] button so it goes out, the metronome will stop sounding.

Transposing

You can shift the pitch of your performance without changing the position at which you're playing the keyboard. For example, if a song is in a difficult key containing numerous sharps or flats, you can transpose it so that it's easier to play.

You can also use this function to transpose the playback of a song. If you're accompanying a singer, you can transpose the pitch to a comfortable range for the singer without having to change your keyboard fingering.

NOTE

Transpose is not applied to drum sets.


1. Press [TRANPOSE] so it's lit.
2. Hold down [TRANPOSE] for a while until the "Transpose" screen appears.
3. Use TEMPO [◀ (-)] [▶ (+)] to adjust the transposition.
Range: -12+12

MEMO


If you set this to "0," the transpose function will be off.

4. To turn the transpose function off, press [TRANPOSE] so it goes out.
Example: The song is in the key of E major, but you want to play it using the keyboard fingering of the key of C
The note E is four semitones (keys including the black keys) above the note C, so you would set the transposition value to "+4."

When you play "C, E, G"



it sounds as "E G# B"



MEMO

You can save this setting in a user program. (p. 16)

cf.

You can also specify where the transpose setting is to be applied. Refer to "Trans Mode" (p. 22).

Octave Setting

You can raise or lower the pitch of the tone for each keyboard part (main, split, dual) in steps of an octave, over a range of four octaves upward or downward.

Main Part

Hold down [TONE] and use TEMPO [◀ (-)] [▶ (+)] to change the octave of the main part.

Split Part

Hold down [SPLIT] and use TEMPO [◀ (-)] [▶ (+)] to change the octave of the split part.

Dual Part

Hold down [DUAL] and use TEMPO [◀ (-)] [▶ (+)] to change the octave of the dual part.

Changing the Keyboard Scale

As an alternative to the equal tempered scale used in most Western music, you can adjust the pitch of each note to the scales used by other musical cultures or tuning systems.

You can independently adjust the pitch of each note in the octave (C, C#, D, Eb, E, F, F#, G, Ab, A, Bb, B).

For example, if you adjust the pitch of the "C" note, this adjustment will apply to the "C" note of each octave.

1. Hold down [FUNCTION] and press the key whose note pitch you want to adjust.

The pitch will be lowered by 1/4 tone.

The keyboard in the center of the screen will indicate the notes whose pitch has been lowered.

TIP

To check the notes for which the pitch has been lowered, press and hold [FUNCTION]. While you continue holding down [FUNCTION], the keyboard in the center of the screen will indicate the state of the pitch.

TIP

To return a note to its original pitch, hold down [FUNCTION] and press the same key you pressed in step 1.

Performing with an Accompaniment (Arranger)

Using the Arranger

1. Press [ARRANGER] so it's lit.

The keyboard will be divided into left and right parts; "split" and "main." In the left-hand side, hold down notes to specify a chord. In the right-hand side, play along with the accompaniment.

MEMO

The **C4** key (note number **60**) is assigned as the split point.

2. Press [START/STOP] so it's blinking.

The arranger begins playing. The button begins blinking in time with the arranger's time signature.

TIP

If you play the left-hand area of the keyboard while [ARRANGER] is lit and the arranger playback is stopped, a stereo strings sound will play. You can also add a monophonic bass sound (-> "Auto Bass," p. 23). If you don't want the strings sound or bass sound to be heard, turn off "Educational" (p. 24).

TIP

If you press [START/STOP] while [ARRANGER] is not lighted, only the drums will play, allowing you to add a rhythm accompaniment to your keyboard performance. The drums will be based on the currently selected music style. If you want to select a different music style, refer to p. 14.

3. With your left hand, play a chord (or a single note).

4. When you play a different chord (or single note), the arranger will also switch to a different chord.

5. Use the following buttons to select other patterns within the currently selected music style.

| | |
|-------------|--|
| [INTRO] | An accompaniment pattern used for the introduction. |
| [ORIGINAL] | A simple accompaniment pattern. |
| [FILL] | An accompaniment pattern used to transition between ORIGINAL and VARIATION. |
| [VARIATION] | A more complex accompaniment pattern, that's ideal for a break or similar section in the song. |
| [ENDING] | If you press this button instead of [START/STOP], an ending will play and then the arranger will stop playing. |

MEMO

The chord name is shown in the arranger chord area of the screen.

While using your left hand to play the arranger chord, use your right hand to play the melody.

Changing the Arranger Ensemble

By pressing one of the BAND ORCHESTRATOR buttons so it's lit, you can change the accompaniment patterns produced by the arranger while playback continues.

| | |
|-------------------------|--|
| DRUMS & BASS | Simple accompaniment patterns containing only drums and a bass line. |
| COMBO | Accompaniment patterns containing several instruments (a band). |
| FULL | Accompaniment patterns with a lavish arrangement (multiple instruments). |

Changing the Volume Balance of the Arranger Playback and the Keyboard Performance

To Increase the Volume of the Arranger (or Song Part)

Press BALANCE [◀] (ARRANGER).

To Increase the Volume of Your Keyboard Performance

Press BALANCE [▶] (KEYBOARD).

Changing the Tempo of the Arranger

Use TEMPO [◀ || ▶] to slow down (-) or speed up (+) the tempo of the arranger.

TIP

By pressing TEMPO [◀] and [▶] simultaneously, you can reset the arranger tempo to the default tempo setting specified by the currently playing music style.

TIP

You can also enter the tempo by pressing [TAP TEMPO] three times or more at the desired interval. By holding down [TAP TEMPO], you can reset the arranger tempo to the default tempo setting.

Arranger Sync Start

1. Press [SYNC START] so it's lit.

TERM

Sync Start is a function that causes the arranger to start playing when you play a note to the left of the split point. This is convenient when you want the arranger to begin playing the moment you specify the chord with your left hand.

TIP

To cancel this function, press [SYNC START] so it goes out.

Stopping the Arranger

1. Press [START/STOP] once again so it goes out.

The arranger will stop playing.

TIP

If you press [ENDING], an ending phrase will play and then the arranger will stop.

Performing with an Accompaniment (Arranger)

Selecting a Music Style

1. Press [ARRANGER] so it's lit.
2. Press [STYLE] so it's lit.
3. Use FAMILY [◀ || ▶] to select one of the following groups.
ROCK (001–006), DANCE (007–023), 8BEAT (024–036),
16BEAT (037–047), JAZZ (048–053), LATIN (054–063),
TRADITIONAL (064–079), BALLROOM (080–097),
WORLD (98–130)
4. Use SELECT [◀ || ▶] to select a music style from the group you selected in step 3.

TIP

As an alternative to using FAMILY or SELECT [◀ || ▶], you can use the numeric keys to select a music style.

1. Press [NUMERIC] so it's lit.
2. Use TONE category buttons [1]–[0] to enter a style number.

Example: To enter "12"

Press [1] -> [2] and wait a few moments until the number is confirmed. Alternatively, press [0] -> [1] -> [2].

* To defeat the numeric keys, press [NUMERIC] so it goes out.

Music Style Functions

To access the following functions, you'll need to press [ARRANGER] so it's lit.

One-Touch

This function automatically sets the following items to the best setting for the selected music style.

- The tones of the main part, split part, and dual part
- Reverb and chorus settings

MEMO

You can choose from two different one-touch settings for each music style.

1. Select the music style you want to use.
2. Press [ONE TOUCH].
The upper left of the screen will indicate "OT1."



If [TONE] is lit, the screen will show the name of the tone. (In the above example, this is "Piano 2.")

3. If you want to use "OT2" press [ONE TOUCH] once again.
Selecting a different music style will cancel the one-touch function.

Melody Intelligence

TERM

Melody Intelligence is a function that automatically adds harmony to the melody that you play in the right-hand side of the keyboard, as appropriate for the chord you hold down in the left-hand side of the keyboard.

1. Press [MELODY INTELLIGENCE] so it's lit.

TIP

To turn off this setting, press [MELODY INTELLIGENCE] so it goes out.

Changing the Harmony Type for Melody Intelligence

You can choose one of eighteen different settings for the Melody Intelligence function.

1. Press and hold [MELODY INTELLIGENCE] for a few moments.

The melody intelligence setting screen will appear.

2. Press TEMPO [◀ || ▶] to select the type you want to use.

| | | | | | |
|---------|-----------|---------------|-------------|-------------|------------|
| 1 Duet | 4 Strings | 7 BigBand | 10 Broadway | 13 Latin | 16 WltzOrg |
| 2 Organ | 5 Choir | 8 Country | 11 Gospel | 14 CntrGuit | 17 Octave1 |
| 3 Combo | 6 Block | 9 Traditional | 12 Romance | 15 CntrBald | 18 Octave2 |

MEMO

You can save this setting in a user program. (p. 16)

Performance Functions and Effects

Performance Functions

Keyboard Touch

The force or speed with which you play the keyboard will vary the volume or brightness of the main part, split part, and dual part. All of the acoustic instrument sounds (e.g., piano, violin, drum) will respond to your keyboard touch, allowing you to reproduce the musically expressive range of that instrument. The sound will be louder and more brilliant if you play strongly, and softer and more muted if you play softly.

1. Press **[KEYBOARD TOUCH]** so it's lit.
Keyboard touch is now turned on.

TIP

If you press **[KEYBOARD TOUCH]** once again so it goes out, the keyboard touch will be fixed; i.e., the sound will no longer vary in response to your keyboard playing touch.

Specifying a Fixed Keyboard Touch

Here's how to specify the uniform strength each note will have if **[KEYBOARD TOUCH]** is unlit.

1. Press **[KEYBOARD TOUCH]** until the screen indicates "KBD Touch."
[FUNCTION] lights.
2. Use **TEMPO [◀ (-) [▶ (+)]** to specify the "KBD Touch" setting. (Range: 1–127)
A setting of "1" will be extremely faint (normally inaudible), and a setting of "127" will be the maximum strength (very loud and bright).
3. Press **[FUNCTION]** so it goes out.

MEMO

Some of the internal tones switch between different sounds depending on your keyboard playing strength. For such tones, only one of these sounds will be heard if you specify a fixed keyboard touch.

MEMO

The keyboard touch setting can be saved in a user program. (p. 16)

Pitch Bend and Modulation

You can use the **BENDER/MODULATION** lever located at the left of the keyboard to apply two types of effect to the sound of the keyboard part.

TERM

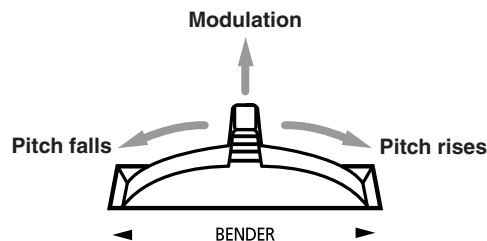
Pitch Bend lowers the pitch you're playing when you move the lever to the left, or raises it when you move the lever to the right.

TERM

Modulation applies vibrato to the sound when you push the lever away from yourself while playing.

MEMO

If the MFX type is **ROTARY**, this will switch the speed of rotation instead of applying the modulation effect.



If you push the lever away from yourself while moving it to left or right, both effects will be applied.

cf.

You can specify the range of pitch bend that will occur. For details, refer to "PB Range" (p. 22).

Foot Switch

NOTE

You must connect the foot switch while the E-09's power is switched off.

Connect a separately available foot switch (Roland DP series unit or BOSS FS-5U) to the rear panel **FOOT SWITCH** jack. By pressing the foot switch, you can sustain the sound even after taking your fingers off the keyboard. You can also assign other functions to the foot switch. For details, refer to "FSW (Foot Switch Assign)" (p. 23).

Music Assistant

Music assistant settings let you instantly recall settings that are appropriate for the song you're playing.

NOTE

You can't use Music Assistant while a song is playing.

Selecting music assistant settings will recall settings for the following items.

- Music style
- Tempo
- The tone of the main part, split part, and dual part
- Effects
- Band orchestrator
- Keyboard touch

Selecting Music Assistant Settings

1. Press **[MUSIC ASSISTANT]** so it's lit.
The screen will show the name of the music assistant setting.
2. Use **FAMILY [◀ [▶]** to select the group (musical style) that includes the music assistant settings you want to use.
You can choose from the following groups.
Ballad, Ballroom, Dancing, Easy List, Evergreen, JazzSwng, PopHit, General
3. Use **SELECT [◀ [▶]** to choose music assistant settings from the group you selected in step 2.

TIP

As an alternative to using the **FAMILY** or **SELECT** buttons, you can use the numeric keys to make your selection.

1. Press **[NUMERIC]** so it's lit.
2. Use **TONE** category buttons [1]–[0] to enter a music assistant number.

Performance Functions and Effects

Example: To enter "12"

Press [1] -> [2] and wait a few moments until the number is confirmed. Alternatively, press [0] -> [1] -> [2].

TIP

When you're finished using the numeric keys, press [NUMERIC] so it goes out.

TIP

If you've edited the music assistant settings (for example by changing the tone of the main part), you can save the edited settings in a user program.

User Program

The E-09 provides 100 user programs (00–99). You can use these to store settings for most of the front panel operations and function menus (p. 22).

NOTE

MIDI settings (p. 26) are automatically stored in the E-09. They are not saved in a user program.

Saving Your Settings in a User Program

1. **Hold down [USER PROGRAM] for a few moments.**
The display will indicate "Write?"
2. **Continue holding down [USER PROGRAM], and press TONE category numeric buttons [1]–[0]. (00–99)**
Example: To enter "6"
Press [6] and wait a few moments until the number is confirmed. Alternatively, press [0] -> [6].
3. **Press TEMPO [▶] (YES)], and then take your finger off [USER PROGRAM].**
4. **Enter a name for the user program.**
Use FAMILY [◀][▶] to move the cursor, and use SELECT [◀][▶] to change each character.
5. **Press TEMPO [▶] (YES)].**
The screen will show "Complete," and the settings will be saved.

TIP

We recommend that you frequently store your settings to a user program even while you're in the process of editing.

MEMO

If the KEYBOARD MODE [ARRANGER] or [PIANO] button is lit, the state of that button will also be saved in the user program.

MEMO

The most recently selected music style is also saved in the user program.

Selecting a User Program

1. **Press [USER PROGRAM] so it's lit.**
[NUMERIC] will automatically light.
The display will indicate the number of the most recently selected user program, or "1" if you have not selected a user program since turning on the power.

NOTE

If you hold down [USER PROGRAM], you will be saving (rather than selecting) a user program.

2. **Use TONE category numeric buttons [1]–[0] to enter a user program number. (00–99)**

Example: To enter "6"

Press [6] and wait a few moments until the number is confirmed. Alternatively, press [0] -> [6].

TIP

When you're finished using the numeric keys, press [NUMERIC] so it goes out.

Effects

The E-09 provides reverb, chorus, and multi-effects (MFX). You can change the type of each effect.

You can also adjust the amount of reverb or chorus that is applied to the keyboard parts.

NOTE

You can't use chorus together with MFX.

Reverb

You can apply reverb (reverberation) to the sounds you're playing. Reverb simulates the ambience you experience when performing in a concert hall or other spacious location.

When you switch on the E-09's power, reverb will be applied to all keyboard parts (main, dual, split) as well as to the arranger and song parts.

If you don't need reverb, you can turn reverb off or set the reverb amount to "0" for the keyboard parts. You can't change the amount of reverb applied to the arranger or to the parts of an already-recorded song.

MEMO

If MFX (p. 17) is set to anything other than "Off," you can apply that MFX and reverb simultaneously to the tone of the main part.

Applying Reverb

1. **Press [FUNCTION] so it's lit.**
2. **Use FAMILY [◀][▶] to select "EFFECTS."**
3. **Use SELECT [◀][▶] to select "REVERB."**
4. **Use TEMPO [◀(-)][▶(+)] to select the type of reverb.**

| | |
|------------------|---|
| Off | Reverb will not be applied. |
| Room 1–3 | These simulate the reverberation of a room. Higher numbers simulate larger rooms. |
| Hall 1, 2 | These simulate the reverberation of a concert hall. Higher numbers simulate a larger hall. These produce deeper reverberation than the Room settings. |
| Plate | This is a digital simulation of a metal plate reverb unit. It is particularly suitable for percussion sounds. |
| Delay | This is a delay effect (without reverb) which produces echo-like repeats. |
| PanDelay | This repeats the sound while making it alternate between left and right. |

5. Play the keyboard to hear the effect.
6. Press [FUNCTION] so it goes out.

Adjusting the Amount of Reverb Applied to the Keyboard Parts

1. Press [FUNCTION] so it's lit.
2. Use FAMILY [◀] [▶] to select "EFFECTS."
3. Use SELECT [◀] [▶] to select one of the following parameters.

| Parameter | Value | Explanation |
|-----------|-------|---|
| Rev MAIN | 0-127 | Adjusts the amount of reverb applied to the tone of the main part. |
| Rev DUAL | 0-127 | Adjusts the amount of reverb applied to the tone of the dual part. |
| Rev SPLIT | 0-127 | Adjusts the amount of reverb applied to the tone of the split part. |

4. Use TEMPO [◀ (-)] [▶ (+)] to adjust the amount of reverb applied to the part you selected in step 3.

If you don't want reverb to be applied, set this to "0."

5. Play the keyboard to hear the effect applied to each part.
6. Press [FUNCTION] so it goes out.

MEMO

You can save these settings in a user program. (p. 16)

Chorus

You can apply a chorus effect to the sounds you play. The chorus effect adds a three-dimensional spaciousness and depth to the sound. You can choose from eight types of chorus effect.

When you switch on the E-09's power, the amount of chorus applied to the keyboard parts (main, dual, split) is set to "0," meaning that chorus will not be applied to the keyboard parts.

If you don't want to use chorus, you can turn it off or set the chorus amount to "0" for the keyboard parts. You can't change the amount of chorus applied to the arranger or to the parts of an already-recorded song.

MEMO

You can't use chorus if MFX is set to anything other than "Off."

Applying Chorus

1. Press [FUNCTION] so it's lit.
2. Use FAMILY [◀] [▶] to select "EFFECTS."
3. Use SELECT [◀] [▶] to select "CHORUS."
4. Use TEMPO [◀ (-)] [▶ (+)] to select the type of chorus.

| | |
|-------------------|--|
| Off | Chorus will not be applied. |
| Chorus 1-4 | These are typical chorus effects that give the sound spaciousness and depth. |
| FB Chorus | This chorus produces a flanger-like effect, softening the sound. |
| Flanger | This produces a metallic-sounding effect reminiscent of a jet airplane taking off and landing. |

| | |
|------------------|---|
| S-Delay | This delays the sound to create an echo effect. |
| S-DelayFb | This repeats the sound at short intervals. |

5. Play the keyboard to hear the effect.
6. Press [FUNCTION] so it goes out.

Adjusting the Amount of Chorus Applied to the Keyboard Parts

1. Press [FUNCTION] so it's lit.
2. Use FAMILY [◀] [▶] to select "EFFECTS."
3. Use SELECT [◀] [▶] to select one of the following parameters.

| Parameter | Value | Explanation |
|-----------|-------|---|
| Chr MAIN | 0-127 | Adjusts the amount of chorus applied to the tone of the main part. |
| Chr DUAL | 0-127 | Adjusts the amount of chorus applied to the tone of the dual part. |
| Chr SPLIT | 0-127 | Adjusts the amount of chorus applied to the tone of the split part. |

4. Use TEMPO [◀ (-)] [▶ (+)] to adjust the amount of chorus applied to the part you selected in step 3.

If you don't want chorus to be applied, set this to "0."

5. Play the keyboard to hear the effect applied to each part.

6. Press [FUNCTION] so it goes out.

MEMO

You can save these settings in a user program. (p. 16)

Multi-Effects (MFX)

There are 47 types of multi-effect (MFX) that you can apply to the main part. Some of these combine two effects.

NOTE

MFX are not applied to the following three types of tones.

