

MUSIC SYNTHESIZER

MM6 MM8

Owner's Manual

SPECIAL MESSAGE SECTION

This product utilizes batteries or an external power supply (adapter). DO NOT connect this product to any power supply or adapter other than one described in the manual, on the name plate, or specifically recommended by Yamaha.

This product should be used only with the components supplied or; a cart, rack, or stand that is recommended by Yamaha. If a cart, etc., is used, please observe all safety markings and instructions that accompany the accessory product.

SPECIFICATIONS SUBJECT TO CHANGE:

The information contained in this manual is believed to be correct at the time of printing. However, Yamaha reserves the right to change or modify any of the specifications without notice or obligation to update existing units.

This product, either alone or in combination with an amplifier and headphones or speaker/s, may be capable of producing sound levels that could cause permanent hearing loss. DO NOT operate for long periods of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.

IMPORTANT: The louder the sound, the shorter the time period before damage occurs.

NOTICE:

Service charges incurred due to a lack of knowledge relating to how a function or effect works (when the unit is operating as designed) are not covered by the manufacturer's warranty, and are therefore the owners responsibility. Please study this manual carefully and consult your dealer before requesting service.

ENVIRONMENTAL ISSUES:

Yamaha strives to produce products that are both user safe and environmentally friendly. We sincerely believe that our products and the production methods used to produce them, meet these goals. In keeping with both the letter and the spirit of the law, we want you to be aware of the following:

Battery Notice:

This product MAY contain a small non-rechargeable battery which (if applicable) is soldered in place. The average life span of this type of battery is approximately five years. When replacement becomes necessary, contact a qualified service representative to perform the replacement.

This product may also use "household" type batteries. Some of these may be rechargeable. Make sure that the battery being charged is a rechargeable type and that the charger is intended for the battery being charged.

When installing batteries, do not mix batteries with new, or with batteries of a different type. Batteries MUST be installed correctly. Mismatches or incorrect installation may result in overheating and battery case rupture.

Warning:

Do not attempt to disassemble, or incinerate any battery. Keep all batteries away from children. Dispose of used batteries promptly and as regulated by the laws in your area. Note: Check with any retailer of household type batteries in your area for battery disposal information.

Disposal Notice:

Should this product become damaged beyond repair, or for some reason its useful life is considered to be at an end, please observe all local, state, and federal regulations that relate to the disposal of products that contain lead, batteries, plastics, etc. If your dealer is unable to assist you, please contact Yamaha directly.

NAME PLATE LOCATION:

The name plate is located on the bottom of the product. The model number, serial number, power requirements, etc., are located on this plate. You should record the model number, serial number, and the date of purchase in the spaces provided below and retain this manual as a permanent record of your purchase.

Model

Serial No.

Purchase Date

PLEASE KEEP THIS MANUAL

FCC INFORMATION (U.S.A.)

1. IMPORTANT NOTICE: DO NOT MODIFY THIS UNIT!

This product, when installed as indicated in the instructions contained in this manual, meets FCC requirements. Modifications not expressly approved by Yamaha may void your authority, granted by the FCC, to use the product.

2. IMPORTANT:

When connecting this product to accessories and/or another product use only high quality shielded cables. Cable/s supplied with this product MUST be used. Follow all installation instructions. Failure to follow instructions could void your FCC authorization to use this product in the USA.

3. NOTE:

This product has been tested and found to comply with the requirements listed in FCC Regulations, Part 15 for Class "B" digital devices. Compliance with these requirements provides a reasonable level of assurance that your use of this product in a residential environment will not result in harmful interference with other electronic devices. This equipment generates/uses radio frequencies and, if not installed and used according to the instructions found in the users manual, may cause interference harmful to the operation of other electronic devices. Compliance with FCC regulations does

not guarantee that interference will not occur in all installations. If this product is found to be the source of interference, which can be determined by turning the unit "OFF" and "ON", please try to eliminate the problem by using one of the following measures:

Relocate either this product or the device that is being affected by the interference.

Utilize power outlets that are on different branch (circuit breaker or fuse) circuits or install AC line filter/s.

In the case of radio or TV interference, relocate/reorient the antenna. If the antenna lead-in is 300 ohm ribbon lead, change the lead-in to co-axial type cable.

If these corrective measures do not produce satisfactory results, please contact the local retailer authorized to distribute this type of product. If you can not locate the appropriate retailer, please contact Yamaha Corporation of America, Electronic Service Division, 6600 Orangethorpe Ave, Buena Park, CA90620

The above statements apply ONLY to those products distributed by Yamaha Corporation of America or its subsidiaries.

* This applies only to products distributed by YAMAHA CORPORATION OF AMERICA.

(class B)

OBSERVERA!

Apparaten kopplas inte ur växelströmskällan (nätet) så länge som den är ansluten till vägguttaget, även om själva apparaten har stängts av.

ADVARSEL: Netspændingen til dette apparat er IKKE afbrudt, så længe netledningen sidder i en stikkontakt, som er tændt — også selvom der er slukket på apparatets afbryder.

VAROITUS: Laitteen toisiopiiriin kytketty käyttökytkin ei irroita koko laitetta verkosta.

(standby)

This product contains a high intensity lamp that contains a small amount of mercury. Disposal of this material may be regulated due to environmental considerations. For disposal information in the United States, refer to the Electronic Industries Alliance web site: www.eiae.org

* This applies only to products distributed by YAMAHA CORPORATION OF AMERICA.

(mercury)

COMPLIANCE INFORMATION STATEMENT (DECLARATION OF CONFORMITY PROCEDURE)

Responsible Party : Yamaha Corporation of America

Address : 6600 Orangethorpe Ave., Buena Park, Calif.
90620

Telephone : 714-522-9011

Type of Equipment : Music Synthesizer

Model Name : MM6, MM8

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.

See user manual instructions if interference to radio reception is suspected.

* This applies only to products distributed by YAMAHA CORPORATION OF AMERICA.

(FCC DoC)

IMPORTANT NOTICE FOR THE UNITED KINGDOM Connecting the Plug and Cord

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.

Making sure that neither core is connected to the earth terminal of the three pin plug.

• This applies only to products distributed by Yamaha Music U.K. Ltd. (2 wires)

PRECAUTIONS

PLEASE READ CAREFULLY BEFORE PROCEEDING

* Please keep this manual in a safe place for future reference.



WARNING

Always follow the basic precautions listed below to avoid the possibility of serious injury or even death from electrical shock, short-circuiting, damages, fire or other hazards. These precautions include, but are not limited to, the following:

Power supply/AC power adaptor

- Only use the voltage specified as correct for the instrument. The required voltage is printed on the name plate of the instrument.
- Use the specified adaptor (PA-5D, PA-150 or an equivalent recommended by Yamaha) only. Using the wrong adaptor can result in damage to the instrument or overheating.
- Check the electric plug periodically and remove any dirt or dust which may have accumulated on it.
- Do not place the AC adaptor cord near heat sources such as heaters or radiators, and do not excessively bend or otherwise damage the cord, place heavy objects on it, or place it in a position where anyone could walk on, trip over, or roll anything over it.

Do not open

- Do not open the instrument or attempt to disassemble the internal parts or modify them in any way. The instrument contains no user-serviceable parts. If it should appear to be malfunctioning, discontinue use immediately and have it inspected by qualified Yamaha service personnel.

Water warning

- Do not expose the instrument to rain, use it near water or in damp or wet conditions, or place containers on it containing liquids which might spill into any openings. If any liquid such as water seeps into the instrument, turn off the power immediately and unplug the power cord from the AC outlet. Then have the instrument inspected by qualified Yamaha service personnel.
- Never insert or remove an electric plug with wet hands.

Fire warning

- Do not put burning items, such as candles, on the unit. A burning item may fall over and cause a fire.

If you notice any abnormality

- If the AC adaptor cord or plug becomes frayed or damaged, or if there is a sudden loss of sound during use of the instrument, or if any unusual smells or smoke should appear to be caused by it, immediately turn off the power switch, disconnect the adaptor plug from the outlet, and have the instrument inspected by qualified Yamaha service personnel.



CAUTION

Always follow the basic precautions listed below to avoid the possibility of physical injury to you or others, or damage to the instrument or other property. These precautions include, but are not limited to, the following:

Power supply/AC power adaptor

- When removing the electric plug from the instrument or an outlet, always hold the plug itself and not the cord.
- Unplug the AC power adaptor when not using the instrument, or during electrical storms.
- Do not connect the instrument to an electrical outlet using a multiple-connector. Doing so can result in lower sound quality, or possibly cause overheating in the outlet.

Location

- Do not expose the instrument to excessive dust or vibrations, or extreme cold or heat (such as in direct sunlight, near a heater, or in a car during the day) to prevent the possibility of panel disfiguration or damage to the internal components.
- Do not use the instrument in the vicinity of a TV, radio, stereo equipment, mobile phone, or other electric devices. Otherwise, the instrument, TV, or radio may generate noise.

- Do not place the instrument in an unstable position where it might accidentally fall over.
- Before moving the instrument, remove all connected adaptor and other cables.
- When setting up the product, make sure that the AC outlet you are using is easily accessible. If some trouble or malfunction occurs, immediately turn off the power switch and disconnect the plug from the outlet. Even when the power switch is turned off, electricity is still flowing to the product at the minimum level. When you are not using the product for a long time, make sure to unplug the power cord from the wall AC outlet.
- Use only the stand specified for the instrument. When attaching the stand or rack, use the provided screws only. Failure to do so could cause damage to the internal components or result in the instrument falling over.

Connections

- Before connecting the instrument to other electronic components, turn off the power for all components. Before turning the power on or off for all components, set all volume levels to minimum. Also, be sure to set the volumes of all components at their minimum levels and gradually raise the volume controls while playing the instrument to set the desired listening level.

Maintenance

- When cleaning the instrument, use a soft, dry cloth. Do not use paint thinners, solvents, cleaning fluids, or chemical-impregnated wiping cloths.

Handling caution

- Never insert or drop paper, metallic, or other objects into the gaps on the panel or keyboard. If this happens, turn off the power immediately and unplug the power cord from the AC outlet. Then have the instrument inspected by qualified Yamaha service personnel.
- Do not place vinyl, plastic or rubber objects on the instrument, since this might discolor the panel or keyboard.
- Do not rest your weight on, or place heavy objects on the instrument, and do not use excessive force on the buttons, switches or connectors.

- Do not use the instrument/device or headphones for a long period of time at a high or uncomfortable volume level, since this can cause permanent hearing loss. If you experience any hearing loss or ringing in the ears, consult a physician.

Saving data

Saving and backing up your data

- Saved data may be lost due to malfunction or incorrect operation. Save important data to a USB storage device/or other external device such as a computer. (pages 69, 76)

Backing up the USB storage device

- To protect against data loss through media damage, we recommend that you save your important data onto two USB storage devices or other external device such as a computer.

Yamaha cannot be held responsible for damage caused by improper use or modifications to the instrument, or data that is lost or destroyed.

Always turn the power off when the instrument is not in use.

Even when the power switch is in the "STANDBY" position, electricity is still flowing to the instrument at the minimum level. When you are not using the instrument for a long time, make sure you unplug the AC power adaptor from the wall AC outlet.

The illustrations and LCD screens as shown in this owner's manual are for instructional purposes only, and may appear somewhat different from those on your instrument.

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Copying of the commercially available musical data including but not limited to MIDI data and/or audio data is strictly prohibited except for your personal use.

*Congratulations, and thank you for your choosing the Yamaha MM6/
MM8 Music Synthesizer!*

*Please read this owner's manual carefully before using the instrument
in order to take full advantage of its various features.*

*When you have finished reading the manual keep it in a safe, accessible
place, and refer to it when you need to better understand an operation
or function.*

Accessories

The instrument package includes the following items. Please check that you have them all.

- Owner's Manual
- Supplied Disk (supplied DAW software)
- AC Power Adaptor (May not be included depending on the region in which you purchased the product. Please check with your Yamaha dealer.)

Since the MM6 and MM8 have the same control layout and input/output configuration, the MM6 will be used for example illustrations throughout this manual.

Main Features

■ High-Quality Voices for Keyboard Performance ► Page 15

The MM6/MM8 contains a wide range of high-quality voices (many based on the Motif Series voices), ranging from acoustic musical instruments to unique synthesizer sounds. Use the Category Search function to quickly call up the sounds you want, based on their instrument type. The MM8 features an 88-key “Graded Hammer” keyboard with action that is virtually indistinguishable from an actual acoustic piano.

■ Play the Keyboard Along with a Pattern ► Page 23

The patterns in the MM6/MM8 were created to give you a wide range of different musical genres simply by playing back the pattern tracks. Moreover, you can easily record chord changes to both the patterns and your real time keyboard performance in the Song mode.

■ Use the Arpeggio ► Page 20

The versatile Arpeggio feature automatically plays drum percussion phrases, guitar phrases, and analog synthesizer style phrases in response to the keys you play.

■ Save and Switch Between Performance Settings (Performance Memory) ► Page 59

The Performance Memory lets you conveniently create and store combined settings for the voices you play (including keyboard splits and layers), the patterns you want to assign to backing tracks, and other important settings for live performance. These performance settings can be easily recalled by a single button press.

■ Controlling Filter and EG in Real Time ► Page 41

You can control the filter (cutoff and resonance) and EG (attack and release) in real time by using four knobs on the panel. Even these detailed sonic changes can be saved in the Performance Memory.

■ Save Performance Data to a USB Storage Device ► Page 66

Transferring data between the MM6/MM8 and your computer is easy because the MM6/MM8 can store data and setting to standard USB storage devices.

■ Create Music with Your Computer and the Bundled DAW Software ► Page 80

You can connect the MM6/MM8 to your computer using a USB cable, and transfer MIDI data to and from DAW software. With the Bundled DAW software the MM6/MM8 becomes the central tone generator for your computer based music production system.

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Setting Up

Be sure to do the following **BEFORE** turning on the power.

Power Supply Connections

- 1 Make sure that the [STANDBY/ON] switch of the instrument is set to STANDBY.

⚠ **WARNING**

- Use the specified adaptor (PA-5D, PA-150, or an equivalent recommended by Yamaha) only. The use of other adaptors may result in irreparable damage to both the adaptor and the instrument.

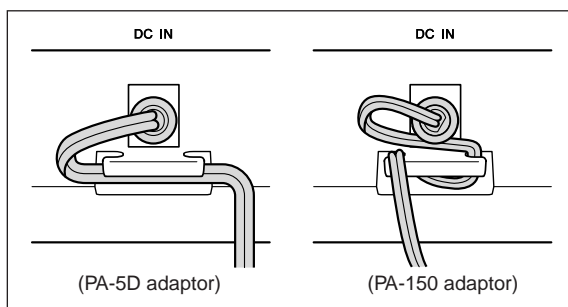
- 2 Plug the adaptor's DC plug into the DC IN jack on the instrument's rear panel.
- 3 Plug the AC adaptor into a convenient AC wall outlet.

⚠ **CAUTION**

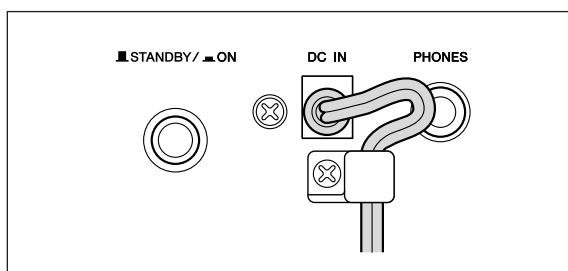
- Unplug the AC Power Adaptor when not using the instrument, or during electrical storms.

Cable clip

MM6



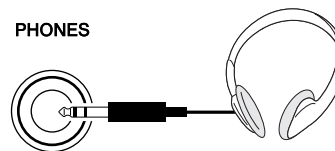
MM8



Wrap the DC output cable of the adaptor around the cable clip (as shown above) to prevent accidental unplugging of the cable during operation. Avoid tightening the cord more than necessary or pulling on the cord strongly while it is wrapped around the cable clip to prevent wear on the cord or possible breakage of the clip.

Make all necessary connections, as described below, **BEFORE** turning the power on.

Using Headphones



Since the MM6/MM8 has no built-in speakers, it must be connected to an external amplifier and speakers, headphones, or other sound output device.

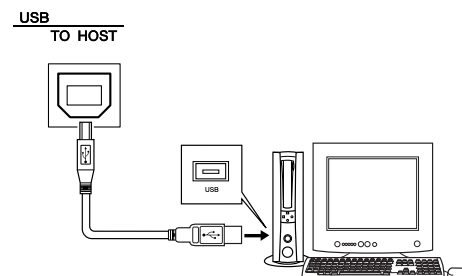
⚠ **WARNING**

- Do not use headphones at a high volume for an extended period of time. Doing so may cause hearing loss.

⚠ **CAUTION**

- When connecting the instrument to external equipment make sure that the power to all external devices is turned off to prevent possible electrical shock or equipment damage. Also be sure to turn any volume controls on external equipment to minimum when making connections to prevent possible speaker damage.

Connecting to a Computer (USB Terminal)



You can connect the instrument's USB terminal to the USB terminal of a computer to allow transfer of performance data and song files between the two (page 77). To use the USB data-transfer features you'll need to do the following:

- First, make sure the **POWER** switch on the MIDI device is set to **OFF**, then use a USB cable to connect the MIDI device to the computer.
- Install the **USB-MIDI Driver** on your computer.

You can download the proper USB-MIDI driver from our website:

http://www.global.yamaha.com/download/usb_midi/

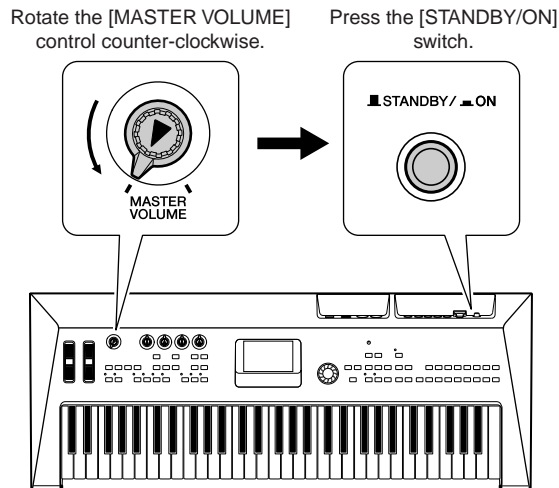
Refer to the instructions included with the USB-MIDI Driver download package for the USB-MIDI Driver installation procedure.

NOTE

- USB cables can be purchased at some musical instrument stores, computer stores, and similar retail outlets.

Turning the Power On

Turn down the volume by turning the [MASTER VOLUME] control to the left and press the [STANDBY/ON] switch to turn on the power. Press the [STANDBY/ON] switch again to turn the power OFF.



Backup data is loaded from the internal flash memory when the power is turned on. If no backup data exists in the flash memory, all instrument settings are restored to the initial factory defaults.

CAUTION

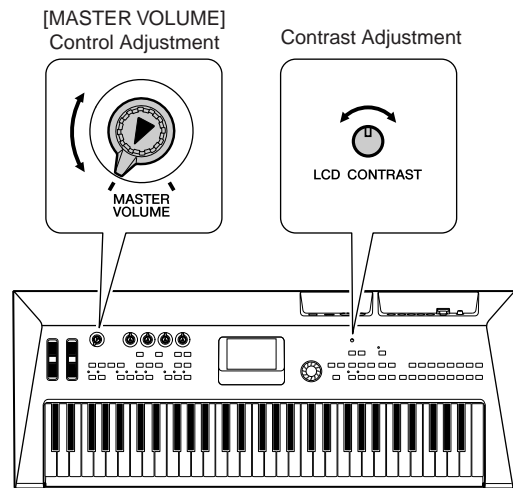
- Even when the switch is in the “STANDBY” position, a minute electrical current is present in the instrument. If you will not be using the instrument for an extended period of time, make sure you unplug the AC power adaptor from the wall AC outlet.

CAUTION

- Never attempt to turn the power off when a “Writing..” message is showing on the display. Doing so can damage the flash memory and result in a loss of data.

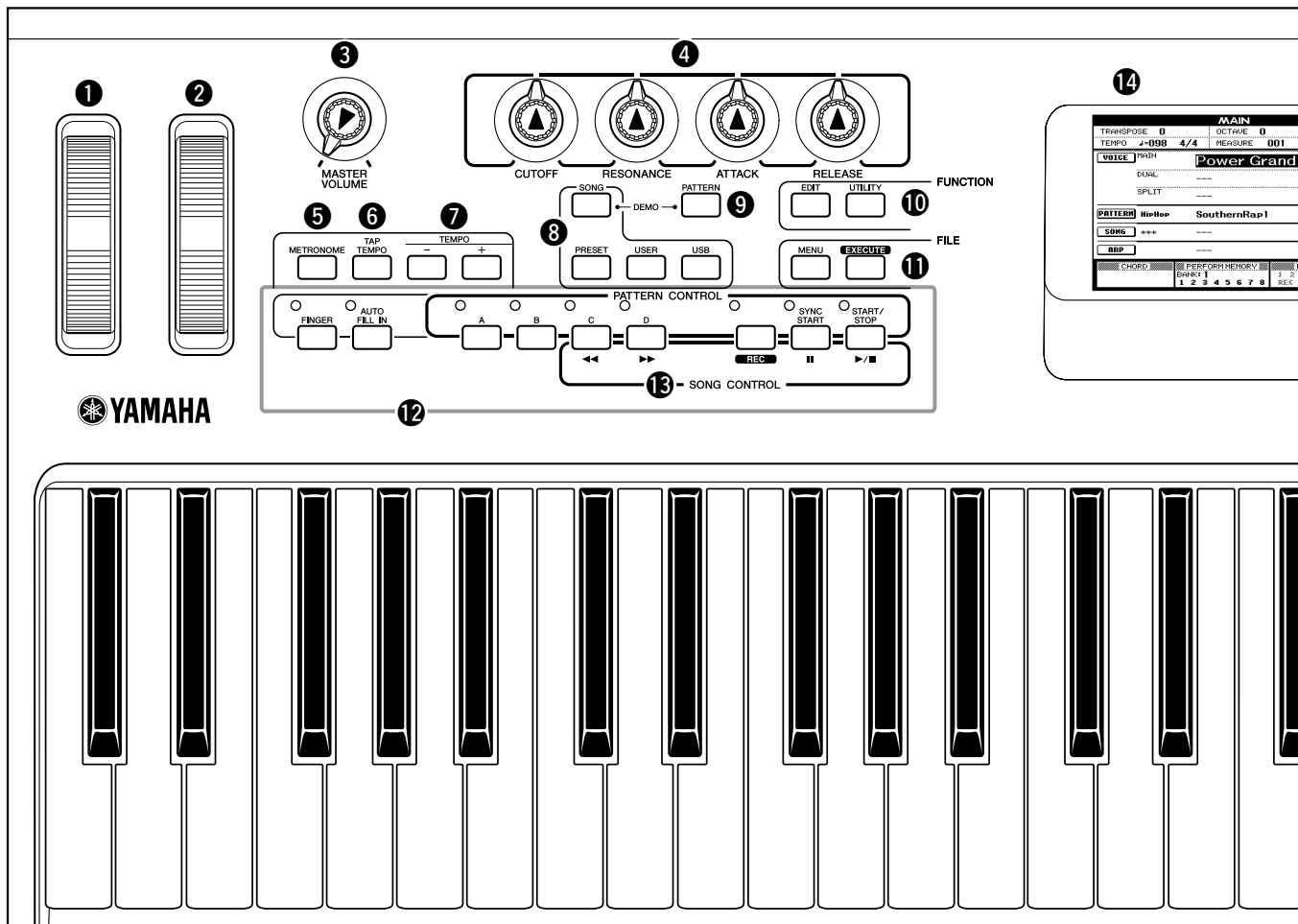
Adjust Volume and Display Contrast

Set the MM6/MM8 and external playback equipment volume controls to appropriate levels. If necessary, adjust the legibility of the LCD display by using the LCD Contrast Control.



Panel Controls and Terminals

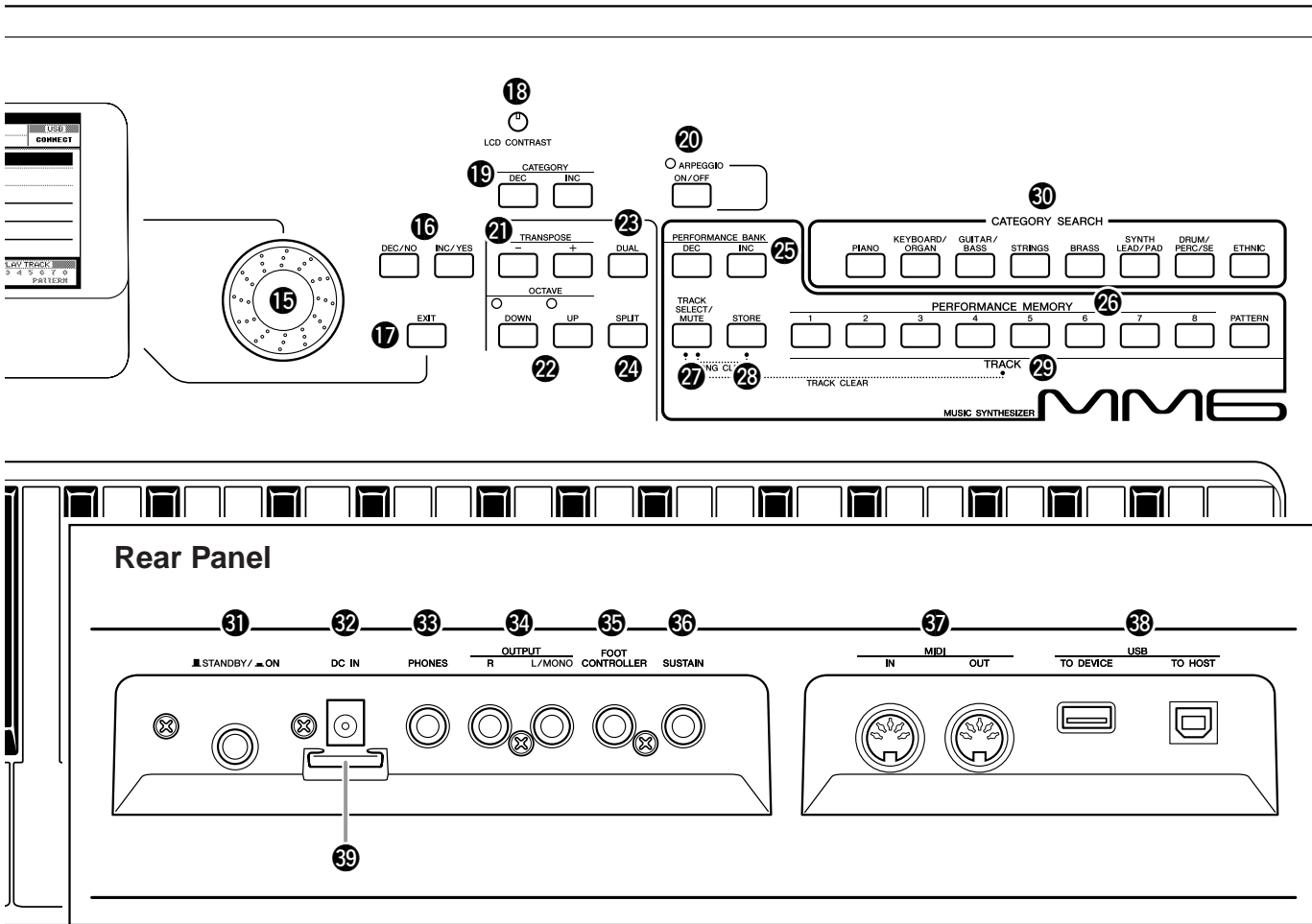
Front Panel



Front Panel

- ① [PITCH BEND] wheelpage 40
- ② [MODULATION] wheel.....page 40
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- ④ [CUTOFF], [RESONANCE],
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Rear Panel

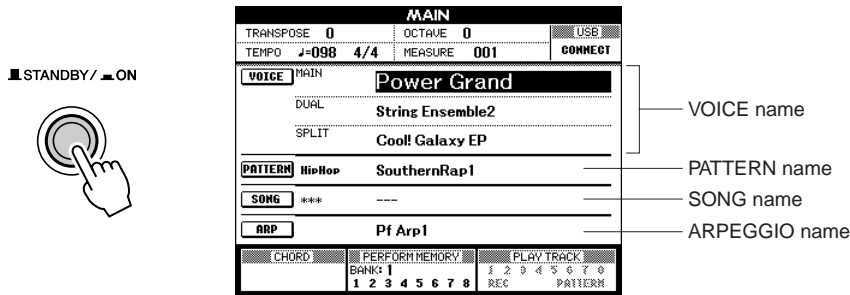
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Playing the Demo Song

This instrument includes a Demonstration Song that demonstrate some of the instrument's features and capabilities. Let's start by playing the Demonstration Song.

1 Press the [STANDBY/ON] button until it locks in the ON position.

The Main display will appear in the LCD.

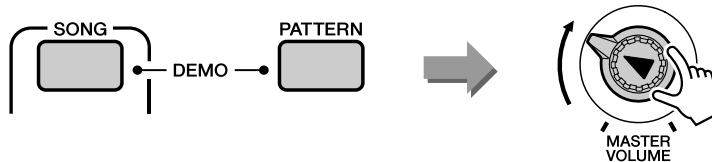


2 Press the [SONG] button and [PATTERN] button simultaneously.

The Demo display appears in the LCD

Gradually raise the [MASTER VOLUME] control while listening to the instrument to set the desired listening level.

The Demo Song will play again from the beginning when the end is reached.

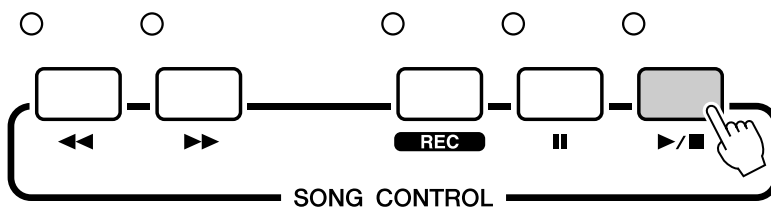


3 Press the [START/STOP] button to stop Demo playback.

The Main display will reappear.

NOTE

• The demo songs will not be transmitted via MIDI.



In addition to piano, organ, and other “standard” keyboard instruments, this instrument has a large range of realistic voices—including guitar, bass, strings, sax, trumpet, drums and percussion, sound effects, and a wide variety of other musical sounds.

Selecting the Main Voice

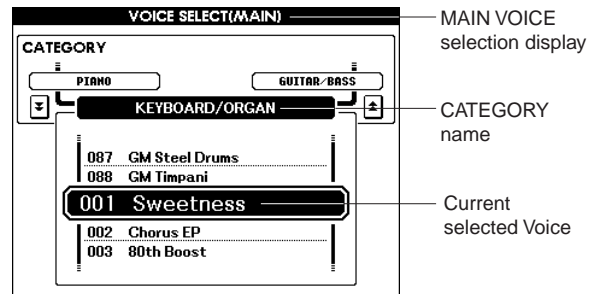
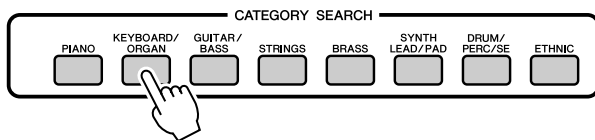
Select a Main Voice and play it on the keyboard.

1 Press a CATEGORY SEARCH button.

The Main Voice selection display will appear. The currently selected category name, voice number and name will be highlighted.

NOTE

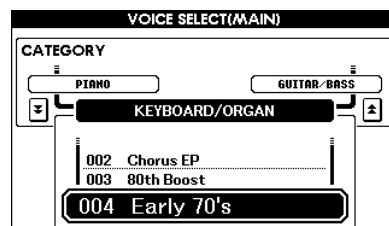
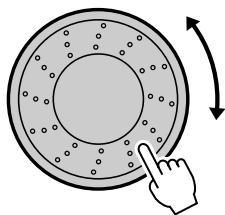
- To change the Voice category, press another CATEGORY SEARCH button.



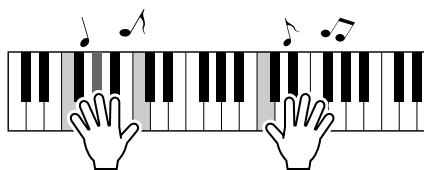
2 Select a voice you want to play from the current category.

Use the dial to select the desired voice. The available voices will be selected and displayed in sequence. The voice selected here becomes the Main voice.

For this example try selecting the “004 Early70’s”.



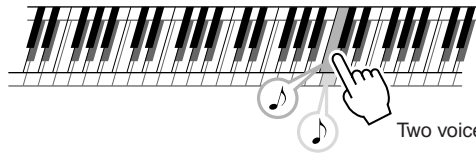
3 Play the keyboard.



Try selecting and playing a variety of Voices. Press the [EXIT] button to return to the MAIN display.

Combining Voices—Dual

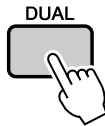
You can select a second voice that will play in addition to the main voice when you play the keyboard. The second voice is known as the “Dual” voice.



Two voices will sound at the same time.

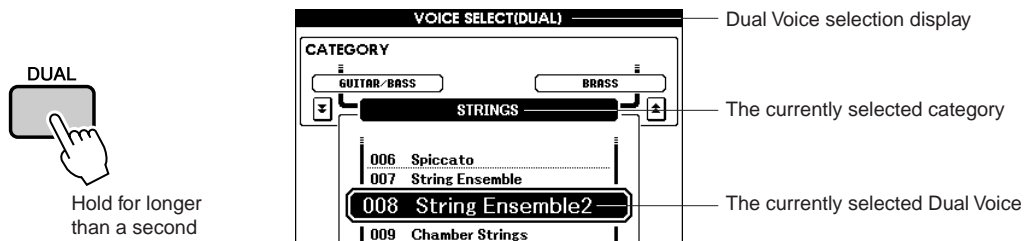
1 Press the [DUAL] button.

The currently selected dual voice will sound in addition to the main voice when you play the keyboard.



2 Press and hold the [DUAL] button for longer than a second.

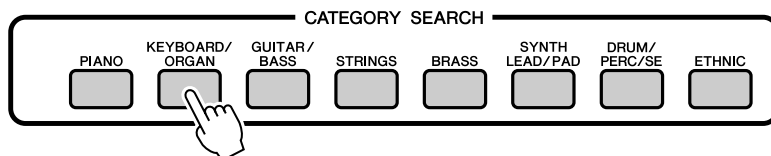
The Dual Voice selection display will appear. The currently selected category name, voice number and name will be highlighted.



3 Select and press the desired category button in the CATEGORY SEARCH section.

NOTE

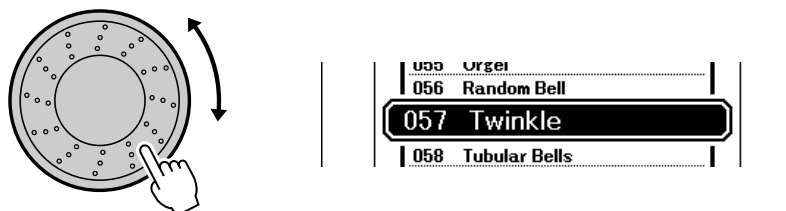
- To change the Voice category, press another category search button.



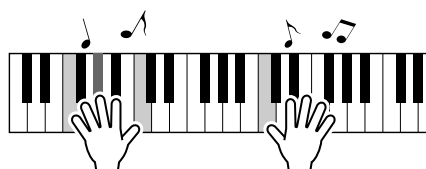
4 Select a voice you want to play.

Use the dial to select the desired voice. The available voices will be selected and displayed in sequence. The voice selected here becomes the Dual voice.

For this example try selecting the “057 Twinkle”.



5 Play the keyboard.

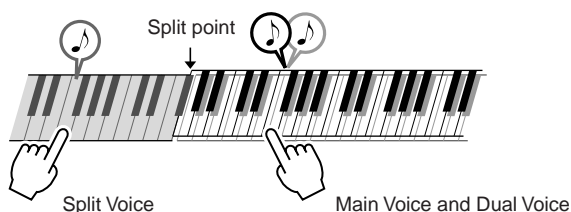


Try selecting and playing a range of Dual Voices.

Press the [EXIT] button to return to the MAIN display.

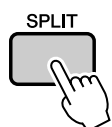
Split the Keyboard

In the split mode you can play different voices to the left and right of the keyboard “split point”. The main and dual voices can be played to the right of the split point, while the voice played to the left of the split point is known as the “split voice”. The split point setting can be changed as required (page 52).



1 Press the [SPLIT] button.

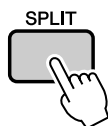
The currently selected split voice will sound to the left of the keyboard split point.



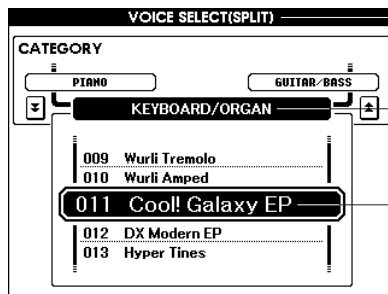
2 Press and hold the [SPLIT] button for longer than a second.

The Split Voice selection display will appear.

The currently selected category name, voice number and name will be highlighted.



Hold for longer than a second

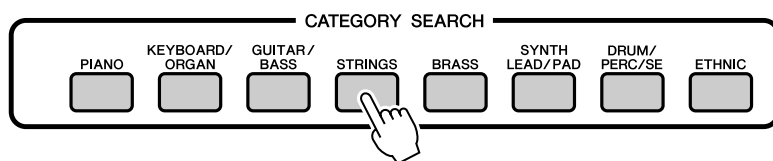


Split Voice selection display

The currently selected category

The currently selected Split Voice

3 Select and press the desired category button in the CATEGORY SEARCH section.



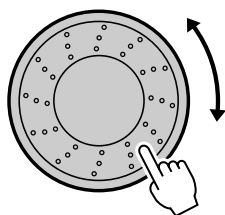
NOTE

- To change the voice category, press another CATEGORY SEARCH button.

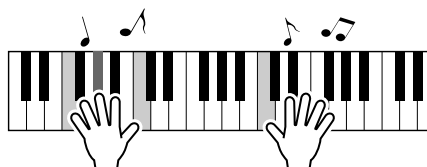
4 Select a voice you want to play.

Use the dial to select the desired voice. The available voices will be selected and displayed in sequence. The voice selected here becomes the Split voice.

For this example try selecting the “002 Symphony Strings”.



5 Play the keyboard.



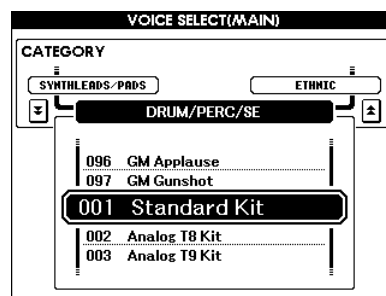
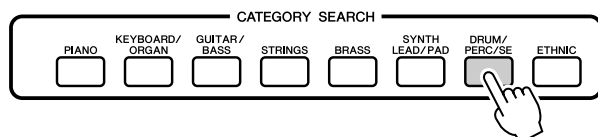
Try playing the selected Split Voice.

Press the [EXIT] button to return to the MAIN display.

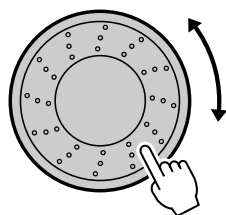
Selecting a Drum Voice

Drum Kits are collections of drum and percussion instruments.

- 1 Press the [DRUM/PERC/SE] button.
The DRUM Kit category will appear in the display.



- 2 Use the dial to select the Drum Kit you want to play (001–023).



- 3 Play each key and enjoy the Drum Kit.

NOTE

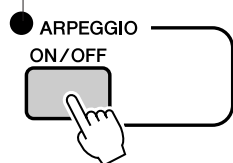
- See the Drum Kit List on page 90.

Using the Arpeggio Function

The arpeggio function lets you create arpeggios (broken chords) by simply playing the required notes on the keyboard. For example, you could play the notes of a triad—the root, third, and fifth—and the arpeggio function will automatically create a variety of interesting arpeggio-type phrases. By changing the arpeggio type and the notes you play it is possible to create a wide range of patterns and phrases that can be used for music production as well as performance.

1 Press the [ARPEGGIO ON/OFF] button to turn Arpeggio on.

The indicator lights when ARPEGGIO is ON.

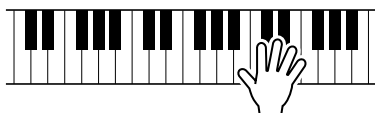


NOTE

- The Arpeggio function can only be applied to the main and dual voices. When Keyboard Out is set to ON (page 78), arpeggios will be transmitted via MIDI channel 1. When Dual Voice is used arpeggios will be transmitted via MIDI channel 2.

2 Play a note or notes on the keyboard to trigger Arpeggio playback.

The rhythm pattern or phrase that plays depends on the actual notes or chords you play, as well as on the selected Arpeggio type.



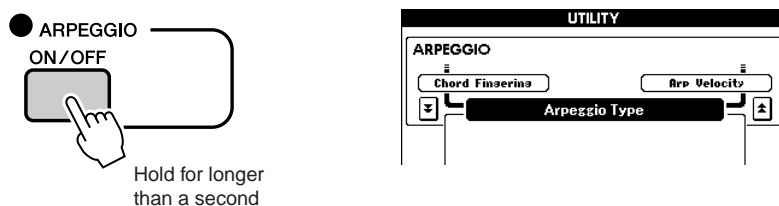
3 When you have finished using with the arpeggio function, press the [ARPEGGIO ON/OFF] button to turn it off.

■ Changing the Arpeggio type

The most suitable arpeggio type is automatically selected when you select a voice, but you can easily select any other arpeggio type.

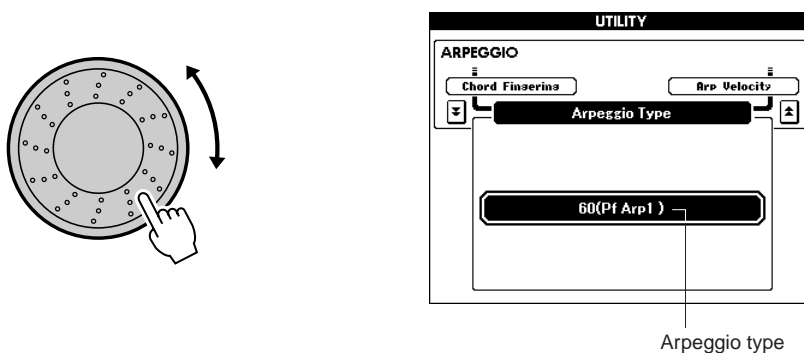
1 Press and hold the [ARPEGGIO ON/OFF] button for longer than a second.

The arpeggio type selection display will appear.



2 Use the dial to select the desired arpeggio type.

A list of the available arpeggio types is provided on page 104.



The sound of the arpeggio produced will change according to the number of notes you play and the area of the keyboard you play in. You can save the instrument's settings at this point and then recall them at any time you want to repeat your performance (page 59). You can also record your performance (page 29).

This instrument has an auto accompaniment feature that produces accompaniment (rhythm + bass + chords) in the pattern you choose to match chords you play with your left hand. A range of patterns with different time signatures and arrangements are provided (refer to the Pattern List on page 98).

In this section we'll learn how to use the auto accompaniment features.

Listen to the Rhythm Pattern

Most patterns include a rhythm part. You can select from a wide variety of rhythmic types—R&B, HipHop, Dance, and many, many more.

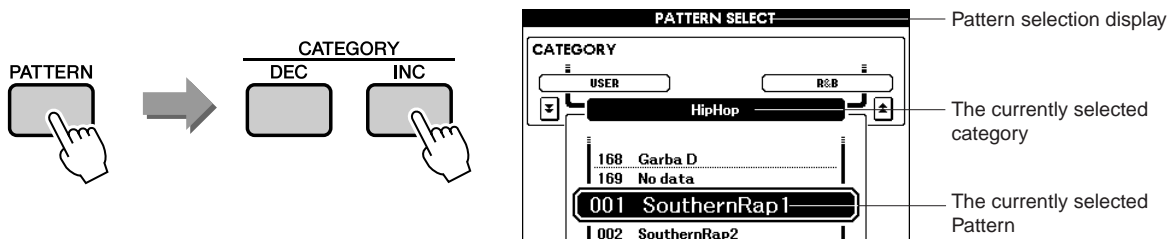
Let's begin by listening to just the basic rhythm. The rhythm part is played using percussion instruments only.

1 Press the [PATTERN] button.

The Pattern selection display will appear. The currently selected category name, voice number and name will be highlighted.

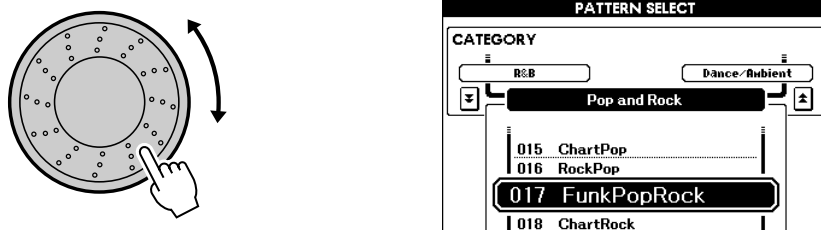
NOTE

To change the pattern category, use the CATEGORY [DEC]/[INC] buttons.



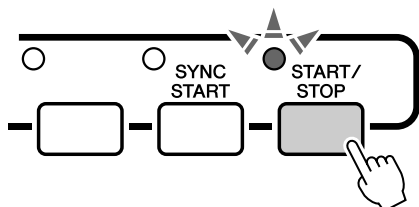
2 Select a Pattern you want to play.

Use the dial to select the pattern you want to play. The available patterns will be selected and displayed in sequence. Refer to the Pattern list on page 98.



3 Press the [START/STOP] button.

The pattern rhythm will start playing. To stop playback, press the [START/STOP] button again.



Play Along with a Pattern

You learned how to select a Pattern rhythm on the preceding page. Here we'll see how to add bass and chord accompaniment to the basic rhythm to produce a full, rich accompaniment that you can play along with.

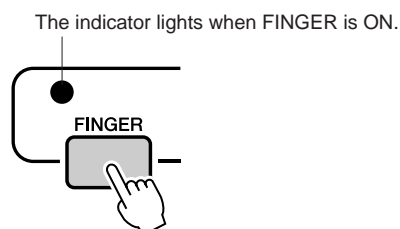
1 Select the pattern you want to play (page 22, steps 1–2).

