

BK-5
BACKING KEYBOARD
 Owner's Manual

Roland

WARNING – To reduce the risk of fire or electric shock, do not expose this device to rain or moisture.

For EU countries



This product complies with the requirements of European Directive EMC 2004/108/EC.
Dieses Produkt entspricht der europäischen Richtlinie EMC 2004/108/EC.
Ce produit est conforme aux exigences de la directive européenne EMC 2004/108/EC.
Questo prodotto è conforme alle esigenze della direttiva europea EMC 2004/108/EC.
Este producto cumple con la directrice EMC 2004/108/EC de la CE.
Dit product beantwoordt aan de richtlijn EMC 2004/108/EC van de Europese Unie.

For the USA

FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

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

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

Unauthorized changes or modification to this system can void the users authority to operate this equipment.
This equipment requires shielded interface cables in order to meet FCC class B Limit.

For Canada

NOTICE

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

AVIS

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

For C.A. US (Proposition 65)

WARNING

This product contains chemicals known to cause cancer, birth defects and other reproductive harm, including lead.

For the UK

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

BLUE: NEUTRAL
BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:

The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.
Under no circumstances must either of the above wires be connected to the earth terminal of a three pin plug.

For the USA

DECLARATION OF CONFORMITY Compliance Information Statement

Model Name : BK-5
Type of Equipment : Backing Keyboard
Responsible Party : Roland Corporation U.S.
Address : 5100 S. Eastern Avenue, Los Angeles, CA 90040-2938
Telephone : (323) 890-3700

Roland

BK-5

BACKING KEYBOARD

Owner's Manual

Thank you and congratulations on your choice of the Roland BK-5 Backing Keyboard.

To ensure that you obtain the maximum enjoyment and take full advantage of the BK-5's functionality, please read this owner's manual carefully.

About this manual

You should first read the chapter "Before you start using the BK-5" on p. 17. It explains how to connect the AC adaptor and turn on the power. This Owner's Manual explains everything, from the BK-5's basic operations to more advanced functions.

Conventions in this manual

In order to explain the operations as clearly as possible, this manual uses the following conventions:

- Text enclosed in square brackets [] indicates the name of a button or knob. Example: the [MENU] button.
- Paragraphs that begin with "NOTE" are cautionary statements that you must read.
- Paragraphs that begin with "MEMO" contain useful information that may come in handy.
- The numbers of pages that you can turn to for additional or related information are given like this: (p. **).



The explanations in this manual include illustrations that depict what should typically be shown by the display. Note, however, that your unit may incorporate a newer, enhanced version of the system (e.g., include newer sounds), so what you actually see in the display may not always match what appears in the manual.

Before using this instrument, carefully read "Using the unit safely" on p. 4 and "Important notes" on p. 6. Those sections provide information concerning the proper operation of the BK-5. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, the manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.




USING THE UNIT SAFELY

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

About ⚠ WARNING and ⚠ CAUTION Notices


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


About the Symbols




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


ALWAYS OBSERVE THE FOLLOWING


WARNING


- Do not open (or modify in any way) the unit or its AC adaptor. 


- Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page. 

- Never install the unit in any of the following locations. 
 - Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are 
 - Damp (e.g., baths, washrooms, on wet floors); or are 
 - Exposed to steam or smoke; or are
 - Subject to salt exposure; or are
 - Humid; or are
 - Exposed to rain; or are
 - Dusty or sandy; or are
 - Subject to high levels of vibration and shakiness.


- Make sure you always have the unit placed so it is level and sure to remain stable. Never place it on stands that could wobble, or on inclined surfaces. 



- Be sure to use only the AC adaptor supplied with the unit. Also, make sure the line voltage at the installation matches the input voltage specified on the AC adaptor's body. Other AC adaptors may use a different polarity, or be designed for a different voltage, so their use could result in damage, malfunction, or electric shock. 


- Use only the supplied power-supply cord. Also, the supplied power cord must not be used with any other device. 


- Do not excessively twist or bend the power cord, nor place heavy objects on it. Doing so can damage the cord, producing severed elements and short circuits. Damaged cords are fire and shock hazards! 


WARNING

- This unit, in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level, or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should immediately stop using the unit, and consult an audiologist. 




- Never allow foreign objects (e.g., flammable material, coins, pins) or liquids (e.g., water or juice) to enter this unit. Doing so may cause short circuits, faulty operation, or other malfunctions.  

- Immediately turn the power off, remove the AC adaptor from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page when: 
 - The AC adaptor, the power-supply cord, or the plug has been damaged; or
 - If smoke or unusual odor occurs
 - Objects have fallen into, or liquid has been spilled onto the unit; or
 - The unit has been exposed to rain (or otherwise has become wet); or
 - The unit does not appear to operate normally or exhibits a marked change in performance.










- In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit. 

- Protect the unit from strong impact. (Do not drop it!) 

⚠ WARNING

- Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through. 
- Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page. 
- Do NOT play a CD-ROM disc on a conventional audio CD player. The resulting sound may be of a level that could cause permanent hearing loss. Damage to speakers or other system components may result. 

⚠ CAUTION

- The unit and the AC adaptor should be located so their location or position does not interfere with their proper ventilation. 
- Always grasp only the plug on the AC adaptor cord when plugging into, or unplugging from, an outlet or this unit. 
- At regular intervals, you should unplug the AC adaptor and clean it by using a dry cloth to wipe all dust and other accumulations away from its prongs. Also, disconnect the power plug from the power outlet whenever the unit is to remain unused for an extended period of time. Any accumulation of dust between the power plug and the power outlet can result in poor insulation and lead to fire. 
- Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children. 
- Never climb on top of, nor place heavy objects on the unit. 
- Never handle the AC adaptor or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit. 
- Before moving the unit, disconnect the AC adaptor and all cords coming from external devices. 
- Before cleaning the unit, turn off the power and unplug the AC adaptor from the outlet (see p. 21). 
- Whenever you suspect the possibility of lightning in your area, disconnect the AC adaptor from the outlet. 

1. Important notes

In addition to the items listed under "Using the unit safely" on p. 4, please read and observe the following:

Power supply

- Do not connect this unit to same electrical outlet that is being used by an electrical appliance that is controlled by an inverter (such as a refrigerator, washing machine, microwave oven, or air conditioner), or that contains a motor. Depending on the way in which the electrical appliance is used, power supply noise may cause this unit to malfunction or may produce audible noise. If it is not practical to use a separate electrical outlet, connect a power supply noise filter between this unit and the electrical outlet.
- The AC adaptor will begin to generate heat after long hours of consecutive use. This is normal, and is not a cause for concern.
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.

Placement

- Using the BK-5 near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this instrument or move it further away from the source of interference.
- This device may interfere with radio and television reception. Do not use it in the vicinity of such receivers.
- Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.
- When moved from one location to another where the temperature and/or humidity is very different, water droplets (condensation) may form inside the BK-5. Damage or malfunction may result if you attempt to use the unit in this condition. Therefore, before using the unit, you must allow it to stand for several hours, until the condensation has completely evaporated.
- Do not allow objects to remain on top of the keyboard. This can be the cause of malfunction, such as keys ceasing to produce sound.
- Depending on the material and temperature of the surface on which you place the unit, its rubber feet may discolor or mar the surface.
You can place a piece of felt or cloth under the rubber feet to prevent this from happening. If you do so, please make sure that the unit will not slip or move accidentally.
- Do not put anything that contains water (e.g. flower vases) on the BK-5. Also, avoid the use of insecticides, perfumes, alcohol, nail polish, spray cans, etc., near the unit. Swiftly wipe away any liquid that spills on the unit using a dry, soft cloth.

Maintenance

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

Additional precautions

- Unfortunately, it may be impossible to restore the contents of data that was stored on a USB memory once it has been lost. Roland Corporation assumes no liability concerning such loss of data.
- Use a reasonable amount of care when using the BK-5's buttons, other controls and jacks/connectors. Rough handling can lead to malfunctions.
- Never strike or apply strong pressure to the display.
- When connecting/disconnecting cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.
- To avoid disturbing your neighbors, try to keep the BK-5's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially late at night).
- When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.
- Do not apply undue force to the music stand while it is in use.
- Use only the specified expression pedal (Roland EV-series, sold separately) or pedal switch (Roland DP-series, BOSS FS-5U). By connecting any other expression pedal or footswitch, you risk causing malfunction and/or damage the unit.
- Some connection cables contain resistors. Do not use cables that incorporate resistors for connecting to this unit. The use of such cables can cause the sound level to be extremely low, or impossible to hear. For information on cable specifications, contact the manufacturer of the cable.

Storage devices that can be connected to the BK-5's USB MEMORY port

- The BK-5 allows you to connect commercially available USB Flash memory. You can purchase such devices at a computer store, a digital camera dealer, etc.
- Though external hard disks with a capacity in excess of 2TB can be used, please bear in mind that the BK-5 can manage a maximum of 2TB. (FAT-32 formatted storage devices can be used right away.)
- Use USB memory sold by Roland (M-UF-series). We cannot guarantee operation if any other USB memory is used.

Before using external USB storage devices

- Carefully insert the USB memory all the way in until it is firmly in place.
- Never touch the terminals of USB memories. Also, avoid getting the terminals dirty.
- USB memories are constructed using precision components; handle the storage devices carefully, paying particular note to the following.
 - To prevent damage from static electrical charges, discharge any static electricity that might be present in your body before handling a USB memory.
 - Do not touch the terminals with your fingers or any metal object.
 - Do not bend or drop a USB memory, or subject it to strong impact.
 - Do not leave a USB memory in direct sunlight or in locations such as a closed-up automobile.
 - Do not allow a USB memory to become wet.
 - Do not disassemble or modify your external USB memories.

- When connecting a USB memory, position it horizontally with the BK-5's USB MEMORY port and insert it without using excessive force. The USB MEMORY port may be damaged if you use excessive force when inserting a USB memory.
- Do not insert anything other than a USB memory (e.g., wire, coins, other types of device) into the USB MEMORY port. Doing so will damage the BK-5's USB MEMORY port.
- Never connect your USB memory to the BK-5 via a USB hub.
- Do not connect or disconnect a USB drive while it is being read from, or written to (i.e., while the USB flash access indicator blinks).

Handling CDs

- Avoid touching or scratching the shiny underside (encoded surface) of the disc. Damaged or dirty CD discs may not be read properly. Keep your discs clean using a commercially available CD cleaner.

Liability and copyright

- Recording, duplication, distribution, sale, lease, performance, or broadcast of copyrighted material (musical works, visual works, broadcasts, live performances, etc.) belonging to a third party in part or in whole without the permission of the copyright owner is forbidden by law.
- Do not use this unit for purposes that could infringe on a copyright held by a third party. Roland assumes no responsibility whatsoever with regard to any infringements of third-party copyrights arising through your use of this unit.

About audio files

- Audio files in the following formats can be played back:
 - WAV format
 - 16-bit linear
 - Sampling rate of 44.1kHz
 - Stereo/mono
- mp3 files:
 - MPEG-1 Audio Layer 3
 - Sampling frequency: 8/11.025/12/16/22.05/24/32/44.1/48kHz
 - Bit rate: 32/40/48/56/64/80/96/112/128/160/192/224/256/320kbps, VBR (variable bit rate)

Supported Standard MIDI Files

- Format 0/1

-
- Company names and product names mentioned in this document are trademarks or registered trademarks of their respective owners.
 - MPEG Layer-3 audio compression technology is licensed from Fraunhofer IIS Corporation and THOMSON Multimedia Corporation.
 - Microsoft and Windows are registered trademarks of Microsoft Corporation.
 - Copyright © 2003 by Bitstream, Inc. All rights reserved. Bitstream Vera is a trademark of Bitstream, Inc.
 - MMP (Moore Microprocessor Portfolio) refers to a patent portfolio concerned with microprocessor architecture, which was developed by Technology Properties Limited (TPL). Roland has licensed this technology from the TPL group.

2. Features

The BK-5 is a professional keyboard designed to provide everything the entertaining artist and serious amateur musician needs on stage, in the studio, or at home.

All-in-one arranger instrument

The BK-5 is a superb instrument that uses Roland's latest technology for professional-grade sounds and 128 notes of polyphony.

High-quality rhythms

Your BK-5 comes loaded with over 300 stunning accompaniments ("rhythms") that cover a variety of musical genres for various geographic areas (including Eastern Europe, Latin-America and Asia). Each rhythm comprises 4 intros, 4 main accompaniments, 4 endings, 3 "Up" and 3 "Down" fill-ins.

Four suitable settings for each rhythm (One Touch)

For each rhythm, the Roland team has prepared four sets of suitable tones, effects and other settings that can be loaded for the realtime parts (One Touch function).

USB-based Standard MIDI Files and rhythm player

The BK-5 plays Standard MIDI Files and rhythms directly from a connected USB memory.

USB-based audio player and audio recorder

The BK-5 contains an audio player function that allows you to play back mp3 and WAV files directly from a connected USB memory.

The BK-5 also allows you to record your performances. The resulting WAV files (audio) can be played back on the BK-5 itself.

Three real-time parts

The BK-5 comes with three MIDI parts (Upper 1, Upper 2, Lower) that can be played in real time.

16 Song parts

The BK-5 also provides 16 Song parts, which are used for Standard MIDI File playback but can also be controlled via MIDI (a computer connected to the MIDI IN socket or the COMPUTER USB port). This allows you to use the BK-5 as a 16-part multitimbral MIDI tone generator.

Song and Rhythm Makeup Tools for Standard MIDI Files and rhythms

These tools allow you to modify songs in no time without knowing the MIDI commands normally used to perform such changes.

Performance List function

This function allows you to save nearly all of the BK-5's settings for each song and/or rhythm you will be using during your performances. The list that contains these settings can be saved to a USB memory and loaded from there whenever the need arises.

Possibility to create new rhythms and to edit existing ones

The Rhythm Composer function allows you to create new rhythms and to edit (i.e. change) existing ones, and then save them as "User Rhythms" to a USB memory.

Multi-effects for rhythms or Standard MIDI files and real-time parts

With a view to obtaining the highest possible sound quality, the BK-5 contains two dedicated multi-effects processors (MFX A and B) for the Standard MIDI Files and rhythms you play back. In addition, there is one MFX processor for the real-time parts (Upper 1, Upper 2, Lower).

Composite Video Out

The BK-5's VIDEO OUTPUT socket can be connected to an external screen, allowing your audience or fellow musicians to follow the lyrics and chord symbols (only SMF files) of the songs you perform.

You can also view digital pictures in the .jpg format you took yourself.

16 NTA parts (Note-to-Arranger)

The BK-5 provides up to 16 MIDI parts dedicated to Arranger control via MIDI ("Note-to-Arranger").

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3. Panel description

Front panel



- ① **Pitch Bend/Modulation lever**
You can raise or lower the pitch by moving this lever to the left or right. Push the lever away from yourself to apply modulation (normally vibrato) to the sound.
- ② **PHONES 1 & 2 sockets**
This is where you can connect one or two pairs of optional headphones (Roland RH-series). Doing so switches off the internal speakers.
- ③ **VOLUME knob**
Use this knob to set the BK-5's global output volume (all signals transmitted to the speakers and OUTPUT sockets). The setting of this knob also determines the volume in the headphones you may connect.
- ④ **RHYTHM FAMILY buttons**
These buttons are used to select the family of the next rhythm you want to use. Pressing one of these buttons calls up a list of all rhythms contained in the selected family.
Pressing and holding this button locks the currently selected rhythm (see p. 60).
- ⑤ **TAP TEMPO button**
Pressing this button several times allows you to change the current rhythm's or song's tempo to the value calculated from the speed at which the button is pressed.
- ⑥ **TEMPO buttons**
These buttons can be used to decrease or increase the tempo of the currently selected rhythm or song. Pressing them together recalls the rhythm's or song's stored tempo value.
- NOTE**
You can also use the [TAP TEMPO] button ⑤ to set the desired tempo.
- ⑦ **SYNC START button**
This button is used to activate or switch off the BK-5's Sync Start or Sync Stop function. If it is on, rhythm playback can be started or stopped by simply playing a note or chord on the keyboard. See also page 30.
While a song file is selected, this button stops playback.
- ⑧ **BALANCE buttons**
These buttons allow you to set the balance between the rhythms and songs (BACKING) and the real-time parts (PART).

- ⑨ **AUDIO REC button**
This button is used to start audio recording of your performance. This function records everything the BK-5 transmits to its OUTPUT sockets (audio signals you play back and audio versions of the MIDI parts you control). See page 58.
This button is also used to select the Rhythm Composer function (see p. 87).
- ⑩ **BASS INV button**
This button is used to switch the Bass Inversion function on and off (page 32).
- ⑪ **AUTO FILL IN button**
This button is used to activate the Auto Fill-In function, which causes a transition to be played before selecting the new rhythm variation (which is selected with the VARIATION buttons).
- ⑫ **VARIATION 1/2/3/4 buttons**
These buttons are used to select a rhythm "Variation", i.e. a simpler or more complex arrangement of the selected rhythm.

- ⑬ **INTRO button**
When you activate this button, rhythm playback starts with a musical introduction whose complexity depends on which VARIATION button currently lights (there are four different introductions per rhythm).
After selecting a song file, this button allows you to rewind.

NOTE

You can also press this button during rhythm playback.

- ⑭ **ENDING button**
When you activate this button, rhythm playback stops with a musical ending whose complexity depends on which VARIATION button currently lights (there are four different ending phrases per rhythm).
After selecting a song file, this button allows you to fast-forward.
- ⑮ **START/STOP button**
This button allows you to start and stop rhythm playback. If you select a song, it starts and temporarily stops (pause) song playback.



- ⑯ **Display**
This display shows information related to your operation.
- ⑰ **CURSOR/VALUE dial**
This dial can be used to move the cursor in the display, to select parameters and to set values.
- ⑱ **PERFORMANCE LIST button**
This button calls up the Performance List (page 48).
- ⑳ **PERFORMANCE WRITE button**
The main function of this button is to save Performance settings. Depending on the selected display page, it can also be used to save rhythms and songs.
- ㉑ **KEY button**
This button calls up the BK-5's transposition function. Its settings can be applied to rhythms, Songs and the 3 real-time parts (UP1, UP2, LWR).
- ㉒ **ENTER/SELECT button**
Press this button to confirm your selection or deselection of the display item where the cursor is.

If the button's indicator doesn't light, the rhythm, Songs and the 3 real-time parts use their normal pitch.

Pressing and holding this button locks the key (see p. 60).

22 TRACK MUTE/CENTER CANCEL button

This button lets you mute the accompaniment parts of the selected rhythm, so that only the bass and drum parts are played back. It also lets you mute the melody part of the selected MIDI File, or attenuate the vocal part at the center of an audio file (WAV or mp3), allowing you to sing or play that part yourself. Pressing and holding this button calls up a display page where you can select the Standard MIDI File or rhythm part(s) that you don't want to hear.

23 USB MEMORY button

Press this button to call up a list of the files stored on the USB memory connected to the BK-5's USB MEMORY port.

24 USB MEMORY port

Connect an optional USB memory here.

Note: Roland does not recommend using USB hubs, irrespective of whether they are active or passive. Please connect only one USB memory to this port.

NOTE

Use USB memory sold by Roland. We cannot guarantee operation if any another USB memory is used.

25 MENU button

This button allows you to open the BK-5's menu page where you can view and select all available functions. Press it together with the [EXIT] button to listen to the BK-5's demo songs.

26 EXIT button

This button is used to return to a higher menu level. Press and hold it to return to the BK-5's main display page.

27 SPLIT button

This button is used to activate Split mode. While its indicator lights, notes played to the left of the C4 on an keyboard trigger the LWR part. Notes to the right of the split point, on the other hand, trigger the UP1 and UP2 parts. See "Using Split mode" on p. 46.

28 PART LWR and UP2 buttons

These buttons are used to switch the real-time parts (Lower and Upper2) on and off.

NOTE

The Upper1 part (UP1) is always active and cannot be switched off.

29 ONE TOUCH button

This button is used to enable the recall of One Touch memories. Pressing and holding it calls up a display page where you can edit and save One Touch memories.

NOTE

Use the TONE buttons [1]~[4] to select or deselect a One Touch memory (see p. 34).

30 MELODY INTELL button

This buttons is used to add an automatic counter-melody (second or third voice) to your solos or melodies. Pressing and holding it calls up a display page where you can view the "Melody Intelligent" parameter.

31 NUMERIC button

Press this button if you want to use the TONE buttons 32 to enter numeric values (see p. 26).

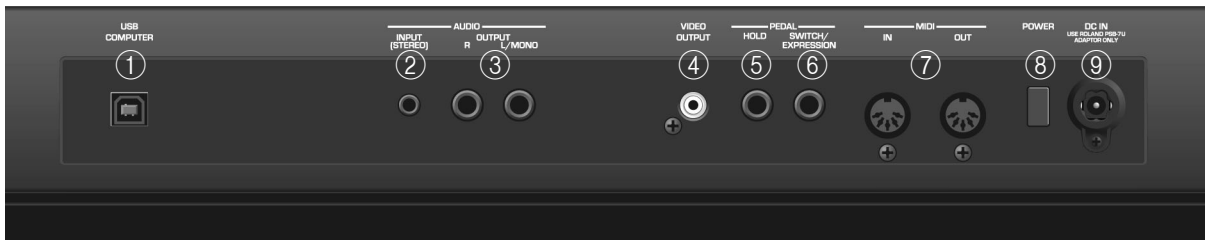
32 TONE buttons (Tone selection)/[0]~[9] (numeric buttons)

These buttons allow you to select Tones by category (page 25).

You can also use them to input numeric values. To do so, first activate the NUMERIC button 31.

Pressing and holding any of these buttons locks the Tone (page 60).

Rear panel



① **USB COMPUTER port**

Use a USB cable to connect the BK-5 to your computer via this connector (page 18).

② **AUDIO INPUT (STEREO) mini jack**

This mini jack allows you to connect the audio outputs of an external signal source (CD/mp3 player, synthesizer, etc.).

③ **AUDIO OUTPUT R & L/MONO sockets**

These sockets transmit all audio signals the BK-5 generates as well as the signals you input to the BK-5.

NOTE

If you can/want to use only one channel on your external amplifier, connect the L/MONO socket to its input. For optimum sound quality, we recommend working in stereo, though.

④ **VIDEO OUTPUT socket**

Connect this socket to the appropriate input of your TV or external display.

NOTE

The signal format (PAL or NTSC) and aspect ratio are selectable (page 73).

⑤ **PEDAL HOLD socket**

An optional Roland DP-series or BOSS FS-5U foot-switch connected to this socket can be used to hold the notes of the real-time parts. (The MELODY INTELL part can also be sustained in this way.) This function is also referred to as "sustain" or "damper".

⑥ **PEDAL SWITCH/EXPRESSION socket**

Connect a separately available pedal switch (Roland DP-series), a separately available foot switch (BOSS FS-5U) or a separately available expression pedal (Roland EV-5) to this jack (page 19).

⑦ **MIDI IN & OUT sockets**

You can connect MIDI devices to these sockets (page 18).

⑧ **POWER switch**

Turns the power on/off (page 21).

With the factory settings, the BK-5's power will automatically be switched off 30 minutes after you stop playing or operating the BK-5.













If the BK-5's power has been turned off automatically, you can use the [POWER] switch to turn the BK-5 back on. If you don't want the power to turn off automatically, set the "Auto Off" parameter to "OFF" (page 75).

⑨ **DC IN socket**

Connect the supplied PSB-7U AC adapter here (page 17).










4. Shortcut list

Pressing and holding the following buttons (or button combinations) allows you to directly jump to a related parameter page, which is faster than selecting the page in question via the BK-5's menu. Some of these buttons activate a lock function (page 60).

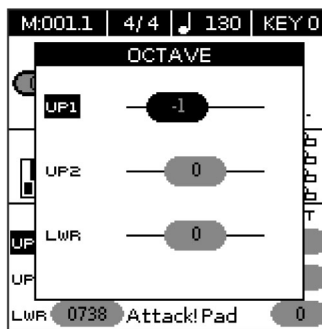
Press and hold	Function
RHYTHM FAMILY buttons	Locks the rhythm to keep it from changing when you select another Performance memory.
	Locks the tempo setting to keep it from changing when you select another Performance memory.
	After activating record standby mode (the indicator flashes), pressing and holding this button will cancel that mode (use it if you don't want to record after all).
	Locks the key setting to keep it from changing when you select another Performance memory.
	Opens the "Rhythm Track Mute" or "Song Track Mute" page.
	Opens the display page that shows which Tone is currently selected for the Lower part.
	Opens the display page that shows which Tone is currently selected for the Upper2 part.
	Simultaneously pressing the [LWR] and [UP2] buttons (without holding them) opens the display page where you can set the volume of the Upper1, Upper2 and Lower parts.
	Opens the "One Touch Edit" page.
	Opens the "Melody Intelligence" page.
	In some cases, this opens the "Help" page.
TONE buttons	Locks the Tone to keep it from changing when you select another Performance memory.
	Opens the "Split" page.
	Pressing and holding this button takes you back to the main page, no matter where you currently are.

Changing the octave in just one touch

Below please find a quick way to transpose the real-time parts (UP1, UP2 and LWR) up or down in octave steps.

Real-time part	1st button	2nd button	Octave shift
UP1	 +		Down
			Up
UP2	 +		Down
			Up
LWR	 +		Down
			Up

The following popup window appears:

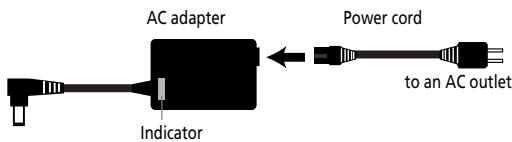


5. Before you start using the BK-5

Connecting the AC adaptor

1. Turn the [VOLUME] knob all the way to the left to minimize the volume.
2. Connect the included power cord to the AC adaptor.

The indicator will light once you plug the AC adaptor into a wall outlet.



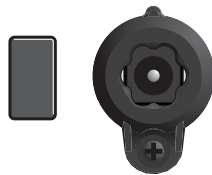
Place the AC adaptor so the side with the indicator (see illustration) faces upwards and the side with textual information faces downwards.

NOTE

Depending on your region, the included power cord may differ from the one shown above.

3. Connect the AC adaptor to the BK-5's DC IN jack.

BK-5's rear panel POWER DC IN
USE ROLAND PSB-7U
ADAPTOR ONLY



4. Plug the power cord into a power outlet.

The indicator will light once you plug the AC adaptor into a wall outlet

NOTE

Be sure to use only the AC adaptor supplied with the unit (PSB-7U). Also, make sure the line voltage at the installation matches the input voltage specified on the AC adaptor's body. Other AC adaptors may use a different polarity, or be designed for a different voltage, so their use could result in damage, malfunction, or electric shock.

NOTE

If you won't be using the BK-5 for an extended period of time, disconnect the power cord from the electrical outlet.

Connecting the BK-5 to an amplifier, mixer, etc.

The BK-5 contains speakers and therefore doesn't need to be connected to an external amplifier.

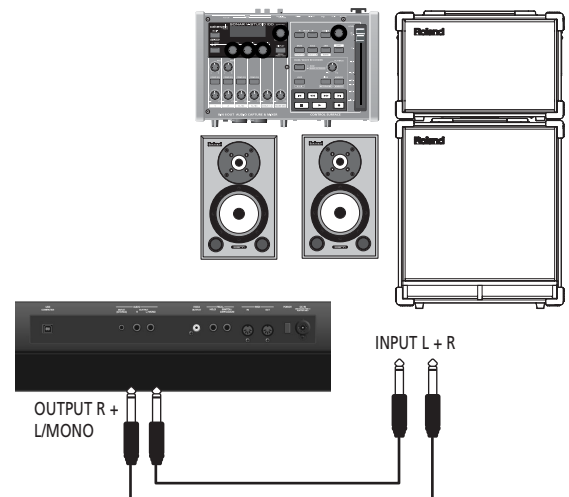
You can, however, connect the BK-5's OUTPUT sockets to an external amplifier (Roland KC-series) or the audio inputs of an external instrument (digital piano, etc.).

NOTE

To prevent malfunction and equipment failure, always turn down the volume and turn off all units before making any connections.

1. Turn the [VOLUME] knob all the way to the left to minimize the volume.
2. Switch off all devices.
3. Connect the BK-5's OUTPUT jacks to the inputs of your external device.

Connecting the BK-5 to an amplifier



For the connection to an amplifier, please choose unbalanced (mono) cables with 1/4" plugs at one end (for the BK-5). The connectors at the other end need to match the input sockets of the device to which you are connecting the BK-5.

NOTE

When connection cables with resistors are used, the volume level of equipment connected to the audio inputs may be low. If this happens, use connection cables that do not contain resistors.

Connecting a MIDI device

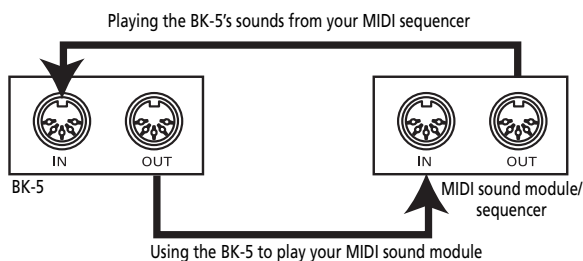
The BK-5 can transmit and receive performance data when connected to an external MIDI device, which enables the two devices to control each other's performance. For example, one device can play or switch sounds on the other device:

MIDI stands for "Musical Instrument Digital Interface." It is a universal standard for exchanging musical performance data among electronic musical instruments and computers.

The BK-5's MIDI connectors allow it to transmit performance data to, and receive such data from other devices. You can use the BK-5 in a wide range of ways by connecting external devices to these connectors.

■ Connection example

Before making connections with other devices, you must turn down the volume of all devices and turn off the power to avoid malfunctions or speaker damage.



NOTE

Certain instruments, like an FR-3x V-Accordion, only have one MIDI socket whose function (IN or OUT) needs to be set with one of its MIDI parameters. To control the BK-5 from such an instrument, you need to set the latter to transmit MIDI messages (OUT).

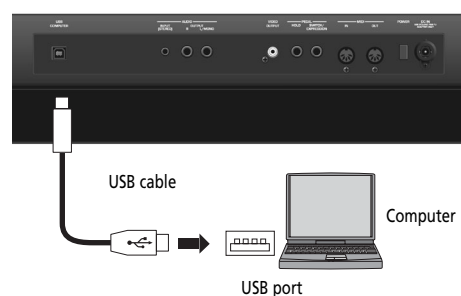
■ MIDI channels

MIDI provides sixteen channels, numbered 1~16. Even if two MIDI devices are connected, you won't be able to select or play sounds on the other device unless both devices are set to the same MIDI channel. The BK-5 is capable of receiving on all channels, 1~16.

Connecting the BK-5 to your computer

If you use a USB cable (commercially available) to connect the COMPUTER port located on the BK-5's rear panel to the USB port of your computer, you'll be able to do the following things.

- Use the BK-5 as a sound module.
 - By transferring MIDI data between the BK-5 and your sequencer software, you'll be able to enjoy a wide range of possibilities for music production and editing.
1. Use a standard USB cable (A→B-type connectors, commercially available) to connect the BK-5 to your computer as shown below.



2. Refer to the Roland website for system requirements.

Roland website: <http://www.roland.com/>

As an alternative, you can connect the BK-5's MIDI OUT and MIDI IN sockets to a MIDI interface and connect the latter to your computer.

If the computer doesn't 'see' the BK-5

Normally, you don't need to install a driver in order to connect the BK-5 to your computer. However, if some problem occurs, or if the performance is poor, using the Roland original driver may solve the problem.

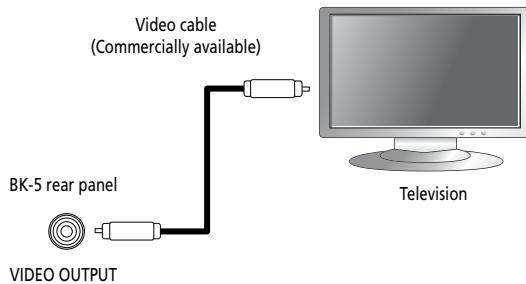
For details on downloading and installing the Roland original driver, refer to the Roland website: <http://www.roland.com/>

Specify the USB driver you want to use, and then install the driver. For details, refer to "USB Driver" on p. 75.

■ Caution

- To avoid the risk of malfunction and/or damage to external speakers, always turn the volume all the way down and switch off the power on all devices before you make any connections.
- Only MIDI data can be transmitted and received via USB. Audio data for a song recorded on the BK-5 cannot be transmitted or received.
- Switch on the power to the BK-5 before you start up the MIDI application on your computer. Never turn the BK-5's power on/off while your MIDI application is running.

Connecting a television set



NOTE

Before you make connections to other devices, you must turn down the volume of all devices and turn off their power to prevent malfunctions or damage to your speakers.

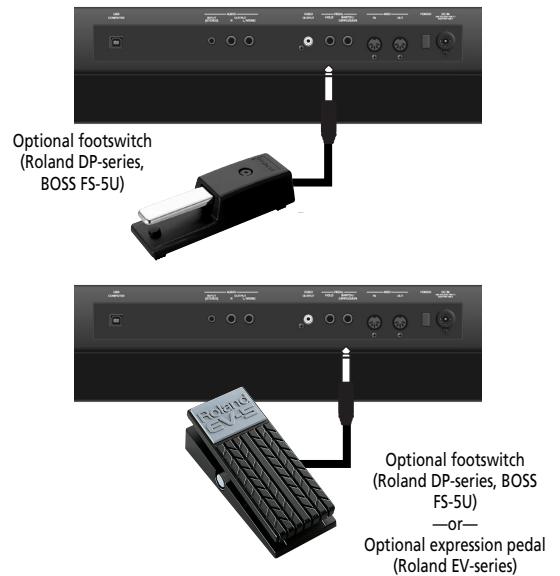
1. **Switch off the BK-5 and the television set you'll be connecting.**
2. **Connect the BK-5 to your television set.**
Use a video cable (commercially available) to connect the BK-5's VIDEO OUTPUT jack to the television set.
3. **Switch on the BK-5 (see p. 21).**
4. **Switch on your television set.**
5. **(As necessary) Specify the television output format (see p. 73).**
6. **Specify the aspect ratio for your television set.**

The aspect ratio is the proportional relationship between the width and height of the screen. See page 73.

Connecting an optional footswitch, hold pedal or expression pedal

■ Footswitch or expression pedal, hold pedal

The BK-5 provides a PEDAL SWITCH/EXPRESSION jack to which you can connect an optional footswitch (Roland DP-series or BOSS FS-5U) or an expression pedal (Roland EV-series).



If you connect a footswitch, you can select the function it should perform (page 75). By default, the footswitch will control the "Start/Stop" function.

The BK-5 also provide a HOLD socket to which you can connect a damper pedal or footswitch (Roland DP-series or BOSS FS-5U) that allows you to hold (sustain) the notes of the real-time parts you play.

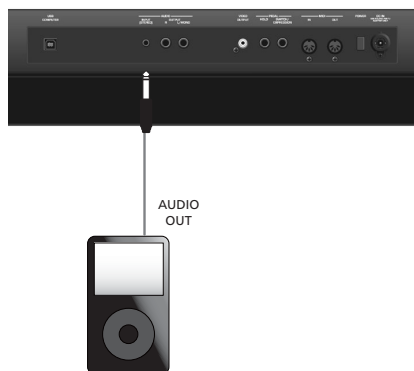
NOTE

Use only the specified expression pedal (Roland EV-series, sold separately) or pedal switch (Roland DP-series, BOSS FS-5U). By connecting any other expression pedal or footswitch, you risk causing malfunction and/or damage the unit.

Connecting a portable audio player

You can connect a portable audio player or any other line-level source to the AUDIO INPUT (STEREO) socket.

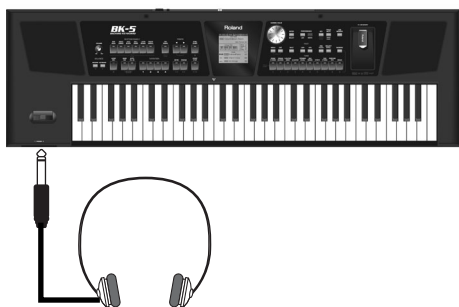
The input level of the audio source you connect can be set with the "Audio In Level" parameter on the MENU→Global→Utility page (page 74).



You can also attenuate the vocal or solo part at the center of the stereo image of the audio signals being received. See "Audio In Center Canc" on p. 74.

Listening through headphones

You can use headphones to enjoy the BK-5 without disturbing those around you, such as at night.



1. Plug the headphones into the PHONES 1 or 2 socket located on the left side of the BK-5's front panel.
Doing so switches off the BK-5's speakers.
2. Use the BK-5's [VOLUME] knob to adjust the headphone volume.

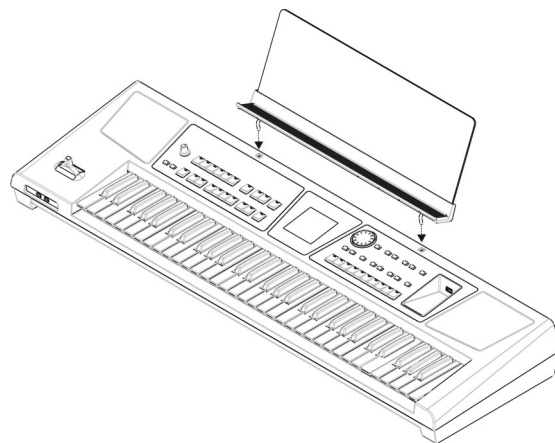
■ Cautions when using headphones

- To prevent damage to the cord's internal conductors, avoid rough handling. When using headphones, mainly try to handle either the plug or the headset.
- Your headphones may be damaged if the volume of a device is already turned up when you plug them in. Minimize the volume before you plug in the headphones.
- Excessive input will not only damage your hearing, but may also strain the headphones. Please enjoy music at a reasonable volume.

- Use headphones fitted with a stereo 1/4" phone plug.

Installing the music rest

1. Install the music rest as shown in the illustration.



NOTE

When moving the BK-5, be sure to remove the music rest as a safety precaution.

NOTE

Do not apply excessive force to the music rest.

NOTE

The music rest is not designed to accept the placement of laptops or other heavy objects.

Turning the power on/off

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

Turning the power on

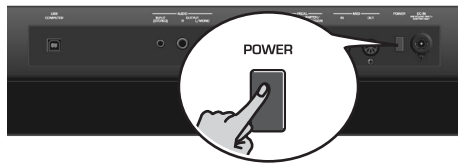
1. Turn the [VOLUME] knob all the way to the left to minimize the volume.



NOTE

Before turning the BK-5 on/off, always be sure to turn the volume down. Even with the volume turned down, you might hear some sound when switching the BK-5 on/off. However, this is normal and does not indicate a malfunction.

2. Press the [POWER] switch to turn on the power.



The power will turn on, an opening message will appear in the BK-5's screen, and then the main page will appear.

After a brief interval, the BK-5 will be ready to produce sound.



NOTE

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

3. Switch on your amplification system or connect a pair of headphones (see p. 20).

4. Use the [VOLUME] knob to adjust the volume.

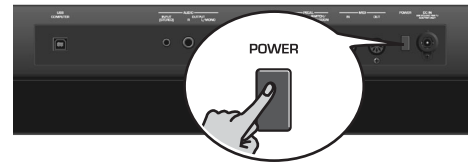
Turning the power off

1. Turn the [VOLUME] knob all the way to the left to minimize the volume.

NOTE

Never switch off the BK-5 while playback or recording is running or while data are being read from, or written to, an external USB memory.

2. Switch off your external amplification system if you are using one.
3. Press the BK-5's [POWER] switch.
The display will go dark and the power will turn off.



NOTE

If you need to turn off the power completely, first turn off the [POWER] switch, then unplug the power cord from the power outlet. Refer to "Connecting the AC adaptor" on p. 17.

Energy saving function

NOTE

The BK-5 has an Auto Off function, which automatically switches off the power after a certain amount of time has passed without any buttons being operated.

Shortly before the BK-5 shuts down automatically, the display starts counting down the seconds. If you want to keep using the BK-5 at this stage, press any button.

You can also disable the "Auto Off" function. For more about the Auto Off function, refer to p. 75. When the BK-5 is turned off by the "Auto Off" function, the [POWER] button's position doesn't change, which means that you need to press it once, wait a few seconds, then press it again to switch the BK-5 back on.

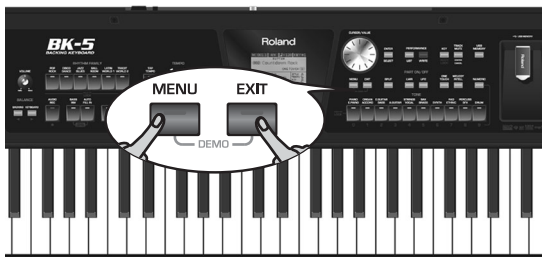
Demo of the BK-5

Your BK-5 contains a demo that introduces all of its highlights. It might be a good idea to try it out now. The demo is self-explanatory, so we'll just show you how to start and stop it.

NOTE

You will need to connect an external display to take advantage of the BK-5's demo function. See "Connecting a television set" on p. 19.

1. Simultaneously press the [MENU] and [EXIT] buttons.



The BK-5 plays back a song and the external display introduces the BK-5's features.

2. Press the [EXIT] button to leave the demo function.

NOTE

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

NOTE

All rights reserved. Unauthorized use of this material for purposes other than private, personal enjoyment is a violation of applicable laws.

6. Basic operation of the BK-5

About the display and cursor operation

This section introduces the information that appears on the main page in the BK-5's display and how to navigate the menu.

Main page

Current measure or remaining time: M:001.1

Time signature: 4/4

Tempo setting or time stretching: 124

Current "Key" setting: KEY 0

Selected file type: Rhythm, .SMF, .WAV, .mp3

Recording time: Rec.00.02

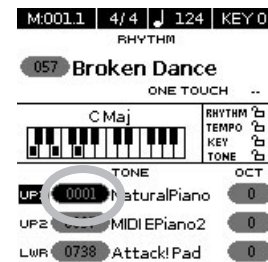
Name of the last chord you played: C Maj

Real-time part field: UP1, UP2, LWR. The black field refers to the selected real-time part.

Selected sounds: UP1 0001 NaturalPiano, UP2 0037 MIDI EPiano2, LWR 0738 Attack! Pad

Other fields: RHYTHM (Broken Dance), TONE (C Maj), RHYTHM, TEMPO, KEY, TONE, OCT (0), VISUAL CONTROL, ONE TOUCH, LOCK (0), OCT (0)

The setting field of the selected parameter is displayed in reverse.



In our example, we want to assign a different Tone to the Upper1 (UP1) part.