- The split part
- The dual part
- Drum sets

1. Press [FUNCTION] so it's lit.
2. Use FAMILY [◀] [▶] to select "EFFECTS."
3. Use SELECT [◀] [▶] to select "MFX."
4. Use TEMPO [◀ (-)] [▶ (+)] to select the type of MFX.

MEMO

You can save these settings in a user program. (p. 16)

| | |
|----------------------|--|
| Off | MFX will be off. |
| Enhancer | Controls the harmonic content of the high-frequency range to give the sound more definition and crispness. |
| Overdrive 1-4 | Produces a natural-sounding distortion similar to that of a vacuum tube amp. 1: Small amp 2: Built-in type 3: Large double stack amp 4: Large triple stack amp |

Performance Functions and Effects

| | |
|---|--|
| Distortion 1–4 | Produces a more intense distortion than Overdrive. You can choose from four types. |
| Phaser | Combines the original sound with a phase-shifted sound, and modulates it to produce a twisting, swishing effect. |
| AutoWah | Cyclically moves a filter to create a repeating wah effect (cyclic change in tone). |
| Rotary | Simulates the sound of a classic rotary speaker. You can switch the rotational speed (slow / fast) by pushing the BENDER/MODULATION lever away from yourself, creating an authentic-sounding sense of modulation. This effect is ideal for organ sounds. |
| StFlanger (stereo flanger) | Produces a metallic resonance reminiscent of a jet airplane taking off and landing. |
| StepFlanger | Varies the sound of a flanger in pitched steps. |
| Compressor | Makes the volume more consistent by restraining loud sounds and boosting soft sounds. |
| Limiter | Prevents distortion by compressing sounds that are above a specified volume level. |
| HexaChorus | Applies a six-phase chorus to add spaciousness and depth to the sound. (Six chorus sounds with differing delays are layered together.) |
| TremChorus (tremolo chorus) | Applies a chorus effect with tremolo (cyclic change in volume). |
| StChorus (stereo chorus) | Applies a stereo chorus effect. |
| Space-D | Applies a multiple chorus with dual-phase stereo modulation. This creates a transparent chorus effect with no sense of modulation. |
| StDelay (stereo delay) | Creates an echo effect by repeating the input sound. |
| Mod Delay (modulation delay) | Modulates the delayed sound to create a flanger-like effect. |
| 3Tap Delay (triple tap delay) | Produces delayed sound from three positions; center, left, and right. |
| 4Tap Delay (quadruple tap delay) | Produces four delayed sounds. |
| TmCtrDelay (time control delay) | Lets you control the delay time in real time while you push the modulation lever. |
| Reverb | Adds reverberation to the original sound, simulating an expansive space. |
| GateRevNr (gate reverb normal) | Reverb that cuts the reverberation during its decay. |
| GateRevRv (gate reverb reverse) | Gated reverb that gradually increases in volume. |
| GateRevS1 (gate reverb sweep 1) | Moves the reverb sound from right to left. |

| | |
|--|---|
| GateRevS2 (gate reverb sweep 2) | Moves the reverb sound from left to right. |
| 2PitchShift (2 voice pitch shifter) | Shifts the pitch of the original sound. Two pitch-shifted sounds can be layered with the original sound. |
| FbPitchShift (feedback pitch shifter) | Shifts the pitch of the original sound and returns the pitch-shifted sound to the input, producing an echo. |
| OD>Chorus | Connects overdrive and chorus in series. |
| OD>Flanger | Connects overdrive and flanger in series. |
| OD>Delay | Connects overdrive and delay in series. |
| DS>Chorus | Connects distortion and chorus in series. |
| DS>Flanger | Connects distortion and flanger in series. |
| DS>Delay | Connects distortion and delay in series. |
| EH>Chorus | Connects enhancer and chorus in series. |
| EH>Flanger | Connects enhancer and flanger in series. |
| EH>Delay | Connects enhancer and delay in series. |
| Cho>Delay | Connects chorus and delay in series. |
| FL>Delay | Connects flanger and delay in series. |
| Cho>Flanger | Connects chorus and flanger in series. |
| Cho/Delay | Connects chorus and delay in parallel. |
| FL/Delay | Connects flanger and delay in parallel. |
| Cho/Flanger | Connects chorus and flanger in parallel. |

MEMO

With the factory settings, the MFX type will automatically switch according to the tone you select. For details, refer to “Tone MFX” (p. 24).

5. Play the keyboard to hear the sound of the effect.
6. Press [FUNCTION] so it goes out.

NOTE

If MFX is set to anything other than “Off,” you can’t apply chorus to the tone of the main part.

Song Functions

Recording Your Own Performance

You can use the 16-track recorder to record your own performances. The E-09 provides the following four recording modes.

| Recording a new song | |
|---|---|
| Rec All | Simultaneously record your keyboard performance and the arranger accompaniment. |
| Rec Keyboard | Record only your keyboard performance. |
| Recording additional material into an existing song | |
| Rec Single | Record one track at a time. You can freely select the track to be recorded. |
| Rec PunchI/O (punch-in/out) | Re-record a specified region of a certain track. |

MEMO

The E-09 can handle only one song. This song will not be erased even if you turn off the power.

NOTE

"Single" will be automatically selected after you perform the first recording. Be aware that if you select "ALL" or "Keyboard," the previously recorded song will be erased. If you want to add new material to the song you recorded, you should choose "Single" or "Punch I/O." If you haven't recorded a song yet, you won't be able to select "Single" or "Punch I/O."

NOTE

You can't record a song if the E-09 is synchronized with an external MIDI device.

All Recording Mode

Here's how you can record what you play on the keyboard while the arranger accompaniment plays.

NOTE

The previously recorded song will be erased by the new recording.

1. Press [ARRANGER] so it's lit. (p. 13)
2. Press [STYLE] so it's lit, and select a music style (p. 14). Alternatively, press [MUSIC ASSISTANT] so it's lit, and select a music assistant (p. 15).
3. Press [INTRO], [ORIGINAL], or [VARIATION] to select the arranger section you want to use.
4. Press [START/STOP] so it's blinking. The arranger will start playing.
5. Use TEMPO [◀ (-)] [▶ (+)] to adjust the tempo of the arranger.
6. Press [START/STOP] once again so it goes out. The arranger will stop playing.
7. Press [SONG] so it's lit.
8. Press [● REC] so it's blinking.
9. Use REC MODE [◀] [▶] to select "Rec All" as the recording mode.

10. Select the tone that you want to use in the right-hand side of the keyboard.

Press [TONE] so it's lit, and use the FAMILY and SELECT [◀] [▶] buttons, the numeric keys, or the TONE category buttons to make your selection. For details, refer to pp. 10–11.

11. Use either of the following methods to start recording.

- Press [▶/■].
[● REC] lights, and [▶/■] begins blinking in time with the time signature of the arranger.
- Press [SYNC START] so it's lit, and play a chord with your left hand.
[● REC] lights, and [▶/■] begins blinking in time with the time signature of the arranger.

12. Perform.

13. Use either of the following methods to stop recording.

- Press [▶/■] so it goes out.
[● REC] also goes out.
- Press [ENDING].
The ending phrase begins playing. When it ends, [ENDING], [▶/■], and [● REC] will all go out.

14. When you stop recording, the screen prompts "Save Song?," asking you whether you want to save your performance.

To save your performance, press TEMPO [▶ (YES)].

If you don't want to save your performance, press TEMPO [◀ (NO)].

Keyboard Recording Mode

Here's how you can record only your keyboard performance. The arranger is not used.

NOTE

The previously recorded song will be erased by your new recording.

1. Select the keyboard part and tone you want to use for your performance. (pp. 10–11)
2. Press [SONG] so it's lit.
3. Press [● REC] so it's blinking.
4. Use REC MODE [◀] [▶] to select "Rec Keyboard" as the recording mode.
5. Select the tone that you want to use in the right-hand side of the keyboard.
Press [TONE] so it's lit, and use the FAMILY and SELECT [◀] [▶] buttons, the numeric keys, or the TONE category buttons to make your selection. For details, refer to pp. 10–11.
6. Use the metronome if desired. (p. 11)
7. Press [▶/■] to start recording.
[● REC] lights, and [▶/■] begins blinking in time with the time signature of the metronome.
8. Perform.

MEMO

If you select a drum set for the main part and use the keyboard to play the drum sounds, your performance will be recorded on track 16.

Song Functions

9. Press [▶/■] to stop recording.
[▶/■] and [●REC] go out.

10. When you stop recording, the screen prompts “Save Song?,” asking you whether you want to save your performance.

To save your performance, press TEMPO [▶] (YES).

If you don't want to save your performance, press TEMPO [◀] (NO).

Single Recording Mode

In this mode you can layer a new performance onto the previously recorded notes, and record each track separately.

NOTE

You can't use this mode if no song has been recorded.

1. Press [SONG] so it's lit.
2. Press [●REC] so it's blinking.
3. Use REC MODE [◀][▶] to select “Rec Single” as the recording mode.
4. Use REC TRACK [◀][▶] to select the track you want to record.

If you select a track that has already been recorded, the new recording will overwrite the existing recording.

5. Select the tone that you want to use in the right-hand side of the keyboard.

Press [TONE] so it's lit, and use the FAMILY and SELECT [◀][▶] buttons, the numeric keys, or the TONE category buttons to make your selection. For details, refer to pp. 10–11.

6. Press [▶/■] to start recording.
[●REC] lights. After a one-measure count-in, all previously recorded parts begin playing.

7. Perform.

8. Press [▶/■] to stop recording.
[▶/■] and [●REC] go out.

If you want to record additional parts, return to step 2.

9. When you stop recording, the screen prompts “Save Song?,” asking you whether you want to save your performance.

To save your performance, press TEMPO [▶] (YES).

If you don't want to save your performance, press TEMPO [◀] (NO).

The performances of the keyboard and the arranger parts are recorded on the following tracks.

| Track | Part name | Description |
|-------|---------------|--|
| 1 | Accomp 1 | – |
| 2 | Arranger bass | The bass part that sounds when the arranger plays. |
| 3 | Accomp 2 | – |
| 4 | Main | This is the Main part. MFX (p. 17) can be applied only to track 4. |
| 5 | Accomp 3 | – |

| Track | Part name | Description |
|-------|----------------|--|
| 6 | Dual | This is the Dual part. |
| 7 | Accomp 4 | – |
| 8 | Accomp 5 | – |
| 9 | Accomp 6 | – |
| 10 | Arranger drums | Since track 10 is restricted to the drum part, you can select a drum set for this track. |
| 11 | Split | This is the Split part. |
| 12 | Auto Bass | For details, refer to “Auto Bass” (p. 23). |
| 13 | – | – |
| 14 | – | – |
| 15 | Melody Intell. | Melody intelligence (p. 14) |
| 16 | (Main) | If you select a drum set for the tone of the Main part, it will be recorded on track 16. |

Punch-In/Out Recording Mode

This lets you “punch-in/out” to re-record a specified portion of a single track. The data before and after the newly recorded portion will not be erased.

NOTE

You can't use this if no song has been recorded.

Original track



↓ Only this portion is overwritten by the new recording



1. Press [SONG] so it's lit.
2. Press [●REC] so it's blinking.
3. Use REC MODE [◀][▶] to select “Rec Punch/O” as the recording mode.
4. Use REC TRACK [◀][▶] to select the track you want to record.
5. Press [▶/■] to start song playback.
6. When you come to the point at which you want to begin re-recording, press [●REC] once again.
[●REC] lights, and recording begins.
7. Perform.
8. Press [●REC] so it goes out.
Recording will stop.
9. Press [▶/■] to stop song playback.
If you want to re-record again, return to step 2.
10. When you stop recording, the screen prompts “Save Song?,” asking you whether you want to save your performance.

To save your performance, press TEMPO [▶] (YES).

If you don't want to save your performance, press TEMPO [◀] (NO).

Using a Foot Switch to Punch In/Out

You can use a separately available foot switch (Roland DP series unit or BOSS FS-5U) to start or stop recording. This lets you use both hands for your performance; for example, allowing you to use your left hand to operate the pitch bend/modulation lever while you use your right hand to play the melody.

1. Connect the foot switch to the rear panel FOOT SWITCH jack.
2. Press [FUNCTION] so it's lit.
3. Use FAMILY [◀][▶] to select "KBD SET." (p. 22)
4. Use SELECT [◀][▶] to select the "FSW" parameter. (p. 23)
5. Use TEMPO [◀ (-)][▶ (+)] to select "Punch/O."
6. Continue with step 1 and those that follow under "Punch-In/Out Recording Mode."
In steps 6 and 8 of "Punch-In/Out Recording Mode," press the foot switch instead of [● REC].

Playing the Song

1. Press [SONG] so it's lit.
2. Press [I◀] to return to the beginning of the song.
3. Press [▶/■] to start song playback.
4. Press [▶/■] once again to stop song playback.

Changing the Playback Location of the Song

You can use the following buttons to change the playback location within the song.

- [I◀]
Moves to the beginning of the song.
- [◀◀]
Moves to the preceding measure.
- [▶▶]
Moves to the next measure.

Repeat Playback of a Specified Region

You can specify a region (A-B) and play it repeatedly. You can do this while the song is playing or while it is stopped.



1. Use [◀◀][▶▶] to move to the measure at which you want to start repeating.
2. Press [MARKER A-B] to set marker "A" to the current location.

3. Use [◀◀][▶▶] to move to the measure at which you want to stop repeating.
4. Press [MARKER A-B] to set marker "B" to the current location.
5. Press [REPEAT A-B] so it's lit.
6. If the song was stopped, press [▶/■] at this point to begin repeat playback.

TIP

To cancel repeat playback, press [REPEAT A-B] so it goes out.

NOTE

Don't set the marker at the last measure of the song; repeat playback will not work correctly if you do this.

Minus-One Playback

Here's how you can mute (silence) a specific track of the song.

Muting a Track

1. Press [DRUMS & BASS] (factory setting: track 10), [COMBO] (factory setting: track 1), or [FULL] (factory setting: track 2) to specify the track you want to mute.
2. Press [▶/■]. The song begins playing, with the track you specified in step 1 muted.

Changing the Muted Tracks

You can change the track that is muted by each of the buttons [DRUMS & BASS], [COMBO], and [FULL].

1. Hold down one of the buttons [DRUMS & BASS], [COMBO], or [FULL].
The mute track setting screen will appear.
2. Use TEMPO [◀ (-)][▶ (+)] to change the track that is muted by that button.

Function Menu

The Function menu lets you make a variety of different settings.

MEMO

Parameters marked by "*" can be saved in a user program. (p. 16)

Setting a Function Menu Parameter

Here's the basic procedure for setting a parameter of the Function menu.

1. Press [FUNCTION] so it's lit.

2. Use FAMILY [◀] [▶] to select the function group that includes the parameter you want to set.

- **KBD SET:** KBD Touch, MasterTune, Transpose, Trans Mode, PB Range, Split Point, Split Hold, Split Int, FSW
- **METRONOME:** Metro TS, Metro Vol
- **OCTAVE:** Main Oct, Dual Oct, Split Oct
- **VOLUME:** Main Vol, Dual Vol, Split Vol, Auto Bass, Acc Drum, Acc Bass, Accomp
- **ARR SET:** ChordInt, Arr Hold, Educational, Bass Inv, MI
- **EFFECTS:** REVERB, CHORUS, MFX, Tone MFX, Rev MAIN, Chr MAIN, Pan MAIN, Rev DUAL, Chr DUAL, Pan DUAL, Rev SPLIT, Chr SPLIT, Pan SPLIT
- **KBD SCALE:** Scale C/C#/D/Eb/E/F/F#/G/Ab/A/Bb/B, Scale Mode
- **MIDI:** Local, MIDI TxRx, Sync Rx, Style PC, NTA Rx14, Pitch Bend, Modulation, Prog Change, Velo Rx, Clock Tx, Start Stop
- **UTILITY:** LCD Contrast, Factory Reset, Bulk Dump

3. Use SELECT [◀] [▶] to select the parameter you want to adjust.

4. Use TEMPO [◀ (-)] [▶ (+)] to adjust the selected parameter.

TIP

To reset the parameter to its default value, press TEMPO [◀ (-)] and [▶ (+)] simultaneously.

5. If you want to adjust another parameter, return to step 2.

KBD SET Parameters

| Parameter | Value | Explanation |
|---------------|--|---|
| KBD Touch * | 1–127 (default: 110) | Adjusts the strength of the notes when Keyboard Touch is turned "off" ([KEYBOARD TOUCH] unlit). For details, refer to p. 15. This screen will also appear if you hold down [KEYBOARD TOUCH] for a few moments. |
| MasterTune | 427.4–452.6 (default: 440.0) | Adjusts the reference pitch. The reference pitch is usually expressed as the pitch of the middle "A" note. When playing together with other instruments, you must ensure that all instruments are set to the same reference pitch so that they will be in tune. The setting that adjusts the reference pitch is called "Master Tune." |
| Transpose * | -12–12 (default: 0) | Specifies the transposition that will occur when Transpose is turned on ([TRANSCOPE] lit), in units of semitones. For details, refer to p. 12. This screen will also appear if you hold down [TRANSCOPE] for a few moments. |
| Trans Mode * | INT, MIDI, I+M (default: INT) | Specifies the part(s) that will be affected by the Transpose setting. INT: The keyboard parts and arranger parts will be transposed. Notes received from the MIDI IN connector will play at their original pitch. MIDI: Only the notes received from the MIDI IN connector will be transposed. I+M: The keyboard parts, the arranger parts, and all notes received from the MIDI IN connector will be transposed. |
| PB Range | 0–24 (default: 2) | Specifies the amount of change that will occur when you move the BENDER/MODULATION lever all the way to left or right. You can set this in semitone steps over a range of 24 semitones (2 octaves). Pitch bend can be used only with the Main part and Dual part. (p. 15) |
| Split Point * | 48–84 (default: 60) | Specifies the split point (the key forming the boundary between tones) for the Arranger and the Split part. This specifies the lowest key that will play the Main part. "60" corresponds to "C4." This screen will also appear if you hold down [ARRANGER] for a few moments. |
| Split Hold * | OFF, ON (default: OFF) | Makes the Split part continue sounding. A note you play on the Split part will continue sounding until you play the next note on that part. |
| Split Int * | OFF, ON (default: OFF) | Lets you produce a chord by holding down one key in the Split part. For example, to produce a "C" chord, you would normally need to hold down the three keys "C," "E," and "G." However, the Split Int function lets you produce the "C" chord simply by holding down the "C" key alone. |

| Parameter | Value | Explanation |
|-----------|---|---|
| FSW | Sustain, Sostenuto, Soft, Rotary S/F, Start/Stop, BassInv, PunchI/O (default: Sustain) | <p>Assigns the function performed by a separately available foot switch connected to the rear panel FOOT SWITCH jack.</p> <p>Sustain: The foot switch will function as a sustain pedal (also called “hold” or “damper”). While you hold down the pedal, notes will be sustained even after you take your fingers off the keyboard.</p> <p>Sostenuto: The foot switch will function as a Sostenuto pedal, sustaining only the notes that had already been pressed at the moment you pressed the pedal. (Subsequently played notes will not be sustained.) This function is available only for the keyboard parts.</p> <p>Soft: The foot switch will function as a Soft pedal. Notes played while holding down the pedal will sound softer. This function is available only for the keyboard parts.</p> <p>Rotary S/F: The foot switch will switch the speed of the rotary effect. This is valid only if the “Rotary” type is set to MFX. (p. 18)</p> <p>Start/Stop: The foot switch will start/stop playback for the arranger or song. This is the same function as [START/STOP].</p> <p>BassInv: The foot switch will turn the Bass Inversion function on/off. (p. 24)</p> <p>PunchI/O: The foot switch will control punch-in and punch-out when you are using punch-in/out recording. (p. 21)</p> |

METRONOME Parameters

| Parameter | Value | Explanation |
|-----------|--|--|
| Metro TS | 1/4–6/4, 6/8, 9/8 (default: 4/4) | Specifies the time signature of the metronome (the number of beats per measure). This setting will change automatically when you select a music style that has a different time signature. For details on using the metronome, refer to p. 11. This screen will also appear if you hold down [METRONOME] for a few moments. |
| Metro Vol | 0–127 (default: 100) | Specifies the volume of the metronome. |

Octave Parameters

| Parameter | Value | Explanation |
|-------------|------------------------|--|
| Main Oct * | -4–0–4 (default: 0) | Raises or lowers the octave setting of the Main part in steps of one octave. * If a drum set is assigned to the Main part, this parameter does not transpose the pitch of the drum/percussion sounds, but instead changes the drum/percussion sounds that are assigned to the keys. |
| Dual Oct * | -4–0–4 (default: 0) | Raises or lowers the octave setting of the Dual part in steps of one octave. |
| Split Oct * | -4–0–4 (default: 0) | Raises or lowers the octave setting of the Split part in steps of one octave. |

Volume Parameters

| Parameter | Value | Explanation |
|-------------|------------------------------|--|
| Main Vol * | 0–127 (default: 127) | Adjusts the volume of the Main part. You can also adjust this by holding down [TONE] and using BALANCE [◀ ▶]. (p. 10) |
| Dual Vol * | 0–127 (default: 110) | Adjusts the volume of the Dual part. You can also adjust this by holding down [DUAL] and using BALANCE [◀ ▶]. (p. 10) |
| Split Vol * | 0–127 (default: 75) | Adjusts the volume of the Split part. You can also adjust this by holding down [SPLIT] and using BALANCE [◀ ▶]. (p. 10) |
| Auto Bass | OFF, 0–127 (default: OFF) | When the Split part is on, this adjusts the volume of the Auto Bass part (which plays a monophonic bass according to the chord you play). Turn this OFF if you don’t need the Auto Bass part. If the Bass Inversion function (p. 24) is off, the root of the chord you play with your left hand (using the Split part) is sounded by the Auto Bass part. The Auto Bass part follows the Educational setting (p. 24). |
| Acc Drum * | 0–127 (default: 100) | Adjusts the volume of the arranger’s drum part. |
| Acc Bass * | 0–127 (default: 100) | Adjusts the volume of the arranger’s bass part. |
| Accomp * | 0–127 (default: 100) | Adjusts the volume of the arranger’s Accomp parts 1–6. |

MEMO

BALANCE [◀] (ARRANGER) adjusts the volume of all arranger parts.