Press the [EXIT] button to return to the MAIN display screen.

2 Turn FINGER on.

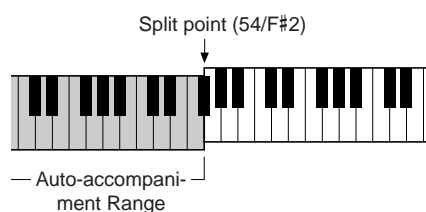
Press the [FINGER] button.

Press the button a second time to turn the FINGER mode off.



●When FINGER is on ...

The area of the keyboard to the left of the split point (54 : F sharp 2) becomes the “auto accompaniment range” and is used only for specifying the accompaniment chords.

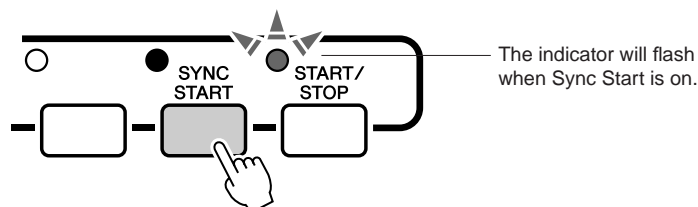


NOTE

- The keyboard split point can be changed as required, as described on page 52.

3 Turn sync start on.

Press the [SYNC START] button to turn the Sync Start function on.



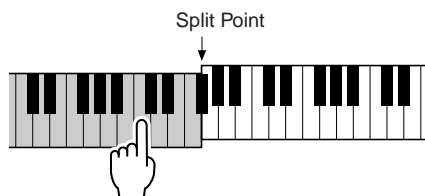
The “standby” mode will be engaged when the Sync Start function is turned on.

When sync start is on, the bass and chord accompaniment included in a pattern will start playing as soon as you play a note to left of the keyboard split point. Press the button a second time to turn the sync start function off.

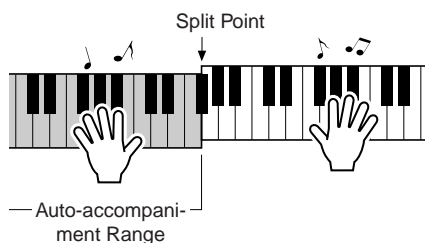
4 Play a left-hand chord to start the pattern.

If you don't yet know how to play any chords, try playing anything you like on the keyboard. Refer to page 25 for information about playing chords.

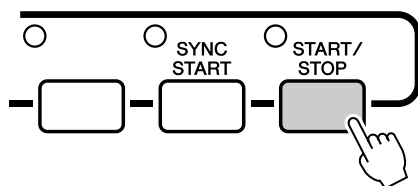
The accompaniment will change according to the left-hand notes you play.



5 Play a variety of left-hand chords while playing a melody with your right hand.



6 Press the [START/STOP] button to stop pattern playback when you're done.



You can switch pattern “sections” to add variety to the accompaniment. Refer to “Pattern Variations (Sections)” on page 51.

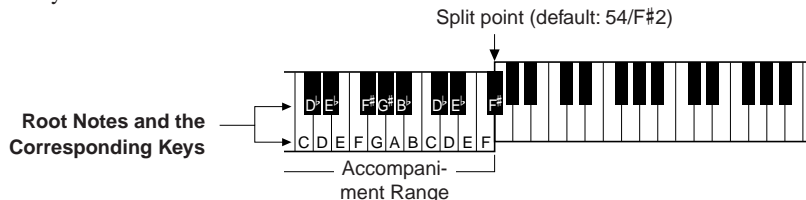
Playing Auto-accompaniment Chords

There are two types of auto-accompaniment chords:

- **Easy Chords**
- **Standard Chords**

The instrument will automatically recognize the different chord types. This function is known as Multi Fingering.

The keyboard to the left of the split point (default: 54/F#2) becomes the “accompaniment range”. Play the accompaniment chords in this area of the keyboard.



■ Easy Chords

This method lets you easily play chords in the accompaniment range of the keyboard using only one, two, or three fingers.

C

- To play a major chord
Press the root note of the chord.

C_m

- To play a minor chord
Press the root note together with the nearest black key to the left of it.

C₇

- To play a seventh chord
Press the root note together with the nearest white key to the left of it.

C_{m7}

- To play a minor seventh chord
Press the root note together with the nearest white and black keys to the left of it (three keys altogether).

■ Standard Chords

This method lets you produce accompaniment by playing chords using normal fingerings in the accompaniment range of the keyboard.

Standard Chord Fingerings [Examples for “C” chords]

| | | | |
|--|--|--|--|
| | | | |
| | | | |
| | | | |
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| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

Notes enclosed in parentheses () are optional; the chords will be recognized without them.

● Multi Fingering and Full Keyboard

These let you select the accompaniment section of the keyboard for chord playing.

When changing settings refer to “Specify Chords Over the Entire Keyboard Range” on page 56, and “Chord Fingering” on page 65.

Multi Fingering: As explained above, the keys to the left of the split point (default: 54, F#2) become the accompaniment range. Playing Auto-accompaniment Chords. There are two ways of playing auto-accompaniment chords: Easy Chords and Standard Chords. The default setting (factory setting) is “Multi Fingering.”

Full Keyboard: This let you play the accompaniment chords freely from anywhere on the keyboard.

With this instrument the term “song” refers the data that makes up a piece of music.

In this section we’ll learn how to select and play songs.

Selecting and Listening to a Song

1 Select and press the SONG category button that corresponds to the type of song you want to listen to.

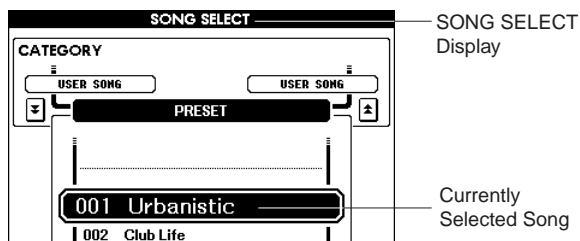
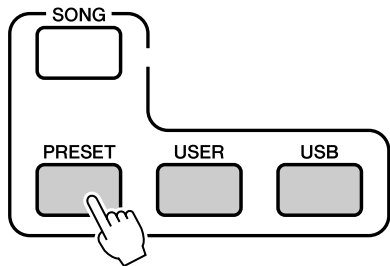
[PRESET]: Accesses the three internal preset songs.

[USER] : Accesses songs you have recorded yourself and songs loaded from computer.

[USB] : Accesses songs stored on a USB storage device connected to the DEVICE terminal.

The song selection display will appear.

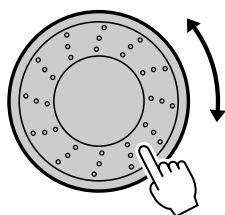
The currently selected song number and name will be highlighted.



2 Select a song you want to play.

Use the dial to select the Song you want to listen to.

The available songs will be selected and displayed in sequence.



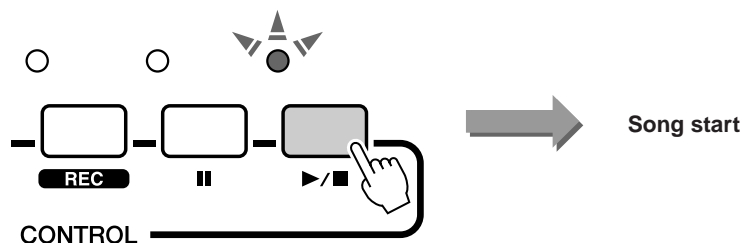
NOTE

• User songs (songs you’ve recorded yourself) and songs on USB storage devices can also be played. The procedure for playing these types of songs is exactly the same as for playing the internal songs.

| | |
|--------|--|
| PRESET | Internal songs (three songs) |
| USER | User songs (songs you have recorded yourself; page 29) |
| USB | Songs stored on a USB storage device connected to the instrument (page 67) |

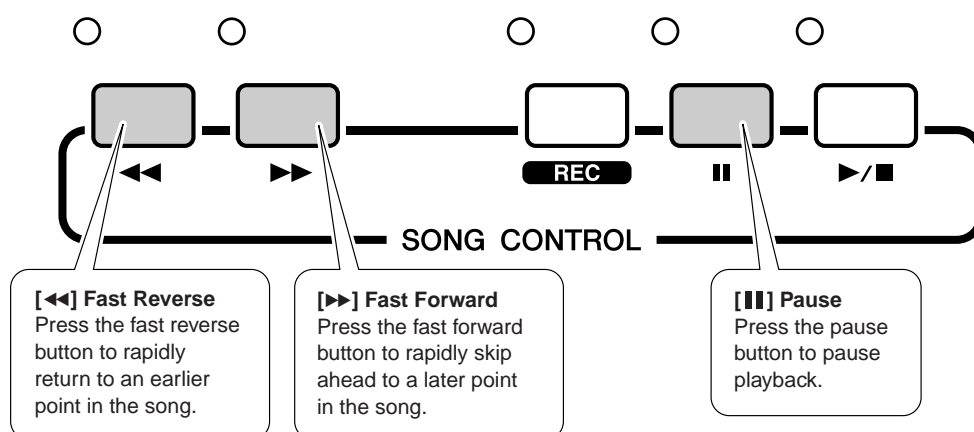
3 Listen to the song.

Press the [START/STOP] button to begin playback of the selected song. You can stop playback at any time by pressing the [START/STOP] button again.



Song Fast Forward, Fast Reverse, and Pause

These are just like the transport controls on a CD player, letting you fast forward [▶▶], reverse [◀◀] and pause [||] playback of the song.

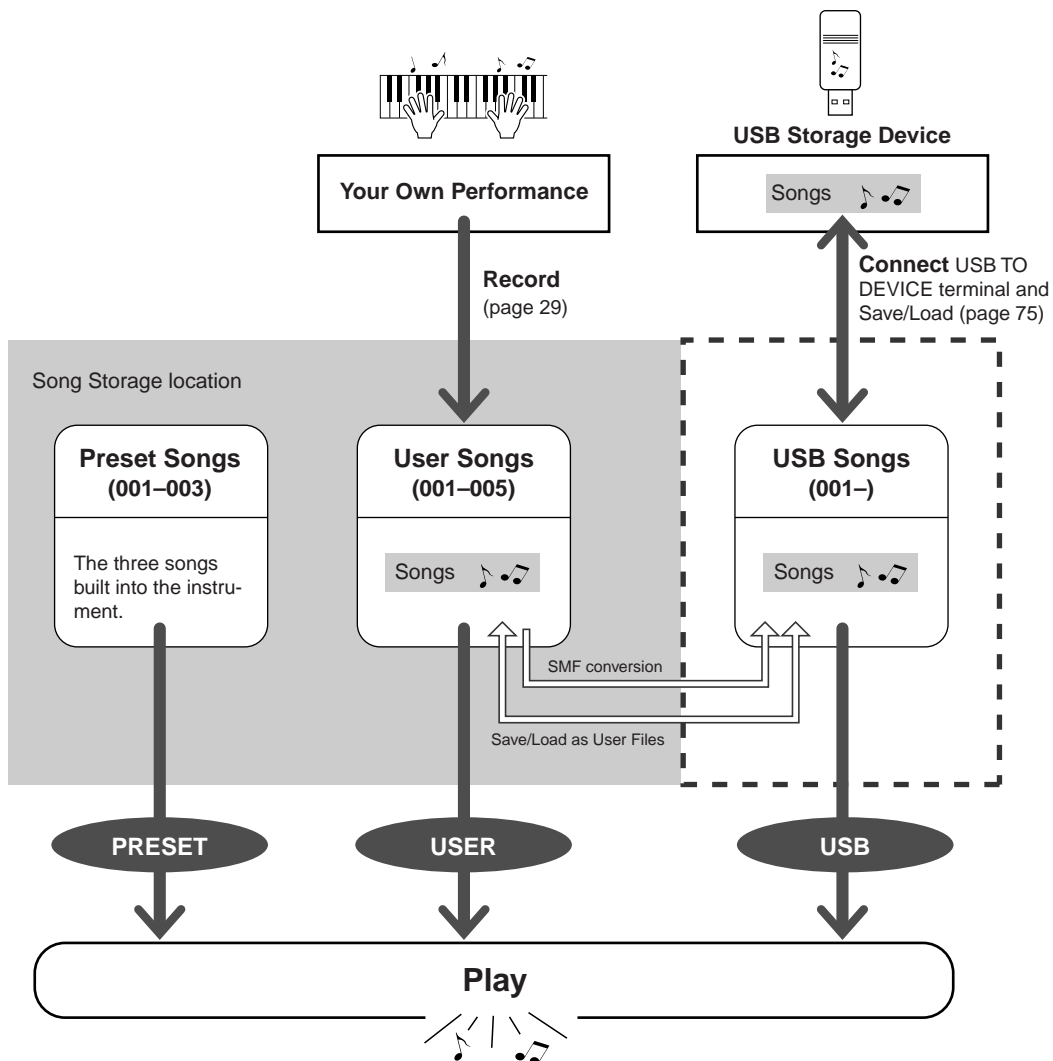


Types of Songs

The following three types songs can be used by this instrument.

- **Preset Songs** (the three songs built into the instrument) **Song numbers 001–003.**
- **User Songs** (recordings of your own performances) **Song numbers 001–005.**
- **USB Songs** (songs data in USB storage device)..... **Song numbers 001–**

The chart below shows the basic flow for using the preset songs, user songs, and USB songs from storage to playback.



You can record up to five of your own performances and save them as user songs 001 through 005. These Songs can be played in the same manner as the preset Songs.

Once your performances have been saved as user Songs, they can be converted to SMF (Standard MIDI File) format files and saved to USB storage device (page 70).

■ Recordable data

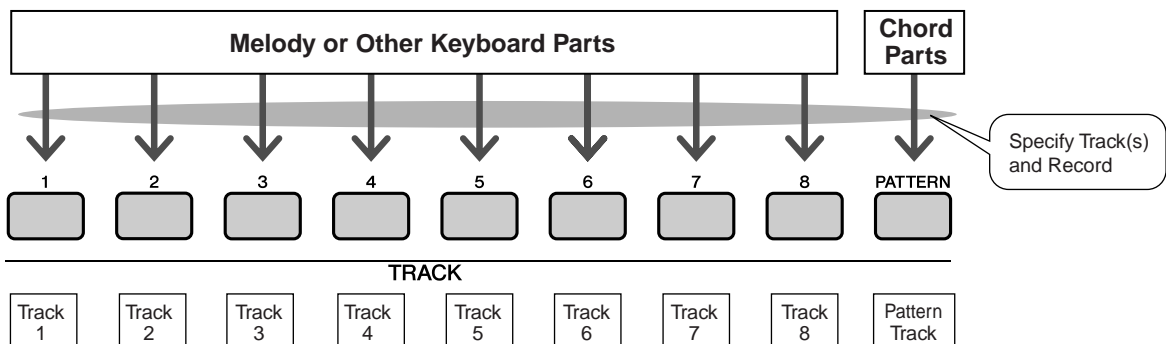
Eight tracks of keyboard performance and one pattern track (chord performance) can be recorded.

Each track can be recorded individually.

- Tracks [1]–[8] Record keyboard performance (main voice only).
- [PATTERN] Track Records pattern rhythm and chord parts.

■ Track Mute

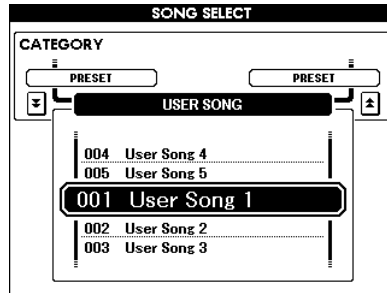
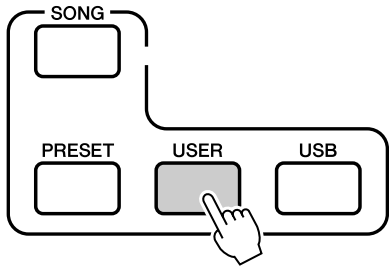
This instrument allows you to choose whether recorded tracks will play back while you are recording or playing back other tracks (page 58).



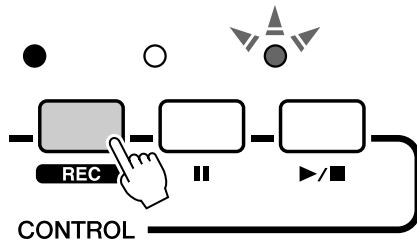
Recording Procedure

Begin recording after selecting a user song number, and the track and part you want to record.

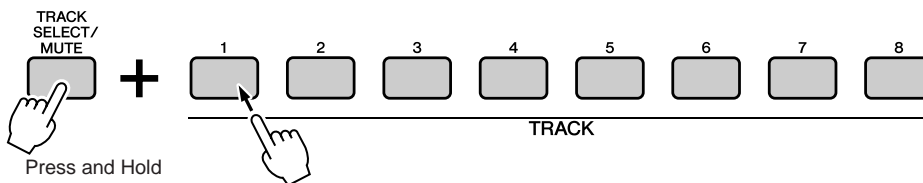
- From the MAIN display press the [USER] button, then use the dial to select the user song number (001–005) you want to record.



- Press the [REC] button.
The [REC] button will light.



- Select the recording track.
Press the TRACK button ([1] to [8]) you want to record to while holding the [TRACK SELECT/MUTE] button.
The selected track will flash in the display.



CAUTION

- If you record to a track that contains previously-recorded data the previous data will be overwritten and lost.

NOTE

- The FINGER mode will be automatically turned on when you select the [PATTERN] track for recording.
- The FINGER mode cannot be turned on or off once you have started recording.

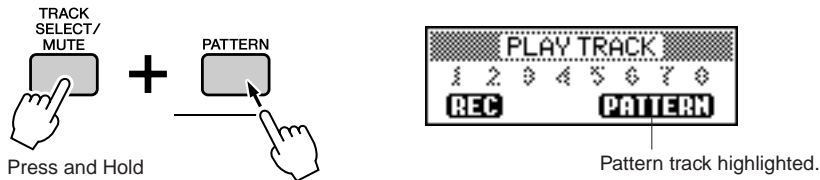
◆ **Pattern Track Selected for Recording**

Press the TRACK [PATTERN] button while holding down the [TRACK SELECT/MUTE] button.

The pattern track will be highlighted and the record standby mode will be engaged.

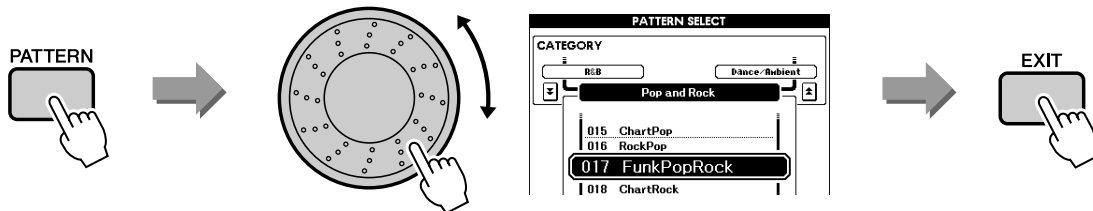
NOTE

- To cancel recording to a selected track, press that track button a second time. The FINGER mode cannot be turned on or off once you have started recording.



◆ **Changing the Pattern Being Recorded**

Press the [PATTERN] button and use the dial to select the desired pattern. Once the pattern has been selected press the [EXIT] button.

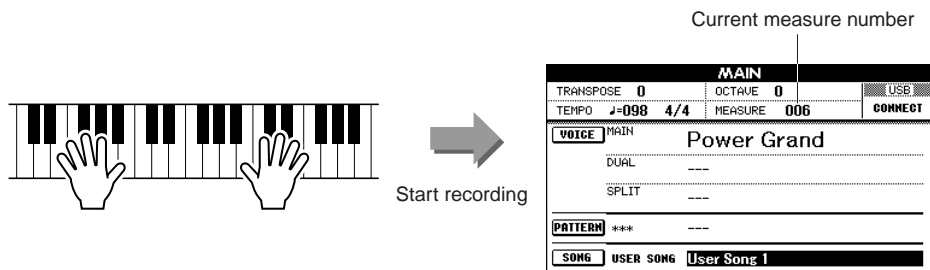


4 Recording will start when you play on the keyboard.

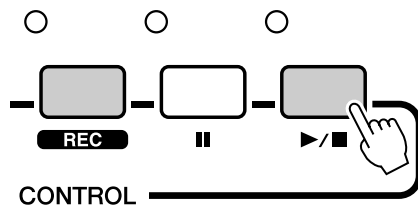
You can also start recording by pressing the [START/STOP] button. Press the [EXIT] button, and the measure number will be shown in the Main display.

NOTE

- If the memory becomes full during recording a warning message will appear and recording will stop automatically. Use the song clear or track clear function (page 33) to delete unwanted data and make more room available for recording, then do the recording again.



5 Stop recording by pressing the [START/STOP] or [REC] button.



When recording stops the current measure number will return to 001 and the recorded track numbers in the display will appear with a frame around them.

■ **To Record Other Tracks**

Repeat steps 2 through 5 to record any of the remaining tracks.

By pressing the TRACK [1]–[8] and/or [PATTERN] button(s) it becomes possible to monitor previously recorded tracks (displayed with a frame around the track number) while recording a new track. Previously recorded tracks can also be muted (displayed without a frame around the track number) while recording a new track (page 58).

■ **To Re-record a Track**

Simple select the track you want to re-record for recording in the normal way. The new material will overwrite the previous data.

6 When the recording is done ...

◆ **To Play Back a User Song**

The procedure is the same as that for Preset Songs (See page 26).

1 Press the [USER] button.

2 The current Song number/name will be highlighted-use the dial to select the user Song (001 to 005) you want to play.

3 Press the [START/STOP] button.

◆ **Save the User Song to USB storage device (See page 69)**

◆ **Convert the Song Data to SMF Format and then Save to USB storage device (See page 70)**

The following data is recorded before the beginning of the Song. Even if you change the data while recording is in progress, the data is not recorded.

- Reverb type, Chorus type, Time signature, Pattern number, Pattern volume

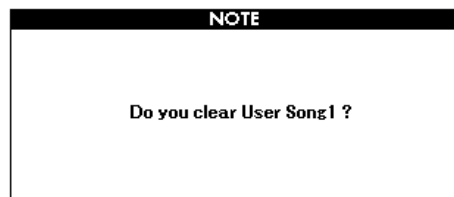
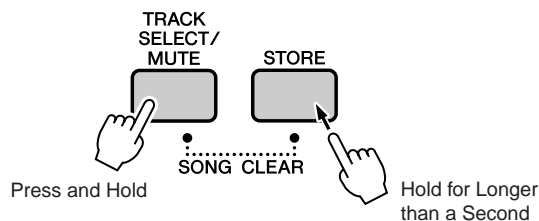
Song Clear—Deleting User Songs

This function clears an entire user song (all tracks).

1 From the MAIN display, select the user song (001 to 005) you want to clear.

2 Press and hold the [TRACK SELECT/MUTE] button for longer than a second while holding the [STORE] button.

A confirmation message will appear on the display.



3 Press the [INC/YES] button.
A confirmation message will appear on the display.
Press [DEC/NO] to cancel the Song Clear operation.

4 To execute the Song Clear function press the [INC/YES] button.

The clear-in-progress message will appear briefly on the display while the song is being cleared.

NOTE

- If you only want to clear a specific track from a user song use the Track Clear function.

NOTE

- To execute the Song Clear function, press the [INC/YES] button. Press [DEC/NO] button to cancel the Song Clear operation.

Track Clear—Deleting a Specified Track from a User Song

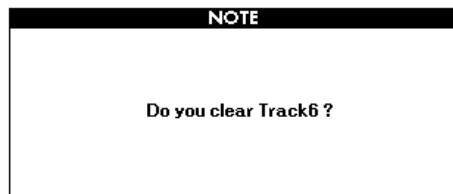
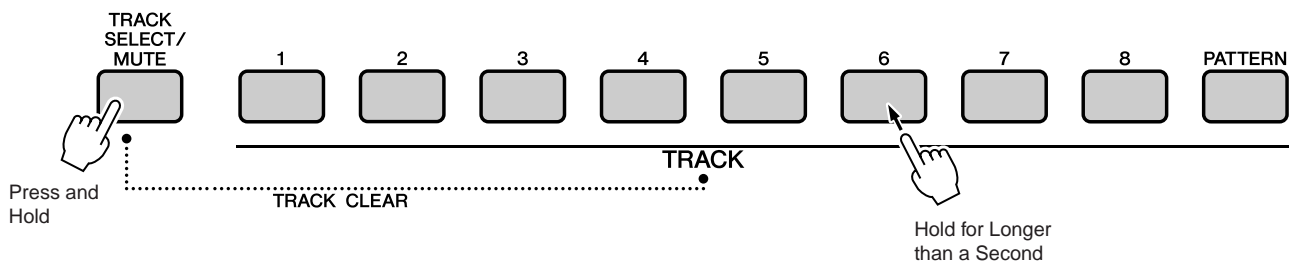
This function lets you delete a specified track from a user song.

1 From the MAIN display, select the user song (001 to 005) that contains the track you want to clear.

2 Press the TRACK button [1] to [8] you want to clear to while holding the [TRACK SELECT/MUTE] button.

To erase the pattern track, press the TRACK [PATTERN] button for longer than one second while holding the [TRACK SELECT/MUTE] button.

A confirmation message will appear on the display.



3 Press the [INC/YES] button.

A confirmation message will appear on the display. Press [DEC/NO] to cancel the Track Clear operation.

4 To execute the Track Clear function press the [INC/YES] button.

The clear-in-progress message will appear briefly on the display while the track is being cleared.

NOTE

- To execute the Track Clear function, press the [INC/YES] button. Press [DEC/NO] button to cancel the Track Clear operation.

Basic Operation and Displays

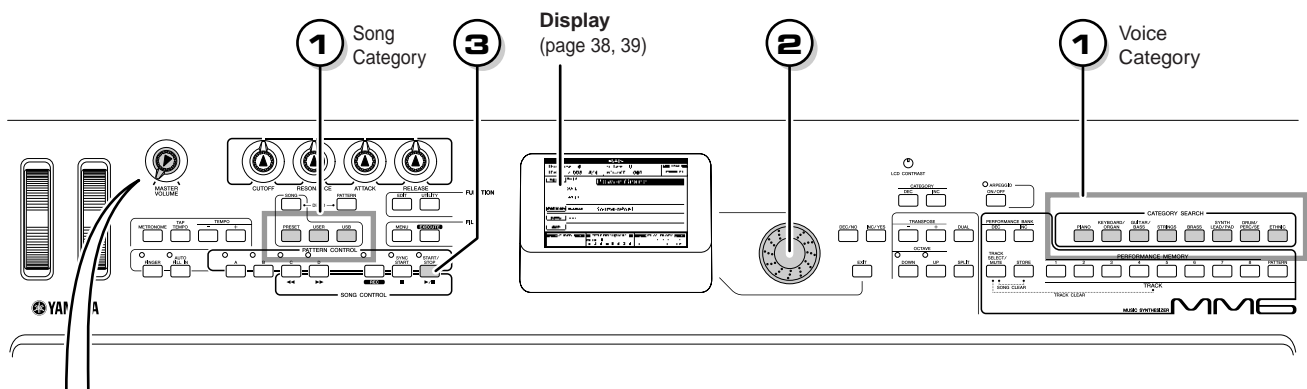
Basic Operation

Overall MM6/MM8 control is based on the following simple operations.

1 Press a button to select a basic function.

2 Use the dial to select an item.

3 Start/Stop a function.



● Volume Adjustment

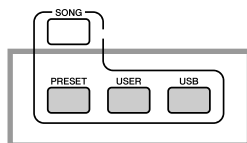
Adjust the volume of the sound heard from the speakers plugged into the OUTPUT jack or a pair of headphones plugged into the PHONES jack.

Rotate counter-clockwise to lower the volume.



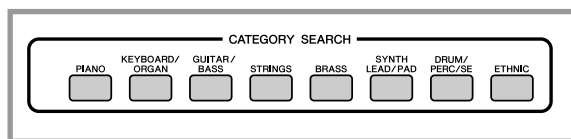
Rotate clockwise to increase the volume.

1 Press a button to select a basic function.



● Song category

Select the song category containing the song you want to play.



● Voice category

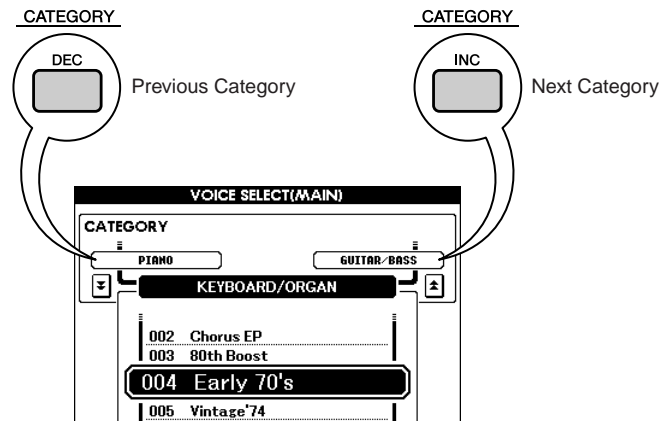
Select the voice category containing the voice you want to play.

* If you want to change the category, press another category button or use the CATEGORY [DEC]/[INC] buttons.

● **CATEGORY [INC]/[DEC]**

You can quickly select a different category after you've selected a song, pattern or voice category. These buttons can be used to step through the categories in sequence.

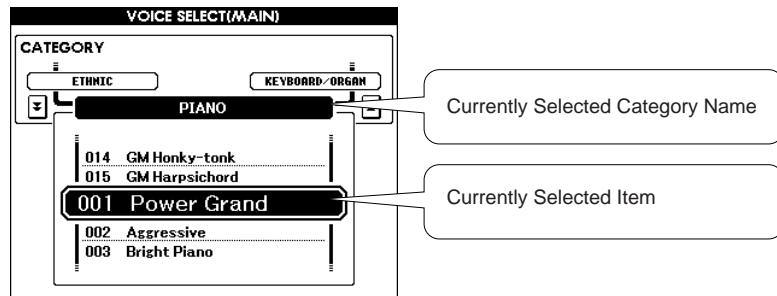
Example: Voice Selection Display



2 Use the dial to select an item.

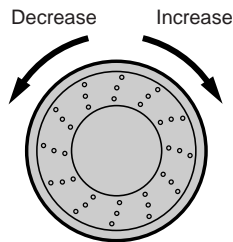
When a basic function is selected, the category name will appear near the top of the display, and the currently selected item will be highlighted below it.

Different items can be selected by using the dial or the [INC/YES] and [DEC/NO] buttons.



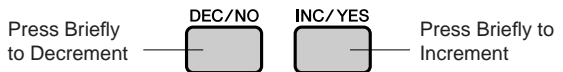
● **Dial**

Rotate the dial clockwise to increase the value of the selected item, or counterclockwise to decrease its value. Rotate the dial continuously to continuously increase or decrease the value.



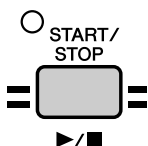
● **[INC/YES], [DEC/NO] Buttons**

Press the [INC/YES] button briefly to increment the value by 1, or press the [DEC/NO] button briefly to decrement the value by 1. Press and hold either button to continuously increment or decrement the value in the corresponding direction.



In most procedures described throughout this owner's manual the dial is recommended for selection simply because it is the easiest and most intuitive selection method. Please note however, that most items or values that can be selected using the dial can also be selected using the [INC/YES] and [DEC/NO] buttons.

3 Start/Stop a function.



Use the [START/STOP] button.

Press this button after selecting a song or pattern to start song or pattern (rhythm) playback.

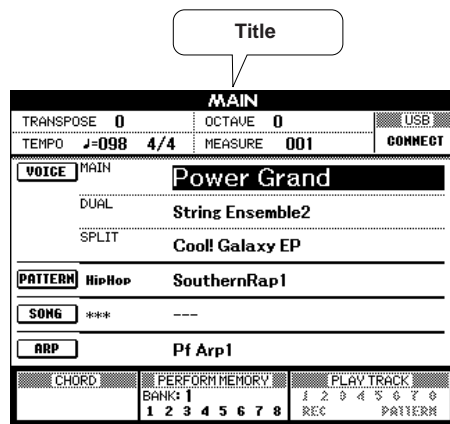
Press the button a second time to stop playback.

The Displays

● Display names

The display provides all the information you need to easily operate the instrument. The name of the current display appears at the top of the screen. For example, “MAIN” appears at the top on the main display.

● MAIN display



● Call Up The Main Display



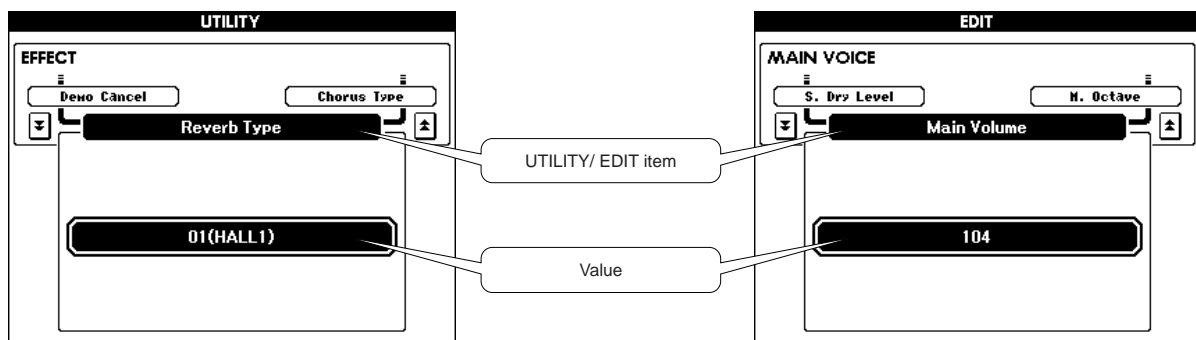
Most basic operations are carried out from the instrument’s MAIN display. You can return to the MAIN display from any other display by pressing the [EXIT] button near the dial.

● UTILITY/EDIT display (page 64, 62)

The UTILITY/EDIT displays provide access to 46 items (25 UTILITY items and 21 EDIT items) that can be edited.

The UTILITY or EDIT display appears when the [UTILITY] or [EDIT] button is pressed. Each time the CATEGORY [DEC]/[INC] buttons described on page 37 are pressed a new item is selected from the 46 items available.

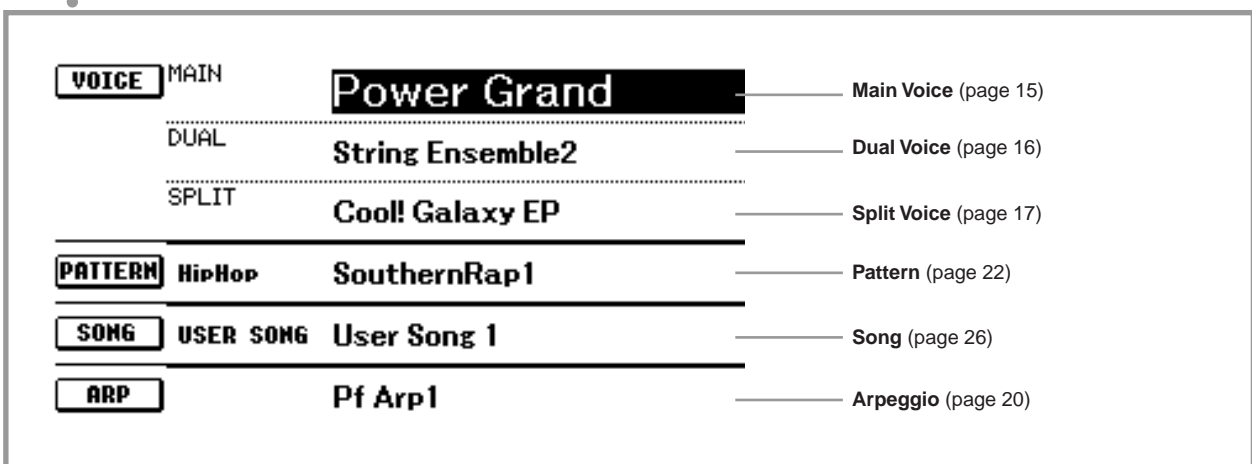
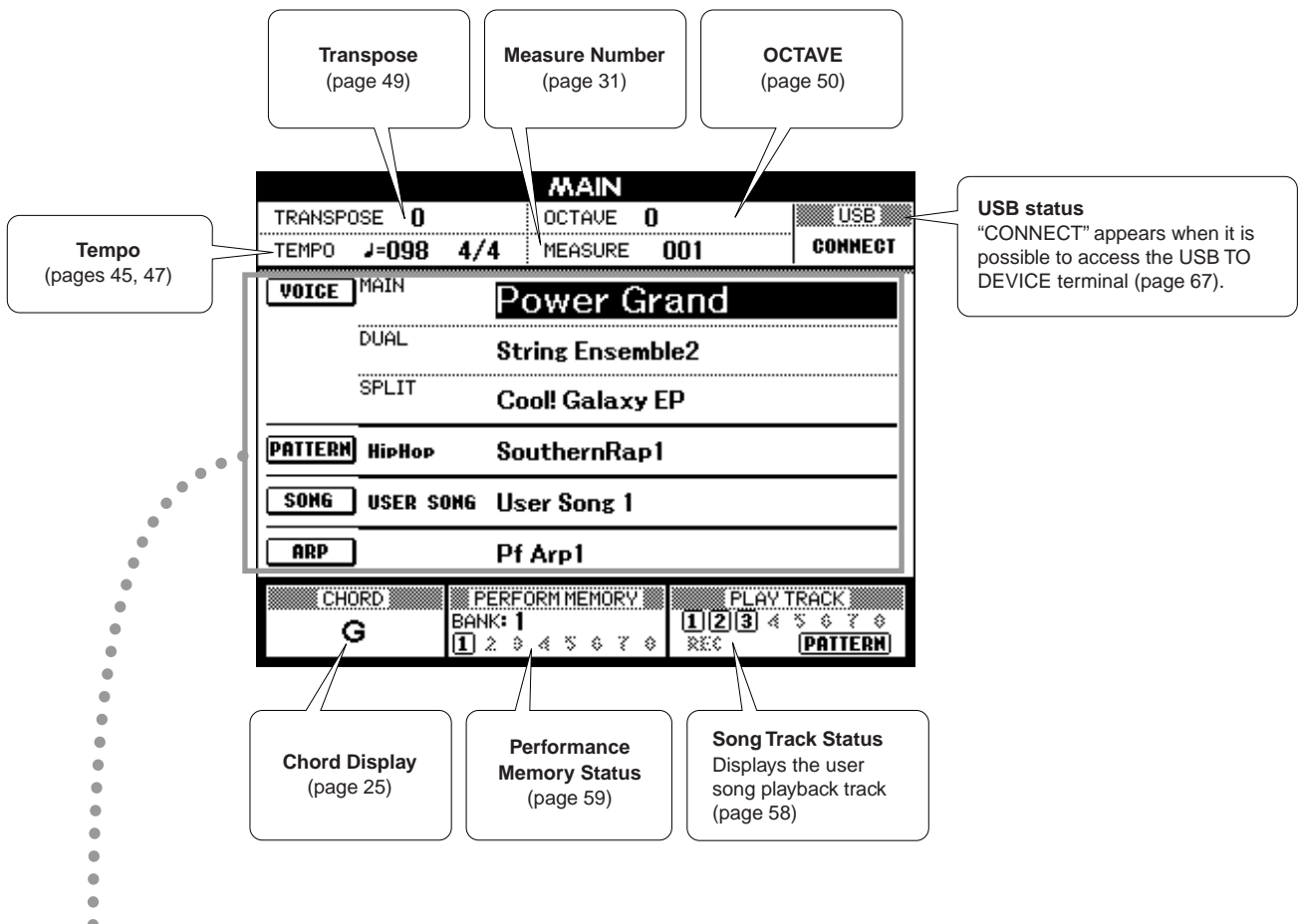
Press the CATEGORY [DEC]/[INC] button(s) as many times as necessary until the required function appears. You can then use the dial or [INC/YES] or [DEC/NO] buttons to adjust the value of the function as required.



MAIN Display Items

The MAIN display shows all of the current basic song, pattern, and voice settings. It also includes a range of indicators that show the on/off status of a several functions.

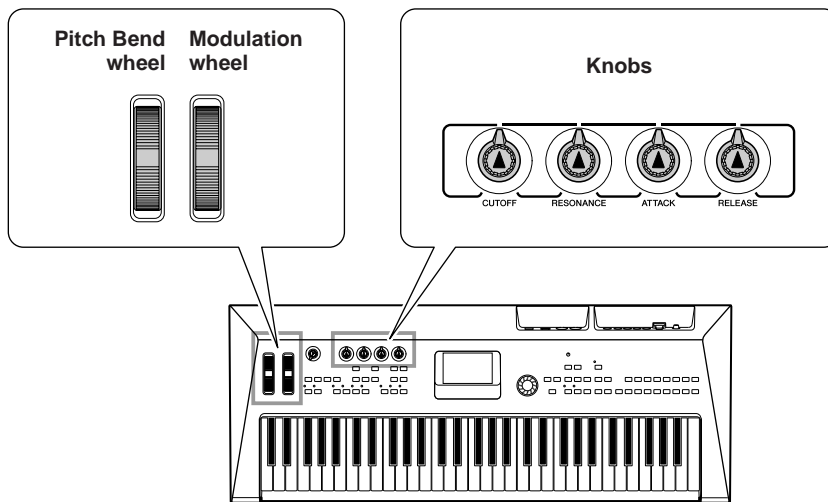
Since this display lets you see all of the current basic settings in one centralized area, it is a good idea to have it showing while playing.



Using the Controllers

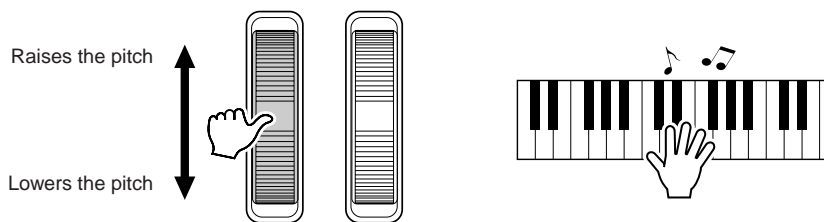
You can control tone, volume, pitch and other parameters by using the controllers on the front panel, as well as by using external controllers connected to several controller jacks on the rear panel.

Controllers on the front panel



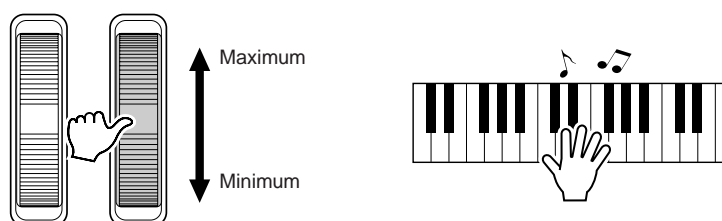
■ Pitch Bend wheel

Use the Pitch Bend wheel to bend notes up (roll the wheel away from you) or down (roll the wheel toward you) while playing the keyboard. This wheel is self-centering and will automatically return to normal pitch when released. Try out the Pitch Bend wheel while pressing a note on the keyboard.



■ Modulation wheel

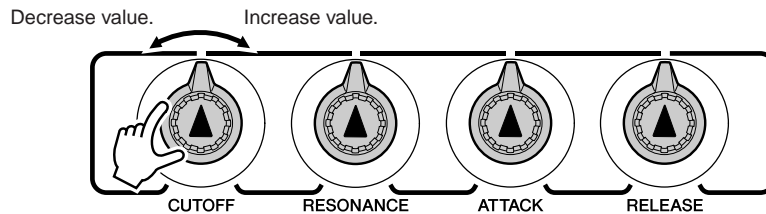
This controller is used to apply vibrato to the keyboard sound. The more you move this wheel up, the greater the effect that is applied to the sound. Try out the Modulation wheel with various Preset Voices while playing the keyboard.



■ Knobs

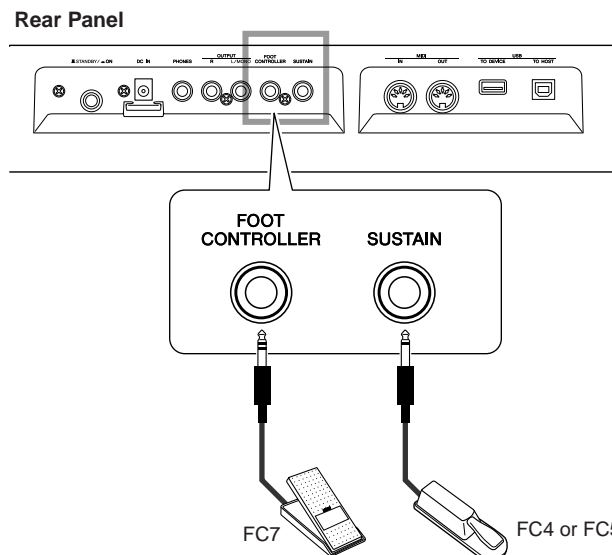
You can change the brightness and tonal characteristics of the current Main Voice and Dual Voice in real time by turning the knobs while you play.

Turn a knob to the right to increase the value, and left to decrease it.



| | |
|------------------|--|
| CUTOFF | Raises or lowers the filter cutoff frequency to adjust the brilliance of the tone. |
| RESONANCE | Adjusts the peak level around the cutoff frequency. |
| ATTACK | Determines the attack time of the sound. For example, you can adjust a strings voice so that the sound gradually swells in volume by setting a slow attack time ... simply turn this knob to the right. |
| RELEASE | Determines the release time of the sound. Turning the knob to the right increases the release time and (depending on the voice) lets the sound sustain after the key is released. To produce a sharp release, in which the sound abruptly cuts off, set a short release time. |

External Controllers



■ Footswitch

An optional FC4 or FC5 Footswitch connected to the SUSTAIN jack on the rear panel lets you control sustain. For example, you can turn sustain on or off with your foot while playing with both hands.

NOTE

- Sustain can be applied only to the main and dual voices.