3. Rotate the [CURSOR/VALUE] dial to change the value.

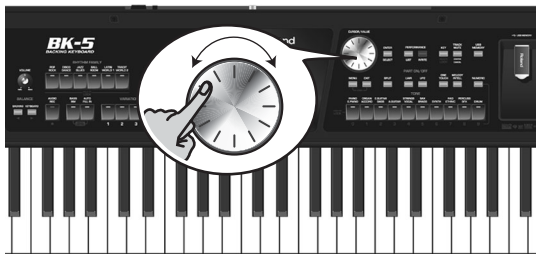
4. Press the [ENTER/SELECT] button again to deselect the "UP1" field.

The parameter's setting field once again appears on a white background and the [CURSOR/VALUE] dial can once again be used to select another parameter.

Moving the cursor and setting parameter values

The display cursor can only be moved to the fields that contain numeric values.

1. Rotate the dial to move the cursor to the parameter whose value you want to change.



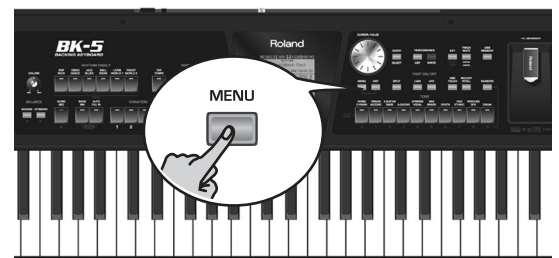
2. Press the [ENTER/SELECT] button to confirm your selection.



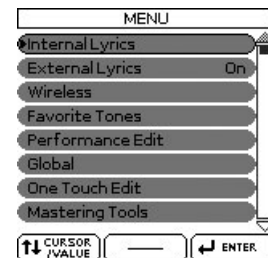
Moving between windows

Here is how to navigate the menu to select the setting you want to change.

1. Press [MENU] button.



The display changes to:



This page allows you to select the function group that contains the setting you want to change.

NOTE

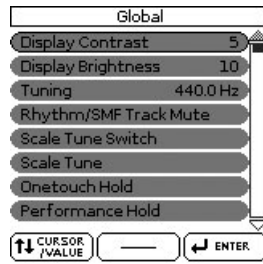
In some cases, the [MENU] button may recall a special edit menu window instead of a main menu page.

2. Rotate the [CURSOR/VALUE] dial to select the entry of the desired function group.

For this example, we will select "Global".

3. Press the [ENTER/SELECT] button to go to the "Global" function group.

The display changes to:



On this display page, "Display Contrast", "Display Brightness" and "Tuning" can be changed directly. The remaining entries provide access to additional display pages.

4. Try to select other "Menu" functions by proceeding as follows:

- (a) Press the [EXIT] button once to return to the "Menu" page.
- (b) Rotate the [CURSOR/VALUE] dial to select an entry, then press the [ENTER/SELECT] button to go to the corresponding function group or setting.
- (c) Press and hold the [EXIT] button to return to the BK-5's main page.
The [EXIT] button stops flashing.

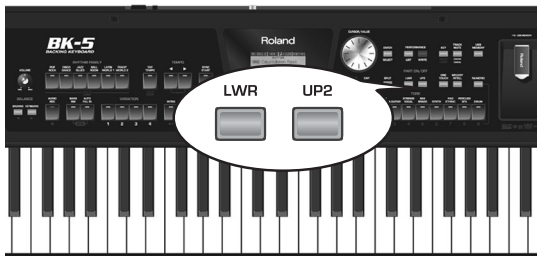
7. Playing the BK-5's real-time parts

Your BK-5 contains three real-time parts that can be controlled via MIDI: UP1, UP2 and LWR. Feel free to use only UP1 or to control all three simultaneously. You can assign the desired sounds (or "Tones") to each of these parts. See page 129 for a list of the available sounds.

Switching the UP2 and LWR parts on and off

The UP1 part is always active. The UP2 and LWR parts, however, can be switched on or off.

1. Press the [UP2] or [LWR] button to switch the corresponding part (Upper2 or Lower) on (indicator lights) or off (indicator goes dark).



If you switch on one of these parts, the cursor on the main page automatically jumps to the "UP2" or "LWR" field. If [UP2] and [LWR] are both switched off, the cursor jumps to the "UP1" field.

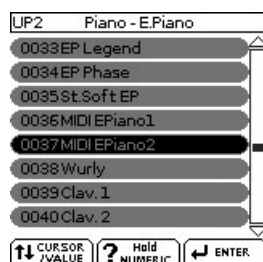
Selecting Tones for the real-time parts

On the BK-5, the sounds you can assign to the real-time parts are called "Tones". The BK-5 allows you to assign any of the available Tones to any of the three real-time parts. Tone selection always applies to the part (UP1, UP2, or LWR) whose field is currently displayed in reverse.

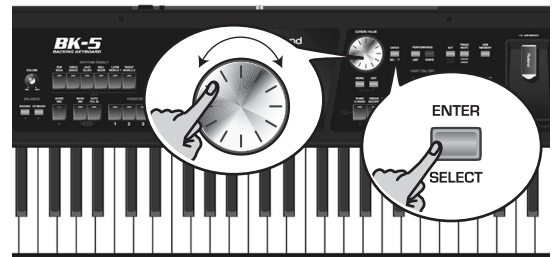
Tones can be selected in two ways:

Using the [UP2] or [LWR] button to select Tones

1. Press and hold the [UP2] or [LWR] button. The display now shows a list of Tones where the currently selected sound is displayed in reverse:



2. If the Tone you need belongs to another family (see p. 129), press another Tone button.
3. Rotate the [CURSOR/VALUE] dial to select the desired Tone, then press the [ENTER/SELECT] button to confirm your selection.



4. Press [EXIT] to leave the Tone selection page.

NOTE

You can only listen to Tones for the Upper2 or Lower part if the [UP2] or [LWR] button lights.

NOTE

Tones can also be selected by simply pressing the [NUMERIC] key and entering their number.

Selecting a Tone on the main page

1. If the main page is not displayed, press and hold the [EXIT] button until it appears. The numbers and names of the Tones assigned to the three real-time parts are displayed in the lower half of the display:



The highlighted numeric field refers to the part whose Tone assignment can be changed. To select a different part, move the cursor to its numeric field and press the [ENTER/SELECT] button.

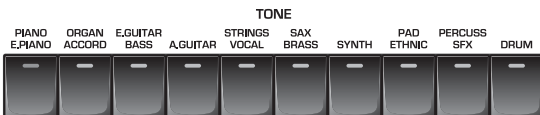
2. Rotate the [CURSOR/VALUE] dial to select the desired numeric field, then press the [ENTER/SELECT] button.

The numeric field is displayed in reverse.

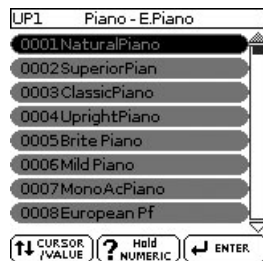


3. Rotate the dial to select the desired Tone.

If necessary, use the TONE buttons to select a different family.



The display now shows a page similar to the following:



You can also use the "Numeric" function (see below) to select the desired Tone. In that case, you need to confirm your selection by pressing the BK-5 button. Pressing the same TONE button several times allows you to select the first sound of the various categories within that family ("NaturalPiano" → "Vintage EP1" → "Clav-1"...).

4. Press [EXIT] to leave the Tone selection page.

The display returns to the main page where the name of the newly selected Tone is shown.

On the main page, you can also use the "Numeric" function to select Tones. The procedure is as follows:

- Use the [CURSOR/VALUE] dial to select the numeric field of the part you wish to assign a different Tone to.
- Press the [NUMERIC] button (a pop-up window is displayed).
- Use the [0]~[9] button to enter the number of the Tone you want to use.
- Press the [ENTER/SELECT] button to confirm.

NOTE

You can also select the BK-5's Tones via MIDI. Be aware, however, that if the BK-5 receives a sound select cluster (bank select + program change message) for which there is no Tone, the display shows "---" instead of a Tone name and the real-time part in question no longer sounds.

Using the 'Numeric' function to select Tones, Rhythms and Performances

The "Numeric" function can be used to enter the number of the Tone, Rhythm or Performance memory you want to use, which is faster than scrolling with the [CURSOR/VALUE] dial.

This function is automatically activated when you call up a display or mode where using it makes sense. Below please find an example that shows you how to use the "Numeric" function for selecting Tones.

NOTE

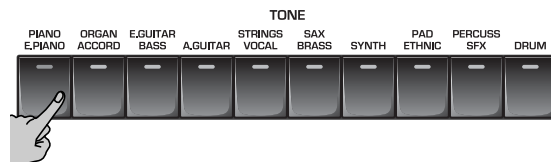
For Tone selection, it would be a good idea to check on the main page which real-time part is currently selected to ensure that you don't select a Tone for the wrong part.

To select a different Tone for the Upper2 or Lower part, you can simply press and hold the [UP2] and [LWR] button while using the following procedure.

In the following example, we will assign a different sound to the Upper1 part.



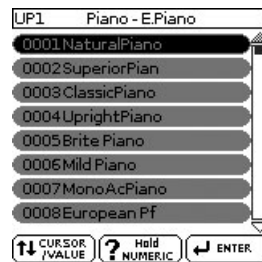
1. Press the button of the Tone family that contains the Tone you want to select ([PIANO/E.PIANO], for example).



NOTE

By pressing and holding one of these buttons, you activate the lock function for Tone selection, which means that Tones no longer change when you select Performance memories (page 60).

The display changes to:



2. Press the [NUMERIC] button to open the following window:



The TONE buttons light.

3. Press the TONE buttons that correspond to the figures you want to enter ([0]~[9]).
For Tones, you can enter up to 4 digits. To select Tone 6, for instance, simply pressing the [6] button is enough (the display will show "0006").

NOTE

If you make a mistake, the quickest way to correct it is by pressing the [0] button four times (to enter "0000") and then restarting.

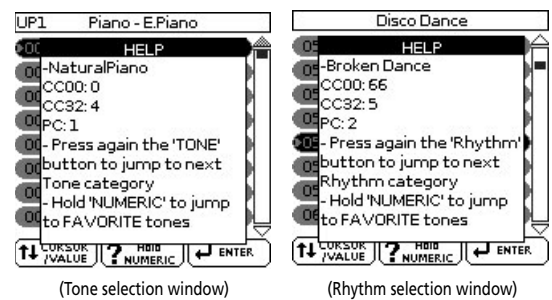
For Rhythms and Performance memories, up to 3 digits can be entered.

NOTE

If you try to enter more digits than possible for the current item, a warning is displayed ("Tone doesn't exist").

4. Press the [ENTER/SELECT] button to confirm your entry.
The "Numeric" pop-up disappears and the display jumps to the Tone (and family) you selected.
5. Press the [EXIT] button to return to the main page.

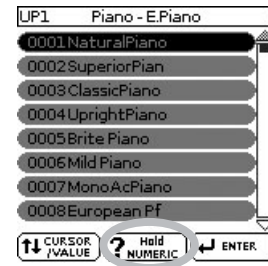
2. Press and hold the [NUMERIC] button to call up a pop-up window.



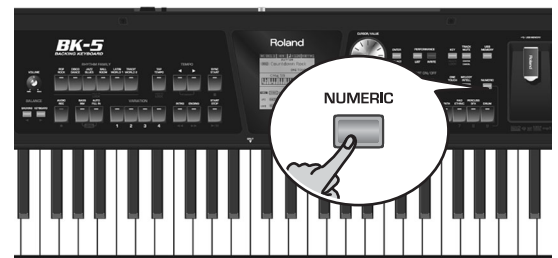
3. Press the [EXIT] button (or press [NUMERIC] again) to return to the previous page.

Using the 'Help' function

Whenever the display shows a "? hold NUMERIC" message, the BK-5 can provide some explanations about the parameters currently shown in the display. To view this information, proceed as follows:



1. Select a page where the above field is displayed, then press and hold the [NUMERIC] button.



A pop-up window similar to the following appears:

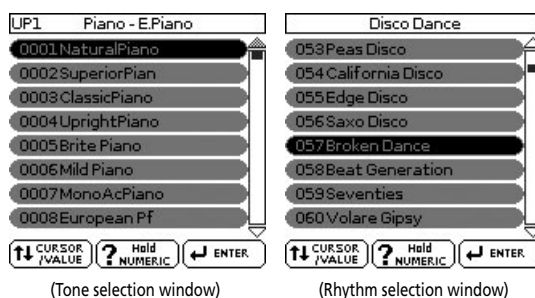


2. Press the [EXIT] button (or press [NUMERIC] again) to close the "Help" window.

Checking a Tone's or rhythm's MIDI address

Tones and rhythms can also be selected via MIDI. To this effect, they use an "internal" address, which is not usually displayed. For MIDI applications involving sequencers or external controllers, knowing the "official" address may come in handy. The BK-5 has a handy system that provides this information instantly—there is thus no need to look up the MIDI address in the tables at the end of this manual.

1. Select the Tone or Rhythm whose MIDI address you need to know.



8. Favorite Tones

The function described below allows you to create a list of 10 frequently used sounds and recall them instantly. Each real-time part (Upper1, Upper2, Lower) has its own list of 10 Favorite tones.

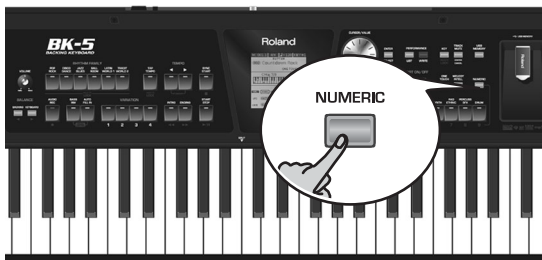
Recalling a Favorite Tone

1. If the part (Upper1, Upper2, or Lower) for which you want to recall a favorite tone is not displayed in reverse on the main page, select it.
See "Switching the UP2 and LWR parts on and off" on p. 25.

NOTE

To select the Upper1 part, switch off the [UP2] and [LWR] buttons.

2. Press and hold the [NUMERIC] button to jump to the "Favorite Tones" page.



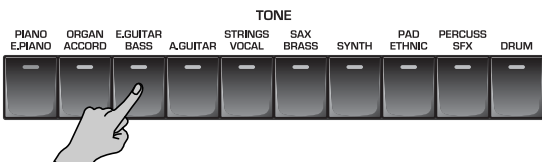
The "Favorite" page appears:



NOTE

The "Favorite Tones" page can also be selected via the BK-5's menu.

3. Press a TONE [0]~[9] button to select the favorite tone you want to use.



The selected sound will be recalled immediately. Alternatively you can select the favorite tone by rotating the dial and then pressing the [ENTER/SELECT] button.

NOTE

Each real-time part has its own list of 10 Favorite tones.

4. Press the [EXIT] button to leave the selection page.

Compiling your own Favorite tones

You can work with three "Favorite" lists that provide instant access to the 10 sounds you need most often for the real-time part in question (UP1, UP2, LOW).

1. If the part (Upper1, Upper2, or Lower) for which you want to register a favorite tone is not displayed in reverse on the main page, select it.
See "Switching the UP2 and LWR parts on and off" on p. 25.

NOTE

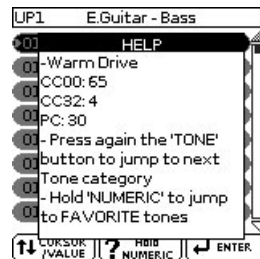
To select the Upper1 part, switch off the [UP2] and [LWR] buttons.

2. Select the sound you want to register.
See "Selecting Tones for the real-time parts" on p. 25.
3. Press and hold the [NUMERIC] button to jump to the "Favorite Tones" page.

NOTE

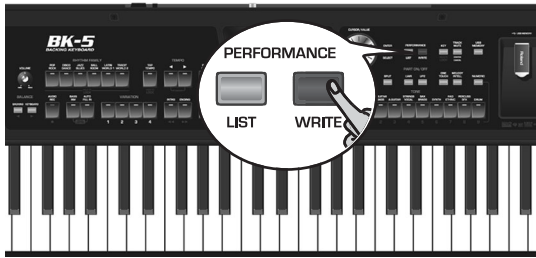
The "Favorite Tones" page can also be selected via the BK-5's menu.

If a page like the following appears, press and hold the [NUMERIC] button again:



4. Rotate the dial to select one of 10 "Favorite Tones" memory locations.

5. Press the PERFORMANCE [WRITE] button to assign the sound you selected in step (2) above to the selected "Favorite Tones" memory.



A confirmation message appears.

6. Press the [EXIT] button to leave the selection page.
7. To register additional favorite tones, return to step (1) above.

NOTE

The lists of favorite tones are automatically saved in the BK-5's global memory.

NOTE

The "Favorite Tones" lists only contain the MIDI addresses of the selected sounds. Changes to the volume, reverb send level, etc., are not registered.

9. Rhythm functions

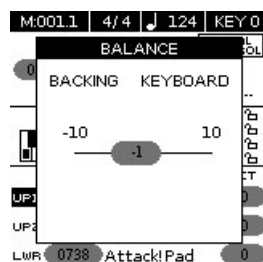
The BK-5 contains a function that plays back automatic accompaniments called "rhythms". This section explains how to take advantage of the BK-5's accompaniments.

Volume balance between the backing and the real-time parts

If the rhythm accompaniment is too loud or too soft with respect to the real-time parts you are using, you can change the balance with the [BACKING] and [KEYBOARD] buttons:



When the [BACKING] or [KEYBOARD] button is pressed, the "BALANCE" pop-up window appears, showing the current setting:



After about 3 seconds, the pop-up window disappears again.

About the rhythms

The BK-5 can generate interactive accompaniments based on the rhythm you select. Each rhythm is a typical accompaniment for a given musical genre. The BK-5 comes with over 300 internal rhythms divided over 6 families (see the RHYTHM FAMILY section on the front panel).

The melodic accompaniment parts of the selected rhythms follow the chords you play on the keyboard.

Using rhythms

The "interactive" aspect about the rhythms is that you can change the key of the accompaniment simply by playing different notes or chords. Additionally, you can select different variations (more or less complex arrangements) for the active rhythm. The BK-5 provides several buttons for this.

■ START/STOP

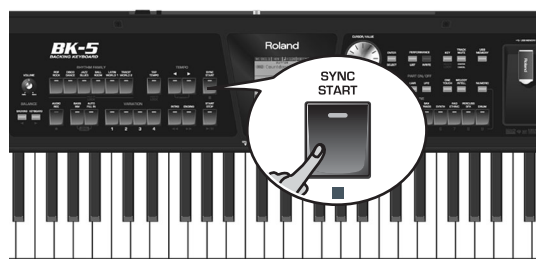


This button is used to start and stop rhythm playback. While a rhythm is running, the button's indicator flashes red on the first beat of each bar, and green on the remaining beats.

NOTE

You can also start (and stop) rhythm playback simply by playing on the keyboard. See the next function. (The Start/Stop function can also be assigned to an optional foot-switch.)

■ SYNC START

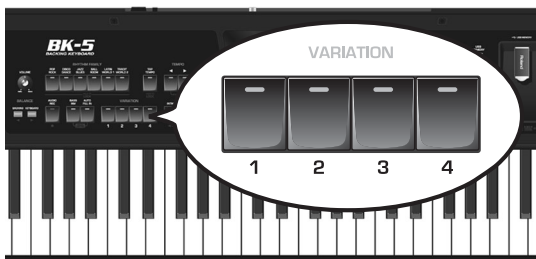


This button activates and switches off the "Sync Start" or "Sync Start/Stop" function. Pressing it several times allows you to select one of the following options:

Function	[SYNC START] indicator	Explanation
Sync Start	Lights red	Rhythm playback can be started by playing a note or chord. Press [START/STOP] to stop rhythm playback.

Function	[SYNC START] indicator	Explanation
Sync Start/ Stop	Lights green	Rhythm playback can be started by playing a note or chord. Playback will stop when you release all keys.
—	Dark	Rhythm playback needs to be started and stopped using the [START/STOP] button (or the assigned optional footswitch).

■ VARIATION [1], [2], [3], [4]

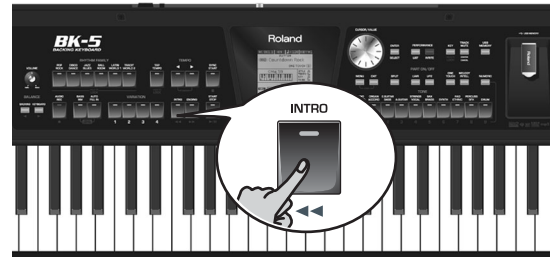


These buttons are used to select the complexity (number of parts) of the rhythm's arrangement:

VARIATION	Explanation
[1]	The simplest accompaniment pattern. A good choice for the first of the songs you play.
[2]	A slightly more complex pattern you may want to use for subsequent verses.
[3]	This pattern would be a good choice for the first chorus.
[4]	This is the most complex arrangement. Consider selecting it for the bridge or the final chorus sections of a song.

Note that the VARIATION patterns are repeated (played back in a loop) until select a different pattern or stop rhythm playback.

■ INTRO



Selects an introduction, which is usually used at the beginning of a song. You can, however, also select this pattern for other song sections. The behavior of the Intro pattern depends on when you press the [INTRO] button:

[INTRO]	Behavior
Pressed before starting rhythm playback	The indicator lights. When you start rhythm playback, the Arranger first plays a musical introduction. (This pattern is played back only once).
Pressed during rhythm playback	The indicator flashes to signal that the INTRO pattern will begin on the next downbeat. When the intro is finished, the BK-5 returns to the previously selected VARIATION pattern.

There are, in fact, four different INTRO patterns, that can be selected using the VARIATION [1], [2], [3] and [4] buttons. Again, the VARIATION buttons determine the complexity of the intro arrangement.

■ ENDING



This button allows you to end your songs with a suitable closing section if you don't want to simply stop playback. The behavior of the Ending pattern depends on when you press the [ENDING] button:

[ENDING]	Behavior
Pressed before starting rhythm playback	The indicator lights. When you start rhythm playback, the Arranger plays a musical ending. At the end of the phrase, playback stops.

[ENDING]	Behavior
Pressed during rhythm playback	The indicator flashes to signal that the ENDING pattern will begin on the next downbeat. When the ending is finished, rhythm playback stops.

There are four different ENDING patterns, that can be selected using the VARIATION [1], [2], [3] and [4] buttons. Again, the VARIATION buttons determine the complexity of the arrangement.

■ BASS INV



This button is used to switch the “Bass Inversion” function on or off. While the button is **dark**, the rhythm’s bass part always plays the fundamental of your notes or chords. Example: if you play a chord consisting of the notes C, E and G (which is recognized as a C major chord), the bass part plays a C. If the [BASS INV] button **lights**, the rhythm’s bass part uses the lowest notes of the chords you play. Example: if you play a chord consisting of the notes E, G and C (still a C major chord), the bass part plays an E. This function therefore gives you more artistic licence.

■ AUTO FILL IN



When this button lights, the BK-5 plays a transition before switching to the newly selected VARIATION pattern. Example: if the VARIATION [1] pattern is running, pressing the [4] button will not switch to that pattern right away—the BK-5 first plays a fill-in to announce the new song section.

NOTE

The duration of the fill-ins (transitions) can be halved if you like. See “Fill In Half Bar” on p. 69. You can also speed up or slow down playback during a fill-in. See “Fill Ritardando” on p. 69.

Selecting rhythms

1. Press a RHYTHM FAMILY button to select the rhythm family.



NOTE

By pressing and holding one of these buttons, you activate the lock function for rhythm selection, which means that rhythms no longer change when you select Performance memories (see p. 60).

The display shows a list of the rhythms that belong to this family. If the currently selected rhythm belongs to the family whose button you pressed, its name is displayed in reverse and the indicator of the button you pressed lights:

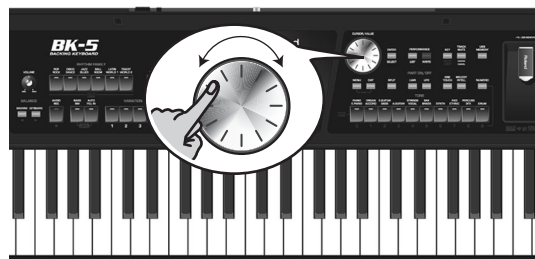


If you press a different RHYTHM FAMILY button, the display shows the beginning of the associated list (but the indicator of the associated family button doesn't light):



2. Rotate the [CURSOR/VALUE] dial to select the desired rhythm, then press [ENTER/SELECT] to confirm your selection.

The indicator of the selected family button lights.



NOTE

The "Help" function is available in this environment (see p. 27). You can also press and hold [NUMERIC] to check the MIDI address of the selected rhythm (see p. 27).

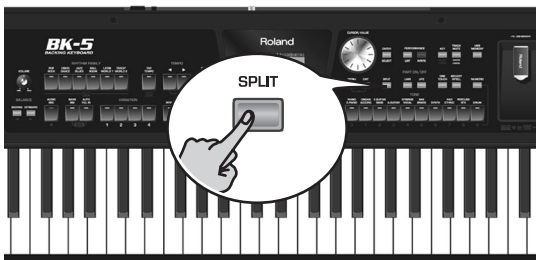
Playing back rhythms

Let us now take a closer look at the interactive aspects of the BK-5's rhythms and at how to use them.

1. Switch on the BK-5 (see p. 21).
2. Set the BK-5's [VOLUME] knob to a reasonable level (about 1/4).



3. Press the [SPLIT] button if you want to play in Split mode.

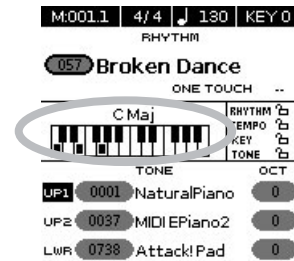


4. Select the rhythm you want to use (see p. 32).
5. Press the [INTRO] button (it lights) to start rhythm playback with an introduction.



6. Press the VARIATION [1], [2], [3] or [4] button to select the complexity of the INTRO pattern.
7. Play a chord on the keyboard.

The main page displays the name of the last chord the BK-5 recognized:

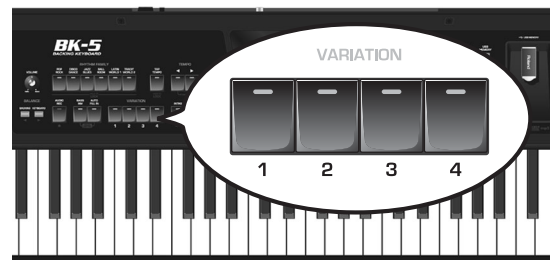


8. Press the [START/STOP] button to start rhythm playback.



The [START/STOP] indicator lights and the BK-5 starts playing back the introductory phrase.

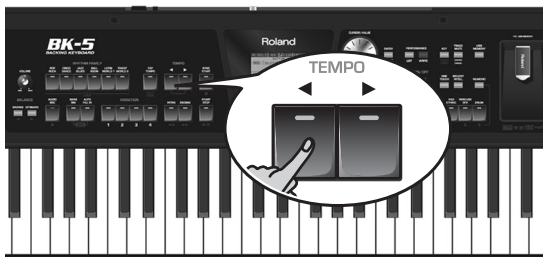
9. Play different chords on the keyboard and listen to the effect this has on the rhythm.
10. Switch on the [AUTO FILL IN] button (it lights).
This means that when you select a different VARIATION pattern, the BK-5 will play a transition (fill-in) before switching to the new pattern.
11. Press a VARIATION [1], [2], [3] or [4] button to select a more complex or a simpler accompaniment.



- If you press it before the last beat of the current measure, the fill-in starts immediately and lasts until the end of the current measure, then the newly selected VARIATION pattern is played back.
- If you press the desired VARIATION button on the last beat of a bar, the fill-in starts at the next downbeat and lasts an entire bar. Only then will the BK-5 switch to the newly selected VARIATION pattern.

12. If necessary, you can change the rhythm's tempo:

- Press the TEMPO [⏪] or [⏩] button to decrease or increase the tempo.



- Press the [TAP TEMPO] button at least three times at the desired tempo.



The BK-5 calculates the intervals between your presses and sets the corresponding tempo value.

NOTE

Simultaneously press the TEMPO [⏪] and [⏩] buttons ("STANDARD") to return to the rhythm's preset tempo.

NOTE

You can press and hold the [TAP TEMPO] button to lock the tempo setting (see p. 60).

13. Press the [ENDING] button to end rhythm playback with a suitable closing section.

You could also stop playback simply by pressing the [START/STOP] button or by releasing all keys on the keyboard (see "Sync Start/Stop" on p. 31).

While rhythm or SMF song playback is stopped, the [TAP TEMPO] button flashes to indicate the selected tempo.

Using the 'One Touch' function

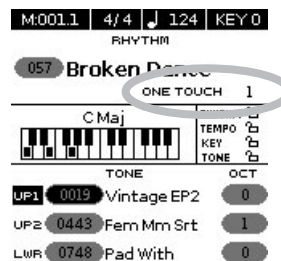
The ONE TOUCH memories help you select Tones for the real-time parts that match the atmosphere of the current rhythm. There are four such ONE TOUCH memories per rhythm.

1. Select the desired rhythm.
See page 32.
2. Press the [EXIT] button to return to the main page.
3. Switch on the [ONE TOUCH] button (its indicator lights).



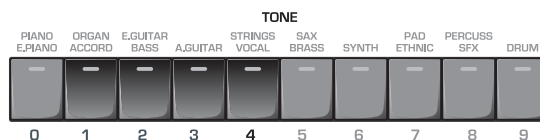
If you haven't selected any ONE TOUCH memory since switching on the BK-5, the indicators of TONE buttons [1], [2], [3] and [4] flash. Otherwise, the BK-5 automatically recalls the last ONE TOUCH memory you selected.

The main page displays "ONE TOUCH --" (or the number of the last ONE TOUCH memory).



The indicators of TONE buttons [1]~[4] flash.

4. Press the flashing TONE button assigned to the desired ONE TOUCH memory ([1]~[4]).



The indicator of the button you press lights, while the indicators of the remaining three buttons still flash.

5. Start playback of the rhythm.
See page 33.
6. Play a melody on the keyboard.
7. Now press another TONE ([1]~[4]) button than the one that is currently active.
8. Again play a melody on the keyboard.

The newly selected ONE TOUCH memory has recalled a different sound for the melody part. Note that the ONE TOUCH function also recalls other settings, like the tempo, INTRO/ENDING, etc.

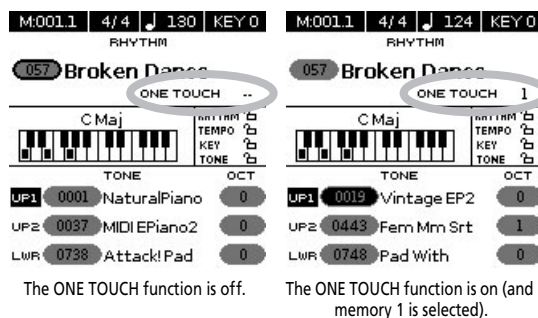
NOTE

The BK-5 has a function that allows you to exclude certain settings when a new ONE TOUCH memory is selected. See "One Touch Hold" on p. 72.

9. Press a different TONE [1]~[4] button to recall the associated ONE TOUCH memory. Tone selection for the real-time parts as well as other settings change in accordance with the newly selected ONE TOUCH memory.
10. To switch off the ONE TOUCH function and return to the Tones that were selected before you activated the ONE TOUCH function, press the TONE [1]~[4] button whose indicator lights steadily. Its indicator flashes along with the other three TONE buttons.
11. Press the [ONE TOUCH] button to leave ONE TOUCH memory selection mode. The TONE buttons stop flashing. (Only the indicator corresponding to the last Tone family you selected lights steadily.) You can now select different Tones for real-time parts without actually leaving the ONE TOUCH function (if it is still on).

■ How can you tell whether the ONE TOUCH function is on or off?

If the "ONE TOUCH" field on the main page is followed by a number (1~4), the ONE TOUCH function is currently on. If the "ONE TOUCH" field is followed by a dash ("-"), the ONE TOUCH function is off.

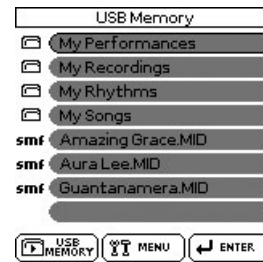


Programming your own ONE TOUCH settings (One Touch Edit)

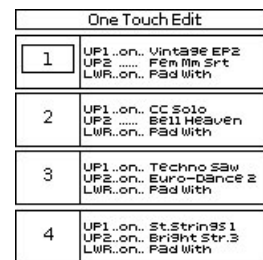
The BK-5 allows you to save your own ONE TOUCH settings, which may come in handy for CUSTOM rhythms for which there are no "presets". The following operation saves the rhythm and its (new) ONE TOUCH settings to the "My Rhythms" folder on the USB memory connected to the USB MEMORY port.

1. Connect an optional USB memory to the BK-5.

After a few seconds, the display shows the contents of the USB memory. This page is of no importance here.



2. Press and hold the [ONE TOUCH] button. The display changes to:



This "One Touch Edit" page can also be selected via the BK-5's menu.

3. Use the [CURSOR/VALUE] dial to select the ONE TOUCH memory you want to change, and confirm with the [ENTER/SELECT] button. The display changes to:



(Here, ONE TOUCH memory 1 has been selected for editing.)

NOTE

You can also select the desired ONE TOUCH memory by first pressing the [ONE TOUCH] button and then one of the flashing TONE buttons [1]~[4].

4. Change the required settings.

As soon as you change any setting, the display alerts you to the fact that the contents of the selected memory no longer corresponds to the current settings ("EDIT"):

One Touch Edit	
1 EDITED	UP1 ..on.. Vintage EP2 UP2 Fm Film Strt LWR..on.. Pad With
2	UP1 ..on.. CC Solo UP2 BE11 HEAVEN LWR..on.. Pad With
3	UP1 ..on.. Techno Saw UP2 ..on.. Euro-Dance 2 LWR..on.. Pad With
4	UP1 ..on.. St Strings 1 UP2 ..on.. Bright Str 3 LWR..on.. Pad With

5. Use the [CURSOR/VALUE] dial to select the memory where you want to save your new settings.

6. Press the [WRITE] button (its indicator flashes).

The display changes to:



7. To save your ONE TOUCH changes, rotate the [CURSOR/VALUE] dial to select "Yes" and press [ENTER/SELECT].

The display shows the "Executing" message and then "Operation Complete".

Select "No" and press [ENTER/SELECT] if you don't want to save your changes after all.

NOTE

The above message is only displayed the first time you press [WRITE] after editing a ONE TOUCH memory.

■ If the "My Rhythms" folder on the USB memory already contains a rhythm file of the same name...

In that case, the display shows the following message when you select "Yes" and press [ENTER/SELECT] (see above):



To overwrite the old rhythm file (replacing it with your new settings), use the [CURSOR/VALUE] dial to select "Yes", then press the [ENTER/SELECT] button.

If you don't want to overwrite the existing rhythm file, select "No" and press [ENTER/SELECT] to return to the "One Touch Edit".

8. Press the [EXIT] button to return to the main page.

10. Using the BK-5 as a USB player

This section explains how to playback MIDI (SMF) and audio songs stored on an optional USB memory. Note that it is also possible to select rhythms on that device and to use them in the same way as the internal rhythms. New song and rhythm files can be copied to the USB memory using your computer as you purchase them.

Getting ready to use the BK-5 as a USB player

1. On your computer, copy the new song and rhythm files to an optional USB memory (memory stick).

NOTE

Use USB memory sold by Roland (M-UF-series). We cannot guarantee operation if any other USB memory is used.

2. Connect the USB memory to your BK-5.



NOTE

Carefully insert the optional USB memory all the way into the port until it is firmly in place.

NOTE

The BK-5 supports USB memories with a capacity of up to 2TB.

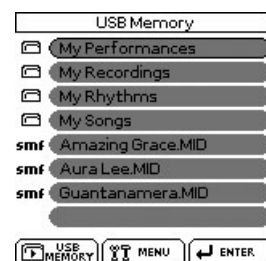
File types the BK-5 can read and play back

	Extension	Format
Rhythms	.stl	
Standard MIDI Files (SMF)	.mid	0 or 1
	.kar	
VIMA TUNES files (on CD-ROMs produced for the VIMA series)	Connect an optional CD-ROM drive to the BK-5's USB MEMORY port to be able to play back commercially available CD-ROMs made for VIMA-series instruments ("VIMA TUNES"). While a song plays, you can view a slide show suitable for the character of that song on an external display or television.	
Audio files	.mp3 mp3+CDG	<ul style="list-style-type: none"> • MPEG-1 Audio Layer 3 • Sampling frequency: 44.1 kHz • Bit rate: 32/40/48/56/64/80/96/112/128/160/192/224/256/320kbps, VBR (variable bit rate)
	.wav	<ul style="list-style-type: none"> • 16-bit linear • Sampling frequency: 44.1 kHz • Stereo/mono

Selecting a song or rhythm on a USB memory


1. Connect an optional USB memory to the BK-5.

After a few seconds, the display shows the contents of the USB memory.



Press the [USB MEMORY] button if you inserted the USB memory at an earlier stage and now want to return to this display page.

The icons to the left of the file names indicate the file type:

Icon	Explanation
STL	Rhythm file
SMF	SMF file
MP3	Audio mp3 file
WAV	Audio WAV file
JPG	Picture file
	Folder

2. Rotate the [CURSOR/VALUE] dial to select the file you want to play back or display.
3. Press the [ENTER/SELECT] button to load the file.

The [USB MEMORY] button now lights to indicate that you selected a file on the USB memory.

If the file you need is located inside a folder, you must first select that folder, press the [ENTER/SELECT] button to see its contents and then select the file. If you opened a folder by mistake, press the [EXIT] button to return to a higher level.

NOTE

Press and hold the [EXIT] button to return to the main page.

Playing back a song or rhythm from a USB memory

If you selected a rhythm, see "Playing back rhythms" on p. 33, because operation is the same as for internal rhythms.

In the following, we will therefore only show you how to play back song files located on a USB memory.

NOTE

The BK-5 has no internal memory where you could store SMF or audio files.

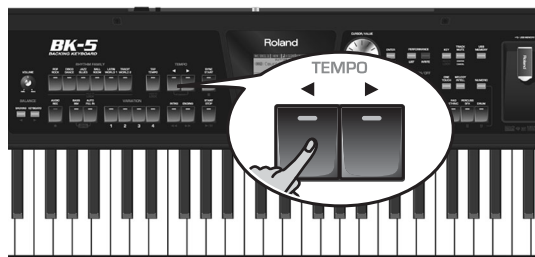
1. Select a song (SMF or audio file) on the USB memory.
See page 37.
2. Press the [START/STOP] button to start playback.
This button is also labeled [▶/⏸].



The [▶/⏸] button's indicator lights and song playback starts.

3. If necessary, you can change the song's playback tempo:

- Press the TEMPO [⏴] or [⏵] button to decrease or increase the tempo.



NOTE

If you set a tempo value close to the upper or lower limit for an mp3 or WAV file, playback may sound a little strange.

- Press the [TAP TEMPO] button at least three times at the desired tempo. (This function is not available if you selected an audio file (WAV or mp3).)



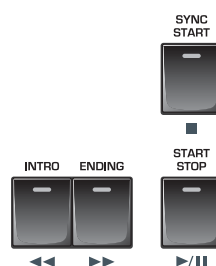
The BK-5 calculates the intervals between your presses and sets the corresponding tempo value.

NOTE

Simultaneously press the TEMPO [⏴] and [⏵] buttons ("STANDARD") to return to the rhythm's preset tempo.

4. Press the [▶/⏸] button again to pause song playback.
The [▶/⏸] button goes dark.
5. Press [▶/⏸] yet again to resume playback.
6. Press the [SYNC START] button (■) to stop playback

You can use the following buttons to control song playback (see the gray legends):



Button	Explanation
[▶/]	Starts or pauses song playback.
[■]	Stops song playback.
[◀]	Rewinds the song.
[▶▶]	Fast-forwards the song.

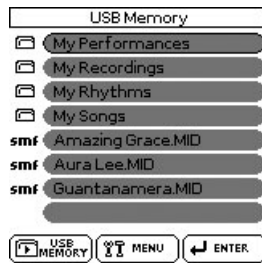
Renaming or deleting files or folders on a USB memory

Rename

Here is how to change the name of a file or folder on the connected USB memory.

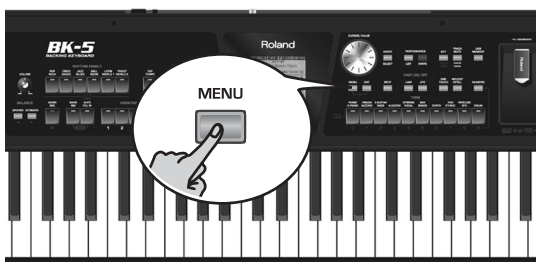
1. Connect an optional USB memory to the BK-5.

After a few seconds, the display shows the contents of the USB memory.

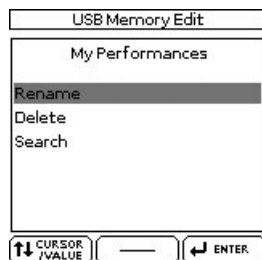


Press the [USB MEMORY] button if you inserted the USB memory at an earlier stage and now want to return to this display page.

2. Rotate the [CURSOR/VALUE] dial to select the file or folder you want to rename.
3. Press the [MENU] button to jump to the "USB Memory Edit" page.



The display changes to:

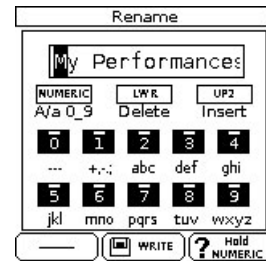


To return to the BK-5's menu, press and hold the [EXIT] button. While the contents of the connected USB memory is displayed, pressing [MENU] takes you to the "USB Memory Edit" page where you can select "Rename", "Delete" or "Search".

NOTE

If you press [MENU] while an empty folder is selected, the message "No item selected" is displayed to alert you to the fact that you cannot make any changes.

4. Press the [ENTER/SELECT] button to call up the following display page:



5. Rotate the [CURSOR/VALUE] dial to select the desired character, then use the TONE buttons.

You can press the [NUMERIC] button to switch between upper- and lower-case characters as well as numbers. The [LWR] button can be used to delete the selected character. The [UP2] button allows you to insert a character.

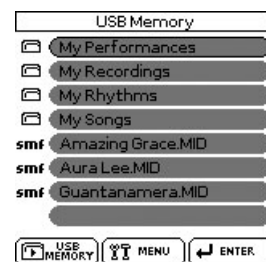
6. Rotate the [CURSOR/VALUE] dial to select the next character position you want to change, then use the TONE buttons again.
7. Repeat steps (5) and (6) above to complete the name.
8. Press the flashing [WRITE] button to confirm.