ARR SET Parameters

| Parameter | Value | Explanation |
|-------------|------------------------------------|---|
| ChordInt | OFF, MODE1, MODE2 (default: MODE1) | Allows the accompaniment chords to be detected using simplified fingering that does not require you to play all the notes in the chord. OFF: The chord will consist of only the notes you play in the Split part keyboard region. MODE1: You can specify chords using the method described in "Specifying Chords" (p. 44). MODE2: You can specify chords using the following four methods. Major chord: Play the root of the chord Minor chord: Play the root and the nearest black key to the left Seventh chord: Play the root and the nearest white key to the left Minor seventh chord: Play the root and the nearest black key and white key to the left |
| Arr Hold * | OFF, ON (default: ON) | Selects how the arranger parts will sound. OFF: When you take your hand off the left side of the keyboard, the arranger part instrumental sounds other than drums (i.e., A.Bass and Accomp) will stop, and only the rhythm part will continue sounding. ON: The chord you were playing in the left hand will be remembered. The arranger will continue playing using that chord until you play another chord. * This parameter will be turned on each time you switch on the E-09's power. |
| Educational | OFF, ON (default: ON) | This is a function provided for educational purposes. OFF: If [ARRANGER] is lit and the arranger playback is stopped, the left-hand side of the keyboard will be muted unless [SPLIT] is lit. ON: If [ARRANGER] is lit and the arranger playback is stopped, a stereo strings and a monophonic bass (if Auto Bass is on) will play. This lets you play chords (and bass line) with your left hand without using the E-09's accompaniment function. |
| Bass Inv * | OFF, ON (default: OFF) | Selects how chords will be detected by the arranger. Example: when you play "E G C" OFF: The bass will be sounded on the "C" note just as if you had played "C E G." The accompaniment will use the "C" chord. ON: The bass will be sounded on the lowest note you played ("E"). The accompaniment will use the "C (on E)" chord. |
| MI * | -> p. 14 (default: Traditional) | Selects the harmony type for the melody intelligence function. This screen will also appear if you hold down [MELODY INTELLIGENCE] for a few moments. (p. 14) |

EFFECTS Parameters

| Parameter | Value | Explanation |
|------------|--------------------------------------|---|
| REVERB * | 8 types -> p. 16 (default: Hall 2) | Selects the type of reverb. (p. 16) |
| CHORUS * | 8 types -> p. 17 (default: Chorus 3) | Selects the type of chorus. (p. 17) |
| MFX * | 47 types -> p. 17 (default: Rotary) | Selects the type of multi-effects. (p. 17) |
| Tone MFX | OFF, ON (default: ON) | This lets you specify whether the MFX type will be automatically selected according to the Main part tone you select. For example, a distortion/overdrive effect will be selected for rock guitar tones, and a rotary effect will be selected for organ tones. OFF: The MFX will not change when you switch the tone of the Main part. ON: The MFX will change when you switch the tone of the Main part. |
| Rev MAIN * | 0-127 (default: 100) | Adjusts the amount of reverb applied to the tone of the Main part. With a setting of "0" there will be no reverb. |
| Chr MAIN * | 0-127 (default: 100) | Adjusts the amount of chorus applied to the tone of the Main part. With a setting of "0" there will be no chorus. * You can't apply chorus if MFX is set to anything other than "Off." |
| Pan MAIN * | RND, L63-0-R63 (default: 0) | Adjusts the stereo location (the position between the left and right speakers) of the Main part. If you select "RND," the stereo location will change randomly for each note you play. Values beginning with "L" position the sound toward the left speaker, a value of "0" is the center, and values beginning with "R" position the sound toward the right speaker. |
| Rev DUAL * | 0-127 (default: 100) | Adjusts the amount of reverb applied to the tone of the Dual part. With a setting of "0" there will be no reverb. |
| Chr DUAL * | 0-127 (default: 100) | Adjusts the amount of chorus applied to the tone of the Dual part. With a setting of "0" there will be no chorus. |

| Parameter | Value | Explanation |
|-------------|--------------------------------|--|
| Pan DUAL * | RND, L63–0–R63 (default: 0) | Adjusts the stereo location (the position between the left and right speakers) of the Dual part. If you select “RND,” the stereo location will change randomly for each note you play. Values beginning with “L” position the sound toward the left speaker, a value of “0” is the center, and values beginning with “R” position the sound toward the right speaker. |
| Rev SPLIT * | 0–127 (default: 100) | Adjusts the amount of reverb applied to the tone of the Split part. With a setting of “0” there will be no reverb. |
| Chr SPLIT * | 0–127 (default: 100) | Adjusts the amount of chorus applied to the tone of the Split part. With a setting of “0” there will be no chorus. |
| Pan SPLIT * | RND, L63–0–R63 (default: 0) | Adjusts the stereo location (the position between the left and right speakers) of the Split part. If you select “RND,” the stereo location will change randomly for each note you play. Values beginning with “L” position the sound toward the left speaker, a value of “0” is the center, and values beginning with “R” position the sound toward the right speaker. |

KBD SCALE Parameters

| Parameter | Value | Explanation |
|--------------|---------------------------------|--|
| Scale C–B * | -64–63 (default: 0) | As an alternative to the equal tempered scale used in most Western music, you can adjust the pitch of each note to the scales used by other musical cultures or tuning systems (such as oriental or baroque music). You can independently adjust the pitch of each note in the octave (C, C#, D, Eb, E, F, F#, G, Ab, A, Bb, B). For example, if you adjust the pitch of the “C” note, this adjustment will apply to the “C” note of each octave. In most cases, a quarter tone upward or downward will be appropriate, so you should try settings of “50” or “-50.” |
| Scale Mode * | Main, All (default: Main) | Specifies the part(s) to which the above scale setting will apply. Main: Only the tone of the Main part All: The tones of all parts |

MIDI Parameters

cf. ➤

Refer to p. 27.

UTILITY Parameters

cf. ➤

For details on “LCD Contrast” and “Factory Reset,” refer to p. 9.

cf. ➤

For details on “Bulk Dump,” refer to p. 28.

MIDI Functions

You can connect the E-09 to an external MIDI device and control each device from the other by transmitting and receiving performance data. For example, you can use one device to select or play sounds on the other device.

The E-09 has MIDI connectors which allow it to transmit and receive performance data. By using these connectors to connect external devices to the E-09, you can enjoy an even wider range of possibilities.

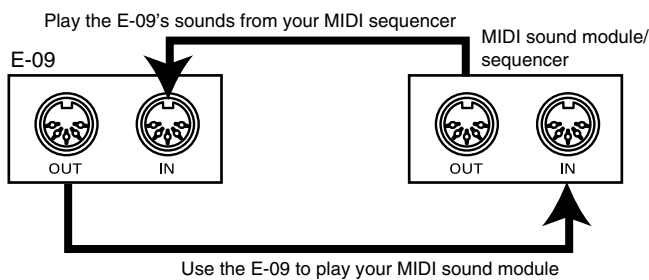
TERM

MIDI stands for "Musical Instrument Digital Interface," and is a universal standard that allows electronic musical instruments and computers to exchange performance data.

Connection Example

NOTE

To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.



MIDI Channels

MIDI provides sixteen channels, numbered 1–16. Even if MIDI devices are connected, you won't be able to switch or play sounds unless the two devices are set to the same MIDI channel.

| MIDI channel | Part | Explanation |
|--------------|----------------|--|
| 1 | Accomp 1 | – |
| 2 | Arranger bass | This is the Bass part played by the arranger |
| 3 | Accomp 2 | – |
| 4 | Main | This is the Main part. MFX (p. 17) can be applied only to track 4. |
| 5 | Accomp 3 | – |
| 6 | Dual | This is the Dual part. |
| 7 | Accomp 4 | – |
| 8 | Accomp 5 | – |
| 9 | Accomp 6 | – |
| 10 | Arranger drums | Since track 10 is restricted to the Drum part, you can select a drum set here. |
| 11 | Split | This is the Split part. |
| 12 | Auto Bass | For details, refer to "Auto Bass" (p. 23). |
| 13 | – | – |
| 14 | – | – |
| 15 | Melody Intell. | Melody Intelligence. (p. 14) |
| 16 | (Main) | If you select a drum set for the Main part, it will be recorded on track 16. |

MIDI Parameters

cf.

For details on how to set these parameters, refer to "Setting a Function Menu Parameter" (p. 22).

MEMO

MIDI parameters other than "Local" are saved as soon as you press [FUNCTION] and turn off its LED.

| Parameter | Value | Explanation |
|-------------|---|--|
| Local | OFF, ON (default: ON) | <p>If the data generated when you play the keyboard is sent to the sound generator via two routes (1) and (2) as shown in the diagram, the notes will overlap or be cut off. To prevent this, you should turn "Local Off" to break route (1). Choose the "OFF" setting if you've connected the E-09 to a sequencer.</p> <p style="text-align: center;">* The setting of this parameter is cleared when you switch off the E-09's power.</p> |
| MIDI TxRx | ALL, KBD, STL, SNG, OFF (default: ALL) | <p>Selects the part(s) that will transmit and receive MIDI.</p> <p>ALL: All parts KBD: Only the keyboard parts (Main, Dual, Split, Auto Bass) STL: Only the arranger parts (Backing 1-6, Backing bass, Backing drums) SNG: Only the song parts (1-16) OFF: None of the E-09's parts will transmit or receive MIDI messages.</p> |
| Sync Rx | OFF, ON (default: OFF) | <p>Specifies whether or not the E-09 will synchronize to an external MIDI device. You can use synchronization when the MIDI OUT connector of an external device is connected to the E-09's MIDI IN connector. (If you've connected the IN and OUT connectors in the opposite direction, refer to the owner's manual of the external device you've connected.)</p> <p>OFF: The E-09 will not synchronize with the other MIDI device. ON: The E-09 will receive MIDI Start (or Continue) messages, and will begin song recording or playback in synchronization with the subsequently received MIDI Clock messages. When the E-09 receives a Start message, it will wait briefly for MIDI Clock messages. If the E-09 receives MIDI Clock messages, it will synchronize to them. If the E-09 does not receive MIDI Clock messages, it will use its own tempo. In either case, a MIDI Stop message will stop playback or recording.</p> <p>* The arranger does not receive MIDI Continue messages.</p> |
| Style PC | OFF, 1-16 (default: 10) | <p>Program change messages will be transmitted/received when you select a different music style within the E-09.</p> |
| NTA Rx14 | OFF, ON (default: 10) | <p>NTA stands for "Note-to-Arranger." Notes you play in the left side of the keyboard are sent to the arranger together with the chord data. These notes can also be received via MIDI from an external MIDI keyboard controller or other device. If you want to use the arranger without playing the E-09's keyboard, turn this setting "ON" and transmit these note messages (from your computer or external MIDI device) on MIDI channel 14 to the E-09.</p> |
| Pitch Bend | OFF, ON (default: ON) | <p>Turns transmission/reception of Pitch Bend messages on/off. These messages temporarily raise or lower the pitch of the tone.</p> |
| Modulation | OFF, ON (default: ON) | <p>Turns transmission/reception of Modulation messages on/off. These messages add vibrato to the sound. (Control Change CC01)</p> |
| Prog Change | OFF, ON (default: ON) | <p>Turns transmission/reception of Program Change messages on/off. These messages are used to select tones or music styles.</p> |
| Velo Rx | ON, 1-127 (default: ON) | <p>Turns transmission/reception of velocity data on/off. This applies only to note messages received via MIDI. If this is "ON," the E-09 will use the velocity values that it receives. Otherwise, the E-09 will use the fixed velocity value (1-127) you specify here.</p> |
| Clock Tx | OFF, ON (default: ON) | <p>Specifies whether or not MIDI Clock messages are to be transmitted during arranger playback or song recording. Use this when you want to synchronize an external MIDI device with the E-09.</p> |
| Start Stop | OFF, ON (default: ON) | <p>Specifies whether or not Start/Stop/Continue messages are to be transmitted when arranger playback or song recording starts or stops. Turn this "Off" if you want to control a MIDI organ or other sound module without playing/stopping the arranger.</p> |

Bulk Dump

You can use this procedure to transmit user programs and song data from the E-09 via MIDI to a sequencer or other external MIDI device, and save the data on that device. Prepare your external sequencer to record a conventional performance, and perform the following procedure on the E-09.

1. Use a separately available MIDI cable to connect the E-09's MIDI OUT connector to the MIDI IN connector of your external sequencer.
2. Press [FUNCTION] so it's lit.
3. Use FAMILY [◀] [▶] to access the "UTILITY" screen.
4. Use SELECT [◀] [▶] to access the "Bulk Dump?" screen.
"Yes" begins blinking in the screen.
5. Press TEMPO [▶] (YES).
The screen prompts "Sure?"
6. Press TEMPO [▶] (YES) once again.

Bulk Load

You can use this procedure to receive user programs and song data (previously saved as described above) from a sequencer or other external MIDI device back into the E-09 to restore (overwrite) the data via MIDI.

NOTE

Once you carry out the Bulk Load procedure, the user programs and song data in the E-09 will be overwritten. If there is any data in the E-09 that you want to keep, make sure to save it to an external MIDI device before you proceed.

1. Switch on the E-09's power. (p. 8)
If the power is already turned on, switch it off, then turn it on again.
2. Use a separately available MIDI cable to connect the E-09's MIDI IN connector to the MIDI OUT of your external MIDI sequencer.
3. Transmit the bulk data from your external MIDI sequencer to the E-09.

Other Functions

Transpose Lock

Hold down [NUMERIC] and press [TRANPOSE].

Once locked this way, the set transposition will remain in effect no matter what you do on the instrument.

* To release the lock, once again hold down [NUMERIC] and press [TRANPOSE].

Tempo Lock

Hold down [NUMERIC] and press [MELODY INTELLIGENCE].

Once locked this way, the set tempo will remain in effect no matter what you do on the instrument.

* To release the lock, once again hold down [NUMERIC] and press [MELODY INTELLIGENCE].

Style Lock

Hold down [NUMERIC] and press [SPLIT].

Thereafter, the style setting will be preserved even if you switch music assistants or user programs.

* To release the lock, once again hold down [NUMERIC] and press [SPLIT].

Tone Lock

Hold down [NUMERIC] and press [DUAL].

Thereafter, the tone setting will be preserved even if you switch music assistants or user programs.

* To release the lock, once again hold down [NUMERIC] and press [DUAL].



To determine whether a function is locked or not, hold down [NUMERIC] and note the buttons that are lighted (lit = locked).

MEMO

Appendices

Troubleshooting

This page contains items for you to check if you experience problems, and the appropriate action to take. Refer to the section that corresponds to the problem you're having.

| Problem | Check/Action |
|--|---|
| Power does not turn on | Are the supplied AC adaptor and power cable correctly connected to the E-09 and to an electrical outlet? (p. 8) -> Use only the supplied AC adaptor and power cable. Use of any other adaptor or cable may cause malfunctions. |
| No sound from the E-09 | Could the VOLUME knob be turned down? |
| | Could headphones be connected? -> If headphones are connected, there will be no sound from the E-09's speakers. |
| | If there is no sound when you play the keyboard, could Local Control be turned "OFF"? -> Turn "Local" ON. (p. 27) |
| | Could pedal operations or MIDI messages (Expression or Volume) received from an external MIDI device have lowered the volume? |
| No Sound from a Specific Part | Could the volume of the part be turned down? -> Adjust the volume parameters (Main Vol, Dual Vol, Split Vol, Auto Bass, Acc Drum, Acc Bass, Accomp). (p. 23) |
| | Could you have used the Minus-One function to mute (silence) a specific part? (p. 21) |
| | Does the MIDI receive channel of the part match the MIDI transmit channel of the connected MIDI device? -> Set the MIDI channel of the connected external MIDI device to match the E-09's receive channel. (p. 26) |
| No sound from a connected MIDI device | Is the instrument set to send MIDI messages? -> Set "MIDI TxRx" to an appropriate setting, something other than "OFF." (p. 27) |
| | Does the MIDI transmit channel of the E-09's keyboard controller section match the MIDI receive channel of the connected MIDI device? -> Set the MIDI channel of the connected external device to match the E-09. (p. 26) |
| No sound from a specific region of the keyboard | Some tones such as drum sets or bass sounds have a limited range. |
| Effect not applied | If reverb or chorus are set to an amount of "0" for the keyboard part, there will be no effect. -> Set "Rev MAIN, Chr MAIN, Rev DUAL, Chr DUAL, Rev SPLIT, Chr SPLIT" to values above "0." (p. 24) |
| | If "MFX" is set to anything other than "OFF," chorus cannot be applied to the tone of the Main part. |
| Effect sounds wrong | If "Tone MFX" is "OFF," some combinations of tone and effect may sound strange in comparison to other tones. -> Turn "Tone MFX" ON. Alternatively, switch "MFX" to a different type. (p. 24) |
| Pitch does not change when you move the Pitch Bend lever | Could the pitch bend range be set to "0"? -> Change the "PB Range" to a value other than "0." (p. 22) |
| Sound is moved (panned) to left or right each time you play a note | Some tones are randomly panned between left and right each time you play a note. -> You can't change the setting of such tones. |
| | If Pan MAIN, Pan DUAL, or Pan SPLIT is set to "RND," the sound will randomly move between left and right each time you play a note. (p. 24) |
| Sound is distorted | The sound may be distorted depending on the effect or part volume settings. Try adjusting the following parameters. <ul style="list-style-type: none"> • Volume parameters: Main Vol, Dual Vol, Split Vol, Auto Bass, Acc Drum, Acc Bass, Accomp (p. 23) • Amount of reverb or chorus applied to the keyboard parts: Rev MAIN, Chr MAIN, Rev DUAL, Chr DUAL, Rev SPLIT, Chr SPLIT (p. 24) • Overall volume or volume balance |
| | Could an effect such as overdrive or distortion (which intentionally distorts the sound) be applied? |
| Tempo does not change | If [FUNCTION] is lit, pressing TEMPO [◀ (-)] [▶ (+)] will not change the tempo. |
| Pitch is wrong | Some tones may seem to have a different pitch in certain regions when compared to other tones. |
| | Could the E-09's tuning be incorrect? -> Check the "MasterTune" setting. (p. 22) |
| | Could the pitch have been modified by pedal operations or pitch bend messages received from an external MIDI device? |
| Notes are interrupted | If more than 64 notes are played simultaneously, currently-sounding notes may be cut off. |
| Notes are "stuck" (continue sounding) when you play the keyboard | Is the foot switch connected correctly? |