■ Foot Controller

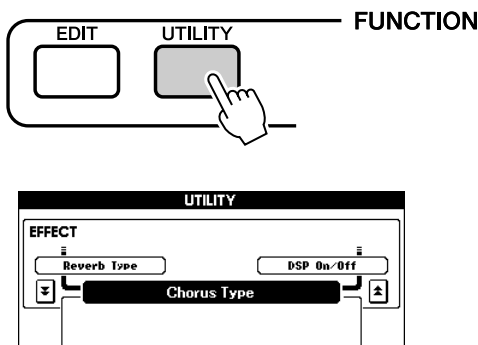
You can connect an optional Foot Controller (FC7) to the FOOT CONTROLLER jack on the rear panel. The ability to control volume with your foot can be an advantage during live performance.

Selecting a Reverb type

Reverb lets you play with concert hall type ambience.

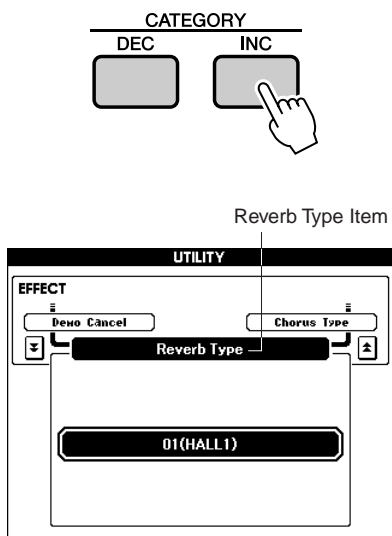
When you select a pattern or song the optimum reverb type for the voice used is automatically selected. If you want to select a different reverb type, use the procedure described below. Only one reverb type can be selected.

- 1 Press the [UTILITY] button to go to the UTILITY display.



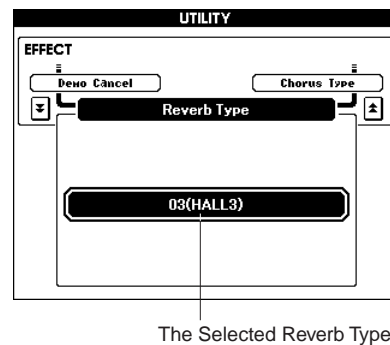
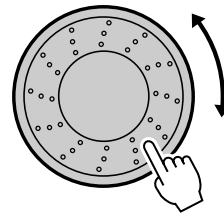
- 2 Use the CATEGORY [DEC]/ [INC] buttons to select the Reverb Type item.

The currently selected reverb type will be displayed.



- 3 Use the dial to select a reverb type.

You can check how the selected reverb type sounds by playing on the keyboard.



Refer to the Effect Type List on page 100 for information about the available reverb types.

● Adjusting the Reverb Send Level

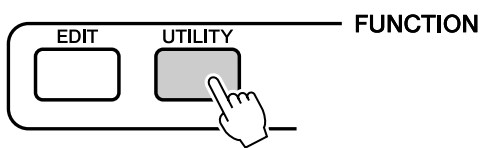
You can individually adjust the amount of reverb that is applied to the main, dual, and split voices. (page 63)

Selecting a Chorus type

The chorus effect creates a thick sound that is somewhat like a number of similar voices being played in unison.

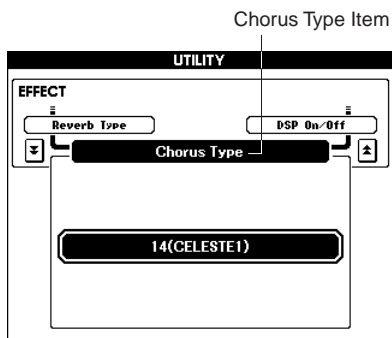
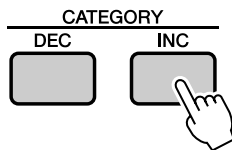
When you select a pattern or song the optimum chorus type for the voice used is automatically selected. If you want to select a different chorus type, use the procedure described below. Only one chorus type can be selected.

- 1 Press the [UTILITY] button to go to the UTILITY display.



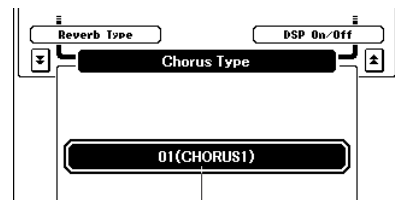
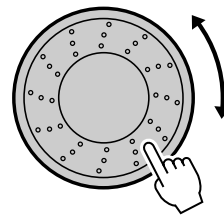
- 2 Use the CATEGORY [DEC] / [INC] buttons to select the Chorus Type item.

The currently selected chorus type will be displayed.



- 3 Use the dial to select a chorus type.

You can check how the selected chorus type sounds by playing on the keyboard.



The Selected Chorus Type

Refer to the Effect Type List on page 100 for information about the available chorus types.

● Adjusting the Chorus Send Level

You can individually adjust the amount of chorus that is applied to the main, dual, and split voices. (page 63)

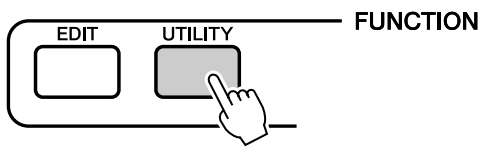
Applying DSP Effects

These effects can be used to add depth and richness to voices played on the keyboard (main, dual, and split voices). Only one DSP type can be selected.

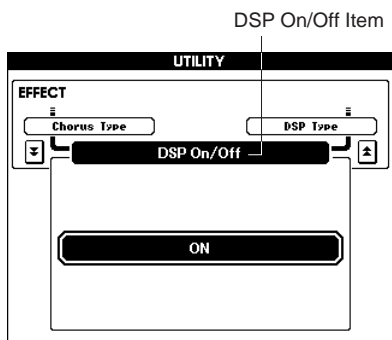
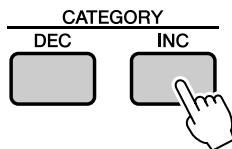
NOTE

DSP stands for "Digital Signal Processor", which is a special microprocessor designed to process and add effects to digital audio signals.

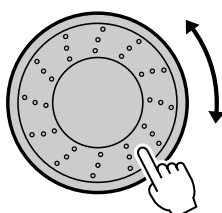
1 Press the [UTILITY] button to go to the UTILITY display.



2 Use the CATEGORY [DEC] / [INC] buttons to select the DSP ON/OFF item.



3 Use the dial to set the DSP ON or OFF as required.

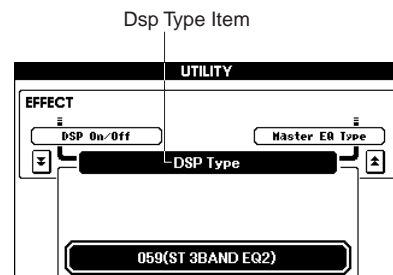
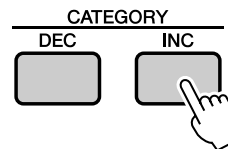


■ Changing the DSP type.....

1 Press the [UTILITY] button to go to the UTILITY display.

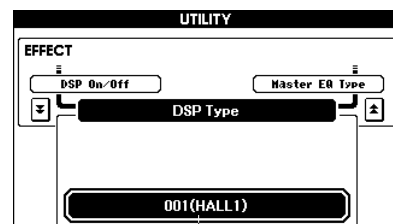
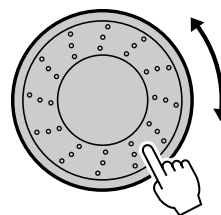
2 Use the CATEGORY [DEC] / [INC] buttons to select the DSP Type item.

The currently selected DSP type is displayed.



3 Use the dial to select a DSP type.

You can check how the selected chorus type sounds by playing on the keyboard. Refer to the DSP Type List on page 101 for the available DSP types.



The Selected DSP Type

Press the [INC/YES] and [DEC/NO] buttons simultaneously to recall the initial default value.

Handy Performance Features

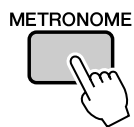
Using the Metronome

The instrument includes a metronome with adjustable tempo and time signature. Use it to set the tempo that is most comfortable for you and the music you are playing.

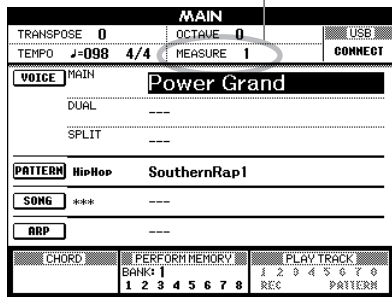
■ Start the metronome

Start the metronome by pressing the [METRONOME] button.

To stop the metronome, press the [METRONOME] button again.



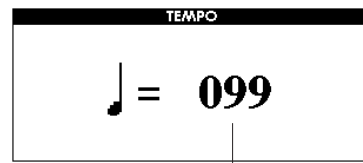
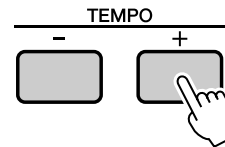
The Beat of the Current Measure



■ Adjusting the Metronome Tempo

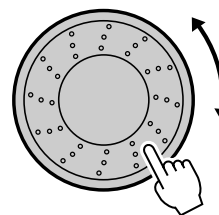
Here's how you can adjust the tempo of the metronome sound.

- 1 Press the TEMPO [+] button to increase the tempo value by 1, or the TEMPO [-] button to decrease the tempo by 1.



Tempo Display

- 2 Use the dial to select a tempo from 11 to 280.



Press the [EXIT] button to return to the original display.

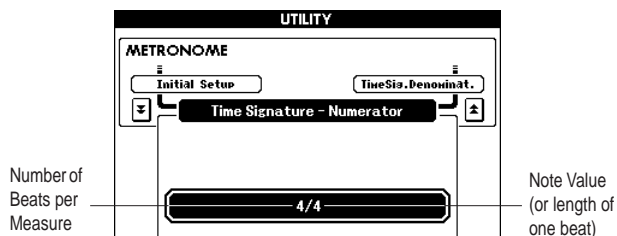
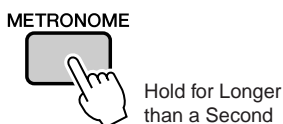
Press the TEMPO [+] or [-] button as many times as necessary to set the desired tempo. You can also hold either of the TEMPO buttons to continuously change the tempo value over large ranges.

■ Setting the Number of Beats per Measure, and the Length of Each Beat

In this example we'll set up a 3/8 time signature.

1 Press and hold the [METRONOME] button for longer than a second.

The metronome time signature and length of each beat will be shown on the display.



2 Use the dial to select the number of beats per measure.

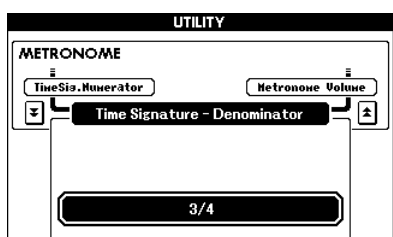
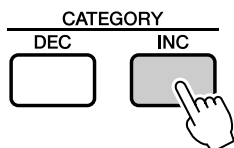
A chime will sound on the first beat of each measure while the other beats will click. All beats will simply click with no chime at the beginning of each measure if you set this parameter to "00".

The available range is from 0 through 60. Select 3 for this example.

NOTE

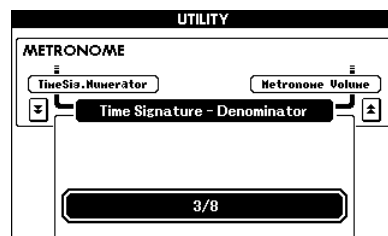
• The metronome time signature will synchronize to a pattern or song that is playing, so these parameters cannot be changed while a pattern or song is playing.

3 Press the category [INC] button once to display "Time Signature – Denominator".



4 Use the dial to select a beat length.

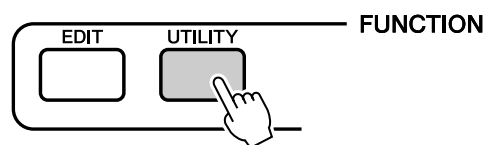
Select the required length for each beat: 2,4,8 or 16 (half note, quarter note, eighth note, or 16th note). For this example, select 8. The time signature should now be set to 3/8.



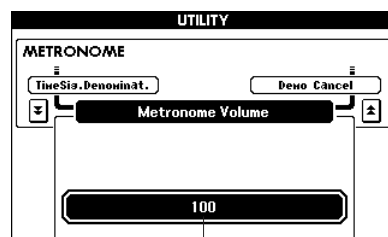
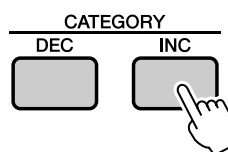
Press the [METRONOME] button to confirm the settings.

■ Adjusting the Metronome Volume

1 Press the [UTILITY] button to go to the UTILITY display.



2 Press the [DEC] / [INC] category button until the "Metronome Volume" item appears on the display.



Metronome volume.

3 Use the dial to set the metronome volume as required.

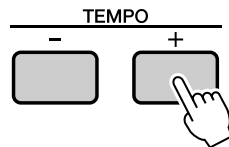
Adjusting the Tempo

If a song or pattern seems to be too fast or slow, try changing the tempo.

Press the TEMPO [+] or [-] button.

The “Tempo” parameter will appear in the display.

Use the TEMPO [+] and [-] buttons to set the tempo to anywhere from 11 through 280 beats per minute.

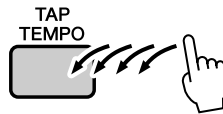


You can return to the original tempo by simultaneously pressing the [+] and [-] buttons.

Using the TAP TEMPO Button

For songs in 4/4 time tap the [TAP TEMPO] button four times, or for 3/4 songs tap it 3 times at the desired tempo to automatically set the playback tempo accordingly.

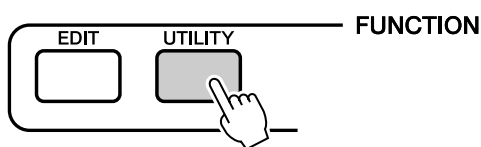
Tap slowly to reduce the tempo, or quickly to increase the tempo. You only need to tap twice to set the tempo during song playback.



Setting the Touch Response

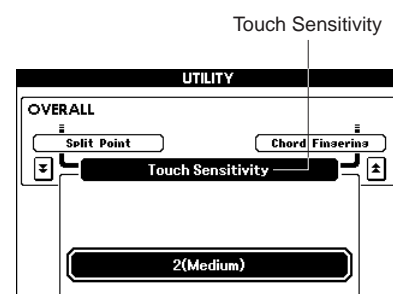
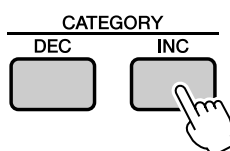
When touch response is on you can adjust the keyboard’s sensitivity to dynamics in four steps.

- 1 Press the [UTILITY] button to go to the UTILITY display.



- 2 Use the CATEGORY [DEC] / [INC] buttons to select the Touch Sensitivity item.

The currently selected touch sensitivity is displayed.



- 3 Use the dial to select a touch sensitivity setting between 1 and 4.

Higher values produce greater (easier) volume variation in response to keyboard dynamics—i.e. greater sensitivity.

When touch sensitivity is set to 4 (Off), all notes will be played at the same volume no matter how hard or softly you play the keys.

NOTE

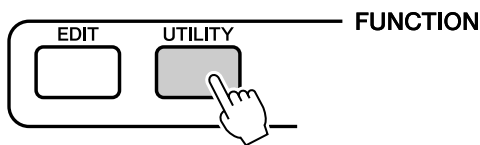
- The initial default touch sensitivity setting is “2”.

Select a Master EQ Setting for the Best Sound

Five different Master EQ settings are provided, giving you the best possible sound in a range of different situations.

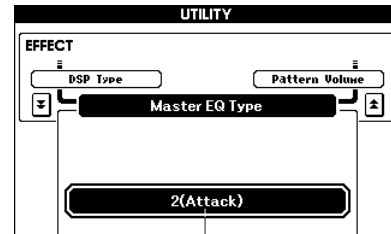
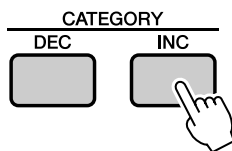
- 1 Press the [UTILITY] button to go to the UTILITY display.

The currently selected function will appear in the display.



- 2 Use the CATEGORY [DEC] / [INC] buttons to select the Master EQ Type item.

The currently selected EQ type will appear.



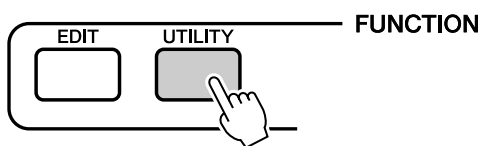
The Currently Selected Master EQ Type

- 3 Use the dial to select the desired Master EQ setting.

Five settings are available: 1 through 5. Settings are provided that boost the lows, reduce the frequency range for special effects, and more.

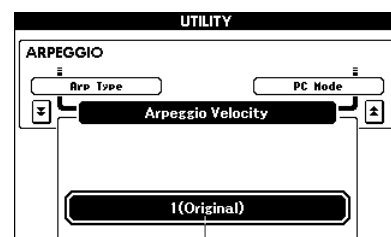
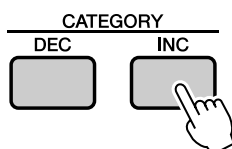
Controlling Arpeggio Volume with Keyboard Dynamics

- 1 Press the [UTILITY] button to go to the UTILITY display.



- 2 Use the CATEGORY [DEC] / [INC] buttons to select the Arpeggio Velocity item.

The currently selected arpeggio velocity is displayed.



The Currently Selected Arpeggio Velocity

- 3 Use the dial to set the velocity as required.

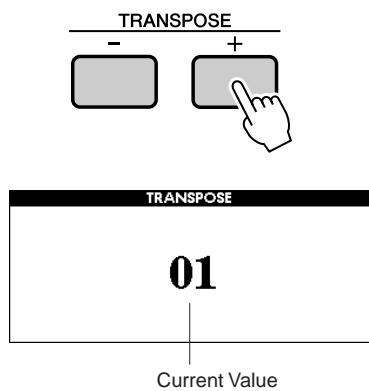
Original .. The selected velocity is used for playback of each arpeggio type.
 Thru..... The actual keyboard velocity is used.

Transpose the Keyboard

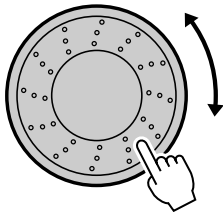
◆ Pitch Changes in Semitone Increments (Transpose)

The overall pitch of the instrument can be shifted up or down by a maximum of one octave in semitone increments.

- 1 Press one of the TRANSPOSE [+] / [-] buttons. The value is shown in the display, indicating the amount of transposition over or below the normal value.



- 2 Use the dial to set the transpose value between -12 and +12 as required.



NOTE

- This setting does not affect Drum Kit Voices.

Press the [EXIT] button to return to the MAIN display.

Pressing the TRANSPOSE [+] / [-] buttons briefly allows single-step changes.

Pressing and holding either TRANSPOSE [+] / [-] button continuously increases or decreases the value.

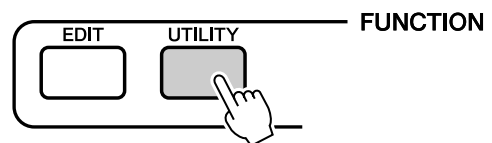
NOTE

- Press either the [INC/YES] and [DEC/NO] buttons or TRANSPOSE [+] and [-] buttons simultaneously to recall the initial default value.

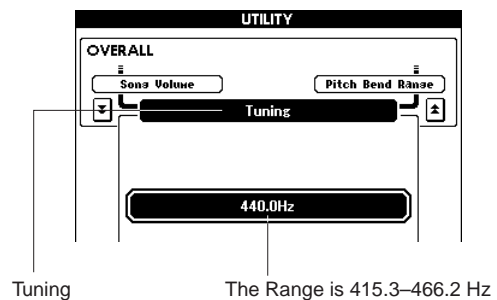
◆ Fine Pitch Changes (Tuning)

The overall tuning of the instrument can be shifted up or down by a maximum of 1 semitone in approximately 0.2-Hz steps. The default setting is 440Hz.

- 1 Press the [UTILITY] button to go to the UTILITY display.



- 2 Use the CATEGORY [DEC] / [INC] buttons to select the Tuning item.



- 3 Use the dial to set the tuning value between 415.3 and 466.2Hz as required.

NOTE

- This setting does not affect Drum Kit Voices.

NOTE

- Press the [INC/YES][DEC/NO] buttons simultaneously to instantly reset to the default setting.

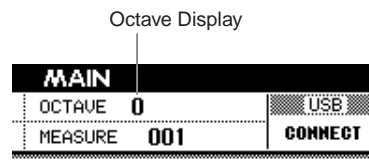
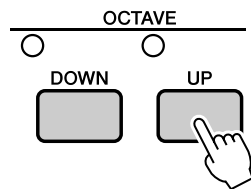
Shifting Keyboard Pitch in Octaves

Sometimes you may wish to play in a lower or higher pitch range. For example, you may want to shift the pitch down to get extra bass notes, or up to get higher notes for leads and solos. The OCTAVE [UP] / [DOWN] buttons let you do this quickly and easily.

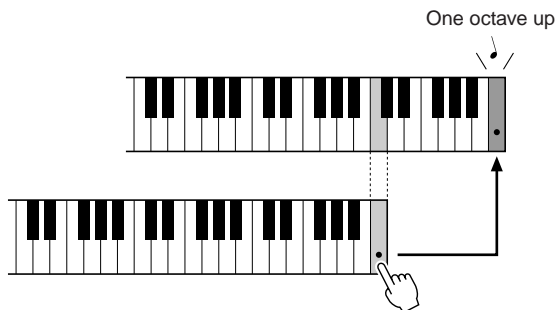
Each time you press the OCTAVE [UP] button on the panel, the overall pitch of the voice goes up by one octave. Press the OCTAVE [DOWN] button to shift the keyboard pitch down one octave. The range is from -1 to +1, with 0 being standard pitch.

When the octave is shifted up the OCTAVE [UP] button indicator lights, and when shifted down the OCTAVE [DOWN] button indicator lights.

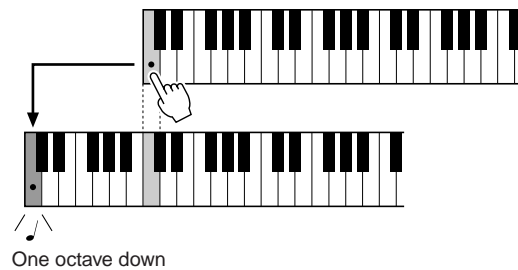
You can instantly restore standard pitch (0) by simultaneously pressing both the OCTAVE [UP] and [DOWN] buttons (both indicators go out).



● OCTAVE +1



● OCTAVE -1



NOTE

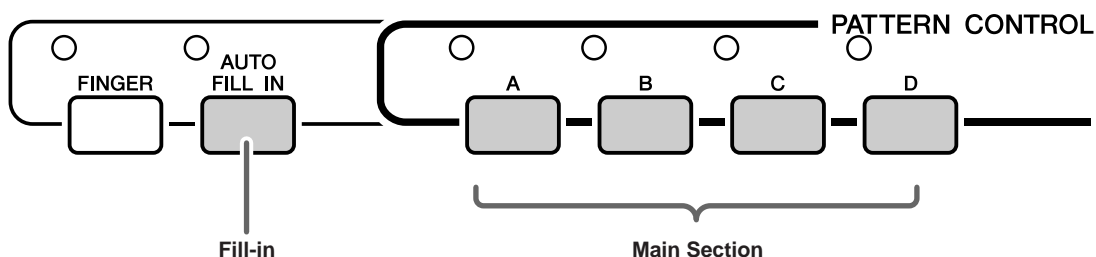
- When a Drum Kit is selected, the percussion voices assigned to the keyboard are shifted in location but not pitch.

Pattern Functions

Basic operation of the Pattern (auto-accompaniment) feature is described on page 22. Here are some other ways you can play the patterns, pattern volume adjustment procedure, how you can play chords using the patterns, and more.

Pattern Variations (Sections)

To provide some variation for pattern playback, each pattern includes a number of “sections” that can be selected and played as required.



● Main sections A–D

These are the main accompaniment patterns that repeat indefinitely until another section is selected.

When the [FINGER] button is engaged the pattern will play back with chords determined by what you play with the left hand.

● Fill Ins (AUTO FILL IN)

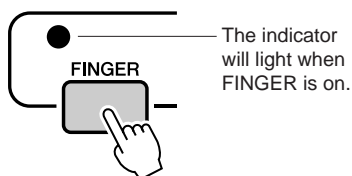
Press the [AUTO FILL IN] button to turn the automatic fill-in function on. When this function is on fill-ins will automatically be added to the pattern rhythm part when the main sections are switched.

Even when the automatic fill in function is off you can add a fill-in at any time by simply pressing a main section button while that same section is playing.

1 Select the desired pattern. (See page 22)

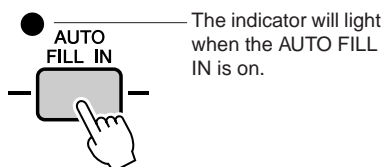
2 Turn the pattern on.

Press the [FINGER] button. The indicator to the upper left of the button will light.

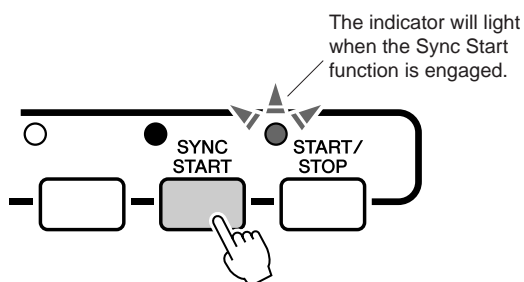


3 Turn AUTO FILL IN on.

Press the [AUTO FILL IN] button.



4 Press the [SYNC START] button to turn Sync Start on.

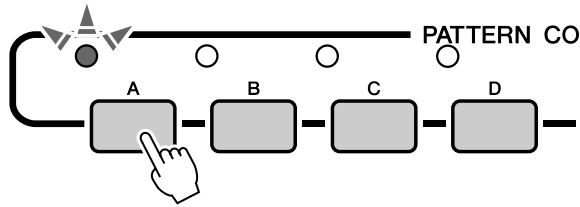


● Sync Start

When the Sync Start standby mode is engaged, pattern playback will begin as soon as you play a chord in the accompaniment range of the keyboard.

5 Press a main section button: [A]–[D].

The indicator to the upper left of the active main section button will light.

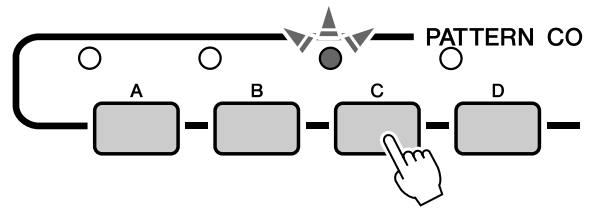


6 The main section of the selected pattern will start as soon as you play a chord with your left hand.

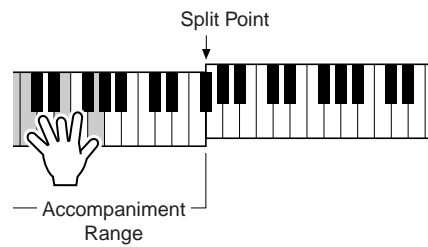
For this example, play a C major chord (as shown below).

For information on how to enter chords, see “Playing Auto-accompaniment Chords” on page 25.

7 Press any of the main section buttons, [A]–[D], as required.



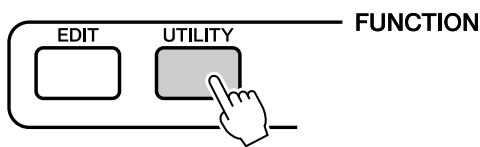
A fill-in will play, leading smoothly to the selected main section.



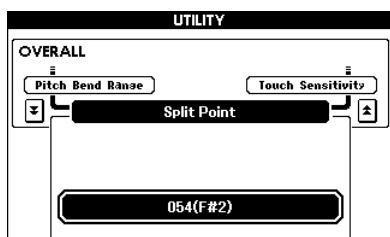
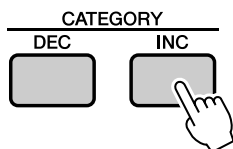
Setting the Split Point

The initial default split point is key number 54 (the F#2 key), but you can change it to another key using the procedure described below.

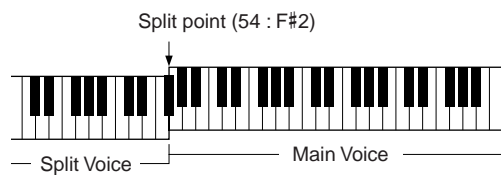
1 Press the [UTILITY] button to go to the UTILITY display.



2 Use the CATEGORY [DEC] / [INC] buttons to select the Split Point item.



3 Use the dial to set the split point to any key from 000 (C-2) through 127 (G8).



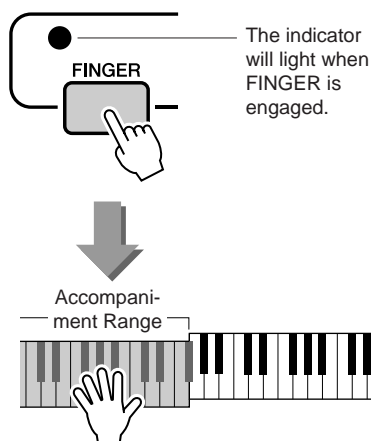
NOTE

- When you change the split point the auto-accompaniment split point also changes.
- The split voice sounds when the split-point key is played.

Play a Pattern with Chords but No Rhythm (Stop Accompaniment)

After pressing the [FINGER] button to turn auto-accompaniment on, you can play in the left-hand (accompaniment) area of the keyboard to produce chords without rhythm accompaniment. This is “Stop Accompaniment”, and any of the chord fingerings recognized by the instrument can be used. The MM6/MM8 recognizes keys played in the auto accompaniment section of the keyboard as chords (page 25).

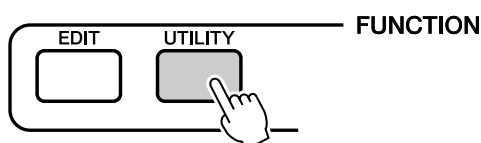
Select a pattern (page 22) and engage the pattern mode, then press the [FINGER] button to turn the FINGER mode on.



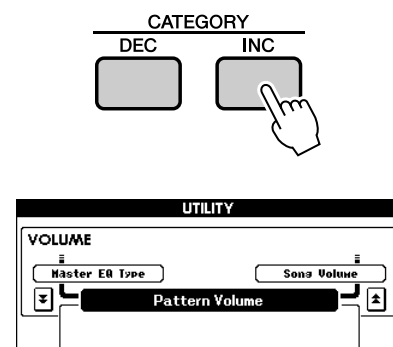
Pattern Volume Adjustment

Select a pattern (page 22) and engage the pattern mode.

1 Press the [UTILITY] button to go to the UTILITY display.



2 Use the CATEGORY [DEC] / [INC] buttons to select the Pattern Volume item.

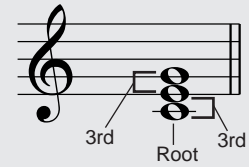


3 Use the dial to set the pattern volume between 000 and 127.

Chord Basics

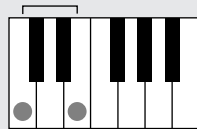
Two or more notes played together constitute a “chord”.

The most basic chord type is the “triad” consisting of three notes: the root, third, and fifth degrees of the corresponding scale. A C major triad, for example, is made up of the notes C (the root), E (the third note of the C major scale), and G (the fifth note of the C major scale).

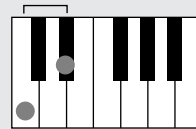


In the C major triad shown above, the lowest note is the “root” of the chord (this is the chord’s “root position” ... using other chord notes for the lowest note results in “inversions”). The root is the central sound of the chord, which supports and anchors the other chord notes. The distance (interval) between adjacent notes of a triad in root position is either a major or minor third.

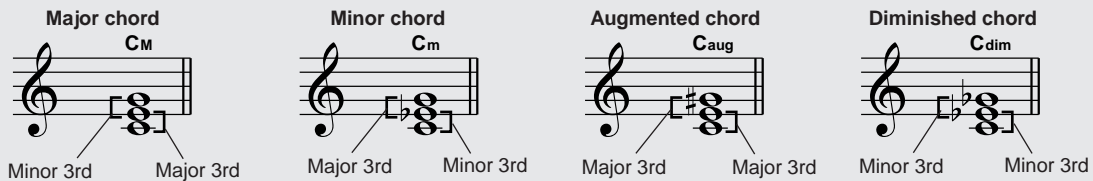
Major third—four half steps (semitones)



Minor third—three half steps (semitones)



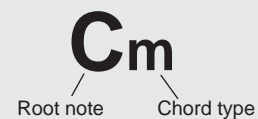
The lowest interval in our root-position triad (between the root and the third) determines whether the triad is a major or minor chord, and we can shift the highest note up or down by a semitone to produce two additional chords, as shown below.



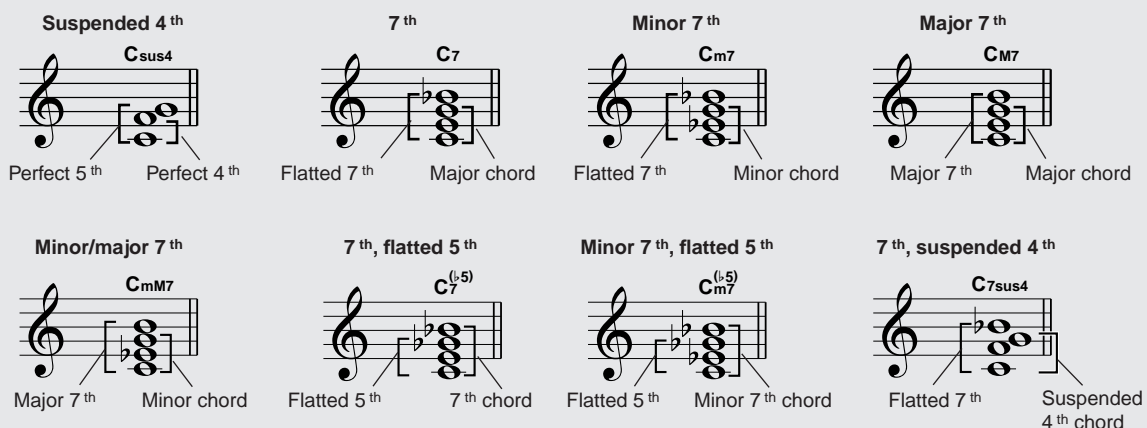
The basic characteristics of the chord sound remain intact even if we change the order of the notes to create different inversions. Successive chords in a chord progression can be smoothly connected, for example, by choosing the appropriate inversions (or chord “voicings”).

● Reading Chord Names

Chord names tell you just about everything you need to know about a chord (other than the inversion/voicing). The chord name tells you what the root of the chord is, whether it is a major, minor, or diminished chord, whether it requires a major or flatted seventh, what alterations or tensions it uses ... all at a glance.



● Some Chord Types (These are just some of the “Standard” chord types recognized by the MM6/MM8.)



■ Recognized Standard Chords.....

All chords in the chart are “C-root” chords.

| Chord Name/[Abbreviation] | Normal Voicing | Chord (C) | Display |
|--|---|-------------------------------|--------------------|
| Major [M] | 1 - 3 - 5 | C | C |
| Add ninth [(9)] | 1 - 2 - 3 - 5 | C ⁽⁹⁾ | Cadd9 |
| Sixth [6] | 1 - (3) - 5 - 6 | C ₆ | C6 |
| Sixth ninth [6(9)] | 1 - 2 - 3 - (5) - 6 | C ₆ ⁽⁹⁾ | C6 ⁹ |
| Major seventh [M7] | 1 - 3 - (5) - 7 | CM7 | CM7 |
| Major seventh ninth [M7(9)] | 1 - 2 - 3 - (5) - 7 | CM7 ⁽⁹⁾ | CM7 ⁹ |
| Major seventh add sharp eleventh [M7(#11)] | 1 - (2) - 3 - #4 - 5 - 7 or 1 - 2 - 3 - #4 - (5) - 7 | CM7 ^(#11) | CM7 ^{#11} |
| Flatted fifth [(b5)] | 1 - 3 - b5 | C ^(b5) | C ^{b5} |
| Major seventh flatted fifth [M7b5] | 1 - 3 - b5 - 7 | CM7 ^(b5) | CM7 ^{b5} |
| Suspended fourth [sus4] | 1 - 4 - 5 | Csus4 | Csus4 |
| Augmented [aug] | 1 - 3 - #5 | Caug | Caug |
| Major seventh augmented [M7aug] | 1 - (3) - #5 - 7 | CM7aug | CM7aug |
| Minor [m] | 1 - b3 - 5 | Cm | Cm |
| Minor add ninth [m(9)] | 1 - 2 - b3 - 5 | Cm ⁽⁹⁾ | Cm add9 |
| Minor sixth [m6] | 1 - b3 - 5 - 6 | Cm6 | Cm6 |
| Minor seventh [m7] | 1 - b3 - (5) - b7 | Cm7 | Cm7 |
| Minor seventh ninth [m7(9)] | 1 - 2 - b3 - (5) - b7 | Cm7 ⁽⁹⁾ | Cm7 ⁹ |
| Minor seventh add eleventh [m7(11)] | 1 - (2) - b3 - 4 - 5 - (b7) | Cm7 ⁽¹¹⁾ | Cm7 ¹¹ |
| Minor major seventh [mM7] | 1 - b3 - (5) - 7 | CmM7 | CmM7 |
| Minor major seventh ninth [mM7(9)] | 1 - 2 - b3 - (5) - 7 | CmM7 ⁽⁹⁾ | CmM7 ⁹ |
| Minor seventh flatted fifth [m7b5] | 1 - b3 - b5 - b7 | Cm7 ^(b5) | Cm7 ^{b5} |
| Minor major seventh flatted fifth [mM7b5] | 1 - b3 - b5 - 7 | CmM7 ^(b5) | CmM7 ^{b5} |
| Diminished [dim] | 1 - b3 - b5 | Cdim | Cdim |
| Diminished seventh [dim7] | 1 - b3 - b5 - 6 | Cdim7 | Cdim7 |
| Seventh [7] | 1 - 3 - (5) - b7 or 1 - (3) - 5 - b7 | C7 | C7 |
| Seventh flatted ninth [7(b9)] | 1 - b2 - 3 - (5) - b7 | C7 ^(b9) | C7 ^{b9} |
| Seventh add flatted thirteenth [7(b13)] | 1 - 3 - 5 - b6 - b7 | C7 ^(b13) | C7 ^{b13} |
| Seventh ninth [7(9)] | 1 - 2 - 3 - (5) - b7 | C7 ⁽⁹⁾ | C7 ⁹ |
| Seventh add sharp eleventh [7(#11)] | 1 - (2) - 3 - #4 - 5 - b7 or 1 - 2 - 3 - #4 - (5) - b7 | C7 ^(#11) | C7 ^{#11} |
| Seventh add thirteenth [7(13)] | 1 - 3 - (5) - 6 - b7 | C7 ⁽¹³⁾ | C7 ¹³ |
| Seventh sharp ninth [7(#9)] | 1 - #2 - 3 - (5) - b7 | C7 ^(#9) | C7 ^{#9} |
| Seventh flatted fifth [7b5] | 1 - 3 - b5 - b7 | C7 ^{b5} | C7 ^{b5} |
| Seventh augmented [7aug] | 1 - 3 - #5 - b7 | C7aug | C7aug |
| Seventh suspended fourth [7sus4] | 1 - 4 - (5) - b7 | C7sus4 | C7sus4 |
| Suspended second [sus2] | 1 - 2 - 5 | Csus2 | Csus2 |

NOTE

- Notes in parentheses can be omitted.
- Playing two same root keys in the adjacent octaves produces accompaniment based only on the root.
- A perfect fifth (1 + 5) produces accompaniment based only on the root and fifth which can be used with both major and minor chords.
- The chord fingerings listed are all in “root” position, but other inversions can be used—with the following exceptions: m7, m7b5, 6, m6, sus4, aug, dim7, 7b5, 6(9), sus2.

NOTE

- Inversion of the 7sus4 and m7(11) chords are not recognized if the notes shown in parentheses are omitted.
- The auto accompaniment will sometimes not change when related chords are played in sequence (e.g. some minor chords followed by the minor seventh).
- Two-note fingerings will produce a chord based on the previously played chord.
- Some chords may not be recognized depending on the selected pattern.

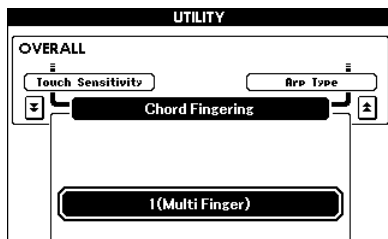
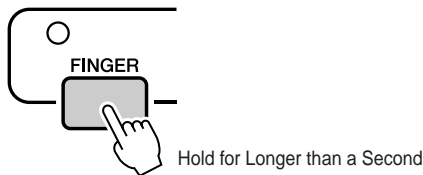
Specify Chords Over the Entire Keyboard Range

In “Play Along with a Pattern” on page 23 we described two methods of playing Patterns (Multi, Full Keyboard) in which chords were either detected only to the left of the keyboard split point or over the entire keyboard.

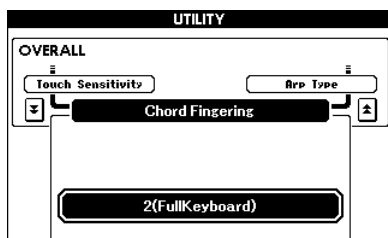
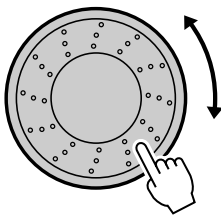
By making the settings described below, chord detection for pattern accompaniment occurs over the entire range of the keyboard. Since you can also play normally over the entire keyboard range at the same time, this capability makes it possible to create complex and interesting performances.

In this mode only chords played in the normal way (page 25) can be detected.

- 1** Press and hold the [FINGER] button for longer than a second so that the Chord Fingering item appears.



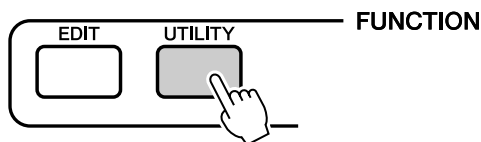
- 2** Use the dial to select 2 (FullKeyboard).



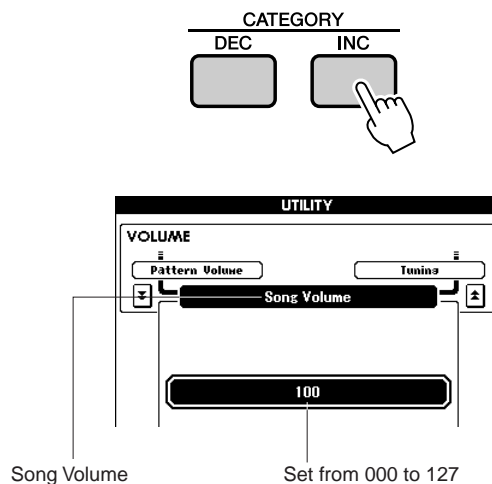
Song Settings

Song Volume

- 1 Press the [UTILITY] button to go to the UTILITY display.



- 2 Use the CATEGORY [DEC] / [INC] buttons to select the Song Volume item.



- 3 Use the dial to set the Song volume as required.

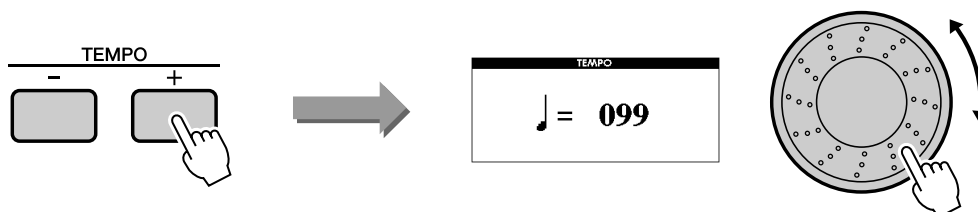
NOTE

- Song volume can be adjusted while a song is selected.

Change the Song Tempo

You can change the song playback tempo as required.

Press the TEMPO [+] or [-] button. The tempo display will appear and you can use the dial or the TEMPO [+] / [-] buttons to set to tempo to anywhere from 011 and 280 quarter-note beats per minute.



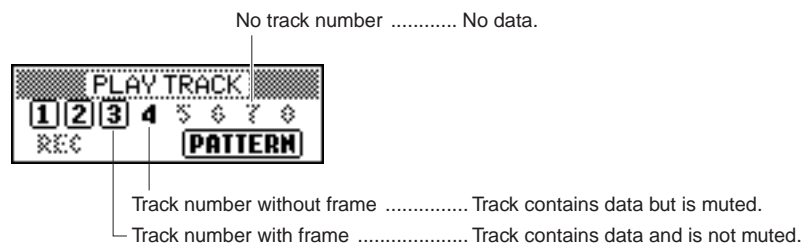
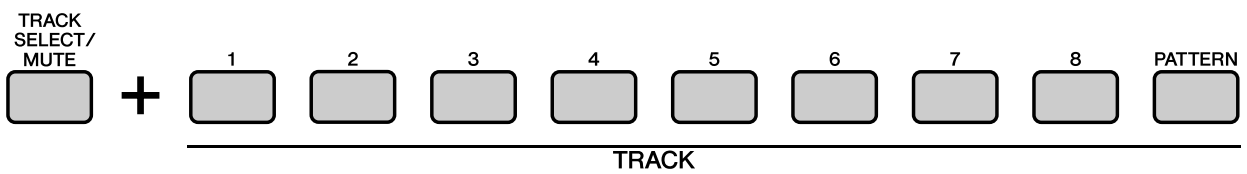
You can return to the original tempo by simultaneously pressing the [+] and [-] buttons. Press the [EXIT] button when you have finished making the required settings. Pressing and holding either button continuously increases or decreases the tempo.

Track Mute

Each “track” plays a different part of the song—melody, percussion, accompaniment, etc. You can mute individual tracks and play the muted part on the keyboard yourself, or simply mute tracks other than the ones you want to listen to.

To mute a track, press the appropriate track button (TRACK [1]–[8], [PATTERN]) while holding the [TRACK SELECT/MUTE] button.