Delete

Files or folders on the connected USB memory that you no longer need can be deleted as follows.

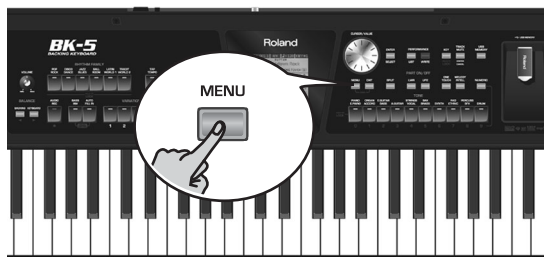
1. Connect an optional USB memory to the BK-5.

After a few seconds, the display shows the contents of the USB memory.



Press the [USB MEMORY] button if you inserted the USB memory at an earlier stage and now want to return to this display page.

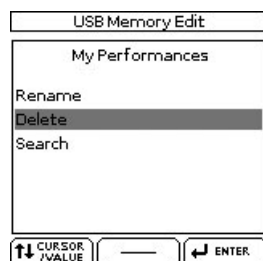
2. Rotate the [CURSOR/VALUE] dial to select the file or folder you want to delete.
3. Press the [MENU] button.



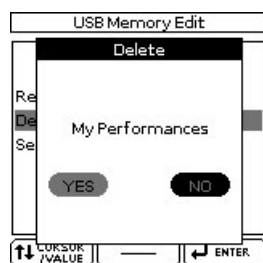
NOTE

If you press [MENU] while an empty folder is selected, the message "No item selected" is displayed to alert you to the fact that you cannot make any changes.

4. Use the [CURSOR/VALUE] dial to select "Delete".



5. Press the [ENTER/SELECT] button. The display changes to:



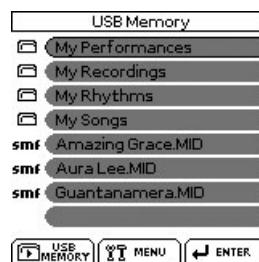
If you selected a folder in step (2) above, the display also contains a warning: "The folder may contain files. Do you want to delete it?"

6. Rotate the [CURSOR/VALUE] dial to select "YES" (delete) or "NO" (don't delete).
7. Press the [ENTER/SELECT] button to confirm your selection.

Using the 'Search' function to locate songs, rhythms or pictures

The BK-5 provides a "Search" function that allows you to search the connected USB storage device for the files you need. This function is available even while the BK-5 is playing back a song or rhythm, allowing you to prepare the next song or picture without keeping your audience waiting.

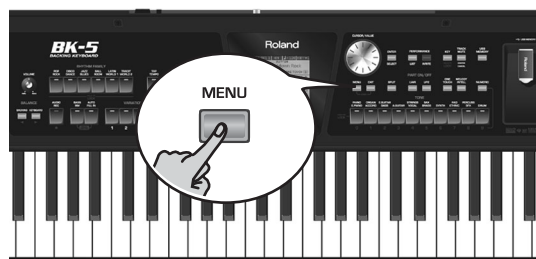
1. Connect an optional USB memory to the BK-5. After a few seconds, the display shows the contents of the connected USB storage device.



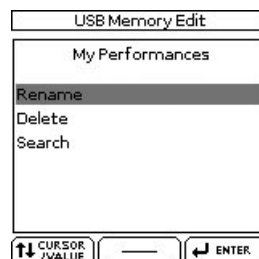
2. If you know the folder where the file is located, select it by rotating the [CURSOR/VALUE] dial and then pressing the [ENTER/SELECT] button.

If you are not sure about the location, **do not** select a folder to avoid that the "Finder" function only looks in that folder.

3. Press the [MENU] button.



The display changes to:



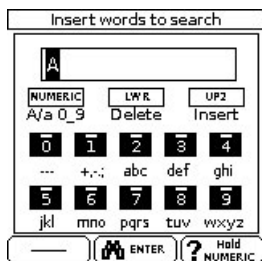
NOTE

If you press [MENU] while an empty folder is selected, the message "No item selected" is displayed to alert you to the fact that you cannot make any changes.

4. Use the [CURSOR/VALUE] dial to select "Search".

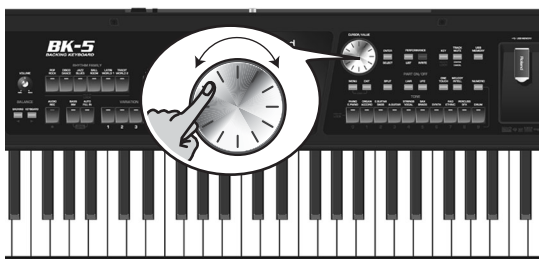
5. Press the [ENTER/SELECT] button.

The display changes to:



The first character position is already selected ("A").

6. Use the TONE buttons to select a different character.
7. Rotate the [CURSOR/VALUE] dial to select the next character position you want to change, then use the TONE buttons again.



You can press the [NUMERIC] button to switch between upper- and lower-case characters as well as numbers. The [LWR] button can be used to delete the selected character. The [UP2] button allows you to insert a character.

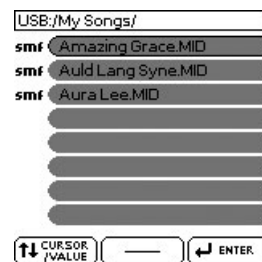
8. Repeat steps (6)~(7) to complete the character string you are looking for.
9. Press the [ENTER/SELECT] button to start the search.



NOTE

If you decide that you don't want to use the "Search" function, press [EXIT] instead of [ENTER/SELECT].

The BK-5 searches the USB storage device for files whose names match the character string you entered and displays them. The title bar shows the path of the folder that contains the selected files.



NOTE

The "Search" function can find and display 100 files at a time.

10. Rotate the [CURSOR/VALUE] dial to select the song or rhythm you want to play back, then press the [ENTER/SELECT] button to confirm your selection.
11. Press the [EXIT] button to close the list.
12. Press the [START/STOP] button to start playback of the selected song or rhythm.

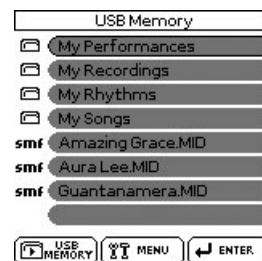


Activating the 'Play All Songs' parameter for the USB memory

The "Play All Songs" parameter allows you to play back all audio songs (WAV and mp3) or SMF songs on the connected USB memory.

1. Connect an optional USB memory to the BK-5.

After a few seconds, the display shows the contents of the USB memory.



Press the [USB MEMORY] button if you inserted the USB memory at an earlier stage and now want to return to this display page.

2. Rotate the [CURSOR/VALUE] dial to select the folder that contains the audio files you want to listen to.
3. Press the [ENTER/SELECT] button to open the folder.
4. Use the [CURSOR/VALUE] dial to select the audio file where you want playback to start.
5. Press [ENTER/SELECT] to confirm your selection.
6. Press the [USB MEMORY] button to activate the playback function of the selected and all subsequent songs.



NOTE

.STL and .JPG files contained in the selected folder will be ignored when you start playback (see below).

The icon in the lower left corner of the display page changes as follows:

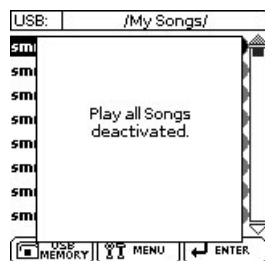


7. Press the [▶/||] button to start playback of all audio songs.

NOTE

While playback of all songs is running, you can navigate the USB memory (to check its contents, for example). The "Play All Songs" function continues to play back the files of the folder you selected in step (2) above.



If you select a different file while navigating (by pressing [ENTER/SELECT]), the "Play All Songs" function is switched off and the following message appears:



8. Press the [||] button to stop sequential playback.

Deactivating the 'Play All Songs' function

The "Play All Songs" function needs to be deactivated if you no longer need it. To do so, proceed as follows:

1. If the display doesn't currently show the contents of the connected USB memory, press the [USB MEMORY] button.
 2. Press the [USB MEMORY] button (again) to change the  icon back to .
- Pressing the [▶/||] button now will only start playback of the selected song.

Loop function (MARK A/B)

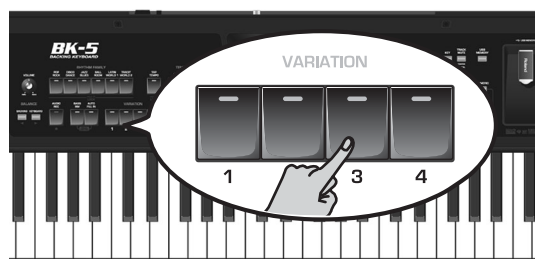
The Loop function can be used to specify a passage, such as the chorus of a song, that will be repeated several times. This function is available for both audio and SMF songs. You can also use it to practise difficult song passages.

Setting and using the loop positions

1. Select the song you want to play back.
2. Press the [START/STOP] button to start playback.

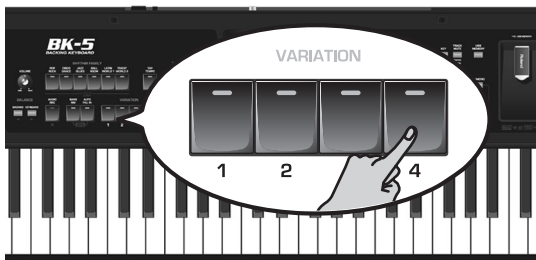


3. When the BK-5 reaches the beginning of the passage you want to play back in a loop, press the VARIATION [3] button.



The VARIATION [3] button flashes to indicate that the position has been set.

4. Wait until you reach the end of the passage to be played back in a loop, then press the VARIATION [4] button.



The VARIATION [4] button lights, while VARIATION [3] keeps flashing. The loop's start and end positions have been set and can be used.

Here is what you have set so far (this is only an example):



5. Press the VARIATION [3] button (it lights) to activate the loop.

The passage selected above is now played back over and over.



6. Press the VARIATION [3] button again (it flashes) to deactivate loop playback.

This does not delete the loop positions. The song is once again played back in the usual way (i.e. until the end).

7. Press VARIATION [3] yet again (it lights) to return to the loop start position and activate the loop.

NOTE

The marker positions are deleted when you start playback of another song or switch off the BK-5.

8. To delete the first and second marker positions, press the VARIATION [4] button.

The VARIATION [3] and [4] buttons go dark and your loop setting is deleted.

11. Other important functions

This section presents other important functions you may need regularly.

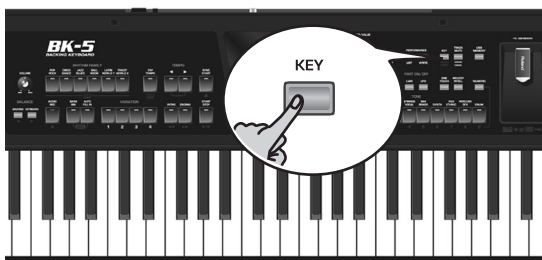
Changing the key

This function allows you to transpose the BK-5's pitch in semi-tone steps. Depending on the mode setting, this transposition applies to all sections or just a specific setting.

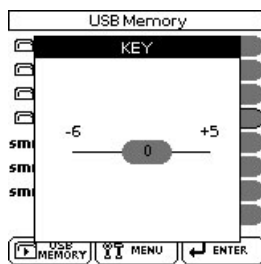
NOTE

If you choose to transpose the real-time parts, rhythm playback is also transposed.

1. Press [KEY] button.



The display changes to:



The current "KEY" setting (transposition interval) is displayed and already selected.

NOTE

Pressing and holding the [KEY] button locks the "Key" setting.

2. Rotate the [CURSOR/VALUE] dial to select the desired "Key" setting.

"Key" setting

-6~0~+5 (semitone units)

If the "Key" setting differs from "0", the [KEY] indicator lights.

After a few seconds, the "KEY" pop-up window disappears. Press the [EXIT] button to close it immediately.

NOTE

While the "KEY" popup window is displayed, briefly pressing the [KEY] button resets the transposition interval to "0".

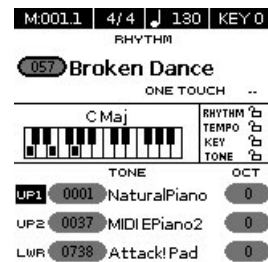
NOTE

There is also "Mode" setting you can change. See p. 68.

Changing the octave

This function allows you to transpose the real-time parts (UP1, UP2 and LWR) up or down in octave steps.

1. If necessary, press the [EXIT] button to return to the main page.



The display shows the current octave setting ("OCT") for all 3 real-time parts.

2. Use the [CURSOR/VALUE] dial to select the "OCT" parameter of the real-time part whose setting you want to change.
3. Press the [ENTER/SELECT] button.
The selected "OCT" field is displayed in reverse.
4. Rotate the [CURSOR/VALUE] dial to select the desired setting.

"Octave" setting

-4~0~+4

5. Press the [ENTER/SELECT] button again.

The "OCT" field is no longer selected and the [CURSOR/VALUE] dial can be used to select other fields.

NOTE

You can also change the octave setting using [MENU] button → "Performance Edit" → "Tone Part View" → "Octave Shift" (page 65).

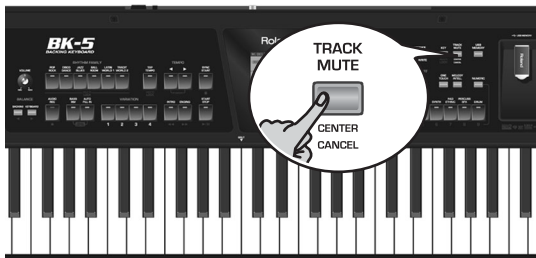
NOTE

See also "Changing the octave in just one touch" on p. 16 for an even quicker approach.

Using 'Track Mute' and 'Center Cancel'

You can use this function to mute tracks of rhythms or the melody part of the selected Standard MIDI File (SMF). After selecting a WAV or mp3 audio file, you can attenuate the vocal part at the center of the stereo image ("Center Cancel"). The Mute function's behavior depends on the selected file type.

1. Select a song (SMF or audio) or a rhythm.
2. Press the [START/STOP] button to start playback.
3. Press the [TRACK MUTE] (CENTER CANCEL) button (its indicator lights).



The "Track Mute" or "Center Cancel" function will turn on. This depends on the file type you selected:

File Type	Function	Explanation
Rhythm	Track Mute	The specified rhythm track(s) is muted (Default: AC1~AC6).
SMF	Track Mute	The specified Standard MIDI file track is muted (Default: channel 4).
Audio (mp3, Wav)	Center Cancel	Sounds in the center (the melodic portion of the sound) will be minimized.

NOTE

For some audio songs, the vocal sound may not be eliminated completely.

4. Press the [TRACK MUTE] (CENTER CANCEL) button again to make its indicator go dark. This switches the "Track Mute" or "Center Cancel" function back off.

Selecting the track(s) to mute for rhythms or SMF songs

The following procedure allows you to specify the track of the selected Standard MIDI File that should be muted when you switch on the [TRACK MUTE] button.

NOTE

This function is not available for audio files.

1. Select a rhythm or an SMF song.
2. Press and hold the [TRACK MUTE] (CENTER CANCEL) button.

This function can also be selected using [MENU] button → "Global" → "Rhythm/SMF Track Mute".

Depending on the file type, the display changes to...

Rhythm Track Mute	
Adrm:	TR-909
AbB3:	MG LightBASS
Acc1: M	Stacked Pad
Acc2: M	Xpressive
Acc3: M	Tremolo EP
Acc4: M	Sweep Pipe
Acc5: M	Twin Sine
Acc6: M	Xpressive

...OR:

SMF Track Mute	
1	CLASSICPiano
2	Fingered BS.
3	NaturAlPiano
4 M	Fem Mm Srt
5	All Skate!
6	R&B B3
7	SlowStrinS2
8	French HornS
9	NaturAlPiano
10	New POP
11	SlowStrinS2
12	NaturAlPiano
13	NaturAlPiano
14	SteeLgt4
15	NaturAlPiano
16	NaturAlPiano

When you start playback, you will notice that active parts are indicated by moving bar graphs that simulate level meters. The bar graphs of muted parts do not move.

3. Rotate the [CURSOR/VALUE] dial to move the cursor to the track you want to mute.
4. Press the [ENTER/SELECT] button to highlight the corresponding parameter.
5. Rotate the dial to change the setting and press [ENTER/SELECT] to confirm your setting.

The possibilities are:

Display indication	
<no indication>	The associated track is played back.
M	The associated track is no longer played back (muted).

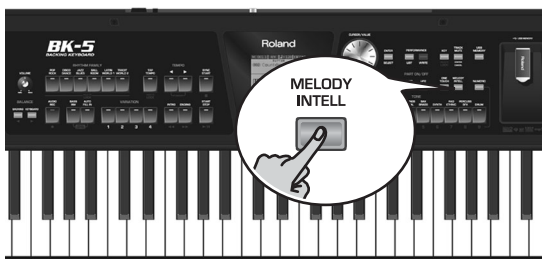
6. If you want to save your selection of the track(s) that should be muted for any rhythm or SMF file you play back, see "Save Global" on p. 76.
7. If there is no need to save your settings, press and hold the [EXIT] button to return to the main page.

Using the 'Melody Intell(igence)' function

The Arranger can add a counter-melody to the notes you play with the Upper1 part (UP1). Those automatic harmonies are based on the chords you play in the chord recognition area.

The counter-melody is played by the MELODY INTELL part. There are 18 harmony types to choose from.

1. Press the [MELODY INTELL] button (so that it lights).



This adds a harmony to the notes you play.

2. Press the [MELODY INTELL] button again (its indicator goes dark) to switch off the counter-melody.

NOTE

Press and hold the [MELODY INTELL] button to open the window where you can change the "Melody Intelligence" settings (see p. 70).

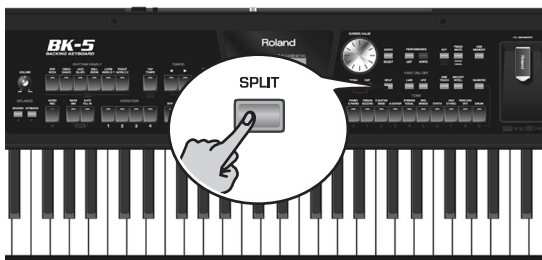
Using Split mode

In Split mode, the BK-5's keyboard transmits notes played to the left of the split point to the Arranger parts. The notes to the right of the split point, however, are played back by the real-time parts.

NOTE

In most cases, the default setting for the split point is note number 60 (C4). You can change the split point to a different note (see "Split Point" on p. 67).

1. Press the [SPLIT] button (its indicator lights).



The BK-5 is now in Split mode: note numbers below the split point (see "Split" on p. 62) are used to trans- pose rhythm playback in real-time and to play the

LWR part (if it is active). Note numbers above the split point can be used to play melodies using the UP1 and/or UP2 part.

In Split mode, the "Type" parameter (see p. 68) is automatically set to "Intelligent".

NOTE

See page 25 for how to select the real-time parts you want to use.

NOTE

You can activate a "Hold" function for the LWR part. See "Lower Hold" on p. 68.

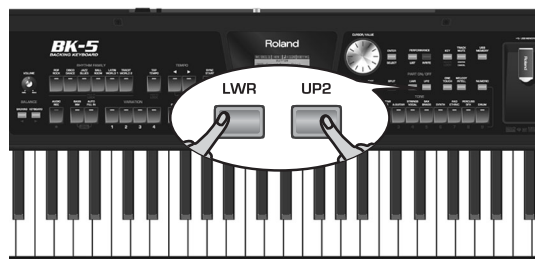
2. Press the [SPLIT] button again. The BK-5 leaves Split mode, the [SPLIT] indicator goes dark and chord recognition (see "Type" on p. 68) is set to "Pianist2".

Setting the volume and other aspects of the real-time parts

The BK-5 provides an easy way to change the volume balance of the Upper1, Upper2, Lower and Melody Int parts.

Adjusting the volume

1. Briefly press and release both the [LWR] and [UP2] buttons to call up the "Part Mixer" page.



The "Volume" value of the last part you selected (on the main page) is already highlighted.

Part Mixer			
M.INT	LWR	UP2	UP1
REVERB			
60	50	40	
CHORUS			
0	40	0	
PANBOT			
0	0	0	
VOLUME			
100	50	90	127

2. Rotate the [CURSOR/VALUE] dial to set the desired volume for that part (0~127).
3. Press the [UP2] button to select the "UP2 Volume" value. Pressing it again selects the "UP1 Volume" value.
4. Repeat step (2) above.

5. Press the [LWR] button to select the "LWR Volume" value.
6. Repeat step (2) above.

NOTE

You can also select the desired volume value by pressing the [ENTER/SELECT] button, rotating the [CURSOR/VALUE] dial and pressing [ENTER/SELECT] again.

Adjusting the reverb send, chorus send and pan settings

7. Press the [ENTER/SELECT] button and rotate the [CURSOR/VALUE] dial to select the "Reverb", "Chorus" or "Panpot" parameter of the real-time part that you want to change.
8. Press the [ENTER/SELECT] button to confirm the selection.

Part Mixer			
M.INT	LWR	UP2	UP1
REVERB			
	60	50	40
CHORUS			
	0	40	0
PANPOT			
	0	0	0
VOLUME			
100	48	92	127

In the example above we selected the "Reverb" parameter of the Upper1 part (UP1).

9. Rotate the [CURSOR/VALUE] dial to set the desired value.
10. Return to step (7) above to edit other "Part Mixer" settings.

Leaving the Part Mixer page

11. Press the [EXIT] button to return to the main page.

12. Performance Lists

Performance/'Music Assistant'/ 'Factory Songs' info

The "Performance List" is a list of up to 999 Performance memories. Each Performance memory contains a reference to the desired rhythm or song and all settings you want to load along with that rhythm or song (see "Performance Edit" parameters" on p. 62), including settings like INTRO/ENDING status, selected VARIATION, etc.

The Performance memories you create are saved to the selected "Performance List". This allows you to prepare one set of Performance memories for weddings, another for corporate events, a third for anniversaries, etc. Performance Lists always reside on a USB memory.

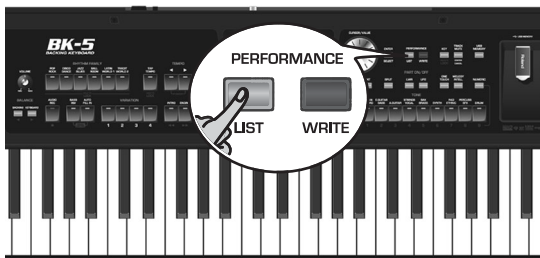
It is perfectly possible to program several Performance memories for one song. Selecting a Performance memory is a lot faster than calling up one of the BK-5's functions, modifying the settings, etc., while playing. You could program one Performance memory for the first part of a song, another for the bridge and a third one for the closing section. Doing so allows you to "play" with the effect settings of the various processors, for example.

NOTE

The BK-5 is supplied with one Performance List called "Music Assistant" and a second called "Factory Songs" that contains 5 SMF files. These lists cannot be deleted or edited.

Loading a Performance/'Music Assistant'/ 'Factory Songs' List

1. Switch on the BK-5.
See page 21.
2. Connect an optional USB memory to the BK-5.
This step is unnecessary if you want to use the "Music Assistant" or "Factory Songs" list, because these lists reside in the BK-5's internal memory.
3. Press the PERFORMANCE [LIST] button.



The display now shows all Performance Lists it found on the USB memory. (The internal "Music Assistant" and "Factory Songs" lists are always displayed in the top line.)



NOTE

If you already loaded a Performance List, the display immediately displays the Performance memories it contains. To load a different Performance LIST from the USB memory, press the PERFORMANCE [LIST] button again and proceed with step (4) below.

The "LIST" icon at the bottom means that you can press the [LIST] button to alternate between the list of Performance List files (see the illustration above) and the contents of the currently selected list (see the illustration below).



NOTE

If the USB memory contains no Performance List files, or if the memory is not connected (properly), the BK-5 only displays the "Music Assistant" and "Factory Songs" list.

4. Rotate the [CURSOR/VALUE] dial to select the Performance List you want to use.
5. Press the [ENTER/SELECT] button to confirm your selection.

(In our example, we selected the "Music Assistant" list.) The display changes to:



You can now select a Performance memory (see below).

If you need to load another Performance List, press the PERFORMANCE [LIST] button again.

Recalling a Performance/“Music Assistant”/“Factory Songs” memory

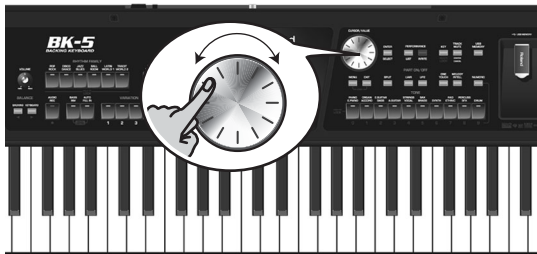
Here is how to select a Performance/“Music Assistant”/“Factory Songs” memory from the last list you loaded (see p. 48).

1. If the display doesn't yet show a list of Performance/“Music Assistant”/“Factory Songs” memories, press the PERFORMANCE [LIST] button.



In this example, we loaded the “Music Assistant” List.

2. Rotate the [CURSOR/VALUE] dial to select the memory whose settings you want to use, then press the [ENTER/SELECT] button to confirm your selection.



The PERFORMANCE [LIST] button lights to signal that the BK-5 is now using the settings of the selected Performance memory. The name of that memory is highlighted.



The selected memory also refers to a rhythm or song, which can be started in the usual ways ([START/STOP] button, [SYNC START], etc.).

During playback of that rhythm or song, you can already select a new Performance/“Music Assistant”/“Factory Songs” memory.

3. If you need to return to the main page, press the [EXIT] button.

To return to the page that lists the memories, press PERFORMANCE [LIST] again.

Quickly locating Performance memories

The [NUMERIC] button can be used for quickly selecting the Performance memory you need. There are two possibilities: direct selection and “speed-dial” selection.

Direct selection of the required Performance memory

If you only need one Performance memory for the next song you want to play, you can specify its number using the “Numeric” function. See page 26 for details. If you need more than one Performance memory for the next song, consider using the following approach instead.

‘Speed-dial’ Performance memory selection

The selection procedure described here may come in handy when all Performance settings you need for a given song are located in adjacent memories and when you need to be able to switch quickly between them.

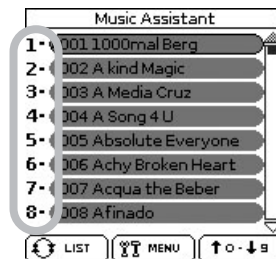
1. Load the required Performance or “Music Assistant” list (page 48).



In the example above, we loaded the “Music Assistant” list.

2. Press and hold the [NUMERIC] button. The button lights.

The list page changes to:



The TONE [1]~[8] buttons flash. To the left of each memory entry, a number is shown. This number corresponds to the TONE button [1]~[8] that you need to press to recall the assigned Performance memory.

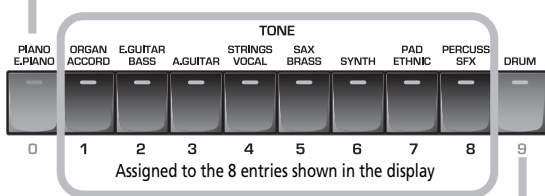
NOTE

Please bear in mind that these assignments change when you edit the Performance List in question using "Delete Performance" on p. 53, "Move Performance" on p. 53 or "Copy Performance" on p. 54.

The TONE [0] and [9] buttons, on the other hand, light steadily because they are used to scroll through the list in steps of 8 memories. Pressing [9] while the above page is shown, for instance, will display Performance memories 9~16, which are again assigned to the TONE [1]~[8] buttons. See the screenshot below.

3. Press the TONE [1]~[8] button that is assigned to the Performance memory you need.

Previous group of 8 Performance memories (if available)

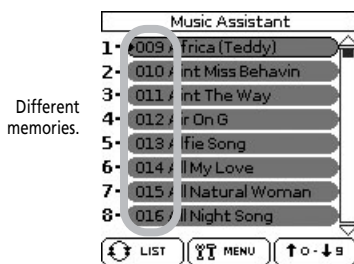


Next group of 8 Performance memories (if available)

The assigned Performance memory is recalled and shown in reverse in the display.

4. Press the TONE [9] button to select the next group of eight performances. Alternatively, press the TONE [0] button to select the previous group of eight performances.

The display shows either the next (TONE [9]) or the previous (TONE [0]) set of 8 Performance memories.



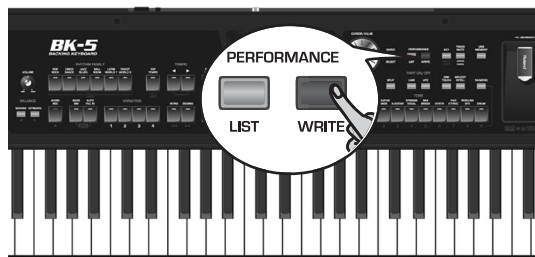
In the example above we pressed the TONE [9] button.

5. Repeat the steps (3) and (4) above to recall other Performance memories when you need them.
6. Press and hold the [NUMERIC] button again to exit this selection function.

Press the [EXIT] button to leave the list page without exiting this selection system. To return to this page (e.g. to select another Performance memory), press the PERFORMANCE [LIST] button.

Saving your settings as a Performance

1. Select a rhythm or song.
2. Select all settings you would like to use for this rhythm or song.
You can, for instance, assign the desired Tones to the real-time parts, switch on the [INTRO] button, modify the "Performance Edit" settings, etc.
3. Press the [WRITE] button to jump to the "Write Performance" page.

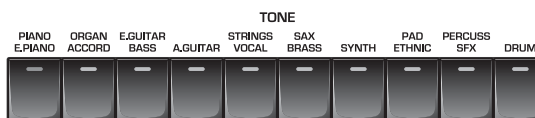


The [WRITE] indicator flashes and the display changes to:



By default, the BK-5 assigns the name of the selected rhythm, song or of the last Performance you loaded to the Performance settings you are about to save. If you agree with that name, proceed with step (7) below.

4. Rotate the [CURSOR/VALUE] dial to select the desired position.
5. Use the TONE buttons to enter the desired characters.



6. Repeat steps (4) and (5) to enter the remaining characters.

NOTE

You can press the [NUMERIC] button to switch between upper- and lower-case characters as well as numbers. The [LWR] button can be used to delete the selected character. The [UP2] button allows you to insert a character.

7. Press the [WRITE] button to save your settings, thereby creating a new Performance memory.

This memory is added at the end of the currently selected Performance List (see "Loading a Performance/'Music Assistant'/'Factory Songs' List" on p. 48).

NOTE

If you haven't loaded any Performance List since switching on the BK-5, a new Performance List is created, and your Performance memory becomes its first entry.

Other Performance List functions

1. Connect a USB memory with at least one Performance List to the BK-5.



2. Press the PERFORMANCE [LIST] button.
The display now shows all Performance Lists on the connected USB memory.



3. Rotate the dial to select the desired Performance List.
4. Press the [MENU] button.



The display now changes to a page with the following options:



Function	Explanation
Rename*	Allows you to rename the selected Performance List.
Delete*	Deletes the selected Performance List.
Make New	Allows you to create a new (empty) Performance List.

[*] Not available if you selected the "Music Assistant" or "Factory Songs" list in step (3) above.

5. Rotate the dial to select the desired option, then press the [ENTER/SELECT].

If you select 'Rename'

The display changes to:



This page allows you to change the name of the selected Performance List.

1. Rotate the [CURSOR/VALUE] dial to select the desired character position.
You can press the [NUMERIC] button to switch between upper- and lower-case characters as well as numbers. The [LWR] button can be used to delete the selected character. The [UP2] button allows you to insert a character.
2. Use the TONE buttons to enter the desired characters.
3. Repeat steps (1) and (2) above to complete the name.
4. Press the [WRITE] button to save the Performance List under the new name.
The display briefly confirms the operation and the returns to the page with all Performance List files on your USB memory.

If the USB memory already contains a file of the name you have entered, the display asks you whether it is OK to overwrite the other Performance List file. In that case, select "YES" to replace the other Performance List file with the one whose name you changed. (Select "NO" to return to the page where you can change the name.) Then, press the [ENTER/SELECT] button.

If you select 'Delete'

The display changes to:



This page allows you to delete the selected Performance List.

1. Rotate the [CURSOR/VALUE] dial to select "YES", then press the [ENTER/SELECT] button to delete the Performance List.

Select "NO" if you do not want to delete the Performance List after all.

The display briefly confirms that the selected Performance List has been deleted and then returns to the page with all Performance List files on your USB memory.

If you select 'Make New List'

The display changes to:



This page allows you to create a new Performance List whose name is selected automatically by the BK-5. If you are happy with that name, proceed with step (4) below. Otherwise...

1. Rotate the [CURSOR/VALUE] dial to select the desired character, then use the TONE buttons.

You can press the [NUMERIC] button to switch between upper- and lower-case characters as well as numbers. The [LWR] button can be used to delete the selected character. The [UP2] button allows you to insert a character.

2. Rotate the [CURSOR/VALUE] dial to select the next character position you want to change, then use the TONE buttons again.
3. Repeat steps (1) and (2) above to complete the name.

4. Press the [WRITE] button to create the new Performance List, which is currently empty.

If the USB memory already contains a file of the name you have entered, the display asks you whether it is OK to overwrite the other Performance List file. In that case, select "YES" to replace the other Performance List file with the one you want to create. (Select "NO" to return to the page where you can change the name.) Then, press the [ENTER/SELECT] button.

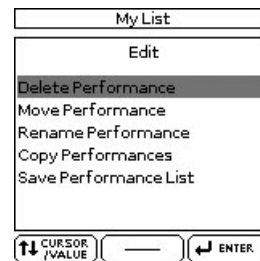
The display returns to the page where the Performance Lists are displayed, and the newly created list is highlighted.

NOTE

The new Performance List file is saved to the "My Performances" folder on the USB memory. If this folder doesn't yet exist, it will be created automatically.

Editing Performance memories

Whenever the display shows all Performance memories to which the selected List refers, you can press the [MENU] button to edit the memories. The "Edit" option allows you to do the following:



Operation	Explanation
Delete Performance	Deletes the selected Performance memory from the active list.
Move Performance	Allows you to change the order in which the Performance memories appear in the selected Performance List.
Rename Performance	Allows you to rename the selected Performance memory.
Copy Performance	Allows you to copy one or several Performance memories.
Save Performance List	Allows you to save the edited list.

Delete Performance

1. Select the Performance memory you want to remove from the list.
2. Press the [MENU] button.



3. If necessary, rotate the [CURSOR/VALUE] dial to select "Delete Performance", then press the [ENTER/SELECT] button.

The display changes to:



4. Rotate the dial to select "YES" to delete the Performance memory (or "NO" if you wish to keep it).
5. Press the [ENTER/SELECT] button to confirm your selection.

The display briefly confirms that the Performance memory has been deleted.

If you like, you can now select another Performance memory you want to delete, press the [MENU] button to confirm and repeat from step (3).

See "Saving the edited Performance List" on p. 55 if you want to save the edited list.

Move Performance

1. Rotate the [CURSOR/VALUE] dial to select the Performance memory you want to move to a different position inside the list.
2. Press the [MENU] button.



3. Rotate the [CURSOR/VALUE] dial to select "Move Performance", then press the [ENTER/SELECT] button.

The display changes to:



4. Rotate the dial to move the selected Performance memory to the desired position, then press the [ENTER/SELECT] button.

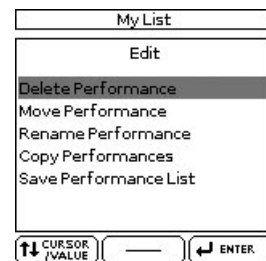
You can now select another Performance memory you want to move, press the [MENU] button to confirm and repeat from step (3).

See "Saving the edited Performance List" on p. 55 if you want to save the edited list.

Rename Performance

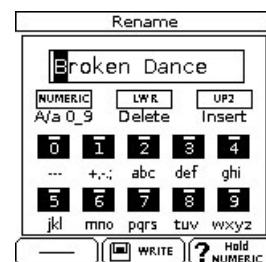
If a Performance memory has a misleading name (or if you copied it as a starting point for a new Performance memory), you can change its name.

1. Select the Performance memory you want to rename.
2. Press the [MENU] button.



3. Rotate the [CURSOR/VALUE] dial to select "Rename Performance", then press the [ENTER/SELECT] button.

The display changes to:



4. Rotate the [CURSOR/VALUE] dial to select the desired character position, then use the TONE buttons.

You can press the [NUMERIC] button to switch between upper- and lower-case characters as well as numbers.

The [LWR] button can be used to delete the selected character. The [UP2] button allows you to insert a missing character.

5. Rotate the [CURSOR/VALUE] dial again to select the next character position you want to change, then use the TONE buttons to enter the next character.
6. Repeat steps (4) and (5) above to complete the name.
7. Press the [WRITE] button to confirm the new name.

A message confirms that the Performance has been renamed.

See "Saving the edited Performance List" on p. 55 if you want to save the edited list.

Copy Performance

You can copy one, several or all Performances from one Performance list to another. You can also copy and paste Performance memories to different locations within their original Performance List. And finally, you can copy "Music Assistant" memories to one of your Performance lists.

1. Select the first (or only) Performance memory you want to copy.
2. Press the [MENU] button.



3. Rotate the [CURSOR/VALUE] dial to select "Copy Performance", then press the [ENTER/SELECT] button.

The display changes to:



4. Rotate the [CURSOR/VALUE] dial to select additional Performance memories you want to copy.

You can only select adjacent memories (either before or after the Performance memory selected in step (1) above).

5. Press the [ENTER/SELECT] button to confirm your selection.

The selected Performances are displayed in reverse.

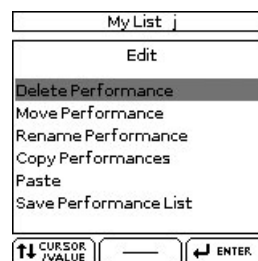


6. Select the Performance List to which you want to copy the selected Performance memory/memories.

To load another Performance List, press the [LIST] button and select it. See page 48.

7. Select the Performance memory that should contain (the first) Performance memory you copied.

8. Press the [MENU] button.



Note the "Paste" option in the "Edit" list, which wasn't there before you started copying Performance memories.

9. Rotate the [CURSOR/VALUE] dial to select "Paste", then press the [ENTER/SELECT] button.

The Performance memories you copied are pasted to the location you selected. If you copied several memories, they will be pasted to subsequent locations.

See "Saving the edited Performance List" on p. 55 if you want to save the edited list.

Saving the edited Performance List

1. While the Performance List page is displayed, press the [MENU] button.
2. Rotate the [CURSOR/VALUE] dial to select "Save Performance List", then press the [ENTER/SELECT] button.
A message confirms that the data have been saved.
3. Press the [EXIT] button.
If you did not save the Performance List, the BK-5 now signals that you need to save it to preserve your changes.



4. Rotate the dial to select "YES" to save your changes to the USB memory (or "NO" if you wish to keep the previous version).
5. Press the [ENTER/SELECT] button to confirm your selection.

13. Adding pictures to the music

You can connect an external display or a television to the BK-5, and use it to watch a slide show, a notation, or video footage from another device connected to the BK-5.

Displaying photos automatically

The BK-5 can display photos in succession. You can have the photos switch automatically, somewhat like watching a movie. In addition, you can choose a picture, which will be used as background on an external screen.

Enjoying a VIMA TUNES slide show

You can watch a slide show while listening to a song on an optional "VIMA TUNES" CD-ROM (produced for the VIMA series).

Songs on "VIMA TUNES" CD-ROMs provide slide show images suitable for each song, making it easy for you to enjoy a slide show without having to provide your own photos.

1. Connect an external screen to the BK-5 (see p. 19).
2. Connect an optional CD player to the BK-5's USB MEMORY port.
3. Insert the desired "VIMA TUNES" CD-ROM into the CD drive.

NOTE

"VIMA TUNES" songs are sold on CD-ROMs available from your Roland dealer.

The BK-5 now displays a list of the songs on the CD-ROM. If you don't see that list, press the [USB MEMORY] button.

4. Select the song you want to play back by first rotating the [CURSOR/VALUE] dial and then pressing the [ENTER/SELECT] button to confirm your selection.

The [USB MEMORY] button's indicator lights.

5. Press the [START/STOP] (▶/||) button to play back the song.



A slide show suitable for the character of the song will be shown on the external display or television set connected to the BK-5.

NOTE

When you press the [SYNC START] (■) button to stop song playback, the slideshow also stops. When you load another "VIMA TUNES" song, the previous slideshow stops and the display shows the first picture for the new song.

Enjoying a slide show of your own pictures

You can watch a slide show while listening to a song on a USB storage device.

NOTE

The slide show only starts if the folder that contains the desired pictures has the same name as the song file you selected. Also, the folder must be located on the same level within the USB memory's file hierarchy.

1. Use a graphic program on your computer to prepare the pictures you want to use.

Image data that can be displayed:

Size	Recommended: 512 x 384 or 1024 x 768 pixels. (Images of 4096 x 3072 pixels or smaller and 4MB or less are supported). Note: If you use images that are larger than the recommended size, it may take longer to switch images.
Format	JPEG format (.JPG)

2. Connect the USB memory to your computer and create a folder named "Amazing Grace" (for example) on the USB storage device.
3. Copy the pictures you want to display for this song to the "Amazing Grace" folder.
4. Copy the song "Amazing Grace" to the same level as the folder of the same name.
Do not put the song file inside the folder.
5. Disconnect the USB memory from your computer in accordance with the standard procedure for the operating system you are using.

6. Connect your USB memory to the BK-5's USB MEMORY port.



The BK-5 automatically shows the contents of the USB memory you inserted.

7. Select the song you want to play back ("Amazing Grace" in our example) by first rotating the [CURSOR/VALUE] dial and then pressing it to confirm your selection.
8. Press the [▶/⏸] button to play back the song. The slide show of the pictures inside the "Amazing Grace" folder begins.

NOTE

The slide show stops when you pause or stop song playback, but the last picture is still displayed. You need to load a different song that has no associated slide show to cause the background or logo to be displayed (see "Using one of your own pictures as background").

3. To revert to the colored background or logo, you must select it using the "Background Mode" parameter (see p. 74).

If you once again select a .JPG picture (see above), the "Background Mode" parameter is again set to "User".

■ 'User' background and slide shows

Even after selecting a new background picture ("User"), you can still take advantage of the BK-5's slide show functionality (see p. 56).

If you select a song for which there is no picture folder on the same file level as the song file, however, your "User" background is displayed.