Tone List

| Button | No | Tone | Category | PC | CC 00 | CC 32 |
|--------|----|------------|----------------|-----|-------|-------|
| PIANO | 1 | St.Piano 1 | PIANO | 1 | 8 | 2 |
| | 2 | EuropeanPf | PIANO | 1 | 16 | 2 |
| | 3 | Piano 2 | PIANO | 2 | 0 | 2 |
| | 4 | Honkytonk | PIANO | 4 | 0 | 2 |
| | 5 | Piano 1 | PIANO | 1 | 0 | 2 |
| | 6 | St.Piano 2 | PIANO | 2 | 8 | 2 |
| | 7 | Piano 3 | PIANO | 3 | 0 | 2 |
| | 8 | EG+EP 1 | PIANO | 3 | 1 | 2 |
| | 9 | EG+EP 2 | PIANO | 3 | 2 | 2 |
| | 10 | St.Piano 3 | PIANO | 3 | 8 | 2 |
| | 11 | OldUpright | PIANO | 4 | 8 | 2 |
| | 12 | E.Piano 1 | ELECTRIC PIANO | 5 | 0 | 2 |
| | 13 | St.Soft EP | ELECTRIC PIANO | 5 | 8 | 2 |
| | 14 | Dyno EP | ELECTRIC PIANO | 5 | 47 | 2 |
| | 15 | Wurly | ELECTRIC PIANO | 5 | 48 | 2 |
| | 16 | EP Legend | ELECTRIC PIANO | 6 | 10 | 2 |
| | 17 | Hard FM EP | ELECTRIC PIANO | 6 | 24 | 2 |
| | 18 | EP Phase | ELECTRIC PIANO | 6 | 32 | 2 |
| | 19 | FM+SA EP | ELECTRIC PIANO | 5 | 16 | 2 |
| | 20 | 60s EP | ELECTRIC PIANO | 5 | 24 | 2 |
| | 21 | Hard EP | ELECTRIC PIANO | 5 | 25 | 2 |
| | 22 | Mellow EP | ELECTRIC PIANO | 5 | 26 | 2 |
| | 23 | E.Piano 2 | ELECTRIC PIANO | 6 | 0 | 2 |
| | 24 | Detuned EP | ELECTRIC PIANO | 6 | 8 | 2 |
| | 25 | St.FM EP | ELECTRIC PIANO | 6 | 16 | 2 |
| | 26 | Nylon+EP | ELECTRIC PIANO | 100 | 5 | 2 |
| ORGAN | 27 | Organ 2 | ORGAN | 18 | 0 | 2 |
| | 28 | Organ 1 | ORGAN | 17 | 0 | 2 |
| | 29 | R&B Organ | ORGAN | 17 | 10 | 2 |
| | 30 | Cool Organ | ORGAN | 17 | 34 | 2 |
| | 31 | 60s Organ1 | ORGAN | 17 | 16 | 2 |
| | 32 | Cheese Org | ORGAN | 17 | 24 | 2 |
| | 33 | Org Oct 2 | ORGAN | 17 | 21 | 4 |
| | 34 | Org Oct 1 | ORGAN | 17 | 20 | 4 |
| | 35 | Perc Org 1 | ORGAN | 18 | 9 | 2 |
| | 36 | Organ 3 | ORGAN | 19 | 0 | 2 |
| | 37 | Rotary Org | ORGAN | 19 | 8 | 2 |
| | 38 | RotarySlow | ORGAN | 19 | 16 | 2 |
| | 39 | RotaryFast | ORGAN | 19 | 24 | 2 |
| | 40 | ChurchOrg1 | ORGAN | 20 | 0 | 2 |
| | 41 | ChurchOrg2 | ORGAN | 20 | 8 | 2 |
| | 42 | OrganFlute | ORGAN | 20 | 24 | 2 |
| | 43 | Trem Flute | ORGAN | 20 | 32 | 2 |
| | 44 | Reed Organ | ORGAN | 21 | 0 | 2 |
| | 45 | Organ 101 | ORGAN | 17 | 1 | 2 |
| | 46 | Dtnd Org 1 | ORGAN | 17 | 7 | 2 |
| | 47 | Trem Organ | ORGAN | 17 | 8 | 2 |
| | 48 | Organ 109 | ORGAN | 17 | 9 | 2 |
| | 49 | 60s Organ2 | ORGAN | 17 | 17 | 2 |
| | 50 | 60s Organ3 | ORGAN | 17 | 18 | 2 |
| | 51 | Pop Organ | ORGAN | 17 | 31 | 2 |
| | 52 | Rock Organ | ORGAN | 17 | 32 | 2 |
| | 53 | Even Bar | ORGAN | 17 | 33 | 2 |
| | 54 | Organ Bass | ORGAN | 17 | 40 | 2 |
| | 55 | Organ 201 | ORGAN | 18 | 1 | 2 |
| | 56 | Chorus Org | ORGAN | 18 | 8 | 2 |
| | 57 | Dtnd Org 2 | ORGAN | 18 | 10 | 2 |
| | 58 | Perc Org 2 | ORGAN | 18 | 32 | 2 |
| | 59 | ChurchOrg3 | ORGAN | 20 | 16 | 2 |
| | 60 | Puff Organ | ORGAN | 21 | 16 | 2 |
| | 61 | Squeeze Me | ACCORDION | 22 | 5 | 4 |
| | 62 | Oktober | ACCORDION | 22 | 6 | 4 |
| | 63 | Vint Accdn | ACCORDION | 22 | 10 | 4 |
| | 64 | Romance | ACCORDION | 22 | 11 | 4 |
| | 65 | La Seine | ACCORDION | 22 | 12 | 4 |
| | 66 | Accrdn 1 | ACCORDION | 22 | 1 | 4 |
| | 67 | Accrdn 2 | ACCORDION | 22 | 2 | 4 |

| Button | No | Tone | Category | PC | CC 00 | CC 32 |
|-----------------|-----------|----------------|-----------------|-----|-------|-------|
| ORGAN | 68 | Accrdn 3 | ACCORDION | 22 | 3 | 4 |
| | 69 | AccrdnJuno | ACCORDION | 22 | 4 | 4 |
| | 70 | Accrdn It | ACCORDION | 22 | 8 | 2 |
| | 71 | Accrdn Fr | ACCORDION | 22 | 0 | 2 |
| | 72 | Bandoneon | ACCORDION | 24 | 0 | 2 |
| | 73 | SqueezeBox | ACCORDION | 24 | 24 | 4 |
| | 74 | Harmonica1 | ACCORDION | 23 | 0 | 2 |
| | 75 | Harmonica2 | ACCORDION | 23 | 1 | 2 |
| | 76 | Harpsi 2 | KEYBOARD | 7 | 24 | 2 |
| | 77 | St.Harpsi | KEYBOARD | 7 | 16 | 2 |
| | 78 | Harpsi 1 | KEYBOARD | 7 | 0 | 2 |
| | 79 | CoupledHps | KEYBOARD | 7 | 8 | 2 |
| | 80 | Clav | KEYBOARD | 8 | 0 | 2 |
| | 81 | Comp Clav | KEYBOARD | 8 | 8 | 2 |
| | 82 | Pulse Clav | KEYBOARD | 8 | 39 | 2 |
| | 83 | Celesta | CHROMATIC PERC | 9 | 0 | 2 |
| | 84 | Music Box | CHROMATIC PERC | 11 | 0 | 2 |
| | 85 | Vibraphone | CHROMATIC PERC | 12 | 0 | 2 |
| | 86 | Marimba | CHROMATIC PERC | 13 | 0 | 2 |
| | 87 | Xylophone | CHROMATIC PERC | 14 | 0 | 2 |
| | 88 | Tublr Bell | CHROMATIC PERC | 15 | 0 | 2 |
| | 89 | Sft Crystl | CHROMATIC PERC | 99 | 2 | 2 |
| | 90 | LoudGlockn | CHROMATIC PERC | 99 | 4 | 2 |
| | 91 | Choir&Bell | CHROMATIC PERC | 99 | 16 | 2 |
| | 92 | TinkleBell | CHROMATIC PERC | 113 | 0 | 2 |
| | 93 | Glocken | CHROMATIC PERC | 10 | 0 | 2 |
| | 94 | Hard Vibe | CHROMATIC PERC | 12 | 1 | 2 |
| | 95 | St.Vibe | CHROMATIC PERC | 12 | 8 | 2 |
| | 96 | St.Marimba | CHROMATIC PERC | 13 | 8 | 2 |
| | 97 | ChurchBell | CHROMATIC PERC | 15 | 8 | 2 |
| | 98 | Carillon | CHROMATIC PERC | 15 | 9 | 2 |
| | 99 | Crystal | CHROMATIC PERC | 99 | 0 | 2 |
| | 100 | Syn Mallet | CHROMATIC PERC | 99 | 1 | 2 |
| | 101 | RndGlocken | CHROMATIC PERC | 99 | 3 | 2 |
| | 102 | GlcknChime | CHROMATIC PERC | 99 | 5 | 2 |
| | 103 | Clr Bells | CHROMATIC PERC | 99 | 6 | 2 |
| | 104 | X'mas Bell | CHROMATIC PERC | 99 | 7 | 2 |
| | 105 | VibraBells | CHROMATIC PERC | 99 | 8 | 2 |
| | 106 | Digi Bell | CHROMATIC PERC | 99 | 9 | 2 |
| | 107 | Air Bells | CHROMATIC PERC | 99 | 17 | 2 |
| | 108 | Bell Harp | CHROMATIC PERC | 99 | 18 | 2 |
| 109 | Gamelimba | CHROMATIC PERC | 99 | 19 | 2 | |
| GUITAR/ BASS | 110 | Nylon Gt 1 | ACOUSTIC GUITAR | 25 | 0 | 2 |
| | 111 | Velo Harm | ACOUSTIC GUITAR | 25 | 24 | 2 |
| | 112 | Nyln+Steel | ACOUSTIC GUITAR | 26 | 9 | 2 |
| | 113 | Requint Gt | ACOUSTIC GUITAR | 25 | 40 | 2 |
| | 114 | FlamencoGt | ACOUSTIC GUITAR | 25 | 49 | 2 |
| | 115 | StdStr Gt1 | ACOUSTIC GUITAR | 26 | 0 | 2 |
| | 116 | 12 Str Gt | ACOUSTIC GUITAR | 26 | 8 | 2 |
| | 117 | Mandolin | ACOUSTIC GUITAR | 26 | 16 | 2 |
| | 118 | Ukulele | ACOUSTIC GUITAR | 25 | 8 | 2 |
| | 119 | Guitarron | ACOUSTIC GUITAR | 25 | 9 | 4 |
| | 120 | Nylon Gt 2 | ACOUSTIC GUITAR | 25 | 16 | 2 |
| | 121 | Nylon Gt 3 | ACOUSTIC GUITAR | 25 | 32 | 2 |
| | 122 | StdStr Gt2 | ACOUSTIC GUITAR | 26 | 32 | 2 |
| | 123 | Steel+Body | ACOUSTIC GUITAR | 26 | 33 | 2 |
| | 124 | E.Gt Harm | ACOUSTIC GUITAR | 32 | 0 | 2 |
| | 125 | Ac.Gt Harm | ACOUSTIC GUITAR | 32 | 16 | 2 |
| | 126 | Atmosphere | ACOUSTIC GUITAR | 100 | 0 | 2 |
| | 127 | Nylon Harp | ACOUSTIC GUITAR | 100 | 2 | 2 |
| | 128 | Gt Fret Nz | ACOUSTIC GUITAR | 121 | 0 | 2 |
| | 129 | Jazz Gt 1 | ELECTRIC GUITAR | 27 | 0 | 2 |
| | 130 | PedalSteel | ELECTRIC GUITAR | 27 | 8 | 2 |
| | 131 | Clean Gt 2 | ELECTRIC GUITAR | 28 | 1 | 2 |
| | 132 | JC Cln Gt | ELECTRIC GUITAR | 28 | 4 | 2 |
| | 133 | MidTune Gt | ELECTRIC GUITAR | 28 | 23 | 2 |
| | 134 | Muted Gt | ELECTRIC GUITAR | 29 | 0 | 2 |
| | 135 | Overdrive | ELECTRIC GUITAR | 30 | 0 | 2 |
| | 136 | Dist Gt 1 | ELECTRIC GUITAR | 31 | 0 | 2 |
| | 137 | Power Gt 1 | ELECTRIC GUITAR | 31 | 16 | 2 |
| | 138 | Mellow Gt | ELECTRIC GUITAR | 27 | 1 | 2 |

| Button | No | Tone | Category | PC | CC 00 | CC 32 |
|-----------------|------------|------------|-----------------|-----|-------|-------|
| GUITAR/ BASS | 139 | Jazz Gt 2 | ELECTRIC GUITAR | 27 | 2 | 2 |
| | 140 | Clean Gt 1 | ELECTRIC GUITAR | 28 | 0 | 2 |
| | 141 | Open Hard | ELECTRIC GUITAR | 28 | 3 | 2 |
| | 142 | Chorus Gt | ELECTRIC GUITAR | 28 | 8 | 2 |
| | 143 | Clean Gt 3 | ELECTRIC GUITAR | 28 | 48 | 2 |
| | 144 | Mt Dist Bs | ELECTRIC GUITAR | 29 | 1 | 2 |
| | 145 | Funk Pop | ELECTRIC GUITAR | 29 | 8 | 2 |
| | 146 | Funk Gt | ELECTRIC GUITAR | 29 | 16 | 2 |
| | 147 | Jazz Man | ELECTRIC GUITAR | 29 | 24 | 2 |
| | 148 | Gt Pinch | ELECTRIC GUITAR | 30 | 4 | 2 |
| | 149 | Dist Gt 2 | ELECTRIC GUITAR | 31 | 1 | 2 |
| | 150 | Dazed Gt | ELECTRIC GUITAR | 31 | 2 | 2 |
| | 151 | Feedback 1 | ELECTRIC GUITAR | 31 | 8 | 2 |
| | 152 | Feedback 2 | ELECTRIC GUITAR | 31 | 9 | 2 |
| | 153 | Power Gt 2 | ELECTRIC GUITAR | 31 | 17 | 2 |
| | 154 | 5th Dist | ELECTRIC GUITAR | 31 | 18 | 2 |
| | 155 | Rock Rhy 1 | ELECTRIC GUITAR | 31 | 24 | 2 |
| | 156 | Rock Rhy 2 | ELECTRIC GUITAR | 31 | 25 | 2 |
| | 157 | Rock Rhy 3 | ELECTRIC GUITAR | 31 | 26 | 2 |
| | 158 | Feedback 3 | ELECTRIC GUITAR | 32 | 8 | 2 |
| | 159 | Gt CutNz 1 | ELECTRIC GUITAR | 121 | 1 | 2 |
| | 160 | Gt CutNz 2 | ELECTRIC GUITAR | 121 | 3 | 2 |
| | 161 | Dist CutNz | ELECTRIC GUITAR | 121 | 4 | 2 |
| | 162 | PickScrape | ELECTRIC GUITAR | 121 | 6 | 2 |
| | 163 | Ac.Bass 1 | BASS | 33 | 0 | 2 |
| | 164 | Ac.Bass 2 | BASS | 33 | 1 | 2 |
| | 165 | Fingrd Bs1 | BASS | 34 | 0 | 2 |
| | 166 | Jazz Bass | BASS | 34 | 2 | 2 |
| | 167 | Fingrd Bs3 | BASS | 34 | 3 | 2 |
| | 168 | Pick Bass1 | BASS | 35 | 0 | 2 |
| | 169 | Frtlss Bs1 | BASS | 36 | 0 | 2 |
| | 170 | Slap Bass1 | BASS | 37 | 0 | 2 |
| | 171 | Syn Bass 1 | BASS | 39 | 0 | 2 |
| | 172 | Reso SH Bs | BASS | 39 | 16 | 2 |
| | 173 | Square Bs | BASS | 39 | 22 | 2 |
| | 174 | Ac.Bass 3 | BASS | 33 | 2 | 2 |
| | 175 | Ac.Bass 4 | BASS | 33 | 3 | 2 |
| | 176 | Baby Bass | BASS | 33 | 4 | 4 |
| | 177 | Fingrd Bs2 | BASS | 34 | 1 | 2 |
| | 178 | Fingrd Bs4 | BASS | 34 | 4 | 2 |
| | 179 | FingerSlap | BASS | 34 | 7 | 2 |
| | 180 | Pick Bass2 | BASS | 35 | 3 | 2 |
| | 181 | Mt Pick Bs | BASS | 35 | 8 | 2 |
| 182 | Frtlss Bs2 | BASS | 36 | 1 | 2 | |
| 183 | Frtlss Bs3 | BASS | 36 | 2 | 2 | |
| 184 | Frtlss Bs4 | BASS | 36 | 3 | 2 | |
| 185 | Syn Frtlss | BASS | 36 | 4 | 2 | |
| 186 | Mr.Smooth | BASS | 36 | 5 | 2 | |
| 187 | Frtlss Bs5 | BASS | 36 | 8 | 2 | |
| 188 | Fat Frtlss | BASS | 36 | 48 | 2 | |
| 189 | Reso Slap | BASS | 37 | 8 | 2 | |
| 190 | Slap Bass2 | BASS | 38 | 0 | 2 | |
| 191 | Syn Bs 101 | BASS | 39 | 1 | 2 | |
| 192 | Juno Bass | BASS | 39 | 2 | 2 | |
| 193 | 106 Bass | BASS | 39 | 3 | 2 | |
| 194 | Acid Bass | BASS | 39 | 8 | 2 | |
| 195 | TB303 Bass | BASS | 39 | 9 | 2 | |
| 196 | Techno Bs | BASS | 39 | 10 | 2 | |
| 197 | Clav Bass | BASS | 39 | 19 | 2 | |
| 198 | Hammer | BASS | 39 | 20 | 2 | |
| 199 | JungleBass | BASS | 39 | 21 | 2 | |
| 200 | Pop Syn Bs | BASS | 39 | 23 | 2 | |
| 201 | LightSynBs | BASS | 39 | 24 | 2 | |
| 202 | FatTB Bass | BASS | 39 | 25 | 2 | |
| 203 | Syn Bass 2 | BASS | 40 | 0 | 2 | |
| 204 | Syn Bs 201 | BASS | 40 | 1 | 2 | |
| 205 | Mod Bass | BASS | 40 | 2 | 2 | |
| 206 | Seq Bass | BASS | 40 | 3 | 2 | |
| 207 | Beef FM Bs | BASS | 40 | 8 | 2 | |
| 208 | X Wire Bs | BASS | 40 | 9 | 2 | |
| 209 | RubberBass | BASS | 40 | 16 | 2 | |