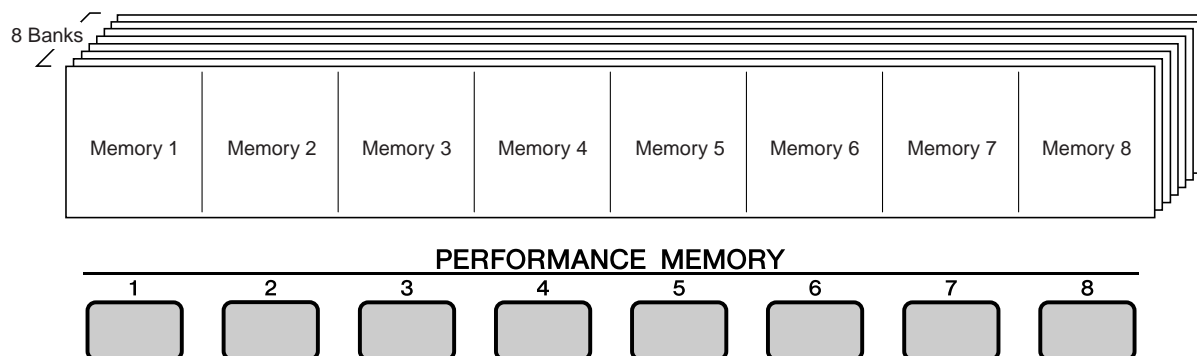
Press the same button a second time to disengage track muting.



Memorize Your Favorite Panel Settings

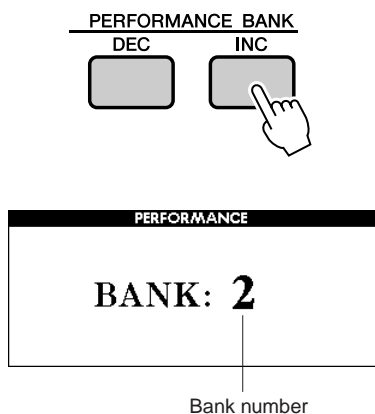
This instrument has a **PERFORMANCE MEMORY** feature that lets you save up to 64 of your favorite settings for easy recall whenever they're needed.

Up to 64 complete setups can be saved (8 x 8 banks).



Saving to the Performance Memory

- 1 Set the panel controls as required—select a voice, pattern, etc.
- 2 Press the **PERFORMANCE BANK [INC] / [DEC]** buttons until the desired bank number is shown on the display. You can also use the dial in the **PERFORMANCE BANK** display.

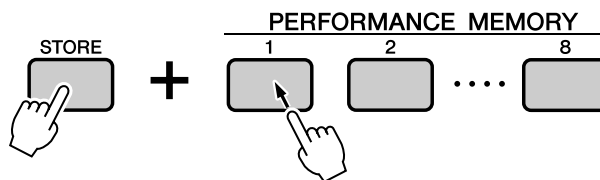


NOTE

- Data cannot be saved to the performance memory during song playback.

- 3 Press the **PERFORMANCE MEMORY [1]–[8]** button while holding down the **[STORE]** button.

This saves the current panel settings in the instrument's memory.



NOTE

- You can also save panel settings that have been saved to the Performance Memory to a USB storage device as a user file (see page 69).

NOTE

- If you save to a Performance Memory number that already contains data, the previous data is deleted and overwritten by the new data.

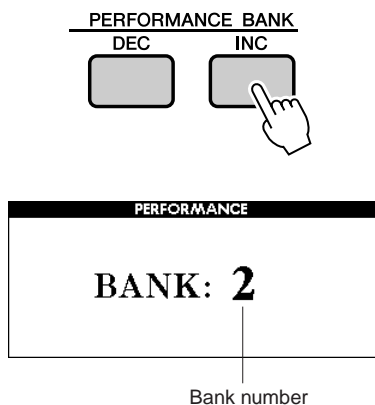
CAUTION

- Do not turn off the power while saving settings to the Performance Memory, otherwise the data may be damaged or lost.

Recalling Settings from the Performance Memory

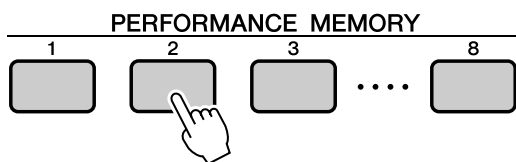
1 Press the PERFORMANCE BANK [INC] / [DEC] buttons until the desired bank number is shown on the display.

You can also use the dial in the PERFORMANCE BANK display.



2 Press the PERFORMANCE MEMORY button, [1]–[8], containing the settings you want to recall.

The panel controls will be instantly set accordingly.



● Settings That Can be Saved to the Performance Memory

• Pattern settings

Pattern number, FINGER ON/OFF, Split Point, Pattern settings (Main A/B/C/D), Pattern volume, Tempo, Chord Fingering, Sync Start ON/OFF

• Voice settings

Main Voice setting

Voice number, Volume, Octave, Pan, Reverb Level, Chorus Level, DSP Send Level, DRY Level, Attack Time, Release Time, Filter Cutoff, Filter resonance

Dual Voice setting

Dual ON/OFF, Voice number, Volume, Octave, Pan, Reverb Level, Chorus Level, DSP Send Level, DRY Level, Attack Time, Release Time, Filter Cutoff, Filter resonance

Split Voice setting

Split ON/OFF, Voice number, Volume, Octave, Pan, Reverb Level, Chorus Level, DSP Send Level, DRY Level

• Effect settings

Reverb Type, Chorus Type, DSP ON/OFF, DSP Type

• Other settings

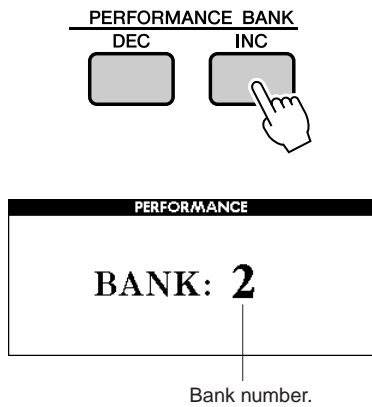
Transpose, Pitch Bend Range, Arpeggio ON/OFF, Arpeggio Type, Octave

Erase a Performance Memory

This procedure erases the panel settings saved in a performance memory.

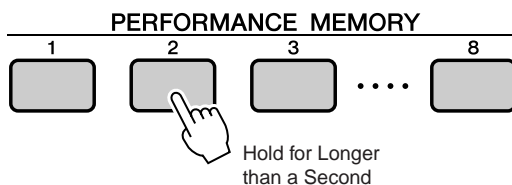
- 1** The PERFORMANCE BANK display will appear when you press the PERFORMANCE BANK [INC] or [DEC] button. Use the PERFORMANCE BANK [INC] and [DEC] buttons to select the bank containing the performance memory you want to erase.

While the PERFORMANCE BANK display is showing you can also use the dial to select a bank.



- 2** Press and hold the PERFORMANCE MEMORY button ([1]–[8]) corresponding to the Performance you want to clear for longer than a second.

A confirmation message will appear on the display.



- 3** Press the [INC/YES] button.

A confirmation message will appear on the display.

Press [DEC/NO] if you want to cancel the operation.

- 4** To execute the Performance Memory erase function press the [INC/YES] button.

The clear-in-progress message will appear briefly on the display while the data is being erased.

Voice Editing

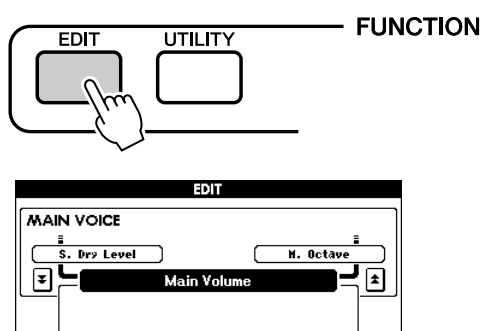
Create original voices by editing the many available voice parameters. By editing the various parameters available you can create new voices that best suit your musical needs.

Select and Edit an Item

There are 21 editable parameters.

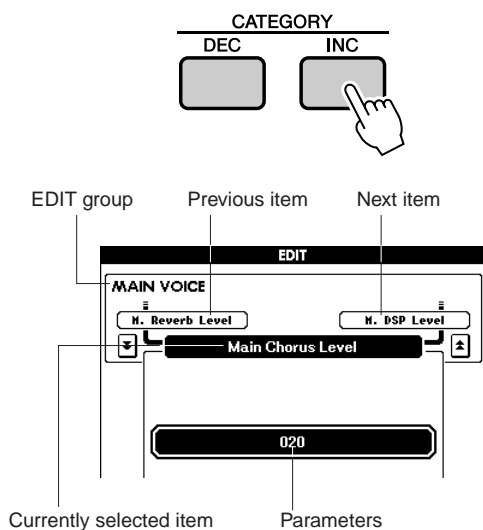
1 Find the function you want to set in the EDIT display list that begins on page 63.

2 Press the [EDIT] button to enter the EDIT display.



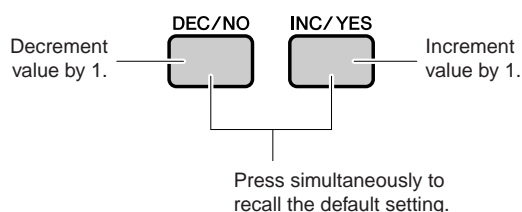
3 Each time the CATEGORY [INC] / [DEC] buttons are pressed the 21 available items are selected in sequence. Select the item you want to edit.

Refer to the function settings list on page 63 for information on the items that can be edited. The previous item will be displayed in the upper left area of the display, while the next item will be displayed in upper right area of the display.



4 Use the dial or [DEC/NO] and [INC/YES] buttons to set the value.

Press the [INC/YES][DEC/NO] buttons simultaneously to instantly reset to the default setting.



Edited parameters can be saved to performance memory (page 59).

■ Edit Display List

| Group | Function Item | Display Indication | Range/Settings | Description |
|-------------|---------------|--------------------|---|--|
| MAIN VOICE | Volume | Main Volume | 000–127 | Determines the volume of the Main Voice. |
| | Octave | Main Octave | -2–2 | Determines the octave of the Main Voice in octave increments. |
| | Pan | Main Pan | 000 (left)– 064 (center)– 127 (right) | Determines the pan position of the Main Voice. “0” results in the sound being panned full left; “127” results in the sound being panned full right. |
| | Reverb Level | Main Reverb Level | 000–127 | Determines how much of the Main Voice signal is sent to the Reverb effect. |
| | Chorus Level | Main Chorus Level | 000–127 | Determines how much of the Main Voice signal is sent to the Chorus effect. |
| | DSP Level | Main DSP Level | 000–127 | Determines how much of the Main Voice signal is sent to the DSP effect. |
| | Dry Level | Main Dry Level | 000–127 | Determines how much of the unprocessed Main Voice signal is heard (without Reverb, Chorus or DSP effect processing). |
| DUAL VOICE | Volume | Dual Volume | 000–127 | Determines the volume of the Dual Voice. |
| | Octave | Dual Octave | -2–2 | Determines the octave range for the Dual Voice in octave increments. |
| | Pan | Dual Pan | 000 (left)– 064 (center)– 127 (right) | Determines the pan position of the Dual Voice. “0” results in the sound being panned full left; “127” results in the sound being panned full right. |
| | Reverb Level | Dual Reverb Level | 000–127 | Determines how much of the Dual Voice signal is sent to the Reverb effect. |
| | Chorus Level | Dual Chorus Level | 000–127 | Determines how much of the Dual Voice signal is sent to the Chorus effect. |
| | DSP Level | Dual DSP Level | 000–127 | Determines how much of the Dual Voice signal is sent to the DSP effect. |
| | Dry Level | Dual Dry Level | 000–127 | Determines how much of the unprocessed Dual Voice signal is heard (without Reverb, Chorus or DSP effect processing). |
| SPLIT VOICE | Volume | Split Volume | 000–127 | Determines the volume of the Split Voice. |
| | Octave | Split Octave | -2–2 | Determines the octave range of the Split Voice in octave increments. |
| | Pan | Split Pan | 000 (left)– 064 (center)– 127 (right) | Determines the pan position of the Split Voice. “0” results in the sound being panned full left; “127” results in the sound being panned full right. |
| | Reverb Level | Split Reverb Level | 000–127 | Determines how much of the Split Voice signal is sent to the Reverb effect. |
| | Chorus Level | Split Chorus Level | 000–127 | Determines how much of the Split Voice signal is sent to the Chorus effect. |
| | DSP Level | Split DSP Level | 000–127 | Determines how much of the Split Voice signal is sent to the DSP effect. |
| | Dry Level | Split Dry Level | 000–127 | Determines how much of the unprocessed Split Voice signal is heard (without Reverb, Chorus or DSP effect processing). |

* Press the [INC/YES][DEC/NO] buttons simultaneously to instantly reset to the default settings.

Utility Settings

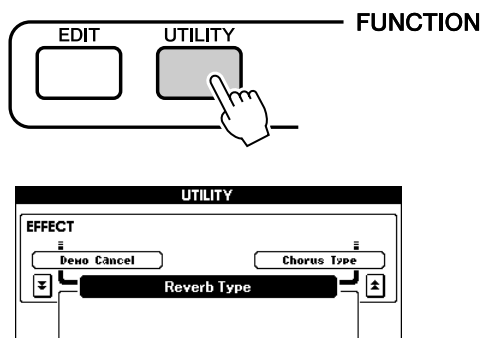
Detailed settings such as tuning, split point, and effects can be made via the UTILITY screen.

Selecting and Setting Functions

There are 25 function parameters in all.

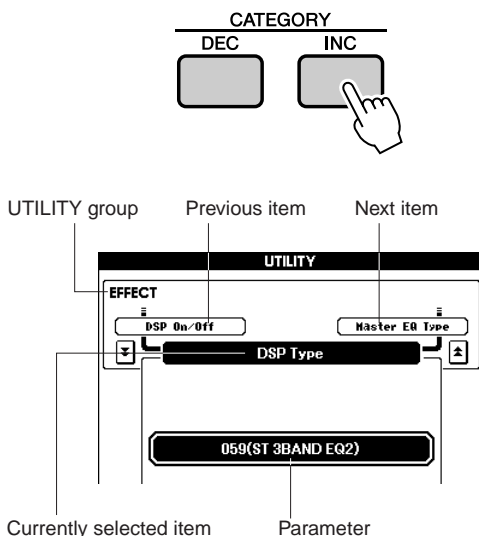
1 Find the function you want to set in the UTILITY display list that begins on page 65.

2 Press the [UTILITY] button to go to the UTILITY display.



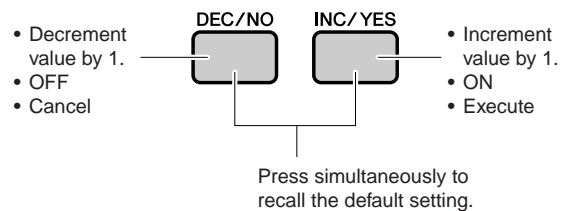
3 Press the CATEGORY [DEC] and [INC] buttons as many times as necessary until the function's display name appears in the display.

Refer to the function list on page 65. The name of the previous item in the list appears to the upper left, and the name of the next item in the list appears to the upper right of the currently selected item.



4 Use the dial or [DEC/NO] and [INC/YES] buttons to set the value.

On/off type settings can be turned ON by pressing the [INC/YES] button, and OFF by pressing the [DEC/NO] button. In some cases the [INC/YES] button will initiate execution of the selected function, and the [DEC/NO] will cancel the selection. Press the [INC/YES][DEC/NO] buttons simultaneously to instantly reset to the default settings (except for initial MIDI setup).



Utility settings are memorized as soon as they are changed. However, items saved to the performance memory are saved as performance data.

To restore all initial factory default settings perform the "Backup Clear" procedure described in the "Initialization" section on page 35.

■ Utility Display List

| Group | Function Item | Display Indication | Range/Settings | Description |
|-----------|------------------------------|------------------------------|---|--|
| EFFECT | Reverb Type | Reverb Type | 01–26 | Determines the Reverb type, “26” is “off”. (See the list on page 100) |
| | Chorus Type | Chorus Type | 01–31 | Determines the Chorus type. “31” is “off”. (See the list on page 100) |
| | DSP On/Off | DSP On/Off | ON/OFF | Sets the equalizer applied to the instrument output (including headphones or other output) for optimum sound in different listening situations. |
| | DSP Type | DSP Type | 001–190 | Determines the DSP type. “190” is “off”. (See the list on page 101). |
| | Master EQ Type | Master EQ Type | 1 (Flat), 2 (Attack), 3 (Hard), 4 (Retro), 5 (HighPass) | Selects the Master EQ type. Use this feature to boost the bass, reduce the reproduction range for special effects, and more. |
| VOLUME | Pattern Volume | Pattern Volume | 000–127 | Determines the volume of pattern playback. |
| | Song Volume | Song Volume | 000–127 | Determines the volume of song playback. |
| OVERALL | Tuning | Tuning | 415.3–466.2 Hz | Sets the pitch of the instrument’s sound in approximately 0.2 Hertz increments. |
| | Pitch Bend Range | Pitch Bend Range | 01–12 | Sets the pitch bend range in semitone increments. |
| | Split Point | Split Point | 000–127(C-2–G8) | Determines the highest key for the Split voice and sets the Split “point”—in other words, the key that separates the Split (lower) and Main (upper) voices. The Split Point and Accompaniment Split Point settings are automatically set to the same value. |
| | Touch Sensitivity | Touch Sensitivity | 1 (Soft), 2 (Medium), 3 (Hard), 4 (off) | Determines the sensitivity of the feature. |
| | Chord Fingering | Chord Fingering | 1 (Multi Finger), 2 (FullKeyboard) | Sets the chord detection mode. In the Multi Finger mode both normal chords and simple chords played to the left of the split point are detected. In the Full keyboard mode normal chords played anywhere on the keyboard will be detected, and notes played normally will sound as well. |
| ARPEGGIO | Arpeggio Type | Arpeggio Type | 01–150 | Selects the arpeggio type. Refer to the arpeggio list on page 104. |
| | Arpeggio Velocity | Arpeggio Velocity | 1 (Original), 2 (Thru) | Sets the arpeggio volume. |
| PC MODE | PC Mode | PC Mode | ON/OFF | Optimizes the MIDI settings for connecting to a computer (page 79). |
| MIDI | Local On/Off | Local | ON/OFF | Local control determines whether or not notes played on the instrument are sounded by its internal tone generator system: the internal tone generator is active when local control is on, and inactive when local control is off. (page 78) |
| | External Clock On/Off | External Clock | ON/OFF | These settings determine whether the instrument is synchronized to its own internal clock (OFF), or to a clock signal from an external device (ON). (page 78) |
| | Keyboard Out | Keyboard Out | ON/OFF | These settings determine whether keyboard performance data is transmitted via the MIDI output (ON) or not (OFF). |
| | Pattern Out | Pattern Out | ON/OFF | Determines whether pattern data will be output via the MIDI output (ON) or not (OFF) during pattern playback. |
| | Song Out | Song Out | ON/OFF | Determines whether song data will be output via the MIDI output (ON) or not (OFF) during song playback. |
| | Initial Setup | Initial Setup | YES/NO | Sends the instrument’s panel data to a computer. Press [INC/YES] to send, or press [DEC/NO] to cancel. |
| METRONOME | Time Signature – Numerator | Time Signature – Numerator | 00–60 | Determines the time signature of the metronome. |
| | Time Signature – Denominator | Time Signature – Denominator | 2, 4, 8, 16 | Sets the length of each metronome beat. |
| | Volume | Metronome Volume | 000–127 | Determines the volume of the metronome. |
| UTILITY | Demo Cancel | Demo Cancel | ON/OFF | When ON, demo playback will not start even if the [SONG] and [PATTERN] buttons are pressed simultaneously. |

* Press the [INC/YES][DEC/NO] buttons simultaneously to instantly recall the default settings (except for initial MIDI setup).

Storing/Saving Data

In this section we'll look at the procedures for setting up and formatting USB storage devices, as well as for saving and loading data to and from them.

A USB storage device is a large-volume memory medium used for storing data.

When a USB storage device is inserted in this instrument's USB TO DEVICE terminal, user songs created on the instruments and memorized settings can be saved to or loaded from the device.

A USB storage device can also be used to transfer song data downloaded from the Internet to the instrument.

If you don't have a USB storage device, you will need to purchase one (or more, as needed).

The instrument does not necessarily support all commercially available USB storage devices. Yamaha cannot guarantee operation of USB storage devices that you purchase. Before purchasing a USB storage device, please consult your Yamaha dealer, or an authorized Yamaha distributor (see list at end the Owner's Manual) for advice.

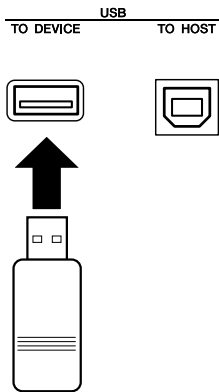
● To protect your data (write-protect switch)

Some USB storage devices are equipped with a write-protect switch.

To prevent accidental erasure of important data saved on a USB storage device, slide the write-protect switch on the device to the "protect" position. When saving data, make sure that the write-protect switch is set to the "overwrite" position.

Using a USB Storage Device

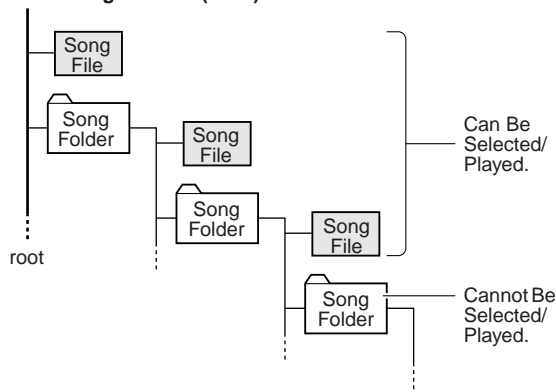
1 Connect a USB storage device to the USB TO DEVICE terminal, being careful to insert it in the proper direction.



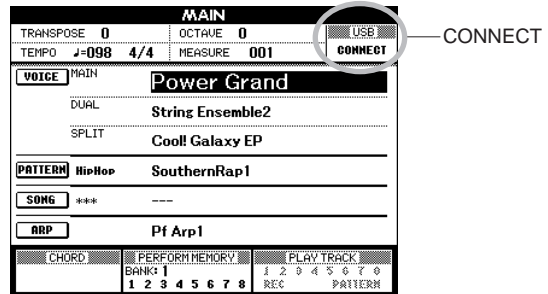
IMPORTANT

• In order to play songs copied to a USB storage device from a computer or other device, the songs must be stored either in the USB storage device's root directory or a first-level/second-level folder in the root directory. Songs stored in these location can be selected and played as USB songs (page 26). Songs stored in third-level-folders created inside a second-level folder cannot be selected and played by this instrument.

USB Storage Device (Root)



2 Check that “CONNECT” is showing in the MAIN display.



You can go to the FILE CONTROL display from which you can access USB storage device operations by pressing the [MENU] button from this display.

(Do not press this button now, but only when instructed to in the section below.)

| Menu | Page |
|----------------|------|
| Format | 68 |
| User File Save | 69 |
| SMF Save | 70 |
| Load | 71 |
| Delete | 72 |

A message (information or confirmation dialog) will sometimes appears on the display to facilitate operation. Refer to the “Messages” section on page 83 for explanations of each message.

NOTE

• No sound will be produced if you play the keyboard while FILE CONTROL display is showing. Also, in this state only buttons related to file functions will be active.

NOTE

• The FILE CONTROL display will not appear in any of the following cases:

- During pattern or song playback
- While data is being loaded from a USB storage device

Formatting a USB storage device

A new USB storage device must be formatted before it can be used by this instrument.

⚠ CAUTION

- If you format a USB storage device that already contains data, all of the data will be erased. Be careful not to erase important data when using the format function.

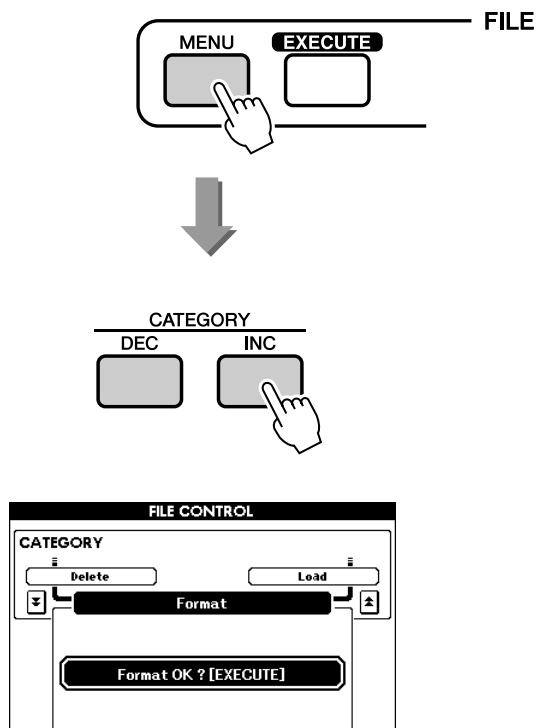
1 After connecting the USB storage device to be formatted to the instrument's USB TO DEVICE terminal, check that "CONNECT" is showing in the MAIN display.

2 Press the [MENU] button.

A message will appear asking you to confirm the format operation.

NOTE

- If the Load item appears in step 2, press the CATEGORY [INC] / [DEC] buttons as many times as necessary until the Format item appears.



3 Press [EXECUTE] button and a confirmation message will appear.

You can press the [DEC/NO] button at this point to cancel the operation.

4 Press the [EXECUTE] button again, or the [INC/YES] button, and the format operation will begin.

⚠ CAUTION

- Once the format-in-progress message appears on the display the format operation cannot be canceled. Never turn off the power or remove the USB storage device during this operation.

5 A message will appear on the display when the operation is complete.

Press the [EXIT] button to return to the MAIN display.

NOTE

- If the USB storage device has been write-protected, an appropriate message will appear on the display and you will not be able to execute the operation.

Saving Data

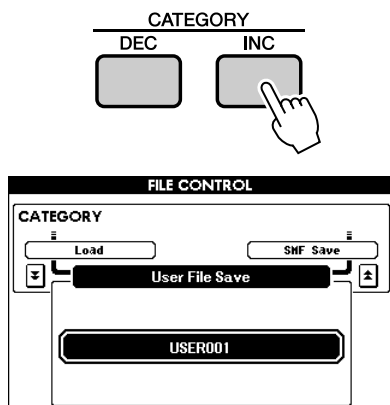
Three types of data are saved to one “User File” by this operation: user song, pattern file, and performance memory data.

1 Make sure that a appropriately formatted USB storage device has been properly connected to the instrument’s USB TO DEVICE terminal, and that “CONNECT” is showing in the MAIN display.

2 Press the [MENU] button.

3 Use the CATEGORY [DEC] and [INC] buttons to locate the User File Save item.

A default file name will automatically be created.



● To Overwrite an Existing File

If you want to overwrite a file that already exists on the USB storage device, use the dial or the [INC/YES] and [DEC/NO] buttons to select the file, then skip ahead to step 6.

NOTE

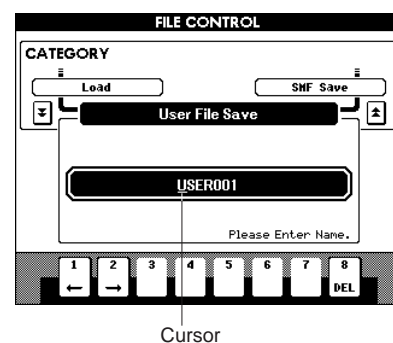
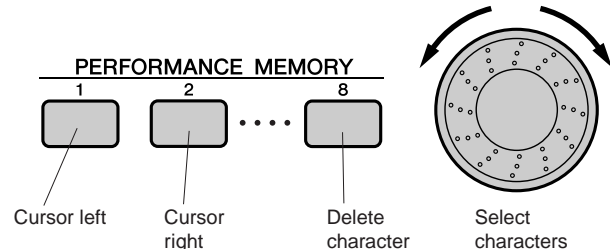
- If the USB storage device has been write-protected, an appropriate message will appear on the display and you will not be able to execute the operation.
- If there is not enough capacity left on the USB storage device to save the data, an appropriate message will appear on the display and you will not be able to save the data. Erase unwanted files from the USB storage device to make more memory available (page 72), or use a different USB device.
- Refer to the “Messages” list on page 83 for other possible errors that might prevent you from completing the operation.

4 Press the [EXECUTE] button.

A cursor will appear below the first character in the file name.

5 Change the file name as necessary.

- The [1] button moves the cursor to the left, and the [2] button moves it to the right.
- Use the dial to select a character for the current cursor location.
- The [8] button deletes the character at the cursor location.



Settings for alphabetic and numeric characters:

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|----|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| A | B | C | D | E | F | G | H | I | J | K | L | M | N | O | P | Q | R | S | T |
| U | V | W | X | Y | Z | a | b | c | d | e | f | g | h | i | j | k | l | m | n |
| o | p | q | r | s | t | u | v | w | x | y | z | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8 | 9 | ! | # | \$ | % | & | ' | (|) | - | ^ | @ | { | } | - | ` | | | |

6 Press the [EXECUTE] button.

A confirmation message will appear on the display. You can press the [DEC/NO] button at this point to cancel the operation.

7 Press the [EXECUTE] button again, or the [INC/YES] button, and the save operation will begin.

The user file will be stored to the USER FILES folder in the USB storage device.

CAUTION

- Once the save-in-progress message appears in the display, the operation cannot be canceled. Never turn off the power or remove the USB storage device during this operation.

8 A message will appear on the display when the operation is complete.

Press the [EXIT] button to return to the MAIN display.

NOTE

- If an existing filename is specified you will be prompted for confirmation. Press [EXECUTE] or [INC/YES] if it is OK to overwrite the file, or [DEC/NO] to cancel.
- The amount of time it will take to perform the save operation depends on the particular USB storage device you are using.

Convert a User Song to SMF Format and Save

This operation converts a user song (song numbers 001–005) to SMF Format 0 and saves the file to a USB storage device.

● What is SMF (Standard MIDI File)?

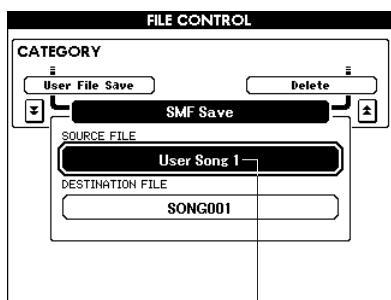
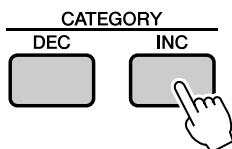
The SMF (Standard MIDI File) format is one of the most common and widely compatible sequence formats used for storing sequence data. There are two variations: Format 0 and Format 1. A large number of MIDI devices are compatible with SMF Format 0, and most commercially available MIDI sequence data is provided in SMF Format 0.

1 Make sure that an appropriately formatted USB storage device has been properly connected to the instrument's USB TO DEVICE terminal, and that "CONNECT" is showing in the MAIN display.

2 Press the [MENU] button.

3 Use the CATEGORY [DEC] and [INC] buttons to locate the SMF Save item.

The SOURCE FILE field be highlighted and the user song name will be displayed.



The Source User Song Name

4 Use the dial to select the source user song.

You can press the [INC/YES] and [DEC/NO] buttons simultaneously to select the first user song.

5 Press the [EXECUTE] button.

The DESTINATION FILE will be highlighted, and a default name will appear for the converted song file.

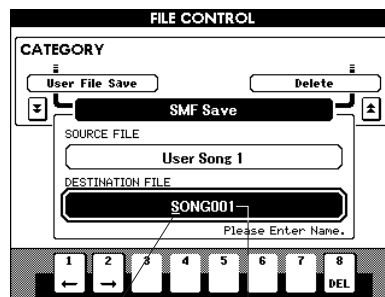
● To Overwrite an Existing File

If you want to overwrite a file that already exists on the USB storage device, use the dial or the [INC/YES] and [DEC/NO] buttons to select the file, then skip ahead to step 8.

6 Press the [EXECUTE] button. A cursor will appear below the first character in the file name.

7 Change the file name as necessary.

Refer to "Saving Data" on page 69 for filename entry.



Cursor

The name of the file to be saved

8 Press the [EXECUTE] button.

A confirmation message will appear on the display. You can press the [DEC/NO] button at this point to cancel the operation.

9 Press the [EXECUTE] button again, or the [INC/YES] button, and the save operation will begin.

The user song will be stored to the USER FILES folder in the USB storage device.

⚠ CAUTION

- Once the save-in-progress message appears in the display, the operation cannot be canceled. Never turn off the power or remove the USB storage device during this operation.

10 A message will appear on the display when the operation is complete.

Press the [EXIT] button to return to the MAIN display.

NOTE

- If an existing filename is specified the display prompts you for confirmation. Press [EXECUTE] or [INC/YES] if it is OK to overwrite the file, or [DEC/NO] to cancel. You can press the [DEC/NO] button at this point to cancel the operation.
- The amount of time it will take to perform the save operation depends on the particular USB storage device you are using.

Loading User Files and Pattern Files

User and pattern files residing on a USB storage device can be loaded into the instrument.

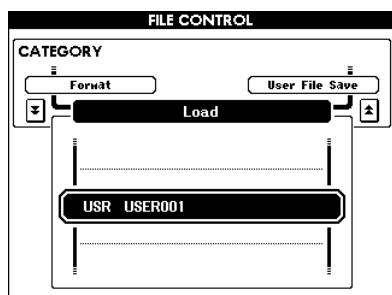
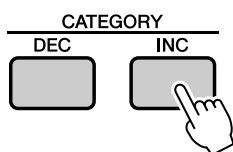
CAUTION

- When a User file is loaded, user songs 001–005, the user patterns, and the performance memory will all be overwritten. If you only load a pattern file, only the user patterns will be overwritten. Save important data to a USB storage device before loading data that will overwrite it.
- Pattern files created on other Yamaha keyboards (“sty” file extension only) can be loaded into MM6/MM8 User Pattern No. 169. Pattern files cannot be created using the MM6/MM8.

1 With the USB storage device containing the file you want to load connected to the **USB TO DEVICE** connector, check that “CONNECT” is showing in the **MAIN** display.

2 Press the **[MENU]** button.

3 Use the **CATEGORY [DEC] / [INC]** buttons to locate the Load item.



4 Use the dial to select the user file or pattern file you want to load.

All user files in the USB storage device will be displayed first, followed by the pattern files.

NOTE

- Pattern files must be located in the root directory. Pattern files located within folders will not be recognized.

5 Press the **[EXECUTE]** button.

A confirmation message will appear on the display. You can press the **[DEC/NO]** button at this point to cancel the operation.

6 Press the **[EXECUTE]** button again, or the **[INC/YES]** button, and the load operation will begin.

CAUTION

- Once the load-in-progress message appears in the display, the operation cannot be canceled. Never turn off the power or remove the USB storage device during this operation.

7 A message will appear on the display when the operation is complete.

Press the **[EXIT]** button to return to the **MAIN** display.

NOTE

- The SMF saved to a USB storage device can not be loaded as a user song.

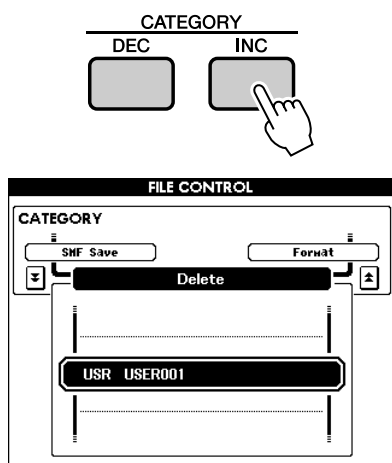
Deleting Data from a USB Storage Device

This procedure deletes selected user files and SMF files from a USB storage device.

1 Make sure that the USB storage device containing the file(s) you want to delete has been properly connected to the instrument's USB TO DEVICE terminal, and that "CONNECT" is showing in the MAIN display.

2 Press the [MENU] button.

3 Use the CATEGORY [DEC] and [INC] buttons to locate the Delete item.



4 Select the file you want to delete.

You can press the [INC/YES] and [DEC/NO] buttons simultaneously to select the first song or user file on the USB storage device.

5 Press the [EXECUTE] button.

A confirmation message will appear on the display. You can press the [DEC/NO] button at this point to cancel the operation.

6 Press the [EXECUTE] button again, or the [INC/YES] button, and the delete operation will begin.

CAUTION

- Once the delete-in-progress message appears in the display, the operation cannot be canceled. Never turn off the power or remove the USB storage device during this operation.

7 A message will appear on the display when the operation is complete.

Press the [EXIT] button to return to the MAIN display.

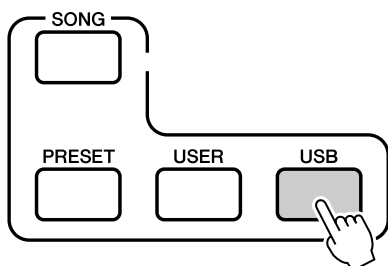
NOTE

- If the USB storage device has been write-protected, an appropriate message will appear on the display and you will not be able to execute the operation.

Playing SMF Saved to a USB Storage Device

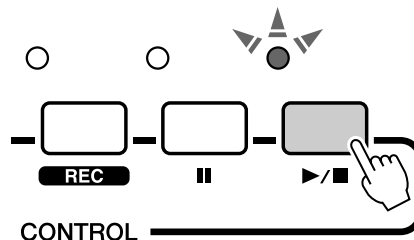
1 Make sure that the USB storage device containing the SMF you want to play has been properly connected to the instrument's USB TO DEVICE terminal, and that "CONNECT" is showing in the MAIN display.

2 Press the [USB] button.



3 Use the dial to select the SMF you want to play.

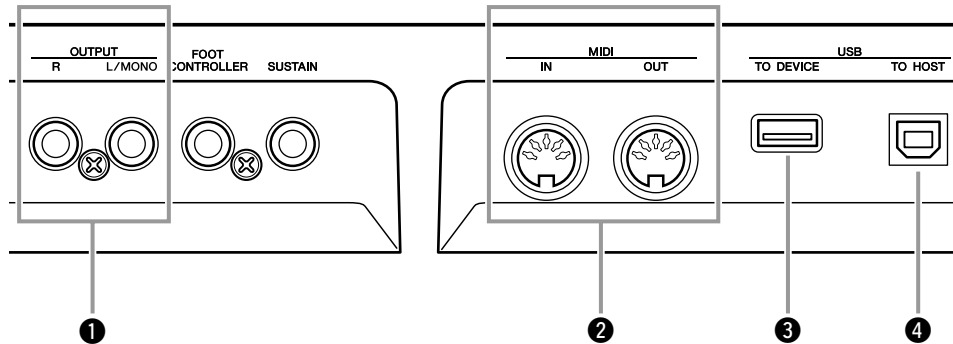
4 Press the [START/STOP] button.



NOTE

- SMF playback will not be transmitted via MIDI.

The Connectors



1 OUTPUT L/MONO and R jacks

These jacks output stereo audio signals (1/4" mono phone plugs).

For monophonic output, use just the L/MONO jack.

2 MIDI IN and OUT terminals

The MIDI IN connector receives MIDI messages from external MIDI devices. This can be used to control the MM6/MM8 or play it's tone-generator from an external MIDI device. The performance data and control data generated when it's controllers and knobs are operated is transmitted via the MIDI OUT connector.

3 USB TO DEVICE terminal

This terminal allows connection to USB storage devices, (USB storage device, Floppy disk drive, Hard disk drive, etc.) and allows you to save data you've created to the connected device, as well as load data from the connected device.

Refer to "Connecting a USB Storage Device" on page 75 for more information.

4 USB TO HOST terminal

This terminal allows direct connection to a personal computer, and allows you to transfer MIDI data between the devices.

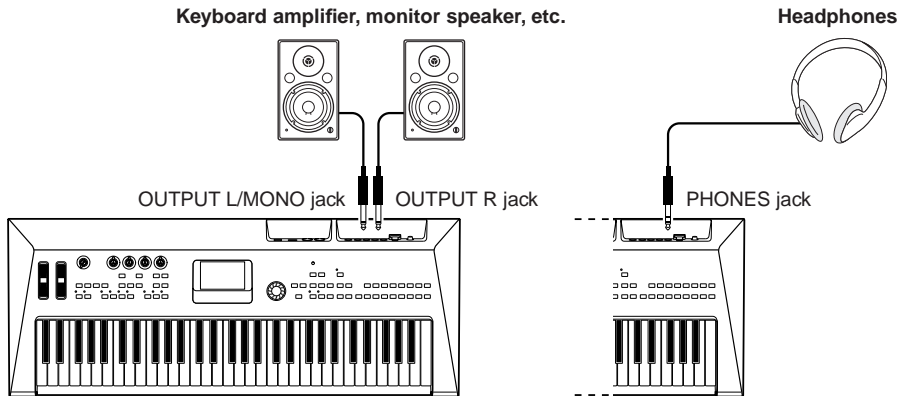
Refer to "Connecting to a Personal Computer" on page 77 for more information.

Connecting to External Audio Equipment

Since the MM6/MM8 has no built-in speakers, it must be connected to an external amplifier and speakers, headphones, or other sound output device.

■ Connecting to Powered Speakers or Monitor Speakers.....

For optimum, accurate reproduction of the instrument's rich sounds with effects and full stereo imaging, use a pair of powered speakers. Connect the powered speakers to the OUTPUT L/MONO and R jacks on the rear panel.



NOTE

- When using just one powered speaker, connect it to the OUTPUT L/MONO jack on the rear panel.

Connecting to External MIDI Devices

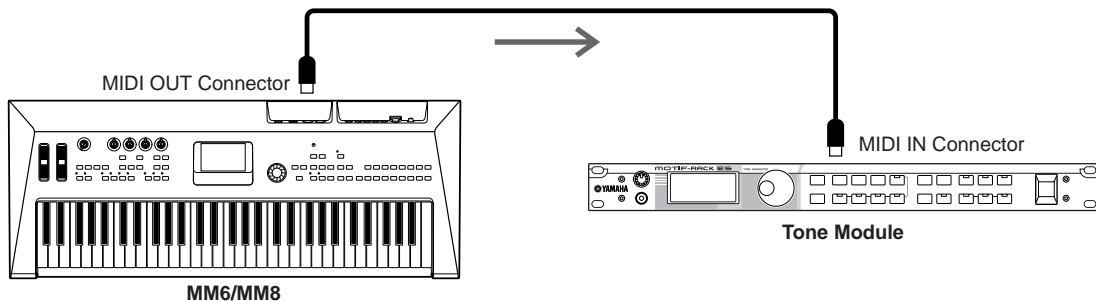
NOTE

- MIDI data can be received and transmitted via the MIDI connectors as well as the USB TO HOST terminal. However, they cannot be used at the same time.

■ Controlling an External Tone Module

This type of connection lets you play an external MIDI tone generator (tone generator module, etc.) from the MM6/MM8 keyboard, or by playing back the MM6/MM8 songs or patterns.

Use this connection when you want the external instrument to sound as well as the MM6/MM8.



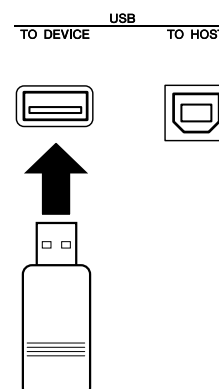
In order to play the external tone module in this type of setup, the MIDI receive channel of the tone module must be set to the same channel as the MM6/MM8 MIDI transmit channel.

The MM6/MM8 transmit channels are fixed, as shown below.

| | |
|-------------|-----------|
| Main Voice | Channel 1 |
| Dual Voice | Channel 2 |
| Split Voice | Channel 3 |

Connecting a USB Storage Device

You can connect a USB storage device to the USB TO DEVICE terminal on the rear panel of this instrument.



■ Precautions when using the [USB TO DEVICE] terminal

This instrument features a built-in [USB TO DEVICE] terminal. When connecting a USB device to the terminal, be sure to handle the USB device with care. Follow the important precautions below.

NOTE

- For more information about the handling of USB devices, refer to the owner's manual of the USB device.

● Compatible USB devices

- USB storage devices (flash memory, floppy disk drive, hard disk drive, etc.)

The instrument does not necessarily support all commercially available USB devices. Yamaha cannot guarantee operation of USB devices that you purchase. Before purchasing a USB device for use with this instrument, please visit the following web page:

<http://www.yamahasyth.com/>

NOTE

- Other USB devices such as a computer keyboard or mouse cannot be used.

● Connecting USB device

- When connecting a USB device to the [USB TO DEVICE] terminal, make sure that the connector on the device is appropriate and that it is connected in the proper direction.

CAUTION

- Though the instrument supports the USB 1.1 standard, you can connect and use a USB 2.0 storage device with the instrument. However, note that the transfer speed is that of USB 1.1.

● Using USB Storage Devices

By connecting the instrument to a USB storage device, you can save data you've created to the connected device, as well as read data from the connected device.

NOTE

- Although CD-R/RW drives can be used to read data to the instrument, they cannot be used for saving data.

Formatting USB storage media

When a USB storage device is connected or media is inserted, a message may appear prompting you to format the device/media. If so, execute the Format operation (page 68).

CAUTION

- The format operation overwrites any previously existing data. Make sure that the media you are formatting does not contain important data.

To protect your data (write-protect)

To prevent important data from being inadvertently erased, apply the write-protect provided with each storage device or media. If you are saving data to the USB storage device, make sure to disable write-protect.

Connecting/removing USB storage device

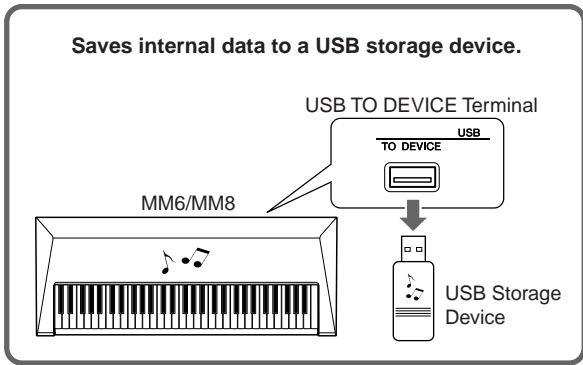
Before removing the media from the device, make sure that the instrument is not accessing data (such as in the Save, Copy and Delete operations).