■ Picture display and song lyrics

If the first words (Lyrics data) of the last song you played back remain on the external screen while they are no longer needed, switch off the "External Lyrics" function (see p. 61) to make them disappear.

Using one of your own pictures as background

The BK-5 allows you to use one of your own pictures as screen background, allowing you to customize your performances.

1. Connect the USB storage device that contains the picture you want to use to the BK-5's USB MEMORY port.



The display shows a list of the files on the USB storage device.

2. Select the .JPG file you want to use. That picture now appears on the external screen (if connected).

This picture will be considered your "User" setting and the "Background Mode" parameter (see p. 74) will be set to "USER".

14. Recording your performance as audio data

Your BK-5 allows you to record everything it can transmit to its outputs, i.e. rhythm or song playback, your playing, your singing, and any audio signal transmitted to the BK-5. (The metronome signal is not recorded.)

Feel free to connect the master outputs of an external mixing console to the BK-5's AUDIO INPUT (STEREO) socket if you want to record your band or the signals of an accordion, additional synthesizers, pianos, drum machines, etc., as well.

The resulting audio file is stored in the WAV format (not mp3), which allows you to burn your recordings onto a CD using your computer.

NOTE

You will need a USB memory to record your performance.

Recording

NOTE

The following is based on the assumption that the "Rec Audio Sync" parameter (page 74) is active.

1. Connect the USB memory to which you wish to save the audio data.

NOTE

Use USB memory sold by Roland (M-UF-series). We cannot guarantee operation if any other USB memory is used.

2. Prepare everything you want to record:
 - Select the rhythm or song you want to use as accompaniment
 - Set the levels and effects, etc.
3. Set the desired balance between the rhythm/song and the real-time parts using the BALANCE buttons.
You may also want to set the "Audio In Level" parameter (page 74).
4. Press the [AUDIO REC] button (its indicator flashes).



NOTE

If you pressed the [AUDIO REC] button by accident, press and hold it until its indicator goes dark again.

5. Press the [START/STOP] button.



The indicators of the [AUDIO REC] and [START/STOP] buttons light and the BK-5 starts playing back the selected rhythm or song and recording. Everything you play on the keyboard is recorded.

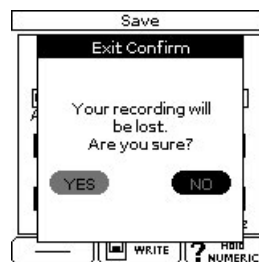
6. At the end of the song, press the [AUDIO REC] or [START/STOP] button to stop recording.

Rhythm or song playback and recording stop. The following message appears:



You can now...

- (a) Save the song under a new name.
→ "Saving your recording as an audio file" on p. 59
- (b) Save the song under the name suggested by the BK-5 ("My recording001").
→ Press the [WRITE] button. After a few seconds, the display will return to the main page. In this case, your audio file is saved in the "My Recordings" folder.
- (c) Decide to discard your recording, because you are unhappy with it.
→ Press the [EXIT] button. The display changes to:



→ Rotate the [CURSOR/VALUE] dial to select "YES", then press [ENTER/SELECT] to erase your recording.

NOTE

Selecting "NO" here takes you back to the state where you can choose between options (a) and (b).

Listening to your recording

If you selected (a) or (b) above, you can listen to your recorded performance:

1. Press the [START/STOP] button to start playback of your recording.

If your recording seems too loud or too soft, you may want to change the setting of the "Rec Audio Level" parameter ([MENU] button → "Global" → "Utility" → "Rec Audio Level" on p. 74).

NOTE

The BK-5 provides a second recording mode that allows you to start recording before the song you selected ([MENU] button → "Global" → "Utility" → "Rec Audio Sync" on p. 74).

Saving your recording as an audio file

When you stop recording (see above), the display shows the following message:



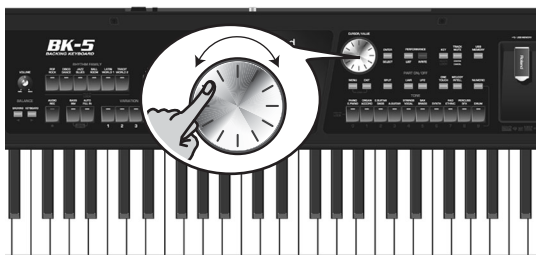
NOTE

The name suggestion displayed here depends on the first recording. It will, however, be followed by an incremental number.

1. If you want to name your new song, proceed with step (2).

If you are happy with the name suggested by the BK-5, simply press the [WRITE] button (see step (5) below).

2. Use the TONE buttons to select a different character.
3. Rotate the [CURSOR/VALUE] dial to select the next character position you want to change, then use the TONE buttons again.



You can press the [NUMERIC] button to switch between upper- and lower-case characters as well as numbers. The [LWR] button can be used to delete the selected character. The [UP2] button allows you to insert a character.

4. Repeat steps (2) and (3) to complete the name.
5. Press the [WRITE] button (its indicator flashes) to save your recording under the new name and to return to the main page. If the USB memory already contains a file of that name, you will be asked whether you want to overwrite it:



In this case, select "YES" by first rotating the [CURSOR/VALUE] dial and then pressing the [ENTER/SELECT] button to replace the old file with the new one (the old file will be lost).

Otherwise, select "NO" and press [ENTER/SELECT] to return to the page where you can change the name, and enter a different name, then press the [WRITE] button.

When you press the [WRITE] button, your audio file is saved to the "My Recordings" folder on the USB memory.

15. Lock functions

The BK-5 allows you to lock (protect) several settings to ensure that they no longer change when you select a different Performance memory.

The BK-5's locks are data filters that allow you to use your Performance memories more efficiently, because you can ignore settings that may be fine for one song (the one you prepared the Performance memory for), but not for another.

Here is an example: Suppose you select a Performance memory that assigns the "French Horns" sound to the Upper1 part, which you want to keep for the entire song (or set). In this case lock (i.e. protect) the Upper1 part after selecting this memory to ensure that subsequent Performance memories you recall modify all of the BK-5's eligible settings—except the Upper1 part (which goes on using the "French Horns" sound).

All settings that can be protected are indicated by means of the legend "Hold to LOCK".

NOTE

The "Performance Hold" settings are linked to these buttons and therefore adopt the on/off status you select on the BK-5's front panel.

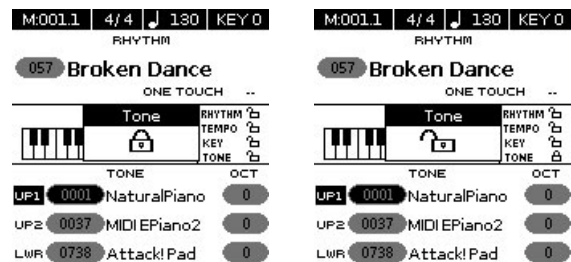
NOTE

Unlike the other lock parameters, the protection of the tempo setting (see [MENU] button → "Performance Edit" → "Arranger Setting" → "Tempo", page 69) also applies to rhythm selection. Each rhythm has a preset tempo value that is recalled when you select it. While the tempo setting is locked, the tempo no longer changes when you select a different rhythm.

NOTE

The "Save Global" parameter (page 76) also saves the lock (and hence the "Performance Hold") settings.

Whenever you switch a lock function on or off, the display briefly informs you about this:



The Upper1 part no longer changes Tones.

The Upper1 part will change Tones when you select a different Performance memory.

The lock status of the functions that provide this protection is also displayed on the main page:



Switching the locks on and off

In the example shown here, you will learn how to exclude rhythm changes from Performance selections. The same procedure (albeit with different buttons) also applies to the tempo (press and hold [TAP TEMPO]) and "Key" (press and hold [KEY]) settings as well as to Tone selection (for each of the real-time parts individually).

1. Connect the USB memory and load a Performance memory (page 48) or a rhythm (page 32).
2. Press and hold one of the RHYTHM FAMILY buttons.



A "Rhythm" pop-up window appears with a closed lock (see left). (If you repeat step (2), the pop-up window will display an open lock to inform you that the lock function has been cancelled.)

3. Start playback of the selected rhythm.
4. Select a different Performance memory. If the lock next to "RHYTHM" on the main page is closed, recalling another Performance does not change the rhythm.
5. Again press and hold any RHYTHM FAMILY button to unlock the "RHYTHM" function.

16. Menu options

The BK-5's [MENU] button provides access to the available parameters and functions.

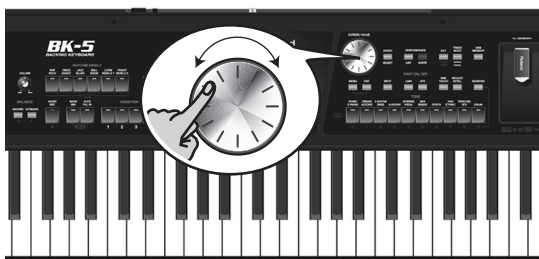
General procedure

1. Press the [MENU] button (its indicator lights).

The display changes to:



2. Rotate the [CURSOR/VALUE] dial to select the desired function group.



The following function groups are available:

Function group	Explanation
Internal Lyrics	Allows you to activate the display of lyrics data on the BK-5 itself. (Only for SMF and mp3 files for which there are lyrics data.)
External Lyrics	Allows you to cancel ("Off") or activate ("On") the display of song lyrics on an external screen.
Wireless	Allows you to configure the BK-5 for use with an iPad®, etc. See page 120.
Favorite Tones	Allows you to compile a list of 10 favorite sounds for each of the Upper1, Upper2 and Lower parts. See page 28.
Performance Edit	This function group allows you to select different Tones and effects settings for the keyboard parts, the selected rhythm, to set the Arranger's behavior, the split point, etc. All settings of this group can be saved to a Performance memory. See "'Performance Edit' parameters" on p. 62.
Global	This function group contains parameters that apply to all sections of the BK-5 (see p. 71).

Function group	Explanation
One Touch Edit	This functions allows you to edit the ONE TOUCH memories (and to save your changes).
Mastering Tools	These functions allow you to set the global compressor and equalizer (see p. 77).
Makeup Tools	These functions allow you to edit the selected rhythm or SMF song in an intuitive way, without caring too much about the underlying MIDI parameters. See page 80.
Rhythm Composer	This function group allows you to create new rhythms or to edit existing ones.
MIDI	This function group allows you to edit the BK-5's MIDI parameters (see p. 108).
Factory Reset	This command allows you to load the BK-5's factory settings (see p. 116).
Format USB Device	This command allows you to format an optional USB memory (see p. 117).

3. Press the [ENTER/SELECT] button to go to the display page where you can edit the parameters of the selected group, or to execute the selected command.

Internal Lyrics

The BK-5's display can show the lyrics of Standard MIDI Files or mp3 songs you load. If such song files contain Lyrics data, the lyrics are always displayed on an external screen you connect to the BK-5 (see "Connecting a television set" on p. 19), unless you set the "External Lyrics" parameter to "Off" (see below).

Sometimes, however, it may be wiser to orient the external screen in such a way that the audience can easily follow the lyrics, which may then mean that you no longer see what is displayed. If you need to see the lyrics, you can follow them on the BK-5's internal display:

1. Load a song with lyrics data (see p. 38).
2. Select the "Internal Lyrics" command (see "General procedure").
3. Press the [ENTER/SELECT] button.

The internal display now shows the lyrics of the selected song (4 lines at a time) and the chords of the song (only for SMF files).



- At the end of the song, press and hold the [EXIT] button to return to the main page.

NOTE

The internal display always shows four lines of lyrics and the chord symbols (this cannot be changed).

External Lyrics

This is, in fact, a switch that allows you to cancel ("Off") or activate ("On") the display of song lyrics on an external screen.

'Performance Edit' parameters

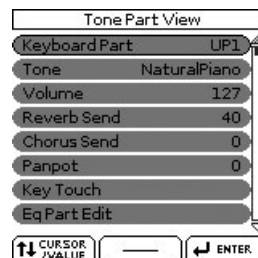
The following parameters can be set for each Performance memory:

Parameter/Group	Explanation
Tone Part View	This is where you can edit settings related to Tones. See page 62.
Tone Part MFX	Contains the effects parameters for the keyboard parts (LWR, UP2, UP1). See page 66.
Rhythm Parts	This group contains all parameters of the rhythm parts. See page 67.
Split	This parameter allows you to change the split point, i.e. the separation between the lower and upper keyboard zones. See page 67.
Key	Allows you to transpose the BK-5 in semi-tone steps up or down. See page 44.
Arranger Setting	This function group allows you to specify where and how the selected rhythm should scan the note messages generated by your playing for chord information. See page 68.
Melody Intelligent	Allows you to set the "Melody Intelligence" function. See page 70. This page can also be selected by pressing and holding the [MELODY INTELL] button.

Parameter/Group	Explanation
Save As Default	This function allows you to save all "Performance Edit" settings as the new defaults that will be loaded each time you switch on the BK-5.

'Tone Part View' parameters

This function group can be selected using [MENU] button → "Performance Edit" → "Tone Part View".



- Use the [CURSOR/VALUE] dial and [ENTER/SELECT] button to select the keyboard part you want to edit (LWR, UP2, UP1).
The display shows the settings for the selected keyboard part.
- Use the dial to select and set the desired parameter(s).

The following parameters are available:

Tone

Allows you to select a different Tone. See page 129 for a list of available Tones and Drum Sets. While selecting a Tone, you can press a Tone selection button to select a different family.

Parameter	Explanation
Tone	The number of Tones depends on the selected family.

Volume

Adjusts the volume of the selected keyboard part. Selecting "0" means that the part is question is no longer audible.

Parameter	Setting
Volume	0~127

Reverb Send

Use this parameter to set the reverb send level (i.e. the amount of effect that should be added).

Parameter	Setting
Reverb Send	0~127

Chorus Send

Use this parameter to set the chorus send level (i.e. the amount of effect that should be added).

Parameter	Setting
Chorus Send	0~127

Panpot

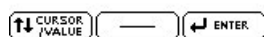
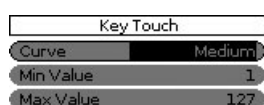
Use this parameter to change the stereo placement of the selected keyboard part. "L63" means "hard left" and "R63" represents "hard right". Choose "0" if the sound should be at the center of the stereo image.

Parameter	Setting
Panpot	L63~0~R63

Key Touch (velocity sensitivity)

The BK-5's keyboard is velocity sensitive, allowing you to control the timbre and volume of the keyboard parts by varying the strength with which you strike the keys.

1. If you want to edit this setting, you have to press the [ENTER/SELECT] button to select the "Key Touch" page.



2. Use the [CURSOR/VALUE] dial to select and set the desired parameter, then press the [ENTER/SELECT] button and rotate the [CURSOR/VALUE] dial.

The following parameters are available:

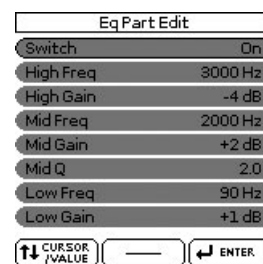
Parameter	Setting range	Explanation
Curve	High, Medium, Low, Fixed*	<p>"High": Select this setting for maximum expressiveness. Even small variations of the force with which you strike a key produce audible changes. The trade-off is, however, that you have to strike the keys forcefully to reach the maximum volume.</p> <p>"Medium": Medium velocity sensitivity. The keyboard responds to velocity changes, but the maximum volume can be obtained more easily than with "high". (This is the default setting.)</p>

Parameter	Setting range	Explanation
		<p>"Low": Select this setting if you are used to playing on an electronic organ or if you do not want velocity changes to bring about major volume changes.</p> <p>"Fixed": Select this setting if all notes you play on the keyboard should have the same velocity value. When you set this parameter, the "Fixed value" field can be edited</p>
Min Value	1~127	This parameter allows you to set the smallest velocity value with which you can trigger the selected part.
Max Value	1~127	This parameter allows you to set the highest velocity value with which you can trigger the selected part.
Fixed value*	- 1~127	Allows you to set the value when "Curve" is set to "Fixed".

[*] This parameter can only be edited if the "Curve" parameter is set to "Fixed".

Eq Part Edit

1. If you also want to edit the parameters of the equalizer, you have to rotate the [CURSOR/VALUE] dial and press the [ENTER/SELECT] button to select the "Eq Edit Part" page.



2. Use the [CURSOR/VALUE] dial to select the desired parameter and press the [ENTER/SELECT] button.
3. Rotate the [CURSOR/VALUE] dial to set the desired value.

The following parameters are available:

Parameter	Setting range	Explanation
Switch	Off, On	This parameter allows you to switch the equalizer on and off.
High Freq	1500Hz, 2000Hz, 3000Hz, 4000Hz, 6000Hz, 8000Hz, 12000Hz	Allows you to set the cutoff frequency of the high band (this is a shelving filter).
High Gain	-15~+15dB	Use this parameter to set the level of the selected "High" frequency. Positive values boost (increase the volume of) that frequency band, negative values cut (attenuate) it.
Mid Freq	200~8000Hz	Allows you to set the cutoff frequency of the middle band (this is a peaking filter).
Mid Gain	-15~+15dB	Use this parameter to set the level of the selected "Mid" frequency.
Mid Q	0.5, 1.0, 2.0, 4.0, 8.0	Use this parameter to specify the width of the "Mid Frequency" band that you want to boost or cut. Smaller values mean that neighboring frequencies above/below that value are also affected.
Low Freq	90, 150, 180, 300, 360, 600Hz	Allows you to set the cutoff frequency of the low band (this is a shelving filter).
Low Gain	-15~+15dB	Use this parameter to set the level of the selected "Low" frequency.

4. Press the [EXIT] button to leave the "Eq Part Edit" page.

Mfx

The BK-5 contains one multi-effects processor ("Mfx") that can be used to process the desired keyboard part(s). Select "Off" for parts that don't need to be processed by this Mfx.

Parameter	Setting
Mfx	Off, On

Expression Pedal

Select "Off" if you don't need pedal expression for the selected part. This means that the keyboard part in question no longer responds to an expression pedal you may have connected to the SWITCH/EXPRESSION socket.

Parameter	Setting
Expression Pedal	Off, On

Pedal Exp Down/Up

The expression pedal allows you to control the volume of all parts by foot.

"Up" and "Down" refer to the volume that is used when the expression pedal is pressed ("Up", highest volume) or in the upright position ("Down", lowest volume).

You do not need to specify "0" for the "Down" position. Selecting any other values will reduce the volume of the selected part up to the "Down" value. Likewise, you do not need to specify "127" as maximum value for "Up".

NOTE

The expression pedal sends MIDI Expression commands (CC11).

It is perfectly possible to set the "Down" value to "127" and the "Up" value to "0", so that the selected part only sounds when the expression pedal is in the upright position. This can be used for some clever effects: instead of alternating between the Upper1 and Upper2 parts by varying your velocity (which requires a considerable amount of "striking precision", see "Min Value" and "Max Value" on p. 63), you could invert UP2's response to the expression pedal, so that UP1 doesn't sound when UP2 does, and vice versa.

Parameter	Setting
Pedal Exp Down/Up	0~127

Hold Pedal

This parameter allows you to specify whether and how a hold/damper pedal you connect to the PEDAL HOLD socket should respond to Hold messages (CC64).

Parameter	Setting
Hold Pedal	Auto, On, Off

"Auto" means that the part in question only responds to Hold messages if it is assigned to the right half (Split) or the entire keyboard.

"On" means that the part in question always responds to Hold messages, even if it is assigned to the left half of the keyboard.

"Off", finally, means that the part does not respond to Hold messages.

Octave Shift

Allows you to transpose the selected keyboard part in octave steps.

Parameter	Setting
Octave Shift	-4~0~+4

Coarse Tune

Changes the pitch of the selected keyboard part in semi-tone steps.

Parameter	Setting
Coarse Tune	-24~0~+24

Fine Tune

Changes the pitch of the selected part in steps of 1 cent (1/100 semi-tone).

Parameter	Setting
Fine Tune	-100~0~+100

Portamento Mode

You can set the selected part to mono(phonic) mode. "Mono" means that you can only play one note at a time. You could select this mode to play a trumpet or woodwind part in a more natural way.

"Poly", on the other hand, means that you can play chords using the selected part.

Parameter	Setting
Portamento Mode	Poly, Mono

Portamento Time

"Portamento" means that the pitch doesn't change in clearly defined steps: it produces glides from one note to the next. Use the this parameter to specify the speed at which those glides are carried out. The higher the value, the slower the transitions.

Parameter	Setting
Portamento Time	0~127

Bender Assign

This parameter allows you to specify for each keyboard part how it should respond to Pitch Bend messages.

Parameter	Setting
Bender Assign	Auto, On, Off

Auto: The keyboard part only responds to left/right movements of the BENDER/MODULATION lever when no split setting causes it to be to the left of other keyboard parts. In other words: parts you can play with your left hand after selecting a split no longer respond to pitch bend messages. But they will while the keyboard is not split.

On: The keyboard part always responds to left/right movements of the BENDER/MODULATION lever.

Off: The part in question does not respond to left/right movements of the BENDER/MODULATION lever.

Bender Range

This parameter sets the pitch interval, i.e. the value that will be used when the BENDER/MODULATION lever is pushed all the way to the left or right.

Parameter	Setting
Bender Range	0~+24

Modulation Assign

This parameter allows you to specify for each keyboard part how it should respond to Modulation messages (CC01).

Parameter	Setting
Modulation Assign	Auto, On, Off

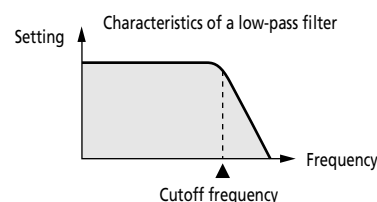
Auto: The keyboard part only responds to backward movements of the BENDER/MODULATION lever when no split setting causes it to be to the left of other keyboard parts. In other words: parts you can play with your left hand after selecting a split no longer respond to modulation messages. But they will while the keyboard is not split.

On: The keyboard part always responds to backward movements of the BENDER/MODULATION lever.

Off: The part in question does not respond to backward movements of the BENDER/MODULATION lever.

Cut Off

This filter parameter allows you to make the selected sound darker or brighter. Positive settings mean that more overtones will be allowed to pass, so that the sound becomes brighter. The further this value is set in the negative direction, the fewer overtones will be allowed to pass and the sound will become softer (darker).



NOTE

For some sounds, positive (+) Cutoff settings will cause no noticeable change because the preprogrammed Cutoff parameter is already set to its maximum value.

Parameter	Setting
Cut Off	-64~+63

Resonance

When the Resonance value is increased, the overtones in the area of the cutoff frequency will be emphasized, creating a sound with a strong character.

Parameter	Setting
Resonance	-64~+63

NOTE

For some sounds, negative (-) "Resonance" settings may produce no noticeable change because the Resonance is already set to the minimum value.

Attack (only for Tones)

This parameter adjusts the onset of the sound. Negative values speed up the attack, so that the sound becomes more aggressive.

Parameter	Setting
Attack	-64~+63

Decay

This parameter adjusts the time over which the sound's volume and cutoff frequency fall from the highest point of the attack down to the sustain level.

Parameter	Setting
Decay	-64~+63

NOTE

Percussive sounds usually have a sustain level of "0". Piano and guitar sounds are in this category. Holding the keys for a long time will have little effect on the duration of the notes you are playing, even if you select a high value here.

Release

This parameter adjusts the time over which the sound will decay after the note is released until it is no longer heard. The cutoff frequency will also fall according to this setting.

Parameter	Setting
Release	-64~+63

Vibrato Rate

This parameter adjusts the speed of the pitch modulation. Positive (+) settings make the preset pitch modulation faster and negative (-) settings make it slower.

Parameter	Setting
Vibrato Rate	-64~+63

Vibrato Depth

This parameter adjusts the intensity of the pitch modulation. Positive (+) settings mean that the "wobble" becomes more prominent, while negative (-) settings make it shallower.

Parameter	Setting
Vibrato Depth	-64~+63

Vibrato Delay

This parameter adjusts the time required for the vibrato effect to begin. Positive (+) settings increase the time before vibrato will begin and negative settings shorten the time.

Parameter	Setting
Vibrato Delay	-64~+63

C1

The function of this parameter depends on the sound you assigned to the selected part. It may influence the filter and resonance setting, switch between the organ samples with the fast and slow Rotary modulation, etc.

Parameter	Setting
C1	0~127

'Tone Part MFX' parameters

This function group can be selected using [MENU] button → "Performance Edit" → "Tone Part MFX". Your BK-5 contains a multi-effects processor that can be used for processing any keyboard part you like. See "Mfx" on p. 64. (There are also 3 MFX processors for the rhythm/song parts).

Mfx Switch

Select "Off" if you don't need the Mfx processor.

Parameter	Setting
Mfx Switch	Off, On

Mfx Type

The BK-5 provides 84 different multi-effect types, some of which are combinations of two effects for added flexibility. This parameter allows you to select the desired type. The available types are:

- | | | |
|---------------------|------------------|-------------------|
| 1. Thru | 29. OD→ Delay | 57. VK Rotary |
| 2. Stereo EQ | 30. DST→ Chorus | 58. 3D Chorus |
| 3. Overdrive | 31. DST→ Flanger | 59. 3D Flanger |
| 4. Distortion | 32. DST→ Delay | 60. 3D Step Flgr |
| 5. Phaser | 33. EH→ Chorus | 61. Band Chorus |
| 6. Spectrum | 34. EH→ Flanger | 62. Band Flanger |
| 7. Enhancer | 35. EH→ Delay | 63. Band Step Flg |
| 8. Auto Wah | 36. Chorus→ DLY | 64. VS Overdrive |
| 9. Rotary | 37. Flanger→ DLY | 65. VS Distortion |
| 10. Compressor | 38. CHO→ Flanger | 66. GT Amp Simul |
| 11. Limiter | 39. CHO/DLY | 67. Gate |
| 12. Hexa-Chorus | 40. Flanger/DLY | 68. Long Delay |
| 13. Trem Chorus | 41. CHO/Flanger | 69. Serial Delay |
| 14. Space-D | 42. Isolator | 70. MLT Tap DLY |
| 15. St. Chorus | 43. Low Boost | 71. Reverse DLY |
| 16. St. Flanger | 44. Super Filter | 72. Shuffle DLY |
| 17. Step Flanger | 45. Step Filter | 73. 3D Delay |
| 18. St. Delay | 46. Humanizer | 74. Long Time DLY |
| 19. Mod. Delay | 47. Speaker Sim | 75. Tape Echo |
| 20. 3 Tap Delay | 48. Step Phaser | 76. LoFi Noise |
| 21. 4 Tap Delay | 49. MLT Phaser | 77. LoFi Comp |
| 22. Time Delay | 50. Inf Phaser | 78. LoFi Radio |
| 23. 2 Pitch Shifter | 51. Ring Modul | 79. Telephone |
| 24. FBK Pitch | 52. Step Ring | 80. Phonograph |
| 25. Reverb | 53. Tremolo | 81. Step Pitch |
| 26. Gate Reverb | 54. Auto Pan | 82. Sympa Reso |
| 27. OD→ Chorus | 55. Step Pan | 83. Vib-Od-Rotary |
| 28. OD→ Flanger | 56. Slicer | 84. Center Canc |

NOTE

Some of the names shown above may be abbreviated in the display.

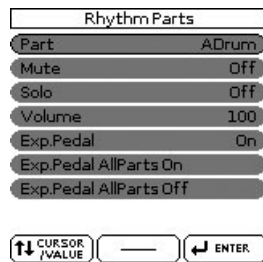
Mfx Edit

If you also want to edit the parameters of the selected effect type, press the [ENTER/SELECT] button to jump to the “Mfx Edit” page. You can then use the [CURSOR/VALUE] dial to edit the available parameters.

The first two parameters for each Mfx type are “**Chorus Send**” (0~127) and “**Reverb Send**” (0~127). They allow you to specify whether—and to what extent—the Mfx signal should be processed by the Chorus and/or Reverb effect.

‘Rhythm Parts’ parameters

This function group can be selected using [MENU] button → “Performance Edit” → “Rhythm Parts”.



The parameters of this function group apply to the eight Arranger parts (i.e. the parts used to play back the selected rhythm).

1. Use the [CURSOR/VALUE] dial and the [ENTER/SELECT] button to select the rhythm part you want to edit (ADrum, ABass, Acc1, Acc2, Acc3, Acc4, Acc4, Acc5, Acc6).

The display shows the settings for the selected part.

2. Use the [CURSOR/VALUE] dial to select the desired parameter(s), then press the [ENTER/SELECT] button.
3. Rotate the [CURSOR/VALUE] dial to set the value.

The following parameters are available:

Mute

Allows you to mute the selected part, so that it is no longer audible.

Parameter	Setting
Mute	Off, On

Solo

Allows you to solo the selected part, which means that all other rhythm parts are switched off.

Parameter	Explanation
Solo	Off, On

Volume

Adjusts the volume of the selected rhythm part. Selecting “0” means that the part is question is no longer audible.

Parameter	Setting
Volume	0~127

Exp. Pedal

Select “Off” if you don’t need pedal expression for the selected part. This means that the rhythm part in question no longer responds to an expression pedal you may have connected to the SWITCH/EXPRESSION socket.

Parameter	Setting
Exp. Pedal	Off, On

Exp. Pedal All Parts On

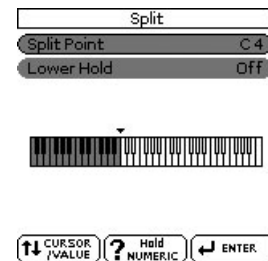
If you are not sure which rhythm parts still receive expression messages, and if you want all to receive them, you can select this field and press the [ENTER/SELECT] button.

Exp. Pedal All Parts Off

If you are not sure which rhythm parts still receive expression messages, and if no rhythm part should receive them, you can select this field and press the [ENTER/SELECT] button.

Split

This page allows you to set two keyboard-related parameters. It can be selected using [MENU] button → “Performance Edit” → “Split”.



NOTE

This page can also be selected by pressing and holding the [SPLIT] button.

Split Point

The “Split Point” parameter allows you to set the split point.

Parameter	Setting
Split Point	C#2~B6

NOTE

After pressing the [ENTER/SELECT] button, you can set the split point either by rotating the [CURSOR/VALUE] dial or by simply pressing the corresponding key on the keyboard.

Lower Hold

This parameter allows you to set the Hold function for the LWR part.

Parameter	Setting
Lower Hold	Off, On

If you set this parameter to "On", the notes of the LWR part go on sounding until you play other notes in the left keyboard area. (This function is only available while the [SPLIT] button lights.)

If you select "Off", the LWR part stops sounding as soon as you release all keys in the left area.

Key

This function allows you to transpose the BK-5's pitch in semi-tone steps. Depending on the mode setting, this transposition applies to all sections or just a specific section. It can be selected using [MENU] button → "Performance Edit" → "Key" or by pressing the [KEY] button. See "Changing the key" on p. 44.

NOTE

Pressing and holding the [KEY] button locks this parameter and keeps it from changing when you select Performance memories.



Key

Allows you to set the desired transposition interval. Each value represents a semi-tone step. Select "0" if no transposition is required.

Parameter	Setting
Key	-6~+5

Mode

Allows you to specify which sections should be transposed by the "Key" parameter.

Parameter	Setting
Mode	Song, Keyboard, Song+Keyboard

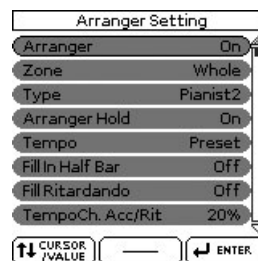
Song: Only song playback is transposed.

Keyboard: Only the notes you play on the keyboard are transposed. (This also affects the chord information transmitted to the Arranger.)

Song+Keyboard: Both song playback and the keyboard parts are transposed. Rhythm playback is also transposed.

'Arranger Setting' parameters

This function group can be selected using [MENU] button → "Performance Edit" → "Arranger Setting".



The parameters of this function group apply to the Arranger as a whole and allow you to fine-tune its behavior.

Arranger

Select "Off" if you only need the drum part of the selected rhythm and no melodic accompaniment parts (ABass, ACC1~6).

Parameter	Setting
Arranger	Off, On

Zone

When you press the [SPLIT] button, the selected rhythm pattern is controlled by the chords you play in the left half of the keyboard.

You can also tell the Arranger to scan another part of the keyboard for usable chords. Though "Left" is probably the most popular setting, you could select "Right" to have the Arranger scan the right half of the keyboard.

Switch off the [SPLIT] button if the Arranger should scan the entire keyboard ("Whole").

The range of the left and right keyboard areas depends on the "Split Point" setting (page 67).

Parameter	Setting
Zone	Off, Left, Right, Whole

Type

Another important choice is how you want to transmit note information to the Arranger.

Parameter	Setting
Type	Standard, Pianist1, Pianist2, Intelligent, Easy

NOTE

If the "Arr Type" parameter (page 72) is set to "On", this "Type" setting has no effect.

Standard: This is the normal chord recognition mode.

Pianist1: In this mode, the BK-5 only recognizes chords that consist of at least three notes. Playing only two notes will not cause the rhythm's key to change.

Pianist2: Same as “Pianist1” while the Hold pedal is not pressed. If you press the Hold pedal, the BK-5 even recognizes “chords” when you press only one note. If the hold pedal is still pressed, chord recognition continues up to a maximum of 5 played keys.

Intelligent: Select this option when you want the chord recognition function to supply the missing notes of the chords you play.

Easy: This is another “intelligent” chord fingering system. It works as follows:

Major chords	Press the key that corresponds to the chord's fundamental.
Minor chords	Fundamental + any black key to the left of the fundamental.
Seventh chords	Fundamental + any white key to the left of the fundamental.
Minor seventh chords	Fundamental + any black key to the left + any white key to the left.

Arranger Hold

This function sustains the notes you play in the chord recognition area (“Zone”). Select “Off” if you want the accompaniment to stop as soon as the keys in that zone are released. This parameter is switched “On” by default.

Parameter	Setting
Arranger Hold	Off, On

Tempo

Each rhythm has a preset tempo that is recalled when a rhythm is selected. This parameter allows you to specify if and when the BK-5 should ignore the preset tempo and go on using the tempo of the previously selected rhythm.

Parameter	Setting
Tempo	Preset, Auto, Lock

Here is what these three options mean:

Setting	Selecting a new rhythm	
	Playback is stopped	Playback is running
Preset	The rhythm's preset tempo is loaded.	
Auto	The BK-5 loads the preset tempo of the new rhythm	The BK-5 doesn't load the preset tempo of the new rhythm. The new rhythm is played at the current tempo.
Lock	The BK-5 doesn't load the preset tempo of the new rhythm. It is played at the current tempo.	

NOTE

The setting of this parameter is neither saved to the Performance memories, nor to the Global area (see “Save Global” on p. 76). The “Lock” setting can also be activated by pressing and holding the [TAP TEMPO] button.

Fill In Half Bar

When this parameter is “On”, the length of the Fill-Ins, which are played when the [AUTO FILL IN] button lights, is halved.

Parameter	Setting
Fill In Half Bar	Off, On

Certain pop songs in 4/4 contain bars that only last two beats. The usual place for such a bar is between the first and the second verse. Another favorite position for “halved” bars is at the end of a chorus or the bridge. Your BK-5 allows you to faithfully reproduce these “anomalies” using this function. This does not change rhythm playback right away. Only when a fill-in or another VARIATION pattern starts will the “Fill-in Half Bar” function be activated and play half the number of beats of the accompaniment pattern you selected.

Fill Ritardando

The FILL RIT function is suitable for ballads. It causes the next Fill-In to slow down (“ritardando”). See “Tempo Change Fill Rit” below for how to set how strongly the tempo should be decreased.

Parameter	Setting
Fill Ritardando	Off, On

As the name implies, it is only available while the [AUTO FILL-IN] button lights.

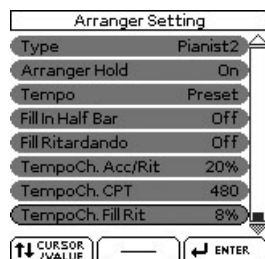


- (a) Set “Fill Ritardando” to “On”.
- (b) Start Arranger playback.
- (c) Press a VARIATION [1]~[4] button.
The BK-5 plays a Fill-In. The tempo slows down while the fill is being played. At the end of the fill, the rhythm returns to the previously set tempo (this is called “a tempo”).
- (d) Press and hold the [EXIT] button to return to the main page.

Tempo Change Accel/Ritard, CPT, Fill Rit

The "Tempo Change Acceler/Ritard" parameter allows you to speed up or slow down the rhythm tempo by the amount you set here. To use these functions, you must assign them to an optional footswitch (see p. 76).

There are three Ritardando functions: one for all rhythm patterns, one for Ending patterns and one for fill-ins (see "Fill Ritardando" above). They all use the "Tempo Change" settings on the following page.



Parameter	Setting
Tempo Change Accel/Ritard	5%~92%
Tempo Change CPT	0~3825
Tempo Change Fill Rit	5%~92%

Tempo Change Accel/Ritard: Allows you to set the degree (ratio) by which the tempo changes when the "Acceler" or "Ritard" function is triggered. Example: if the tempo is currently ♩ = 100, the value "20%" means that the tempo drops to ♩ = 80 or rises to ♩ = 120.

Tempo Change CPT: Use this parameter to specify how long a ritardando/accelerando should take. In most cases, 480 CPT (i.e. one measure) is probably the most musical choice.

Tempo Change Fill Rit: This parameter allows you to specify to what extent fill-in playback should be slowed down when the "Fill Ritardando" function is on.

■ Using the Ritardando/Accelerando functions

For general applications (any rhythm division) proceed as follows:

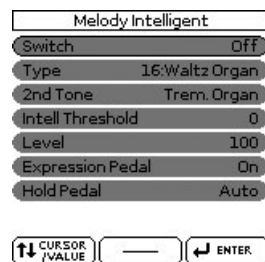
- Assign the "Arr Rit" or "Arr Acc" function to an optional footswitch (see p. 76).
- Press the [START/STOP] button to start rhythm playback.
- Press the assigned footswitch.

For ritardandos that apply to Ending patterns proceed as follows:

- Press the [START/STOP] button to start playback.
- Press the [ENDING] button twice in succession ("double-click").

'Melody Intelligent' parameters

This function group can be selected using [MENU] button → "Performance Edit" → "Melody Intelligent" or by pressing and holding the [MELODY INTELL] button.



The following parameters are available:

Switch

Select "On" if you want to add a MELODY INTELL part. This part is triggered by the chord recognition of the BK-5's Arranger and plays automatic harmonies that are added to the melody that you are playing using the UP1 part. You can choose from among 18 harmony types (see below).

Parameter	Setting
Switch	Off, On

NOTE

This "Switch" parameter can also be assigned to an optional footswitch (see p. 75).

Type

Allows you to select one of the 18 harmony types:

Parameter	Setting
Type	1:Duet, 2:Organ 3:Combo, 4:Strings, 5:Choir, 6:Block, 7:Big Band, 8:Country, 9:Traditional, 10:Brodway, 11:Gospel, 12:Romance, 13:Latin, 14:Country Guitar, 15:Country Ballad, 16:Waltz Organ, 17:Octave Type1, 18:Octave Type2

2nd Tone

Depending on the selected "Type" setting, a second harmony is added to the "Melody Intelligent" part. If you like, you can select the desired Tone for the second harmony voice using this parameter.

Parameter	Setting
2nd	The Tone of the selected family.

Intell Threshold

This value represents the lowest velocity value (between "0" and "127") of the UP1 part that triggers the "Melody Intelligent" part. If you don't need this switching function, select "0".

Parameter	Setting
Intell Threshold	0~127

Level

Allows you to set the level of the "Melody Intelligent" part to ensure that the harmonies blend in with the rest.

Parameter	Setting
Level	0~127

Expression Pedal

This parameter allows you to specify whether or not the "Melody Intelligent" part should respond to movements of the optional expression pedal you connected, and change its volume accordingly.

Parameter	Setting
Expression Pedal	Off, On

Hold Pedal

This parameter allows you to specify whether or not the "Melody Intelligent" part's notes can be held with the footswitch connected to the PEDAL HOLD socket.

Parameter	Setting
Hold Pedal	Auto, On, Off

See page 46.

Save As Default

This function allows you to save the current "Performance Edit" settings as default settings. These settings are loaded each time you switch on the BK-5.



1. Rotate the [CURSOR/VALUE] dial to select "YES", then press the [ENTER/SELECT] button to define the current settings as the default state.

The display shows a confirmation message.

If you don't want to define the current settings as the default state, rotate the [CURSOR/VALUE] dial to select "NO", then press the [ENTER/SELECT] button. The BK-5 then returns to the "Performance Edit" page.

'Global' parameters

The settings of the "Global" parameters can be saved to the BK-5's global memory. If you don't save them, your changes are lost when you switch off the BK-5.

See "Save Global" on p. 76 for how to save these settings.



Display Contrast

This parameter can be selected using [MENU] button → "Global" → "Display Contrast".

It is used to change the contrast of the BK-5's display in case you find it difficult to read.

Parameter	Setting
Display Contrast	1~10

Display Brightness

This parameter can be selected using [MENU] button → "Global" → "Display Brightness".

It is used to change the brightness of the BK-5's display in case you find it difficult to read.

Parameter	Setting
Display Brightness	0~10

Tuning

This parameter can be selected using [MENU] button → "Global" → "Tuning".



This parameter allows you to tune your BK-5 to acoustic instruments that cannot be tuned. The default is 440.0Hz.

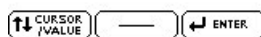
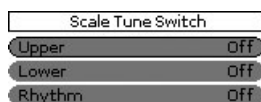
Parameter	Setting
Tuning	415.3~466.2Hz

Rhythm/SMF TrackMute

See "Using 'Track Mute' and 'Center Cancel'" on p. 45.

Scale Tune Switch

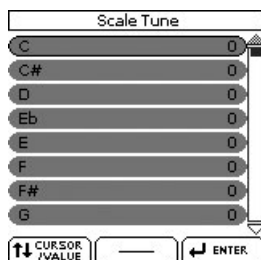
This parameter can be selected using [MENU] button → "Global" → "Scale Tune Switch".



Parameter	Value	Explanation
Upper	Off, On	Select "On" if the "Scale Tune" settings (see below) should apply to the Upper1, Upper2 and Melody Intell parts.
Lower	Off, On	Select "On" if the "Scale Tune" settings (see below) should apply to the Lower part.
Rhythm	Off, On	Select "On" if the "Scale Tune" settings (see below) should apply to the rhythm parts.

Scale Tune

This parameter can be selected using [MENU] button → "Global" → "Scale Tune".

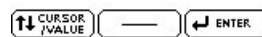
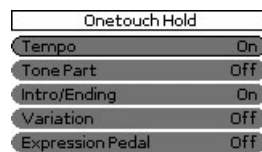


This parameter allows you to change the tuning of all notes of one octave, which may come in handy to create oriental tunings.