| Button | No | Tone | Category | PC | CC 00 | CC 32 | |
|-----------------|---------------|------------|------------|---------|-------|-------|---|
| GUITAR/ BASS | 210 | SH101 Bs 1 | BASS | 40 | 17 | 2 | |
| | 211 | SH101 Bs 2 | BASS | 40 | 18 | 2 | |
| | 212 | SmoothBass | BASS | 40 | 19 | 2 | |
| | 213 | Mild Bass | BASS | 40 | 20 | 2 | |
| | 214 | Detuned Bs | BASS | 40 | 21 | 2 | |
| | 215 | Attack Pls | BASS | 40 | 29 | 2 | |
| | 216 | Str Slap | BASS | 121 | 2 | 2 | |
| | 217 | Bass Slide | BASS | 121 | 5 | 2 | |
| | STRINGS | 218 | St.Strings | STRINGS | 49 | 16 | 2 |
| | | 219 | St.SlowStr | STRINGS | 50 | 10 | 2 |
| | | 220 | Legato Str | STRINGS | 50 | 8 | 2 |
| | | 221 | SynStrings | STRINGS | 51 | 0 | 2 |
| | | 222 | SuspensStr | STRINGS | 45 | 9 | 2 |
| | | 223 | Pizz Str | STRINGS | 46 | 0 | 2 |
| | | 224 | XP Strings | STRINGS | 49 | 4 | 4 |
| | | 225 | Str Oct | STRINGS | 49 | 32 | 4 |
| | | 226 | OR Str Oct | STRINGS | 49 | 35 | 4 |
| 227 | | Violin 1 | STRINGS | 41 | 0 | 2 | |
| 228 | | SlowVioln1 | STRINGS | 41 | 8 | 2 | |
| 229 | | Viola 1 | STRINGS | 42 | 0 | 2 | |
| 230 | | Cello 1 | STRINGS | 43 | 0 | 2 | |
| 231 | | Contrabass | STRINGS | 44 | 0 | 2 | |
| 232 | | Violin 2 | STRINGS | 41 | 1 | 2 | |
| 233 | | SlowVioln2 | STRINGS | 41 | 9 | 2 | |
| 234 | | Viola 2 | STRINGS | 42 | 1 | 2 | |
| 235 | | Cello 2 | STRINGS | 43 | 1 | 2 | |
| 236 | | Trem Str | STRINGS | 45 | 0 | 2 | |
| 237 | | Slow Trem | STRINGS | 45 | 8 | 2 | |
| 238 | | Strings 1 | STRINGS | 49 | 0 | 2 | |
| 239 | | Strings 2 | STRINGS | 49 | 1 | 2 | |
| 240 | | Orchestra1 | STRINGS | 49 | 8 | 2 | |
| 241 | | Orchestra2 | STRINGS | 49 | 9 | 2 | |
| 242 | | Trem Orch | STRINGS | 49 | 10 | 2 | |
| 243 | | XP Orch | STRINGS | 49 | 21 | 4 | |
| 244 | | Choir Str | STRINGS | 49 | 11 | 2 | |
| 245 | | Velo Str | STRINGS | 49 | 24 | 2 | |
| 246 | | 60s Str | STRINGS | 49 | 40 | 2 | |
| 247 | | Slow Str 1 | STRINGS | 50 | 0 | 2 | |
| 248 | | Slow Str 2 | STRINGS | 50 | 1 | 2 | |
| 249 | Warm Str | STRINGS | 50 | 9 | 2 | | |
| 250 | OB Strings | STRINGS | 51 | 1 | 2 | | |
| 251 | Syn Str 1 | STRINGS | 51 | 2 | 2 | | |
| 252 | 70s Str 1 | STRINGS | 51 | 8 | 2 | | |
| 253 | 70s Str 2 | STRINGS | 51 | 9 | 2 | | |
| 254 | Syn Str 2 | STRINGS | 52 | 0 | 2 | | |
| 255 | Syn Str 3 | STRINGS | 52 | 1 | 2 | | |
| 256 | Double Hit | STRINGS | 56 | 10 | 2 | | |
| 257 | Orch Hit | STRINGS | 56 | 0 | 2 | | |
| 258 | Bass Hit | STRINGS | 56 | 1 | 2 | | |
| 259 | 6th Hit | STRINGS | 56 | 2 | 2 | | |
| 260 | Euro Hit | STRINGS | 56 | 3 | 2 | | |
| 261 | Techno Hit | STRINGS | 56 | 4 | 2 | | |
| 262 | Impact Hit | STRINGS | 56 | 8 | 2 | | |
| 263 | Philly Hit | STRINGS | 56 | 9 | 2 | | |
| 264 | Lo-Fi Rave | STRINGS | 56 | 16 | 2 | | |
| VOCAL | 265 | St.Choir | VOCAL | 53 | 8 | 2 | |
| | 266 | Humming | VOCAL | 54 | 40 | 2 | |
| | 267 | Voice Doos | VOCAL | 54 | 0 | 2 | |
| | 268 | Syn Vox | VOCAL | 55 | 0 | 2 | |
| | 269 | Solo Vox | VOCAL | 86 | 0 | 2 | |
| | 270 | ChoirAahs1 | VOCAL | 53 | 0 | 2 | |
| | 271 | Mellow Chr | VOCAL | 53 | 9 | 2 | |
| | 272 | ChoirAahs2 | VOCAL | 53 | 32 | 2 | |
| | 273 | Syn Voice | VOCAL | 55 | 8 | 2 | |
| | 274 | Ana Voice | VOCAL | 55 | 19 | 2 | |
| | 275 | Harp Vox | VOCAL | 100 | 3 | 2 | |
| | 276 | HllwReleas | VOCAL | 100 | 4 | 2 | |
| | SAX/ BRASS | 277 | Blow Tenor | SAX | 67 | 8 | 2 |
| | | 278 | XP Breathy | SAX | 67 | 10 | 4 |
| 279 | | Sop Sax 1 | SAX | 65 | 0 | 2 | |
| 280 | | Alto Sax 1 | SAX | 66 | 0 | 2 | |

Appendices

| Button | No | Tone | Category | PC | CC 00 | CC 32 |
|---------------|------------|----------------|----------------|----|-------|-------|
| SAX/ BRASS | 281 | XP AltoSax | SAX | 66 | 2 | 4 |
| | 282 | Tenor Sax1 | SAX | 67 | 0 | 2 |
| | 283 | XP Tnr Sax | SAX | 67 | 2 | 4 |
| | 284 | Baritin Sax | SAX | 68 | 0 | 2 |
| | 285 | Sop Sax 2 | SAX | 65 | 8 | 2 |
| | 286 | Alto Sax 2 | SAX | 66 | 1 | 2 |
| | 287 | Hyper Alto | SAX | 66 | 8 | 2 |
| | 288 | Tenor Sax2 | SAX | 67 | 1 | 2 |
| | 289 | Velo Tenor | SAX | 67 | 9 | 2 |
| | 290 | Flute Vib | WIND | 74 | 48 | 2 |
| | 291 | Piccolo | WIND | 73 | 0 | 2 |
| | 292 | Oboe | WIND | 69 | 0 | 2 |
| | 293 | Bassoon | WIND | 71 | 0 | 2 |
| | 294 | Clarinet | WIND | 72 | 1 | 2 |
| | 295 | Pan Flute | WIND | 76 | 0 | 2 |
| | 296 | Sad Pipe | WIND | 76 | 40 | 4 |
| | 297 | Desert Fl | WIND | 76 | 41 | 4 |
| | 298 | Whistle | WIND | 79 | 0 | 2 |
| | 299 | EnglishHorn | WIND | 70 | 0 | 2 |
| | 300 | JzClarinet | WIND | 72 | 0 | 2 |
| | 301 | BsClarinet | WIND | 72 | 8 | 2 |
| | 302 | Flute | WIND | 74 | 0 | 2 |
| | 303 | Recorder | WIND | 75 | 0 | 2 |
| | 304 | Ocarina | WIND | 80 | 0 | 2 |
| | 305 | BottleBlow | WIND | 77 | 0 | 2 |
| | 306 | Trumpet 1 | ACOUSTIC BRASS | 57 | 0 | 2 |
| | 307 | Latin Tp 1 | ACOUSTIC BRASS | 57 | 7 | 4 |
| | 308 | Latin Tp 2 | ACOUSTIC BRASS | 57 | 6 | 4 |
| | 309 | FlugelHorn | ACOUSTIC BRASS | 57 | 8 | 2 |
| | 310 | Trombone 1 | ACOUSTIC BRASS | 58 | 0 | 2 |
| | 311 | Tuba 1 | ACOUSTIC BRASS | 59 | 0 | 2 |
| | 312 | Mute Tp 1 | ACOUSTIC BRASS | 60 | 0 | 2 |
| | 313 | Fr.Horns 1 | ACOUSTIC BRASS | 61 | 0 | 2 |
| | 314 | Brass 1 | ACOUSTIC BRASS | 62 | 0 | 2 |
| | 315 | Brass Fall | ACOUSTIC BRASS | 62 | 16 | 2 |
| 316 | Twin Tp | ACOUSTIC BRASS | 62 | 24 | 2 | |
| 317 | Tb Sect 1 | ACOUSTIC BRASS | 62 | 26 | 2 | |
| 318 | Brass Oct | ACOUSTIC BRASS | 62 | 30 | 4 | |
| 319 | Trumpet 2 | ACOUSTIC BRASS | 57 | 1 | 2 | |
| 320 | Trumpet 3 | ACOUSTIC BRASS | 57 | 2 | 2 | |
| 321 | Dark Tp | ACOUSTIC BRASS | 57 | 3 | 2 | |
| 322 | XP Trumpet | ACOUSTIC BRASS | 57 | 5 | 4 | |
| 323 | Bright Tp | ACOUSTIC BRASS | 57 | 24 | 2 | |
| 324 | Warm Tp | ACOUSTIC BRASS | 57 | 25 | 2 | |
| 325 | Trombone 2 | ACOUSTIC BRASS | 58 | 1 | 2 | |
| 326 | Trombone 3 | ACOUSTIC BRASS | 58 | 2 | 2 | |
| 327 | Bright Tb | ACOUSTIC BRASS | 58 | 4 | 2 | |
| 328 | Tuba 2 | ACOUSTIC BRASS | 59 | 1 | 2 | |
| 329 | Mute Tp 2 | ACOUSTIC BRASS | 60 | 2 | 2 | |
| 330 | Fr.Horns 2 | ACOUSTIC BRASS | 61 | 1 | 2 | |
| 331 | XP Horns | ACOUSTIC BRASS | 61 | 10 | 4 | |
| 332 | FrHornSolo | ACOUSTIC BRASS | 61 | 8 | 2 | |
| 333 | XP Horn | ACOUSTIC BRASS | 61 | 4 | 4 | |
| 334 | Horn Orch | ACOUSTIC BRASS | 61 | 16 | 2 | |
| 335 | Brass 2 | ACOUSTIC BRASS | 62 | 1 | 2 | |
| 336 | Brass 3 | ACOUSTIC BRASS | 62 | 8 | 2 | |
| 337 | XP Brass 1 | ACOUSTIC BRASS | 62 | 6 | 4 | |
| 338 | XP Brass 2 | ACOUSTIC BRASS | 62 | 11 | 4 | |
| 339 | XP Tp&Sax | ACOUSTIC BRASS | 62 | 15 | 4 | |
| 340 | Twin Bones | ACOUSTIC BRASS | 62 | 25 | 2 | |
| 341 | Tb Sect 2 | ACOUSTIC BRASS | 62 | 27 | 2 | |
| SYNTH | 342 | Syn Brass1 | SYNTH BRASS | 63 | 0 | 2 |
| | 343 | Jump Brass | SYNTH BRASS | 63 | 5 | 2 |
| | 344 | OctSynBrss | SYNTH BRASS | 63 | 16 | 2 |
| | 345 | VeloBrass2 | SYNTH BRASS | 64 | 17 | 2 |
| | 346 | Poly Brass | SYNTH BRASS | 63 | 1 | 2 |
| | 347 | Syn Brass5 | SYNTH BRASS | 63 | 3 | 2 |
| | 348 | Juno Brass | SYNTH BRASS | 63 | 4 | 2 |
| | 349 | Syn Brass3 | SYNTH BRASS | 63 | 8 | 2 |
| | 350 | Quak Brass | SYNTH BRASS | 63 | 9 | 2 |
| | 351 | Oct Brass | SYNTH BRASS | 63 | 18 | 2 |

| Button | No | Tone | Category | PC | CC 00 | CC 32 |
|--------|------------|------------------|-------------|----|-------|-------|
| SYNTH | 352 | Syn Brass2 | SYNTH BRASS | 64 | 0 | 2 |
| | 353 | Soft Brass | SYNTH BRASS | 64 | 1 | 2 |
| | 354 | Syn Brass4 | SYNTH BRASS | 64 | 8 | 2 |
| | 355 | VeloBrass1 | SYNTH BRASS | 64 | 16 | 2 |
| | 356 | Big Lead | SYNTH LEAD | 82 | 4 | 2 |
| | 357 | SquareWave | SYNTH LEAD | 81 | 0 | 2 |
| | 358 | Mellow FM | SYNTH LEAD | 81 | 3 | 2 |
| | 359 | CC Solo | SYNTH LEAD | 81 | 4 | 2 |
| | 360 | 260 Sync | SYNTH LEAD | 81 | 17 | 2 |
| | 361 | Saw Wave 1 | SYNTH LEAD | 82 | 0 | 2 |
| | 362 | Pulse Saw | SYNTH LEAD | 82 | 2 | 2 |
| | 363 | GR-300 | SYNTH LEAD | 82 | 6 | 2 |
| | 364 | Waspy Syn | SYNTH LEAD | 82 | 16 | 2 |
| | 365 | Rhythm Saw | SYNTH LEAD | 82 | 45 | 4 |
| | 366 | Seq Saw | SYNTH LEAD | 82 | 46 | 2 |
| | 367 | SynCalliop | SYNTH LEAD | 83 | 0 | 2 |
| | 368 | PurePan Ld | SYNTH LEAD | 83 | 2 | 2 |
| | 369 | Charang | SYNTH LEAD | 85 | 0 | 2 |
| | 370 | Wire Lead | SYNTH LEAD | 85 | 1 | 2 |
| | 371 | Dist Lead | SYNTH LEAD | 85 | 8 | 2 |
| | 372 | Square | SYNTH LEAD | 81 | 1 | 2 |
| | 373 | Hollow Min | SYNTH LEAD | 81 | 2 | 2 |
| | 374 | Shmoog | SYNTH LEAD | 81 | 5 | 2 |
| | 375 | LM Square | SYNTH LEAD | 81 | 6 | 2 |
| | 376 | Sine Wave | SYNTH LEAD | 81 | 8 | 2 |
| | 377 | DistSquare | SYNTH LEAD | 81 | 16 | 2 |
| | 378 | P5 Saw | SYNTH LEAD | 82 | 1 | 2 |
| | 379 | Feline GR | SYNTH LEAD | 82 | 3 | 2 |
| | 380 | Velo Lead | SYNTH LEAD | 82 | 5 | 2 |
| | 381 | LA Saw | SYNTH LEAD | 82 | 7 | 2 |
| | 382 | Dr.Solo | SYNTH LEAD | 82 | 8 | 2 |
| | 383 | Saw Wave 2 | SYNTH LEAD | 82 | 9 | 2 |
| | 384 | Saw Wave 3 | SYNTH LEAD | 82 | 10 | 2 |
| | 385 | Natural Ld | SYNTH LEAD | 82 | 36 | 2 |
| | 386 | Vent Synth | SYNTH LEAD | 83 | 1 | 2 |
| | 387 | Chiffer Ld | SYNTH LEAD | 84 | 0 | 2 |
| | 388 | 5thSawWave | SYNTH LEAD | 87 | 0 | 2 |
| | 389 | Big Fives | SYNTH LEAD | 87 | 1 | 2 |
| | 390 | Bass&Lead | SYNTH LEAD | 88 | 0 | 2 |
| | 391 | Big&Raw | SYNTH LEAD | 88 | 1 | 2 |
| | 392 | Fat&Perky | SYNTH LEAD | 88 | 2 | 2 |
| | 393 | Delayed Ld | SYNTH LEAD | 88 | 7 | 2 |
| 394 | Poly Syn | POLY SYNTHESIZER | 91 | 0 | 2 | |
| 395 | 80sPolySyn | POLY SYNTHESIZER | 91 | 1 | 2 | |
| 396 | Ice Rain | POLY SYNTHESIZER | 97 | 0 | 2 | |
| 397 | Warm Atoms | POLY SYNTHESIZER | 100 | 1 | 2 | |
| 398 | Brightness | POLY SYNTHESIZER | 101 | 0 | 2 | |
| 399 | Fantasia 1 | POLY SYNTHESIZER | 89 | 0 | 2 | |
| 400 | Fantasia 2 | POLY SYNTHESIZER | 89 | 1 | 2 | |
| 401 | Harm Rain | POLY SYNTHESIZER | 97 | 1 | 2 | |
| 402 | African wd | POLY SYNTHESIZER | 97 | 2 | 2 | |
| 403 | Clav Pad | POLY SYNTHESIZER | 97 | 8 | 2 | |
| 404 | Rave | POLY SYNTHESIZER | 98 | 8 | 2 | |
| 405 | Warm Pad | PAD | 90 | 0 | 2 | |
| 406 | Thick Pad | PAD | 90 | 1 | 2 | |
| 407 | Rotary Str | PAD | 90 | 3 | 2 | |
| 408 | Soft Pad | PAD | 90 | 4 | 2 | |
| 409 | SpaceVoice | PAD | 92 | 0 | 2 | |
| 410 | Heaven II | PAD | 92 | 1 | 2 | |
| 411 | Itopia | PAD | 92 | 3 | 2 | |
| 412 | Blow Pad | PAD | 92 | 13 | 4 | |
| 413 | Ethno Pad1 | PAD | 92 | 14 | 4 | |
| 414 | Ethno Pad2 | PAD | 92 | 15 | 4 | |
| 415 | Tine Pad | PAD | 94 | 1 | 2 | |
| 416 | Panner Pad | PAD | 94 | 2 | 2 | |
| 417 | Sweep Pad | PAD | 96 | 0 | 2 | |
| 418 | Polar Pad | PAD | 96 | 1 | 2 | |
| 419 | Shwimmer | PAD | 96 | 9 | 2 | |
| 420 | Soundtrack | PAD | 98 | 0 | 2 | |
| 421 | AmbientPad | PAD | 100 | 6 | 2 | |
| 422 | Goblin Syn | PAD | 102 | 1 | 2 | |