CAUTION

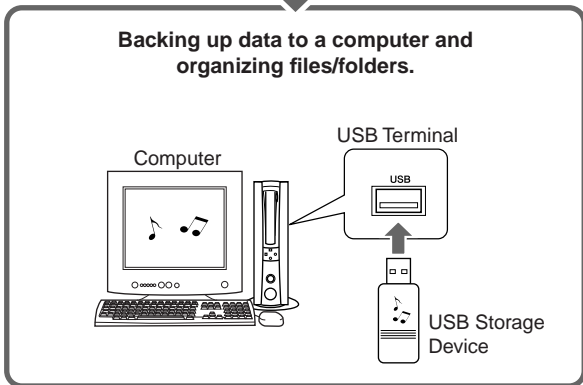
- Avoid frequently turning the power on/off to the USB storage device, or connecting/disconnecting the device too often. Doing so may result in the operation of the instrument "freezing" or hanging up. While the instrument is accessing data (such as during Save, Copy, Delete, Load and Format operations) or is mounting the USB storage device (shortly after the connection), do NOT unplug the USB connector, do NOT remove the media from the device, and do NOT turn the power off to either device. Doing so may corrupt the data on either or both devices.

Backing up instrument data to a computer.

Once you've saved data to a USB storage device, you can copy the data to the hard disk of your computer, then archive and organize the files as desired.



Disconnect the USB storage device from the computer and connect it to the instrument.



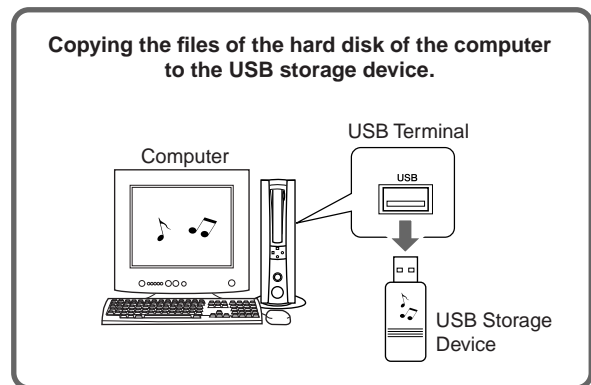
Copying files from a computer hard disk to a USB storage device, and then playing back the songs on the instrument.

Files on a computer's hard disk can be transferred to the instrument by first copying them to a USB storage device, and then connecting the media to the instrument.

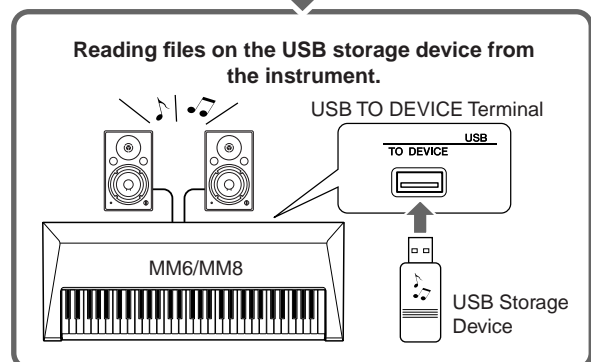
User files, pattern files, and MIDI songs can be copied to a USB storage device from the hard disk of the computer. Once you've copied the data, connect the device to the USB TO DEVICE terminal of the instrument and play back the MIDI songs, or load the user file or pattern file into the instrument.

NOTE

- In the case of Macintosh OS X a file with a different name will sometimes be created. Always select the file with the original name when loading into the instrument.



Disconnect the USB storage device from the computer and connect it to the instrument.



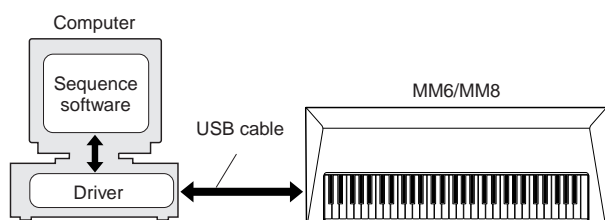
Connecting to a Personal Computer

The following functions become available when this instrument is connected to a computer.

■ Installing the USB-MIDI Driver ..

In order to be able to communicate with and use instruments connected to your computer, the appropriate driver software must be properly installed on your computer.

The USB-MIDI driver allows sequence software and similar applications on your computer to transmit and receive MIDI data to and from MIDI devices via a USB cable.



1 Download the proper driver from our website:

http://www.global.yamaha.com/download/usb_midi/

Versions are available for:

Windows Vista, XP Professional/Home Edition

Macintosh: OS X 10.2.8–10.5.1

2 Install the USB MIDI driver on the computer.

Refer to the installation instructions included with the download package.

3 Connect the computer to the instrument with a USB cable.

For details, see the page 78.

■ USB Precautions

Please observe the following precautions when connecting the instrument to a computer via a USB cable. Failing to do so can cause the instrument and/or the computer to hang up (freeze), possibly causing corruption or loss of data. If the instrument or computer does hang up, turn the power to both devices off and then on again, and restart the computer.

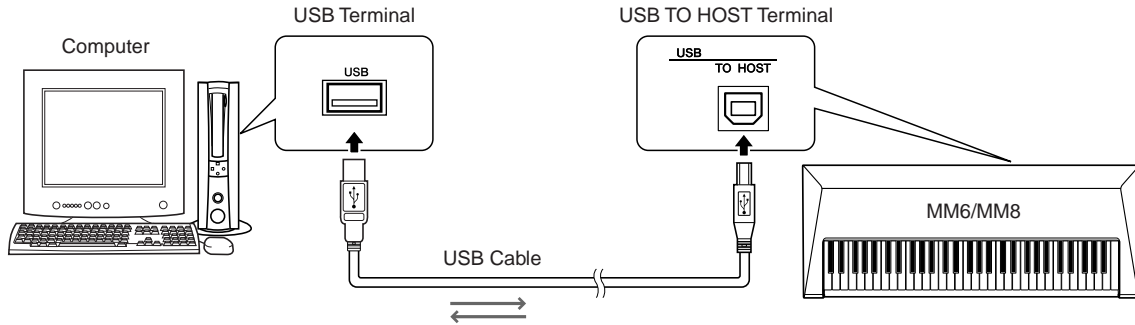
⚠ CAUTION

- Use an AB type USB cable of less than about 3 meters.
- Before connecting the computer to the USB TO HOST connector, exit from any computer power-saving mode (such as suspended, sleep, standby).
- Before turning on the power to the instrument, connect the computer to the USB TO HOST connector.
- Check the following points before turning the instrument's power on or off, and before plugging or unplugging the USB cable.
 - Quit all applications.
 - Make sure that no data transfer is in progress. (Data is transmitted whenever you play the keyboard or play back a song.)
- Allow at least 6 seconds between turning the instrument's power on and off, and between plugging and unplugging the USB cable.
- Directly connect the instrument to the computer using a single USB cable. Do not use a hub.

Transferring Performance Data to and from a Computer

By connecting the instrument to a computer, the instrument's performance data can be used on the computer, and performance data from the computer can be played on the instrument.

● Transferring Performance Data Between the Instrument and a Computer



■ MIDI settings

These settings pertain to performance data transmission and reception.

| Item | Range/Settings | Description |
|----------------|----------------|--|
| Local | ON/OFF | Local control determines whether or not notes played on the instrument are sounded by its internal tone generator system: the internal tone generator is active when local control is on, and inactive when local control is off. |
| External Clock | ON/OFF | This setting determines whether the instrument is synchronized to its own internal clock (OFF), or to a clock signal from an external device (ON). |
| Keyboard Out | ON/OFF | This setting determines whether keyboard performance is transmitted via the MIDI output (ON) or not (OFF). When Keyboard Out is set to ON, the main voice will be transmitted via MIDI channel 1, the dual voice will be transmitted via MIDI channel 2, and the split voice will be transmitted via MIDI channel 3. |
| Pattern Out | ON/OFF | This setting determines whether keyboard performance data is transmitted via the MIDI output (ON) or not (OFF). |
| Song Out | ON/OFF | This setting determines whether keyboard song data is transmitted via the MIDI output (ON) or not (OFF). SMF playback will not be transmitted via MIDI. |

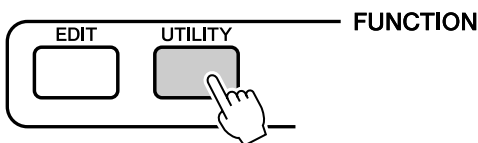
CAUTION

• If you can't get any sound out of the instrument, the Local setting may be the most likely cause.

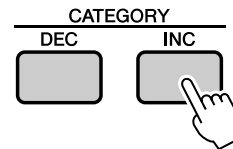
CAUTION

• If External Clock is ON and no clock signal is being received from an external device, the song, pattern, and metronome functions will not start.

1 Press the [UTILITY] button to go to the UTILITY display.



2 Use the CATEGORY [DEC] and [INC] buttons to select the item you want to set.



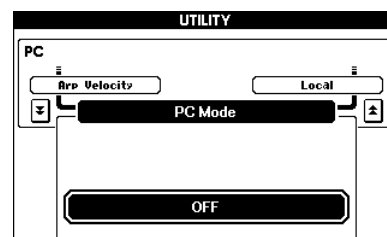
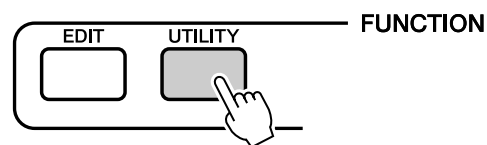
3 Use the dial to select ON or OFF.

■ PC Mode

The PC Mode item can conveniently make multiple settings for you in one operation. Select ON or OFF.

| | ON | OFF |
|----------------|-----|-----|
| Local | OFF | ON |
| External Clock | ON | OFF |
| Song Out | ON | ON |
| Style Out | ON | ON |
| Keyboard Out | ON | ON |

1 Press the [UTILITY] button to go to the UTILITY display.



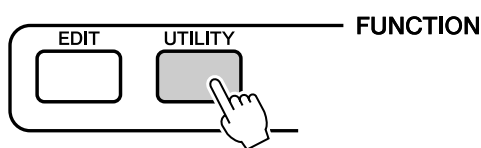
2 Use the CATEGORY [DEC] and [INC] buttons to select the PC Mode item.

3 Use the dial to select ON or OFF.

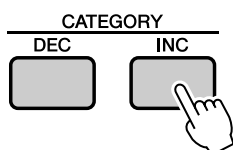
Initial Setup

“Initial Setup Data” is all multi-timbral tone generator settings for 16 parts, including main, dual, split, song, and pattern parts. The Initial Setup Data can be transmitted via MIDI. When using an external sequencer or keyboard to play the instrument, the corresponding settings can be made automatically by transmitting the Initial Setup Data to the instrument before beginning playback.

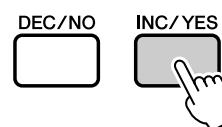
1 Press the [UTILITY] button to go to the UTILITY display.



2 Use the CATEGORY [DEC] / [INC] buttons to select the Initial Setup item.



3 Press [INC/YES] to send.



NOTE

- Initial Setup Data consists of 16 MIDI channels. Record the data for each channel on a separate track when recording to an external sequencer.

About the Supplied Disk

SPECIAL NOTICES

- This owner's manual is the exclusive copyrights of Yamaha Corporation.
- The supplied software is the exclusive copyrights of Steinberg Media Technologies GmbH.
- Use of the supplied software and this manual is governed by the license agreement which the purchaser fully agrees to upon breaking the seal of the software packaging. (Please read carefully the Software Licensing Agreement at the page 81 of this manual before installing the application.)
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- The supplied software disk is not an audio CD. Do not attempt to play it on a standard audio/video CD or DVD player.
- Please check the latest information about the supplied software and system requirements at the following URL:
<http://www.yamahasyth.com/>
- Yamaha Corporation does not provide support for the supplied software.

About the Supplied DAW Software

The supplied disk includes DAW software for Windows and Macintosh computers.

NOTE

- Make sure to install DAW software under the "Administrator" account.
- In order to have continuous use of the DAW software in the accessory disk, including support and other benefits, you will need to register the software and activate your software license by starting it while the computer is connected to the Internet. Click the "Register Now" button shown when the software is started, then fill in all required fields for registration. If you do not register the software, you will be unable to use it after a limited period of time expires.
- Macintosh users can begin the installation process by double-clicking the icon with the ".mpkg" file name extension.

Refer to the URL below for the latest information on system requirements.

<http://www.yamahasyth.com/>

Support

Support for the DAW software in the accessory disk is provided by Steinberg on its website at the following address.

<http://www.steinberg.net>

You can visit the Steinberg site also via the Help menu of the included DAW software. (The Help menu also includes the PDF manual and other information on the software.)

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- **You may not** initiate services based on the use of the SOFTWARE without permission by Yamaha Corporation

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This Agreement shall be interpreted according to and governed by Japanese law without reference to principles of conflict of laws. Any dispute or procedure shall be heard before the Tokyo District Court in Japan. If for any reason a court of competent jurisdiction finds any portion of this Agreement to be unenforceable, the remainder of this Agreement shall continue in full force and effect.

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Troubleshooting

| Problem | Possible Cause and Solution |
|---|---|
| A popping sound is heard when the instrument is turned on or off. | This is normal, and is caused by the brief current surge produced when the device is turned on or off. Be sure to turn the volume down when turning the device on or off. |
| Noise is produced when using a mobile phone. | To prevent this, turn off the mobile phone or use it further away from the instrument. Using a mobile phone in close proximity to the instrument may produce interference. |
| There is no sound even when the keyboard is played or when a song or pattern is being played back. | Check the Local Control on/off setting. (See page 78). |
| | Is the FILE CONTROL display showing? The instrument's keyboard, etc., will not produce any sound while the FILE CONTROL display is showing. Press the [EXIT] button to return to the MAIN display. |
| The pattern or song does not play back when the [START/STOP] button is pressed. | Is External Clock set to ON? Make sure External Clock is set to OFF; refer to "External Clock" on page 78. |
| The pattern does not sound properly. | Make sure that the pattern volume is set to an appropriate level. (See page 53). |
| | Is the split point set at an appropriate key for the chords you are playing? Set the split point an appropriate key (page 52). Is the [FINGER] button indicator lit? If not, press the [FINGER] button so that it does light. |
| Only the pattern rhythm plays even if the [FINGER] button indicator is lit when pattern number 113 through 168 is selected. | This is normal. Pattern numbers 113 through 168 only include a rhythm part, so not other pattern parts will play. Select a pattern number other than 113–168 to hear parts other than the rhythm part. |
| Not all of the voices seem to sound, or the sound seems to be cut off. Or, the pattern or song sound is interrupted when playing on the keyboard. | The instrument is polyphonic up to a maximum of 32 notes. If the Dual voice or Split voice is being used and a style or song is playing back at the same time, some notes/sounds may be omitted (or "stolen") from the accompaniment or song. |
| The footswitch (for sustain) seems to produce the opposite effect. For example, pressing the footswitch cuts off the sound and releasing it sustains the sounds. | The polarity of the footswitch is reserved. Make sure that the footswitch plug is properly connected to the SUSTAIN jack before turning on the power. |
| The sound of the voice changes from note to note. | This is normal. The AWM tone generation method uses multiple recordings (samples) of an instrument across the range of the keyboard; thus, the actual sound of the voice may be slightly different from note to note. |
| The [FINGER] button indicator does not light even when the button is pressed. | Is the pattern selection screen showing? Be sure to press the [PATTERN] button before using any of the pattern-related functions. |
| When a voice is changed during recording the DSP effect is not applied as expected. | During recording the DSP type set before recording was begun is maintained. For this reason the expected DSP effect may not be applied if you change voices. This is not a malfunction. |
| The volume changes when DSP is turned ON or OFF. | Some voices change in volume when the DSP effects are turned ON or OFF. This is not a malfunction. |
| The DSP effect doesn't sound as expected. | Only one DSP effect can be active at a time for the entire instrument. It is for this reason that, for example, the DSP effect may not sound as expected when playing the keyboard while playing back a song or pattern loaded from an external device. The DSP settings are saved with the song and pattern data. This is not a malfunction. |
| The "OverCurrent" is shown in the upper-right area of the MAIN display and the USB device does not respond. | Communication with the USB device has been shut down because of the overcurrent to the USB device. Disconnect the device from the [USB TO DEVICE] terminal, then turn on the power of the instrument. |

Messages

| LCD Message | Comment |
|--|--|
| Access error! | Indicates the failure in reading or writing from/to the media or the flash memory. |
| All Memory Clearing... | Displayed while erasing all data in the flash memory. Never turn the power off during data transmission. |
| Are you sure? | Confirms whether Song Clear or Track Clear is executed or not. |
| Backup Clearing... | Displayed while clearing the back-up data in the flash memory. |
| Cancel | Displayed when the transmission of Initial Send is cancelled. |
| Clearing... | Displayed while executing Song Clear or Track Clear for a user song. |
| Completed | Indicates the completion of the specified job, such as saving data or transmission. |
| Data Error! | Displayed when the user song contains illegal data. |
| End | Displayed when transmission of Initial Setup data has been completed. |
| Error! | Displayed when a write operation has failed. |
| File information area is not large enough. | Indicates that data cannot be saved to the media because the total number of files is too large. |
| File is not found. | Indicates that there is no file. |
| File too large. Loading is impossible. | Indicates that data cannot be loaded because the file is too large. |
| Format OK ? [EXECUTE] | Confirms whether the media format operation is executed or not. |
| Formatting... | Displayed while formatting. |
| Load OK ? | Confirms whether loading is executed or not. |
| Loading... | Displayed while loading data. |
| Media is not inserted. | This message will appear if you attempt to access a memory device when no memory device is connected to the USB TO DEVICE terminal. |
| Media capacity is full. | Displayed when data cannot be saved because the memory media is full. |
| Memory Full | Displayed when the internal memory becomes full during song recording. |
| MIDI receive buffer overflow. | Displayed when the MIDI receive buffers overflows. |
| Now Writing... (Don't turn off the power now, otherwise the data may be damaged.) | Displayed while writing data to the memory. Never turn the power off while writing. Doing so may result in data loss. |
| Overwrite ? | Confirms whether overwriting is executed or not |
| Save OK ? | Confirms whether saving is executed or not |
| Saved data is not found. | Displayed when the data to be saved doesn't exist. |
| Saving... | Displayed while saving data to the memory. Never turn the power off while saving. Doing so may result in data loss. |
| Send OK? | Confirms whether the data transmission is executed or not |
| Sending... | Displayed while transmitting data. |
| Since the media is in use now, this function is not available. | Indicates that the file control function is currently unavailable since the media is being accessed. |
| Sure ? [YES/NO] | Reconfirms whether each operation is executed or not |
| The limit of the media has been reached. | Indicates that data cannot be saved because the folder/directory structure has become too complicated. |
| The media is not formatted. | Indicates that the inserted media has not been formatted. |
| The media is write-protected. | Indicates that the inserted media cannot be written to because it is write-protected. Set the write-protect switch to the "overwrite" position before use. |
| There are too many files. | Indicates that data cannot be saved because the total number of files exceeds the maximum capacity. |
| This function is not available now. | Indicates that the designated function is not available because the instrument is executing another job. |

NOTE

- Not all messages are listed in the table.

| Voice No. | Order in category | Bank Select | | MIDI Program Change (1-128) | Voice Name |
|--------------------|-------------------|-------------|-------------|-----------------------------|--------------------|
| | | MSB (0-127) | LSB (0-127) | | |
| 83 | 68 | 0 | 0 | 8 | GM Clavi |
| 84 | 69 | 0 | 0 | 17 | GM Drawbar Organ |
| 85 | 70 | 0 | 0 | 18 | GM Percussive Org |
| 86 | 71 | 0 | 0 | 19 | GM Rock Organ |
| 87 | 72 | 0 | 0 | 20 | GM Church Organ |
| 88 | 73 | 0 | 0 | 21 | GM Reed Organ |
| 89 | 74 | 0 | 0 | 23 | GM Harmonica |
| 90 | 75 | 0 | 0 | 22 | GM Accordion |
| 91 | 76 | 0 | 0 | 24 | GM Tango Accord. |
| 92 | 77 | 0 | 0 | 9 | GM Celesta |
| 93 | 78 | 0 | 0 | 10 | GM Glockenspiel |
| 94 | 79 | 0 | 0 | 113 | GM Tinkle Bell |
| 95 | 80 | 0 | 0 | 11 | GM Music Box |
| 96 | 81 | 0 | 0 | 12 | GM Vibraphone |
| 97 | 82 | 0 | 0 | 13 | GM Marimba |
| 98 | 83 | 0 | 0 | 14 | GM Xylophone |
| 99 | 84 | 0 | 0 | 15 | GM Tubular Bells |
| 100 | 85 | 0 | 0 | 16 | GM Dulcimer |
| 101 | 86 | 0 | 0 | 114 | GM Agogo |
| 102 | 87 | 0 | 0 | 115 | GM Steel Drums |
| 103 | 88 | 0 | 0 | 48 | GM Timpani |
| GUITAR/BASS | | | | | |
| 104 | 1 | 0 | 117 | 26 | Live! Steel Guitar |
| 105 | 2 | 0 | 115 | 26 | Strummer |
| 106 | 3 | 0 | 118 | 26 | Dyno Steel Guitar |
| 107 | 4 | 0 | 113 | 26 | 12Str Guitar |
| 108 | 5 | 0 | 119 | 26 | Mega Steel Guitar |
| 109 | 6 | 0 | 119 | 26 | Spanish Steel |
| 110 | 7 | 0 | 119 | 26 | Unplug Reversible |
| 111 | 8 | 0 | 112 | 28 | Clean Guitar |
| 112 | 9 | 0 | 113 | 29 | Funk Guitar |
| 113 | 10 | 0 | 114 | 28 | Deep Chorus |
| 114 | 11 | 0 | 117 | 29 | Single Dream |
| 115 | 12 | 0 | 117 | 29 | Hard Armer |
| 116 | 13 | 0 | 119 | 28 | Electric 12Str Gt |
| 117 | 14 | 0 | 122 | 28 | Wah Guitar |
| 118 | 15 | 0 | 115 | 28 | Mega Clean Guitar |
| 119 | 16 | 0 | 115 | 28 | Auto Funk |
| 120 | 17 | 0 | 115 | 28 | 9th Shaky |
| 121 | 18 | 0 | 117 | 28 | 60's Clean Guitar |
| 122 | 19 | 0 | 112 | 30 | Overdriven Guitar |
| 123 | 20 | 0 | 117 | 30 | Cool! Blues Guitar |
| 124 | 21 | 0 | 112 | 31 | Distortion Guitar |
| 125 | 22 | 0 | 113 | 28 | Combo Amped |
| 126 | 23 | 0 | 118 | 28 | 60's Distortion |
| 127 | 24 | 0 | 112 | 30 | Heavy Distortion |
| 128 | 25 | 0 | 113 | 30 | Mega Overdrive Gt |
| 129 | 26 | 0 | 113 | 30 | Heavy Pop |
| 130 | 27 | 0 | 114 | 30 | Over The Top |
| 131 | 28 | 0 | 114 | 30 | Bottom Boost |
| 132 | 29 | 0 | 112 | 25 | Classical Guitar |
| 133 | 30 | 0 | 112 | 26 | Folk Guitar |
| 134 | 31 | 0 | 112 | 27 | Jazz Guitar |
| 135 | 32 | 0 | 113 | 27 | Octave Guitar |
| 136 | 33 | 0 | 112 | 29 | Muted Guitar |
| 137 | 34 | 0 | 112 | 34 | Finger Bass |
| 138 | 35 | 0 | 112 | 33 | Acoustic Bass |

| Voice No. | Order in category | Bank Select | | MIDI Program Change (1-128) | Voice Name |
|-----------|-------------------|-------------|-------------|-----------------------------|--------------------|
| | | MSB (0-127) | LSB (0-127) | | |
| 139 | 36 | 0 | 112 | 35 | Pick Bass |
| 140 | 37 | 0 | 112 | 36 | Fretless Bass |
| 141 | 38 | 0 | 112 | 37 | Slap Bass |
| 142 | 39 | 0 | 112 | 40 | Simple Bass |
| 143 | 40 | 0 | 114 | 39 | Fat Pulse |
| 144 | 41 | 0 | 114 | 40 | Dark Bass |
| 145 | 42 | 0 | 115 | 39 | One Voice |
| 146 | 43 | 0 | 115 | 40 | Mini Sub |
| 147 | 44 | 0 | 116 | 39 | Fat Sine Resonance |
| 148 | 45 | 0 | 116 | 40 | Ballad Bass |
| 149 | 46 | 0 | 113 | 87 | Long Spit |
| 150 | 47 | 0 | 113 | 88 | Lately |
| 151 | 48 | 0 | 117 | 39 | Boogie A |
| 152 | 49 | 0 | 114 | 81 | Wazoo |
| 153 | 50 | 0 | 114 | 82 | Velo Master |
| 154 | 51 | 0 | 117 | 40 | Trance Bass |
| 155 | 52 | 0 | 118 | 39 | Deep Point |
| 156 | 53 | 0 | 118 | 40 | Short FM |
| 157 | 54 | 0 | 119 | 39 | Competitor |
| 158 | 55 | 0 | 119 | 40 | 1o1 Sub L |
| 159 | 56 | 0 | 120 | 39 | 1o1 Sub S |
| 160 | 57 | 0 | 120 | 40 | 1o1 Bass |
| 161 | 58 | 0 | 121 | 39 | Big Bass |
| 162 | 59 | 0 | 121 | 40 | Bobby Bass |
| 163 | 60 | 0 | 122 | 39 | Fundamental |
| 164 | 61 | 0 | 122 | 40 | Old House |
| 165 | 62 | 0 | 123 | 39 | Seq Bass |
| 166 | 63 | 0 | 123 | 40 | Booty Bass |
| 167 | 64 | 0 | 124 | 39 | Hard Syn Bass |
| 168 | 65 | 0 | 124 | 40 | Funky Bass |
| 169 | 66 | 0 | 125 | 39 | Tekno Bass |
| 170 | 67 | 0 | 125 | 40 | Knock Bass |
| 171 | 68 | 0 | 126 | 39 | Perc Punch |
| 172 | 69 | 0 | 126 | 40 | Echo Bass |
| 173 | 70 | 0 | 127 | 39 | P.Mod Bass |
| 174 | 71 | 0 | 112 | 39 | Synth Bass |
| 175 | 72 | 0 | 113 | 39 | Hi-Q Bass |
| 176 | 73 | 0 | 113 | 40 | Dance Bass |
| 177 | 74 | 0 | 116 | 39 | Primitive Arp Bass |
| 178 | 75 | 0 | 117 | 39 | Clip Beat |
| 179 | 76 | 0 | 113 | 88 | Lately Arp |
| 180 | 77 | 0 | 0 | 25 | GM Nylon Guitar |
| 181 | 78 | 0 | 0 | 26 | GM Steel Guitar |
| 182 | 79 | 0 | 0 | 27 | GM Jazz Guitar |
| 183 | 80 | 0 | 0 | 28 | GM Clean Guitar |
| 184 | 81 | 0 | 0 | 29 | GM Muted Guitar |
| 185 | 82 | 0 | 0 | 30 | GM Overdriven Gt |
| 186 | 83 | 0 | 0 | 31 | GM Distortion Gt |
| 187 | 84 | 0 | 0 | 32 | GM Gt Harmonics |
| 188 | 85 | 0 | 0 | 33 | GM Acoustic Bass |
| 189 | 86 | 0 | 0 | 34 | GM Finger Bass |
| 190 | 87 | 0 | 0 | 35 | GM Pick Bass |
| 191 | 88 | 0 | 0 | 36 | GM Fretless Bass |
| 192 | 89 | 0 | 0 | 37 | GM Slap Bass 1 |
| 193 | 90 | 0 | 0 | 38 | GM Slap Bass 2 |
| 194 | 91 | 0 | 0 | 39 | GM Synth Bass 1 |
| 195 | 92 | 0 | 0 | 40 | GM Synth Bass 2 |

Voice List

| Voice No. | Order in category | Bank Select | | MIDI Program Change (1-128) | Voice Name |
|----------------|-------------------|-------------|-------------|-----------------------------|--------------------|
| | | MSB (0-127) | LSB (0-127) | | |
| STRINGS | | | | | |
| 196 | 1 | 0 | 116 | 50 | Live! Orchestra |
| 197 | 2 | 0 | 114 | 49 | Symphony Strings |
| 198 | 3 | 0 | 113 | 50 | Slow Strings |
| 199 | 4 | 0 | 122 | 50 | Live! Allegro |
| 200 | 5 | 0 | 113 | 49 | Orchestra Strings |
| 201 | 6 | 0 | 116 | 49 | Spiccato |
| 202 | 7 | 0 | 112 | 49 | String Ensemble |
| 203 | 8 | 0 | 115 | 49 | String Ensemble2 |
| 204 | 9 | 0 | 112 | 50 | Chamber Strings |
| 205 | 10 | 0 | 3 | 49 | Stereo Strings |
| 206 | 11 | 0 | 45 | 49 | Velocity Strings |
| 207 | 12 | 0 | 112 | 45 | Tremolo Strings |
| 208 | 13 | 0 | 117 | 49 | Tron Strings |
| 209 | 14 | 0 | 112 | 51 | Synth Strings |
| 210 | 15 | 0 | 112 | 46 | Pizzicato Strings |
| 211 | 16 | 0 | 112 | 41 | Violin |
| 212 | 17 | 0 | 112 | 43 | Cello |
| 213 | 18 | 0 | 112 | 44 | Contrabass |
| 214 | 19 | 0 | 112 | 47 | Harp |
| 215 | 20 | 0 | 112 | 56 | Orchestra Hit |
| 216 | 21 | 0 | 64 | 56 | Impact |
| 217 | 22 | 0 | 40 | 49 | Orchestra |
| 218 | 23 | 0 | 0 | 41 | GM Violin |
| 219 | 24 | 0 | 0 | 42 | GM Viola |
| 220 | 25 | 0 | 0 | 43 | GM Cello |
| 221 | 26 | 0 | 0 | 44 | GM Contrabass |
| 222 | 27 | 0 | 0 | 45 | GM Tremolo Str |
| 223 | 28 | 0 | 0 | 46 | GM Pizzicato Str |
| 224 | 29 | 0 | 0 | 47 | GM Orch Harp |
| 225 | 30 | 0 | 0 | 49 | GM Strings 1 |
| 226 | 31 | 0 | 0 | 50 | GM Strings 2 |
| 227 | 32 | 0 | 0 | 51 | GM Synth Strings 1 |
| 228 | 33 | 0 | 0 | 52 | GM Synth Strings 2 |
| 229 | 34 | 0 | 0 | 56 | GM Orchestra Hit |
| BRASS | | | | | |
| 230 | 1 | 0 | 117 | 63 | Live! Pop Brass |
| 231 | 2 | 0 | 116 | 63 | Live! Octave Brass |
| 232 | 3 | 0 | 125 | 62 | Sforzando Brass |
| 233 | 4 | 0 | 118 | 62 | Pop Brass |
| 234 | 5 | 0 | 112 | 62 | Brass Section |
| 235 | 6 | 0 | 113 | 62 | Big Band Brass |
| 236 | 7 | 0 | 119 | 62 | Mellow Horns |
| 237 | 8 | 0 | 112 | 64 | Big Syn |
| 238 | 9 | 0 | 113 | 64 | Ober Brass |
| 239 | 10 | 0 | 114 | 64 | Ober Horns |
| 240 | 11 | 0 | 115 | 64 | Big Squish |
| 241 | 12 | 0 | 116 | 64 | After 1984 |
| 242 | 13 | 0 | 117 | 64 | Timeless |
| 243 | 14 | 0 | 118 | 64 | Kustom |
| 244 | 15 | 0 | 113 | 63 | 80's Brass |
| 245 | 16 | 0 | 114 | 63 | Techno Brass |
| 246 | 17 | 0 | 112 | 63 | Synth Brass |
| 247 | 18 | 0 | 119 | 64 | Hard Saw Brass |
| 248 | 19 | 0 | 120 | 64 | Syn Saw Brass |
| 249 | 20 | 0 | 115 | 57 | Sweet! Trumpet |
| 250 | 21 | 0 | 112 | 57 | Trumpet |

| Voice No. | Order in category | Bank Select | | MIDI Program Change (1-128) | Voice Name |
|-----------------------|-------------------|-------------|-------------|-----------------------------|-------------------|
| | | MSB (0-127) | LSB (0-127) | | |
| 251 | 22 | 0 | 112 | 60 | Muted Trumpet |
| 252 | 23 | 0 | 112 | 58 | Trombone |
| 253 | 24 | 0 | 113 | 58 | Trombone Section |
| 254 | 25 | 0 | 112 | 61 | French Horn |
| 255 | 26 | 0 | 112 | 59 | Tuba |
| 256 | 27 | 0 | 117 | 67 | Sweet! Tenor Sax |
| 257 | 28 | 0 | 113 | 65 | Sweet! Soprn Sax |
| 258 | 29 | 0 | 112 | 67 | Tenor Sax |
| 259 | 30 | 0 | 112 | 66 | Alto Sax |
| 260 | 31 | 0 | 112 | 65 | Soprano Sax |
| 261 | 32 | 0 | 112 | 68 | Baritone Sax |
| 262 | 33 | 0 | 114 | 67 | Breathy Tenor Sax |
| 263 | 34 | 0 | 112 | 72 | Clarinet |
| 264 | 35 | 0 | 112 | 69 | Oboe |
| 265 | 36 | 0 | 112 | 70 | English Horn |
| 266 | 37 | 0 | 112 | 71 | Bassoon |
| 267 | 38 | 0 | 114 | 74 | Sweet! Flute |
| 268 | 39 | 0 | 113 | 76 | Sweet! Pan Flute |
| 269 | 40 | 0 | 112 | 74 | Flute |
| 270 | 41 | 0 | 113 | 74 | Tron Flute |
| 271 | 42 | 0 | 112 | 73 | Piccolo |
| 272 | 43 | 0 | 112 | 76 | Pan Flute |
| 273 | 44 | 0 | 112 | 75 | Recorder |
| 274 | 45 | 0 | 112 | 80 | Ocarina |
| 275 | 46 | 0 | 0 | 57 | GM Trumpet |
| 276 | 47 | 0 | 0 | 58 | GM Trombone |
| 277 | 48 | 0 | 0 | 59 | GM Tuba |
| 278 | 49 | 0 | 0 | 60 | GM Muted Trumpet |
| 279 | 50 | 0 | 0 | 61 | GM French Horn |
| 280 | 51 | 0 | 0 | 62 | GM Brass Section |
| 281 | 52 | 0 | 0 | 63 | GM Synth Brass 1 |
| 282 | 53 | 0 | 0 | 64 | GM Synth Brass 2 |
| 283 | 54 | 0 | 0 | 65 | GM Soprano Sax |
| 284 | 55 | 0 | 0 | 66 | GM Alto Sax |
| 285 | 56 | 0 | 0 | 67 | GM Tenor Sax |
| 286 | 57 | 0 | 0 | 68 | GM Baritone Sax |
| 287 | 58 | 0 | 0 | 69 | GM Oboe |
| 288 | 59 | 0 | 0 | 70 | GM English Horn |
| 289 | 60 | 0 | 0 | 71 | GM Bassoon |
| 290 | 61 | 0 | 0 | 72 | GM Clarinet |
| 291 | 62 | 0 | 0 | 73 | GM Piccolo |
| 292 | 63 | 0 | 0 | 74 | GM Flute |
| 293 | 64 | 0 | 0 | 75 | GM Recorder |
| 294 | 65 | 0 | 0 | 76 | GM Pan Flute |
| 295 | 66 | 0 | 0 | 77 | GM Blown Bottle |
| 296 | 67 | 0 | 0 | 78 | GM Shakuhachi |
| 297 | 68 | 0 | 0 | 79 | GM Whistle |
| 298 | 69 | 0 | 0 | 80 | GM Ocarina |
| SYNTH LEAD/PAD | | | | | |
| 299 | 1 | 0 | 112 | 83 | Mini Three |
| 300 | 2 | 0 | 112 | 84 | Punch Lead |
| 301 | 3 | 0 | 112 | 87 | Trojan |
| 302 | 4 | 0 | 112 | 88 | Crying |
| 303 | 5 | 0 | 114 | 86 | Flange Filter |
| 304 | 6 | 0 | 115 | 84 | Big LFO |
| 305 | 7 | 0 | 112 | 85 | Funky Pulse |
| 306 | 8 | 0 | 115 | 86 | Dynamic Mini |

| Voice No. | Order in category | Bank Select | | MIDI Program Change (1-128) | Voice Name |
|-----------|-------------------|-------------|-------------|-----------------------------|-----------------|
| | | MSB (0-127) | LSB (0-127) | | |
| 307 | 9 | 0 | 114 | 85 | Simple Oct1 |
| 308 | 10 | 0 | 114 | 84 | Simple Oct2 |
| 309 | 11 | 0 | 116 | 81 | Prog Lead |
| 310 | 12 | 0 | 114 | 88 | Galaga |
| 311 | 13 | 0 | 115 | 88 | Reso Lead |
| 312 | 14 | 0 | 115 | 87 | Cosmeter |
| 313 | 15 | 0 | 116 | 82 | Gus Lead |
| 314 | 16 | 0 | 115 | 81 | Dancy Hook |
| 315 | 17 | 0 | 115 | 96 | W Phaser |
| 316 | 18 | 0 | 113 | 91 | Big Lead |
| 317 | 19 | 0 | 115 | 95 | Faaat Dance |
| 318 | 20 | 0 | 115 | 85 | Power Lead |
| 319 | 21 | 0 | 119 | 82 | Fargo |
| 320 | 22 | 0 | 113 | 83 | Mr.Finger |
| 321 | 23 | 0 | 113 | 84 | Mini Soft |
| 322 | 24 | 0 | 115 | 82 | Analogon |
| 323 | 25 | 0 | 113 | 85 | Lucky |
| 324 | 26 | 0 | 113 | 86 | Inda Night |
| 325 | 27 | 0 | 114 | 87 | Sky Walk |
| 326 | 28 | 0 | 113 | 81 | Early Lead |
| 327 | 29 | 0 | 113 | 82 | Soft RnB |
| 328 | 30 | 0 | 116 | 83 | Poly Lead |
| 329 | 31 | 0 | 115 | 83 | Orbit Sine |
| 330 | 32 | 0 | 116 | 84 | Square Lead 1 |
| 331 | 33 | 0 | 112 | 81 | Square Lead 2 |
| 332 | 34 | 0 | 112 | 82 | Sawtooth Lead |
| 333 | 35 | 0 | 6 | 82 | Sawtooth Lead 2 |
| 334 | 36 | 0 | 8 | 82 | Thick Sawtooth |
| 335 | 37 | 0 | 112 | 84 | Index Finger |
| 336 | 38 | 0 | 117 | 83 | Digi Moon |
| 337 | 39 | 0 | 115 | 82 | Dry Growl |
| 338 | 40 | 0 | 115 | 95 | Sync Faaat |
| 339 | 41 | 0 | 116 | 87 | Mode Reverse |
| 340 | 42 | 0 | 113 | 87 | Slap Spit |
| 341 | 43 | 0 | 114 | 83 | Cheap Tech |
| 342 | 44 | 0 | 116 | 84 | Standard Square |
| 343 | 45 | 0 | 112 | 94 | The Synth |
| 344 | 46 | 0 | 112 | 96 | Vapor |
| 345 | 47 | 0 | 115 | 94 | VP Soft |
| 346 | 48 | 0 | 112 | 90 | X-Shower |
| 347 | 49 | 0 | 115 | 92 | Light Pad |
| 348 | 50 | 0 | 115 | 93 | Noble Pad |
| 349 | 51 | 0 | 112 | 91 | Analog |
| 350 | 52 | 0 | 112 | 93 | Square |
| 351 | 53 | 0 | 113 | 92 | Dark Light |
| 352 | 54 | 0 | 113 | 93 | Sine Pad |
| 353 | 55 | 0 | 113 | 94 | Air Hose |
| 354 | 56 | 0 | 114 | 91 | Mid Range |
| 355 | 57 | 0 | 114 | 92 | LPF Sweep |
| 356 | 58 | 0 | 114 | 93 | Sharp Teeth |
| 357 | 59 | 0 | 114 | 96 | Da Pad |
| 358 | 60 | 0 | 115 | 89 | LFO Pad |
| 359 | 61 | 0 | 113 | 95 | Chorus Pad |
| 360 | 62 | 0 | 113 | 96 | Basic Pad |
| 361 | 63 | 0 | 114 | 89 | Ice Rink |
| 362 | 64 | 0 | 114 | 90 | Back Pad |
| 363 | 65 | 0 | 114 | 94 | Sweep Pad |

| Voice No. | Order in category | Bank Select | | MIDI Program Change (1-128) | Voice Name |
|-----------|-------------------|-------------|-------------|-----------------------------|----------------|
| | | MSB (0-127) | LSB (0-127) | | |
| 364 | 66 | 0 | 114 | 95 | Slow LFO Pad |
| 365 | 67 | 0 | 112 | 95 | Equinox |
| 366 | 68 | 0 | 113 | 90 | Dark Moon |
| 367 | 69 | 0 | 115 | 90 | Landing Pad |
| 368 | 70 | 0 | 115 | 91 | Sand Pad |
| 369 | 71 | 0 | 112 | 103 | Amb Pad |
| 370 | 72 | 0 | 113 | 89 | Digi Stuff far |
| 371 | 73 | 0 | 113 | 98 | Neo Crystal |
| 372 | 74 | 0 | 112 | 89 | Fantasia |
| 373 | 75 | 0 | 112 | 97 | Glass Arp |
| 374 | 76 | 0 | 112 | 99 | Star Dust |
| 375 | 77 | 0 | 113 | 101 | Bell Pad |
| 376 | 78 | 0 | 42 | 99 | Chorus Bells |
| 377 | 79 | 0 | 112 | 53 | Choir |
| 378 | 80 | 0 | 113 | 53 | Vocal Ensemble |
| 379 | 81 | 0 | 66 | 92 | Itopia |
| 380 | 82 | 0 | 112 | 55 | Air Choir |
| 381 | 83 | 0 | 112 | 86 | Voice Lead |
| 382 | 84 | 0 | 64 | 55 | Analog Voice |
| 383 | 85 | 0 | 112 | 92 | Xenon Pad |
| 384 | 86 | 0 | 112 | 54 | Vox Humana |
| 385 | 87 | 0 | 117 | 86 | Big Comp |
| 386 | 88 | 0 | 117 | 87 | Light Comp |
| 387 | 89 | 0 | 116 | 87 | Short Pulse |
| 388 | 90 | 0 | 116 | 88 | Chord Seq 1 |
| 389 | 91 | 0 | 117 | 81 | Chord Seq 2 |
| 390 | 92 | 0 | 117 | 82 | Digital Seq |
| 391 | 93 | 0 | 117 | 83 | Hollow Seq |
| 392 | 94 | 0 | 118 | 86 | Snap Seq |
| 393 | 95 | 0 | 96 | 82 | Analog Seq |
| 394 | 96 | 0 | 117 | 88 | Trance Seq 1 |
| 395 | 97 | 0 | 118 | 81 | Trance Seq 2 |
| 396 | 98 | 0 | 118 | 82 | Trance Seq 3 |
| 397 | 99 | 0 | 114 | 83 | Tech Comp |
| 398 | 100 | 0 | 116 | 85 | Quick Punch |
| 399 | 101 | 0 | 117 | 85 | Poly Master |
| 400 | 102 | 0 | 118 | 83 | Trancy |
| 401 | 103 | 0 | 117 | 84 | Silk Road |
| 402 | 104 | 0 | 116 | 86 | Rezz Punch |
| 403 | 105 | 0 | 113 | 99 | Sine Comp |
| 404 | 106 | 0 | 118 | 84 | Amb Sine |
| 405 | 107 | 0 | 115 | 113 | Clack Bell |
| 406 | 108 | 0 | 118 | 85 | Pulse Stop |
| 407 | 109 | 0 | 113 | 103 | Mystery Sine |
| 408 | 110 | 0 | 118 | 87 | Stroll |
| 409 | 111 | 0 | 118 | 88 | FM Metal |
| 410 | 112 | 0 | 119 | 81 | FS Buzz |
| 411 | 113 | 0 | 119 | 83 | Digi Osc |
| 412 | 114 | 0 | 119 | 84 | Bleep |
| 413 | 115 | 0 | 112 | 98 | Twist |
| 414 | 116 | 0 | 112 | 100 | Zen |
| 415 | 117 | 0 | 112 | 102 | Landscape |
| 416 | 118 | 0 | 113 | 97 | Meow Pad |
| 417 | 119 | 0 | 113 | 100 | Mind Bell |
| 418 | 120 | 0 | 113 | 102 | Rebirth '70 |
| 419 | 121 | 0 | 0 | 97 | GM Rain |
| 420 | 122 | 0 | 0 | 98 | GM Sound Track |