Parameter	Value	Explanation
C~B (each note can be set individually)	-64~0~+63	Changes the pitch of the notes C~B in steps of 1 cent. The value that you specify is applied to all notes of the same name. If you change the tuning of the "C", that value is added to, or subtracted from, all Cs (C1, C2, C3, etc.). (" -50" means that the note in question is tuned a quarter tone down.)

One Touch Hold

This parameter can be selected using [MENU] button → "Global" → "One Touch Hold".

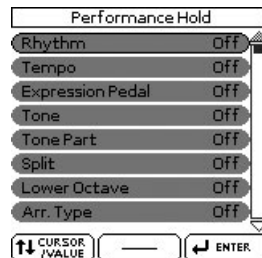


The parameters on this page allow you to filter certain "One Touch" settings. Select "On" for the settings you do not want to load along with the remaining One Touch settings when you press a ONE TOUCH button.

Parameter	Setting
Tempo	Off, On
Tone Part	Off, On
Intro/Ending	Off, On
Variation	Off, On
Expression Pedal	Off, On

Performance Hold

This page can be selected using [MENU] button → "Global" → "Performance Hold".



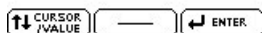
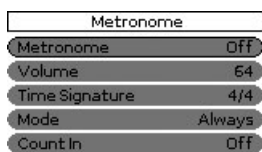
The parameters on this page allow you to filter certain Performance settings. Select "On" for the settings you do not want to load along with the remaining settings when you select a Performance memory.

Parameter	Setting
Rhythm*	Off, On
Tempo*	Off, On
Expression Pedal	Off, On
Tone*	Off, On
Tone Part	Off, On
Split	Off, On
Lower Octave	Off, On
Arr Type	Off, On
Key*	Off, On
Bass Inversion	Off, On

[*] These parameters can also be switched by pressing and holding the assigned buttons on the front panel. (See the "Hold to LOCK" legends.)

Metronome

These parameters can be selected using [MENU] button → "Global" → "Metronome".



The BK-5 is equipped with a metronome that can be used in various situations.

NOTE

While rhythm or SMF song playback is stopped, the [TAP TEMPO] button flashes in red to indicate the selected tempo.

- Rotate the [CURSOR/VALUE] dial to select the "Metronome" field.
- Press the [ENTER/SELECT] button to highlight the setting.
- Rotate the dial to select "On".
The metronome starts counting.

NOTE

The metronome is not available while an audio song file (mp3 or WAV) is selected.

The metronome parameters you can set are:

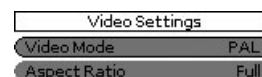
Parameter	Setting	Explanation
Metronome*	Off, On	Select "On" to activate the metronome.
Volume	0~127	Sets the metronome's level.
Time Signature	1~32/16, 8, 4, 2	Specifies the metronome's time signature.
Mode	Always, Play, Rec	Always: The metronome even counts when playback is stopped. Play: The metronome only sounds while the rhythm or song is playing. Rec: The metronome only sounds during rhythm recording (using the "Rhythm Composer").

Parameter	Setting	Explanation
Count In	Off, 1bar, 2bar	This parameter allows you to switch the Count-In function on ("1bar" or "2bar") or off. When on, the metronome will count in the specified number of measures (bars) before the rhythm or SMF song starts playing. (This setting is not available for audio songs.)

[*] This setting is not memorized when you use "Save Global".

Video Settings

These parameters can be selected using [MENU] button → "Global" → "Video Settings".



The following table shows the Video Setting parameters.

Parameter	Setting	Explanation
Video Mode	PAL, NTSC	Select the setting that corresponds to the format used by the connected screen.
Aspect Ratio	Full, Center	Specify the appropriate aspect ratio for the screen you are using.

NOTE

If you work with a TV set, do not forget to select the correct channel ("AV" or something to that effect, see the manual that came with your set).

Lyrics Settings

This page can be selected using [MENU] button → "Global" → "Lyrics Settings".

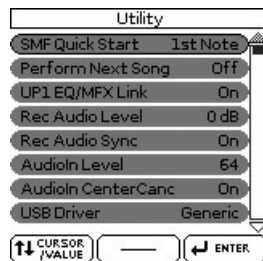


The following table shows the "Lyrics Settings" parameters.

Parameter	Setting	Explanation
Background Mode	Color, Logo, User	Color: The background is empty but uses the selected color (see below). Logo: The BK-5's logo is shown as background. User: The BK-5 uses the selected .JPG picture as background.
Background Color	1~8	Choose the background color.
Highlight Color	1~8	Choose the highlight color.
Row Displaying	2, 4	Allows you to specify the number of lines to be used for displaying lyrics.
Chord View	Off, On	Select "On" if the BK-5 should display chord symbols along with the lyrics.

Utility

The "Utility" parameters are found on the display page that can be selected using [MENU] button → "Global" → "Utility".



The following table shows the utility parameters.

Parameter	Setting	Explanation
SMF Quick Start	Off, 2nd Bar, 1st Note	Off: Playback starts at the very beginning of the song file (which may contain a few silent bars). 2nd Bar: Causes playback to start from measure 2 of the selected Standard MIDI File. 1st Note: This is basically the same as the above, except that playback starts on the first note of the selected song.

Parameter	Setting	Explanation
Perform Next Song	Off, On	At the end of the current song, the next song in the Performance List starts automatically. If the Performance List step refers to a rhythm, the rhythm in question is loaded, but you will need to start manually by pressing the [START/STOP] button.
UP1 EQ/MFX Link	Off, On	If you select "on", the BK-5 selects suitable MFX and equalizer settings for each Tone you assign to the Upper1 part.
Rec Audio Level	-24, -18, -12, -6, +0 dB	Allows you to set the recording level for your own performances (see p. 58). The setting of the [VOLUME] knob does not affect the recording level. (Default setting: +0dB)
Rec Audio Sync	Off, On	Off: Choose this setting when you want to start recording before starting rhythm or song playback. On: Choose this setting when you want to be able to start recording simultaneously with rhythm/song playback. When you choose this setting, pressing the [AUDIO REC] button will stop both playback and the recorder.
Audio In Level	0~127	Allows you to set the input level of the signals received via the INPUT (STEREO) socket. See also page 20.
Audio In Center Canc	Off, On	Select "On" if the "Center Cancel" function (see p. 45) should also affect the signals received via the AUDIO INPUT sockets.

Parameter	Setting	Explanation
USB Driver	Generic, Original	Generic: Choose this if you want to use the standard USB driver that was included with your computer. Normally, you should use this mode. Original: Choose this if you want to use a USB driver downloaded from the Roland website (www.roland.com).
Recall MIDI Set	Off, Key/Rhythm, PK Series, Song, User1, User2, User3, User4, User5, User6, User7, User8	This parameter selects the MIDI Set whose settings are loaded when the BK-5 is switched on. Select "Off" if no MIDI Set should be recalled when the BK-5 is switched on.
Auto Off*	Off, 10 (5), 30 (15), 240 (30)	This parameter allows you to cause the BK-5 to switch itself off after the selected number of minutes if you are not using it. The default setting is "30". Select "Off" if you prefer not to use this function. The values in parentheses indicate when the pop-up countdown appears.
Visual Ctrl Mode	MVC, V-LINK	This parameter allows you to select the visual control mode. The option to select depends on the messages supported by the external device: MIDI Visual Control (MVC) or V-LINK.
Version Info	n.nn	Shows the version number of the BK-5's operating system.

[*] When the BK-5 has been switched off by this function, you need to press the [POWER] button, wait a few seconds, then press the button again to switch the BK-5 back on. (Do not switch it on too quickly.)

Pedal Switch

The "Pedal Switch" setting is found on the display page that can be selected using [MENU] button → "Global" → "Pedal Switch".



If you do not change the factory setting, the foot-switch is assigned to the "Start/Stop" function.

The following table shows the functions you can assign to the footswitch.

Function	Explanation
Start/Stop	Starts and stops rhythm or song playback. Same function as the [START/STOP] button.
Intro Ending Variation1 Variation2 Variation3 Variation4 Bass Inversion	Same functions as the [INTRO], [ENDING], [VARIATION1], [VARIATION2], [VARIATION3], [VARIATION4], [BASS INV] buttons. See "Using rhythms" on p. 30.
Arranger Hold	Allows you to switch the Arranger Hold function on and off. See page 69.
Arranger Chord Off	Allows you to switch the Arranger's chord recognition off, in which case only the drum/percussion part is played.
Half Bar On Fill In	Allows you to switch the "Fill In Half Bar" function on and off. See page 69.
Break Mute	When you press the footswitch, rhythm playback is muted for the remainder of the current measure.
Reset/Start	This function allows you to have the BK-5 start on the first beat of the currently selected rhythm pattern when you press the assigned foot-switch. Use it when you are accompanying a singer or soloist whose timing is a little shaky and suddenly notice that the playback lags one or two beats behind the singer/soloist.
Split	You can alternate between "Intelligent" and "Pianist2" modes. When the former is selected, the chord recognition area (see "Zone" on p. 68) is automatically set to "Left". When you switch to "Pianist1", the chord recognition area is automatically set to "Whole".

Function	Explanation
Scale Upper	Allows you to assign the selected Scale Tune (see p. 72) setting to the two Upper parts.
Scale Lower	Allows you to assign the selected Scale Tune (see p. 72) setting to the two Upper parts.
Up2	Allows you to switch the Upper2 part on and off.
Perf. Next Perf. Prev	Allows you to select the next or previous Performance.
Portamento	Pressing the footswitch activates the "Portamento Time" setting. When the footswitch is released, the "Portamento Time" setting is not used. To hear this effect, you need to set a "Portamento Time" value (see p. 65).
Hold Soft Sostenuto	The assigned footswitch can be used as a Soft, Sostenuto or Sustain (Hold pedal).
Lower Hold	The footswitch is assigned to the "Lower Hold" function (see p. 68).
Track Mute	Same function as the [TRACK MUTE] button.
AudioXfade	The footswitch can be used to activate a crossfade between two files. To make this work, select a different song while the current song is being played back and press the footswitch. The BK-5 creates a brief blend between the current and the next song. (This function is only available between two audio songs.)
Fade Out	This function gradually decreases the volume until it reaches zero. At that time, song or rhythm playback stops automatically.
Melody Intelligent	Allows you to control the "Switch" parameter of the "Melody Intelligent" function (see p. 70).
MXF On/Off	Allows you to switch the MXF for the keyboard parts on and off.
Arranger Rit	Allows you to activate the Arranger's "Tempo Change Ritard" function (page 70).
Arranger Acc	Allows you to activate the Arranger's "Tempo Change Accel" function (page 70).

Language

This parameter allows you to choose the character set to be used for the following:

- Lyrics display (for files that contain lyrics)
- "Search" functions (see p. 40)

- "Rename" function (see p. 51).

Parameter	Setting
Language	Latin, Cyrillic, East Europe

Save Global

This function allows you to save all "Global" parameter settings to ensure that they are loaded automatically each time you switch the BK-5 on.



You can select this function using [MENU] button → "Global" → "Save Global".

1. Rotate the [CURSOR/VALUE] dial to select "YES", then press the [ENTER/SELECT] button to define the current settings as the default state.

The display shows a confirmation message.

If you don't want to define the current "Global" settings as the default state, rotate the [CURSOR/VALUE] dial to select "NO", then press the [ENTER/SELECT] button. The BK-5 then returns to the "Performance Edit" page.

NOTE

The metronome status (On/Off, see page 73) is not saved to the Global area.

One Touch Edit

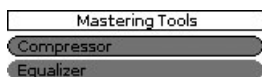
See "Using the 'One Touch' function" on p. 34.

Mastering Tools

The BK-5 contains an effects processor that applies to all real-time, rhythm and SMF song parts.

This processor is called "Mastering Tools", because it allows you to perfect the signal mix to adapt it to the sound system you are using.

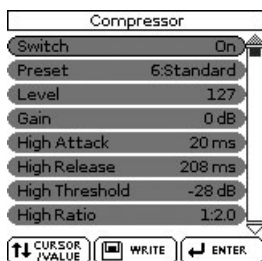
The parameters discussed here can be selected using [MENU] button → "Mastering Tools".



Compressor

This multi-band compressor/limiter allows you to process three frequency ranges separately. A compressor reduces high levels (peaks) and boosts low levels, smoothing out fluctuations in volume.

To edit the Compressor parameters, use [MENU] button → "Mastering Tools" → "Compressor".



1. Select a keyboard part, an SMF song or a rhythm and start playback.
2. Set the "Switch" parameter to "On" to activate the compressor.
The compressor is now active. (Select "Off" to switch the compressor back off.)
3. Use the [CURSOR/VALUE] dial to select the "Preset" parameter, then press the [ENTER/SELECT] button.
4. Rotate the [CURSOR/VALUE] dial to select one of the available presets.

The available presets are:

- | | | |
|--------------|---------------|-------------|
| 1. Hard Comp | 4. Mid Boost | 6. Standard |
| 2. Soft Comp | 5. High Boost | 7. User |
| 3. Low Boost | | |

5. If none of the preset memories contains the settings you need, press the [ENTER/SELECT] button to select and set the following parameters:

Parameter	Setting	Explanation
Level	0~127	Use this parameter to set the compressor's input level. The higher the value, the stronger the three frequency bands are compressed. The value you set here is added to the "Level" settings of the three bands. Do not set this parameter to "0" if the compressor is switched on, because doing so means that the keyboard parts, the SMF song or Rhythm parts are no longer audible.
Gain	-12~0~12dB	Use this parameter to correct the level at the compressor's outputs. If the settings of the remaining parameters lead to a significantly lower level, select a positive value. If your settings lead to a significantly higher level, select a negative value. "0" means that the level is neither boosted nor attenuated.

High/Mid/Low: Because "Attack", "Release", "Threshold", "Ratio" and "Level" are the same for each band, we will only discuss them once. As you see, each of the three frequency ranges has its own set of parameters that allow you to specify their behavior.

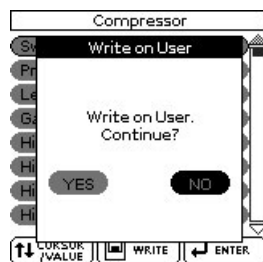
Attack	0~100ms	Use this parameter to specify how fast the compressor of the band in question should start processing the signal once the level of that band exceeds the "Threshold" level. Choose a smaller value if you prefer a compression similar to that of FM radio stations. Higher values may yield a "snappier" or "funkier" sound.
Release	50~5000ms	This parameter allows you to specify how fast the compressor of the corresponding band should stop working when the signal level drops below the "Threshold" value.

Parameter	Setting	Explanation
Threshold	-36~0dB	This parameter allows you to set the level the frequency band ("High", "Mid" or "Low") must reach to trigger its compressor. The lower the value, the more noticeable the compression will be.
Ratio	1:1.0~1:INF	Use this parameter to specify how strongly the level should be reduced when the band's level exceeds the "Threshold" level. "1:2.0", for example, means that level values above the "Threshold" level are halved. "1:INF" is useful if you set "Threshold" to "0dB" or thereabout. This produces a limiter effect, which means that no signal level will ever exceed the "Threshold" value. This may help you protect the speakers of the PA system etc.
Level	-24~+24dB	This parameter allows you to establish the desired mix among the three compressor bands. Choose a negative value to decrease the level, or a positive one to increase it. Choose "0" for a band whose level is OK as is.
Split High	2000~12000Hz	These two parameters specify the frequency where two bands are separated. The compressor has three bands, and so there are two cross-over frequencies you can set: "High" between the "Mid" and "High" ranges; and "Low" between the "Mid" and "Low" ranges.
Split Low	80~800Hz	

Write User

This function allows you to save the settings you made on the "Compressor" page.

1. Press the [WRITE] button.



2. Rotate the [CURSOR/VALUE] dial to select "YES", then press the [ENTER/SELECT] button to save the current settings.

The display shows a confirmation message.

If you don't want to define the current settings as the default state, rotate the [CURSOR/VALUE] dial to select "NO", then press the [ENTER/SELECT] button. The BK-5 then returns to the "Compressor" page.

NOTE

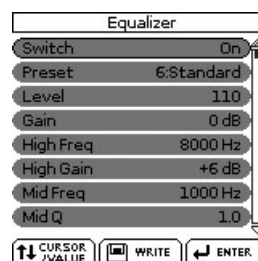
There is only one "User" memory for your own settings. By saving new settings, you therefore overwrite the previous ones.

NOTE

When you switch on the BK-5, it automatically loads the "User" settings.

Equalizer

To edit the Equalizer parameters, use [MENU] button → "Mastering Tools" → "Equalizer".



The equalizer has the same function as the TREBLE, MID and BASS knobs on a mixer: it allows you to color the sound, or to apply tonal corrections.

1. Select a keyboard part, an SMF song or a rhythm and start playback.
2. Set the "Switch" parameter to "On" to activate the equalizer.
The equalizer is now active and will affect the keyboard parts and SMF song or rhythm playback. (Select "Off" to switch the equalizer back off.)
3. Use the [CURSOR/VALUE] dial to select the "Preset" parameter, then press the [ENTER/SELECT] button.
4. Rotate the [CURSOR/VALUE] dial to select one of the available presets.

The available presets are:

- | | | |
|---------|------------|-------------|
| 1. Flat | 4. Jazz | 6. Standard |
| 2. Rock | 5. Classic | 7. User |
| 3. Pop | | |

5. If none of the preset memories contains the settings you need, you can change the following parameters by first pressing the [ENTER/SELECT] button and then using the [CURSOR/VALUE] dial.

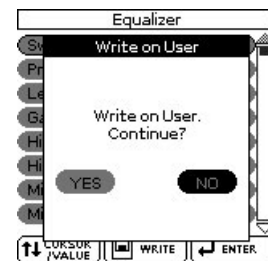
Parameter	Setting range	Explanation
Level	0~127	Use this parameter to set the equalizer's input level. This may be necessary when the level of the input signals is so high that the sound distorts. NOTE Do not set this parameter to "0" if the equalizer is switched on, because doing so means that the keyboard parts, SMF song/rhythm is/are no longer audible.
Gain	-9~0~9dB	Use this parameter to correct the level at the equalizer's outputs. If the settings of the remaining parameters lead to a significantly lower level, select a positive value. If your settings lead to a significantly higher level, select a negative value. "0" means that the level is neither boosted nor attenuated.
High Frequency	2000~12000Hz	Allows you to set the cutoff frequency of the high band (this is a shelving filter).
High Gain	-15~15dB	Use this parameter to set the level of the selected "High" frequency. Positive values boost (increase the volume of) that frequency band, negative values cut (attenuate) it.
Mid Frequency	200~8000Hz	Allows you to set the cutoff frequency of the middle band (this is a peaking filter).

Parameter	Setting range	Explanation
Mid Q	0.5, 1, 2, 4, 8	Use this parameter to specify the width of the "Mid Frequency" band that you want to boost or cut. Smaller values mean that neighboring frequencies above/below that value are also affected.
Mid Gain	-15~15dB	Use this parameter to set the level of the selected "Mid" frequency.
Low Frequency	50, 80, 100, 150, 200, 250, 300, 400Hz	Allows you to set the cutoff frequency of the low band (this is a shelving filter).
Low Gain	-15~15dB	Use this parameter to set the level of the selected "Low" frequency.

Write User

This function allows you to save the settings you made on the "Equalizer" page.

1. Press the [WRITE] button.



2. Rotate the [CURSOR/VALUE] dial to select "YES", then press the [ENTER/SELECT] button to save the current settings.

The display shows a confirmation message.

If you don't want to define the current settings as the default state, rotate the [CURSOR/VALUE] dial to select "NO", then press the [ENTER/SELECT] button. The BK-5 then returns to the "Equalizer" page.

NOTE

There is only one "User" memory for your own settings. By saving new settings, you therefore overwrite the previous ones.

NOTE

When you switch on the BK-5, it automatically loads the "User" settings.

Makeup Tools (rhythms and SMF)

These functions allow you to actually edit the selected rhythm or SMF song (Standard MIDI File) without paying too much attention to the underlying parameters.

NOTE

The "Rhythm Makeup Tools" and "SMF Makeup Tools" functions cannot be used to edit Standard MIDI Files that use the XG format.

Using the Makeup Tools

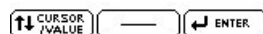
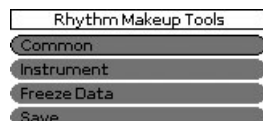
1. Select the rhythm or SMF song you wish to modify on the connected USB memory (see p. 37).
You can also select an internal rhythm.
2. Press the [START/STOP] button to start playback of the song or rhythm.
This allows you to listen to the song or rhythm before you start editing it. Press the [START/STOP] button again to halt playback.

NOTE

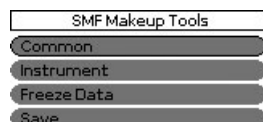
If you selected a rhythm or SMF song on the connected USB memory, press and hold the [EXIT] button to return to the main page.

3. Press the [MENU] button.
4. Rotate the [CURSOR/VALUE] dial to select "Makeup Tools", then press the [ENTER/SELECT] button.

If you selected a rhythm in step (1), the display changes to:



If you selected an SMF song in step (1), the display changes to:

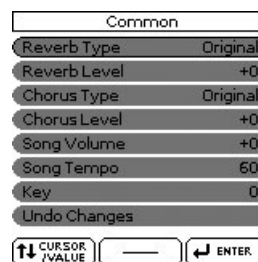


This menu allows you to select the following entries:

Menu Option	Explanation
Common	Select this entry to change common parameters that affect the rhythm or song as a whole, like the reverb or chorus effect, the tempo, etc.
Instrument	Select this entry to change the instruments used in the rhythm or song and their parameters. See page 81.
Freeze Data	Select this entry to "burn" your new settings into the file. Doing so will allow you to use your new version with any sequencer (software) or compatible Roland arranger instrument. See page 85.
Save	Select this entry to save your song or rhythm with the "Makeup Tools" settings you have made. See page 86.

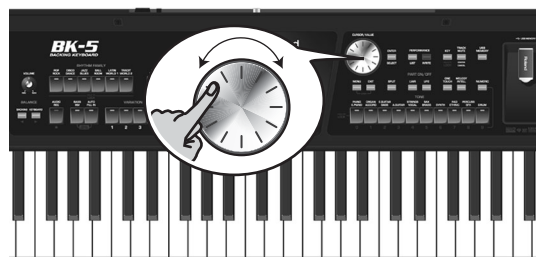
Common

To edit the Common parameters, use [MENU] button → "Makeup Tools" → "Common".



The "Common" parameters on this page apply to the entire song or rhythm.

1. Rotate the [CURSOR/VALUE] dial to select the desired "Common" parameter, then press the [ENTER/SELECT] button.



The following parameters are available:

Reverb Type: This parameter allows you to specify what kind of reverb effect you need. The available reverb types are:

Setting	Meaning
Original	This setting means that the song uses its own (programmed) reverb settings.
Room1, Room2, Room3	These types simulate the reverb characteristics of a room. The higher the number (1, 2 or 3), the bigger the "room" becomes.

Setting	Meaning
Hall1, Hall2	These types simulate the reverb of a small (1) or large (2) concert hall and thus sound much "bigger" than the Room types above.
Plate	This algorithm simulates the acoustics of a concert hall.
Delay	A delay effect (no reverb). Works a lot like an echo effect and thus repeats the sounds.
Pan Delay	This is a stereo version of the above delay effect. It creates repetitions that alternate between the left and right channels.

Chorus Type: Chorus broadens the spatial image of the sound and creates a stereo impression. You can choose from 8 types of chorus.

Setting	Meaning
Original	The song uses its own (programmed) chorus settings.
Chorus 1~4	These are conventional chorus effects that add spaciousness and depth to the sound.
Fbk Chorus	This is a chorus with a flanger-like effect and a soft sound.
Flanger	This is an effect that sounds somewhat like a jet airplane taking off and landing.
ShortDly	This is a full-fledged delay effect that can be used instead of a chorus or flanger. As you will see, there are a lot of parameters you can program.
ShortDlyFb	This is a short delay with many repeats.

Reverb Level & Chorus Level: These parameters allow you to modify the output level of the Reverb (or Chorus) processor.

Rhythm Volume/Song Volume: This parameter allows you to set the overall volume of the selected rhythm or song if you think it is too loud/soft.

Rhythm Tempo/Song Tempo: Allows you to change the rhythm's or song's tempo (♩ = 20~250).

Key: This parameter allows you to transpose all song parts (except the drums) up to 12 semitones (1 octave) up or down. This value is written to the song data and used every time you play back this song.

NOTE

This parameter is not available for rhythms.

Undo Changes: Select this entry to cancel all "Rhythm/SMF Makeup Tools" settings you have made and to revert to the previously saved version.

2. If you are satisfied with your changes and wish to preserve them, save your rhythm/song to the USB memory.

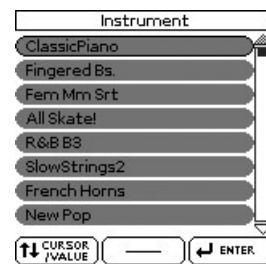
See "Saving your new rhythm or song (SMF) version" on p. 86.

NOTE

The changes you make using the procedure described above can be "burned" into the rhythm/song file using the "Freeze Data" command (see p. 85). Doing so will allow you to hear those changes on any sequencer (software) you use. Changes you don't "freeze" are nevertheless stored when you save the edited rhythm/song file—but only the BK-5 can read them.

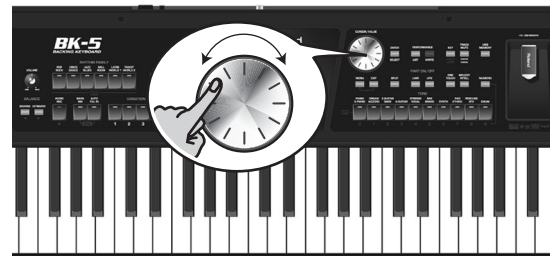
Instrument

To edit the Instrument parameters, use [MENU] button → "Makeup Tools" → "Instrument".

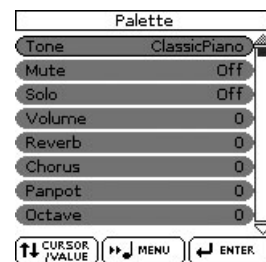


The display now shows all instruments used by the selected rhythm or SMF song.

1. Rotate the [CURSOR/VALUE] to select the instrument you want to change, then press the [ENTER/SELECT] button.



The display changes to:



The [MENU] button's indicator flashes.

2. Press the [MENU] button to jump to the location where the instrument is used. Playback starts automatically from that point.
3. Rotate the [CURSOR/VALUE] dial to select the parameter you wish to edit, then press the [ENTER/SELECT] button.

NOTE

If you select a Drum Set in step (1) above, the parameter list looks slightly different than for instruments that do not use a Drum Set. "Drum Sets" are special "Tones" that assign different sounds to most keys/note numbers, allowing you (and the BK-5) to play realistic drum and percussion parts.

In the following, "(T)" refers to parameters that are only available for regular instruments (also called "Tones"), while "(D)" refers to parameters that are only available for Drum Sets.

The following parameters are available:

Tone (T), Drum (D)

Allows you to select a different Tone within the active Tone family. See page 129 for a list of available Tones and Drum Sets.

While selecting a Tone, you can press a TONE button to select a different family.

Parameter	Explanation
Tone (T) Drum (D)	The number of Tones depends on the selected family.

Mute (T)/Drum Mute (D)

Switches the selected instrument off. The corresponding part is no longer played back. (This setting only applies to the selected instrument and thus not necessarily to the entire track.)

NOTE

In the case of the drums, you can mute two instrument groups ("Drum Mute" and "Perc Mute", see below) separately.

Parameter	Setting
Mute (T) Drum Mute (D)	Off, On

Solo

Switches off all instruments except the selected instrument.

Parameter	Setting
Solo	Off, On

Perc Mute (D)

Suppresses (or adds) the percussion sounds used by the drum part.

Parameter	Value
Perc Mute	Off, On

Volume

Adjusts the volume of the selected instrument. Negative values decrease the current volume, positive values increase it. (This is a relative setting that is added to, or subtracted from, the original setting.)

Parameter	Setting
Volume	-127~0~+127

Reverb

Use this parameter to set the reverb send level. Negative values decrease the current reverb send level, positive values increase it. (This is a relative setting that is added to, or subtracted from, the original setting.)

Parameter	Setting
Reverb	-127~0~+127

Chorus

Use this parameter to set the chorus send level. Negative values decrease the current chorus send level, positive values increase it. (This is a relative setting that is added to, or subtracted from, the original setting.)

Parameter	Setting
Chorus	-127~0~+127

Panpot

Use this parameter to change the stereo placement of the selected instrument. "0" means "no change", negative (-) values shift the instrument towards the left and positive (+) values shift it towards the right.

Parameter	Setting
Panpot	-127~0~+127

NOTE

In the case of Drum Sets, this setting applies to all drum/percussion instruments. There is also a parameter that can be set for specific drum instruments. See page 85.

Octave (T)

Use this parameter to transpose the selected instrument up or down by up to 4 octaves.

Parameter	Setting
Octave	-4~0~+4

Velocity

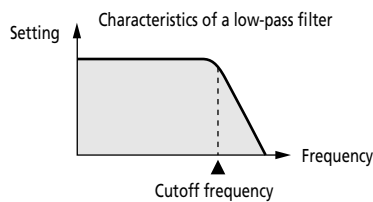
This parameter allows you to modify the velocity range of the instrument in question. "0" means that the recorded velocity values are left untouched, negative values reduce all velocity values by the same amount (leaving differences between notes intact), while positive settings increase all velocity values.

Parameter	Setting
Velocity	-127~+127

Cut Off

This filter parameter allows you to make the selected sound darker or brighter. Positive settings mean that more overtones are allowed to pass, so that the sound becomes brighter. The further this value is set

in the negative direction, the fewer overtones will be allowed to pass and the sound will become softer (darker).



Parameter	Setting
Cut Off	-127~+127

NOTE

For some sounds, positive (+) "Cut Off" settings will cause no noticeable change because the preprogrammed "Cut Off" parameter is already set to its maximum value.

Resonance

This is a parameter one invariably associates with a synthesizer. When the "Resonance" value is increased, the overtones in the area of the cutoff frequency will be emphasized, creating a sound with a strong character.

Parameter	Setting
Resonance	-127~+127

NOTE

For some sounds, negative (-) "Resonance" settings may produce no noticeable change because the resonance is already set to the minimum value.

The following parameters allow you to set the sound's "envelope". The envelope parameters affect both the volume (TVA) and the filter (TVF). The cutoff frequency will rise as the envelope rises and fall as the envelope falls.

Attack (T)

This parameter adjusts the onset of the sound. Negative values speed up the attack, so that the sound becomes more aggressive.

Parameter	Setting
Attack	-127~+127

Decay (T)

This parameter adjusts the time over which the sound's volume and cutoff frequency fall from the highest point of the attack down to the sustain level.

Parameter	Setting
Decay	-127~+127

NOTE

Percussive sounds usually have a sustain level of "0". Piano and guitar sounds are in this category. Holding the keys for a long time will have little effect on the duration of the notes you are playing, even if you select a high value here.

Release (T)

This parameter adjusts the time over which the sound will decay after the note is released until it is no longer heard. The cutoff frequency will also fall according to this setting.

Parameter	Setting
Release	-127~+127

NOTE

Some sounds already contain natural (sampled) vibrato whose depth or speed cannot be changed.

Use the following three parameters if you think the instrument in question has too much (or could use a little more) vibrato.

Vibrato Rate (T)

This parameter adjusts the speed of the pitch modulation. Positive (+) settings make the preset pitch modulation faster, and negative (-) settings make it slower.

Parameter	Setting
Vibrato Rate	-127~+127

Vibrato Depth (T)

This parameter adjusts the intensity of the pitch modulation. Positive (+) settings mean that the "wobble" becomes more prominent, while negative (-) settings make it shallower.

Parameter	Setting
Vibrato Depth	-127~+127

Vibrato Delay (T)

This parameter adjusts the time required for the vibrato effect to begin. Positive (+) settings increase the time before vibrato will begin and negative settings (-) shorten the time.

Parameter	Setting
Vibrato Delay	-127~+127

Mfx

The BK-5 contains 2 multi-effects processors ("Mfx"), one reverb processor and one chorus processor that can be used to process rhythms or Standard MIDI Files.

Select "Off" for instruments that don't need to be processed by any Mfx.

Parameter	Setting
Mfx	Off, A, B

NOTE

If you select "A" or "B", additional parameters can be edited (see below).

Mfx Type

Allows you to select the desired Mfx type, i.e. the kind of effect you need. Each Mfx ("A" and "B") can be assigned to as many instruments as you like. Be aware, however, that selecting a different type will affect all instruments that use this Mfx processor. See page 66 for a list of the available Mfx types.

NOTE

Each Mfx can be assigned to as many instruments as you like. Be aware, however, that selecting a different type will affect all instruments that use this Mfx processor.

NOTE

While the "Mfx" parameter is set to "Off", you cannot select a different type. In that case, the display will show the message "---".

Mfx Edit

If you also want to edit the parameters of the selected effect type, press the [ENTER/SELECT] button to jump to the "Mfx Edit" page. You can then edit the available parameters.

Equalizer

Activate this setting if you want to change the timbre of the selected instrument.

Parameter	Setting
Equalizer	Off, On

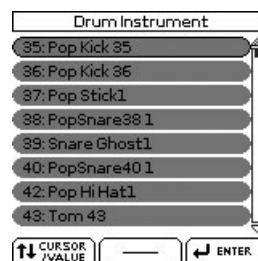
Edit EQ

To edit the equalizer parameters, press the [ENTER/SELECT] button to jump to the "Edit EQ" page. You can then edit the available parameters:

Parameter	Setting	Explanation
Equalizer	Off, On	Activate this setting if you want to change the timbre of the selected instrument. This parameter duplicates the "Equalizer" above and was added for your convenience.
High Freq	1500 Hz, 2000 Hz, 3000 Hz, 4000 Hz, 6000 Hz, 8000 Hz, 12000 Hz	Allows you to set the cutoff frequency of the high band (this is a shelving filter).
High Gain	-15~+15 dB	Use this parameter to set the level of the selected "High" frequency. Positive values boost (increase the volume of) that frequency, negative values cut (attenuate) it.
Mid Freq	200~8000 Hz	Allows you to set the cutoff frequency of the middle band (this is a peaking filter).

Parameter	Setting	Explanation
Mid Q	0.5, 1, 2, 4, 8	Use this parameter to specify the width of the "Mid Freq" band that you want to boost or cut. Smaller values mean that neighboring frequencies above/below that value are also affected.
Mid Gain	-15~+5 dB	Use this parameter to set the level of the selected "Mid Freq". Positive values boost (increase the volume of) that frequency, negative values cut (attenuate) it.
Low Freq	90 Hz, 150 Hz, 180 Hz, 300 Hz, 360 Hz, 600 Hz	Allows you to set the cutoff frequency of the low band (this is a shelving filter).
Low Gain	-15~+15 dB	Use this parameter to set the level of the selected "Low" frequency.

Drum Instrument (D)



If you want to edit the settings for specific instruments of the selected Drum Set, press the [ENTER/SELECT] button to jump to the "Drum Instrument" page.

All instruments of the Drum Set being used are displayed. Use the [CURSOR/VALUE] dial to select the instrument you want to change, then press the [ENTER/SELECT] button.

You can then use the [CURSOR/VALUE] dial and the [ENTER/SELECT] button to edit the available parameters.

Parameter	Setting	Explanation
Instr.	All Drum Set Instruments	Select the drum instrument you want to edit.
Parameters for the selected instrument		
Mute	Off, On	Suppress (or add) the selected instrument.

Parameter	Setting	Explanation
Solo	Off, On	Switch off all instruments except the selected instrument.
Volume	-127~+127	Use this parameter to set the volume of the selected drum instrument.
Reverb	-127~+127	Use this parameter to set the reverb send level of the selected drum instrument. The effect itself can be changed on the "Common" page.
Chorus	-127~+127	Use this parameter to set the chorus send level of the selected drum instrument. The effect itself can be changed on the "Common" page.
Panpot	-127~+127	Use this parameter to set the stereo placement of the selected drum instrument. "0" means "no change", negative values shift the instrument towards the left and positive values shift it towards the right.
Velocity	-127~+127	This parameter allows you to modify the velocity range of the drum instrument in question. "0" means that the recorded values are left untouched, a negative setting reduces all velocity values by the same amount (leaving variations intact). A positive setting shifts all velocity values in a positive direction.
Pitch	-127~+127	Use this parameter to tune the selected drum instrument higher or lower. "0" means that the pitch is left unchanged.

Parameter	Setting	Explanation
Instr. Equalizer	Global, Instr, Off	Global: The drum instrument uses the equalizer settings of the Drum Set it belongs to. Instr: The drum instrument uses its own equalizer settings (see below). Off: The drum instrument is not equalized.
Edit EQ	(Press the [ENTER/SELECT] button)	Provides access to the EQ parameters of the currently selected drum instrument (if "Instr. Equalizer" is set to "Instr"). See "Edit EQ" on p. 84 for a description of the available parameters.
Undo Changes	(Press the [ENTER/SELECT] button)	This function allows you to cancel the "Drum Instrument (D)" settings of the currently selected instrument and to revert to the previously saved version.

4. If you are satisfied with your changes and wish to preserve them, save your rhythm/song to the USB memory.

See "Saving your new rhythm or song (SMF) version" on p. 86.

NOTE

The changes you make using the procedure described above can be "burned" into the rhythm/song file using the "Freeze Data" command (see p. 85). Doing so will allow you to hear those changes on any sequencer (software) you use. Changes you don't "freeze" are nevertheless stored when you save the edited rhythm/song file—but only the BK-5 can read them.

Freeze Data

To commit your settings, use [MENU] button → "Makeup Tools" → "Freeze Data".

Before saving your "made-up" song to a USB memory, you can (but you don't have to) "commit" your changes, thereby turning them into "regular" rhythm or song data.

This may come in handy if you also want to play back your new rhythm/song version on another arranger instrument, sequencer or your computer. This operation is unnecessary for files you only want to use with the BK-5 or one of the models mentioned above.

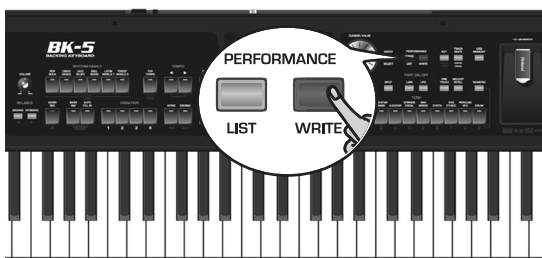
Saving your new rhythm or song (SMF) version

1. If you are happy with your changes and wish to preserve them, select the "Save" parameter and press the [ENTER/SELECT] button.

NOTE

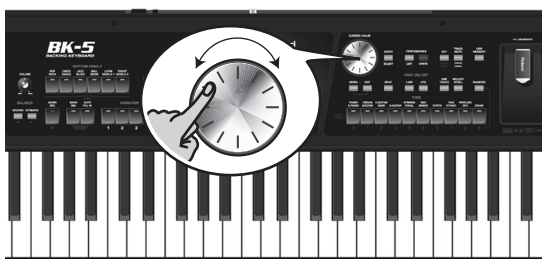
Even rhythms or songs for which you did not perform the "Freeze Data" command need to be saved using this procedure if you want to keep the changes.

2. Use the [CURSOR/VALUE] dial and the [ENTER/SELECT] button to select a different location if you do not want to overwrite the original version.
3. Press the [WRITE] button (it flashes).



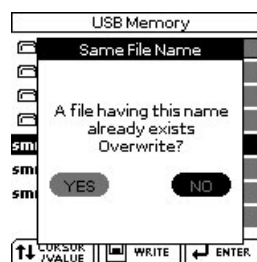
The BK-5 automatically adopts the name of the selected rhythm or song. If you want to save the new version under that name (and overwrite the previous version), skip to step (7) below.

4. Use the TONE buttons to select a different character.
5. Rotate the [CURSOR/VALUE] dial to select the next character position you want to change.



6. Repeat steps (4) and (5) to complete the name.
7. Press the [WRITE] button to confirm your desire to save the rhythm or song.

If the USB memory already contains a rhythm or song file of that name, you will be asked whether you want to overwrite it:



In this case, select "YES" using the [CURSOR/VALUE] dial and press [ENTER/SELECT] to replace the old file with the new one (the old file will be lost).

Otherwise, select "NO" and press the [ENTER/SELECT] button to return to the "Save" page and enter a different name.

Rhythm Composer (programming your own rhythms)

The BK-5 allows you to program your own rhythms. Before explaining the details, there are a few concepts you need to familiarize yourself with.

What are rhythms?

■ Patterns (Divisions)

Rhythms are short sequences, or *patterns* (of four or eight measures) you can select in real-time. Pattern-based accompaniments usually consist of the following elements:

- The basic *groove*, i.e. the rhythm that is the backbone of the song.
- Several alternatives for the basic groove that keep the accompaniment interesting and suggest some kind of "evolution" or "variation".
- Fill-ins to announce the beginning of new parts.
- An introduction and a closing section (ending). Programming four to eight patterns for a three-minute song is usually enough. Just use them in the right order to make them suitable for your song.

The BK-5 allows you to program 54 different patterns per rhythm, some of which can be selected via dedicated buttons (VARIATION [1]~[4], etc.). Some Patterns are selected on the basis of the chords you play in the chord recognition area of the keyboard (major, minor, seventh).

■ Tracks

Unlike a drum machine, a BK-5 rhythm not only contains the rhythm part (drums & percussion) but also a melodic accompaniment, such as piano, guitar, bass and strings lines. That is why the rhythms work with *tracks* – eight to be precise.

NOTE

If necessary, you can even record a second drum track.

The reason why the AccDrums part is assigned to the first track and the ABass part to the second is that most programmers and recording artists start by laying down the rhythm section of a song.

There are exceptions to this rule, however, so feel free to start with any other part if that is easier for the rhythm you are programming.

NOTE

Though there are six (melodic) ACC tracks, most rhythms only contain two or three melodic accompaniment lines. In most cases, less means more, i.e. do not program six melodic accompaniments just because the BK-5 provides that facility. If you listen very carefully to a CD, you will discover that it is not the number of instruments you use that makes a song sound "big" but rather the right notes at the right time.

■ Looped vs. one-shot patterns

The BK-5 uses two kinds of patterns: looped divisions and one-shot divisions.

Looped divisions: Looped divisions are accompaniments that are repeated until you select another division or press [START/STOP] to stop Arranger playback. The BK-5 provides four programmable looped divisions (VARIATION [1]~[4]).