| Button | No | Tone | Category | PC | CC 00 | CC 32 |
|---------|----------|-------------|----------|-----|-------|-------|
| SYNTH | 423 | ResoPanner | PAD | 103 | 5 | 2 |
| | 424 | StarTheme1 | PAD | 104 | 0 | 2 |
| | 425 | Horn Pad | PAD | 90 | 2 | 2 |
| | 426 | Sine Pad | PAD | 90 | 5 | 2 |
| | 427 | BowedGlass | PAD | 93 | 0 | 2 |
| | 428 | Metal Pad | PAD | 94 | 0 | 2 |
| | 429 | Halo Pad | PAD | 95 | 0 | 2 |
| | 430 | Converge | PAD | 96 | 8 | 2 |
| | 431 | CelestlPad | PAD | 96 | 10 | 2 |
| | 432 | Ancestral | PAD | 98 | 1 | 2 |
| | 433 | Prologue | PAD | 98 | 2 | 2 |
| | 434 | Goblin | PAD | 102 | 0 | 2 |
| | 435 | 50s Sci-Fi | PAD | 102 | 2 | 2 |
| | 436 | Echo Drops | PAD | 103 | 0 | 2 |
| | 437 | Echo Bell | PAD | 103 | 1 | 2 |
| | 438 | Echo Pan 1 | PAD | 103 | 2 | 2 |
| | 439 | Echo Pan 2 | PAD | 103 | 3 | 2 |
| | 440 | Big Panner | PAD | 103 | 4 | 2 |
| | 441 | WaterPiano | PAD | 103 | 6 | 2 |
| | 442 | StarTheme2 | PAD | 104 | 1 | 2 |
| WORLD 1 | 443 | SitarDrone | WORLD 1 | 105 | 4 | 4 |
| | 444 | Sitar 3 | WORLD 1 | 105 | 3 | 4 |
| | 445 | Sarod | WORLD 1 | 105 | 24 | 4 |
| | 446 | Erhu | WORLD 1 | 111 | 8 | 4 |
| | 447 | Erhu/Vib | WORLD 1 | 111 | 10 | 4 |
| | 448 | Matouqin | WORLD 1 | 111 | 19 | 4 |
| | 449 | Shehnai 3 | WORLD 1 | 112 | 2 | 4 |
| | 450 | Bonang 2 | WORLD 1 | 113 | 26 | 4 |
| | 451 | Gender 2 | WORLD 1 | 113 | 27 | 4 |
| | 452 | Saron | WORLD 1 | 113 | 28 | 4 |
| | 453 | Yangqin | WORLD 1 | 47 | 32 | 4 |
| | 454 | Yangqin/Hrd | WORLD 1 | 47 | 33 | 4 |
| | 455 | Yangqin/Trm | WORLD 1 | 47 | 34 | 4 |
| | 456 | Yangqin Trm | WORLD 1 | 47 | 36 | 4 |
| | 457 | Guzheng | WORLD 1 | 108 | 1 | 4 |
| | 458 | Guzhng/Trm | WORLD 1 | 108 | 2 | 4 |
| | 459 | Guzhng Trm | WORLD 1 | 108 | 4 | 4 |
| | 460 | Sanxian | WORLD 1 | 107 | 16 | 4 |
| | 461 | Sanxn/Trem | WORLD 1 | 107 | 17 | 4 |
| | 462 | Pipa | WORLD 1 | 106 | 32 | 4 |
| | 463 | Pipa/Vib | WORLD 1 | 106 | 33 | 4 |
| | 464 | Pipa/Trem | WORLD 1 | 106 | 34 | 4 |
| | 465 | Pipa Trem | WORLD 1 | 106 | 37 | 4 |
| | 466 | Qudi | WORLD 1 | 74 | 24 | 4 |
| | 467 | Qudi/Orn | WORLD 1 | 74 | 25 | 4 |
| | 468 | Bangdi | WORLD 1 | 74 | 28 | 4 |
| | 469 | Bandi/Grwl | WORLD 1 | 74 | 29 | 4 |
| | 470 | Bandi Grwl | WORLD 1 | 74 | 30 | 4 |
| | 471 | Xiao | WORLD 1 | 78 | 8 | 4 |
| | 472 | Xiao/Orn | WORLD 1 | 78 | 9 | 4 |
| | 473 | Xun | WORLD 1 | 74 | 32 | 4 |
| | 474 | Xun/Orn | WORLD 1 | 74 | 33 | 4 |
| | 475 | Shakuhachi | WORLD 1 | 78 | 0 | 2 |
| | 476 | Hulusi 1 | WORLD 1 | 112 | 40 | 4 |
| | 477 | Hulusi 2 | WORLD 1 | 112 | 44 | 4 |
| | 478 | Shehnai 1 | WORLD 1 | 112 | 0 | 2 |
| | 479 | Shehnai 2 | WORLD 1 | 112 | 1 | 2 |
| | 480 | Pungi | WORLD 1 | 112 | 8 | 2 |
| | 481 | Suona | WORLD 1 | 112 | 32 | 4 |
| | 482 | Suona/Grwl | WORLD 1 | 112 | 33 | 4 |
| | 483 | Suona Grwl | WORLD 1 | 112 | 34 | 4 |
| | 484 | Hichiriki | WORLD 1 | 112 | 16 | 2 |
| | 485 | Bagpipe | WORLD 1 | 110 | 0 | 2 |
| | 486 | Shamisen | WORLD 1 | 107 | 0 | 2 |
| | 487 | Tsugaru | WORLD 1 | 107 | 1 | 2 |
| | 488 | Koto | WORLD 1 | 108 | 0 | 2 |
| | 489 | TaishoKoto | WORLD 1 | 108 | 8 | 2 |
| | 490 | Zither | WORLD 1 | 47 | 24 | 2 |
| | 491 | Harp | WORLD 1 | 47 | 0 | 2 |
| 492 | Bonang 1 | WORLD 1 | 113 | 8 | 2 | |
| 493 | Gender 1 | WORLD 1 | 113 | 9 | 2 | |

| Button | No | Tone | Category | PC | CC 00 | CC 32 |
|---------|------------|-------------|------------|---------|-------|-------|
| WORLD 1 | 494 | Gamln Gong | WORLD 1 | 113 | 10 | 2 |
| | 495 | St.Gamelan | WORLD 1 | 113 | 11 | 2 |
| | 496 | RamaCymbal | WORLD 1 | 113 | 16 | 2 |
| | 497 | Atarigane | WORLD 1 | 114 | 8 | 2 |
| | 498 | Gopichant | WORLD 1 | 106 | 16 | 2 |
| | 499 | Sitar 2 | WORLD 1 | 105 | 1 | 2 |
| | 500 | Sitar 1 | WORLD 1 | 105 | 0 | 2 |
| | 501 | Dtrnd Sitar | WORLD 1 | 105 | 2 | 2 |
| | 502 | TamburaDrn | WORLD 1 | 105 | 17 | 4 |
| | WORLD 2 | 503 | SteelDrums | WORLD 2 | 115 | 0 |
| 504 | | Quena | WORLD 2 | 75 | 8 | 4 |
| 505 | | Zampona | WORLD 2 | 76 | 16 | 4 |
| 506 | | Duduks | WORLD 2 | 112 | 41 | 4 |
| 507 | | Jerba | WORLD 2 | 112 | 43 | 4 |
| 508 | | Banjo 1 | WORLD 2 | 106 | 0 | 2 |
| 509 | | Banjo 2 | WORLD 2 | 106 | 2 | 4 |
| 510 | | Mute Banjo | WORLD 2 | 106 | 1 | 2 |
| 511 | | Bouzouki | WORLD 2 | 106 | 11 | 4 |
| 512 | | Saz | WORLD 2 | 106 | 13 | 4 |
| 513 | | Tar | WORLD 2 | 106 | 12 | 4 |
| 514 | | HurdyGurdy | WORLD 2 | 111 | 18 | 4 |
| 515 | | Fiddle | WORLD 2 | 111 | 0 | 2 |
| 516 | | Kamanche | WORLD 2 | 111 | 16 | 4 |
| 517 | | Gadulka | WORLD 2 | 111 | 17 | 4 |
| 518 | | Rabab 2 | WORLD 2 | 106 | 10 | 4 |
| 519 | | Rabab 1 | WORLD 2 | 106 | 8 | 2 |
| 520 | | Oud 1 | WORLD 2 | 106 | 24 | 2 |
| 521 | | Oud 2 | WORLD 2 | 106 | 25 | 4 |
| 522 | | Oud/Trem | WORLD 2 | 106 | 27 | 4 |
| 523 | | Oud Trem | WORLD 2 | 106 | 26 | 4 |
| 524 | | Oud&Str | WORLD 2 | 106 | 28 | 4 |
| 525 | | Tambura | WORLD 2 | 105 | 9 | 4 |
| 526 | | Kanoon 2 | WORLD 2 | 108 | 17 | 4 |
| 527 | | Kanoon Oct | WORLD 2 | 108 | 18 | 4 |
| 528 | | Kanoon&Chr | WORLD 2 | 108 | 19 | 4 |
| 529 | | Kanoon 1 | WORLD 2 | 108 | 16 | 2 |
| 530 | | Kawala 2 | WORLD 2 | 76 | 9 | 4 |
| 531 | | Kawala Oct | WORLD 2 | 76 | 10 | 4 |
| 532 | | Kawala 1 | WORLD 2 | 76 | 8 | 2 |
| 533 | | Kaval Duo | WORLD 2 | 76 | 32 | 4 |
| 534 | | Nay | WORLD 2 | 74 | 18 | 4 |
| 535 | | Nay Oct | WORLD 2 | 74 | 19 | 4 |
| 536 | | Mizmar | WORLD 2 | 112 | 24 | 4 |
| 537 | | Mizmar Oct | WORLD 2 | 112 | 25 | 4 |
| 538 | | MizmarDual | WORLD 2 | 112 | 26 | 4 |
| 539 | | Zourna | WORLD 2 | 112 | 42 | 4 |
| 540 | | Gaida | WORLD 2 | 110 | 16 | 4 |
| 541 | | Santur 3 | WORLD 2 | 16 | 2 | 4 |
| 542 | | Santur 2 | WORLD 2 | 16 | 1 | 2 |
| 543 | | Santur 1 | WORLD 2 | 16 | 0 | 2 |
| 544 | | Cimbalom | WORLD 2 | 16 | 8 | 2 |
| 545 | | Afro Harp | WORLD 2 | 16 | 32 | 4 |
| 546 | | Kalimba 1 | WORLD 2 | 109 | 0 | 2 |
| 547 | | Kalimba 2 | WORLD 2 | 109 | 1 | 4 |
| 548 | | Balafon 1 | WORLD 2 | 13 | 16 | 2 |
| 549 | Balafon 2 | WORLD 2 | 13 | 17 | 2 | |
| 550 | Log Drum | WORLD 2 | 13 | 24 | 2 | |
| 551 | Timpani | PERCUSSION | 48 | 0 | 2 | |
| 552 | Castanets | PERCUSSION | 116 | 8 | 2 | |
| 553 | Agogo Bell | PERCUSSION | 114 | 0 | 2 | |
| 554 | Woodblock | PERCUSSION | 116 | 0 | 2 | |
| 555 | Taiko | PERCUSSION | 117 | 0 | 2 | |
| 556 | Concert BD | PERCUSSION | 117 | 8 | 2 | |
| 557 | Mt CncrtBD | PERCUSSION | 117 | 9 | 2 | |
| 558 | Melo Tom 1 | PERCUSSION | 118 | 0 | 2 | |
| 559 | Real Tom | PERCUSSION | 118 | 1 | 2 | |
| 560 | Melo Tom 2 | PERCUSSION | 118 | 8 | 2 | |
| 561 | Rock Tom | PERCUSSION | 118 | 9 | 2 | |
| 562 | Synth Drum | PERCUSSION | 119 | 0 | 2 | |
| 563 | 808 Tom | PERCUSSION | 119 | 8 | 2 | |
| 564 | Elec Perc | PERCUSSION | 119 | 9 | 2 | |

Appendices

| Button | No | Tone | Category | PC | CC 00 | CC 32 |
|---------|-----|------------|------------|-----|-------|-------|
| WORLD 2 | 565 | RevCymbal1 | PERCUSSION | 120 | 0 | 2 |
| | 566 | RevCymbal2 | PERCUSSION | 120 | 1 | 2 |
| | 567 | Rev Snare1 | PERCUSSION | 120 | 8 | 2 |
| | 568 | Rev Snare2 | PERCUSSION | 120 | 9 | 2 |
| | 569 | Rev Kick | PERCUSSION | 120 | 16 | 2 |
| | 570 | RevCnrtBD | PERCUSSION | 120 | 17 | 2 |
| | 571 | Rev Tom 1 | PERCUSSION | 120 | 24 | 2 |
| | 572 | Rev Tom 2 | PERCUSSION | 120 | 25 | 2 |
| | 573 | Thunder | SFX | 123 | 2 | 2 |
| | 574 | Wind | SFX | 123 | 3 | 2 |
| | 575 | Bird 1 | SFX | 124 | 0 | 2 |
| | 576 | Bird 2 | SFX | 124 | 3 | 2 |
| | 577 | HorseGallp | SFX | 124 | 2 | 2 |
| | 578 | Telephone2 | SFX | 125 | 1 | 2 |
| | 579 | Helicopter | SFX | 126 | 0 | 2 |
| | 580 | Car Engine | SFX | 126 | 1 | 2 |
| | 581 | Car-Pass | SFX | 126 | 3 | 2 |
| | 582 | Siren | SFX | 126 | 5 | 2 |
| | 583 | Train | SFX | 126 | 6 | 2 |
| | 584 | Applause 1 | SFX | 127 | 0 | 2 |
| | 585 | Laughing | SFX | 127 | 1 | 2 |
| | 586 | Screaming | SFX | 127 | 2 | 2 |
| | 587 | Explosion | SFX | 128 | 3 | 2 |
| | 588 | Breath Nz | SFX | 122 | 0 | 2 |
| | 589 | FlKeyClick | SFX | 122 | 1 | 2 |
| | 590 | Seashore | SFX | 123 | 0 | 2 |
| | 591 | Rain | SFX | 123 | 1 | 2 |
| | 592 | Stream | SFX | 123 | 4 | 2 |
| | 593 | Bubble | SFX | 123 | 5 | 2 |
| | 594 | Dog | SFX | 124 | 1 | 2 |
| | 595 | Kitty | SFX | 124 | 4 | 2 |
| | 596 | Growl | SFX | 124 | 5 | 2 |
| | 597 | Telephone1 | SFX | 125 | 0 | 2 |
| | 598 | Door Creak | SFX | 125 | 2 | 2 |
| | 599 | Door | SFX | 125 | 3 | 2 |
| | 600 | Scratch 1 | SFX | 125 | 4 | 2 |
| | 601 | Scratch 2 | SFX | 125 | 7 | 2 |
| | 602 | WindChimes | SFX | 125 | 5 | 2 |
| | 603 | Car-Stop | SFX | 126 | 2 | 2 |
| | 604 | Car-Crash | SFX | 126 | 4 | 2 |
| | 605 | Jetplane | SFX | 126 | 7 | 2 |
| | 606 | Starship | SFX | 126 | 8 | 2 |
| | 607 | Burst Nz | SFX | 126 | 9 | 2 |
| | 608 | Punch | SFX | 127 | 3 | 2 |
| | 609 | Heart Beat | SFX | 127 | 4 | 2 |
| | 610 | Footsteps | SFX | 127 | 5 | 2 |
| | 611 | Applause 2 | SFX | 127 | 6 | 2 |
| | 612 | Gun Shot | SFX | 128 | 0 | 2 |
| | 613 | MachineGun | SFX | 128 | 1 | 2 |
| | 614 | Laser Gun | SFX | 128 | 2 | 2 |

Drum Sets

| Button | No | Rhythm | Category | PC | CC 00 | CC 32 |
|--------|-----|-------------|----------|-----|-------|-------|
| DRUMS | 615 | Standard 1 | DRUMS | 1 | 0 | 2 |
| | 616 | Jazz Kit 1 | DRUMS | 33 | 0 | 2 |
| | 617 | New TR-909 | DRUMS | 31 | 0 | 2 |
| | 618 | Hip Hop | DRUMS | 10 | 0 | 2 |
| | 619 | R&B | DRUMS | 14 | 0 | 2 |
| | 620 | Tech&House | DRUMS | 12 | 0 | 2 |
| | 621 | Drum'n'Bss | DRUMS | 11 | 0 | 2 |
| | 622 | Latin Perc | DRUMS | 47 | 0 | 4 |
| | 623 | India Perc | DRUMS | 45 | 0 | 4 |
| | 624 | GamelanPrc | DRUMS | 46 | 0 | 4 |
| | 625 | OrientPerc | DRUMS | 95 | 0 | 4 |
| | 626 | China Perc | DRUMS | 44 | 0 | 4 |
| | 627 | India Kit | DRUMS | 94 | 0 | 4 |
| | 628 | Std Latin | DRUMS | 75 | 0 | 4 |
| | 629 | Jazz Latin | DRUMS | 76 | 0 | 4 |
| | 630 | TR909Latin | DRUMS | 77 | 0 | 4 |
| | 631 | HipHopLatn | DRUMS | 80 | 0 | 4 |
| | 632 | R&B Latin | DRUMS | 81 | 0 | 4 |
| | 633 | TechnoLatn | DRUMS | 78 | 0 | 4 |
| | 634 | D'n'B Latn | DRUMS | 79 | 0 | 4 |
| | 635 | Std Asia | DRUMS | 67 | 0 | 4 |
| | 636 | Jazz Asia | DRUMS | 68 | 0 | 4 |
| | 637 | TR909 Asia | DRUMS | 69 | 0 | 4 |
| | 638 | HipHopAsia | DRUMS | 70 | 0 | 4 |
| | 639 | R&B Asia | DRUMS | 71 | 0 | 4 |
| | 640 | TechnoAsia | DRUMS | 72 | 0 | 4 |
| | 641 | D'n'B Asia | DRUMS | 73 | 0 | 4 |
| | 642 | Std OR2 | DRUMS | 96 | 0 | 4 |
| | 643 | Jazz OR2 | DRUMS | 97 | 0 | 4 |
| | 644 | TR-909 OR2 | DRUMS | 98 | 0 | 4 |
| | 645 | HipHop OR2 | DRUMS | 99 | 0 | 4 |
| | 646 | R&B OR2 | DRUMS | 100 | 0 | 4 |
| | 647 | Techno OR2 | DRUMS | 101 | 0 | 4 |
| | 648 | D'n'B OR2 | DRUMS | 102 | 0 | 4 |
| | 649 | Std OR1 | DRUMS | 82 | 0 | 4 |
| | 650 | Jazz OR1 | DRUMS | 83 | 0 | 4 |
| | 651 | TR-909 OR1 | DRUMS | 84 | 0 | 4 |
| | 652 | HipHop OR1 | DRUMS | 87 | 0 | 4 |
| | 653 | R&B OR1 | DRUMS | 88 | 0 | 4 |
| | 654 | Techno OR1 | DRUMS | 85 | 0 | 4 |
| | 655 | D'n'B OR1 | DRUMS | 86 | 0 | 4 |
| | 656 | OR Kit 1 | DRUMS | 93 | 0 | 4 |
| | 657 | OR Kit 2 | DRUMS | 117 | 0 | 3 |
| | 658 | MxKit&Latn | DRUMS | 89 | 0 | 4 |
| | 659 | MxKit&India | DRUMS | 90 | 0 | 4 |
| | 660 | MxKit&OR2 | DRUMS | 103 | 0 | 4 |
| | 661 | MxKit&OR1 | DRUMS | 92 | 0 | 4 |
| | 662 | MxKit&Chin | DRUMS | 91 | 0 | 4 |
| | 663 | Standard 2 | DRUMS | 2 | 0 | 2 |
| | 664 | Standard 3 | DRUMS | 3 | 0 | 2 |
| | 665 | Room | DRUMS | 9 | 0 | 2 |
| | 666 | Power | DRUMS | 17 | 0 | 2 |
| | 667 | Jazz Kit 2 | DRUMS | 34 | 0 | 2 |
| | 668 | Brush Kit | DRUMS | 41 | 0 | 2 |
| | 669 | Orchestra | DRUMS | 49 | 0 | 2 |
| | 670 | Ethnic | DRUMS | 50 | 0 | 2 |
| | 671 | Electronic | DRUMS | 25 | 0 | 2 |
| | 672 | TR-808&909 | DRUMS | 26 | 0 | 2 |
| | 673 | Dance | DRUMS | 27 | 0 | 2 |
| | 674 | Kick&Snare | DRUMS | 51 | 0 | 2 |
| | 675 | SFX | DRUMS | 57 | 0 | 2 |