Voice List

| Voice No. | Order in category | Bank Select | | MIDI Program Change (1–128) | Voice Name |
|---------------------|-------------------|-------------|-------------|-----------------------------|-------------------|
| | | MSB (0–127) | LSB (0–127) | | |
| 421 | 123 | 0 | 0 | 99 | GM Crystal |
| 422 | 124 | 0 | 0 | 100 | GM Atmosphere |
| 423 | 125 | 0 | 0 | 101 | GM Brightness |
| 424 | 126 | 0 | 0 | 102 | GM Goblins |
| 425 | 127 | 0 | 0 | 103 | GM Echoes |
| 426 | 128 | 0 | 0 | 104 | GM Sci-Fi |
| 427 | 129 | 0 | 0 | 81 | GM Square Lead |
| 428 | 130 | 0 | 0 | 82 | GM Sawtooth Lead |
| 429 | 131 | 0 | 0 | 83 | GM Calliope Lead |
| 430 | 132 | 0 | 0 | 84 | GM Chiff Lead |
| 431 | 133 | 0 | 0 | 85 | GM Charang Lead |
| 432 | 134 | 0 | 0 | 86 | GM Voice Lead |
| 433 | 135 | 0 | 0 | 87 | GM Fifths Lead |
| 434 | 136 | 0 | 0 | 88 | GM Bass & Lead |
| 435 | 137 | 0 | 0 | 89 | GM New Age Pad |
| 436 | 138 | 0 | 0 | 90 | GM Warm Pad |
| 437 | 139 | 0 | 0 | 91 | GM Poly Synth Pad |
| 438 | 140 | 0 | 0 | 92 | GM Choir Pad |
| 439 | 141 | 0 | 0 | 53 | GM Choir Aahs |
| 440 | 142 | 0 | 0 | 54 | GM Voice Oohs |
| 441 | 143 | 0 | 0 | 55 | GM Synth Voice |
| 442 | 144 | 0 | 0 | 93 | GM Bowed Pad |
| 443 | 145 | 0 | 0 | 94 | GM Metallic Pad |
| 444 | 146 | 0 | 0 | 95 | GM Halo Pad |
| 445 | 147 | 0 | 0 | 96 | GM Sweep Pad |
| DRUM/PERC/SE | | | | | |
| 446 | 1 | 127 | 0 | 81 | Standard Kit |
| 447 | 2 | 127 | 0 | 82 | Analog T8 Kit |
| 448 | 3 | 127 | 0 | 83 | Analog T9 Kit |
| 449 | 4 | 127 | 0 | 84 | Break Kit |
| 450 | 5 | 127 | 0 | 85 | Hip Hop Kit |
| 451 | 6 | 126 | 0 | 41 | Afro Cuban Kit |
| 452 | 7 | 126 | 0 | 44 | Pop Latin kit |
| 453 | 8 | 127 | 0 | 28 | Dance Kit1 |
| 454 | 9 | 126 | 0 | 37 | Arab.Kit |
| 455 | 10 | 126 | 0 | 40 | Indian Kit |
| 456 | 11 | 127 | 0 | 128 | Chinese Kit |
| 457 | 12 | 127 | 0 | 1 | GM Standard Kit 1 |
| 458 | 13 | 127 | 0 | 2 | Standard Kit 2 |
| 459 | 14 | 127 | 0 | 9 | Room Kit |
| 460 | 15 | 127 | 0 | 17 | Rock Kit |
| 461 | 16 | 127 | 0 | 25 | Electronic Kit |
| 462 | 17 | 127 | 0 | 26 | Analog Kit |
| 463 | 18 | 127 | 0 | 113 | Dance Kit2 |
| 464 | 19 | 127 | 0 | 33 | Jazz Kit |
| 465 | 20 | 127 | 0 | 41 | Brush Kit |
| 466 | 21 | 127 | 0 | 49 | Symphony Kit |
| 467 | 22 | 126 | 0 | 1 | SFX Kit 1 |
| 468 | 23 | 126 | 0 | 2 | SFX Kit 2 |
| 469 | 24 | 126 | 0 | 40 | Under Street |
| 470 | 25 | 127 | 0 | 83 | Perc Loop |
| 471 | 26 | 0 | 112 | 122 | Ghost |
| 472 | 27 | 0 | 112 | 123 | Haunted |
| 473 | 28 | 0 | 112 | 124 | Volcano |
| 474 | 29 | 0 | 112 | 125 | Laser Beam |
| 475 | 30 | 0 | 112 | 126 | Lo-Fi Looper |
| 476 | 31 | 0 | 112 | 127 | U.F.O. Takeoff |

| Voice No. | Order in category | Bank Select | | MIDI Program Change (1–128) | Voice Name |
|-----------|-------------------|-------------|-------------|-----------------------------|---------------------|
| | | MSB (0–127) | LSB (0–127) | | |
| 477 | 32 | 0 | 112 | 104 | Warp Alert |
| 478 | 33 | 0 | 112 | 128 | Whale Dreams |
| 479 | 34 | 0 | 112 | 121 | Strange Hit |
| 480 | 35 | 0 | 113 | 121 | Noise Perc |
| 481 | 36 | 0 | 113 | 122 | Noise Fx |
| 482 | 37 | 0 | 113 | 123 | El Perc 1 |
| 483 | 38 | 0 | 113 | 124 | El Perc 2 |
| 484 | 39 | 0 | 113 | 124 | Elec Samba |
| 485 | 40 | 0 | 113 | 125 | Mini Blips |
| 486 | 41 | 0 | 113 | 126 | Hi Q 1 |
| 487 | 42 | 0 | 113 | 127 | Hi Q 2 |
| 488 | 43 | 0 | 113 | 128 | Radio Nz |
| 489 | 44 | 64 | 0 | 1 | Cutting Noise |
| 490 | 45 | 64 | 0 | 2 | Cutting Noise 2 |
| 491 | 46 | 64 | 0 | 4 | String Slap |
| 492 | 47 | 64 | 0 | 17 | Flute Key Click |
| 493 | 48 | 64 | 0 | 33 | Shower |
| 494 | 49 | 64 | 0 | 34 | Thunder |
| 495 | 50 | 64 | 0 | 35 | Wind |
| 496 | 51 | 64 | 0 | 36 | Stream |
| 497 | 52 | 64 | 0 | 37 | Bubble |
| 498 | 53 | 64 | 0 | 38 | Feed |
| 499 | 54 | 64 | 0 | 49 | Dog |
| 500 | 55 | 64 | 0 | 50 | Horse |
| 501 | 56 | 64 | 0 | 51 | Bird Tweet |
| 502 | 57 | 64 | 0 | 56 | Maou |
| 503 | 58 | 64 | 0 | 65 | Phone Call |
| 504 | 59 | 64 | 0 | 66 | Door Squeak |
| 505 | 60 | 64 | 0 | 67 | Door Slam |
| 506 | 61 | 64 | 0 | 68 | Scratch Cut |
| 507 | 62 | 64 | 0 | 69 | Scratch Split |
| 508 | 63 | 64 | 0 | 70 | Wind Chime |
| 509 | 64 | 64 | 0 | 71 | Telephone Ring |
| 510 | 65 | 64 | 0 | 81 | Car Engine Ignition |
| 511 | 66 | 64 | 0 | 82 | Car Tires Squeal |
| 512 | 67 | 64 | 0 | 83 | Car Passing |
| 513 | 68 | 64 | 0 | 84 | Car Crash |
| 514 | 69 | 64 | 0 | 85 | Siren |
| 515 | 70 | 64 | 0 | 86 | Train |
| 516 | 71 | 64 | 0 | 87 | Jet Plane |
| 517 | 72 | 64 | 0 | 88 | Starship |
| 518 | 73 | 64 | 0 | 89 | Burst |
| 519 | 74 | 64 | 0 | 90 | Roller Coaster |
| 520 | 75 | 64 | 0 | 91 | Submarine |
| 521 | 76 | 64 | 0 | 97 | Laugh |
| 522 | 77 | 64 | 0 | 98 | Scream |
| 523 | 78 | 64 | 0 | 99 | Punch |
| 524 | 79 | 64 | 0 | 100 | Heartbeat |
| 525 | 80 | 64 | 0 | 101 | Footsteps |
| 526 | 81 | 64 | 0 | 113 | Machine Gun |
| 527 | 82 | 64 | 0 | 114 | Laser Gun |
| 528 | 83 | 64 | 0 | 115 | Explosion |
| 529 | 84 | 64 | 0 | 116 | Firework |
| 530 | 85 | 0 | 0 | 116 | GM Woodblock |
| 531 | 86 | 0 | 0 | 117 | GM Taiko Drum |
| 532 | 87 | 0 | 0 | 118 | GM Melodic Tom |
| 533 | 88 | 0 | 0 | 119 | GM Synth Drum |

| Voice No. | Order in category | Bank Select | | MIDI Program Change (1–128) | Voice Name |
|---------------|-------------------|-------------|-------------|-----------------------------|-------------------|
| | | MSB (0–127) | LSB (0–127) | | |
| 534 | 89 | 0 | 0 | 120 | GM Revers Cymbal |
| 535 | 90 | 0 | 0 | 121 | GM Fret Noise |
| 536 | 91 | 0 | 0 | 122 | GM Breath Noise |
| 537 | 92 | 0 | 0 | 123 | GM Seashore |
| 538 | 93 | 0 | 0 | 124 | GM Bird Tweet |
| 539 | 94 | 0 | 0 | 125 | GM Telephone Ring |
| 540 | 95 | 0 | 0 | 126 | GM Helicopter |
| 541 | 96 | 0 | 0 | 127 | GM Applause |
| 542 | 97 | 0 | 0 | 128 | GM Gunshot |
| ETHNIC | | | | | |
| 543 | 1 | 0 | 113 | 108 | Kanoun |
| 544 | 2 | 0 | 113 | 78 | Kawala |
| 545 | 3 | 0 | 113 | 106 | Oud 1 |
| 546 | 4 | 0 | 98 | 106 | Oud 2 |
| 547 | 5 | 0 | 116 | 112 | Mizmar |
| 548 | 6 | 0 | 119 | 49 | Wataryat |
| 549 | 7 | 0 | 96 | 111 | Er Hu |
| 550 | 8 | 0 | 99 | 106 | Pi Pa |
| 551 | 9 | 0 | 98 | 16 | Yang Qin |
| 552 | 10 | 0 | 98 | 111 | Jing Hu |
| 553 | 11 | 0 | 97 | 111 | Ban Hu |
| 554 | 12 | 0 | 98 | 108 | Zheng |
| 555 | 13 | 0 | 96 | 110 | Sheng |
| 556 | 14 | 0 | 98 | 112 | Suo Na |
| 557 | 15 | 0 | 112 | 106 | Banjo |
| 558 | 16 | 0 | 114 | 113 | Asian Bell |
| 559 | 17 | 0 | 96 | 113 | Bonang |
| 560 | 18 | 0 | 98 | 115 | Thai Bells |
| 561 | 19 | 0 | 32 | 105 | Detuned Sitar |
| 562 | 20 | 0 | 0 | 105 | GM Sitar |
| 563 | 21 | 0 | 0 | 106 | GM Banjo |
| 564 | 22 | 0 | 0 | 107 | GM Shamisen |
| 565 | 23 | 0 | 0 | 108 | GM Koto |
| 566 | 24 | 0 | 0 | 109 | GM Kalimba |
| 567 | 25 | 0 | 0 | 110 | GM Bagpipe |
| 568 | 26 | 0 | 0 | 111 | GM Fiddle |
| 569 | 27 | 0 | 0 | 112 | GM Shanai |

Drum Kit List

- “ ” indicates that the drum sound is the same as “GM Standard Kit 1”.
- Each percussion voice uses one note.
- The MIDI Note # and Note are actually one octave lower than keyboard Note # and Note. For example, in “128: Standard Kit 1”, the “Seq Click H” (Note# 36/Note C1) corresponds to (Note# 24/Note C0).
- Key Off: Keys marked “O” stop sounding the instant they are released.
- Voices with the same Alternate Note Number (*1 ... 4) cannot be played simultaneously. (They are designed to be played alternately with each other.)

| | Voice No. | 12 | | 1 | | 2 | | 3 | | 4 | | | | | | | | |
|-----|-----------|---------------------------------|------|-------------------|---------|-----------------|--------------|-------------|-----------------|---------------|---------|-----------------|---------------|---------|-----------------|-----------|---------|-----------------|
| | | MSB(0-127)/LSB(0-127)/PC(1-128) | | 127/000/001 | | 127/000/081 | | 127/000/082 | | 127/000/083 | | 127/000/084 | | | | | | |
| | | Keyboard | MIDI | GM Standard Kit 1 | Key off | Alternate Group | Standard Kit | Key off | Alternate Group | Analog T8 Kit | Key off | Alternate Group | Analog T9 Kit | Key off | Alternate Group | Break Kit | Key off | Alternate Group |
| C#0 | 25 | C# 0 | 13 | C# -1 | | | | | | | | | | | | | | |
| D0 | 26 | D 0 | 14 | D -1 | | | | | | | | | | | | | | |
| D#0 | 27 | D# 0 | 15 | D# -1 | | | | | | | | | | | | | | |
| E0 | 28 | E 0 | 16 | E -1 | | | | | | | | | | | | | | |
| F0 | 29 | F 0 | 17 | F -1 | | | | | | | | | | | | | | |
| F#0 | 30 | F# 0 | 18 | F# -1 | | | | | | | | | | | | | | |
| G0 | 31 | G 0 | 19 | G -0 | | | | | | | | | | | | | | |
| G#0 | 32 | G# 0 | 20 | G# -1 | | | | | | | | | | | | | | |
| A0 | 33 | A 0 | 21 | A -1 | | | | | | | | | | | | | | |
| A#0 | 34 | A# 0 | 22 | A# -1 | | | | | | | | | | | | | | |
| B0 | 35 | B 0 | 23 | B -1 | | | | | | | | | | | | | | |
| C1 | 36 | C 1 | 24 | C 0 | | | | | | | | | | | | | | |
| C#1 | 37 | C# 1 | 25 | C# 0 | | | | | | | | | | | | | | |
| D1 | 38 | D 1 | 26 | D 0 | | | | | | | | | | | | | | |
| D#1 | 39 | D# 1 | 27 | D# 0 | | | | | | | | | | | | | | |
| E1 | 40 | E 1 | 28 | E 0 | | | | | | | | | | | | | | |
| F1 | 41 | F 1 | 29 | F 0 | | | | | | | | | | | | | | |
| F#1 | 42 | F# 1 | 30 | F# 0 | | | | | | | | | | | | | | |
| G1 | 43 | G 1 | 31 | G 0 | | | | | | | | | | | | | | |
| G#1 | 44 | G# 1 | 32 | G# 0 | | | | | | | | | | | | | | |
| A1 | 45 | A 1 | 33 | A 0 | | | | | | | | | | | | | | |
| A#1 | 46 | A# 1 | 34 | A# 0 | | | | | | | | | | | | | | |
| B1 | 47 | B 1 | 35 | B 0 | | | | | | | | | | | | | | |
| C2 | 48 | C 2 | 36 | C 1 | | | | | | | | | | | | | | |
| C#2 | 49 | C# 2 | 37 | C# 1 | | | | | | | | | | | | | | |
| D2 | 50 | D 2 | 38 | D 1 | | | | | | | | | | | | | | |
| D#2 | 51 | D# 2 | 39 | D# 1 | | | | | | | | | | | | | | |
| E2 | 52 | E 2 | 40 | E 1 | | | | | | | | | | | | | | |
| F2 | 53 | F 2 | 41 | F 1 | | | | | | | | | | | | | | |
| F#2 | 54 | F# 2 | 42 | F# 1 | | | | | | | | | | | | | | |
| G2 | 55 | G 2 | 43 | G 1 | | | | | | | | | | | | | | |
| G#2 | 56 | G# 2 | 44 | G# 1 | | | | | | | | | | | | | | |
| A2 | 57 | A 2 | 45 | A 1 | | | | | | | | | | | | | | |
| A#2 | 58 | A# 2 | 46 | A# 1 | | | | | | | | | | | | | | |
| B2 | 59 | B 2 | 47 | B 1 | | | | | | | | | | | | | | |
| C3 | 60 | C 3 | 48 | C 2 | | | | | | | | | | | | | | |
| C#3 | 61 | C# 3 | 49 | C# 2 | | | | | | | | | | | | | | |
| D3 | 62 | D 3 | 50 | D 2 | | | | | | | | | | | | | | |
| D#3 | 63 | D# 3 | 51 | D# 2 | | | | | | | | | | | | | | |
| E3 | 64 | E 3 | 52 | E 2 | | | | | | | | | | | | | | |
| F3 | 65 | F 3 | 53 | F 2 | | | | | | | | | | | | | | |
| F#3 | 66 | F# 3 | 54 | F# 2 | | | | | | | | | | | | | | |
| G3 | 67 | G 3 | 55 | G 2 | | | | | | | | | | | | | | |
| G#3 | 68 | G# 3 | 56 | G# 2 | | | | | | | | | | | | | | |
| A3 | 69 | A 3 | 57 | A 2 | | | | | | | | | | | | | | |
| A#3 | 70 | A# 3 | 58 | A# 2 | | | | | | | | | | | | | | |
| B3 | 71 | B 3 | 59 | B 2 | | | | | | | | | | | | | | |
| C4 | 72 | C 4 | 60 | C 3 | | | | | | | | | | | | | | |
| C#4 | 73 | C# 4 | 61 | C# 3 | | | | | | | | | | | | | | |
| D4 | 74 | D 4 | 62 | D 3 | | | | | | | | | | | | | | |
| D#4 | 75 | D# 4 | 63 | D# 3 | | | | | | | | | | | | | | |
| E4 | 76 | E 4 | 64 | E 3 | | | | | | | | | | | | | | |
| F4 | 77 | F 4 | 65 | F 3 | | | | | | | | | | | | | | |
| F#4 | 78 | F# 4 | 66 | F# 3 | | | | | | | | | | | | | | |
| G4 | 79 | G 4 | 67 | G 3 | | | | | | | | | | | | | | |
| G#4 | 80 | G# 4 | 68 | G# 3 | | | | | | | | | | | | | | |
| A4 | 81 | A 4 | 69 | A 3 | | | | | | | | | | | | | | |
| A#4 | 82 | A# 4 | 70 | A# 3 | | | | | | | | | | | | | | |
| B4 | 83 | B 4 | 71 | B 3 | | | | | | | | | | | | | | |
| C5 | 84 | C 5 | 72 | C 4 | | | | | | | | | | | | | | |
| C#5 | 85 | C# 5 | 73 | C# 4 | | | | | | | | | | | | | | |
| D5 | 86 | D 5 | 74 | D 4 | | | | | | | | | | | | | | |
| D#5 | 87 | D# 5 | 75 | D# 4 | | | | | | | | | | | | | | |
| E5 | 88 | E 5 | 76 | E 4 | | | | | | | | | | | | | | |
| F5 | 89 | F 5 | 77 | F 4 | | | | | | | | | | | | | | |
| F#5 | 90 | F# 5 | 78 | F# 4 | | | | | | | | | | | | | | |
| G5 | 91 | G 5 | 79 | G 4 | | | | | | | | | | | | | | |
| G#5 | 92 | G# 5 | 80 | G# 4 | | | | | | | | | | | | | | |
| A5 | 93 | A 5 | 81 | A 4 | | | | | | | | | | | | | | |
| A#5 | 94 | A# 5 | 82 | A# 4 | | | | | | | | | | | | | | |
| B5 | 95 | B 5 | 83 | B 4 | | | | | | | | | | | | | | |
| C6 | 96 | C 6 | 84 | C 5 | | | | | | | | | | | | | | |
| C#6 | 97 | C# 6 | 85 | C# 5 | | | | | | | | | | | | | | |
| D6 | 98 | D 6 | 86 | D 5 | | | | | | | | | | | | | | |
| D#6 | 99 | D# 6 | 87 | D# 5 | | | | | | | | | | | | | | |
| E6 | 100 | E 6 | 88 | E 5 | | | | | | | | | | | | | | |
| F6 | 101 | F 6 | 89 | F 5 | | | | | | | | | | | | | | |
| F#6 | 102 | F# 6 | 90 | F# 5 | | | | | | | | | | | | | | |
| G6 | 103 | G 6 | 91 | G 5 | | | | | | | | | | | | | | |

| | Voice No. | | | | 12 | | 5 | | 6 | | 7 | | 8 | | | | | |
|-----|---------------------------------|------|----------|-------|-------------------|---------|-----------------|-------------|-------------|-----------------|---------------|---------|-----------------|---------------|---------|-----------------|------------|---------|
| | MSB(0-127)/LSB(0-127)/PC(1-128) | | | | 127/000/001 | | 127/000/085 | | 126/000/041 | | 126/000/044 | | 127/000/028 | | | | | |
| | Keyboard | | MIDI | | GM Standard Kit 1 | Key off | Alternate Group | Hip Hop Kit | Key off | Alternate Group | AfroCuban Kit | Key off | Alternate Group | Pop Latin kit | Key off | Alternate Group | Dance Kit1 | Key off |
| | Note No. | Note | Note No. | Note | | | | | | | | | | | | | | |
| C#0 | 25 | C# 0 | 13 | C# -1 | Surdo Mute | | | | | | | | | | | | | |
| D0 | 26 | D 0 | 14 | D -1 | Surdo Open | | | | | | | | | | | | | |
| E0 | 27 | D# 0 | 15 | D# -1 | Hi Q | | | | | | | | | | | | | |
| F0 | 28 | E 0 | 16 | E -1 | Whip Slap | | | | | | | | | | | | | |
| F#0 | 29 | F 0 | 17 | F -1 | Scratch H | | | | | | | | | | | | | |
| G0 | 30 | F# 0 | 18 | F# -1 | Scratch L | | | | | | | | | | | | | |
| G#0 | 31 | G 0 | 19 | G -1 | Finger Snap | | | | | | | | Hand Clap | | | | | |
| A0 | 32 | G# 0 | 20 | G# -1 | Click Noise | | | | | | | | | | | | | |
| A#0 | 33 | A 0 | 21 | A -1 | Metronome Click | | | | | | | | | | | | | |
| B0 | 34 | A# 0 | 22 | A# -1 | Metronome Bell | | | | | | | | | | | | | |
| C1 | 35 | B 0 | 23 | B -1 | Seq Click L | | | | | | | | | | | | | |
| C#1 | 36 | C 1 | 24 | C 0 | Seq Click H | | | | | | | | | | | | | |
| D1 | 37 | C# 1 | 25 | C# 0 | Brush Tap | | | | | | | | | | | | | |
| D#1 | 38 | D 1 | 26 | D 0 | Brush Swirl | O | | | | | | | | | | | | |
| E1 | 39 | D# 1 | 27 | D# 0 | Brush Slap | | | | | | | | | | | | | |
| F1 | 40 | E 1 | 28 | E 0 | Brush Tap Swirl | O | | | | | | | | | | | | |
| F#1 | 41 | F 1 | 29 | F 0 | Open Rim Shot | O | | | | | | | | | | | | |
| G1 | 42 | F# 1 | 30 | F# 0 | Castanet | | | | | | | | | | | | | |
| G#1 | 43 | G 1 | 31 | G 0 | Snare Soft | | | | | | | | | | | | | |
| A1 | 44 | G# 1 | 32 | G# 0 | Sticks | | | | | | | | | | | | | |
| A#1 | 45 | A 1 | 33 | A 0 | Kick Soft | | | | | | | | | | | | | |
| B1 | 46 | A# 1 | 34 | A# 0 | Open Rim Shot | | | | | | | | | | | | | |
| C2 | 47 | B 1 | 35 | B 0 | Kick Tight | | | | | | | | | | | | | |
| C#2 | 48 | C 2 | 36 | C 1 | Kick | | | | | | | | | | | | | |
| D2 | 49 | C# 2 | 37 | C# 1 | Side Stick | | | | | | | | | | | | | |
| D#2 | 50 | D 2 | 38 | D 1 | Snare | | | | | | | | | | | | | |
| E2 | 51 | D# 2 | 39 | D# 1 | Hand Clap | | | | | | | | | | | | | |
| F2 | 52 | E 2 | 40 | E 1 | Snare Tight | | | | | | | | | | | | | |
| F#2 | 53 | F 2 | 41 | F 1 | Floor Tom L | | | | | | | | | | | | | |
| G2 | 54 | F# 2 | 42 | F# 1 | Hi-Hat Closed | 1 | | | | | | | | | | | | |
| G#2 | 55 | G 2 | 43 | G 1 | Floor Tom H | | | | | | | | | | | | | |
| A2 | 56 | G# 2 | 44 | G# 1 | Hi-Hat Pedal | 1 | | | | | | | | | | | | |
| A#2 | 57 | A 2 | 45 | A 1 | Low Tom | | | | | | | | | | | | | |
| B2 | 58 | A# 2 | 46 | A# 1 | Hi-Hat Open | 1 | | | | | | | | | | | | |
| C3 | 59 | B 2 | 47 | B 1 | Mid Tom L | | | | | | | | | | | | | |
| C#3 | 60 | C 3 | 48 | C 2 | Mid Tom H | | | | | | | | | | | | | |
| D3 | 61 | C# 3 | 49 | C# 2 | Crash Cymbal 1 | | | | | | | | | | | | | |
| D#3 | 62 | D 3 | 50 | D 2 | High Tom | | | | | | | | | | | | | |
| E3 | 63 | D# 3 | 51 | D# 2 | Ride Cymbal 1 | | | | | | | | | | | | | |
| F3 | 64 | E 3 | 52 | E 2 | Chinese Cymbal | | | | | | | | | | | | | |
| F#3 | 65 | F 3 | 53 | F 2 | Ride Cymbal Cup | | | | | | | | | | | | | |
| G3 | 66 | F# 3 | 54 | F# 2 | Tambourine | | | | | | | | | | | | | |
| G#3 | 67 | G 3 | 55 | G 2 | Splash Cymbal | | | | | | | | | | | | | |
| A3 | 68 | G# 3 | 56 | G# 2 | Cowbell | | | | | | | | | | | | | |
| A#3 | 69 | A 3 | 57 | A 2 | Crash Cymbal 2 | | | | | | | | | | | | | |
| B3 | 70 | A# 3 | 58 | A# 2 | Vibraslap | | | | | | | | | | | | | |
| C4 | 71 | B 3 | 59 | B 2 | Ride Cymbal 2 | | | | | | | | | | | | | |
| C#4 | 72 | C 4 | 60 | C 3 | Bongo H | | | | | | | | | | | | | |
| D4 | 73 | C# 4 | 61 | C# 3 | Bongo L | | | | | | | | | | | | | |
| D#4 | 74 | D 4 | 62 | D 3 | Conga H Mute | | | | | | | | | | | | | |
| E4 | 75 | D# 4 | 63 | D# 3 | Conga H Open | | | | | | | | | | | | | |
| F4 | 76 | E 4 | 64 | E 3 | Conga L | | | | | | | | | | | | | |
| F#4 | 77 | F 4 | 65 | F 3 | Timbale H | | | | | | | | | | | | | |
| G4 | 78 | F# 4 | 66 | F# 3 | Timbale L | | | | | | | | | | | | | |
| G#4 | 79 | G 4 | 67 | G 3 | Agogo H | | | | | | | | | | | | | |
| A4 | 80 | G# 4 | 68 | G# 3 | Agogo L | | | | | | | | | | | | | |
| A#4 | 81 | A 4 | 69 | A 3 | Cabasa | | | | | | | | | | | | | |
| B4 | 82 | A# 4 | 70 | A# 3 | Maracas | | | | | | | | | | | | | |
| C5 | 83 | B 4 | 71 | B 3 | Samba Whistle H | O | | | | | | | | | | | | |
| C#5 | 84 | C 5 | 72 | C 4 | Samba Whistle L | O | | | | | | | | | | | | |
| D5 | 85 | C# 5 | 73 | C# 4 | Guiro Short | | | | | | | | | | | | | |
| D#5 | 86 | D 5 | 74 | D 4 | Guiro Long | O | | | | | | | | | | | | |
| E5 | 87 | D# 5 | 75 | D# 4 | Claves | | | | | | | | | | | | | |
| F5 | 88 | E 5 | 76 | E 4 | Wood Block H | | | | | | | | | | | | | |
| F#5 | 89 | F 5 | 77 | F 4 | Wood Block L | | | | | | | | | | | | | |
| G5 | 90 | F# 5 | 78 | F# 4 | Cuica Mute | | | | | | | | | | | | | |
| G#5 | 91 | G 5 | 79 | G 4 | Cuica Open | | | | | | | | | | | | | |
| A5 | 92 | G# 5 | 80 | G# 4 | Triangle Mute | 2 | | | | | | | | | | | | |
| A#5 | 93 | A 5 | 81 | A 4 | Triangle Open | 2 | | | | | | | | | | | | |
| B5 | 94 | A# 5 | 82 | A# 4 | Shaker | | | | | | | | | | | | | |
| C6 | 95 | B 5 | 83 | B 4 | Jingle Bells | | | | | | | | | | | | | |
| C#6 | 96 | C 6 | 84 | C 5 | Bell Tree | | | | | | | | | | | | | |
| D6 | 97 | C# 6 | 85 | C# 5 | | | | | | | | | | | | | | |
| D#6 | 98 | D 6 | 86 | D 5 | | | | | | | | | | | | | | |
| E6 | 99 | D# 6 | 87 | D# 5 | | | | | | | | | | | | | | |
| F6 | 100 | E 6 | 88 | E 5 | | | | | | | | | | | | | | |
| G6 | 101 | F 6 | 89 | F 5 | | | | | | | | | | | | | | |
| | 102 | F# 6 | 90 | F# 5 | | | | | | | | | | | | | | |
| | 103 | G 6 | 91 | G 5 | | | | | | | | | | | | | | |

Drum Kit List

| | Voice No. | 12 | | 9 | | 10 | | 11 | | 13 | | | | | | | |
|----------|-----------|---------------------------------|------|-------------------|-----------------|-----------------|----------|---------------------|-----------------|-------------|------------------|-----------------|-------------|---------------|-----------------------|----------------|---------|
| | | MSB(0-127)/LSB(0-127)/PC(1-128) | | 127/000/001 | | 126/000/037 | | 126/000/040 | | 127/000/128 | | 127/000/002 | | | | | |
| | | Keyboard | MIDI | GM Standard Kit 1 | Key off | Alternate Group | Arab.Kit | Key off | Alternate Group | Indian Kit | Key off | Alternate Group | Chinese Kit | Key off | Alternate Group | Standard Kit 2 | Key off |
| Note No. | Note | Note No. | Note | | | | | | | | | | | | | | |
| C#0 | 25 | C# 0 | 13 | C# -1 | Surdo Mute | | 3 | Zarb Back mf | | | | | | | | | 3 |
| D0 | 26 | D 0 | 14 | D -1 | Surdo Open | | 3 | Zarb Tom f | | | | | 2 | | | | 3 |
| E0 | 27 | D# 0 | 15 | D# -1 | Hi Q | | | Zarb Eshareh | | | | | 2 | | | | 3 |
| F0 | 28 | E 0 | 16 | E -1 | Whip Slap | | | Zarb Whipping | | | | | | | | | |
| G0 | 29 | F 0 | 17 | F -1 | Scratch H | | 4 | Tombak Tom f | | | | | 3 | | | | 4 |
| A0 | 30 | F# 0 | 18 | F# -1 | Scratch L | | 4 | Neghareh Tom f | | | | | 3 | | | | 4 |
| B0 | 31 | G 0 | 19 | G -1 | Finger Snap | | | Tombak Back f | | | | | | | | | |
| C#1 | 32 | G# 0 | 20 | G# -1 | Click Noise | | | Neghareh Back f | | | | | | | | | |
| D#1 | 33 | A 0 | 21 | A -1 | Metronome Click | | | Tombak Snap f | | | | | | | | | |
| E#1 | 34 | A# 0 | 22 | A# -1 | Metronome Bell | | | Neghareh Pelang f | | | | | | | | | |
| F#1 | 35 | B 0 | 23 | B -1 | Seq Click L | | | Tombak Trill | O | | Hateli_Long | | | | | | |
| G#1 | 36 | C 1 | 24 | C | Seq Click H | | | Khaligi Clap 1 | | 1 | Hateli_Short | | | | | | |
| A#1 | 37 | C# 1 | 25 | C# 0 | Brush Tap | | | Zalgouta Open | O | 1 | Baya_ge | | | | | | |
| B#1 | 38 | D 1 | 26 | D 0 | Brush Swirl | O | | Khaligi Clap 2 | | 1 | Baya_ke | | | | | | |
| C#2 | 39 | D# 1 | 27 | D# 0 | Brush Slap | | | Zalgouta Close | | 1 | Baya_ghe | | O | | | | O |
| D#2 | 40 | E 1 | 28 | E 0 | Brush Tap Swirl | O | | Arabic Hand Clap | | 1 | Baya_ka | | | | | | O |
| E#2 | 41 | F 1 | 29 | F 0 | Snare Roll | O | | Table Tak 1 | | 2 | Tabla_na | | O | | | | O |
| F#2 | 42 | F# 1 | 30 | F# 0 | Castanet | | | Sagat 1 | | 1 | Tabla_tin | | O | | Snare Roll 2 | | O |
| G#2 | 43 | G 1 | 31 | G 0 | Snare Soft | | | Tabla_baya_dha | | 1 | Tabla_na | | | | | | |
| A#2 | 44 | G# 1 | 32 | G# 0 | Sticks | | | Tabla_dom | | 2 | Tabla_tun | | | | Snare Soft 2 | | |
| B#2 | 45 | A 1 | 33 | A 0 | Kick Soft | | | Tabla_ne | | 2 | Sagat 2 | | | | | | |
| C#3 | 46 | A# 1 | 34 | A# 0 | Open Rim Shot | | | Tabla_din | | 1 | Tabla_baya_dhin | | | | | | |
| D#3 | 47 | B 1 | 35 | B 0 | Kick Tight | | | Tabla_di | | 2 | Tabla_na | | | | | | |
| E#3 | 48 | C 2 | 36 | C 1 | Kick | | | Sagat 3 | | 1 | Tabla_baya_dhe | | | | Open Rim Shot H Short | | |
| F#3 | 49 | C# 2 | 37 | C# 1 | Side Stick | | | Riq Tik 3 | | 2 | Tabla_ti | | | | Kick Tight Short | | |
| G#3 | 50 | D 2 | 38 | D 1 | Snare | | | Riq Tik 2 | | 2 | Tabla_ne | | | | Kick Short | | |
| A#3 | 51 | D# 2 | 39 | D# 1 | Hand Clap | | | Riq Tik Hard 1 | | 2 | Tabla_taran | | | | | | |
| B#3 | 52 | E 2 | 40 | E 1 | Snare Tight | | | Riq Tik 1 | | 2 | Tabla_tak | | | | Snare Short | | |
| C#4 | 53 | F 2 | 41 | F 1 | Floor Tom L | | | Riq Tik Hard 2 | | | Chipri | | | | | | |
| D#4 | 54 | F# 2 | 42 | F# 1 | Hi-Hat Closed | 1 | | Riq Tik Hard 3 | | 3 | Kanjira_open | | | | Snare Tight H | | |
| E#4 | 55 | G 2 | 43 | G 1 | Floor Tom H | | | Riq Tish | | 3 | Kanjira_slap | | | | | | |
| F#4 | 56 | G# 2 | 44 | G# 1 | Hi-Hat Pedal | 1 | | Riq Snouj 2 | | 3 | Kanjira_mute | | 1 | | | | 1 |
| G#4 | 57 | A 2 | 45 | A 1 | Low Tom | | | Riq Roll | O | 3 | Kanjira_bendup | | | | | | |
| A#4 | 58 | A# 2 | 46 | A# 1 | Hi-Hat Open | 1 | | Riq Snouj | | 3 | Kanjira_bendown | | 1 | | | | 1 |
| B#4 | 59 | B 2 | 47 | B 1 | Mid Tom L | | | Riq Sak | | 4 | Dholak_open | | | | | | |
| C#5 | 60 | C 3 | 48 | C 2 | Mid Tom H | | | Riq Snouj 3 | | 4 | Dholak_mute | | 1 | | | | 1 |
| D#5 | 61 | C# 3 | 49 | C# 2 | Crash Cymbal 1 | | | Riq Snouj 4 | | 4 | Dholak_slap | | | | | | |
| E#5 | 62 | D 3 | 50 | D 2 | High Tom | | | Riq Tak 1 | | 5 | Dhol_open | | | | | | |
| F#5 | 63 | D# 3 | 51 | D# 2 | Ride Cymbal 1 | | | Riq Brass 1 | | 5 | Dhol_mute | | | | | | |
| G#5 | 64 | E 3 | 52 | E 2 | Chinese Cymbal | | | Riq Tak 2 | | 5 | Dhol_slap | | | | | | |
| A#5 | 65 | F 3 | 53 | F 2 | Ride Cymbal Cup | | | Riq Brass 2 | | 5 | Dhol_slide | | | | | | |
| B#5 | 66 | F# 3 | 54 | F# 2 | Tambourine | | | Riq Dom | | 6 | Mridangam_normal | | | | | | |
| C#6 | 67 | G 3 | 55 | G 2 | Splash Cymbal | | | Katem Tak Doff | | 6 | Mridangam_open | | | | | | |
| D#6 | 68 | G# 3 | 56 | G# 2 | Cowbell | | | Katem Dom | | 6 | Mridangam_mute | | | | | | |
| E#6 | 69 | A 3 | 57 | A 2 | Crash Cymbal 2 | | | Katem Sak 1 | | 6 | Mridangam_slap | | | | | | |
| F#6 | 70 | A# 3 | 58 | A# 2 | Vibraslap | | | Katem Tak 1 | | 6 | Mridangam_rim | | | | | | |
| G#6 | 71 | B 3 | 59 | B 2 | Ride Cymbal 2 | | | Katem Sak 2 | | 7 | Chimta_open | | | | | | |
| A#6 | 72 | C 4 | 60 | C 3 | Bongo H | | | Katem Tak 2 | | 7 | Chimta_normal | | | | | | |
| B#6 | 73 | C# 4 | 61 | C# 3 | Bongo L | | | Daholla Sak 2 | | 7 | Chimta_ring | | | | | | |
| C#7 | 74 | D 4 | 62 | D 3 | Conga H Mute | | | Daholla Sak 1 | | 8 | Dholki_open | | | | | | |
| D#7 | 75 | D# 4 | 63 | D# 3 | Conga H Open | | | Daholla Tak 1 | | 8 | Dholki_mute | | | | | | |
| E#7 | 76 | E 4 | 64 | E 3 | Conga L | | | Daholla Dom | | 8 | Dholki_slap | | | | | | |
| F#7 | 77 | F 4 | 65 | F 3 | Timbale H | | | Daholla Tak 2 | | 8 | Dholki_slide | | | | | | |
| G#7 | 78 | F# 4 | 66 | F# 3 | Timbale L | | | Tablah Prok | | 8 | Dholki_rim | | | | | | |
| A#7 | 79 | G 4 | 67 | G 3 | Agogo H | | | Tablah dom 2 | | 9 | Khol_open | | | | | | |
| B#7 | 80 | G# 4 | 68 | G# 3 | Agogo L | | | Tabla Roll of Edge | O | 9 | Khol_slide | | | | | | |
| C#8 | 81 | A 4 | 69 | A 3 | Cabasa | | | Tablah Tak Finger 4 | | 9 | Khol_mute | | | Dagu Mute | | 4 | |
| D#8 | 82 | A# 4 | 70 | A# 3 | Maracas | | | Tablah Tak Trill 1 | | 10 | Manjira_open | | | Zhongcha Mute | | 5 | |
| E#8 | 83 | B 4 | 71 | B 3 | Samba Whistle H | O | | Tablah Tak Finger 3 | | 10 | Manjira_cls | | | Dagu Heavy | | 4 | |
| F#8 | 84 | C 5 | 72 | C 4 | Samba Whistle L | O | | Tablah Tak Trill 2 | | 11 | Jhanji_open | | | Zhongcha Open | | 5 | |
| G#8 | 85 | C# 5 | 73 | C# 4 | Guero Short | | | Tablah Tak Finger 2 | | 11 | Jhanji_cls | | | Paigu Middle | | | O |
| A#8 | 86 | D 5 | 74 | D 4 | Guero Long | O | | Tablah Tak Finger 1 | | 12 | Mondira_open | | | Paigu Low | | | O |
| B#8 | 87 | D# 5 | 75 | D# 4 | Claves | | | Tablah Tik 2 | | 12 | Mondira_close | | | Xiaocha Mute | | 6 | |
| C#9 | 88 | E 5 | 76 | E 4 | Wood Block H | | | Tablah Tik 4 | | 13 | Mridang_open | | | Bangu | | | O |
| D#9 | 89 | F 5 | 77 | F 4 | Wood Block L | | | Tablah Tik 3 | | 13 | Mridang_mute | | | Xiaocha Open | | 6 | |
| E#9 | 90 | F# 5 | 78 | F# 4 | Cuica Mute | | | Tablah Tik 1 | | 13 | Mridang_rim | | | Bangzi | | | |
| F#9 | 91 | G 5 | 79 | G 4 | Cuica Open | | | Tablah Tak 3 | | 13 | Mridang_slide | | | Muyu Low | | | |
| G#9 | 92 | G# 5 | 80 | G# 4 | Triangle Mute | 2 | | Tablah Tak 1 | | | Khomokh_normal | | | Zhongluo Mute | | 7 | |
| A#9 | 93 | A 5 | 81 | A 4 | Triangle Open | 2 | | Tablah Tak 4 | | | Khomokh_mute | | | Muyu Mid-Low | | | |
| B#9 | 94 | A# 5 | 82 | A# 4 | Shaker | | | Tablah Tak 2 | | | Khomokh_mltatk | | | Zhongluo Open | | 7 | |
| C#10 | 95 | B 5 | 83 | B 4 | Jingle Bells | | | Tablah Sak 2 | | | Madal-A2 | | | Muyu Middle | | 2 | |
| D#10 | 96 | C 6 | 84 | C 5 | Bell Tree | | | Tablah Tremolo | O | | Madal-A#2 | | | Xiaoluo Open | | 2 | |
| E#10 | 97 | C# 6 | 85 | C# 5 | | | | Tablah Sak 1 | | | Madal-B2 | | | Triangle Mute | | 8 | |
| F#10 | 98 | D 6 | 86 | D 5 | | | | Tablah Dom 1 | | | Madal-C3 | | | Triangle Open | | 8 | |
| G#10 | 99 | D# 6 | 87 | D# 5 | | | | | | | Madal-C#3 | | | | | | |
| A#10 | 100 | E 6 | 88 | E 5 | | | | | | | Madal-D3 | | | | | | |
| B#10 | 101 | F 6 | 89 | F 5 | | | | | | | Madal-D#3 | | | | | | |
| C#11 | 102 | F# 6 | 90 | F# 5 | | | | | | | Madal-E3 | | | | | | |
| D#11 | 103 | G 6 | 91 | G 5 | | | | | | | Madal-F3 | | | | | | |
| E#11 | | | | | | | | | | | Madal-F#3 | | | | | | |
| F#11 | | | | | | | | | | | Madal-G3 | | | | | | |
| G#11 | | | | | | | | | | | | | | | | | |

| | Voice No. | | | | 12 | | 14 | | 15 | | 16 | | 17 | | | | |
|-----|---------------------------------|------|----------|-------|-------------------|-----------------|-------------|--------------------|-----------------|----------|-------------|----------------------|----------------|---------|------------------------|----------------|---------|
| | MSB(0-127)/LSB(0-127)/PC(1-128) | | | | 127/000/001 | | 127/000/009 | | 127/000/017 | | 127/000/025 | | 127/000/026 | | | | |
| | Keyboard | | MIDI | | GM Standard Kit 1 | Alternate Group | Room Kit | Key off | Alternate Group | Rock Kit | Key off | Alternate Group | Electronic Kit | Key off | Alternate Group | Analog Kit | Key off |
| | Note No. | Note | Note No. | Note | | | | | | | | | | | | | |
| C#0 | 25 | C# 0 | 13 | C# -1 | Surdo Mute | | | | | | | | | | | | |
| D0 | 26 | D 0 | 14 | D -1 | Surdo Open | | | | | | | | | | | | |
| E0 | 27 | D# 0 | 15 | D# -1 | Hi Q | | | | | | | | | | | | |
| F0 | 28 | E 0 | 16 | E -1 | Whip Slap | | | | | | | | | | | | |
| G0 | 29 | F 0 | 17 | F -1 | Scratch H | | | 4 | | | 4 | | | 4 | | | 4 |
| A0 | 30 | F# 0 | 18 | F# -1 | Scratch L | | | 4 | | | 4 | | | 4 | | | 4 |
| B0 | 31 | G 0 | 19 | G -1 | Finger Snap | | | | | | | | | | | | |
| C1 | 32 | G# 0 | 20 | G# -1 | Click Noise | | | | | | | | | | | | |
| D1 | 33 | A 0 | 21 | A -1 | Metronome Click | | | | | | | | | | | | |
| E1 | 34 | A# 0 | 22 | A# -1 | Metronome Bell | | | | | | | | | | | | |
| F1 | 35 | B 0 | 23 | B -1 | Seq Click L | | | | | | | | | | | | |
| G1 | 36 | C 1 | 24 | C 0 | Seq Click H | | | | | | | | | | | | |
| A1 | 37 | C# 1 | 25 | C# 0 | Brush Tap | | | | | | | | | | | | |
| B1 | 38 | D 1 | 26 | D 0 | Brush Swirl | O | | | | O | | | | O | | | O |
| C2 | 39 | D# 1 | 27 | D# 0 | Brush Slap | | | | | | | | | | | | |
| D2 | 40 | E 1 | 28 | E 0 | Brush Tap Swirl | O | | | | O | | | Reverse Cymbal | O | | Reverse Cymbal | O |
| E2 | 41 | F 1 | 29 | F 0 | Snare Roll | O | | | | O | | | O | | | O | |
| F2 | 42 | F# 1 | 30 | F# 0 | Castanet | | | | | | | | | | | | |
| G2 | 43 | G 1 | 31 | G 0 | Snare Soft | | | | Snare Noisy | | | Hi Q 2 | | | Hi Q 2 | | |
| A2 | 44 | G# 1 | 32 | G# 0 | Sticks | | | | | | | Snare Snappy Electro | | | Snare Noisy 4 | | |
| B2 | 45 | A 1 | 33 | A 0 | Kick Soft | | | | Kick Tight 2 | | | Kick 3 | | | Kick Tight 2 | | |
| C3 | 46 | A# 1 | 34 | A# 0 | Open Rim Shot | | | | | | | | | | | | |
| D3 | 47 | B 1 | 35 | B 0 | Kick Tight | | | | Kick 2 | | | Kick Gate | | | Kick Analog Short | | |
| E3 | 48 | C 2 | 36 | C 1 | Kick | | | | Kick Gate | | | Kick Gate Heavy | | | Kick Analog | | |
| F3 | 49 | C# 2 | 37 | C# 1 | Side Stick | | | | | | | | | | Side Stick Analog | | |
| G3 | 50 | D 2 | 38 | D 1 | Snare | | | Snare Snappy | | | | Snare Noisy 2 | | | Snare Analog | | |
| A3 | 51 | D# 2 | 39 | D# 1 | Hand Clap | | | | | | | | | | | | |
| B3 | 52 | E 2 | 40 | E 1 | Snare Tight | | | Snare Tight Snappy | | | | Snare Noisy 3 | | | Snare Analog 2 | | |
| C4 | 53 | F 2 | 41 | F 1 | Floor Tom L | | | Tom Room 1 | | | | Tom Electro 1 | | | Tom Analog 1 | | |
| D4 | 54 | F# 2 | 42 | F# 1 | Hi-Hat Closed | 1 | | | | 1 | | | 1 | | Hi-Hat Closed Analog | | 1 |
| E4 | 55 | G 2 | 43 | G 1 | Floor Tom H | | | Tom Room 2 | | | | Tom Electro 2 | | | Tom Analog 2 | | |
| F4 | 56 | G# 2 | 44 | G# 1 | Hi-Hat Pedal | 1 | | | | 1 | | | 1 | | Hi-Hat Closed Analog 2 | | 1 |
| G4 | 57 | A 2 | 45 | A 1 | Low Tom | | | Tom Room 3 | | | | Tom Electro 3 | | | Tom Analog 3 | | |
| A4 | 58 | A# 2 | 46 | A# 1 | Hi-Hat Open | 1 | | | | 1 | | | 1 | | Hi-Hat Open Analog | | 1 |
| B4 | 59 | B 2 | 47 | B 1 | Mid Tom L | | | Tom Room 4 | | | | Tom Electro 4 | | | Tom Analog 4 | | |
| C5 | 60 | C 3 | 48 | C 2 | Mid Tom H | | | Tom Room 5 | | | | Tom Electro 5 | | | Tom Analog 5 | | |
| D5 | 61 | C# 3 | 49 | C# 2 | Crash Cymbal 1 | | | | | | | | | | Crash Analog | | |
| E5 | 62 | D 3 | 50 | D 2 | High Tom | | | Tom Room 6 | | | | Tom Electro 6 | | | Tom Analog 6 | | |
| F5 | 63 | D# 3 | 51 | D# 2 | Ride Cymbal 1 | | | | | | | | | | | | |
| G5 | 64 | E 3 | 52 | E 2 | Chinese Cymbal | | | | | | | | | | | | |
| A5 | 65 | F 3 | 53 | F 2 | Ride Cymbal Cup | | | | | | | | | | | | |
| B5 | 66 | F# 3 | 54 | F# 2 | Tambourine | | | | | | | | | | | | |
| C6 | 67 | G 3 | 55 | G 2 | Splash Cymbal | | | | | | | | | | | | |
| D6 | 68 | G# 3 | 56 | G# 2 | Cowbell | | | | | | | | | | Cowbell Analog | | |
| E6 | 69 | A 3 | 57 | A 2 | Crash Cymbal 2 | | | | | | | | | | | | |
| F6 | 70 | A# 3 | 58 | A# 2 | Vibraslap | | | | | | | | | | | | |
| G6 | 71 | B 3 | 59 | B 2 | Ride Cymbal 2 | | | | | | | | | | | | |
| A6 | 72 | C 4 | 60 | C 3 | Bongo H | | | | | | | | | | | | |
| B6 | 73 | C# 4 | 61 | C# 3 | Bongo L | | | | | | | | | | | | |
| C7 | 74 | D 4 | 62 | D 3 | Conga H Mute | | | | | | | | | | Conga Analog H | | |
| D7 | 75 | D# 4 | 63 | D# 3 | Conga H Open | | | | | | | | | | Conga Analog M | | |
| E7 | 76 | E 4 | 64 | E 3 | Conga L | | | | | | | | | | Conga Analog L | | |
| F7 | 77 | F 4 | 65 | F 3 | Timbale H | | | | | | | | | | | | |
| G7 | 78 | F# 4 | 66 | F# 3 | Timbale L | | | | | | | | | | | | |
| A7 | 79 | G 4 | 67 | G 3 | Agogo H | | | | | | | | | | | | |
| B7 | 80 | G# 4 | 68 | G# 3 | Agogo L | | | | | | | | | | | | |
| C8 | 81 | A 4 | 69 | A 3 | Cabasa | | | | | | | | | | | | |
| D8 | 82 | A# 4 | 70 | A# 3 | Maracas | | | | | | | | | | | Maracas 2 | |
| E8 | 83 | B 4 | 71 | B 3 | Samba Whistle H | O | | | | O | | | | O | | | O |
| F8 | 84 | C 5 | 72 | C 4 | Samba Whistle L | O | | | | O | | | | O | | | O |
| G8 | 85 | C# 5 | 73 | C# 4 | Guero Short | | | | | | | | | | | | |
| A8 | 86 | D 5 | 74 | D 4 | Guero Long | O | | | | O | | | | O | | | O |
| B8 | 87 | D# 5 | 75 | D# 4 | Claves | | | | | | | | | | | Claves 2 | |
| C9 | 88 | E 5 | 76 | E 4 | Wood Block H | | | | | | | | | | | | |
| D9 | 89 | F 5 | 77 | F 4 | Wood Block L | | | | | | | | | | | | |
| E9 | 90 | F# 5 | 78 | F# 4 | Cuica Mute | | | | | | | Scratch H 2 | | | Scratch H 2 | | |
| F9 | 91 | G 5 | 79 | G 4 | Cuica Open | | | | | | | Scratch L 2 | | | Scratch L 3 | | |
| G9 | 92 | G# 5 | 80 | G# 4 | Triangle Mute | 2 | | | | 2 | | | | 2 | | | 2 |
| A9 | 93 | A 5 | 81 | A 4 | Triangle Open | 2 | | | | 2 | | | | 2 | | | 2 |
| B9 | 94 | A# 5 | 82 | A# 4 | Shaker | | | | | | | | | | | | |
| C10 | 95 | B 5 | 83 | B 4 | Jingle Bells | | | | | | | | | | | | |
| D10 | 96 | C 6 | 84 | C 5 | Bell Tree | | | | | | | | | | | | |
| E10 | 97 | C# 6 | 85 | C# 5 | | | | | | | | | | | | | |
| F10 | 98 | D 6 | 86 | D 5 | | | | | | | | | | | | | |
| G10 | 99 | D# 6 | 87 | D# 5 | | | | | | | | | | | | | |
| A10 | 100 | E 6 | 88 | E 5 | | | | | | | | | | | | | |
| B10 | 101 | F 6 | 89 | F 5 | | | | | | | | | | | | | |
| C11 | 102 | F# 6 | 90 | F# 5 | | | | | | | | | | | | | |
| D11 | 103 | G 6 | 91 | G 5 | | | | | | | | | | | | | |