Looped divisions do not select other divisions when they are finished (because they never end): they keep playing until you select another division by hand (or by foot).

One-shot divisions: One-shot patterns (or "Divisions") are only played once and then select a looped division or stop the Arranger. The BK-5 uses the following one-shot divisions: INTRO [1]~[4], FILL UP [1]~[3], FILL DOWN [1]~[3] and ENDING [1]~[4].

The division type also determines how the respective tracks are played back. Any track of a looped pattern that is shorter than another track is repeated until the longest track is finished. Then, a new cycle begins. Here's how you can take advantage of that: if the drums play the same notes during four measures, while the rhythm guitar or piano needs four measures to complete a cycle, recording only one drum measure is enough, because it is automatically repeated until the longest track is finished.

■ Several drum tracks are possible

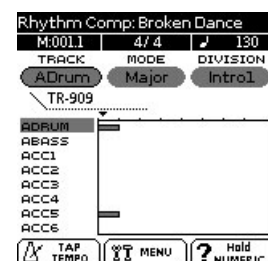
The Rhythm Composer allows you to assign a Drum Set to any "Accomp" track, thereby turning it into an additional drum track.

Clearing the RAM memory (Initialize Rhythm)

The first thing we need to do is clear the BK-5's rhythm RAM memory, because it is not empty when you select the Rhythm Composer.

1. Press the [MENU] button, select "Rhythm Composer", then press the [ENTER/SELECT] button.

The display changes to:



2. Press the [MENU] button (its indicator flashes).

The display changes to:



3. "Initialize Rhythm" is already selected, so press the [ENTER/SELECT] button.

The display changes to:



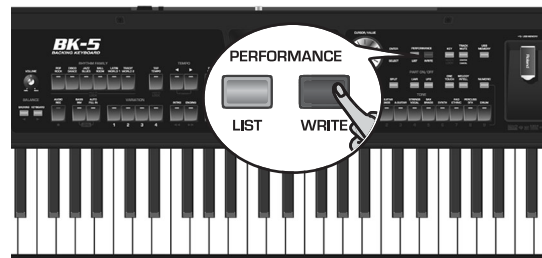
The settings shown on this display page are suggested as defaults for every new rhythm you program. Feel free to change them depending on the kind of accompaniment you want to prepare:

4. Use the [CURSOR/VALUE] dial and [ENTER/SELECT] button to edit the available parameters.

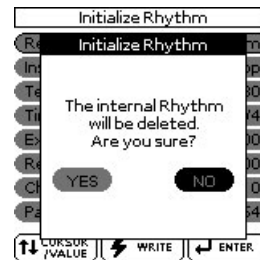
Parameter	Setting	Explanation
Rec Track	ADrum, ABass, Acc1, Acc2, Acc3, Acc4, Acc5, Acc6	This parameter allows you to select the track whose settings you want to change.
Inst	(Tone assigned to the track)	This is where you select a sound (or Drum Set) for the track marked for recording ("Rec Track").
Tempo	20~250	You can already set the tempo here or leave that for later.
Time Signature	1/16, 1/4~4/4...	This value needs to be set when you initialize the Rhythm RAM memory (i.e. now). <i>All Divisions and Modes use this time signature.</i> You could, however, edit the patterns at a later stage (see "Time Signature" on p. 104) and specify that VARIATION [1] should use "4/4", MAIN [2] "6/8", etc.

Parameter	Setting	Explanation
Expression	0~127	Temporary volume changes (CC11).
Reverb	0~127	Reverb Send (CC91), i.e. how strongly the selected track should be processed by the reverb effect.
Chorus	0~127	Chorus Send (CC93), i.e. how strongly the selected track should be processed by the chorus effect.
Panpot	0~127	The track's stereo placement (00[L]~64~127[R]).

5. Press the [WRITE] button (its indicator flashes) to confirm your settings.



The display changes to:



6. Rotate the [CURSOR/VALUE] dial to select "YES" and press the [ENTER/SELECT] button. The display returns to the "Rhythm Composer" page, which only contains the sound assignments you have just made. Select "NO" if you don't want to initialize the rhythm memory area.

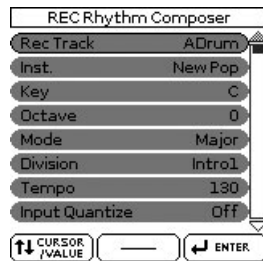
Getting ready for the first track

1. On the "Rhythm Composer" page, use the [CURSOR/VALUE] dial and [ENTER/SELECT] button to select the "Division" parameter.
2. Use the [CURSOR/VALUE] dial to select the Division you want to record ("Intro", "Main", "Fill" or "Ending").

3. Press the [AUDIO REC] button.



The display changes to:



4. If necessary, use the [CURSOR/VALUE] dial and [ENTER/SELECT] button to edit the available parameters.

Parameter	Setting	Explanation
Rec Track*	ADrum, ABass, Acc1, Acc2, Acc3, Acc4, Acc5, Acc6	This parameter allows you to select the track whose settings you want to record.
Inst	(Tone assigned to the track)	This is where you select a sound (or Drum Set) for the track marked for recording ("Rec Track").
Key	C, C#, D, Eb, E, F, F#, G, Ab, A, Bb, B	If you want to use the accompaniment in a musically meaningful way, you need to tell the BK-5 what key you are recording in. This is to ensure that the chords you play during everyday use of your rhythm with the BK-5's Arranger lead to the correct real-time transpositions of the selected Division. The BK-5 allows you to record rhythms in any key. But do set the KEY parameter to the right value before recording. The key of AccDrums parts cannot be set (because that doesn't make sense).

Parameter	Setting	Explanation
Octave	-4~+4	This parameter allows you to transpose the keyboard in octave steps, which may be convenient for extremely high or low notes – or for using the special "noises" of certain sounds.
Mode**	Major, Minor, 7th, M=m, M=7, m=7, M=m=7	This parameter allows you to specify whether you are about to record the accompaniment for major, minor or seventh chords. If you listen to the rhythm prepared by Roland, you will notice that there are slight differences in the looped patterns – and sometimes striking differences for Intros and Endings, with completely different phrases. Such variations can be prepared using the "Mode" parameter.
Division*	Intro, Main, Fill, Ending	Select the pattern you want to create. This parameter is linked to the division you select on the main "Rhythm Composer" page.
Tempo	20~250	The tempo value you set here is recorded and regarded as preset tempo. You can change it at any stage in Rhythm Composer mode, so start by selecting a tempo that allows you to record the music the way you want it to sound.

Parameter	Setting	Explanation
Input Quantize	Off, 1/4, 1/8, 1/8T, 1/16, 1/16T, 1/32, 1/32T, 1/64	This corrects minor timing problems. It shifts the notes whose timing is not exactly right to the nearest "correct" unit. Always select a resolution value that is fine enough to accept all note values you play. If the shortest notes of your accompaniment are 1/16th-note triplets, set the value to "1/16T". The preset value, "1/16", is OK for most situations. If you do not want to quantize your playing while recording, set this parameter to "Off". You can also quantize the track after recording it (page 94).
Count In	Off, 1Meas, 2Meas, Wait Note	Specifies how long the count-in should be before recording starts. Off: No count-in. Recording starts as soon as you press the [START/STOP] button (while [AUDIO REC] flashes). 1Meas: Recording starts after a 1-bar count-in. 2Meas: Recording starts after a 2-bar count-in. Wait Note: Recording starts as soon as you play a note on the keyboard. (There will be no count-in.)
Measure Length***	Off, 1~136	Specifies the number of bars the pattern should contain. The setting range is 1~136 (or more, depending on the time signature) and "Off". Select "Off" if you haven't decided how long the pattern should be. In that case, the length is set when you stop recording. It is perfectly possible to specify a different length value for each track and Division.

Parameter	Setting	Explanation
Rec Mode	Replace, Mix	Replace: Everything you record replaces the data of the selected track. This mode is automatically selected when you activate the record function for a track that does not yet contain data. If you select a track that already contains data, this parameter is set to "Mix" but could be changed to "Replace" if you wanted to overwrite the previous version. Mix: The data you record are added to the existing data of the selected track.

[*] The AccDrums track can only use Drum Sets (only the TONE [DRUMS] button is available for this track). On the other hand, you can use a second (or third) drum track by assigning the value 111 to control change CC00 of the Acc1~Acc6 track(s). See "Editing individual rhythm events (Micro Edit)" on p. 104. You can, however, turn any Acc1~6 track into an additional drum track when you start recording.

The AccBass track, however, can only be used for bass parts.

[**] You can use one clone function that allows you to record one part and copy it to up to three Modes each. The "=" sign means that more than one pattern will be recorded.

[***] Every rhythm pattern must have a set length. Setting the "Measure Length" value *now* will help you avoid a lot of confusion once you start recording.

The Arranger tends to add blank bars at the end of a track, which is usually due to the fact that you stopped recording a little late (i.e. after the last bar you played). This means that you often "record" 5 measures instead of 4, for example:

If you press [START/STOP] after bar 4...

The image shows a musical staff with a 4-measure pattern of eighth notes. An arrow points from the text above to the START/STOP button on a keyboard. Below the staff, a 5-measure pattern is shown, which includes the original 4-measure pattern plus an additional measure of silence.

...your rhythm looks like this (5 bars):

The image shows a musical staff with a 5-measure pattern. The first four measures contain the original rhythm, and the fifth measure is a whole rest.

Furthermore, in Rhythm Composer mode, all patterns are *looped* and played back until you press the [START/STOP] button. A wrong number of measures (5 rather than 4, for example) is very likely to put you off, so do take the time to set the pattern length before you start recording.

Recording a rhythm pattern

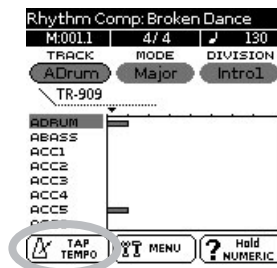
1. Press the [START/STOP] button.



Depending on the count-in setting, the metronome now counts down, after which recording starts.

NOTE

If you need a metronome during your performance, press the [TAP TEMPO] button while the main Rhythm Composer page is displayed. If you also need the metronome while listening to what you have recorded, select another metronome mode (see "Mode" on p. 73).



NOTE

You can also start recording using an optional footswitch connected to the SWITCH/EXPRESSION socket. See "Start/Stop" on p. 75.

You could start by playing only the bass drum part. If you specified the track length before recording, the Rhythm Composer jumps back to the beginning of the pattern after the set number of measures. The second time around you could add the snare drum, the third time the HiHat, and so on.

When recording another part (ABass~Acc6), do everything you would do during a live performance: add modulation, Pitch Bend and to use an optional hold pedal connected to the HOLD PEDAL jack.

2. Press [START/STOP] again to stop recording.

Auditioning your rhythm and adding more tracks

- (1) Press the [START/STOP] button to listen to your track.

The main Rhythm Composer page contains two parameters that allow you to select the pattern you want to audition. Here's how to select it:



2. Use the [CURSOR/VALUE] dial to select the "MODE" parameter, then press the [ENTER/SELECT] button.
3. Rotate the [CURSOR/VALUE] dial to select "Major", "Minor" or "7th".
Only one mode can be selected for playback.
4. Use the [CURSOR/VALUE] dial and [ENTER/SELECT] button to select the "DIVISION" field.
5. Rotate the [CURSOR/VALUE] dial to select one of the Divisions (Intro 1~4, Main 1~4, Fill Dwn 1~3, Fill Up 1~3, End 1~4).
Only one Division can be selected for playback.

If you like your drum part, continue with "Saving your rhythm". If not, record a new version (see "Getting ready for the first track" on p. 88). In that case, set the "Rec Mode" parameter according to what you want to do: "Replace"= replace the previous recording with new data; "Mix"= add notes you forgot to record the first time (see p. 90).

Saving your rhythm

Make it a habit to save your rhythms as frequently as possible. After all, if someone decided to switch off your BK-5 now, you would lose everything you have programmed so far.

1. Go to the main Rhythm Composer page and press the [MENU] button (its indicator flashes).

The display changes to:



2. Rotate the [CURSOR/VALUE] dial to select "Save" and press the [ENTER/SELECT] button.

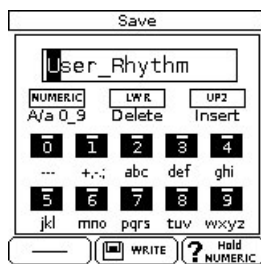
The display now shows the contents of the "My Rhythms" folder on the connected USB memory.

Press the [EXIT] button if you want to select a different folder.

NOTE

Your own rhythms can only be saved to a USB memory. If you forgot to connect one, the display now shows the message "USB Device not inserted".

If you initialized the RAM memory before recording your first part, the BK-5 suggests the name "User_Rhythm". Otherwise, it suggests the name of the rhythm you have been editing.



3. Use the TONE buttons to select a different character.
4. Rotate the [CURSOR/VALUE] dial to select the next character position you want to change.
5. Repeat steps (3) and (4) to complete the name.
6. Press the [WRITE] button to confirm your desire to save the rhythm.

The display briefly confirms the operation and then returns to the main Rhythm Composer page.

If the USB memory already contains a rhythm file of the specified name, you will be asked whether you want to overwrite it:



In this case, select "YES" using the [CURSOR/VALUE] dial and press [ENTER/SELECT] to replace the old file with the new one (the old file will be lost).

Otherwise, select "NO" and press the [ENTER/SELECT] button to return to the "Save" page and enter a different name.

Recording other tracks and divisions

You can now record the second track – probably the bass. If you'd like to do the guided tour again, return to page 88. Do not forget to set the key for the bass part (see "Key" on p. 89).

Once the first Division is finished, you can record other Divisions. Use the clone functions ("=") to record several patterns in one go.

Do not forget to record the Fills, Intros and Endings to complete your rhythms. There are two groups of three fills: "Up" 1~3 and "Dwn" 1~3. "Up" fills are used when you switch on the [AUTO FILL] button and then press a VARIATION button of a higher number (transition from [1] to [2], for example).

"Dwn" fills are used when you switch on the [AUTO FILL] button and then press a VARIATION button of a lower number.

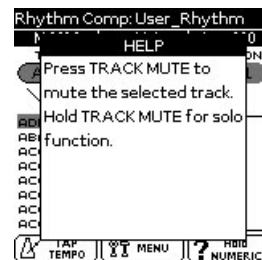
Intros are usually used at the beginning of a song and End patterns provide professional closing sections.

NOTE

The ABass track is monophonic. You can only record single-note patterns.

Help function on the main Rhythm Composer page

1. Press and hold the [NUMERIC] button. The display changes to:



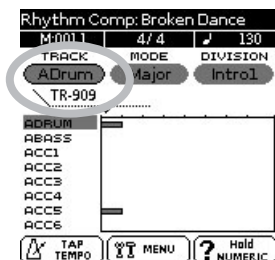
This page explains how to temporarily switch off ("Mute") and isolate ("Solo") specific tracks.

2. Press the [EXIT] or [NUMERIC] button to return to the main Rhythm Composer page.

Muting tracks while recording others

After programming a few tracks, you may find that certain parts tend to confuse you. That is why the BK-5 allows you to mute tracks that you do not want to hear during recording.

1. On the main Rhythm Composer page, use the [CURSOR/VALUE] dial and [ENTER/SELECT] button to select the "TRACK" parameter.

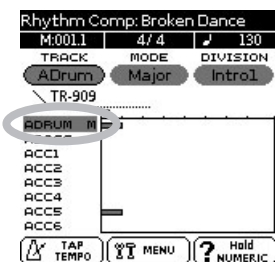


The field below the "TRACK" parameter shows the name of the Tone or Drum Set assigned to the selected track ("TR-909" in our example).

2. Press the [TRACK MUTE] button.



An "M" appears next to the track you have just muted.



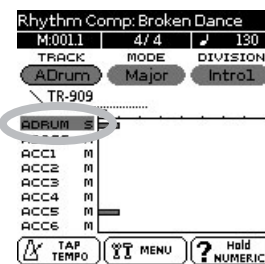
3. Press the [TRACK MUTE] button again to switch off the mute function (the "M" disappears).

NOTE

This mute setting only applies to the Rhythm Composer page. During normal Arranger playback, all tracks that contain data are played back. Use the "Erase" function to remove parts that should not appear in your accompaniments (see p. 95).

Solo

If you need to listen to a track in isolation, press and hold the [TRACK MUTE] button and start playback. This mutes all other tracks, while the selected track is flagged with an "S".



Press the [TRACK MUTE] button again to switch off the function of the Solo function.

NOTE

If the track you solo was muted, it will be soloed like any other track. After switching off the Solo function, the track in question is once again muted.

Playback in Arranger mode

NOTE

Save your rhythm before trying it out with the Arranger.

If the rhythm stops unexpectedly during playback in Arranger mode, try different chords. Chances are that you only programmed the major pattern, so that the Arranger selects an empty pattern when you play a minor or seventh chord. Remember to set the Mode parameter to "M=m=7" until you have come to grips with the possibilities of the BK-5's Arranger. That way, those three patterns will sound alike, but at least you are sure that the Arranger does not stop when you play a minor or seventh chord.

Rhythm Track Edit functions

The "Track Edit" level of the Rhythm Composer provides 12 functions: Quantize, Erase, Delete, Copy, Insert, Key, Change Velo, Change Gate Time, Global Change, Shift Clock, Track Length and Time Signat. There is also a "Micro Edit" environment that allows you to add, delete or change individual events. See page 104 for details.

1. Return to the main Rhythm Composer page.
2. Press the [MENU] button (its indicator flashes).

The display changes to:



3. Use the [CURSOR/VALUE] dial to select "Track Edit", then press the [ENTER/SELECT] button.

The display changes to:



You can use the [CURSOR/VALUE] dial and [ENTER/SELECT] button to edit the available functions.

■ Quantize

Use this function if you chose not to quantize your music during recording and now realize that the timing is not quite what you expected it to be. If only certain notes in a given time range need to be quantized, you should narrow down the edit range using the "From"/"To" parameters.



Parameter	Setting	Explanation
Track	ADrums~Acc6, ALL	Allows you to select the track you wish to edit. You can also select "ALL" here, in which case the operation applies to all tracks.
Mode	Major, Minor, 7th	Allows you to select the Mode to be edited.
Division	Intro 1~4, Main 1~4, Fill Dwn 1~3, Fill Up 1~3, End 1~4	Use this parameter to select the Division you want to edit.
From Bar	1~[last measure of the track or pattern]	Refers to the first measure to be edited. By default, the "From" value is set to the beginning of the selected track(s).
From Beat	1~[number of beats per bar]	Specifies the beat position. The number of selectable beats depends on the selected time signature.
From CPT	0~119	Refers to the starting CPT position. "CPT" is short for "Clock Pulse Time", the smallest unit used by the BK-5. (There are 120 CPTs to every beat of a 4/4 bar.) Change this setting only if your edit operation should start after the selected beat.
To Bar	1~[last measure of the track or pattern]	This is where you specify the last measure to be edited. By default, the "To" position is set to the last event of the selected track (or the last event of the longest track when you select "All").
To Beat	1~[number of beats per bar]	Specifies the beat position. The number of selectable beats depends on the selected time signature.

Parameter	Setting	Explanation
To CPT	0~119	Refers to the last clock that should be affected by the edit operation. Change this setting only if your edit operation should not end exactly on the selected beat.
Resolution	1/4, 1/8, 1/8T, 1/16, 1/16T, 1/32, 1/32T, 1/64	This parameter sets the resolution of the Quantize function. Be sure to always select the value of the shortest note you recorded. Otherwise, your part no longer sounds the way you played it, because shorter notes are shifted to the wrong positions.
Strength	0%~100%	Use this parameter to specify how precise the timing correction should be. "0%" means that the selected "Resolution" value is not applied ("0% correction"), while "100%" means that all notes are shifted to the mathematically correct positions.
From Note	0 C~127 G9	This parameter allows you to set the note (or lower limit of the note range) to be modified within the specified "From/To" time range.
To Note	0 C~127 G9	This parameter allows you to set the upper limit of the note range to be modified within the specified "From/To" time range.

Press the [WRITE] button (its indicator flashes) to confirm your settings and edit the data.

■ Erase

"Erase" allows you to selectively delete data either within a specified range of measures, beats or clocks or from the entire track(s). When "Data Type" is set to "All", "Erase" substitutes the required number of rests for the data you delete, so that you end up with the equivalent number of blank measures. If you also want to eliminate the measures themselves, use "Delete" (see below).



Parameter	Setting	Explanation
Track	ADrums~Acc6, ALL	Allows you to select the track you wish to edit. You can also select "ALL" here, in which case the operation applies to all tracks.
Mode	Major, Minor, 7th	Allows you to select the Mode to be edited.
Division	Intro 1~4, Main 1~4, Fill Dwn 1~3, Fill Up 1~3, End 1~4	Use this parameter to select the Division you want to edit.
From Bar	1~[last measure of the track or pattern]	Refers to the first measure to be edited. By default, the "From" value is set to the beginning of the selected track(s).
From Beat	1~[number of beats per bar]	Specifies the beat position. The number of selectable beats depends on the selected time signature.
From CPT	0~119	Refers to the starting CPT position. "CPT" is short for "Clock Pulse Time", the smallest unit used by the BK-5. (There are 120 CPTs to every beat of a 4/4 bar.) Change this setting only if your edit operation should start after the selected beat.

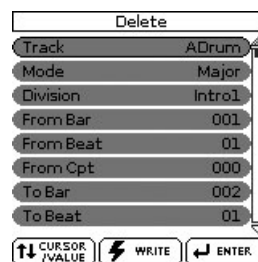
Parameter	Setting	Explanation
To Bar	1~[last measure of the track or pattern]	This is where you specify the last measure to be edited. By default, the "To" position is set to the last event of the selected track (or the last event of the longest track when you select "All").
To Beat	1~[number of beats per bar]	Specifies the beat position. The number of selectable beats depends on the selected time signature.
To CPT	0~119	Refers to the last clock that should be affected by the edit operation. Change this setting only if your edit operation should not end exactly on the selected beat.
Data Type (select the data to be edited)	ALL	All parameters listed below.
	Note	Only note messages.
	Modulation	CC01 messages usually used for adding vibrato (i.e. use of the BENDER/MODULATION lever).
	PanPot	CC10 messages that specify the stereo position.
	Expression	CC11 messages that are used for temporary volume changes.
	Reverb	Reverb Send messages (how strongly the part should be processed by the reverb effect).
	Chorus	Chorus Send messages (how strongly the part should be processed by the chorus effect).
	Program Change	Program change messages, used to select sounds or Drum Sets. Note: by deleting program change messages you also dispose of the related CC00 and CC32 (bank select) messages.
	P.Bender:	Pitch Bend data (i.e. use of the BENDER/MODULATION lever).

Parameter	Setting	Explanation
From Note	0 C~127 G9	This parameter is only displayed if "Data Type" (see above) is set to "Note". It allows you to set the note (or lower limit of the note range) to be modified within the specified "From/To" time range.
To Note	0 C~127 G9	This parameter allows you to set the upper limit of the note range to be modified within the specified "From/To" time range.

Press the [WRITE] button (its indicator flashes) to confirm your settings and edit the data.

Delete

Unlike the "Erase" function, "Delete" not only erases the data but also the measures, beats and/or CPT units, so that all data that lie behind the "To" position are shifted towards the beginning of the track(s). You cannot choose the data type to be erased.



Parameter	Setting	Explanation
Track	ADrums~Acc6, ALL	Allows you to select the track you wish to edit. Select "ALL" to edit all tracks.
Mode	Major, Minor, 7th	Allows you to select the Mode to be edited.
Division	Intro 1~4, Main 1~4, Fill Dwn 1~3, Fill Up 1~3, End 1~4	Use this parameter to select the Division you want to edit.
From Bar~ To CPT	See page 94.	

Press the [WRITE] button (its indicator flashes) to confirm your settings and edit the data.

Copy

This function can be used to copy individual tracks, Modes and Divisions to replace existing parts while keeping the remaining parts of the rhythm already in the RAM memory.



1. Set "Location" to "Source".

The following parameters are displayed:

Parameter	Setting	Explanation
Location	Source, Destination	Allows you to select the rhythm whose tracks you wish to copy ("Source") to another rhythm ("Destination").
Track	ADrums~Acc6, ALL	Allows you to select the track you wish to copy. Select "ALL" to edit all tracks.
Mode	Major, Minor, 7th, ALL	Allows you to select the Mode to be copied.
Division	Intro 1~4, IntroALL, Main 1~4, MainALL, Fill Dwn 1~3, Fill DwnALL, Fill Up 1~3, Fill UpALL, End 1~4, EndALL	Use this parameter to select the Division you want to copy.
From Bar~ To CPT	See page 94.	

2. Select a rhythm.

Selecting a factory rhythm: Use the RHYTHM FAMILY buttons and the displayed parameters to select the desired rhythm. Skip to step (3) below.

Selecting an 'external' rhythm: You can also work with a rhythm on a USB memory:

- Press the [USB MEMORY] button to jump to the "USB Memory" page.
- Select the rhythm that contains the track(s) you want to copy.

NOTE

The "Copy" page now displays a "USB MEMORY" field to indicate that you can select a rhythm on the connected USB memory.



3. Press the [ENTER/SELECT] button.



NOTE

When you import a rhythm, the "Location" parameter is set to "Destination". To continue as explained below, you need to select the "Source" setting.

- Rotate the [CURSOR/VALUE] dial to select the "Track" parameter, then press the [ENTER/SELECT] button.
- Rotate the [CURSOR/VALUE] dial to select the track to be copied. You can also select "ALL" to copy all tracks of a given Mode/Division. In that case, "Destination-Track" (see below) is also set to "ALL".
- Repeat this operation with the "Mode" and "Division" parameters to select the Mode (Major, Minor, 7th, ALL) and Division (Int 1~4, Int ALL, Main 1~4, Main ALL, FDw 1~3, FDw ALL, FUp 1~3, FUp ALL, End 1~4, End ALL).
- Press the [KEY] button to listen to the pattern you are about to copy.



NOTE

This audition function is not available when you select "ALL" for the "Mode" or "Division" field.

8. Use the "From" and "To" parameters (3 each) to specify the beginning and end of the excerpt you want to copy.
By default, the "From" parameters are set to "Bar 1, Beat 1, CPT 0", while the "To" values are set to include the entire track.

9. Set "Location" to "Destination".
The following parameters are displayed:



Parameter	Setting	Explanation
Location	Source, Destination	Allows you to select the rhythm whose tracks you wish to copy ("Source") to another rhythm ("Destination").
Track	ADrums~Acc6, ALL	Allows you to select the track you wish to edit. Select "ALL" only to replace all tracks.
Mode	Major, Minor, 7th, ALL	Allows you to select the Mode to be edited.
Division	Intro 1~4, Main 1~4, Fill Dwn 1~3, Fill Up 1~3, End 1~4	Use this parameter to select the Division you want to edit.
Into Bar Into Beat Into CPT	The "Into" position indicates where the beginning of the source excerpt will be after the copy operation. To copy the source data to the beginning of the destination track, select BAR= "1", BEAT= "1" and CPT= "0".	
Copy Mode	Replace	The data in the selected range of the source track overwrite the destination track.
	Mix	The data in the selected range of the source track are added to the data on the destination track.
Copy Times	1~999	Allows you to specify the number of copies to be made. Select "1" to copy the excerpt only once.

10. Set "Copy Mode" to "Replace" or "Mix".
In either case, the length of the destination track may change to include all data of the source track.
11. Use the [CURSOR/VALUE] dial and [ENTER/SELECT] button to set "Track" to the track you wish to copy the data to.

NOTE

AccDrums data can also be copied to other tracks (preferably Acc1~Acc6). You can only copy ABass data to other ABass tracks. If you selected "ALL" for "Source - Track", this "Track" parameter is also set to "ALL".

12. Repeat this operation with the "Mode" (Major, Minor, 7th, ALL) and "Division" parameters (Intro 1~4, Main 1~4, Fill Dwn 1~3, Fill Up 1~3, End 1~4, ALL).

NOTE

If you selected "ALL" for "Source - Mode" or "Source - Division", this "Mode" or "Division" parameter is also set to "ALL".

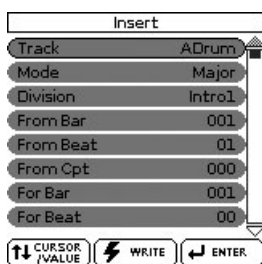
13. Use the [CURSOR/VALUE] dial and [ENTER/SELECT] button to select "Copy Times" and specify the number of copies you need.
Select "1" to copy the excerpt only once.
14. Press the [KEY] button to audition the destination track.
15. Use the [CURSOR/VALUE] dial and [ENTER/SELECT] button to specify the target position using the three "Into" parameters.
16. Press the [WRITE] button (its indicator flashes) to confirm your settings and edit the data.

■ **Insert**

"Insert" allows you to insert space and shift data that lie behind the "From" position further towards the end of the track (this is the exact opposite of "Delete"). The empty measures you create can be "filled" using the "Copy" function or by recording new phrases in that area.

NOTE

This function provides no "To" pointer. Instead, you need to specify the length of the insert using the "For" values.

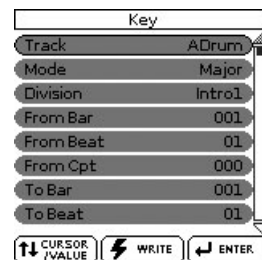


Parameter	Setting	Explanation
Track	ADrums~Acc6, ALL	Allows you to select the track you wish to edit. You can also select "ALL" here, in which case the operation applies to all tracks.
Mode	Major, Minor, 7th	Allows you to select the Mode to be edited.
Division	Intro 1~4, Main 1~4, Fill Dwn 1~3, Fill Up 1~3, End 1~4	Use this parameter to select the Division you want to edit.
From Bar~ From CPT	See page 94.	
For Bar, For Beat, For CPT	Specifies how many bars, beats and CPTs are to be inserted.	

Press the [WRITE] button (its indicator flashes) to confirm your settings and edit the data.

■ **Key (transposition)**

This function allows you to transpose the notes of the selected track (non-note data obviously cannot be transposed).



Parameter	Setting	Explanation
Track	ADrums~Acc6, ALL	Allows you to select the track you wish to edit. You can also select "ALL" here, in which case the operation applies to all tracks.
Mode	Major, Minor, 7th	Allows you to select the Mode to be edited.
Division	Intro 1~4, Main 1~4, Fill Dwn 1~3, Fill Up 1~3, End 1~4	Use this parameter to select the Division you want to edit.
From Bar~ To CPT	See page 94.	
Value	-127~127)	This is where you set the transposition interval in semi-tone steps. Select "2", for example, to transpose a pattern in "C" to "D". Be careful when applying "Key" to the AccDrums track. Transposing all notes of this track leads to dramatic changes.
From Note	0 C~127 G9	This parameter allows you to set the note (or lower limit of the note range) to be modified within the specified "From"/"To" time range.
To Note	0 C~127 G9	This parameter allows you to set the upper limit of the note range to be modified within the specified "From"/"To" time range.

Press the [WRITE] button (its indicator flashes) to confirm your settings and edit the data.

Change Velo

The "Change Velo" function allows you to modify the dynamics (called "velocity") of a track or excerpt. Only note events can be changed.



Parameter	Setting	Explanation
Track	ADrums~Acc6, ALL	Allows you to select the track you wish to edit. You can also select "ALL" here, in which case the operation applies to all tracks.
Mode	Major, Minor, 7th	Allows you to select the Mode to be edited.
Division	Intro 1~4, Main 1~4, Fill Dwn 1~3, Fill Up 1~3, End 1~4	Use this parameter to select the Division you want to edit.
From Bar~ To CPT	See page 94.	
Bias*	-99~99)	Allows you to specify by how much the velocity values should change. Select a positive value to increase the velocity (the value is added to the velocity value of the affected notes) or a negative value to decrease the velocity values (that value is subtracted). Select "0" if you prefer to work with the "Magnify" parameter (see below).

Parameter	Setting	Explanation
Magnify**	0~200%	This parameter works like a "Compander" effect (a dynamics processor that simultaneously acts as compressor and expander), although it processes MIDI data: by selecting a value above "100%" you increase the differences between high and low velocity values in the selected range. Values below "64" are lowered, while values above "64" are increased. The result is therefore that the difference between pianissimo and fortissimo becomes far more pronounced.
From Note/ To Note	0 C--~127 G9	"From Note" refers to the lower limit of the note range you want to change. "To Note" represents the upper limit.

[*] Even the highest positive or negative value doesn't allow you to go beyond "1" or "127". There is a reason why "0" is impossible: that value is used to indicate the end of a note (note-off). "127", on the other hand, is the highest velocity value the MIDI standard can muster. Adding a high positive velocity value may thus lead to all notes being played at "127".

[**] "Magnify" values below "100%" have the opposite effect: they push all velocity towards the imaginary center of "64", thus reducing differences in playing dynamics.

Press the [WRITE] button (its indicator flashes) to confirm your settings and edit the data.

Change Gate Time

This function allows you to modify the duration of the notes in the selected time ("From"/"To") and note ("From Note"/"To Note") ranges. We recommend you only use this function to shorten notes that suddenly seem too long when you assign a different sound to the track in question. You cannot view the duration of the notes here, which makes editing the data "en bloc" a little bit hazardous. See "Editing individual rhythm events (Micro Edit)" on p. 104 for how to change the duration of individual notes.

After selecting a sound with a slow release (i.e. a sound that lingers on after all notes have been released), however, "Change Gate Time" will help you

cut the notes down to size and thus avoid undesirable overlaps.



Parameter	Setting	Explanation
Track	ADrums~Acc6, ALL	Allows you to select the track you wish to edit. You can also select "ALL" here, in which case the operation applies to all tracks.
Mode	Major, Minor, 7th	Allows you to select the Mode to be edited.
Division	Intro 1~4, Main 1~4, Fill Dwn 1~3, Fill Up 1~3, End 1~4	Use this parameter to select the Division you want to edit.
From Bar~ To CPT	See page 94.	
Bias	-1920~1920	This parameter sets the amount by which the duration (or gate time) of the selected notes is to change. The shortest possible "Gate Time" value is "1" (used for all drum notes), so that selecting "-1000" for notes with a "Gate Time" value of "1" in the specified time range still leaves you with the same value.
Magnify	0~200%	Use this parameter rather than "Bias" to produce proportional changes to the affected "Gate Time" values. Values below "100%" decrease the duration, while anything above "100%" increases it. Select "100%" if you prefer to work with the "Bias" parameter (see above).

Parameter	Setting	Explanation
From Note/ To Note	0 C~127 G9	"From Note" refers to the lower limit of the note range you want to change. "To Note" represents the upper limit.

Press the [WRITE] button (its indicator flashes) to confirm your settings and edit the data.

Global Change

This function allows you to make quick changes to certain settings. The changes always apply to entire tracks (you cannot use "Global Change" for just a few measures). You can apply global changes to the four editable rhythms track parameters ("Express", "Reverb", "Panpot" and "Chorus") when you notice that the effect is too prominent or not strong enough.

You can also use it to "upgrade" older rhythms to ensure that they use the BK-5's new sounds.



Parameter	Setting	Explanation
Track	ADrums~Acc6, ALL	Allows you to select the track you wish to edit. You can also select "ALL" here, in which case the operation applies to all tracks.
Mode	Major, Minor, 7th, ALL	Allows you to select the Mode to be edited.
Division	Intro 1~4, IntroALL, Main 1~4, Fill Dwn 1~3, Fill Up 1~3, End 1~4, ALL	Use this parameter to select the Division you want to edit.
Alteration Mode*	Nearest, Degree, -	This message type is only available for melodic rhythm tracks (i.e. not for ADrums or ABass tracks). Rhythm tracks you only just recorded do not contain it. See also "About 'Alteration Mode' messages" on p. 106.

Parameter	Setting	Explanation
		<p>Nearest**: Refers to a more musical system for real-time shifts of the recorded rhythm notes during Arranger playback.</p> <p>Degree: This setting refers to the "old" system for real-time conversion of track information during rhythm playback. See page 106. Select "---" if the selected pattern should ignore this setting.</p>
From/To... CC00, CC32, PC	---, 0~127, ALL 1~128	Enter the original data value (i.e. the value that is being used right now by the selected track(s)) for "From". For "To", specify the new value that should replace the "From" value. These are what we call "absolute" changes: you don't add or subtract values, you replace them with other values. This system is only available for messages that allow you to select sounds or sound banks.***
Inc/Dec... Expression, Reverb, Chorus, Panpot	-127~127	These parameters allow you to add (+) or subtract (-) a given value to/from the current Expression, Pan, Reverb Send or Chorus Send values. This may come in handy if the real-time changes you recorded turn out to be too high or too low.

[*] This parameter is *not* available for: ADrums and ABass tracks, Intro3 & 4 and End3 & 4 patterns.

[**] The notes of the melodic rhythm tracks are compared against the chords played in the recognition area. If the next chord you play contains the note the selected part is already sounding (based on the previous chord), that note is maintained.

If the new chord does not contain that note, the rhythm part in question uses the closest ("Nearest") note. This produces a more musical behavior than any other system on the market.

[***] CC00 messages are the so-called "MSB" bank select messages. They allow you to select the Capital Tone (select "0") of a sound address. Select "---" if the current setting must not change. The CC32 control change is the so-called "LSB" bank select message. Use the PC parameter to change the address, a.k.a. program change number, of a sound (e.g. from "1" to "2").

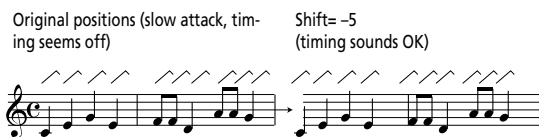
Press the [WRITE] button (its indicator flashes) to confirm your settings and edit the data.

■ Shift Clock



"Shift Clock" allows you to shift the notes within the selected "From"/"To" range. It can be used for two things:

- To correct "slow" notes due to a slow(er) attack. You may want to use "Shift Clock" after assigning a sound to a track that has a considerably slower attack than the sound you used for recording the part in question. This technique is frequently used in pop music to "time" 1/16-note string arpeggios played with a "slow" pad sound. Rather than have the notes begin at the mathematically correct time (e.g. 2-1-0), you could shift them to the left (e.g. to 1-4-115), so that the peak volume of the attack is reached on the next beat:



- To correct the timing of notes recorded via MIDI without quantizing them. You can use external sequences as raw material for your songs. Recording such excerpts via MIDI may cause a slight delay (e.g. 5 CPT). If that is not acceptable, use "Shift Clock" to "push" the recorded data to the left (select "-5"). That allows you to preserve any irregularities the original may contain because it was not quantized. After selecting a sound with a slow release (i.e. a sound that lingers on after all notes have been released), however, "Change Gate Time" will help you cut the notes down to size and thus avoid undesirable overlaps.

Parameter	Setting	Explanation
Track	ADrums~Acc6, ALL	Allows you to select the track you wish to edit. You can also select "ALL" here, in which case the operation applies to all tracks.
Mode	Major, Minor, 7th	Allows you to select the Mode to be edited.

Parameter	Setting	Explanation
Division	Intro 1~4, Main 1~4, Fill Dwn 1~3, Fill Up 1~3, End 1~4	Use this parameter to select the Division you want to edit.
From Bar~ To CPT	See page 94.	
Data Type	See page 96.	
Value (CPT)	-4800~4800	This parameter sets the amount by which the notes are shifted. The value refers to CPT units (one CPT= 1/120 ♩). Notes on the first beat of the first bar cannot be shifted further to the left, because that would mean shifting them to the "0" measure, which doesn't exist.
From Note, To Note	0 C~127 G9	"From Note" allows you to set the note (or lower limit of the note range) to be modified within the specified "From"/"To" time range. "To Note" allows you to set the upper limit of the note range to be modified.

Press the [WRITE] button (its indicator flashes) to confirm your settings and edit the data.

Track Length

This function allows you to modify the length (number of bars, beats and clocks) of a pattern after recording. Data that lie outside the range you decided to keep are discarded. Obviously, you only need to change the settings of the Mode whose length you want to modify.

NOTE

There is no way to recall the previous version, so be sure to save your rhythm before continuing (see p. 91).

Track Length	
Track	ADrum
Division	Intro1
Length Bar	001
Length Beat	01
Length Cpt	00
Mode	Major



Parameter	Setting	Explanation
Track	ADrums~Acc6, ALL	Allows you to select the track you wish to edit. You can also select "ALL" here, in which case the operation applies to all tracks.
Division	Intro 1~4, Main 1~4, Fill Dwn 1~3, Fill Up 1~3, End 1~4	Use this parameter to select the Division you want to edit.
Length Bar		Use the [CURSOR/VALUE] dial and the [ENTER/SELECT] button to set the length of the selected pattern(s) in steps of one bar. You can also make an existing track longer by specifying a "Bar" value that lies beyond the last notes.
Length Beat	1~[number of beats per bar]	Specifies the beat position. The number of selectable beats depends on the selected time signature.
Length CPT		This parameter allows you to "fine-tune" the length. In most cases, you will probably work with multiples of ♩ notes (i.e. 120CPT) because 120CPT represent one beat of an X/4 bar (1/4, 2/4, 3/4, 4/4, etc.).
Mode	Major, Minor, 7th, Major+Minor, Major+7th, Major+Minor+ 7th, Minor+7th	Choose the Modes to which the new length setting should apply. You can also switch on two or all three button icons. If you set "Track" to "ALL", all three Modes are selected automatically (and that cannot be changed).

Press the [WRITE] button (its indicator flashes) to confirm your settings and edit the data.

■ Time Signature

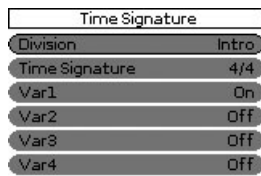
The "Time Signature" parameter allows you to check and set the time signature of the patterns. The major, minor and seventh Modes of a pattern must always use the same time signature, which is why you cannot edit them separately.

Use this parameter to specify the time signature of the selected pattern ("Division", see below). The MAIN, INTRO and ENDING instances comprise four variations, which is why there are four "Time Signatures" values you can select using the VARIATION [1]~[4] button icons. When you select "Fill Up" or "Fill Dwn" for "Division", only three "Time Signature" instances can be edited.

The most commonly used time signatures are: 2/4, 3/4, 4/4, 6/8 and 12/8. Other values (such as 7/4, 13/8, etc.) are also possible.

NOTE

When you change the time signature of an already recorded pattern, its notes and events are "reshuffled", so that you may end up with incomplete measures. None of your data are deleted, however.



Parameter	Setting	Explanation
Division	Intro, Main, FillDwn, FillUp, End, ALL	Use this parameter to select the Division you want to edit.
Time Signature	1/16~32/2	This parameter allows you to set the time signature.
Variation 1, 2, 3, 4	On, Off	Use these parameters to select the pattern you want to change. If you set "Division" to "Fill Dwn" or "Fill Up", there are only three button icons. You can switch on several or all button icons if you like. (But you cannot switch off all four or three.)