Drum Set List

| | PC: 1 [CC32: 2] Standard 1 | PC: 33 [CC32: 2] Jazz Kit 1 | PC: 31 [CC32: 2] New TR-909 | PC: 10 [CC32: 2] Hip Hop | PC: 14 [CC32: 2] R&B | PC: 12 [CC32: 2] Tech&House | PC: 11 [CC32: 2] Drum'n Bss | PC: 47 [CC32: 4] Latin Perc | PC: 45 [CC32: 4] India Perc | PC: 46 [CC32: 4] GamelanPrc | PC: 95 [CC32: 4] OrientPerc |
|-----|-------------------------------|--------------------------------|--------------------------------|-----------------------------|-------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|
| 9 | | | | | | | | | | | |
| 10 | | | | | | | | | | | |
| 11 | | | 909 Kick 3 | 909 Kick 3 | 909 Kick 3 | 909 Kick 3 | 909 Kick 3 | | | | |
| 12 | | | House Kick | House Kick | House Kick | 909 Kick2 | House Kick | | | | |
| 13 | | | TR-808 Kick | TR-808 Kick | TR-808 Kick | TR-808 Kick | 909 Kick | | | | |
| 14 | | | HipHop Kick | HipHop Kick | HipHop Kick | HipHop Kick | HipHop Kick | | | | |
| 15 | | | SimpleKick | 909 Kick2 | 909 Kick2 | SimpleKick | SimpleKick | | | | |
| 16 | | | TR-909 OHHsh | TR-909 OHHsh | R&B OHHsh | TR-909 OHHsh | TR-909 OHHsh | | | | |
| 17 | | | TR-909 OHH | TR-909 OHH | R&B OHH | TR-909 OHH | TR-909 OHH | | | | |
| 18 | | | Ah | Ah | Ah | Ah | Ah | | | | |
| 19 | | | Ha | Ha | Ha | Ha | Ha | | | | |
| 20 | | | ShutHa | ShutHa | ShutHa | ShutHa | ShutHa | | | | |
| 21 | | | ShutHi | ShutHi | ShutHi | ShutHi | ShutHi | | | | |
| 22 | | | One | One | One | One | One | | | | |
| 23 | | | Two | Two | Two | Two | Two | | | | |
| 24 | | | Three | Three | Three | Three | Three | | | | |
| 25 | Snare Roll | Snare Roll | Snare Roll | Snare Roll | Snare Roll | Snare Roll | Snare Roll | | | | |
| 26 | Finger Snap | Finger Snap | Snap | Snap | Snap | Snap | Snap | | | | |
| 27 | High-Q | High-Q | High-Q | High-Q | High-Q | High-Q | High-Q | | | | |
| 28 | Slap | Slap | Slap | Slap | Slap | Slap | Slap | | | | |
| 29 | ScratchPush | ScratchPush | Scrtch Push2 | Scrtch Push2 | Scrtch Push2 | Scrtch Push2 | Scrtch Push2 | | | | |
| 30 | ScratchPull | ScratchPull | Scrtch Pull2 | Scrtch Pull2 | Scrtch Pull2 | Scrtch Pull2 | Scrtch Pull2 | | | | |
| 31 | Sticks | Sticks | Sticks | Sticks | Sticks | Sticks | Sticks | | | | |
| 32 | SquareClick | SquareClick | SquareClick | SquareClick | SquareClick | SquareClick | SquareClick | | | | |
| 33 | Mtrm.Click | Mtrm.Click | Mtrm.Click | Mtrm.Click | Mtrm.Click | Mtrm.Click | Mtrm.Click | | | | |
| 34 | Mtrm. Bell | Mtrm. Bell | Mtrm. Bell | Mtrm. Bell | Mtrm. Bell | Mtrm. Bell | Mtrm. Bell | | | | |
| 35 | Kick 1 | Jazz Kick 2 | 909 Kick | HipHop Kick | 909 Kick 3 | 909 Kick | TR-808 Kick | | Tabla Ge | Wadon 6 | |
| 36 | Kick 2 | Jazz Kick 1 | 909 Kick2 | SimpleKick | SimpleKick | House Kick | 909 Kick2 | Voice 1 | Tabla Ge | Wadon 6 | Merjaf dom |
| 37 | Side Stick | Side Stick | Side Stick | Side Stick | Side Stick | Side Stick | Side Stick | Voice 2 | Tabla Te | Wadon 3 | Merjaf sak |
| 38 | Snare 2 | Jazz Snare 1 | 909 Snare | HipHop Snare | R&B Snare | Techno Snare | Jungle Snare | Bongo Lo1 | Tabla Ge Hi | Wadon 2 | Merjaf tak |
| 39 | 909Clap | Hand Clap2 | 909Clap | FunkClap | R&B Clap | 909Clap | 909Clap | Bongo Lo2 | Hand Clap2 | Wadon 5 | TarMag dom |
| 40 | Snare 1 | Jazz Snare | 909Snare2 | HipHopSnare2 | 909Snare2 | House Snare | Ps Snare | Bongo Hi | Tabla Na | Wadon 7 | TarMag tak |
| 41 | Real Tom 6 | Real Tom 6 | 808 Tom 2 | Real Tom 6 | Real Tom 6 | Synth Drum 2 | 808 Tom 2 | Conga Lo | Tabla Tun | Wadon 4 | TarMag tak |
| 42 | Close HiHat | Jazz Cisd.HH | TR-909 CHH | HipHopCHH | R&B CHH | TR-909 CHH | R&B CHH | Conga Hi | Tambourine1 | Kane Side | Tar1 dom |
| 43 | Real Tom 6 | Real Tom 6 | 808 Tom 2 | Real Tom 6 | Real Tom 6 | Synth Drum 2 | 808 Tom 2 | Conga | Conga Slap | Wadon 1 | Tar1 sak |
| 44 | Pedal HiHat | Jazz Pedl.HH | TR-909 CHH | HipHopCHH | R&B CHH | TR-909 CHH | R&B CHH | Timbles Lo | Tambourine2 | Kane | Tar1 tak |
| 45 | Real Tom 4 | Real Tom 4 | 808 Tom 2 | Real Tom 4 | Real Tom 4 | Synth Drum 2 | 808 Tom 2 | Timbles Hi | Udo Slap | Dhol | Tar2 dom |
| 46 | Open HiHat | Jazz Open HH | TR-909 OHH | HipHopOHH | R&B OHH | TR-909 OHH | HipHopOHH | Timbles | Ceng Ceng | KwaengwariMt | Tar2 sak |
| 47 | Real Tom 4 | Real Tom 4 | 808 Tom 2 | Real Tom 4 | Real Tom 4 | Synth Drum 2 | 808 Tom 2 | Claves | Udo Short | Tabla Ge | Tar2 tak |
| 48 | Real Tom 1 | Real Tom 1 | 808 Tom 2 | Real Tom 1 | Real Tom 1 | Synth Drum 2 | 808 Tom 2 | Cuica Lo | Udo Long | Dholak 1 | Duff dom1 |
| 49 | Crash Cym.1 | Crash Cym.1 | 909 Crash | Crash Cym.1 | 909 Crash | 909 Crash | 909 Crash | Cuica Hi | Xiao Bo | Kwaengwari f | Duff dom2 |
| 50 | Real Tom 1 | Real Tom 1 | 808 Tom 2 | Real Tom 1 | Real Tom 1 | Synth Drum 2 | 808 Tom 2 | Surdo 1 | Timbl Paila | Tabla Te | Duff sak 1 |
| 51 | Ride Cymbal | Ride Cymbal | Ride Cymbal | Ride Cymbal | Ride Cymbal | Ride Cymbal | Ride Cymbal | Surdo 2 | Ride Cymbal | Rama Cymbal | Duff sak 2 |
| 52 | China Cymbal | China Cymbal | China Cymbal | ReverseCymb1 | ReverseCymb1 | ReverseCymb1 | China Cymbal | Caixa | Gamelan Gong | Gamelan Gong | Duff tak |
| 53 | Ride Bell | Ride Bell | Ride Bell | Ride Bell | Ride Bell | Ride Bell | Ride Bell | Repinique 1 | Ride Bell | Kwaengwari f | Duff dish |
| 54 | Tambourine | Tambourine | Tambourine | Tambourine | Tambourine | Tambourine | Tambourine | Repinique 2 | Ceng Ceng | Ceng Ceng | Doholla dom |
| 55 | Splash Cym. | Splash Cym. | Splash Cym. | Splash Cym. | Splash Cym. | Splash Cym. | Splash Cym. | Repinique | Splash Cym. | Kopyak Op | Doholla sak |
| 56 | Cowbell | Cowbell | 808cowbe | Cowbell | 808cowbe | Cowbell | 808cowbe | Quide | Nao Bo | Saron | Doholla tak |
| 57 | Crash Cym.2 | Crash Cym.2 | Crash Cym.2 | Crash Cym.2 | Crash Cym.2 | Crash Cym.2 | Crash Cym.2 | Guiro | Crash Cym.1 | Kopyak Mt | Kasoor dom1 |
| 58 | Vibraslap | Vibraslap | Vibraslap | Vibraslap | Vibraslap | Vibraslap | Vibraslap | RecoReco | Vibraslap | Saron | Kasoor dom2 |
| 59 | Ride Cymbal | Ride Cymbal | Ride Cymbal | Ride Cymbal | Ride Cymbal | Ride Cymbal | Ride Cymbal | Mtl Guiro | Ride Bell | Gamelan Gong | Kasoor sak |
| 60 | Bongo High | Bongo High | Bongo High | Bongo High | Bongo High | Bongo High | Bongo High | Maracas | Conga MLow | Bonang | Tabell1 dom |
| 61 | Bongo Lo | Bongo Lo | Bongo Lo | Bongo Lo | Bongo Lo | Bongo Lo | Bongo Lo | Shaker | Cga Mute Hi | Bonang | Tabell1 sak |
| 62 | Mute H.Conga | Mute H.Conga | 808 Conga | Mute H.Conga | Mute H.Conga | Mute H.Conga | 808 Conga | Cabasa | Cga Mute Lo | Bonang | Tabell1 tak |
| 63 | Conga Hi Opn | Conga Hi Opn | 808 Conga | Conga Hi Opn | Conga Hi Opn | Conga Hi Opn | 808 Conga | Caxixi | Dholak 1 | Bonang | Tabell2 dom |
| 64 | Conga Lo Opn | Conga Lo Opn | 808 Conga | Conga Lo Opn | Conga Lo Opn | Conga Lo Opn | 808 Conga | Ganza | Dholak 2 | Bonang | Tabell2 sak |
| 65 | High Timbale | High Timbale | High Timbale | High Timbale | High Timbale | High Timbale | High Timbale | Agogo 1 | Dhol 1 | Bonang | Tabell2 tak |
| 66 | Low Timbale | Low Timbale | Low Timbale | Low Timbale | Low Timbale | Low Timbale | Low Timbale | Agogo 2 | Wadon 6 | Bonang | Merwas dom |
| 67 | Agogo | Agogo | Agogo | Agogo | Agogo | Agogo | Agogo | Bongo Bell | Wadon 1 | Bonang | Merwas sak1 |
| 68 | Agogo | Agogo | Agogo | Agogo | Agogo | Agogo | Agogo | Mambo Bell | Wadon 5 | Bonang | Merwas sak2 |
| 69 | Cabasa | Cabasa | Cabasa | Cabasa | Cabasa | Cabasa | Cabasa | Cowbell 1 | Wadon 7 | Bonang | Merwas tak |
| 70 | Maracas | Maracas | 808marac | Maracas | Maracas | Maracas | 808marac | Cowbell 2 | Wadon 3 | Bonang | Nagroos1 dom |
| 71 | ShrtWhistle | ShrtWhistle | ShrtWhistle | ShrtWhistle | ShrtWhistle | ShrtWhistle | ShrtWhistle | Pandeiro 1 | Wadon 4 | Bonang | Nagroos1 tak |
| 72 | LongWhistle | LongWhistle | LongWhistle | LongWhistle | LongWhistle | LongWhistle | LongWhistle | Pandeiro 2 | Wadon 2 | Gender | Nagroos1 roll |
| 73 | Short Guiro | Short Guiro | Short Guiro | Short Guiro | Short Guiro | Short Guiro | Short Guiro | Tambourim 1 | Wadaiko Rim | Gender | Nagroos2 dom |
| 74 | Long Guiro | Long Guiro | Long Guiro | Long Guiro | Long Guiro | Long Guiro | Long Guiro | Tambourim 2 | DJembe | Gender | Nagroos2 side |
| 75 | Claves | Claves | 808clave | Claves | Claves | Claves | 808clave | Tambourine | Djembé rim | Gender | Nagroos2 roll |
| 76 | Woodblock | Woodblock | Woodblock | Woodblock | Woodblock | Woodblock | Woodblock | Apito | Open Surdo | Gender | Twesat 1 |
| 77 | Woodblock | Woodblock | Woodblock | Woodblock | Woodblock | Woodblock | Woodblock | Quijada | Mute Surdo | Gender | Twesat 2 |
| 78 | Mute Cuica | Mute Cuica | Mute Cuica | Hoo | Hoo | Hoo | Mute Cuica | Chekere | Tamborim | Gender | Twesat 3 |
| 79 | Open Cuica | Open Cuica | Open Cuica | Hoo | Hoo | Hoo | Open Cuica | Cajon Lo | Talking Drum | Gender | Yehal dom |
| 80 | Mute Triangle | Mute Triangle | Mute Triangle | Mute Triangle | Mute Triangle | Mute Triangle | Mute Triangle | Cajon Hi | Bend Tik Drm | Gender | Yehal tak |
| 81 | Open Triangle | Open Triangle | Open Triangle | Open Triangle | Open Triangle | Open Triangle | Open Triangle | Hand Clap | Mut Pandeiro | Gender | Or Clap |
| 82 | Shaker | Shaker | Shaker | Shaker | Shaker | Shaker | Shaker | Castanets | Opn Pandeiro | Gender | Yebab |
| 83 | Jingle Bell | Jingle Bell | Jingle Bell | Jingle Bell | Jingle Bell | Jingle Bell | Jingle Bell | Mute Triangle | Req Dum | Gender | ZaghrutaStop |
| 84 | Bar Chimes | Bell Tree | Bell Tree | Bell Tree | Bell Tree | Bell Tree | Bell Tree | Open Triangle | Req Tik | Saron | OR Conga Lo |
| 85 | Castanets | Castanets | Castanets | Castanets | Castanets | Castanets | Castanets | Bombo 1 | Sitar 3 | Saron | OR Conga LoMt |
| 86 | Mute Surdo | Mute Surdo | Mute Surdo | Mute Surdo | Mute Surdo | Mute Surdo | Mute Surdo | Bombo 2 | Sitar 3 | Saron | OR Conga FX |
| 87 | Open Surdo | Open Surdo | Open Surdo | Open Surdo | Open Surdo | Open Surdo | Open Surdo | Bombo 3 | Sitar 3 | Saron | OR Conga Hi |
| 88 | | | | | | | | Bombo 4 | Sitar 3 | Saron | OR Bongo Lo1 |
| 89 | | | | | | | | Bombo 5 | Sitar 3 | Saron | OR Bongo Lo2 |
| 90 | | | | | | | | | Sitar 3 | Saron | OR Bongo Hi |
| 91 | | | | | | | | | Sitar 3 | Saron | Tabla Ge 1 |
| 92 | | | | | | | | | Sitar 3 | Saron | Tabla Ge 2 |
| 93 | | | | | | | | | Sitar 3 | Saron | Tabla Dom |
| 94 | | | | | | | | | Sitar 3 | Saron | Tabla Ge Hi |
| 95 | | | | | | | | | Sitar 3 | Saron | Tabla Roll |
| 96 | | | | | | | | | Sitar 3 | Saron | Tabla Tak |
| 97 | | | | | | | | | Real Tom 6 | | Tabla Flam |
| 98 | | | | | | | | | Real Tom 4 | | Tabla Rim1 |
| 99 | | | | | | | | | Real Tom 4 | | Tabla Rim2 |
| 100 | | | | | | | | | Real Tom 1 | | Tabla Rim3 |
| 101 | | | | | | | | | Real Tom 1 | | Tabla Te |
| 102 | | | | | | | | | 909Clap | | Tabla Na |
| 103 | | | | | | | | | High Timbale | | Tabla Tun |
| 104 | | | | | | | | | Mute Triangle | | |
| 105 | | | | | | | | | Open Triangle | | |
| 106 | | | | | | | | | Maracas | | |
| 107 | | | | | | | | | Shaker | | |
| 108 | | | | | | | | | Tambourine | | |
| 109 | | | | | | | | | Jingle Bell | | |
| 110 | | | | | | | | | Bar Chimes | | |
| 111 | | | | | | | | | Kane | | |
| 112 | | | | | | | | | | | |

| | PC: 44 [CC32: 4] | PC: 94 [CC32: 4] | PC: 75 [CC32: 4] | PC: 76 [CC32: 4] | PC: 77 [CC32: 4] | PC: 80 [CC32: 4] | PC: 81 [CC32: 4] | PC: 78 [CC32: 4] | PC: 79 [CC32: 4] | PC: 67 [CC32: 4] | PC: 68 [CC32: 4] |
|-----|------------------|------------------|------------------|------------------|------------------|------------------|------------------|------------------|------------------|------------------|------------------|
| | China Perc | India Kit | Std Latin | Jazz Latin | TR909Latin | HipHopLatn | R&B Latin | TechnoLatn | D'n'B Latn | Std Asia | Jazz Asia |
| 9 | | | | | | | | | | | |
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| 115 | | | | | | | | | | | |