Drum Kit List

| | Voice No. | | | | 12 | | | 18 | | | 19 | | | 20 | | |
|-----|---------------------------------|----------|----------|------|-------------------|---------|------------------------|-------------|---------|-----------------|-------------|---------|-----------------|-------------|---------|-----------------|
| | MSB(0-127)/LSB(0-127)/PC(1-128) | | | | 127/000/001 | | | 127/000/113 | | | 127/000/033 | | | 127/000/041 | | |
| | Keyboard | | MIDI | | GM Standard Kit 1 | Key off | Alternate Group | Dance Kit2 | Key off | Alternate Group | Jazz Kit | Key off | Alternate Group | Brush Kit | Key off | Alternate Group |
| | Note No. | Note | Note No. | Note | | | | | | | | | | | | |
| D0 | C#0 | 25 C# 0 | 13 C# -1 | | Surdo Mute | | | | | | | | | | | |
| | D#0 | 26 D 0 | 14 D -1 | | Surdo Open | | | | | | | | | | | |
| E0 | | 27 D# 0 | 15 D# -1 | | Hi Q | | | | | | | | | | | |
| F0 | | 28 E 0 | 16 E -1 | | Whip Slap | | | | | | | | | | | |
| G0 | F#0 | 29 F 0 | 17 F -1 | | Scratch H | | | | | | | | | | | |
| A0 | G#0 | 30 F# 0 | 18 F# -1 | | Scratch L | | | | | | | | | | | |
| B0 | A#0 | 31 G 0 | 19 G -1 | | Finger Snap | | | | | | | | | | | |
| C1 | C#1 | 32 G# 0 | 20 G# -1 | | Click Noise | | | | | | | | | | | |
| D1 | D#1 | 33 A 0 | 21 A -1 | | Metronome Click | | | | | | | | | | | |
| E1 | F#1 | 34 A# 0 | 22 A# -1 | | Metronome Bell | | | | | | | | | | | |
| F1 | G#1 | 35 B 0 | 23 B -1 | | Seq Click L | | | | | | | | | | | |
| G1 | A#1 | 36 C 1 | 24 C 0 | | Seq Click H | | | | | | | | | | | |
| A1 | C#2 | 37 C# 1 | 25 C# 0 | | Brush Tap | | | | | | | | | | | |
| B1 | D#2 | 38 D 1 | 26 D 0 | | Brush Swirl | O | | | | | | | | | | |
| C2 | F#2 | 39 D# 1 | 27 D# 0 | | Brush Slap | | | | | | | | | | | |
| D2 | G#2 | 40 E 1 | 28 E 0 | | Brush Tap Swirl | O | Reverse Cymbal | O | | | | | | | | |
| E2 | A#2 | 41 F 1 | 29 F 0 | | Snare Roll | O | | | | | | | | | | |
| F2 | C#3 | 42 F# 1 | 30 F# 0 | | Castanet | | Hi Q 2 | | | | | | | | | |
| G2 | D#3 | 43 G 1 | 31 G 0 | | Snare Soft | | Snare Techno | | | Snare Jazz H | | | Brush Slap 2 | | | |
| A2 | F#3 | 44 G# 1 | 32 G# 0 | | Sticks | | | | | | | | | | | |
| B2 | G#3 | 45 A 1 | 33 A 0 | | Kick Soft | | Kick Techno Q | | | | | | | | | |
| C3 | A#3 | 46 A# 1 | 34 A# 0 | | Open Rim Shot | | Rim Gate | | | | | | | | | |
| D3 | C#4 | 47 B 1 | 35 B 0 | | Kick Tight | | Kick Techno L | | | | | | | | | |
| E3 | D#4 | 48 C 2 | 36 C 1 | | Kick | | Kick Techno | | | Kick Jazz | | | Kick Small | | | |
| F3 | F#4 | 49 C# 2 | 37 C# 1 | | Side Stick | | Side Stick Analog | | | | | | | | | |
| G3 | G#4 | 50 D 2 | 38 D 1 | | Snare | | Snare Clap | | | Snare Jazz L | | | Brush Slap 3 | | | |
| A3 | A#4 | 51 D# 2 | 39 D# 1 | | Hand Clap | | | | | | | | | | | |
| B3 | C#5 | 52 E 2 | 40 E 1 | | Snare Tight | | Snare Dry | | | Snare Jazz M | | | Brush Tap 2 | | | |
| C4 | D#5 | 53 F 2 | 41 F 1 | | Floor Tom L | | Tom Analog 1 | | | Tom Jazz 1 | | | Tom Brush 1 | | | |
| D4 | F#5 | 54 F# 2 | 42 F# 1 | | Hi-Hat Closed | 1 | Hi-Hat Closed Analog3 | 1 | | | | | | | | |
| E4 | G#5 | 55 G 2 | 43 G 1 | | Floor Tom H | | Tom Analog 2 | | | Tom Jazz 2 | | | Tom Brush 2 | | | |
| F4 | A#5 | 56 G# 2 | 44 G# 1 | | Hi-Hat Pedal | 1 | Hi-Hat Closed Analog 4 | 1 | | | | | | | | |
| G4 | C#6 | 57 A 2 | 45 A 1 | | Low Tom | | Tom Analog 3 | | | Tom Jazz 3 | | | Tom Brush 3 | | | |
| A4 | D#6 | 58 A# 2 | 46 A# 1 | | Hi-Hat Open | 1 | Hi-Hat Open Analog 2 | 1 | | | | | | | | |
| B4 | F#6 | 59 B 2 | 47 B 1 | | Mid Tom L | | Tom Analog 4 | | | Tom Jazz 4 | | | Tom Brush 4 | | | |
| C5 | G#6 | 60 C 3 | 48 C 2 | | Mid Tom H | | Tom Analog 5 | | | Tom Jazz 5 | | | Tom Brush 5 | | | |
| D5 | A#6 | 61 C# 3 | 49 C# 2 | | Crash Cymbal 1 | | Crash Analog | | | | | | | | | |
| E5 | C#7 | 62 D 3 | 50 D 2 | | High Tom | | Tom Analog 6 | | | Tom Jazz 6 | | | Tom Brush 6 | | | |
| F5 | D#7 | 63 D# 3 | 51 D# 2 | | Ride Cymbal 1 | | | | | | | | | | | |
| G5 | F#7 | 64 E 3 | 52 E 2 | | Chinese Cymbal | | | | | | | | | | | |
| A5 | G#7 | 65 F 3 | 53 F 2 | | Ride Cymbal Cup | | | | | | | | | | | |
| B5 | A#7 | 66 F# 3 | 54 F# 2 | | Tambourine | | | | | | | | | | | |
| C6 | C#8 | 67 G 3 | 55 G 2 | | Splash Cymbal | | | | | | | | | | | |
| D6 | D#8 | 68 G# 3 | 56 G# 2 | | Cowbell | | Cowbell Analog | | | | | | | | | |
| E6 | F#8 | 69 A 3 | 57 A 2 | | Crash Cymbal 2 | | | | | | | | | | | |
| F6 | G#8 | 70 A# 3 | 58 A# 2 | | Vibraslap | | | | | | | | | | | |
| G6 | A#8 | 71 B 3 | 59 B 2 | | Ride Cymbal 2 | | | | | | | | | | | |
| A6 | C#9 | 72 C 4 | 60 C 3 | | Bongo H | | | | | | | | | | | |
| B6 | D#9 | 73 C# 4 | 61 C# 3 | | Bongo L | | | | | | | | | | | |
| C7 | F#9 | 74 D 4 | 62 D 3 | | Conga H Mute | | Conga Analog H | | | | | | | | | |
| D7 | G#9 | 75 D# 4 | 63 D# 3 | | Conga H Open | | Conga Analog M | | | | | | | | | |
| E7 | A#9 | 76 E 4 | 64 E 3 | | Conga L | | Conga Analog L | | | | | | | | | |
| F7 | C#10 | 77 F 4 | 65 F 3 | | Timbale H | | | | | | | | | | | |
| G7 | D#10 | 78 F# 4 | 66 F# 3 | | Timbale L | | | | | | | | | | | |
| A7 | F#10 | 79 G 4 | 67 G 3 | | Agogo H | | | | | | | | | | | |
| B7 | G#10 | 80 G# 4 | 68 G# 3 | | Agogo L | | | | | | | | | | | |
| C8 | A#10 | 81 A 4 | 69 A 3 | | Cabasa | | | | | | | | | | | |
| D8 | C#11 | 82 A# 4 | 70 A# 3 | | Maracas | | Maracas 2 | | | | | | | | | |
| E8 | D#11 | 83 B 4 | 71 B 3 | | Samba Whistle H | O | | O | | | | | | O | | |
| F8 | F#11 | 84 C 5 | 72 C 4 | | Samba Whistle L | O | | O | | | | | | O | | |
| G8 | G#11 | 85 C# 5 | 73 C# 4 | | Guiro Short | | | | | | | | | | | |
| A8 | A#11 | 86 D 5 | 74 D 4 | | Guiro Long | O | | O | | | | | | O | | |
| B8 | C#12 | 87 D# 5 | 75 D# 4 | | Claves | | Claves 2 | | | | | | | | | |
| C9 | D#12 | 88 E 5 | 76 E 4 | | Wood Block H | | | | | | | | | | | |
| D9 | F#12 | 89 F 5 | 77 F 4 | | Wood Block L | | | | | | | | | | | |
| E9 | G#12 | 90 F# 5 | 78 F# 4 | | Cuica Mute | | Scratch H 2 | | | | | | | | | |
| F9 | A#12 | 91 G 5 | 79 G 4 | | Cuica Open | | Scratch L 3 | | | | | | | | | |
| G9 | C#13 | 92 G# 5 | 80 G# 4 | | Triangle Mute | 2 | | 2 | | | | | | 2 | | |
| A9 | D#13 | 93 A 5 | 81 A 4 | | Triangle Open | 2 | | 2 | | | | | | 2 | | |
| B9 | F#13 | 94 A# 5 | 82 A# 4 | | Shaker | | | | | | | | | | | |
| C10 | G#13 | 95 B 5 | 83 B 4 | | Jingle Bells | | | | | | | | | | | |
| D10 | A#13 | 96 C 6 | 84 C 5 | | Bell Tree | | | | | | | | | | | |
| E10 | C#14 | 97 C# 6 | 85 C# 5 | | | | | | | | | | | | | |
| F10 | D#14 | 98 D 6 | 86 D 5 | | | | | | | | | | | | | |
| G10 | F#14 | 99 D# 6 | 87 D# 5 | | | | | | | | | | | | | |
| | | 100 E 6 | 88 E 5 | | | | | | | | | | | | | |
| | | 101 F 6 | 89 F 5 | | | | | | | | | | | | | |
| | | 102 F# 6 | 90 F# 5 | | | | | | | | | | | | | |
| | | 103 G 6 | 91 G 5 | | | | | | | | | | | | | |

| | Voice No. | 12 | | 21 | | | 22 | | | 23 | | | | | | |
|----|-----------|---------------------------------|----------|-------------|-------|-------------------|-------------|---------------------|--------------|-----------------|-----------------|-----------|---------------------|-----------------|-----------|---------|
| | | MSB(0-127)/LSB(0-127)/PC(1-128) | | 127/000/001 | | | 127/000/049 | | | 126/000/001 | | | 126/000/002 | | | |
| | | Keyboard | | MIDI | | GM Standard Kit 1 | Key off | Alternate Group | Symphony Kit | Key off | Alternate Group | SFX Kit 1 | Key off | Alternate Group | SFX Kit 2 | Key off |
| | Note No. | Note | Note No. | Note | | | | | | | | | | | | |
| D0 | C#0 | 25 | C# 0 | 13 | C# -1 | Surdo Mute | | 3 | | 3 | | | | | | |
| | | 26 | D 0 | 14 | D -1 | Surdo Open | | 3 | | 3 | | | | | | |
| E0 | D#0 | 27 | D# 0 | 15 | D# -1 | Hi Q | | | | | | | | | | |
| | | 28 | E 0 | 16 | E -1 | Whip Slap | | | | | | | | | | |
| F0 | F#0 | 29 | F 0 | 17 | F -1 | Scratch H | | 4 | | 4 | | | | | | |
| G0 | G#0 | 30 | F# 0 | 18 | F# -1 | Scratch L | | 4 | | 4 | | | | | | |
| | | 31 | G 0 | 19 | G -1 | Finger Snap | | | | | | | | | | |
| A0 | A#0 | 32 | G# 0 | 20 | G# -1 | Click Noise | | | | | | | | | | |
| | | 33 | A 0 | 21 | A -1 | Metronome Click | | | | | | | | | | |
| B0 | | 34 | A# 0 | 22 | A# -1 | Metronome Bell | | | | | | | | | | |
| C1 | C#1 | 35 | B 0 | 23 | B -1 | Seq Click L | | | | | | | | | | |
| | | 36 | C 1 | 24 | C 0 | Seq Click H | | | | | | | | | | |
| D1 | D#1 | 37 | C# 1 | 25 | C# 0 | Brush Tap | | | | | | | | | | |
| E1 | | 38 | D 1 | 26 | D 0 | Brush Swirl | O | | O | | | | | | | |
| F1 | F#1 | 39 | D# 1 | 27 | D# 0 | Brush Slap | | | | | | | | | | |
| | | 40 | E 1 | 28 | E 0 | Brush Tap Swirl | O | | O | | | | | | | |
| G1 | G#1 | 41 | F 1 | 29 | F 0 | Snare Roll | O | | O | | | | | | | |
| A1 | A#1 | 42 | F# 1 | 30 | F# 0 | Castanet | | | | | | | | | | |
| | | 43 | G 1 | 31 | G 0 | Snare Soft | | | | | | | | | | |
| B1 | B#1 | 44 | G# 1 | 32 | G# 0 | Sticks | | | | | | | | | | |
| C2 | C#2 | 45 | A 1 | 33 | A 0 | Kick Soft | | Kick Soft 2 | | | | | | | | |
| | | 46 | A# 1 | 34 | A# 0 | Open Rim Shot | | | | | | | | | | |
| D2 | D#2 | 47 | B 1 | 35 | B 0 | Kick Tight | | Gran Cassa | | | | | | | | |
| E2 | | 48 | C 2 | 36 | C 1 | Kick | | Gran Cassa Mute | | Cutting Noise | | | Phone Call | O | | |
| F2 | F#2 | 49 | C# 2 | 37 | C# 1 | Side Stick | | | | Cutting Noise 2 | | | Door Squeak | O | | |
| G2 | G#2 | 50 | D 2 | 38 | D 1 | Snare | | Band Snare | | | | | Door Slam | O | | |
| A2 | A#2 | 51 | D# 2 | 39 | D# 1 | Hand Clap | | | | String Slap | | | Scratch Cut | O | | |
| B2 | B#2 | 52 | E 2 | 40 | E 1 | Snare Tight | | Band Snare 2 | | | | | Scratch H 3 | O | | |
| C3 | C#3 | 53 | F 2 | 41 | F 1 | Floor Tom L | | Tom Jazz 1 | | | | | Wind Chime | O | | |
| | | 54 | F# 2 | 42 | F# 1 | Hi-Hat Closed | 1 | | | 1 | | | Telephone Ring | O | | |
| D3 | D#3 | 55 | G 2 | 43 | G 1 | Floor Tom H | | Tom Jazz 2 | | | | | | | | |
| E3 | | 56 | G# 2 | 44 | G# 1 | Hi-Hat Pedal | 1 | | | 1 | | | | | | |
| F3 | F#3 | 57 | A 2 | 45 | A 1 | Low Tom | | Tom Jazz 3 | | | | | | | | |
| G3 | G#3 | 58 | A# 2 | 46 | A# 1 | Hi-Hat Open | 1 | | | 1 | | | | | | |
| A3 | A#3 | 59 | B 2 | 47 | B 1 | Mid Tom L | | Tom Jazz 4 | | | | | | | | |
| B3 | B#3 | 60 | C 3 | 48 | C 2 | Mid Tom H | | Tom Jazz 5 | | | | | | | | |
| C4 | C#4 | 61 | C# 3 | 49 | C# 2 | Crash Cymbal 1 | | Hand Cymbal | | | | | | | | |
| | | 62 | D 3 | 50 | D 2 | High Tom | | Tom Jazz 6 | | | | | | | | |
| D4 | D#4 | 63 | D# 3 | 51 | D# 2 | Ride Cymbal 1 | | Hand Cymbal Short | | | | | | | | |
| E4 | | 64 | E 3 | 52 | E 2 | Chinese Cymbal | | | | Flute Key Click | | | Car Engine Ignition | O | | |
| F4 | F#4 | 65 | F 3 | 53 | F 2 | Ride Cymbal Cup | | | | | | | Car Tires Squeal | O | | |
| G4 | G#4 | 66 | F# 3 | 54 | F# 2 | Tambourine | | | | | | | Car Passing | O | | |
| A4 | A#4 | 67 | G 3 | 55 | G 2 | Splash Cymbal | | | | | | | Car Crash | O | | |
| B4 | B#4 | 68 | G# 3 | 56 | G# 2 | Cowbell | | | | | | | Siren | O | | |
| C5 | C#5 | 69 | A 3 | 57 | A 2 | Crash Cymbal 2 | | Hand Cymbal 2 | | | | | Train | O | | |
| | | 70 | A# 3 | 58 | A# 2 | Vibraslap | | | | | | | Jet Plane | O | | |
| D5 | D#5 | 71 | B 3 | 59 | B 2 | Ride Cymbal 2 | | Hand Cymbal 2 Short | | | | | Starship | O | | |
| E5 | | 72 | C 4 | 60 | C 3 | Bongo H | | | | | | | Burst | O | | |
| F5 | F#5 | 73 | C# 4 | 61 | C# 3 | Bongo L | | | | | | | Roller Coaster | O | | |
| G5 | G#5 | 74 | D 4 | 62 | D 3 | Conga H Mute | | | | | | | Submarine | O | | |
| A5 | A#5 | 75 | D# 4 | 63 | D# 3 | Conga H Open | | | | | | | | | | |
| B5 | B#5 | 76 | E 4 | 64 | E 3 | Conga L | | | | | | | | | | |
| C6 | C#6 | 77 | F 4 | 65 | F 3 | Timbale H | | | | | | | | | | |
| | | 78 | F# 4 | 66 | F# 3 | Timbale L | | | | | | | | | | |
| D6 | D#6 | 79 | G 4 | 67 | G 3 | Agogo H | | | | | | | | | | |
| E6 | | 80 | G# 4 | 68 | G# 3 | Agogo L | | | | Shower | O | | Laugh | O | | |
| F6 | F#6 | 81 | A 4 | 69 | A 3 | Cabasa | | | | Thunder | O | | Scream | O | | |
| G6 | | 82 | A# 4 | 70 | A# 3 | Maracas | | | | Wind | O | | Punch | O | | |
| | | 83 | B 4 | 71 | B 3 | Samba Whistle H | O | | O | Stream | O | | Heartbeat | O | | |
| | | 84 | C 5 | 72 | C 4 | Samba Whistle L | O | | O | Bubble | O | | Footsteps | O | | |
| | | 85 | C# 5 | 73 | C# 4 | Guiro Short | | | | Feed | O | | | | | |
| | | 86 | D 5 | 74 | D 4 | Guiro Long | O | | O | | | | | | | |
| | | 87 | D# 5 | 75 | D# 4 | Claves | | | | | | | | | | |
| | | 88 | E 5 | 76 | E 4 | Wood Block H | | | | | | | | | | |
| | | 89 | F 5 | 77 | F 4 | Wood Block L | | | | | | | | | | |
| | | 90 | F# 5 | 78 | F# 4 | Cuica Mute | | | | | | | | | | |
| | | 91 | G 5 | 79 | G 4 | Cuica Open | | | | | | | | | | |
| | | 92 | G# 5 | 80 | G# 4 | Triangle Mute | 2 | | 2 | | | | | | | |
| | | 93 | A 5 | 81 | A 4 | Triangle Open | 2 | | 2 | | | | | | | |
| | | 94 | A# 5 | 82 | A# 4 | Shaker | | | | | | | | | | |
| | | 95 | B 5 | 83 | B 4 | Jingle Bells | | | | | | | | | | |
| | | 96 | C 6 | 84 | C 5 | Bell Tree | | | | Dog | O | | Machine Gun | O | | |
| | | 97 | C# 6 | 85 | C# 5 | | | | | Horse | O | | Laser Gun | O | | |
| | | 98 | D 6 | 86 | D 5 | | | | | Bird Tweet | O | | Explosion | O | | |
| | | 99 | D# 6 | 87 | D# 5 | | | | | | | | Firework | O | | |
| | | 100 | E 6 | 88 | E 5 | | | | | | | | | | | |
| | | 101 | F 6 | 89 | F 5 | | | | | | | | | | | |
| | | 102 | F# 6 | 90 | F# 5 | | | | | | | | | | | |
| | | 103 | G 6 | 91 | G 5 | | | | | Maou | O | | | | | |

Performance List

● MM6

| Bank | Performance | Pattern | Sync Start | Main Voice | Dual Voice | Split Voice | Split Point | Chord Fingering |
|------|-------------|------------------|------------|---------------------|-------------------|--------------------|-------------|-----------------|
| 1 | 1 | RnB Ballad1 D,B | - | Power Grand | - | - | B2 | Multi Finger |
| | 2 | RnB Ballad1 D,B | - | Sweetness | - | - | B2 | Multi Finger |
| | 3 | RockPop D,B | - | Mega Steel Guitar | - | - | B2 | Multi Finger |
| | 4 | ElektroPop1 | - | Da Pad | - | - | B2 | Multi Finger |
| | 5 | SouthernRap1 | On | After 1984 | - | - | B2 | Multi Finger |
| | 6 | RootRock | On | Rock Percussive | - | Over The Top | B2 | Multi Finger |
| | 7 | Underground | On | Dancy Hook | Light Comp | - | B2 | Multi Finger |
| | 8 | WestcoastRap1D | - | Lo-Fi Looper | Knock Bass | Laser Beam | B2 | Multi Finger |
| 2 | 1 | WestcoastRap2 | On | Harpichord | - | - | B2 | Multi Finger |
| | 2 | JazzyRnB D | On | Sweetness | - | Finger Bass | B2 | Multi Finger |
| | 3 | RnB Ballad1 | On | Cool! Galaxy EP | - | - | B2 | Full Keyboard |
| | 4 | PowerRock | On | Cool! Blues Guitar | - | - | B2 | Multi Finger |
| | 5 | Dancefloor | On | Simple Oct2 | Dancy Hook | - | B2 | Multi Finger |
| | 6 | Chillout | On | Inda Night | LFO Pad | - | B2 | Multi Finger |
| | 7 | ClubSamba | On | Sweet! Flute | - | - | B2 | Multi Finger |
| | 8 | TurkishDance D | - | Meow Pad | Arab.Kit | U.F.O. Takeoff | B2 | Multi Finger |
| 3 | 1 | SouthernRap2 | On | Spiccato | - | Big Comp | B2 | Multi Finger |
| | 2 | RnB Pop1 | On | Orchestra Strings | - | Wurli Amped | B2 | Multi Finger |
| | 3 | RnB Ballad1 D,B | On | Classic Piano | Slow Strings | - | B2 | Full Keyboard |
| | 4 | RockShuffle D,B | On | Cool! Blues Guitar | - | Rock Vibrato | B2 | Multi Finger |
| | 5 | Minimal | On | Crying | Trance Seq 2 | - | B2 | Multi Finger |
| | 6 | Ambient | On | Glass Arp | Amb Pad | - | B2 | Multi Finger |
| | 7 | TurkishPop | On | Kanoun | Wataryat | Live! Steel Guitar | B2 | Multi Finger |
| | 8 | HipHopPop | - | Volcano | Booty Bass | U.F.O. Takeoff | B2 | Multi Finger |
| 4 | 1 | EastcoastRap | On | Simple Oct1 | Wah Clavi | - | B2 | Multi Finger |
| | 2 | RnB Ballad2 D,B | On | GM Nylon Guitar | Mini Soft | Aggressive | B2 | Multi Finger |
| | 3 | RockPop D,B | On | Single Dream | Amb Pad | Live! Steel Guitar | B2 | Multi Finger |
| | 4 | RockPop | On | Vintage C | - | - | B2 | Multi Finger |
| | 5 | RetroDisco | On | Spiccato | Spiccato | - | B2 | Multi Finger |
| | 6 | AmbientRap | On | Dark Light | - | - | B2 | Full Keyboard |
| | 7 | Garba | On | Zheng | Detuned Sitar | - | B2 | Multi Finger |
| | 8 | Analog D | - | Haunted | Zen | - | B2 | Multi Finger |
| 5 | 1 | HipHopPop | On | Touch Clavi | - | - | B2 | Multi Finger |
| | 2 | RnB Chart1 D,B | On | Early 70's | Sweet! Flute | Wurli Tremolo | B2 | Multi Finger |
| | 3 | FunkPopRock | On | Cool! Organ | - | CP 80 | B2 | Multi Finger |
| | 4 | FunkPopRock D,B | On | Mini Soft | - | Vintage Case | B2 | Multi Finger |
| | 5 | ClubDance | On | Dancy Hook | - | W Phaser | B2 | Multi Finger |
| | 6 | Analog | On | Sky Walk | - | Vapor | B2 | Multi Finger |
| | 7 | LatinPop | On | Cool! Suitcase EP | - | Wurli Amped | B2 | Multi Finger |
| | 8 | RnB Pop2 D,B | - | Footsteps | Phone Call | - | B2 | Multi Finger |
| 6 | 1 | WestcoastRap1 | On | Power Grand | Rebirth '70 | Wurli Tremolo | B2 | Multi Finger |
| | 2 | RnB Ballad2 D,B | On | Spiccato | Spiccato | Chord Seq 1 | B2 | Multi Finger |
| | 3 | RnB Pop2 D,B | On | Mega Clean Guitar | - | Ober Brass | B2 | Full Keyboard |
| | 4 | HardRock D,B | On | Mega Overdrive Gt | - | - | B2 | Multi Finger |
| | 5 | Dancefloor | On | Snap Seq | Snap Seq | - | B2 | Multi Finger |
| | 6 | JazzGroove | On | Amb Piano | Mystery Sine | Chorus EP | B2 | Multi Finger |
| | 7 | TablaBeats D,B | On | Clack Bell | Tron Flute | - | B2 | Multi Finger |
| | 8 | ChartPop D | - | Indian Kit | Bonang | - | B2 | Multi Finger |
| 7 | 1 | EastcoastRap D,B | On | Inda Night | Haunted | Slow LFO Pad | B2 | Multi Finger |
| | 2 | FunkyJazz | On | Jazz Guitar | - | - | B2 | Multi Finger |
| | 3 | OrientalPop | On | Oud 1 | Mizmar | - | B2 | Multi Finger |
| | 4 | PowerRock D,B | On | Power Grand | - | - | B2 | Full Keyboard |
| | 5 | Underground D,B | On | Over The Top | Overdriven Guitar | Trance Bass | B2 | Multi Finger |
| | 6 | AcidJazz D,B | On | Inda Night | - | Early 70's | B2 | Multi Finger |
| | 7 | Reggae | On | Cool! Rotor Organ | - | Wurli Amped | B2 | Multi Finger |
| | 8 | EastcoastRap | - | Analog T8 Kit | Bassoon | Folk Guitar | B2 | Multi Finger |
| 8 | 1 | RnB Chart2 | On | Soft RnB | Mini Soft | Aggressive | B2 | Multi Finger |
| | 2 | RnB Chart1 | On | Prog Lead | - | - | B2 | Multi Finger |
| | 3 | AfricanDance D,B | On | Kawala | - | Compact | B2 | Multi Finger |
| | 4 | ChartRock | On | Sforzando Brass | Sforzando Brass | Classic Piano | B2 | Multi Finger |
| | 5 | FunkyHouse D | On | Vintage'74 | - | Fat Sine Resonance | B2 | Multi Finger |
| | 6 | Ambient D | On | Car Engine Ignition | Long Spit | Live! Orchestra | B2 | Multi Finger |
| | 7 | TurkishDance D,B | On | Jing Hu | Thai Bells | - | B2 | Multi Finger |
| | 8 | Underground D | - | Meow Pad | - | - | B2 | Multi Finger |

| Bank | Performance | Genre |
|------|-------------|----------|
| 2-8 | 1 | HipHop |
| | 2 | R&B/Jazz |
| | 3 | Pop |
| | 4 | Rock |

| Bank | Performance | Genre |
|------|-------------|---------|
| 2-8 | 5 | Dance |
| | 6 | Ambient |
| | 7 | World |
| | 8 | SE |

● MM8

| Bank | Performance | Pattern | Sync Start | Main Voice | Dual Voice | Split Voice | Split Point | Chord Fingering |
|------|-------------|------------------|------------|--------------------|-------------------|--------------------|-------------|-----------------|
| 1 | 1 | RnB Ballad1 D,B | - | Power Grand | - | - | B2 | Multi Finger |
| | 2 | FunkPopRock D,B | - | Sweetness | - | - | B2 | Multi Finger |
| | 3 | FunkPopRock D,B | - | Touch Clavi | Super Clavi | - | B2 | Multi Finger |
| | 4 | PowerRock D,B | - | Progressy | Cool! Rotor Organ | - | B2 | Multi Finger |
| | 5 | RockPop D,B | - | Mega Steel Guitar | - | - | B2 | Multi Finger |
| | 6 | Ambient D,B | - | Live! Allegro | Spiccato | - | B2 | Multi Finger |
| | 7 | PianoBallad D,B | - | Back Pad | Back Pad | Chorus Pad | B2 | Multi Finger |
| | 8 | FunkPopRock D,B | - | Live! Pop Brass | Live! Pop Brass | Cool! Rotor Organ | B2 | Multi Finger |
| 2 | 1 | RnB Ballad1 D,B | - | Power Grand | Mid Range | - | B2 | Multi Finger |
| | 2 | JazzyRnB D,B | - | Cool! Suitcase EP | Analog | - | B2 | Multi Finger |
| | 3 | RnB Ballad1 D,B | - | Sky Walk | Landscape | - | B2 | Multi Finger |
| | 4 | Dancefloor D,B | - | Dancy Hook | Dancy Hook | - | B2 | Multi Finger |
| | 5 | Ambient D,B | - | Haunted | Mid Range | - | B2 | Multi Finger |
| | 6 | ChartRock D,B | - | GM Atmosphere | Neo Crystal | Mid Range | B2 | Multi Finger |
| | 7 | AcidJazz D,B | - | Dynamic Mini | - | Noble Pad | B2 | Multi Finger |
| | 8 | ElektroPop1 D,B | - | Trance Seq 2 | Noble Pad | Dark Light | B2 | Multi Finger |
| 3 | 1 | SouthernRap1 | On | After 1984 | - | - | B2 | Multi Finger |
| | 2 | JazzyRnB D | On | Sweetness | - | Finger Bass | B2 | Multi Finger |
| | 3 | RnB Ballad1 | On | Cool! Galaxy EP | - | - | B2 | Full Keyboard |
| | 4 | RootRock | On | Rock Percussive | - | Over The Top | B2 | Multi Finger |
| | 5 | Underground | On | Dancy Hook | Light Comp | - | B2 | Multi Finger |
| | 6 | Chillout | On | Inda Night | LFO Pad | - | B2 | Multi Finger |
| | 7 | ClubSamba | On | Sweet! Flute | - | - | B2 | Multi Finger |
| | 8 | WestcoastRap1D | - | Lo-Fi Looper | Knock Bass | Laser Beam | B2 | Multi Finger |
| 4 | 1 | WestcoastRap2 | On | Harpichord | - | - | B2 | Multi Finger |
| | 2 | RnB Pop1 | On | Orchestra Strings | - | Wurli Amped | B2 | Multi Finger |
| | 3 | RnB Ballad1 D,B | On | Classic Piano | Slow Strings | - | B2 | Full Keyboard |
| | 4 | PowerRock | On | Cool! Blues Guitar | - | - | B2 | Multi Finger |
| | 5 | FunkyHouse D | On | Vintage'74 | - | Fat Sine Resonance | B2 | Multi Finger |
| | 6 | Ambient | On | Glass Arp | Amb Pad | - | B2 | Multi Finger |
| | 7 | TurkishPop | On | Kanoun | Wataryat | Live! Steel Guitar | B2 | Multi Finger |
| | 8 | EastcoastRap D,B | On | Inda Night | Haunted | Slow LFO Pad | B2 | Multi Finger |
| 5 | 1 | SouthernRap2 | On | Spiccato | - | Big Comp | B2 | Multi Finger |
| | 2 | RnB Ballad2 D,B | On | GM Nylon Guitar | Mini Soft | Aggressive | B2 | Multi Finger |
| | 3 | RockPop D,B | On | Single Dream | Amb Pad | Live! Steel Guitar | B2 | Multi Finger |
| | 4 | RockShuffle D,B | On | Cool! Blues Guitar | - | Rock Vibrato | B2 | Multi Finger |
| | 5 | RetroDisco | On | Spiccato | Spiccato | - | B2 | Multi Finger |
| | 6 | AmbientRap | On | Dark Light | - | - | B2 | Full Keyboard |
| | 7 | LatinPop | On | Cool! Suitcase EP | - | Wurli Amped | B2 | Multi Finger |
| | 8 | Garba | On | Zheng | Detuned Sitar | - | B2 | Multi Finger |
| 6 | 1 | EastcoastRap | On | Simple Oct1 | Wah Clavi | - | B2 | Multi Finger |
| | 2 | RnB Chart1 D,B | On | Early 70's | Sweet! Flute | Wurli Tremolo | B2 | Multi Finger |
| | 3 | FunkPopRock | On | Cool! Organ | - | CP 80 | B2 | Multi Finger |
| | 4 | RockPop | On | Vintage C | - | - | B2 | Multi Finger |
| | 5 | ClubDance | On | Dancy Hook | - | W Phaser | B2 | Multi Finger |
| | 6 | Analog | On | Sky Walk | - | Vapor | B2 | Multi Finger |
| | 7 | TablaBeats D,B | On | Clack Bell | Tron Flute | - | B2 | Multi Finger |
| | 8 | OrientalPop | On | Oud 1 | Mizmar | - | B2 | Multi Finger |
| 7 | 1 | HipHopPop | On | Touch Clavi | - | - | B2 | Multi Finger |
| | 2 | RnB Ballad2 D,B | On | Spiccato | Spiccato | Chord Seq 1 | B2 | Multi Finger |
| | 3 | PowerRock D,B | On | Power Grand | - | Over The Top | B2 | Full Keyboard |
| | 4 | FunkPopRock D,B | On | Mini Soft | - | Vintage Case | B2 | Multi Finger |
| | 5 | Dancefloor | On | Snap Seq | Snap Seq | - | B2 | Multi Finger |
| | 6 | JazzGroove | On | Amb Piano | Mystery Sine | Chorus EP | B2 | Multi Finger |
| | 7 | Reggae | On | Cool! Rotor Organ | - | Wurli Amped | B2 | Multi Finger |
| | 8 | FunkyJazz | On | Jazz Guitar | - | - | B2 | Multi Finger |
| 8 | 1 | WestcoastRap1 | On | Power Grand | Rebirth '70 | Wurli Tremolo | B2 | Multi Finger |
| | 2 | RnB Chart2 | On | Soft RnB | Mini Soft | Aggressive | B2 | Multi Finger |
| | 3 | ChartRock | On | Sforzando Brass | Sforzando Brass | Classic Piano | B2 | Multi Finger |
| | 4 | HardRock D,B | On | Mega Overdrive Gt | - | - | B2 | Multi Finger |
| | 5 | Underground D,B | On | Over The Top | Overdriven Guitar | Trance Bass | B2 | Multi Finger |
| | 6 | AcidJazz D,B | On | Inda Night | - | Early 70's | B2 | Multi Finger |
| | 7 | TurkishDance D,B | On | Jing Hu | Thai Bells | - | B2 | Multi Finger |
| | 8 | AfricanDance D,B | On | Kawala | - | Compact | B2 | Multi Finger |

| Bank | Performance | Genre |
|------|-------------|----------|
| 3-8 | 1 | HipHop |
| | 2 | R&B/Jazz |
| | 3 | Pop |
| | 4 | Rock |

| Bank | Performance | Genre |
|------|-------------|---------|
| 3-8 | 5 | Dance |
| | 6 | Ambient |
| | 7 | World |
| | 8 | Mixed |

Pattern List

| Pattern No. | Pattern Name |
|----------------------|---------------|
| HipHop | |
| 1 | SouthernRap1 |
| 2 | SouthernRap2 |
| 3 | EastcoastRap |
| 4 | WestcoastRap1 |
| 5 | WestcoastRap2 |
| 6 | AmbientRap |
| 7 | HipHopPop |
| R&B | |
| 8 | RnB Chart1 |
| 9 | RnB Chart2 |
| 10 | RnB Ballad1 |
| 11 | RnB Ballad2 |
| 12 | RnB Soul |
| 13 | RnB Pop1 |
| 14 | RnB Pop2 |
| Pop and Rock | |
| 15 | ChartPop |
| 16 | RockPop |
| 17 | FunkPopRock |
| 18 | ChartRock |
| 19 | PowerRock |
| 20 | PianoBallad |
| 21 | BluesRock |
| 22 | RootRock |
| 23 | HardRock |
| 24 | RockShuffle |
| Dance/Ambient | |
| 25 | ElektroPop1 |
| 26 | ElektroPop2 |
| 27 | Techno |
| 28 | Underground |
| 29 | Minimal |
| 30 | Dancefloor |
| 31 | ElektroDisco |
| 32 | FunkyHouse |
| 33 | ClubDance |
| 34 | Garage |
| 35 | RetroDisco |
| 36 | Ambient |
| 37 | Chillout |
| 38 | Experimental |
| 39 | Analog |
| Jazz | |
| 40 | FunkyJazz |
| 41 | AcidJazz |
| 42 | JazzyRnB |
| 43 | JazzGroove |
| 44 | JazzRemixed |
| 45 | LatinJazz |
| World | |
| 46 | TurkishPop |
| 47 | TurkishDance |
| 48 | OrientalPop |
| 49 | AfricanDance |
| 50 | LatinPop |
| 51 | ClubSamba |
| 52 | Dancehall 1 |
| 53 | Dancehall 2 |
| 54 | Reggae |
| 55 | TablaBeats |
| 56 | Garba |

| Pattern No. | Pattern Name |
|--------------------------|------------------|
| HipHop D,B | |
| 57 | SouthernRap1D,B |
| 58 | SouthernRap2D,B |
| 59 | EastcoastRap D,B |
| 60 | WestcoastRap1D,B |
| 61 | WestcoastRap2D,B |
| 62 | AmbientRapD,B |
| 63 | HipHopPopD,B |
| R&B D,B | |
| 64 | RnB Chart1D,B |
| 65 | RnB Chart2 D,B |
| 66 | RnB Ballad1 D,B |
| 67 | RnB Ballad2 D,B |
| 68 | RnB Soul D,B |
| 69 | RnB Pop1 D,B |
| 70 | RnB Pop2 D,B |
| Pop and Rock D,B | |
| 71 | ChartPop D,B |
| 72 | RockPop D,B |
| 73 | FunkPopRock D,B |
| 74 | ChartRock D,B |
| 75 | PowerRock D,B |
| 76 | PianoBallad D,B |
| 77 | BluesRock D,B |
| 78 | RootRock D,B |
| 79 | HardRock D,B |
| 80 | RockShuffle D,B |
| Dance/Ambient D,B | |
| 81 | ElektroPop1 D,B |
| 82 | ElektroPop2 D,B |
| 83 | Techno D,B |
| 84 | Underground D,B |
| 85 | Minimal D,B |
| 86 | Dancefloor D,B |
| 87 | ElektroDisco D,B |
| 88 | FunkyHouse D,B |
| 89 | ClubDance D,B |
| 90 | Garage D,B |
| 91 | RetroDisco D,B |
| 92 | Ambient D,B |
| 93 | Chillout D,B |
| 94 | Experimental D,B |
| 95 | Analog D,B |
| Jazz D,B | |
| 96 | FunkyJazz D,B |
| 97 | AcidJazz D,B |
| 98 | JazzyRnB D,B |
| 99 | JazzGroove D,B |
| 100 | JazzRemixed D,B |
| 101 | LatinJazz D,B |
| World D,B | |
| 102 | TurkishPop D,B |
| 103 | TurkishDance D,B |
| 104 | OrientalPop D,B |
| 105 | AfricanDance D,B |
| 106 | LatinPop D,B |
| 107 | ClubSamba D,B |
| 108 | Dancehall 1 D,B |
| 109 | Dancehall 2 D,B |
| 110 | Reggae D,B |
| 111 | TablaBeats D,B |
| 112 | Garba D,B |

| Pattern No. | Pattern Name |
|------------------------|----------------|
| HipHop D | |
| 113 | SouthernRap1D |
| 114 | SouthernRap2 D |
| 115 | EastcoastRap D |
| 116 | WestcoastRap1D |
| 117 | WestcoastRap2D |
| 118 | AmbientRap D |
| 119 | HipHopPop D |
| R&B D | |
| 120 | RnB Chart1D |
| 121 | RnB Chart2 D |
| 122 | RnB Ballad1 D |
| 123 | RnB Ballad2 D |
| 124 | RnB Soul D |
| 125 | RnB Pop1 D |
| 126 | RnB Pop2 D |
| Pop and Rock D | |
| 127 | ChartPop D |
| 128 | RockPop D |
| 129 | FunkPopRock D |
| 130 | ChartRock D |
| 131 | PowerRock D |
| 132 | PianoBallad D |
| 133 | BluesRock D |
| 134 | RootRock D |
| 135 | HardRock D |
| 136 | RockShuffle D |
| Dance/Ambient D | |
| 137 | ElektroPop1 D |
| 138 | ElektroPop2 D |
| 139 | Techno D |
| 140 | Underground D |
| 141 | Minimal D |
| 142 | Dancefloor D |
| 143 | ElektroDisco D |
| 144 | FunkyHouse D |
| 145 | ClubDance D |
| 146 | Garage D |
| 147 | RetroDisco D |
| 148 | Ambient D |
| 149 | Chillout D |
| 150 | Experimental D |
| 151 | Analog D |
| Jazz D | |
| 152 | FunkyJazz D |
| 153 | AcidJazz D |
| 154 | JazzyRnB D |
| 155 | JazzGroove D |
| 156 | JazzRemixed D |
| 157 | LatinJazz D |
| World D | |
| 158 | TurkishPop D |
| 159 | TurkishDance D |
| 160 | OrientalPop D |
| 161 | AfricanDance D |
| 162 | LatinPop D |
| 163 | ClubSamba D |
| 164 | Dancehall 1 D |
| 165 | Dancehall 2 D |
| 166 | Reggae D |
| 167 | TablaBeats D |
| 168 | Garba D |

NOTE

• Patterns 57–112 play on the drum and bass parts from patterns 1–56, while patterns 113–168 play only the drum parts. "D" in a pattern name means "Drums," and "B" means "Bass."