Press the [WRITE] button (its indicator flashes) to confirm your settings and edit the data.

Editing individual rhythm events (Micro Edit)

Select this mode if you need to change just one aspect of an otherwise perfect rhythm.

In this section, we will use the word "event" for any kind of message. An event is thus a command (or instruction) for the Arranger.

You can only view and edit one track at a time. Therefore, be sure to check the "Track" setting before editing the events displayed on this page.

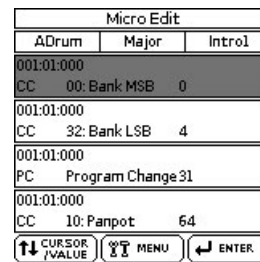
1. Return to the main Rhythm Composer page.
2. Use the "Track", "Mode" and "Division" parameters to select the pattern you want to edit.
3. Press the [MENU] button (its indicator flashes).

The display changes to:



4. Use the [CURSOR/VALUE] dial to select "Micro Edit", then press the [ENTER/SELECT] button.

The display changes to:



You can use the [CURSOR/VALUE] dial and [ENTER/SELECT] button to edit the available functions.

NOTE

This page doesn't allow you to select a different rhythm pattern ("ADrum - Major - Intro1" in our example). Be sure to select the correct button before calling up the "Micro Edit" page (see step (2) above).

■ General notes about 'Micro Edit'

Micro Edit		
ADrum	Major	Intro1
001:01:000		
CC	00: Bank MSB	0
001:01:000		
CC	32: Bank LSB	4
001:01:000		
PC	Program Change 31	
001:01:000		
CC	10: Panpot	64

↑ CURSOR / VALUE [MENU] ↵ ENTER

Position indications: Sequencers only register "events" whose positions and distances specify when the notes are to be sounded or when they should change (i.e. their "sequence").

Each event is executed at a given point in time, which is why they all have a position indication ("1-01-119", for example). The first figure refers to the bar, the second to the beat within that bar and the third to the clock (CPT) between the current beat and the next. Each beat of a 4/4 bar comprises 120 clocks.

Monitoring note events: The Rhythm Composer can play back the note events you select. This may help you identify the occurrence you want to edit. When you move the cursor to a note event, it is played back.

General procedure

To change information already available on the selected track, proceed as follows:

1. Use the [CURSOR/VALUE] dial to select the list entry you want to edit.
2. Press the [ENTER/SELECT] button to select the first value.

In the following examples, we selected the CC00 message (left) and the first parameter of a note event (right):

Micro Edit		
ADrum	Major	Intro1
001:01:000		
CC	00: Bank MSB	0
001:01:000		
CC	32: Bank LSB	4
001:01:000		
PC	Program Change 31	
001:01:000		
CC	10: Panpot	64

↑ CURSOR / VALUE [MENU] ↵ ENTER

3. Rotate the [CURSOR/VALUE] dial to set the value.
4. Press the [ENTER/SELECT] button to select the next value and edit it.
5. When you're done, press the [EXIT] button to return to the Rhythm Composer page, then save your rhythm (page 91).

■ Parameters you can change

● Note velocity and gate time messages—These messages always come in pairs. The first value ("42:F#2", for example) refers to the note itself and the second ("72") to the velocity (playing dynamics). The "Micro Edit" page adds a third message to that pair. It describes the duration of the note in question. You may remember this value from the "Track Edit" environment, where it is called "Gate Time".

● CC—These messages usually add something to the notes being played, like modulation, a different volume, a new stereo position... The BK-5 recognizes (and allows you to edit) all control change numbers the Arranger uses (CC01, 10, 11, 91, 93) and displays their "official" name.

NOTE

CC64 (Hold) events generated by a footswitch connected to the HOLD FOOTSWITCH socket are converted into the equivalent GATE TIME values at the time of recording. You may therefore have to change the duration of the notes themselves.

● PC/Program Change—These messages are used to select sounds within the current bank. As there are only 128 possibilities, these messages are usually preceded by control changes CC00 and CC32. That's why the BK-5 inserts all three when you use the "Create Event" function. To assign a Drum Set to an Acc1~6 track, you must create a "CC00" event with the value "111".

NOTE

The CC00 value of ADrums tracks cannot be edited.

● Pitch Bend—These messages are used for temporary changes to the pitch of the notes being played at that time. Pitch Bend messages can be positive (higher) or negative (lower). Setting range: -128~128.

● Alteration Mode—This event allows you to specify how the notes recorded for a rhythm track will be used during Arranger playback. See below for details.

NOTE

This parameter is not available for ADrums tracks or the Intro3,, Intro4, Ending3, Ending4 divisions.

Editing events

■ Editing Pitch Bend messages

Pitch Bend messages can be positive or negative (the range is -128~128). The value "0" means that the pitch of notes being played in that area is not altered. If a Pitch Bend occurrence is not reset to "0" at some stage, all notes will keep sounding flat when you no longer want them to.

■ Editing control changes

These messages (CC) can be set to the desired value (0~127) when the corresponding effect is needed – but they also need to be reset to "0" to avoid unpleasant surprises.

About the 'Note' messages

As stated above, note messages comprise a note number, a velocity value and a Gate Time value. The range for note numbers is "0 (C-)~"127 (G9)". Velocity messages can be set anywhere between "1" (extremely soft) and "127". The value "0" cannot be entered, because it would effectively switch off the note.

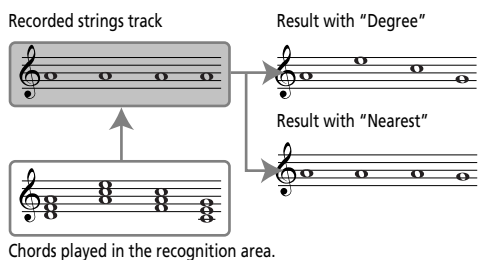
About 'Alteration Mode' messages

This message type is only available for melodic rhythm tracks (i.e. not for ADrums or ABass tracks) and needs to be inserted by hand (using "Create Event"). Rhythm tracks you only just recorded do not contain it.

It allows you to use a revolutionary system for adapting the recorded notes to a more natural behavior (also known as "voicing"). There are two options:

- **Degree**—This setting refers to the "old" system for real-time conversion of rhythm track information for Arranger playback. Based on the fundamentals of the chords you play during Arranger playback, it often leads to odd jumps of certain parts.

- **Nearest**—Refers to a more musical system for real-time shifts of the recorded rhythm notes during Arranger playback. Let us first look at an illustration:



This new system is called "Adaptive Chord Voicing". The notes of the melodic rhythm tracks are compared against the chords played in the recognition area. If the next chord you play contains the note the selected part is already sounding (based on the previous chord), that note is maintained.

If the new chord does not contain that note, the rhythm part in question uses the closest ("Nearest") note. In the example above, the "G" is closer to the "A" sounded by the strings part than the "C". This produces a more musical behavior than any other system on the market.

Both "Degree" and "Nearest" allow you to specify the note range ("Limit Low" and "Limit High") the selected part may play. Notes that would fall outside that range during Arranger playback are automatically transposed to values inside the selected range. Rather than specifying two note values, you can also choose "Std", which means that the BK-5 decides automatically when extremely high (or low) notes need to be shifted down (or up) by one or several octaves.

Other edit operations

The "Micro Edit" page allows you to select several functions.

Micro Edit		
ADrum	Major	Intro1
001:01:000		
CC	00: Bank MSB	0
001:01:000		
CC	32: Bank LSB	4
001:01:000		
PC	Program Change 31	
001:01:000		
CC	10: Panpot	64

You can select several consecutive events and edit them in one go: select the first event of a series, press and hold the [ENTER/SELECT] button and rotate the [CURSOR/VALUE] dial.

1. Select the event you want to edit.
2. Press the [MENU] button (its indicator flashes).

The display changes to:

Micro Edit	
001:01:000	CC 00: Bank MSB
Create Event	
Erase Event	
Move Event	
Copy Event	
Place Event	

The top line shows the event type that can be edited ("CC00 Bank MSB" in our example) and its location ("001:01:000"). You cannot change the event type on this page.

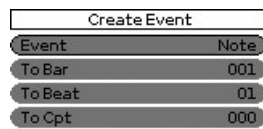
If you selected several events (see above), the display looks as follows:

Micro Edit	
Multiple Events Selected	
Create Event	
Erase Event	
Move Event	
Copy Event	
Place Event	

3. Use the [CURSOR/VALUE] dial to select the desired edit function, then press the [ENTER/SELECT] button.

■ Create Event

Select this function to add a new event to the selected track.



If the position for which you create a new event already contains other events, the new event is added at the end of that group.

Parameter	Setting	Explanation
Event	Note, Control Change, Program Change, Pitch Bend, Alteration Mode	Allows you to specify the event type you want to add.
To Bar, To Beat, To CPT	See page 94.	Specifies the position where your new event will be inserted.

The selected event is inserted with a default value:

Note: Note Number: 60 C4
On Velocity: 100
Gate Time: 60

Program Change: CC00 Bank Select MSB, value "0"
CC32 Bank Select LSB, value "4"
Program Change Number "1"
(The bank select messages are added automatically: you don't have to worry about that.)

Pitch Bend: "0"

Alteration Mode: Nearest
Limit Low: Std
Limit High: Std

Obviously, you will then need to change the default settings depending on the result you want to achieve.

Press the [WRITE] button to confirm your settings and add the new event. The BK-5 returns to the "Micro Edit" page.

■ Erase Event

This function allows you to remove one or several events without changing the positions of the remaining events.

1. Use the [CURSOR/VALUE] dial to select the event you want to delete.

The selected event is displayed at the center of the display page.

NOTE

To select several consecutive events, press the [ENTER/SELECT] button while rotating the [CURSOR/VALUE] dial towards the left (upward direction) or the right (downward direction).

2. Press the [ENTER/SELECT] button icon to remove the event you selected.

The BK-5 returns to the "Micro Edit" page.

■ Move Event

This function allows you to move one or several events.

1. Select the event you want to move.
2. Select the "Move Event" function.
3. Set "To Bar", "To Beat" and "To CPT".

Parameter	Setting	Explanation
To Bar, To Beat, To CPT	See page 94.	Specifies the position to which the first event (in chronological order) of the selected group should be shifted.

NOTE

If the position to which you move the selected event already contains other events, the moved event is added at the end of that group.

NOTE

Events located at "1-01-00" cannot be moved further to the left.

4. Press the [WRITE] button to confirm your settings and move the event.

The BK-5 returns to the "Micro Edit" page.

■ Copy Event

This function allows you to copy one or several events. Use "Place Event" to insert a copy of those events at the desired position.

1. Select the event you want to copy.
To select several consecutive events, press and hold the [ENTER/SELECT] button while rotating the [CURSOR/VALUE] dial towards the left (upward direction) or the right (downward direction).
All events selected in this way appear on a gray background.
2. Select the "Copy Event" function.
3. Press the [ENTER/SELECT] button.
Each new selection will replace the previous one.
4. Use the "Place Event" function to specify where you want to insert the copied event(s).

■ **Place Event**

This function is only available if the Rhythm Composer's clipboard already contains events that you copied using "Copy Event".

1. Select the "Place Event" function.
2. Set "To Bar", "To Beat" and "To CPT".

Parameter	Setting	Explanation
To Bar, To Beat, To CPT	See page 94.	Specifies the position where the first event you copied should be inserted.

3. Press the [WRITE] button to confirm your settings and paste the new event(s).

NOTE

Events inserted with "Place Event" are added to any events that may already exist in that area. Existing events are not pushed towards the end of the track.

MIDI parameters

This section discusses the BK-5's MIDI parameters and the associated memories called "MIDI Sets".

■ **What's MIDI**

"MIDI" stands for "Musical Instrument Digital Interface." It is a universal standard that allows performance data to be exchanged among electronic musical instruments and computers. The BK-5 provides a MIDI IN and MIDI OUT socket so that performance data can be received from other MIDI instruments. It is also equipped with a COMPUTER port (USB) that can receive and transmit MIDI data from a computer.

The MIDI parameters can be selected using [MENU] button → "MIDI".



The BK-5's MIDI environment contains the following options:

MIDI parameter group	Explanation
Local	This setting allows you to establish or remove the connection between the BK-5's keyboard and the internal tone generator.
MIDI Set	Allows you to load a MIDI Set ("Key/Rhythm", "PK Series", "Song", "User1"~"8").

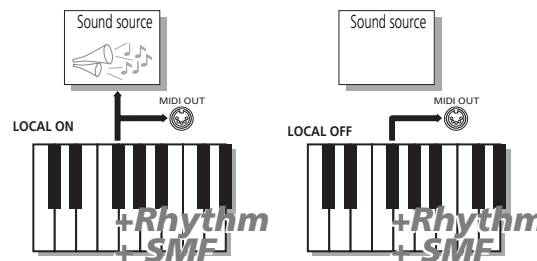
MIDI parameter group	Explanation
Edit Rhythm Parts	Here, you can edit all MIDI parameters of the rhythm parts (ADrum, ABass, Acc1~6). See page 109.
Edit Tone Parts	Here, you can edit all MIDI parameters related to the keyboard parts (UP1, UP2, LWR and Mel.Intell). See page 111.
Edit Song Parts	Here, you can edit all MIDI parameters of the Song parts. See page 111.
Edit System	This groups contains all MIDI parameters that apply to the BK-5 as a whole. See page 111.

Local

This setting allows you to establish or remove the connection between the BK-5's keyboard and the internal tone generator.

Parameter	Setting
Local	On, Off (---)

If you select "On" (default), playing on the BK-5's keyboard or playing back a song/rhythm causes the corresponding notes to sound. If you select "Off", the corresponding MIDI messages are no longer sent to the internal tone generator – but they are still transmitted to the MIDI OUT socket (or USB COMPUTER port) and hence to external MIDI instruments. When a parameter is modified inside a part, the display shows "---".



Loading a MIDI Set

The MIDI Set environment contains two options with preset settings. All you need to do is select them to restore the default settings for the sections or aspects in question. In addition, there are 8 MIDI Set memories where you can save your own settings.

Parameter	Setting
MIDI Set	Key/Rhythm, PK Series, Song, User1~8

■ **Key/Rhythm**

This option recalls the factory MIDI settings for the keyboard parts (UP1, UP2, LWR, MELODY INT) and the rhythm parts (ADrum, ABass, Acc1~6). The most important (and practical) use for this field is resetting

the MIDI transmit/receive channels of the real-time and rhythm parts and to switch off MIDI transmission/reception of the song parts.

NOTE

This parameter applies to both reception (RX) and transmission (TX). The BK-5 indeed allows you to set separate TX and RX channels for each part.

■ **PK Series**

This option prepares the BK-5 for MIDI control using a PK-series MIDI pedalboard. The most important settings are: "Part Switch" is set to "Int" and "Rhythm PcRx" is set to "On".

■ **Song**

This option restores the factory settings for the BK-5's SMF song parts and switches off the MIDI transmission and reception of the real-time and rhythm parts.

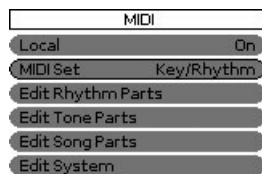
■ **User1~8**

The BK-5 also allows you to store and recall 8 different MIDI configurations.

NOTE

Loading a MIDI Set only changes the MIDI settings and has no effect on the remaining parameters.

1. Rotate the [CURSOR/VALUE] dial to select the "MIDI Set" field.



2. Press the [ENTER/SELECT] button to edit the "MIDI Set" field.

The "MIDI Set" field is now displayed in reverse.

3. Use the [CURSOR/VALUE] dial to select the MIDI Set you want to load.

The BK-5 loads the selected MIDI Set.

Press the [ENTER/SELECT] button if you want to edit other parameters on this page.

Edit Rhythm Parts

The following parameters are located on the display page that can be selected using [MENU] button → "MIDI" → "Edit Rhythm Parts".



1. Use the [CURSOR/VALUE] dial to select the part you want to edit (ADrum, ABass, Acc1, Acc2, Acc3, Acc4, Acc5, Acc6).

The display now shows the settings for the selected part.

Tx

Select "On" if you want the selected part to transmit MIDI data.

Parameter	Setting
Tx	Off, On

Tx Ch

Allows you to assign a MIDI transmit channel to the selected part.

Parameter	Setting
Tx Ch	1~16

Tx Shift

This parameter allows you to transpose the note messages before they are transmitted to an external MIDI instrument or computer. The maximum possible transposition is four octaves up (+48) or down (-48). Each step represents a semi-tone.

Parameter	Setting
Tx Shift	-48~0~+48

Tx Local

This is where you can disconnect the part from the internal sound source ("Off") – or re-establish that connection ("On").

Parameter	Setting
Tx Local	Off, On

Tx Event

The "TX Event" section provides a number of filters that allow you to specify whether the messages in question should be transmitted (On) or not (Off).

Filter	Setting	Explanation
Program Change	Off, On	Select "On" to transmit program change and bank select (CC00, CC32) messages.

Filter	Setting	Explanation
Pitch Bender	Off, On	Select "On" to transmit Pitch Bend messages.
Modulation	Off, On	Select "On" to transmit Modulation messages (CC01).
Volume	Off, On	Select "On" to transmit Volume messages (CC07).
Panpot	Off, On	Select "On" to transmit Panpot messages (CC10).
Expression	Off, On	Select "On" to transmit Expression messages (CC11).
Reverb	Off, On	Select "On" to transmit Reverb messages (CC91).
Chorus	Off, On	Select "On" to transmit Chorus messages (CC93).
Select All	Off, On	Select "On" to transmit all MIDI message listed above.

Rx

Select "On" if you want the selected part to receive MIDI data.

Parameter	Setting
Rx	Off, On

Rx Ch

Allows you to assign a MIDI receive channel to the selected part.

Parameter	Setting
Rx Ch	1~16

Rx Shift

This parameter allows you to transpose the note messages received from an external MIDI instrument or computer. The maximum possible transposition is four octaves up (+48) or down (-48). Each step represents a semi-tone.

Parameter	Setting
Rx Shift	-48~0~+48

Rx Limit Low/Limit High

"Limit Low" and "Limit High" allow you to set the note range to be received. If not all note messages received on a given MIDI channel should be played by the selected BK-5 part, narrow down the range.

Parameter	Setting
Rx Limit Low	C~G9
Rx Limit High	C~G9

NOTE

The "Limit Low" value cannot be higher than the "Limit High" value (and vice versa).

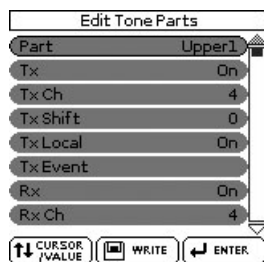
Rx Event

The "Rx Event" section provides a number of filters that allow you to specify whether the messages in question should be received (On) or not (Off).

Filter	Setting	Explanation
Program Change	Off, On	Select "On" to receive program change and bank select (CC00, CC32) messages.
Pitch Bender	Off, On	Select "On" to receive Pitch Bend messages.
Modulation	Off, On	Select "On" to receive Modulation messages (CC01).
Volume	Off, On	Select "On" to receive Volume messages (CC07).
Panpot	Off, On	Select "On" to receive Panpot messages (CC10).
Expression	Off, On	Select "On" to receive Expression messages (CC11).
Reverb	Off, On	Select "On" to receive Reverb messages (CC91).
Chorus	Off, On	Select "On" to receive Chorus messages (CC93).
Hold	Off, On	Select "On" to receive Hold messages (CC64).
Sostenuto	Off, On	Select "On" to receive Sostenuto messages (CC66).
Soft	Off, On	Select "On" to receive Soft messages (CC67).
Caf	Off, On	Select "On" to receive Caf-Channel aftertouch.
RPN	Off, On	Select "On" to receive Registered parameter number messages (CC100/101).
NRPN	Off, On	Select "On" to receive Non-registered parameter number messages (CC98/99).
System Exclusive	Off, On	Select "On" to receive System Exclusive messages.
CC16	Off, On	General purpose controller that allows you to influence the "C1" parameter (see p. 66). Select "On" to receive this message type.
Select All	Off, On	Select "On" to receive all MIDI message listed above.

Edit Tone Parts

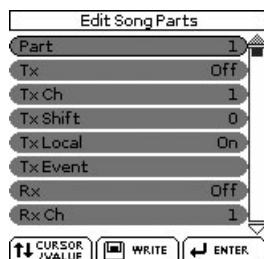
The following parameters are located on the display page that can be selected using [MENU] button → "MIDI" → "Edit Tone Parts".



1. Use the [CURSOR/VALUE] dial to select the part you want to edit (Upper1, Upper2, Lower, Mel.Intell).
2. Press the [ENTER/SELECT] button.
The display now shows the settings for the selected part.
Tx, Tx Ch, Tx Shift, Tx Local, Tx Event
For the explanation of these parameters please refer to page 109.
Rx, Rx Ch, Rx Shift, Rx Limit Low/High, Rx Event
For the explanation of these parameters please refer to page 110.

Edit Song Parts

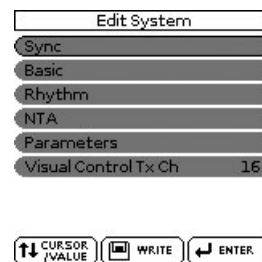
The following parameters are located on the display page that can be selected using [MENU] button → "MIDI" → "Edit Song Parts".



1. Use the [CURSOR/VALUE] dial to select the part you want to edit (Part 1~16).
2. Press the [ENTER/SELECT] button.
The display now shows the settings for the selected part.
Tx, Tx Ch, Tx Shift, Tx Local, Tx Event
For the explanation of these parameters please refer to page 109.
Rx, Rx Ch, Rx Shift, Rx Limit Low/High, Rx Event
For the explanation of these parameters please refer to page 110.

Edit System

The following parameters are located on the display page that can be selected using [MENU] button → "MIDI" → "Edit System".



The "Edit System" group contains the following parameters:

Edit System	Explanation
Sync	These parameters are used to synchronize external MIDI devices. See below.
Basic	The parameters of this group affect the BK-5's Basic channel. The Basic channel is used to receive and transmit Program Change and Bank Select messages for selecting Performances as well as for the reception and transmission of other kinds of messages that are not directly related to a specific MIDI channel. See page 112.
Rhythm	The parameters of this group affect the BK-5's Rhythm channel. The Rhythm channel is used for receiving program change and bank select messages that select rhythm and volume messages that change the rhythm's volume. See page 113.
NTA	These parameters allow you to assign MIDI channels to the BK-5's NTA parts (Note-to-Arranger). Only notes received on one of these channels are considered chord information that can be used to transpose rhythm playback in real-time. See page 114.
Parameters	This group contains MIDI parameters that are not related to the previous groups. See page 114.
Visual Control TxCh	Allows you to set the MIDI transmit channel for the Visual Control function. (The BK-5 does not receive Visual Control messages.)

Sync

The following parameters are located on the display page that can be selected using [MENU] button → "MIDI" → "Edit System" → "Sync".



The "Sync" parameters allow you to specify whether or not the BK-5 should send MIDI real-time messages when you start rhythm or song playback. This allows you to synchronize external instruments or (software) sequencers with your BK-5.

Rhythm Start/Stop Tx

If you activate this option, the BK-5 sends start or stop messages when you start (or stop) rhythm playback.

Parameter	Setting
Rhythm Start/Stop Tx	Off, On

Rhythm Clock Tx

If you activate this option the rhythm playback sends MIDI Clock messages.

Parameter	Setting
Rhythm Clock Tx	Off, On

SMF Start/Stop Tx

Similar to "Rhythm Start/Stop Tx" but for songs.

Parameter	Setting
SMF Start/Stop Tx	Off, On

SMF Clock Tx

Similar to "Rhythm Clock Tx" but for songs.

Parameter	Setting
SMF Clock Tx	Off, On

SMF Position Tx

If you switch this parameter on, the song playback sends Song Position Pointer (SPP) messages that indicate the current playback position.

Parameter	Setting
SMF Position Tx	Off, On

Sync Rx

This parameter is used to specify whether rhythm and song playback should be synchronized by an external MIDI device.

Parameter	Setting
Sync Rx	Off, On

Mode

Parameter	Setting
Mode	Internal, Auto, MIDI, Remote

Internal: Song or rhythm playback uses BK-5 internal tempo.

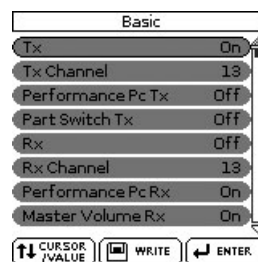
Auto: A good setting for remote control of song or rhythm playback (using a PK-series dynamic MIDI pedal board, for example). If the BK-5 receives a MIDI Start message (FA), it waits for Clock messages that specify the tempo. If those Clock messages are not received, the BK-5 starts playback using its internal tempo. If, however, Clock messages (F8) follow after the Start message, the BK-5 uses the external tempo.

MIDI: Song or rhythm playback can be started or stopped with MIDI real-time messages (Start, Stop, Clock) received from an external clock source.

Remote: Song or rhythm playback waits for a start message to start playback at its own tempo. When it receives a stop message, playback stops. External clock messages are ignored.

Basic

The following parameters are located on the display page that can be selected using [MENU] button → "MIDI" → "Edit System" → "Basic".



The Basic channel is used to receive and transmit Program Change and Bank Select messages for selecting Performances, as well as for the reception and transmission of other kinds of messages that are not directly related to a specific MIDI channel.

NOTE

If you select another channel, messages intended for the Basic parameters might also cause other parameters to change when you don't want them to.

The following parameters are available here:

Tx

Switches the transmission of MIDI messages on the Basic channel on or off.

Parameter	Setting
Tx	Off, On

Tx Channel

The channel used to transmit MIDI messages.

Parameter	Setting
Tx Channel	1~16

Performance PC Tx

This parameter is used to enable or disable the transmission of program change and bank select messages related to Performance selection.

Parameter	Setting
Performance PC Tx	Off, On

Part Switch Tx

Whenever you mute or un-mute a part on the "Rhythm Parts" page, the BK-5 transmits an NRPN message that describes your action. Not sending this message may be useful to keep your external sequencer from recording it—or the receiving GS module from muting the part assigned to that MIDI channel.

Parameter	Setting
Part Switch Tx	Off, On

Rx

Switches the reception of MIDI messages on the Basic channel on or off.

Parameter	Setting
Rx	Off, On

Rx Channel

Use this parameter to assign a MIDI transmit channel to the "Basic" channel.

Parameter	Setting
Rx Channel	1~16

Performance PC Rx

This parameter is used to enable or disable the reception of program change and bank select messages related to Performance selection.

Parameter	Setting
Performance PC Rx	Off, On

Master Volume Rx

Allows you to enable or disable the reception of Master Volume messages that would change the BK-5's overall volume. This is an exclusive message common to all newer MIDI devices.

Parameter	Setting
Master Volume Rx	Off, On

Part Switch Rx

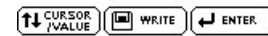
Whenever you mute or un-mute a part on the "Rhythm Parts" page, the BK-5 transmits an NRPN message that describes your action. You can keep the BK-5 from responding to such messages to avoid that external instruments mute its parts.

Parameter	Setting
Part Switch Rx	Off, On

Rhythm

The following parameters are located on the display page that can be selected using [MENU] button → "MIDI" → "Edit System" → "Rhythm".

Rhythm	
Tx	On
Tx Channel	10
Rx	Off
Rx Channel	10
Rhythm Volume Rx	Off
Rhythm Pc Rx	On



The Rhythm channel is used for receiving program change and bank select messages that select rhythms and volume messages that change the rhythm's volume.

The MIDI address of a rhythm consists of three elements: a CC00 number, a CC32 number and a program change number. The values assigned to CC00 and CC32 define the rhythm (see "Rhythm list" on p. 127), whereas the program change number defines the Division (Intro, Ending, etc.). See "Rhythm division program change numbers" on p. 128.

Sending only a program change number selects another Division of the currently active rhythm. Be aware, however, that only sending CC00 and CC32 messages (without a program change) has no effect.

NOTE

When you select another rhythm on your BK-5, it transmits a CC00-CC32-PC cluster on the Rhythm channel, which you could record using an external sequencer.

Tx

Switches the transmission of MIDI messages on the Rhythm channel on or off.

Parameter	Setting
Tx	Off, On

Tx Channel

The channel used to transmit MIDI messages.

Parameter	Setting
Tx Channel	1~16

Rx

Switches the reception of MIDI messages on the Rhythm channel on or off.

Parameter	Setting
Rx	Off, On

Rx Channel

Use this parameter to assign a MIDI receive channel to the Rhythm section.

Parameter	Setting
Rx Channel	1~16

Rhythm Volume Rx

Allows you to enable or disable the reception of volume messages relating the rhythm.

Parameter	Setting
Rhythm Volume Rx	Off, On

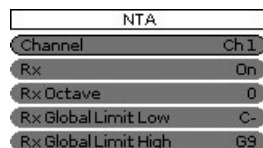
Rhythm Pc Rx

This parameter allows you to enable or disable the reception of program change and bank select messages for rhythm selection.

Parameter	Setting
Rhythm Pc Rx	Off, On

NTA

The following parameters are located on the display page that can be selected using [MENU] button → "MIDI" → "Edit System" → "NTA".



NTA	
Channel	Ch1
Rx	On
Rx Octave	0
Rx Global Limit Low	C-
Rx Global Limit High	G9



NTA notes are only received (from an external MIDI instrument). What you play in the chord recognition area of the keyboard to feed the Arranger is automatically converted to the corresponding MIDI note numbers, so that all rhythm parts transmit their notes to external instruments. There is thus no need to transmit the note messages of what you play in the chord recognition area (NTA) separately.

These parameters allow you to specify on which MIDI channels the BK-5 should receive chord information used to change the rhythm's key in real-time.

Channel

Allows you to select the MIDI channel on which the BK-5 should receive NTA messages.

Parameter	Setting
Channel	Ch1~Ch16

Rx

This parameter allows you to specify whether ("On") or not ("Off") the selected MIDI channel should be used to receive chord information.

Parameter	Setting
Rx	Off, On

Rx Octave

Use this parameter to transpose the notes received on the selected MIDI channel ("Ch") in steps of one octave.

Parameter	Setting
Rx Octave	-4~0~4

Rx Global Limit Low/High

These parameters allow you to set the note range to be received. If not all note messages of the selected MIDI channel should be received by the NTA "part", set the range to the desired values.

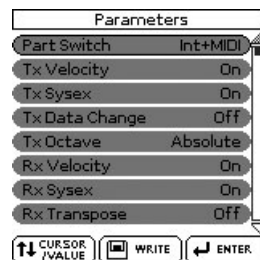
Parameter	Setting
Rx Global Limit Low	C~G9
Rx Global Limit High	C~G9

NOTE

The "Limit Low" value cannot be higher than the "Limit High" value (and vice versa).

Parameters

The following parameters are located on the display page that can be selected using [MENU] button → "MIDI" → "Edit System" → "Parameters".



Parameters	
Part Switch	Int+MIDI
Tx Velocity	On
Tx Sysex	On
Tx Data Change	Off
Tx Octave	Absolute
Rx Velocity	On
Rx Sysex	On
Rx Transpose	Off



This page contains several parameters that are not related to one another (the other MIDI pages always concentrate on one aspect).

Part Switch

This parameter allows you to specify whether or not a muted part should go on sending MIDI messages:

Parameter	Setting
Part Switch	Internal, Int+MIDI

Internal: A muted part can no longer be played via the BK-5's keyboard or Arranger/song player but continues to send MIDI messages. Selecting "Internal" and muting a part thus has the same effect as selecting "Local Off" (see p. 108).

Int+MIDI: A muted part can no longer be played via the BK-5's keyboard or Arranger/song player and no longer sends MIDI messages.

Tx Velocity

Your BK-5 is equipped with a velocity-sensitive keyboard and a tone generator capable of responding to velocity messages. Use this parameter to switch the transmission (TX) of velocity messages on or off.

If you don't select "On", specify which velocity value to use instead of the continuous flux. The value you set will be used for all notes sent to MIDI OUT/USB COMPUTER.

Parameter	Setting
Tx Velocity	On, 1~127

Tx SysEx

Use this parameter to specify whether ("On") or not ("Off") the BK-5 should send SysEx messages. Such messages are not standardized, so that each manufacturer can use them ad lib for temporary (or permanent) changes to the way a part behaves. Effects parameters, for instance, can only be changed via SysEx messages.

Such messages may slow down playback on external MIDI instruments or yield no effect at all, which is why you have the option to switch off their transmission in the first place.

Parameter	Setting
Tx SysEx	Off, On

Tx Data Change

This parameter allows you to specify how the original program changes of the songs you play back are transmitted via MIDI. The BK-5 may change sound addresses (usually CC00 and CC32 values) so as to play back all songs with the best possible quality. If you switch this parameter on, such real-time transformations are also transmitted via MIDI. If you switch this parameter off, the original sound addresses are transmitted to the receiving device. (But the BK-5's tone generator continues to "enhance" the songs you play back.)

Parameter	Setting
Tx Data Change	Off, On

Octave Tx

The "Octave Tx" parameter can be set to **Absolute** or **Relative**. You may have noticed that if you assign a bass sound to the UP1 or UP2 part in SPLIT mode, the notes are transposed to allow you to play meaningful bass lines using the UP1/2 part. "Relative" means that this internal (and automatic) transposition is translated into MIDI note numbers.

In "Absolute" mode, however, the MIDI note numbers sent to other instruments will be the ones of the keys you actually press.

Parameter	Setting
Octave Tx	Relative, Absolute

Rx Velocity

Your BK-5 is equipped with a velocity-sensitive keyboard and a tone generator capable of responding to velocity messages. This parameter allows you to switch the reception (RX) of velocity messages on or

off. If you don't need "On", specify which velocity value to use instead of the continuous flux. This value will be used for all notes received via MIDI..

Parameter	Setting
Rx Velocity	On, 1~127

Rx SysEx

Use this parameter to specify whether the BK-5 should receive SysEx messages from other devices.

Parameter	Setting
Rx SysEx	Off, On

Rx Transpose

Use this parameter to specify whether or not the BK-5 should transpose the MIDI note messages it receives.

Parameter	Setting
Rx Transpose	Off, On

Soft Thru

Select "On" if the BK-5 should transmit all MIDI messages it receives (using its MIDI OUT socket).

Parameter	Setting
Soft Thru	Off, On

Visual Control TxCh

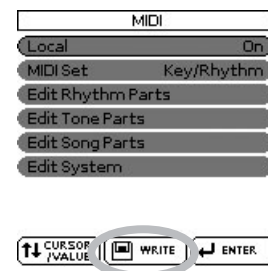
This parameter allows you to set the MIDI transmit channel for the Visual Control function. (The BK-5 does not receive Visual Control messages.) By default, this channel is set to 16.

Parameter	Setting
Visual Control TxCh	1~16

Save MIDI Set

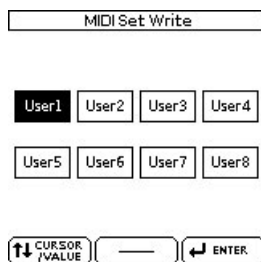
This function allows you to save your changes to a "User" memory for quick recall.

This function can be selected using the [WRITE] button while the "MIDI" page is displayed.



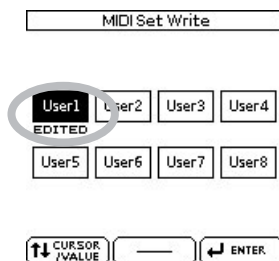
1. Edit the desired MIDI parameters ("Edit Rhythm Parts", "Edit Song Parts", "Edit Tone Parts", "Edit System").
2. Press the [WRITE] button.

The display changes to:



3. Rotate the [CURSOR/VALUE] dial to select the MIDI Set where you want to save your settings ("User1"~ "User8").
4. Press the [ENTER/SELECT] button to confirm. A confirmation message informs you that the MIDI Set has been saved.

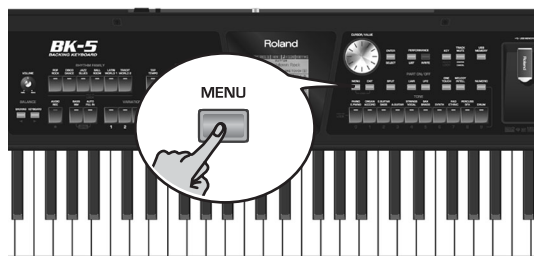
If you change the MIDI settings after loading a "User" set, the BK-5 alerts you to the fact that you may need to save the MIDI Set again (provided, you want to keep your changes):



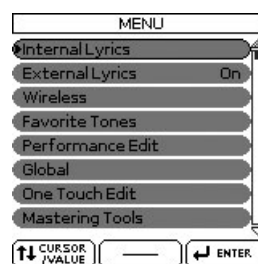
Factory Reset

The following function allows you to recall the BK-5's original factory settings. This has no effect on the data stored on a USB memory.

1. Press the [MENU] button.



The display changes to:



2. Rotate the [CURSOR/VALUE] dial to select the "Factory Reset" entry, then press the [ENTER/SELECT] button.



3. Rotate the [CURSOR/VALUE] dial to select "YES", then press the [ENTER/SELECT] button to load the factory settings. Select "NO" to return to the previous display page without loading the factory settings. A confirmation message informs you that the BK-5 has been initialized.

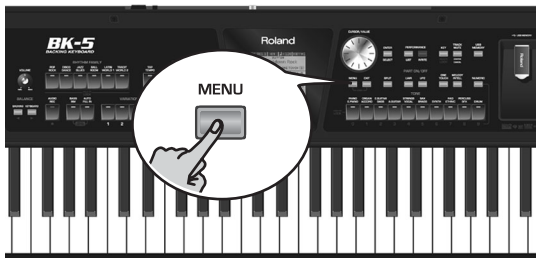
Formatting a USB memory

This function allows you to format the connected USB memory.

USB memories using the FAT-32 file system may not need to be formatted. We nevertheless recommend formatting all new USB storage devices with the BK-5.

IMPORTANT NOTE: Formatting a USB memory means that all files (songs, rhythms, etc.) it contains are lost. Always check the contents of the memory before deciding to format it.

1. Connect the a USB storage you want to format device to the USB MEMORY port on the BK-5's front panel.
2. Press the [MENU] button.



3. Rotate the [CURSOR/VALUE] dial to select the "Format USB Device" entry, then press the [ENTER/SELECT] button.



4. Rotate the [CURSOR/VALUE] dial to select "YES", then press the [ENTER/SELECT] button to format the USB memory.

A confirmation message informs you that the USB memory has been formatted.

■ The following folders are created on the USB memory

Name	Value
My Performances	This folder is used to save Performance Lists. (The contents of this folder cannot be viewed by pressing the [USB MEMORY] button. You need to press the PERFORMANCE [LIST] button gain access to the files it contains. The contents can be viewed on a computer, however.)
My Recordings	This folder is used to store your audio recordings (see p. 58).
My Songs	This folder can be used to save SMF songs you edited with the "Makeup Tools" functions (see p. 80).
My Rhythms	This folder can be used to save rhythms you edited with the "Makeup Tools" or "Rhythm Composer" functions (see p. 80).

NOTE

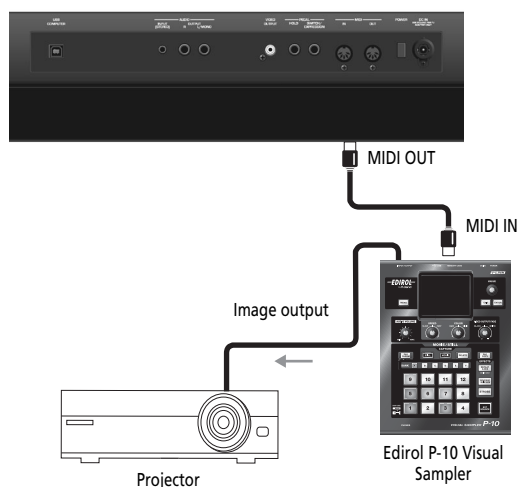
We recommend copying the contents of your USB memory to your computer before formatting it.

17. Visual Control function

The BK-5 has a powerful interface for realtime audio-and-video integration. "Visual Control" is a function that allows music and images to be performed together. When MIDI Visual Control- or V-LINK compatible devices are connected via MIDI, you'll be able to easily enjoy a variety of visual effects that are linked to the expressive elements of your performance.

For example, if you use the BK-5 with the EDIROL P-10, you'll be able to use the various controls on the BK-5's keyboard to switch and control images on the EDIROL P-10.

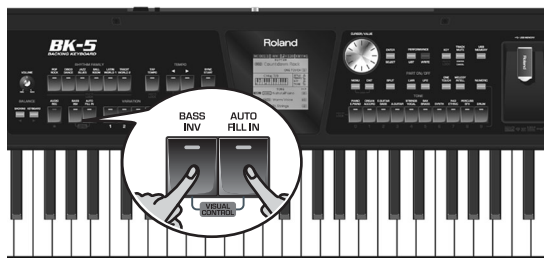
In order to enjoy the Visual Control function with the BK-5 and the EDIROL P-10, you'll need to make connections using a MIDI cable (sold separately).



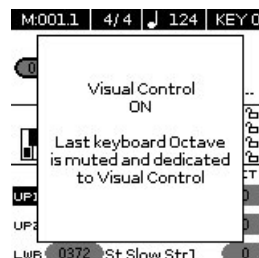
NOTE

To prevent malfunction and speaker damage, you must minimize the volume on all equipment and turn off their power before you make any connections.

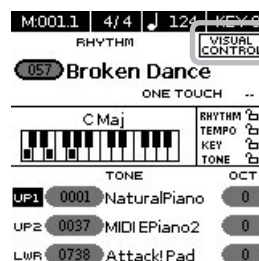
1. Connect the BK-5's MIDI OUT socket to the MIDI IN socket of the optional MIDI Visual Control/V-LINK device.
2. Press and hold the [BASS INV] button while pressing the [AUTO FILL IN] button.



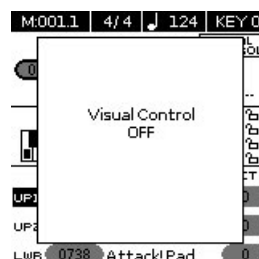
The following confirmation appears:



The display changes to:



Repeat this step to switch the Visual Control function back off. The following message briefly confirms this operation:



Selecting clips and banks on an optional MIDI Visual Control/V-LINK device

1. Switch on the "Visual Control" function.
2. Press a key in the highest octave (C#6~C7) to select the desired clips on the external MIDI Visual Control/V-LINK-compatible device.