| | PC: 50 [CC32: 2] Ethnic | PC: 25 [CC32: 2] Electronic | PC: 26 [CC32: 2] TR-808&909 | PC: 27 [CC32: 2] Dance | PC: 51 [CC32: 2] Kick&Snare | PC: 57 [CC32: 2] SFX |
|----|----------------------------|--------------------------------|--------------------------------|---------------------------|--------------------------------|-------------------------|
| C1 | 24 | | | | | |
| | 25 | Finger Snap | Snare Roll | Snare Roll | Snare Roll | |
| | 26 | Tambourine | Finger Snap | Finger Snap | Finger Snap | |
| | 27 | Castanets | High-Q | High-Q | High-Q | |
| | 28 | Crash Cym.1 | Slap | Slap | Slap | |
| | 29 | Snare Roll | Scrtch Push2 | Scrtch Push2 | Scrtch Push2 | |
| | 30 | Concert Snr | Scrtch Pull2 | Scrtch Pull2 | Scrtch Pull2 | |
| | 31 | Concert Cym. | Sticks | Sticks | Sticks | Scrtch Push2 |
| | 32 | Concert BD | SquareClick | SquareClick | SquareClick | Scrtch Pull2 |
| | 33 | Jingle Bell | Mtrnm.Click | Mtrnm.Click | Mtrnm.Click | Gt.CutNoise2 |
| | 34 | Bell Tree | Mtrnm. Bell | Mtrnm. Bell | Mtrnm. Bell | Gt.CutNoise2 |
| | 35 | Bar Chimes | Elec Kick 2 | TR-909 Kick | Dance Kick 2 | Dist.CutNoiz |
| C2 | 36 | Wadaiko | Elec Kick 1 | TR-808 Kick | Elec Kick 2 | Dist.CutNoiz |
| | 37 | Wadaiko Rim | Side Stick | 808 Rimshot | Side Stick | Bass Slide |
| | 38 | Shimedaiko | Elec. Snare | 808 Snare 1 | Power Snare2 | Pick Scrape |
| | 39 | Atarigane | 808clap | 808clap | 808clap | High-Q |
| | 40 | Hyoushigi | Elec Snare 2 | 909 Snare 1 | Elec Snare 1 | Std.1 Kick1 |
| | 41 | Ohkawa | Synth Drum 2 | 808 Tom 2 | Synth Drum 2 | Std.1 Kick2 |
| | 42 | H kotsuzumi | Jazz Clsd.HH | 808 chh | CR-78 chh | Std.2 Kick1 |
| | 43 | L Kotsuzumi | Synth Drum 2 | 808 Tom 2 | Synth Drum 2 | Std2 Kick2 |
| | 44 | Ban Gu | Pedal HiHat | 808 chh | 808 chh | Kick 1 |
| | 45 | Big Gong | Synth Drum 2 | 808 Tom 2 | Synth Drum 2 | Kick 2 |
| | 46 | Small Gong | Jazz Open HH | 808 ohh | CR-78 ohh | Soft Kick |
| | 47 | Bend Gong | Synth Drum 2 | 808 Tom 2 | Synth Drum 2 | Jazz Kick 1 |
| C3 | 48 | Rama Cymbal | Synth Drum 2 | 808 Tom 2 | Synth Drum 2 | Jazz Kick 2 |
| | 49 | Rama Cymbal | Crash Cym.1 | 808 Crash | Crash Cym.1 | Concert BD |
| | 50 | Gamelan Gong | Synth Drum 2 | 808 Tom 2 | Synth Drum 2 | Room Kick 1 |
| | 51 | Udo Short | Ride Cymbal | Ride Cymbal | Ride Cymbal | Room Kick 2 |
| | 52 | Udo Long | ReverseCymbal | China Cymbal | ReverseCymbal | Power Kick1 |
| | 53 | Udo Slap | Ride Bell | Ride Bell | Ride Bell | Power Kick2 |
| | 54 | Bendir | Tambourine | Tambourine | Tambourine | Elec Kick 2 |
| | 55 | Req Dum | Splash Cym. | Splash Cym. | Splash Cym. | Elec Kick 1 |
| | 56 | Req Tik | Cowbell | 808cowbe | Cowbell | Elec. Kick |
| | 57 | Tabla Te | Crash Cym.2 | Crash Cym.2 | Crash Cym.2 | TR-808 Kick |
| | 58 | Tabla Na | Vibraslap | Vibraslap | Vibraslap | TR-909 Kick |
| | 59 | Tabla Tun | Ride Cymbal | Ride Cymbal | Ride Cymbal | Dance Kick 2 |
| C4 | 60 | Tabla Ge | Bongo High | Bongo High | Bongo High | Std.1 Snare1 |
| | 61 | Tabla Ge Hi | Bongo Lo | Bongo Lo | Bongo Lo | Std.1 Snare2 |
| | 62 | Talking Drum | Mute H.Conga | 808 Conga | Mute H.Conga | Std.2 Snare1 |
| | 63 | Bend Tik Drm | Conga Hi Opn | 808 Conga | Conga Hi Opn | Std.2 Snare2 |
| | 64 | Caxixi | Conga Lo Opn | 808 Conga | Conga Lo Opn | Tight Snare |
| | 65 | Djembe | High Timbale | High Timbale | High Timbale | Concert Snr |
| | 66 | Djembe rim | Low Timbale | Low Timbale | Low Timbale | Jazz Snare 1 |
| | 67 | Low Timbale | Agogo | Agogo | Agogo | Jazz Snare 2 |
| | 68 | Timbl Paila | Agogo | Agogo | Agogo | Room Snare 1 |
| | 69 | High Timbale | Cabasa | Cabasa | Cabasa | Room Snare 2 |
| | 70 | Cowbell | Maracas | 808marac | Maracas | Dance Snare1 |
| | 71 | Bongo High | ShrtWhistle | ShrtWhistle | ShrtWhistle | Power Snare1 |
| C5 | 72 | Bongo Lo | LongWhistle | LongWhistle | LongWhistle | Rev.Snare |
| | 73 | Mute H.Conga | Short Guiro | Short Guiro | Short Guiro | Power Snare2 |
| | 74 | Conga Hi Opn | Long Guiro | Long Guiro | Long Guiro | Elec Snare 1 |
| | 75 | Conga MtLow | Claves | 808clave | Claves | Dance Snare2 |
| | 76 | Conga Slap | Woodblock | Woodblock | Woodblock | Elec Snare 2 |
| | 77 | Conga Lo Opn | Woodblock | Woodblock | Woodblock | House Snare |
| | 78 | Conga Slide | Mute Cuica | Mute Cuica | Hoo | Elec. Snare |
| | 79 | Mut Pandiero | Open Cuica | Open Cuica | Hoo | Elec Snare 3 |
| | 80 | Opn Pandiero | Mute Triangl | Mute Triangl | Mute Triangl | 808 Snare 1 |
| | 81 | Open Surdo | Open Triangl | Open Triangl | Open Triangl | 808 Snare 2 |
| | 82 | Mute Surdo | Shaker | Shaker | Shaker | 909 Snare 1 |
| | 83 | Tamborim | Jingle Bell | Jingle Bell | Jingle Bell | 909 Snare 2 |
| C6 | 84 | Agogo | Bell Tree | Bell Tree | Bell Tree | Brush Swirl |
| | 85 | Agogo | Castanets | Castanets | Castanets | Brush Tap |
| | 86 | Shaker | Mute Surdo | Mute Surdo | Mute Surdo | Brush Slap1 |
| | 87 | Low Whistle | Open Surdo | Open Surdo | Open Surdo | Brush Slap2 |
| | 88 | Low Whistle | | | | Brush Slap |
| | 89 | Mute Cuica | | | | Brush Swirl |
| | 90 | Open Cuica | | | | Brush Swirl |
| | 91 | Mute Triangle | | | | Long Swirl |
| | 92 | Open Triangle | | | | |
| | 93 | Short Guiro | | | | |
| | 94 | Long Guiro | | | | |
| | 95 | Cabasa Up | | | | |
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| | 98 | Woodblock | | | | |
| | 99 | Woodblock | | | | |
| | 100 | | | | | |

Music Style List

| Category | No. | Name | Tempo | Time Sign. |
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| | 2 | PowerRck | 132 | 4/4 |
| | 3 | ElecRock | 124 | 4/4 |
| | 4 | DynoRock | 76 | 4/4 |
| | 5 | ThumpRck | 104 | 4/4 |
| | 6 | USBallad | 88 | 4/4 |
| DANCE | 7 | DJ_Grove | 105 | 4/4 |
| | 8 | SmothDnc | 121 | 4/4 |
| | 9 | FeverDnc | 113 | 4/4 |
| | 10 | 80sTekno | 134 | 4/4 |
| | 11 | EuroDnce | 138 | 4/4 |
| | 12 | IbizaDnc | 138 | 4/4 |
| | 13 | KeepOnDc | 140 | 4/4 |
| | 14 | 90sTekno | 140 | 4/4 |
| | 15 | HrdTekno | 140 | 4/4 |
| | 16 | 90sHouse | 132 | 4/4 |
| | 17 | ClubHous | 130 | 4/4 |
| | 18 | Hip'nHop | 102 | 4/4 |
| | 19 | NowHipHp | 87 | 4/4 |
| | 20 | Cool Rap | 94 | 4/4 |
| | 21 | PianoRap | 94 | 4/4 |
| | 22 | 70sDance | 108 | 4/4 |
| | 23 | EasyHop | 88 | 4/4 |
| 8BEAT | 24 | Time_Pop | 130 | 4/4 |
| | 25 | FriendBt | 60 | 4/4 |
| | 26 | PianoBal | 56 | 4/4 |
| | 27 | Soul Bal | 58 | 4/4 |
| | 28 | ClassBal | 62 | 4/4 |
| | 29 | SimpleBl | 80 | 4/4 |
| | 30 | AIcClapBl | 80 | 4/4 |
| | 31 | LayBakBl | 83 | 4/4 |
| | 32 | PoppinBl | 92 | 4/4 |
| | 33 | UKLiteBl | 104 | 4/4 |
| | 34 | UpTempBl | 110 | 4/4 |
| | 35 | SmilePop | 118 | 4/4 |
| | 36 | German P | 120 | 4/4 |
| | 16BEAT | 37 | Groovin' | 116 |
| 38 | | FateBeat | 78 | 4/4 |
| 39 | | Easy Pop | 64 | 4/4 |
| 40 | | Soul Pop | 75 | 4/4 |
| 41 | | NightPop | 78 | 4/4 |
| 42 | | Guitar P | 86 | 4/4 |
| 43 | | LatinPop | 92 | 4/4 |
| 44 | | LightPop | 94 | 4/4 |
| 45 | | FeelGood | 98 | 4/4 |
| 46 | | Groovy P | 100 | 4/4 |
| 47 | | SunnyPop | 104 | 4/4 |
| JAZZ | 48 | SwingPop | 128 | 4/4 |
| | 49 | JzBallad | 70 | 4/4 |
| | 50 | BigBand | 144 | 4/4 |
| | 51 | JazzClub | 150 | 4/4 |
| | 52 | BgBndBld | 82 | 4/4 |
| | 53 | JazzWltz | 100 | 3/4 |
| LATIN | 54 | LuvBossa | 136 | 4/4 |
| | 55 | MidBossa | 150 | 4/4 |
| | 56 | UpBossa | 168 | 4/4 |
| | 57 | UpSamba | 103 | 4/4 |
| | 58 | Discsamb | 117 | 4/4 |
| | 59 | Salsa | 100 | 4/4 |
| | 60 | Merengue | 124 | 4/4 |
| | 61 | Bachata | 128 | 2/4 |
| | 62 | Jogetmly | 114 | 4/4 |
| | 63 | Guarach | 181 | 4/4 |

| Category | No. | Name | Tempo | Time Sign. | | |
|-------------|----------|----------|----------|------------|-----------|--|
| TRADITIONAL | 64 | SlyBlues | 116 | 4/4 | | |
| | 65 | CntryKng | 120 | 4/4 | | |
| | 66 | Ska | 125 | 4/4 | | |
| | 67 | Blues | 61 | 4/4 | | |
| | 68 | 70s R&B | 117 | 4/4 | | |
| | 69 | FunkSoul | 105 | 4/4 | | |
| | 70 | Reggae | 140 | 4/4 | | |
| | 71 | Country | 130 | 4/4 | | |
| | 72 | CntryPop | 105 | 4/4 | | |
| | 73 | Cajun | 114 | 4/4 | | |
| | 74 | Cool6_8 | 64 | 6/8 | | |
| | 75 | Oldie6_8 | 92 | 6/8 | | |
| | 76 | Schlager | 127 | 4/4 | | |
| | 77 | March4_4 | 125 | 4/4 | | |
| | 78 | Polka | 130 | 4/4 | | |
| | 79 | PolkaPop | 127 | 4/4 | | |
| | BALLROOM | 80 | 70sDisco | 126 | 4/4 | |
| | | 81 | BigSamba | 116 | 4/4 | |
| | | 82 | Rockin' | 185 | 4/4 | |
| 83 | | Boogie | 150 | 4/4 | | |
| 84 | | Twist | 162 | 4/4 | | |
| 85 | | EngWltz | 91 | 3/4 | | |
| 86 | | W'Waltz | 180 | 3/4 | | |
| 87 | | SIWaltz | 90 | 3/4 | | |
| 88 | | Tango | 120 | 4/4 | | |
| 89 | | Musette | 175 | 3/4 | | |
| 90 | | Cha-Cha | 130 | 4/4 | | |
| 91 | | Mambo | 102 | 4/4 | | |
| 92 | | Beguine | 110 | 4/4 | | |
| 93 | | Rhumba | 100 | 4/4 | | |
| 94 | | Shuffle | 145 | 4/4 | | |
| 95 | | Foxtrot | 185 | 4/4 | | |
| 96 | | Charlest | 205 | 4/4 | | |
| 97 | | PasDoble | 122 | 4/4 | | |
| WORLD | 98 | Vahde | 80 | 4/4 | Oriental | |
| | 99 | Bayon | 100 | 4/4 | | |
| | 100 | Roman_98 | 130 | 9/8 | | |
| | 101 | Funk-OR | 100 | 4/4 | | |
| | 102 | Wehda-Kb | 120 | 4/4 | | |
| | 103 | WehdaKb2 | 135 | 4/4 | | |
| | 104 | Masmoudi | 120 | 8/4 | | |
| | 105 | Dabkah-T | 113 | 6/4 | | |
| | 106 | Saidi | 110 | 4/4 | | |
| | 107 | Saidi-EG | 95 | 4/4 | | |
| | 108 | Progmks | 119 | 4/4 | | |
| | 109 | Disco-OR | 102 | 4/4 | | |
| | 110 | Cmpsrari | 132 | 4/4 | Indonesia | |
| 111 | Minang | 82 | 4/4 | | | |
| 112 | Popsunda | 98 | 4/4 | | | |
| 113 | Kromong | 128 | 4/4 | | | |
| 114 | Raja Bha | 89 | 4/4 | India | | |
| 115 | Dadra | 70 | 6/8 | | | |
| 116 | Kehrva A | 110 | 4/4 | | | |
| 117 | Bhangra | 109 | 4/4 | | | |
| 118 | Bangla | 110 | 4/4 | | | |
| 119 | LookTung | 68 | 4/4 | Thailand | | |
| 120 | RumWong | 88 | 4/4 | | | |
| 121 | Sam-Cha | 130 | 4/4 | | | |
| 122 | Armenian | 101 | 3/4 | Russia | | |
| 123 | Povorot | 128 | 4/4 | | | |
| 124 | Kazak | 69 | 3/4 | | | |
| 125 | ChinaPop | 89 | 4/4 | China | | |
| 126 | JiangNan | 72 | 4/4 | | | |
| 127 | ChnOpera | 120 | 4/4 | | | |
| 128 | JingJu | 136 | 4/4 | | | |
| 129 | Korean | 100 | 4/4 | Korea | | |
| 130 | K_latin | 134 | 4/4 | | | |

Specifying Chords



































































● = Constituent notes of this chord.

★ = Keys you need to press to hear this chord.

| | | | | | |
|----------|-----------|----------|-------------------|----------|----------|
| C | C# | D | E \flat | E | F |
| CM7 | C#M7 | DM7 | E \flat M7 | EM7 | FM7 |
| C7 | C#7 | D7 | E \flat 7 | E7 | F7 |
| Cm | C#m | Dm | E \flat m | Em | Fm |
| Cm7 | C#m7 | Dm7 | E \flat m7 | Em7 | Fm7 |
| CmM7 | C#mM7 | DmM7 | E \flat mM7 | EmM7 | FmM7 |
| Cdim | C#dim | Ddim | E \flat dim | Edim | Fdim |
| Cm7 (b5) | C#m7 (b5) | Dm7 (b5) | E \flat m7 (b5) | Em7 (b5) | Fm7 (b5) |
| Caug | C#aug | Daug | E \flat aug | Eaug | Faug |
| Csus4 | C#sus4 | Dsus4 | E \flat sus4 | Esus4 | Fsus4 |
| C7sus4 | C#7sus4 | D7sus4 | E \flat 7sus4 | E7sus4 | F7sus4 |

● = Constituent notes of this chord.

★ = Keys you need to press to hear this chord.

| | | | | | |
|---|---|---|--|---|---|
| F# | G | A \flat | A | B \flat | B |
|  |  |  |  |  |  |
| F#M7 | GM7 | A \flat M7 | AM7 | B \flat M7 | BM7 |
|  |  |  |  |  |  |
| F#7 | G7 | A \flat 7 | A7 | B \flat 7 | B7 |
|  |  |  |  |  |  |
| F#m | Gm | A \flat m | Am | B \flat m | Bm |
|  |  |  |  |  |  |
| F#m7 | Gm7 | A \flat m7 | Am7 | B \flat m7 | Bm7 |
|  |  |  |  |  |  |
| F#mM7 | GmM7 | A \flat mM7 | AmM7 | B \flat mM7 | BmM7 |
|  |  |  |  |  |  |
| F#dim | Gdim | A \flat dim | Adim | B \flat dim | Bdim |
|  |  |  |  |  |  |
| F#m7 (b5) | Gm7 (b5) | A \flat m7 (b5) | Am7 (b5) | B \flat m7 (b5) | Bm7 (b5) |
|  |  |  |  |  |  |
| F#aug | Gaug | A \flat aug | Aaug | B \flat aug | Baug |
|  |  |  |  |  |  |
| F#sus4 | Gsus4 | A \flat sus4 | Asus4 | B \flat sus4 | Bsus4 |
|  |  |  |  |  |  |
| F#7sus4 | G7sus4 | A \flat 7sus4 | A7sus4 | B \flat 7sus4 | B7sus4 |
|  |  |  |  |  |  |

AppendicesInteractive Arranger
Model E-09**MIDI Implementation Chart**Date : Sep. 30, 2005
Version : 1.00

| Function... | Transmitted | Recognized | Remarks |
|---|---|--|--|
| Basic Channel Default Changed | 1-16 1-16, OFF | 1-16 1-16, OFF | |
| Mode Default Messages Altered | Mode 3 Mode 3, 4 (M = 1) ***** | Mode 3 Mode 3, 4 (M = 1) | * 2 |
| Note Number : True Voice | 0-127 ***** | 0-127 0-127 | |
| Velocity Note On Note Off | O X | O X | |
| After Touch Key's Channel's | X X | O O | |
| Pitch Bend | O *1 | O *1 | |
| Control Change | 0, 32 O *1 1 O *1 5 X 6, 38 O 7 O 10 O 11 X 64 O 65 O 66 O 67 O 71 X 72 X 73 X 74 X 75 X 76 X 77 X 78 X 84 X 91 O 93 O 98, 99 O 100, 101 O | O *1 O *1 O O O O O O O O O O O O O O O O O O O (Reverb) O (Chorus) O O | Bank select Modulation Portamento time Data entry Volume Panpot Expression Hold 1 Portamento Sostenuto Soft Resonance Release time Attack time Cutoff Decay time Vibrato rate Vibrato depth Vibrato delay Portamento control Effects 1 depth Effects 3 depth NRPN LSB, MSB RPN LSB, MSB |
| Program Change : True Number | O *1 ***** | O *1 0-127 | Program No. 1-128 |
| System Exclusive | O | O | |
| System Common : Song Position : Song Select : Tune Request | O *1 X X | O *1 X X | |
| System Real Time : Clock : Commands | O *1 O *1 *3 | O *1 O *3 | |
| Aux Messages : All Sound Off : Reset All Controllers : Local On/Off : All Notes Off : Active Sensing : System Reset | X X X X O X | O (120, 126, 127) O (121) O O (123-125) O X | |
| Notes | * 1 O X is selectable. * 2 Recognized as M=1 even if M≠1. * 3 The arranger does not transmit or receive MIDI Continue messages. | | |

Mode 1 : OMNI ON, POLY
Mode 3 : OMNI OFF, POLYMode 2 : OMNI ON, MONO
Mode 4 : OMNI OFF, MONOO : Yes
X : No

Specifications

E-09: Interactive Arranger

Keyboard

61 keys (with velocity)

[Sound Generator]

Maximum Polyphony

64 voices

Parts

16 parts + Keyboard part

Wave Memory

32 M bytes (16-bit linear equivalent)

Tones

Tones: 614 + 256 (GM2)
Drum Sets: 61 + 9 (GM2)

Effects

MFX: 47 types
Reverb: 8 types
Chorus: 8 types

Transpose

-12 to +12 (in semitones)

[Arranger]

Tempo

20 to 250

Styles

130 styles

Band Orchestrator

3 types: Drum & Bass, Combo, Full Band

User Program

100 programs

One Touch Setting

2 settings/styles

Control

start/stop, sync start, intro original, fill in, variation, ending,
tap tempo,

Melody Intelligence

18 types

Music Assistant

130 types

[Metronome]

Signature

1/4, 2/4, 3/4, 4/4, 5/4, 6/4, 6/8, 9/8

[Song Controls]

Tracks

16

16-track Recorder Mode

4 easy modes (ALL, Keyboard, Single, Punch In/Out)

Control

start/stop, recording, reset, rewind, forward, marker A-B,
repeat A-B

[Others]

Rated Power Output

7.5 W + 7.5 W

Speakers

10 cm x 2

Controller

Pitch Bend/Modulation Lever

Display

Large backlit custom LCD

Connectors

Output Jacks (L/MONO, R)
Headphones Jack 1/2
MIDI Connectors (IN, OUT)
Foot Switch Jack

Power Supply

DC 9 V (AC Adaptor)

Current Draw

2,000 mA

Dimensions

1045 (W) x 320 (D) x 128 (H) mm
41-3/16 (W) x 12-5/8 (D) x 5-1/16 (H) inches

Weight

7.3 kg / 16 lbs 2 oz (excluding AC adaptor)

Accessories

Music rest
Owner's Manual
AC Adaptor (PSB-1U)

Options

Keyboard Stand: KS-12
Pedal Switch: DP series
Foot Switch: BOSS FS-5U

* In the interest of product improvement, the specifications and/or appearance of this unit are subject to change without prior notice.

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MEMO



For EU Countries

This product complies with the requirements of European Directive 89/336/EEC.

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.

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions:

- (1) This device may not cause harmful interference, and
- (2) This device must accept any interference received, including interference that may cause undesired operation.

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

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.



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