Master EQ List

| No. | Type | Description |
|-----|-----------|--|
| 1 | Flat | Flat frequency response. |
| 2 | Attack | This setting emphasis attack for a crisp sound. |
| 3 | Hard | The bass is boosted for extra punch. |
| 4 | Retro | The reproduction range is reduced to produce an AM radio type sound. |
| 5 | High Pass | The low and mid frequencies are reduced so that the highs are prominent. |

Effect Type List

● Reverb Types

| No. | Type | Description | MSB | LSB |
|-----|-----------|--|------------|-----|
| 1 | HALL1 | Reverb simulating the acoustics of a hall. | 1 | 0 |
| 2 | HALL2 | | 1 | 16 |
| 3 | HALL3 | | 1 | 17 |
| 4 | HALL4 | | 1 | 18 |
| 5 | HALL5 | | 1 | 1 |
| 6 | HALL M | | 1 | 6 |
| 7 | HALL L | | 1 | 7 |
| 8 | ROOM1 | Reverb simulating the acoustics of a room | 2 | 16 |
| 9 | ROOM2 | | 2 | 17 |
| 10 | ROOM3 | | 2 | 18 |
| 11 | ROOM4 | | 2 | 19 |
| 12 | ROOM5 | | 2 | 0 |
| 13 | ROOM6 | | 2 | 1 |
| 14 | ROOM7 | | 2 | 2 |
| 15 | ROOM S | | 2 | 5 |
| 16 | ROOM M | | 2 | 6 |
| 17 | ROOM L | | 2 | 7 |
| 18 | STAGE1 | Reverb suitable for a solo instrument. | 3 | 16 |
| 19 | STAGE2 | | 3 | 17 |
| 20 | STAGE3 | | 3 | 0 |
| 21 | STAGE4 | | 3 | 1 |
| 22 | PLATE1 | Reverb simulating a plate reverb unit. | 4 | 16 |
| 23 | PLATE2 | | 4 | 17 |
| 24 | PLATE3 | | 4 | 0 |
| 25 | GM PLATE | | 4 | 7 |
| 26 | NO EFFECT | | No effect. | 0 |

● Chorus Types

| No. | Type | Description | MSB | LSB |
|-----|------------|---|--|-----|
| 1 | CHORUS1 | Conventional chorus program with rich, warm chorusing. | 66 | 17 |
| 2 | CHORUS2 | | 66 | 8 |
| 3 | CHORUS3 | | 66 | 16 |
| 4 | CHORUS4 | | 66 | 1 |
| 5 | CHORUS5 | | 65 | 2 |
| 6 | CHORUS6 | | 65 | 0 |
| 7 | CHORUS7 | | 65 | 1 |
| 8 | CHORUS8 | | 65 | 8 |
| 9 | GM CHORUS1 | | 65 | 3 |
| 10 | GM CHORUS2 | | 65 | 4 |
| 11 | GM CHORUS3 | | 65 | 5 |
| 12 | GM CHORUS4 | | 65 | 6 |
| 13 | FB CHORUS | | 65 | 7 |
| 14 | CELESTE1 | A 3-phase LFO adds modulation and spaciousness to the sound. | 66 | 0 |
| 15 | CELESTE2 | | 66 | 2 |
| 16 | FLANGER1 | Creates a sound reminiscent of a jet airplane. | 67 | 8 |
| 17 | FLANGER2 | | 67 | 16 |
| 18 | FLANGER3 | | 67 | 17 |
| 19 | FLANGER4 | | 67 | 1 |
| 20 | FLANGER5 | | 67 | 0 |
| 21 | GM FLANGER | | 67 | 7 |
| 22 | SYMPHONIC1 | | Adds more stages to the modulation of Celeste. | 68 |
| 23 | SYMPHONIC2 | 68 | | 0 |
| 24 | PHASER1 | Cyclically modulates the phase to add modulation to the sound. | 72 | 0 |
| 25 | PHASER2 | | 72 | 8 |
| 26 | EP PHASER1 | | 72 | 17 |
| 27 | EP PHASER2 | | 72 | 18 |
| 28 | EP PHASER3 | | 72 | 16 |
| 29 | ENS DETUNE | Chorus effect without modulation, created by adding a slightly pitch-shifted sound. | 87 | 0 |
| 30 | ROTARY SP5 | Simulates a rotary speaker. | 66 | 18 |
| 31 | NO EFFECT | No effect. | 0 | 0 |

● DSP Types

| No. | Type | Description | MSB | LSB |
|-----|--------------|---|---------------------------------|-----|
| 1 | HALL1 | Reverb simulating the acoustics of a hall. | 1 | 0 |
| 2 | HALL2 | | 1 | 16 |
| 3 | HALL3 | | 1 | 17 |
| 4 | HALL4 | | 1 | 18 |
| 5 | HALL5 | | 1 | 1 |
| 6 | HALL M | | 1 | 6 |
| 7 | HALL L | | 1 | 7 |
| 8 | ROOM1 | Reverb simulating the acoustics of a room. | 2 | 16 |
| 9 | ROOM2 | | 2 | 17 |
| 10 | ROOM3 | | 2 | 18 |
| 11 | ROOM4 | | 2 | 19 |
| 12 | ROOM5 | | 2 | 0 |
| 13 | ROOM6 | | 2 | 1 |
| 14 | ROOM7 | | 2 | 2 |
| 15 | ROOM S | | 2 | 5 |
| 16 | ROOM M | | 2 | 6 |
| 17 | ROOM L | | 2 | 7 |
| 18 | STAGE1 | Reverb suitable for a solo instrument. | 3 | 16 |
| 19 | STAGE2 | | 3 | 17 |
| 20 | STAGE3 | | 3 | 0 |
| 21 | STAGE4 | | 3 | 1 |
| 22 | PLATE1 | Reverb simulating a plate reverb unit. | 4 | 16 |
| 23 | PLATE2 | | 4 | 17 |
| 24 | PLATE3 | | 4 | 0 |
| 25 | GM PLATE | | 4 | 7 |
| 26 | CHORUS1 | Conventional chorus program with rich, warm chorusing. | 66 | 17 |
| 27 | CHORUS2 | | 66 | 8 |
| 28 | CHORUS3 | | 66 | 16 |
| 29 | CHORUS4 | | 66 | 1 |
| 30 | CHORUS5 | | 65 | 2 |
| 31 | CHORUS6 | | 65 | 0 |
| 32 | CHORUS7 | | 65 | 1 |
| 33 | CHORUS8 | | 65 | 8 |
| 34 | GM CHORUS1 | | 65 | 3 |
| 35 | GM CHORUS2 | | 65 | 4 |
| 36 | GM CHORUS3 | | 65 | 5 |
| 37 | GM CHORUS4 | | 65 | 6 |
| 38 | FB CHORUS | | 65 | 7 |
| 39 | CELESTE1 | A 3-phase LFO adds modulation and spaciousness to the sound. | 66 | 0 |
| 40 | CELESTE2 | | 66 | 2 |
| 41 | SYMPHONIC1 | Adds more stages to the modulation of Celeste. | 68 | 16 |
| 42 | SYMPHONIC2 | | 68 | 0 |
| 43 | ENS DETUNE | Chorus effect without modulation, created by adding a slightly pitch-shifted sound. | 87 | 0 |
| 44 | KARAOKE1 | Echo for karaoke. | 20 | 0 |
| 45 | KARAOKE2 | | 20 | 1 |
| 46 | KARAOKE3 | | 20 | 2 |
| 47 | ER1 | This effect isolates only the early reflection components of the reverb. | 9 | 0 |
| 48 | ER2 | | 9 | 1 |
| 49 | GATE REVERB | Simulation of gated reverb. | 10 | 0 |
| 50 | REVERS GATE | Simulation of gated reverb played back in reverse. | 11 | 0 |
| 51 | EQ DISCO | Equalizer effect that boosts both high and low frequencies, as is typical in most disco music. | 76 | 16 |
| 52 | EQ TEL | Equalizer effect that cuts both high and low frequencies, to simulate the sound heard through a telephone receiver. | 76 | 17 |
| 53 | 2BAND EQ | A stereo EQ with adjustable LOW and HIGH. Ideal for drum Parts. | 77 | 0 |
| 54 | 3BAND EQ | | 76 | 0 |
| 55 | 3BAND EQ2 | | 76 | 19 |
| 56 | HM ENHANCE1 | Adds new harmonics to the input signal to make the sound stand out. | 81 | 16 |
| 57 | HM ENHANCE2 | | 81 | 0 |
| 58 | ST 3BAND EQ | An EQ which allows equalization of low, mid and high bands. | 76 | 18 |
| 59 | ST 3BAND EQ2 | | 76 | 20 |
| 60 | FLANGER1 | | 67 | 8 |
| 61 | FLANGER2 | Creates a sound reminiscent of a jet airplane. | 67 | 16 |
| 62 | FLANGER3 | | 67 | 17 |
| 63 | FLANGER4 | | 67 | 1 |
| 64 | FLANGER5 | | 67 | 0 |
| 65 | GM FLANGER | | 67 | 7 |
| 66 | DYN FLANGER | | Dynamically controlled flanger. | 110 |
| 67 | DELAY LCR1 | Produces three delayed sounds: L, R and C (center). | 5 | 16 |
| 68 | DELAY LCR2 | | 5 | 0 |
| 69 | DELAY LR | Produces two delayed sounds: L and R. Two feedback delays are provided. | 6 | 0 |
| 70 | ECHO | Two delayed sounds (L and R), and independent feedback delays for L and R. | 7 | 0 |
| 71 | CROSS DELAY | The feedback of the two delayed sounds is crossed. | 8 | 0 |
| 72 | DIST HEAVY | Heavy distortion. | 73 | 0 |

Effect Type List

| No. | Type | Description | MSB | LSB |
|-----|--------------|---|-----|-----|
| 73 | ST DIST | Stereo distortion. | 73 | 8 |
| 74 | COMP+DIST1 | Since a Compressor is included in the first stage, steady distortion can be produced regardless of changes in input level. | 73 | 16 |
| 75 | COMP+DIST2 | | 73 | 1 |
| 76 | OVERDRIVE | Adds mild distortion to the sound. | 74 | 0 |
| 77 | OVERDRIVE2 | | 74 | 9 |
| 78 | ST OD | Stereo Overdrive. | 74 | 8 |
| 79 | DIST HARD | Hard-edge distortion. | 75 | 16 |
| 80 | DIST HARD2 | | 75 | 22 |
| 81 | DIST HARD3 | | 75 | 25 |
| 82 | DIST SOFT | | 75 | 17 |
| 83 | DIST SOFT2 | Soft, warm distortion. | 75 | 23 |
| 84 | DIST SOFT3 | | 75 | 26 |
| 85 | ST DIST HARD | Hard-edge stereo distortion. | 75 | 18 |
| 86 | ST DIST SOFT | Soft, warm soft distortion. | 75 | 19 |
| 87 | V_DIST HARD | Distortion which simulates vintage tube and fuzz sounds. | 98 | 0 |
| 88 | V_DIST SOFT | | 98 | 2 |
| 89 | AMP SIM1 | A simulation of a guitar amp. | 75 | 0 |
| 90 | AMP SIM2 | | 75 | 1 |
| 91 | ST AMP1 | | 75 | 20 |
| 92 | ST AMP2 | | 75 | 21 |
| 93 | ST AMP3 | | 75 | 8 |
| 94 | ST AMP4 | | 75 | 24 |
| 95 | ST AMP5 | 75 | 27 | |
| 96 | DST+DELAY1 | Distortion and Delay are connected in series. | 95 | 16 |
| 97 | DST+DELAY2 | | 95 | 0 |
| 98 | OD+DELAY1 | Overdrive and Delay are connected in series. | 95 | 17 |
| 99 | OD+DELAY2 | | 95 | 1 |
| 100 | CMP+DST+DLY1 | Compressor, Distortion and Delay are connected in series. | 96 | 16 |
| 101 | CMP+DST+DLY2 | | 96 | 0 |
| 102 | CMP+OD+DLY1 | Compressor, Overdrive and Delay are connected in series. | 96 | 17 |
| 103 | CMP+OD+DLY2 | | 96 | 1 |
| 104 | V_DIST H+DLY | V Distortion and Delay are connected in series. | 98 | 1 |
| 105 | V_DIST S+DLY | | 98 | 3 |
| 106 | V_HVY+DLY_A | V Distortion produces the heavy distortion of a large guitar amp, in series with a long delay effect. | 98 | 16 |
| 107 | V_HVY+DLY_A- | V Distortion produces the heavy distortion of a large guitar amp, in series with a long delay effect. This effect is somewhat softer than the preceding effect. | 98 | 17 |
| 108 | V_HVY+DLY_A+ | V Distortion produces the heavy distortion of a large guitar amp, in series with a long delay effect. This effect is somewhat stronger than the V_HVY+DLY_A effect. | 98 | 18 |
| 109 | V_HVY+DLY_B | V Distortion produces the heavy distortion of a mid-size guitar amp, in series with a short delay effect. | 98 | 19 |
| 110 | V_HVY+DLY_B- | V Distortion produces the heavy distortion of a mid-size guitar amp, in series with a short delay effect. This effect is somewhat softer than the preceding effect. | 98 | 20 |
| 111 | V_HVY+DLY_B+ | V Distortion produces the heavy distortion of a mid-size guitar amp, in series with a short delay effect. This effect is somewhat stronger than the V_HVY+DLY_B effect. | 98 | 21 |
| 112 | MBAND COMP | Multi-band compressor that allows you to adjust the compression effect for individual frequency bands. | 105 | 0 |
| 113 | COMPRESSOR | Holds down the output level when a specified input level is exceeded. A sense of attack can also be added to the sound. | 83 | 0 |
| 114 | NOISE GATE | Gates the input when the input signal falls below a specified level. | 84 | 0 |
| 115 | VCE CANCEL | Attenuates the vocal part of a CD or other source. | 85 | 0 |
| 116 | AMBIENCE | Blurs the stereo positioning of the sound to add spatial width. | 88 | 0 |
| 117 | TALKING MOD | Adds a vowel sound to the input signal. | 93 | 0 |
| 118 | LO-FI | Degrades the audio quality of the input signal. | 94 | 0 |
| 119 | DYN FILTER | Dynamically controlled filter. | 109 | 0 |
| 120 | ISOLATOR | Controls the level of a specified frequency band of the input signal. | 115 | 0 |
| 121 | PHASER1 | Cyclically modulates the phase to add modulation to the sound. | 72 | 0 |
| 122 | PHASER2 | | 72 | 8 |
| 123 | EP PHASER1 | | 72 | 17 |
| 124 | EP PHASER2 | | 72 | 18 |
| 125 | EP PHASER3 | | 72 | 16 |
| 126 | DYN PHASER | | 111 | 0 |
| 127 | PITCH CHG1 | | 80 | 16 |
| 128 | PITCH CHG2 | Changes the pitch of the input signal. | 80 | 0 |
| 129 | PITCH CHG3 | | 80 | 1 |

| No. | Type | Description | MSB | LSB |
|-----|---------------|---|-----|-----|
| 130 | ROTARY SP1 | | 69 | 16 |
| 131 | ROTARY SP2 | | 71 | 17 |
| 132 | ROTARY SP3 | | 71 | 18 |
| 133 | ROTARY SP4 | | 70 | 17 |
| 134 | ROTARY SP5 | | 66 | 18 |
| 135 | ROTARY SP6 | | 69 | 0 |
| 136 | ROTARY SP7 | | 71 | 22 |
| 137 | ROTARY SP8 | | 69 | 17 |
| 138 | ROTARY SP9 | Simulates a rotary speaker. | 69 | 18 |
| 139 | ROTARY SP10 | | 71 | 23 |
| 140 | ROTARY SP11 | | 71 | 24 |
| 141 | ROTARY SP12 | | 70 | 20 |
| 142 | ROTARY SP13 | | 66 | 19 |
| 143 | ROTARY SP14 | | 69 | 19 |
| 144 | ROTARY SP15 | | 69 | 20 |
| 145 | ROTARY SP16 | | 71 | 25 |
| 146 | 2WAY ROT SP | | 86 | 0 |
| 147 | DST+ROT SP | Distortion and rotary speaker connected in series. | 69 | 1 |
| 148 | DST+2ROT SP | Distortion and 2-way rotary speaker connected in series. | 86 | 1 |
| 149 | OD+ROT SP | Overdrive and rotary speaker connected in series. | 69 | 2 |
| 150 | OD+2ROT SP | Overdrive and 2-way rotary speaker connected in series. | 86 | 2 |
| 151 | AMP+ROT SP | Amp simulator and rotary speaker connected in series. | 69 | 3 |
| 152 | AMP+2ROT SP | | 86 | 3 |
| 153 | AMP+2ROT SP2 | Amp simulator and 2-way rotary speaker connected in series. | 86 | 16 |
| 154 | AMP+2ROT SP3 | | 86 | 17 |
| 155 | DUAL ROT SP1 | Rotary speaker simulation. | 99 | 0 |
| 156 | DUAL ROT SP2 | | 99 | 1 |
| 157 | AUTO PAN1 | Several panning effects that automatically shift the sound position (left, right, front, back). | 71 | 16 |
| 158 | AUTO PAN2 | | 71 | 0 |
| 159 | EP AUTOPAN | | 71 | 21 |
| 160 | EP AUTOPAN2 | | 71 | 26 |
| 161 | AUTO PAN3 | | 71 | 1 |
| 162 | TREMOLO1 | Rich Tremolo effect with both volume and pitch modulation. | 70 | 16 |
| 163 | TREMOLO2 | | 71 | 19 |
| 164 | TREMOLO3 | | 70 | 0 |
| 165 | EP TREMOLO | | 70 | 18 |
| 166 | GT TREMOLO1 | | 71 | 20 |
| 167 | GT TREMOLO2 | | 70 | 19 |
| 168 | VIBE VIBRATE | Vibraphone effect. | 119 | 0 |
| 169 | AUTO WAH1 | Cyclically modulates the center frequency of a wah filter. | 78 | 16 |
| 170 | AUTO WAH2 | | 78 | 0 |
| 171 | AT WAH+DST1 | The output of an Auto Wah can be distorted by Distortion. | 78 | 17 |
| 172 | AT WAH+DST2 | | 78 | 1 |
| 173 | AT WAH+OD1 | The output of an Auto Wah can be distorted by Overdrive. | 78 | 18 |
| 174 | AT WAH+OD2 | | 78 | 2 |
| 175 | TOUCH WAH1 | Changes the center frequency of a wah filter according to the input level. | 82 | 0 |
| 176 | TOUCH WAH2 | | 82 | 8 |
| 177 | TOUCH WAH3 | | 82 | 20 |
| 178 | TC WAH+DST1 | The output of an Touch Wah can be distorted by Distortion. | 82 | 16 |
| 179 | TC WAH+DST2 | | 82 | 1 |
| 180 | TC WAH+OD1 | The output of an Touch Wah can be distorted by Overdrive. | 82 | 17 |
| 181 | TC WAH+OD2 | | 82 | 2 |
| 182 | CLAVI TC WAH | Clavinet Touch Wah. | 82 | 18 |
| 183 | CLAVI TC WAH2 | | 82 | 21 |
| 184 | EP TC WAH | EP Touch Wah | 82 | 19 |
| 185 | EP TC WAH2 | | 82 | 22 |
| 186 | WH+DST+DLY1 | Wah, Distortion and Delay are connected in series. | 97 | 16 |
| 187 | WH+DST+DLY2 | | 97 | 0 |
| 188 | WH+OD+DLY1 | Wah, Overdrive and Delay are connected in series. | 97 | 17 |
| 189 | WH+OD+DLY2 | | 97 | 1 |
| 190 | NO EFFECT | No effect. | 0 | 0 |

Arpeggio Type List

| No. | Arpeggio Type | Length | Tempo | Time Sig. | Voice Type |
|------------------|---------------|--------|-------|-----------|-----------------|
| Seq | | | | | |
| 1 | UpOct1 | 1 | 120 | 4 / 4 | Synth Lead |
| 2 | UpOct2 | 1 | 120 | 4 / 4 | Synth Lead |
| 3 | UpOct4 | 1 | 120 | 4 / 4 | Synth Lead |
| 4 | DownOct1 | 1 | 120 | 4 / 4 | Synth Lead |
| 5 | DownOct2 | 1 | 120 | 4 / 4 | Synth Lead |
| 6 | DownOct4 | 1 | 120 | 4 / 4 | Synth Lead |
| 7 | U/DAOct1 | 1 | 120 | 4 / 4 | Synth Lead |
| 8 | U/DAOct2 | 1 | 120 | 4 / 4 | Synth Lead |
| 9 | U/DAOct4 | 1 | 120 | 4 / 4 | Synth Lead |
| 10 | U/DBOct1 | 1 | 120 | 4 / 4 | Synth Lead |
| 11 | U/DBOct2 | 1 | 120 | 4 / 4 | Synth Lead |
| 12 | U/DBOct4 | 1 | 120 | 4 / 4 | Synth Lead |
| 13 | RndmOct1 | 1 | 120 | 4 / 4 | Synth Lead |
| 14 | RndmOct2 | 1 | 120 | 4 / 4 | Synth Lead |
| 15 | RndmOct4 | 1 | 120 | 4 / 4 | Synth Lead |
| 16 | Basic | 1 | 130 | 4 / 4 | Synth Lead |
| 17 | Melody1 | 1 | 70 | 4 / 4 | Synth Lead |
| 18 | Melody2 | 1 | 70 | 4 / 4 | Synth Lead |
| 19 | FifthSQ1 | 1 | 130 | 4 / 4 | Synth Lead |
| 20 | FifthSQ2 | 1 | 130 | 4 / 4 | Synth Lead |
| 21 | Electr1 | 1 | 130 | 4 / 4 | Synth Lead |
| 22 | Electr2 | 1 | 130 | 4 / 4 | Synth Lead |
| 23 | Electr3 | 1 | 130 | 4 / 4 | Synth Lead |
| 24 | Electr4 | 1 | 130 | 4 / 4 | Synth Lead |
| 25 | SynTrnce | 1 | 130 | 4 / 4 | Synth Lead |
| 26 | Simple | 1 | 130 | 4 / 4 | Synth Lead |
| 27 | OctSeq | 1 | 130 | 4 / 4 | Synth Lead |
| 28 | SynPhrs | 2 | 145 | 4 / 4 | Synth Lead |
| 29 | Random | 1 | 90 | 4 / 4 | Synth Lead |
| 30 | Compu Bs | 1 | 130 | 4 / 4 | Synth Lead |
| 31 | SynArp1 | 1 | 130 | 4 / 4 | Synth Lead |
| 32 | SynArp2 | 1 | 130 | 4 / 4 | Synth Lead |
| 33 | SynArp3 | 1 | 130 | 4 / 4 | Synth Lead |
| 34 | SynArp4 | 1 | 138 | 4 / 4 | Synth Lead |
| 35 | Techno | 2 | 120 | 4 / 4 | Synth Lead |
| 36 | SyncEcho | 2 | 130 | 4 / 4 | Synth Lead |
| 37 | PulsLine | 2 | 120 | 4 / 4 | Synth Lead |
| 38 | Doves | 1 | 150 | 4 / 4 | Synth Lead |
| 39 | Chodal | 2 | 150 | 4 / 4 | Synth Lead |
| 40 | Waggle | 1 | 140 | 4 / 4 | Synth Lead |
| 41 | SuperArp | 2 | 120 | 4 / 4 | Synth Lead |
| 42 | AcidLine | 1 | 120 | 4 / 4 | Synth Lead |
| 43 | TekEcho | 2 | 120 | 4 / 4 | Synth Lead |
| 44 | VelGroov | 1 | 134 | 4 / 4 | Synth Lead |
| 45 | MuteLine | 1 | 134 | 4 / 4 | Synth Lead |
| 46 | PolyArp | 1 | 120 | 4 / 4 | Synth Lead |
| 47 | Trance1 | 1 | 140 | 4 / 4 | Synth Lead |
| 48 | Trance2 | 1 | 140 | 4 / 4 | Synth Lead |
| 49 | Dream | 1 | 136 | 4 / 4 | Synth Lead |
| Chord Seq | | | | | |
| 50 | SynChord | 1 | 130 | 4 / 4 | Synth Lead |
| 51 | Syncopa | 2 | 120 | 4 / 4 | Synth Lead |
| 52 | Hybrid1 | 1 | 130 | 4 / 4 | Synth Lead |
| 53 | Hybrid2 | 1 | 106 | 4 / 4 | Synth Lead |
| 54 | TrnceChd | 2 | 145 | 4 / 4 | Synth Lead |
| 55 | TrnceRtm | 4 | 140 | 4 / 4 | Synth Lead |
| 56 | BscChd1 | 2 | 130 | 4 / 4 | Synth Lead |
| 57 | BscChd2 | 1 | 130 | 4 / 4 | Synth Lead |
| Ap/Kb | | | | | |
| 58 | Pf70sRk1 | 2 | 130 | 4 / 4 | A.Piano/E.Piano |
| 59 | Pf70sRk2 | 4 | 130 | 4 / 4 | A.Piano/E.Piano |
| 60 | Pf Arp1 | 2 | 100 | 4 / 4 | A.Piano/E.Piano |
| 61 | Pf Arp2 | 2 | 70 | 4 / 4 | A.Piano/E.Piano |
| 62 | Pf Arp3 | 2 | 130 | 4 / 4 | A.Piano/E.Piano |
| 63 | Pf Arp4 | 1 | 116 | 4 / 4 | A.Piano/E.Piano |

| No. | Arpeggio Type | Length | Tempo | Time Sig. | Voice Type |
|---------------|---------------|--------|-------|-----------|--------------------------------|
| 64 | Pf Arp5 | 1 | 82 | 4 / 4 | A.Piano/E.Piano |
| 65 | Pf Arp6 | 2 | 130 | 4 / 4 | A.Piano/E.Piano |
| 66 | Pf Arp7 | 2 | 130 | 4 / 4 | A.Piano/E.Piano |
| 67 | Pf Arp8 | 1 | 74 | 4 / 4 | A.Piano/E.Piano |
| 68 | Pf Club | 1 | 96 | 4 / 4 | A.Piano/E.Piano |
| 69 | PfHouse | 2 | 130 | 4 / 4 | A.Piano/E.Piano |
| 70 | PfLatin1 | 2 | 138 | 4 / 4 | A.Piano/E.Piano |
| 71 | PfLatin2 | 2 | 120 | 4 / 4 | A.Piano/E.Piano |
| 72 | PfSalsa | 1 | 123 | 4 / 4 | A.Piano/E.Piano |
| 73 | PfMontno | 2 | 100 | 4 / 4 | A.Piano/E.Piano |
| 74 | EpSwing | 1 | 101 | 4 / 4 | A.Piano/E.Piano |
| 75 | Ep Slow | 1 | 74 | 4 / 4 | A.Piano/E.Piano |
| 76 | EpAnlgPp | 2 | 93 | 4 / 4 | A.Piano/E.Piano |
| 77 | EpChdUp | 1 | 108 | 4 / 4 | A.Piano/E.Piano |
| 78 | Clavi1 | 1 | 120 | 4 / 4 | Clavi |
| 79 | Clavi2 | 1 | 110 | 4 / 4 | Clavi |
| 80 | Clavi3 | 1 | 124 | 4 / 4 | Clavi |
| 81 | EpReggae | 2 | 92 | 4 / 4 | Clavi |
| 82 | EpHipHop | 2 | 105 | 4 / 4 | Harpichord |
| 83 | EpNewGos | 1 | 90 | 4 / 4 | E.Piano |
| 84 | Ep6/8R&B | 2 | 61 | 4 / 4 | E.Piano |
| 85 | EpClubHs | 2 | 128 | 4 / 4 | E.Piano |
| Organ | | | | | |
| 86 | OrgHouse | 1 | 130 | 4 / 4 | Organ |
| 87 | OrgLatin | 1 | 110 | 4 / 4 | Organ |
| 88 | OrgRegge | 1 | 92 | 4 / 4 | Organ |
| Guitar | | | | | |
| 89 | GtStrum1 | 2 | 120 | 4 / 4 | Steel Guitar |
| 90 | GtStrum2 | 2 | 120 | 4 / 4 | Steel Guitar |
| 91 | GtStrum3 | 2 | 120 | 4 / 4 | Steel Guitar |
| 92 | GtChord1 | 1 | 120 | 4 / 4 | Clean Guitar |
| 93 | GtChord2 | 1 | 100 | 4 / 4 | Clean Guitar |
| 94 | GtClean1 | 2 | 120 | 4 / 4 | Clean Guitar |
| 95 | GtClean2 | 2 | 120 | 4 / 4 | Clean Guitar |
| 96 | GtFunky1 | 1 | 120 | 4 / 4 | Clean Guitar |
| 97 | GtFunky2 | 2 | 105 | 4 / 4 | Clean Guitar |
| 98 | Gt Pop | 1 | 90 | 4 / 4 | Classical Guitar |
| 99 | Gt Slow | 1 | 74 | 4 / 4 | Steel Guitar |
| 100 | GtFingr1 | 2 | 120 | 4 / 4 | Steel Guitar |
| 101 | GtFingr2 | 2 | 120 | 4 / 4 | Steel Guitar |
| 102 | GtFingr3 | 2 | 120 | 4 / 4 | Steel Guitar |
| 103 | GtFingr4 | 3 | 120 | 4 / 4 | Steel Guitar |
| 104 | GtXovr1 | 2 | 100 | 4 / 4 | Overdrive Gt/ Distortion Gt |
| 105 | GtXovr2 | 2 | 100 | 4 / 4 | Overdrive Gt/ Distortion Gt |
| 106 | GtXovr3 | 2 | 100 | 4 / 4 | Overdrive Gt/ Distortion Gt |
| 107 | GtHipHop | 2 | 94 | 4 / 4 | Muted Guitar |
| 108 | Gt Latin | 2 | 120 | 4 / 4 | Classical Guitar |
| 109 | GtSamba | 1 | 120 | 4 / 4 | Clean Guitar |
| 110 | GtSpnish | 2 | 120 | 4 / 4 | Classical Guitar |
| 111 | GtTurksh | 2 | 105 | 4 / 4 | Kanoun |
| 112 | MgStrum | 4 | 120 | 4 / 4 | Mega Steel Guitar |
| 113 | MgUnplg1 | 4 | 120 | 4 / 4 | Mega Steel Guitar |
| 114 | MgUnplg2 | 2 | 120 | 4 / 4 | Mega Steel Guitar |
| 115 | MgUnplg3 | 2 | 120 | 4 / 4 | Mega Steel Guitar |
| 116 | MgUnplg4 | 2 | 120 | 4 / 4 | Mega Steel Guitar |
| 117 | MgUnplg5 | 1 | 120 | 4 / 4 | Mega Steel Guitar |
| 118 | MgFlkRck | 2 | 120 | 4 / 4 | Mega Steel Guitar |
| 119 | MgSttRck | 2 | 120 | 4 / 4 | Mega Steel Guitar |
| 120 | MgChlOut | 2 | 79 | 4 / 4 | Mega Steel Guitar |
| 121 | MgRtrPop | 2 | 126 | 4 / 4 | Mega Steel Guitar |
| 122 | MgSpnish | 2 | 120 | 4 / 4 | Mega Steel Guitar |
| 123 | MgClGt1 | 4 | 107 | 4 / 4 | Mega Clean Guitar |
| 124 | MgClGt2 | 4 | 107 | 4 / 4 | Mega Clean Guitar |
| 125 | MgClGt3 | 4 | 107 | 4 / 4 | Mega Clean Guitar |

| No. | Arpeggio Type | Length | Tempo | Time Sig. | Voice Type |
|-------------------|---------------|--------|-------|-----------|-------------------|
| 126 | MgClGt4 | 4 | 107 | 4 / 4 | Mega Clean Guitar |
| 127 | MgFunk1 | 2 | 120 | 4 / 4 | Mega Clean Guitar |
| 128 | MgFunk2 | 1 | 120 | 4 / 4 | Mega Clean Guitar |
| 129 | MgClHip | 2 | 90 | 4 / 4 | Mega Clean Guitar |
| 130 | MgAnlgPp | 2 | 93 | 4 / 4 | Mega Clean Guitar |
| 131 | MgOdGt1 | 4 | 120 | 4 / 4 | Mega Overdrive Gt |
| 132 | MgOdGt2 | 4 | 120 | 4 / 4 | Mega Overdrive Gt |
| 133 | MgOdGt3 | 4 | 120 | 4 / 4 | Mega Overdrive Gt |
| 134 | MgOdGt4 | 4 | 120 | 4 / 4 | Mega Overdrive Gt |
| 135 | MgOd70Rk | 2 | 130 | 4 / 4 | Mega Overdrive Gt |
| 136 | GtOvrTp1 | 2 | 120 | 4 / 4 | Over TheTop |
| 137 | GtOvrTp2 | 4 | 120 | 4 / 4 | Over TheTop |
| Bass | | | | | |
| 138 | BsFingr1 | 1 | 115 | 4 / 4 | Finger Bass |
| 139 | BsFingr2 | 3 | 115 | 4 / 4 | Finger Bass |
| 140 | BsKIFunk | 1 | 96 | 4 / 4 | Finger Bass |
| 141 | Bs Slap | 3 | 120 | 4 / 4 | Slap Bass |
| 142 | BsCmbJz | 4 | 204 | 4 / 4 | Acoustic Bass |
| 143 | BsGroove | 2 | 120 | 4 / 4 | Synth Bass |
| 144 | BsHipHp1 | 1 | 105 | 4 / 4 | Synth Bass |
| 145 | BsHipHp2 | 2 | 94 | 4 / 4 | Synth Bass |
| 146 | BsHipHp3 | 1 | 94 | 4 / 4 | Synth Bass |
| 147 | BsSmooth | 1 | 115 | 4 / 4 | Synth Bass |
| 148 | BsNewGos | 2 | 90 | 4 / 4 | Synth Bass |
| 149 | Bs Acid | 1 | 120 | 4 / 4 | Synth Bass |
| 150 | BsTechno | 1 | 138 | 4 / 4 | Synth Bass |
| 151 | Bs Dream | 1 | 136 | 4 / 4 | Synth Bass |
| 152 | BsClubHs | 1 | 128 | 4 / 4 | Synth Bass |
| 153 | Bs Disco | 2 | 110 | 4 / 4 | Synth Bass |
| 154 | Bs Latin | 4 | 138 | 4 / 4 | Synth Bass |
| 155 | BsMontno | 4 | 100 | 4 / 4 | Finger Bass |
| 156 | BsReggae | 1 | 92 | 4 / 4 | Finger Bass |
| 157 | BsFunk1 | 2 | 120 | 4 / 4 | Finger Bass |
| 158 | BsFunk2 | 4 | 120 | 4 / 4 | Finger Bass |
| Strings | | | | | |
| 159 | StrBasic | 1 | 101 | 4 / 4 | Strings |
| 160 | Str R&B | 1 | 90 | 4 / 4 | Strings |
| 161 | StrTrksh | 2 | 86 | 4 / 4 | Strings |
| 162 | Pizzcato | 1 | 120 | 4 / 4 | Strings |
| Brass/Reed | | | | | |
| 163 | BrsFunk1 | 4 | 132 | 4 / 4 | Brass |
| 164 | BrsFunk2 | 1 | 132 | 4 / 4 | Brass |
| 165 | BrsSamba | 2 | 120 | 4 / 4 | Brass |
| 166 | Flutter | 1 | 120 | 4 / 4 | Reed |
| 167 | ReedSoul | 4 | 120 | 4 / 4 | Reed |
| 168 | ReedHpHp | 2 | 105 | 4 / 4 | Reed |
| Synth Lead | | | | | |
| 169 | SynDsco1 | 1 | 110 | 4 / 4 | Synth Lead |
| 170 | SynDsco2 | 2 | 110 | 4 / 4 | Synth Lead |
| CrPerc | | | | | |
| 171 | Prc Arp | 2 | 110 | 4 / 4 | CrPerc |
| 172 | PrcTrill | 1 | 120 | 4 / 4 | CrPerc |
| 173 | PrcDisco | 2 | 110 | 4 / 4 | CrPerc |
| Drum | | | | | |
| 174 | Dr Funk | 4 | 107 | 4 / 4 | Standard Kit |
| 175 | DrGospel | 2 | 126 | 3 / 4 | Standard Kit |
| 176 | DrCmbJz | 4 | 204 | 4 / 4 | Standard Kit |
| 177 | DrUnplug | 1 | 120 | 4 / 4 | Standard Kit |
| 178 | DrFngrPk | 4 | 120 | 4 / 4 | Standard Kit |
| 179 | DrGtrPop | 1 | 90 | 4 / 4 | Standard Kit |
| 180 | DrXovrRk | 2 | 100 | 4 / 4 | Standard Kit |
| 181 | DrHipHop | 2 | 94 | 4 / 4 | Break Kit |
| 182 | DrLoBeat | 2 | 140 | 4 / 4 | Break Kit |
| 183 | DrAnlgPp | 2 | 93 | 4 / 4 | Analog T8 Kit |
| 184 | DrEuroTk | 2 | 140 | 4 / 4 | DanceKit1 |
| 185 | DrTrance | 4 | 140 | 4 / 4 | Analog T9 Kit |

| No. | Arpeggio Type | Length | Tempo | Time Sig. | Voice Type |
|-----|---------------|--------|-------|-----------|----------------|
| 186 | DrHouse1 | 2 | 123 | 4 / 4 | Analog T9 Kit |
| 187 | DrHouse2 | 2 | 130 | 4 / 4 | Analog T9 Kit |
| 188 | DrClubHs | 1 | 128 | 4 / 4 | Analog T9 Kit |
| 189 | DrGroove | 2 | 96 | 4 / 4 | Hip Hop Kit |
| 190 | Dr Perc1 | 2 | 135 | 4 / 4 | Standard Kit |
| 191 | Dr Perc2 | 1 | 100 | 4 / 4 | Standard Kit |
| 192 | Dr Club | 1 | 128 | 4 / 4 | Standard Kit |
| 193 | DrSamba | 4 | 120 | 4 / 4 | Standard Kit |
| 194 | DrSalsa | 2 | 123 | 4 / 4 | Standard Kit |
| 195 | DrAfricn | 2 | 122 | 4 / 4 | Standard Kit |
| 196 | DrTambrn | 2 | 123 | 4 / 4 | Dance Kit1 |
| 197 | Dr R&B | 2 | 110 | 4 / 4 | Standard Kit |
| 198 | DrFunky | 4 | 130 | 4 / 4 | Standard Kit |
| 199 | DrClHip | 2 | 118 | 4 / 4 | Standard Kit |
| 200 | Dr Latin | 2 | 104 | 4 / 4 | Standard Kit |
| 201 | DrArabic | 2 | 100 | 4 / 4 | Standard Kit |
| 202 | DrOryant | 2 | 130 | 4 / 4 | Arab. Kit |
| 203 | Dr Azeri | 1 | 160 | 6 / 8 | Arab. Kit |
| 204 | Dr 9/8 | 2 | 120 | 9 / 8 | Arab. Kit |
| 205 | DrSaeidy | 2 | 110 | 4 / 4 | Arab. Kit |
| 206 | DrMksoum | 1 | 130 | 4 / 4 | Arab. Kit |
| 207 | DrKarach | 2 | 120 | 4 / 4 | Arab. Kit |
| 208 | DrIndia1 | 4 | 128 | 4 / 4 | Indian Kit |
| 209 | DrIndia2 | 4 | 123 | 4 / 4 | Indian Kit |
| 210 | Dr China | 1 | 106 | 4 / 4 | Chinese kit |
| 211 | DrMrngue | 2 | 130 | 4 / 4 | Afro Cuban Kit |
| 212 | DrMambo | 1 | 104 | 4 / 4 | Afro Cuban Kit |
| 213 | Dr70Dsco | 2 | 120 | 4 / 4 | Pop Latin Kit |

| | | |
|----------------------|--------------------|----------------|
| Prog Change : True # | o 0 - 127 ***** | o 0 - 127 |
| System Exclusive | o | o |
| : Song Pos. | x | x |
| : Song Sel. | x | x |
| : Tune | x | x |
| System : Clock | o | o |
| Real Time: Commands | o | o |
| Aux :All Sound OFF | x | o(120,126,127) |
| :Reset All Cntrls | x | o(121) |
| :Local ON/OFF | x | o(122) |
| :All Notes OFF | x | o(123-125) |
| Mes- :Active Sense | o | o |
| sages:Reset | x | x |

*1 These Control Changes are not transmitted by the panel operation. However, they may be transmitted while performing Pattern or the Song.

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

MIDI Data Format

NOTE:

1 By default (factory settings) the instrument ordinarily functions as a 16-channel multi-timbral tone generator, and incoming data does not affect the panel voices or panel settings. However, the MIDI messages listed below do affect the panel voices, auto accompaniment, and songs.

- MIDI Master Tuning
- System exclusive messages for changing the Reverb Type and Chorus Type.

2 Exclusive

<GM System ON> F0H, 7EH, 7FH, 09H, 01H, F7H

- This message automatically restores all default settings for the instrument, with the exception of MIDI Master Tuning.

<MIDI Master Volume> F0H, 7FH, 7FH, 04H, 01H, II, mm, F7H

- This message allows the volume of all channels to be changed simultaneously (Universal System Exclusive).
- The values of "mm" is used for MIDI Master Volume. (Values for "II" are ignored.)

<MIDI Master Tuning> F0H, 43H, 1nH, 27H, 30H, 00H, 00H, mm, II, cc, F7H

- This message simultaneously changes the tuning value of all channels.
- The values of "mm" and "II" are used for MIDI Master Tuning.
- The default value of "mm" and "II" are 08H and 00H, respectively. Any values can be used for "n" and "cc".

<Reverb Type> F0H, 43H, 1nH, 4CH, 02H, 01H, 00H, mmH, IIH, F7H

- mm : Reverb Type MSB
- II : Reverb Type LSB

Refer to the Effect Type List (page 100) for details.

<Chorus Type> F0H, 43H, 1nH, 4CH, 02H, 01H, 20H, mmH, IIH, F7H

- mm : Chorus Type MSB
- II : Chorus Type LSB

Refer to the Effect Type List (page 100) for details.

<DSP Type> F0H, 43H, 1nH, 4CH, 02H, 01H, 40H, mmH, IIH, F7H

- mm : DSP Type MSB
- II : DSP Type LSB

Refer to the Effect Type List (page 101) for details.

3 When the accompaniment is started, an FAH message is transmitted. When accompaniment is stopped, an FCH message is transmitted. When the clock is set to External, both FAH (accompaniment start) and FCH (accompaniment stop) are recognized.

4 Local ON/OFF

<Local ON> Bn, 7A, 7F

<Local OFF> Bn, 7A, 00

Value for "n" is ignored.

Specifications

| | | |
|------------------|-----|-------------------------|
| Keyboards | MM8 | 88 keys (Initial touch) |
| | MM6 | 61 keys (Initial touch) |

| | | |
|-----------------------------|------------------------|--|
| Tone Generator block | Tone Generator | AWM2 |
| | Polyphony | 32 notes |
| | Multi Timbral Capacity | 16 parts |
| | Wave | 70MB(when converted to 16-bit linear format) |
| | Voice | Preset: 418 normal voices + 22 drum kits GM: 128 normal voices + 1 drum kit |
| | Performance | 8 banks x 8 |
| | Effect System | Reverb x 25 types, Chorus x 30 types, Variation x 189 types |
| | Master Equalizer | 5 types |

| | | |
|------------------------|-----------------|--|
| Sequencer block | Note Resolution | 96 ppq (parts per quarter note) |
| | Tempo (BPM) | 11–280 |
| | Recording type | Real time replace |
| | Tracks | 8 + 8 (Pattern track) |
| | Patterns | 168 patterns (x 4 sections) |
| | Songs | Preset: 3 songs User: 5 songs USB: 400 songs maximum |
| | Arpeggio | Preset x 213 types |

| | | |
|---------------|--------------------|--|
| Others | Controllers | Pitch Bend wheel x 1, Modulation wheel x 1, Knobs x4, Data dial x 1 |
| | Display | 320 x 240 dot graphic LCD (backlit) |
| | Connectors | OUTPUT L/MONO, R (standard phone jack), PHONES (standard stereo phone jack), FOOT CONTROLLER, SUSTAIN, MIDI IN/OUT, USB (TO HOST, TO DEVICE), DC INLET |
| | Power Consumption | 12W |
| | Dimensions, Weight | MM8: 1,340(W) x 445(D) x 157(H)mm, 15.6kg MM6: 949(W) x 374(D) x 123(H)mm, 5.0kg |
| | Accessories | AC Power Adaptor, Owner's Manual (this book), Supplied Disk (supplied DAW software) |

* Specifications and descriptions in this owner's manual are for information purposes only. Yamaha Corp. reserves the right to change or modify products or specifications at any time without prior notice. Since specifications, equipment or options may not be the same in every locale, please check with your Yamaha dealer.

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90 DAYS LABOR

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