Clip selection via MIDI Visual Control/V-LINK

Key	MIDI Visual Control/V-LINK	MIDI message
C#6	Control the image bank (Bank Select)	BF 00 00
D6	Switch images (Clip 1)	CF 00
D#6	Control the image bank (Bank Select)	BF 00 01
E6	Switch images (Clip 2)	CF 01
F6	Switch images (Clip 3)	CF 02
F#6	Control the image bank (Bank Select)	BF 00 02
G6	Switch images (Clip 4)	CF 03
G#6	Control the image bank (Bank Select)	BF 00 03
A6	Switch images (Clip 5)	CF 04
A#6	Control the image bank (Bank Select)	BF 00 04
B6	Switch images (Clip 6)	CF 05
C7	Switch images (Clip 7)	CF 06

Using the black keys (Bank Select) and white keys (PC), $5 \times 7 = 35$ clips can be selected.

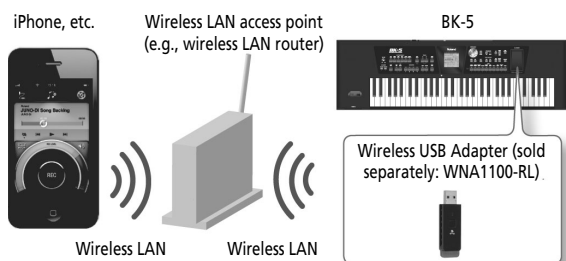
NOTE

While the Visual Control function is active, the C#6~C7 keys are temporarily unavailable for playing notes.

18. Wireless LAN Function

What is the Wireless LAN Function?

By inserting the wireless USB Adapter (WNA1100-RL; sold separately) into the BK-5's USB MEMORY port, you'll be able to use wireless-compatible applications (such as the "Air Recorder" iPhone app).



Items required to use the wireless LAN function

- Wireless USB Adapter (sold separately: WNA1100-RL)
- Wireless LAN access point (e.g., wireless LAN router) *1*2*3
- iPhone or iPod touch etc.

- *1 The wireless LAN access point you use must support WPS. If your wireless LAN access point does not support WPS, you can connect using the procedure described in "Connecting to a Wireless LAN Access Point That You Select" on p. 121.
- *2 The ability to connect with all kinds of wireless LAN access points is not guaranteed.
- *3 If you're unable to connect to the wireless LAN access point, try connecting using Ad-Hoc mode (page 122).

Basic Connection Method (Connect by WPS)

The first time you connect the BK-5 to a wireless network, you'll need to perform the following procedure (WPS) to join the wireless network. This procedure is required only the first time. (Once you've joined the network, this procedure will no longer be necessary.)

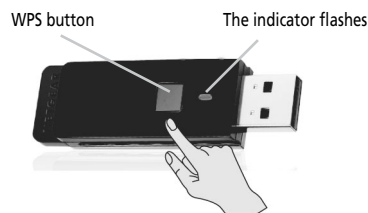
What is WPS?

This is a standard that makes it easy to make security settings when connecting to a wireless LAN access point. We recommend that you use WPS when connecting to a wireless LAN access point.

1. Turn ON the power of the BK-5.

2. Insert the wireless USB Adapter (WNA1100-RL; sold separately) into the BK-5's USB MEMORY port.
3. Press and hold the WPS button for three seconds while taking care to hold it firmly with two fingers at least, to prevent it from bending.

The indicator of the wireless USB adapter flashes.



NOTE

If you apply excessive force to the USB adapter when pressing the button, you may damage it.

4. Perform the WPS operation on your wireless LAN access point (e.g., press and hold the WPS button on your wireless LAN access point).

For details on WPS operation of your wireless LAN access point, refer to the documentation for your wireless LAN access point.

Once successfully connected the indicator of the wireless USB adapter lights steadily.

NOTE




The device (e.g., iPhone) running the app must be connected to the same network.

Memo

- The connection data is stored in memory when you perform the WPS procedure; the device will automatically connect to the wireless network next time.
- All connection data will be erased if you perform a factory reset.
- Connection data is not included in a backup.

Icons in the display

The wireless LAN status is shown in the main page and in the wireless menu when the wireless USB adapter is inserted.

Icon	Explanation
	Currently connected to the wireless LAN access point. Three bars are used to indicate the signal level (the strength of the connected wireless LAN access point's radio signal).
	The wireless USB adapter is inserted, but not connected with a wireless LAN access point.
	Ad-Hoc mode (page 122).

Status indication	Explanation
Ad-Hoc	Ad-Hoc mode. The Ad-Hoc SSID and Ad-Hoc Key are shown. For details, refer to "Connecting in Ad-Hoc mode" on p. 122.

'Access Point' Indication

The second row of the Wireless page shows the Access Point connected. To select an Access Point see "Connecting to a Wireless LAN Access Point That You Select" on p. 121.

'Device Name' Indication

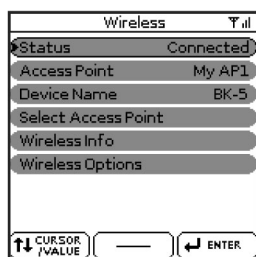
The third row of the Wireless page shows the Device Name.

The Device Name is "BK-5" (Default). See "Wireless ID" on p. 122 for how to change the device name.

Wireless LAN Function Settings

You can view or edit the wireless settings.

1. Select the [MENU] button → "Wireless".
The Wireless page will appear.



2. Rotate the dial to move the cursor to select the desired parameter.
3. Press the [ENTER/SELECT] button to enter to move in the new page.

'Status' Indication

The first row of the Wireless page shows the wireless LAN status.

Status indication	Explanation
Connected	Currently connected to the wireless LAN access point. The identifier (name) of the connected wireless LAN access point is shown
Now Connecting	A connection with the wireless LAN access point is being established.
Not Connected	The wireless USB adapter is inserted, but not connected to a wireless LAN access point.
Not Available	The wireless USB adapter is not inserted.

Select Access Point' Page

Move to a screen where you can choose a wireless LAN access point and connect to it.

'Wireless Info' Page

Move to the screen to view the IP address and MAC address.

'Wireless Option' Page

Make settings for Wireless ID or Ad-Hoc mode (Ad-Hoc Mode). See "Other Settings (Wireless Options)" on p. 122.

Connecting to a Wireless LAN Access Point That You Select

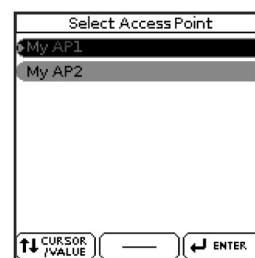
This method lets you connect by choosing a wireless LAN access point from the list that is displayed.

Memo

- Wireless standards 802.11g/n (2.4 GHz) and authentication methods WPA/WPA2 are supported.

1. Select the [MENU] button → "Wireless" → "Select Access Point".

After a short scan the "Select Access Point" list will appear.



- The currently-connected wireless LAN access point is shown in reverse.
- To refresh the list, exit and then reenter this screen.

2. Choose the wireless LAN access point to which you want to connect, and press the [ENTER] button.

- You will be connected to the selected wireless LAN access point.
- If you're using this wireless LAN access point for the first time, you'll proceed to the authorization (AUTHORIZATION) screen.
- If this is a wireless LAN access point to which you have connected in the past, just press the [ENTER] button and you'll be connected. Once successfully connected, you'll be returned to the status (WIRELESS) screen.

■ **Authorization screen (Enter Passphrase)**

3. Enter the security code (passphrase) of your wireless LAN access point, and press the [ENTER] button.

For details on how to enter characters, refer to steps (5)~(7) on page 41.

NOTE

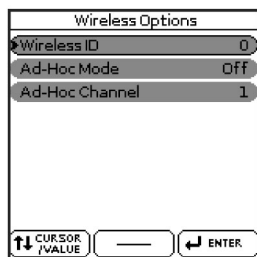
You cannot enter a space at the end of the passphrase.

Once successfully connected, you'll be returned to the status "Wireless" screen.

Other Settings (Wireless Options)

1. Select the [MENU] button → "Wireless" "Wireless Option".

The Wireless Option screen will appear.



Parameter	Explanation
Wireless ID	Specifies the final digits of the BK-5's device name and Ad-Hoc SSID (BK-5) that will be shown as the instrument in the wirelessly connected app. Normally, you should specify "0," but if you have more than one of the same instrument, you can set the Wireless ID in the range of 1-99 to change the device name and Ad-Hoc SSID for each instrument, as follows. If Wireless ID=0 "BK-5" (default value) If Wireless ID=1, "BK-5_1" : If Wireless ID=99, "BK-5_99"

Parameter	Explanation
Ad-Hoc Mode	Turns Ad-Hoc mode on/off (default = "Off"). The Ad-Hoc Mode ON OFF setting will take effect after you've turned the unit off, then back on again.
Ad-Hoc Channel	Specifies the channel (1-11) for Ad-Hoc mode (default = 1).

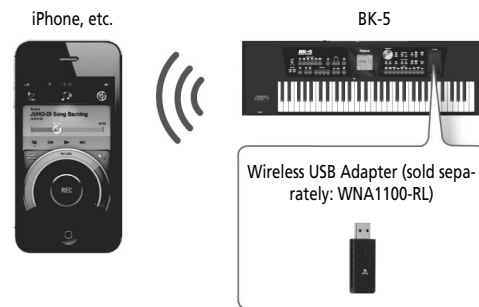
- The Wireless Options settings are confirmed and saved when exiting from the Wireless Options screen.
- The Ad-Hoc Mode ON → OFF setting will take effect after you've turned the unit off, then back on again.

Connecting in Ad-Hoc mode

Here's how to connect in Ad-Hoc mode.

What is Ad-Hoc mode?

Ad-Hoc mode lets you connect the BK-5 directly to an iPhone or other wireless device without using a wireless LAN access point. This is a convenient way to use the BK-5 with an iPhone or other wireless device if you're in a location where the wireless LAN access point you normally use is unavailable, such as when you're away from home.



■ **Limitations**

The iPod touch or other wireless device connected in Ad-Hoc mode will be unable to communicate with the Internet or with another wireless device. However, an iPhone or other wireless device that has cellular capability will be able to connect to the Internet via the cellular connection.

Please be aware that if you use a cellular connection for Internet connectivity, you may incur costs depending on your rate plan.

1. Select the [MENU] button → "Wireless" "Wireless Options".

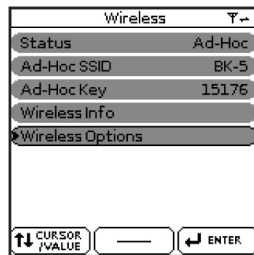
The Wireless Options screen will appear.

2. Turn the Ad-Hoc Mode "On".

You can use Channel to specify a channel (1-11) for Ad-Hoc mode. Normally, you won't need to change the channel. Try changing the channel only if you have problems connecting.

3. Press the [EXIT] button to return to the Wireless screen.

The Ad-Hoc SSID (BK-5) and the Ad-Hoc Key (a five-character text string) will be displayed.



4. On the iPhone or other wireless device that you want to connect, select the Ad-Hoc SSID to make the connection.

(For example, on an iPhone, choose [Settings]→[Wi-Fi]→[Choose a Network] to select the above Ad-Hoc SSID. A password entry screen will appear; enter the above Ad-Hoc key.)

For details on how to connect to a wireless LAN from an iPhone or other device, refer to the owner's manual of that device.

5. When you want to end the Ad-Hoc mode connection, restore the iPhone settings in [Settings]→[Wi-Fi]→[Choose a Network] to their previous state.

NOTE

The Ad-Hoc Mode ON → OFF setting will take effect after you've turned the unit off, then back on again.

Checking the IP Address and MAC Address (WIRELESS INFO)

Here's how to check the IP address and MAC address.

1. Select the [MENU] button → "Wireless" → "Wireless Info".



Memo

- The MAC address shows the value indicated on the bottom of the wireless USB adapter (WNA1100-RL; sold separately).

NOTE

See also "Wireless LAN issues" on p. 125 to solve potential issues.

19. Troubleshooting

Symptom	Action	Page
Power does not turn on.	Is the included AC adaptor/power cord correctly connected to an AC outlet and to the BK-5? Do not use any AC adaptor or power cord other than the ones included. Doing so will cause malfunctions.	17
No sound from the BK-5.	Did you switch the BK-5 on?	17
	Could the [VOLUME] knob be turned down? Select a higher setting.	–
	Can you hear sound through headphones? If you can hear sound through headphones, it may be that the connection cables are broken, or that your amp or speaker has malfunctioned. Check the cables and your equipment once again.	–
	Could the part volume settings have been minimized? Check the "Volume" setting of each part.	62, 67
	Could a MIDI message received from an external MIDI device (volume message or exclusive message) have lowered the volume?	–
The volume level of the instrument is too low when it is connected to an amplifier.	Could you be using a connection cable that contains a resistor? Use a connection cable that doesn't contain a resistor.	–
The pitch of the selected rhythm/song is incorrect.	Is the "Tuning" setting appropriate?	71
	Did you transpose the rhythm/song? Also check the "Rhythm Scale Tune" parameter.	–
Can't hear the vocal of an audio file (mp3 or WAV).	If the [TRACK MUTE] (CENTER CANCEL) button is lit, the vocal sound will be attenuated.	45
Can't hear the melody of SMF files.	If the [TRACK MUTE] button is lit, the melody of the MIDI files will be muted. Switch it off.	
A "buzz" is heard from the external amplifier	Is the external amplifier or other device used with the BK-5 connected to a different AC power outlet? Connect the amplifier or other device to the same AC outlet as the BK-5.	–
Can't play an audio/mp3-format song	Is the song in a format that the BK-5 is able to read?	37
After connecting the BK-5's USB COMPUTER port to your computer, the BK-5 doesn't receive MIDI messages.	The BK-5 may be receiving on a MIDI channel on which the MIDI controller doesn't transmit. Correct the MIDI controller's transmit channel.	–
Unable to read from/write to USB memory.	Are you using an (optional) Roland USB memory (M-UF series)? Reliable performance cannot be guaranteed if you use non-Roland USB memory products.	–
	Check the format of your USB memory. The BK-5 can use USB memory that has been formatted as FAT. If your USB memory was formatted using any other method, please re-format it using the BK-5.	117
Can't save to USB memory.	Could the USB memory be write protected?	–
	Is there sufficient free space on the USB memory?	–
Audio recording won't start or stops unexpectedly.	Are you using an (optional) Roland USB memory (M-UF-series)? Reliable performance cannot be guaranteed if you use non-Roland USB memory products.	–
	Is there sufficient free space on the USB memory?	–

Symptom	Action	Page
The external screen remains dark.	Did you connect it to the VIDEO OUTPUT socket?	19
	Did you switch on your TV or external screen—and did you select the correct channel? See the TV's or screen's owners manual for how to select the channel that corresponds to the video input to which the BK-5 is connected.	—
	Are you using a supported TV or monitor screen?	—
Thin horizontal lines flicker in the television screen.	Thin horizontal lines may flicker on the television screen, but this is due to the television itself, and is not a malfunction of the BK-5.	—
Can't see the edge of the image on the television screen	In some cases, the edge of the image may not be visible on the television screen, but this is due to the characteristics of the television and is not a malfunction on the BK-5.	—
Lyric display is wrong.	For some types of music files, the lyrics may sometimes be displayed incorrectly. Some words may be incorrectly shown outside the screen display area.	—
Insufficient volume from a device connected to the BK-5's AUDIO INPUT (STEREO) socket.	Could you be using a connection cable that contains a built-in resistor? Use a connection cable that does not contain a resistor.	—
	Check the setting of the "Audio In Level" parameter and correct it, if necessary (page 74).	—
The songs won't play.	The file type of the song is not one of the file types that the BK-5 can play.	37
	It may be that the song data is damaged.	—
No Performance Lists are displayed.	The USB memory doesn't contain any Performance List files.	—
	For some reason the USB memory is not recognized.	—
Wireless LAN issues		
Can't connect to a wireless LAN access point	<ul style="list-style-type: none"> • Make sure that your wireless LAN access point supports WPS. If your wireless LAN access point does not support WPS, you can connect using the procedure described in "Connecting to a Wireless LAN Access Point That You Select" on p. 121. • Have you entered the correct password in the iPhone or other wireless device? Disconnect and reconnect the wireless device and then enter the right BK-5 Ad-Hoc Key. (For example, on an iPhone, to disconnect, choose [Settings] → [Wi-Fi], press the arrow icon on the right of the network name and then press "Forget this Network". • The 802.11a/b wireless standard is not supported. Please use the 802.11g/n (2.4 GHz) wireless standard. • The WEP authentication method is not supported. Please use the WPA or WPA2 authentication method. • Make sure that DHCP is enabled for your wireless LAN access point. • If you don't get connected to the previously-connected wireless LAN access point when you turn on the power, check and make sure the setting described in "Connecting in Ad-Hoc mode" on p. 122 is OFF. • There is a limit to the connection data that can be remembered. Making a new connection may cause older connection data to be deleted. • All connection data will be deleted if you execute a factory reset. • If the connection data has been deleted, please re-connect to the wireless LAN access point. 	—
The display indicates "Access Point Not Supported," and can't connect to the wireless LAN access point	This Access Point is not supported. Please use the WPA or WPA2 authentication method.	—

Symptom	Action	Page
Communication is unstable	<p>Communication may be unstable depending on the usage of the radio frequency spectrum.</p> <p>If communication is unstable, the response may be sluggish, or if using audio communication, there may be dropouts in the audio. The following actions may improve the situation.</p> <ul style="list-style-type: none"> • Move the wireless LAN access point and the <pn> closer to each other. • Change the channel setting of the wireless LAN access point. 	–
The BK-5 is not found in the instrument connections of the app (such as the iPhone app Air Recorder)	<ul style="list-style-type: none"> • Is the BK-5 powered up? • Is the wireless USB adapter (WNA1100-RL) inserted to the BK-5? • Is the BK-5 connected to the wireless LAN? • Are the BK-5 and the iPhone connected to the same network (the same wireless LAN access point)? • Is the wireless LAN access point set to allow communication between wireless LAN devices? • For details on settings, refer to the owner's manual of your wireless LAN access point. 	–

20. Rhythm list

No.	Name	CC00	CC32
Pop Rock			
1	Flood Pop	6	1
2	Frank's Way	6	117
3	Easy Ballad	6	118
4	Sky Beat	6	120
5	Home Beat	6	121
6	Slow Beat	6	122
7	Fate Beat	6	87
8	Romantic Beat	6	81
9	Due Beat	6	124
10	Acoustic Ballad	6	125
11	Adult Contemp	6	126
12	Gold Slow Beat	71	0
13	Time Pop	71	2
14	Gold Medium Beat	71	1
15	Sunshine Pop	6	114
16	Blue Pop	6	110
17	Euro Ballad	6	80
18	Killing Beat	6	3
19	Jessie Beat	6	4
20	Pink Beat	6	5
21	Billy Beat	7	114
22	Breakin' Beat	7	115
23	Fancy Beat	7	116
24	US Country Pop	7	117
25	Gold Beat	7	118
26	Radio Pop	7	101
27	US Shuffle	4	22
28	UK Shuffle	4	23
29	Eric Beat	68	14
30	Strummin' Pop	68	11
31	Amazing Gospel	68	12
32	Night Ballad	68	5
33	6_8 Ballad	68	7
34	6_8 Pop	68	9
35	Love SI Rock	5	57
36	Unplugged Pop	68	2
37	Unplugged Ballad	68	1
38	Cool Live Band	68	8
39	Acoustic Pop	68	6
40	Rolling Rock	1	1
41	Green Rock	1	83
42	Spring Rock	1	80
43	Broken Beat	1	81
44	Straight Rock	1	82
45	Joe's Rock	1	72
46	Countdown Rock	1	69
47	Cool Shuffle	1	76
48	Breaky Rock	1	68
49	JuliRock	1	73
50	LoveRock	1	77
51	Electro Rock	1	62
52	MunichRock	1	74
Disco Dance			
53	Peas Disco	66	1
54	California Disco	66	2
55	Edge Disco	66	3
56	Saxo Disco	66	4
57	Broken Dance	66	5
58	Beat Generation	66	60
59	Seventies	66	61
60	Volare Gipsy	66	62
61	Night's Dance	66	63
62	Hung Disco	66	64
63	Jamiro Dance	66	57
64	Just Disco	66	58
65	2000's Disco	66	59
66	Slow Disco	66	56
67	Gold Disco	66	65

No.	Name	CC00	CC32
68	Ladies Dance	66	28
69	UK Dance	66	32
70	Fire Beat	66	11
71	Housing	66	27
72	Survive Disco	66	21
73	Dancin'	66	26
74	Earth Boogie	66	34
75	DJ Groove	66	33
76	Hitmix	66	6
77	House Mallorca	66	10
78	Club House	66	9
79	DJ Techno	66	7
80	Hard Techno	66	8
81	Barry Dance	66	13
82	Poppin' Schlager	5	1
83	Folk Schlager	5	2
84	Disco Schlager	5	46
85	Latin Schlager	5	47
86	Happy Schlager	5	44
87	Party Schlager	5	43
88	Schlager Pop	5	42
89	Phunk Beat	28	21
90	Spear Beat	28	22
91	Baby Beat	28	19
92	Downtown Funk	28	17
93	Wahoo Groove	28	18
94	Rap Anthem	33	13
95	Breath Rap	33	14
96	Now Hip Hop	66	16
Jazz Blues			
97	BlueEyesBand	12	41
98	OrganSwingMedium	12	42
99	OrganJazzFast	12	43
100	Gold Swing	12	44
101	Swingin'	12	45
102	Cool Big Band	12	46
103	Breezy Swing	14	25
104	Biggest Band	14	24
105	Midnight SISwing	12	35
106	Big Band Slow	14	18
107	Big Band Medium	14	19
108	Big Band Fast	14	20
109	Swing Medium	12	31
110	Swing Fast	12	32
111	Jz Guitar Swing	12	37
112	Pop Swing	12	38
113	Slow Jz Waltz	17	28
114	Cool Soul	44	30
115	Soul	44	26
116	Sweet Blues	44	1
117	Cool Blues	44	2
118	Over Rockin'	5	56
119	UK Rock'N	5	51
120	Baby Rock'N	10	39
121	Go! Rock'N	5	36
122	Blue Boogie	5	38
123	Rock'N Slow	5	35
Ball Room			
124	Gold Wien Waltz	17	55
125	Gold Slow Waltz	17	56
126	It Valzer	17	57
127	Moon Waltz	17	58
128	Alpenwalzer	17	49
129	Polca Disco	19	33
130	It Polca	19	34
131	Paso Doble	40	4
132	Gold Tango	26	17
133	Cool Tango	26	15

No.	Name	CC00	CC32
134	It Tango	26	18
135	Mazurca 1	17	40
136	Tarantella Disco	53	7
137	Gold Foxtrot	34	14
138	Gold Jive	7	119
139	Quick Step	69	2
140	It Fox	50	88
141	It Swing Fox	50	89
142	Gold Rhumba	23	13
143	It Beguine	39	27
144	Romantic Beguine	39	26
145	Beguine	39	16
146	Gold Cha Cha	24	17
147	It Mambo	38	14
148	Meneaito	22	38
149	Simple Cumbia	46	4
150	It Hully Gully	22	50
151	Go! Twist	10	30
152	It Bachata	22	49
153	Gold Samba	27	26
154	Gold Bossa	22	47
155	Gold Euro March	20	24
Latin World1			
156	Carlos Beat	22	45
157	Orchestr Cha Cha	24	16
158	That's Mambo	38	13
159	Bachata	22	40
160	Go!Salsa	22	43
161	Cuba Salsa	22	42
162	Cool Merengue	22	41
163	Fast Merengue	59	4
164	Orchestral Samba	27	24
165	Acoustic Samba	27	23
166	Brazilian Samba	27	9
167	Sambalegre	27	10
168	Organ Samba	27	25
169	Organ Bossa	22	46
170	Orchestral Bossa	70	2
171	Jazz Bossa	22	44
172	Club Bossa	22	16
173	Fast Bossa	22	18
174	AfroPeruana	27	47 (Latin Am.)
175	Andina	27	48 (Latin Am.)
176	ChaChaCha	27	49 (Latin Am.)
177	Chundo	27	50 (Latin Am.)
178	Cumbia Neo	27	51 (Latin Am.)
179	Cumbia Nortena	27	52 (Latin Am.)
180	Cumbia Radio	27	53 (Latin Am.)
181	Cumbia Sonidera	27	54 (Latin Am.)
182	Cumbia Trad	27	55 (Latin Am.)
183	Duranguense	27	56 (Latin Am.)
184	Huaracha	27	57 (Latin Am.)
185	Latin Capital	27	58 (Latin Am.)
186	Latin Club	27	59 (Latin Am.)
187	Latin Pop	27	60 (Latin Am.)
188	Mariachi Fies	27	61 (Latin Am.)
189	Mariachi Trad	27	62 (Latin Am.)
190	Merengue	27	63 (Latin Am.)
191	Latin Ska	27	64 (Latin Am.)
192	Son Cubano	27	65 (Latin Am.)
193	Son Jarocho	27	66 (Latin Am.)
194	Pop Reggae Br	27	40 (Brazil)
195	Funk Carioca	27	36 (Brazil)
196	MPB Funk	27	38 (Brazil)
197	Sertanejo	27	44 (Brazil)
198	Arrastape	27	27 (Brazil)
199	Guarania	27	37 (Brazil)
200	Pagode	27	39 (Brazil)
201	Samba-Enredo	27	43 (Brazil)

No.	Name	CC00	CC32
202	Samba	27	41 (Brazil)
203	Chorinho	27	32 (Brazil)
204	Samba-Duro	27	42 (Brazil)
205	Brega	27	30 (Brazil)
206	Arrocha	27	28 (Brazil)
207	Bossa Nova	27	29 (Brazil)
208	Forro 1	27	33 (Brazil)
209	Forro 2	27	34 (Brazil)
210	Forro 3	27	35 (Brazil)
211	Xote	27	46 (Brazil)
212	Vanerao	27	45 (Brazil)
213	Chamame	27	31 (Brazil)

Tradit World2			
214	Lazy Reggae	8	6
215	Love Reggae	8	7
216	Reggae	8	8
217	Country Flyer	16	26
218	Pop Gospel	44	33
219	Gospel Shuffle	44	34
220	Ska	67	4
221	Irish	67	3
222	Southern Twang	19	32
223	SteamtrainCountr	16	25
224	Posaunenpolka	19	31
225	Posaunenwalzer	17	50
226	Orchestr SI Fox	50	84
227	Pop Fox	50	86
228	Fox Band	50	87
229	Oldies	5	33
230	Slow Country	16	20
231	Country Ballad	16	19
232	Country Rock	16	15
233	Country Beat	16	16
234	Country Fox	50	82
235	Country Pop	50	85
236	6_8 March	20	11
237	US March	20	10
238	Country Swing	16	18
239	Orchestral Waltz	17	48
240	HU Beat	16	53 (East Europe)
241	HU Csardas	16	54 (East Europe)
242	HU Disco	16	55 (East Europe)
243	HU Discofox	16	56 (East Europe)
244	HU Latin-pop1	16	57 (East Europe)
245	HU Latin-pop2	16	58 (East Europe)
246	HU Mulatos	16	59 (East Europe)
247	HU Polka	16	60 (East Europe)
248	HU Ragga	16	61 (East Europe)
249	HU Rock & Roll	16	62 (East Europe)
250	HU Roma kv	16	63 (East Europe)
251	HU Twist	16	64 (East Europe)
252	PL Brathanki	16	65 (East Europe)
253	PL Dance Hit	16	66 (East Europe)
254	PL Disco Polka	16	67 (East Europe)
255	PL Dziew 6-8	16	68 (East Europe)
256	PL GroovRock	16	69 (East Europe)
257	PL Laendler	16	70 (East Europe)
258	PL Polka	16	71 (East Europe)
259	PL Swing	16	72 (East Europe)
260	PL Tango	16	73 (East Europe)
261	PL WiosnaDnc	16	74 (East Europe)
262	SRB 7-8	16	75 (East Europe)
263	SRB 9-8	16	76 (East Europe)
264	SRB Dvojka	16	77 (East Europe)
265	SRB Rumba	16	78 (East Europe)
266	SRB Tamburasi 2-4	16	79 (East Europe)
267	Deepchandi	16	33 (India)
268	Filmy Masti	16	34 (India)
269	Garba	16	35 (India)
270	Goa Masti	16	36 (India)
271	Gujrati Pop	16	37 (India)
272	Kaharva	16	38 (India)
273	Lavani Guddu	16	39 (India)
274	Marathi	16	40 (India)

No.	Name	CC00	CC32
275	Punjabi	16	41 (India)
276	Roopak	16	42 (India)
277	Sam e Gazal	16	43 (India)
278	Sindhi Lada	16	44 (India)
279	South Indian	16	45 (India)
280	South Masti	16	46 (India)
281	Melayu	16	93 (Indonesia)
282	Pop Indonesia	16	94 (Indonesia)
283	DangdutKoplo	16	47 (Indonesia)
284	DangdutStd	16	48 (Indonesia)
285	Kolintang	16	49 (Indonesia)
286	PopKeroncong	16	50 (Indonesia)
287	PopMinang	16	51 (Indonesia)
288	PopSunda	16	52 (Indonesia)
289	ThaiChaCha	16	89 (Thailand)
290	I'SanChaCha 1	16	81 (Thailand)
291	I'SanChaCha 2	16	82 (Thailand)
292	ThaiOffBeat	16	90 (Thailand)
293	Guaracha	16	80 (Thailand)
294	Rumwong	16	84 (Thailand)
295	I'SanRumwong	16	83 (Thailand)
296	Serng	16	85 (Thailand)
297	SlowRumwong	16	86 (Thailand)
298	TaLoong	16	88 (Thailand)
299	SongMai	16	87 (Thailand)
300	Chinese Blue	16	28 (China)
301	Chinese Bossa	16	29 (China)
302	Chinese Jazz Pop	16	30 (China)
303	Chinese Techno	16	31 (China)
304	Chinese Teen Funk	16	32 (China)
305	2RTechno	16	27 (China)

Rhythm division program change numbers

The following program change numbers allow you to select the desired rhythm division via MIDI. These messages need to be transmitted on the BK-5's rhythm channel (see "Rhythm—Rx Channel" on p. 113).

If you also need to select a different rhythm, be sure to insert the corresponding CC00 and CC32 bank select values (see "Rhythm list" on p. 127) before one of the program changes numbers shown below.

Rhythm Divisions	PC
Intro1	67
Intro2	68
Intro3	65
Intro4	66
Main 1	01
Main 2	02
Main 3	09
Main 4	10
Fill Down1	89
Fill Down2	100
Fill Down3	90
Fill Up1	97
Fill Up2	99
Fill Up3	98
Ending1	75
Ending2	76
Ending3	73
Ending4	74

E-Series compatibility

Rhythm Divisions	PC
Intro	83
Fill in To Original	82
Fill in To Variation	81
Ending	84
Break Mute	85

Recalling a Performance memory from the loaded Performance List via MIDI

The following bank select and program change messages allow you to select the desired Performance memory from the loaded Performance List. These MIDI messages must be received on the BK-5's Basic channel.

Basic structure	
CC00	122 (Fixed value)
CC32	0~7 (Page value)
PC	1~128 (Value)

Here is how to calculate which values to assign to the CC00, CC32 and PC messages:

CC00	122 (Fixed)
CC32	(Performance memory number - 1) / 128
PC	Performance memory number - (CC32 x 128)

For example, to recall Performance memory number 280, you will need to transmit:

CC00	122
CC32	(280 - 1) / 128 = 2
PC	280 - (2 x 128) = 24

Note: Be aware that the BK-5 transmits its Performance memory addresses based on the system shown above.

21. Tone List

No.	Name	CC00	CC32	PC
Piano - E.Piano				
0001	NaturalPiano	0	4	1
0002	SuperiorPian	47	4	1
0003	ClassicPiano	0	4	2
0004	UprightPiano	1	4	1
0005	Brite Piano	1	4	2
0006	Mild Piano	2	4	1
0007	MonoAcPiano	45	4	1
0008	European Pf	16	4	1
0009	Rock Piano	2	4	2
0010	Piano+String	24	4	1
0011	Piano+Choir	26	4	1
0012	StackedPiano	47	4	3
0013	RD Piano 1	0	4	3
0014	RD Piano 1 w	8	4	3
0015	Dance Piano	80	4	2
0016	Honky-tonk 1	0	4	4
0017	Honky-tonk 2	8	4	4
0018	Vintage EP1	81	4	5
0019	Vintage EP2	82	4	5
0020	Stage	80	4	5
0021	Pro Stage	47	4	5
0022	Phase EP	44	4	5
0023	Tremolo EP	46	4	5
0024	Dist. E.Piano	17	4	5
0025	Cho. E.Piano	9	4	5
0026	E.Piano 1	0	4	5
0027	E.Piano 2	0	4	6
0028	FM EPiano1	80	4	6
0029	FM EPiano2	81	4	6
0030	FM+SA EP	16	4	5
0031	St.FM EP	16	4	6
0032	Hard FM EP	24	4	6
0033	EP Legend	10	4	6
0034	EP Phase	32	4	6
0035	St.Soft EP	8	4	5
0036	MIDI EPiano1	1	4	3
0037	MIDI EPiano2	2	4	3
0038	Wurlly	24	4	5
0039	Clav. 1	1	4	8
0040	Clav. 2	0	4	8
0041	Phase Clav	17	4	8
0042	JP8000 Clav.	38	4	8
0043	Reso Clav.	16	4	8
0044	Analog Clav.	32	4	8
0045	Harpsichord1	2	4	7
0046	Harpsichord2	24	4	7
0047	Coupled Hps.	8	4	7
0048	Harpsi.w	0	4	7
0049	Vibraphone	0	4	12
0050	Vibraphone w	8	4	12
0051	Pop Vibe.	1	4	12
0052	Marimba w	0	4	13
0053	Xylophone w	0	4	14
0054	Balafon	17	4	13
0055	Balafon SRX	15	5	13
0056	Glockenspiel	0	4	10
0057	Celesta	0	4	9
0058	Pop Celesta	1	4	9
0059	Music Box 1	0	4	11
0060	Music Box 2	1	4	11
0061	Carillon	9	4	15
0062	Tubular-bell	0	4	15
0063	Church Bell	8	4	15
Organ - Accord				
0064	B3 Sermon	12	4	17
0065	Blues Perc	80	4	18
0066	All Skate!	82	4	18
0067	R&B B3	83	4	18
0068	HeavyTraffic	81	4	19

No.	Name	CC00	CC32	PC
0069	Stevie's B3	82	4	17
0070	Dyno Rotary	82	4	19
0071	Hang Twice	85	4	18
0072	Felix Ballad	84	4	18
0073	XV Organ	80	4	19
0074	B3 Has Come	88	4	18
0075	Head Up B3	80	4	17
0076	Br.Ballad B3	81	4	17
0077	Organ 1	0	4	17
0078	Organ 2	0	4	18
0079	Organ 3	0	4	19
0080	Ful Organ 1	2	4	17
0081	Ful Organ 2	3	4	17
0082	Ful Organ 3	4	4	17
0083	Ful Organ 4	10	4	17
0084	Church Org.1	0	4	20
0085	Church Org.2	8	4	20
0086	Church Org.3	16	4	20
0087	Organ Flute	24	4	20
0088	Theater Org.	33	4	20
0089	Reed Organ	0	4	21
0090	60's Organ	16	4	17
0091	Org Jazz1 /9	83	4	19
0092	Jazz Organ 1	1	4	18
0093	Jazz Organ 2	3	4	18
0094	Jazz Organ 3	4	4	18
0095	Jazz Organ 4	5	4	18
0096	JazzOrgan RD	81	4	18
0097	Perc.Organ 1	32	4	18
0098	Perc.Organ 2	33	4	18
0099	Perc.Organ 3	34	4	18
0100	Full Perc	87	4	18
0101	Fire Perc	86	4	18
0102	Rock Organ	17	4	19
0103	Rotary Org.S	16	4	19
0104	Rotary Org.F	24	4	19
0105	Rotary Organ	8	4	19
0106	L-Organ	47	4	19
0107	Chorus Or	8	4	18
0108	Mellow 1	83	4	17
0109	Cheese Organ	24	4	17
0110	Organ 101	1	4	17
0111	JX8 Organ	30	4	17
0112	D-50 Organ	25	4	17
0113	VS Organ	28	4	17
0114	Trem. Organ	8	4	17
0115	E.Organ 16+2	2	4	18
0116	Organ Bass	40	4	17
0117	Puff Organ	16	4	21
0118	Hybrid Organ	27	4	17
0119	70's E.Organ	32	4	17
0120	Farf Organ	19	4	17
0121	Mellow Harm	0	4	23
0122	Hand Harm.	51	4	23
0123	B.Harp Basic	8	4	23
0124	B.Harp Suppl	9	4	23
0125	Acc. Master	69	4	22
0126	Acc. Classic	68	4	22
0127	Italian Folk	52	4	22
0128	Fr. Musette	53	4	22
0129	Steierische	54	4	22
0130	Bandoneon 1	8	4	24
0131	Bandoneon 2	0	4	24
0132	Bandoneon 3	52	4	24
0133	Soft Accord	25	4	22
0134	Accordion Fr	64	4	22
0135	Accordion It	8	4	22
0136	OrganAcc	12	2	22
0137	OboeAcc	13	2	22
0138	ViolinAcc	14	2	22

No.	Name	CC00	CC32	PC
0139	It Musette	15	2	22
0140	AccR16	16	2	22
0141	AccR8	17	2	22
0142	AccR8S	18	2	22
0143	AccR4	19	2	22
E.Guitar - Bass				
0144	Warm Drive	65	4	30
0145	Clean Solid	69	4	28
0146	Clean Elect.	64	4	28
0147	Clean El Oct	65	4	28
0148	Clean Gt.	0	4	28
0149	Clean Mute	67	4	29
0150	Dynamic Mute	66	4	28
0151	Jazz Guitar1	62	4	27
0152	Jazz Guitar2	80	4	27
0153	Jazz Gt.	0	4	27
0154	PedalSteel	8	4	27
0155	Mellow Gt.	1	4	27
0156	JC ChrusGt	9	4	28
0157	JC CleanGt	4	4	28
0158	Chorus Gt	8	4	28
0159	Distortion	64	4	31
0160	Distort Gt1	3	4	31
0161	Distort Gt2	1	4	31
0162	Distort Gt3	0	4	31
0163	Dist. Mute	64	4	29
0164	Muted Over	68	4	29
0165	Muted Gt. 1	0	4	29
0166	Muted Gt. 2	65	4	29
0167	Muted Gt. 3	66	4	29
0168	LP OverDrv	9	4	30
0169	RockRhythm1	24	4	31
0170	RockRhythm2	25	4	31
0171	TC MutedGt	2	4	29
0172	TC Clean	19	4	28
0173	JGuitar Scat	81	4	27
0174	Power Gt.1	16	4	31
0175	Power Gt.2	65	4	31
0176	Power Gt.3	66	4	31
0177	Dist Rtm GTR	26	4	31
0178	LP HalfDrv2	11	4	30
0179	Mid Tone GTR	23	4	28
0180	LP RearAtk	22	4	28
0181	Clean Half	1	4	28
0182	OpenHard 1	2	4	28
0183	OpenHard 2	3	4	28
0184	TC RearPk	17	4	28
0185	TC Cln ff	18	4	28
0186	AtkCleanGt	5	4	28
0187	Funk Pop	8	4	29
0188	LP Rear	21	4	28
0189	Overdrv Gt	0	4	30
0190	Overdrive1	1	4	30
0191	Overdrive2	2	4	30
0192	Overdrive3	64	4	30
0193	More Drive	3	4	30
0194	Dance Dst.Gt	11	4	85
0195	Dist.Fast	4	4	31
0196	Dazed Gtr	2	4	31
0197	Attack Dist	5	4	31
0198	LP Rear Pk	20	4	28
0199	LP HalfDrv	10	4	30
0200	LP Chorus	12	4	30
0201	TCFrntPick	16	4	28
0202	Funk Gt.	16	4	29
0203	Gt.Feedback1	8	4	31
0204	Gt.Feedback2	9	4	32
0205	Gt.Harmonics	0	4	32
0206	Gt.Cut Noise	1	4	121
0207	Pick Scrape	6	4	121

Backing Keyboard BK-5
Tone List

No.	Name	CC00	CC32	PC
0208	Ulti Ac Bass	0	4	33
0209	XV Ac.Bass	9	4	33
0210	AcBass 1	45	4	33
0211	AcBass 2	46	4	33
0212	AcBass 3	47	4	33
0213	Rockabilly	1	4	33
0214	XV Bass+Ride	16	4	33
0215	AcousticBs	49	4	33
0216	Wild Ac.Bs	8	4	33
0217	TamBaStp	5	2	33
0218	Guitaron	48	4	33
0219	Chung Ruan	24	4	28
0220	Fingered Bs.	0	4	34
0221	AttackFinger	6	4	34
0222	5String Bs	83	4	33
0223	X 5String Bs2	83	2	33
0224	Jazz Bass 1	2	4	34
0225	Jazz Bass 2	3	4	34
0226	Rock Bass	4	4	34
0227	Heart Bass	5	4	34
0228	Baby Bass	48	4	34
0229	Double Pick	4	4	35
0230	Picked Bass	0	4	35
0231	Picked Bass2	1	4	35
0232	Picked Bass3	2	4	35
0233	Picked Bass4	3	4	35
0234	Fretless Bs1	0	4	36
0235	Fretless Bs2	1	4	36
0236	Fretless Bs3	2	4	36
0237	Fretless Bs4	3	4	36
0238	Wood+FlessBs	8	4	36
0239	Smooth Bass	19	4	40
0240	Mr.Smooth	5	4	36
0241	Mild Bass	37	4	40
0242	Mute Bass	84	4	33
0243	Muted PickBs	8	4	35
0244	Nu Slap Bs	80	2	37
0245	Finger Slap	1	4	34
0246	Slap Pop	1	4	37
0247	Slap Bass 1	0	4	38
0248	Slap Bass 2	1	4	38
0249	Beef FM Bass	8	4	40
0250	WireStr Bass	11	4	40
0251	X Wire Bass	10	4	40
0252	Drum'n'Bass	82	4	39
0253	RubberBass 1	13	4	40
0254	RubberBass 2	16	4	40
0255	Synth Bass 2	0	4	40
0256	Reso Slap	8	4	37
0257	Bass Invader	80	4	40
0258	TB Saw Bass	81	4	39
0259	MG Bass	4	4	40
0260	Modular Bass	2	4	40
0261	Seq Bass 1	3	4	40
0262	SynthBass201	1	4	40
0263	u/i/e/o V/Sw	84	4	40
0264	VocoBass	83	4	40
0265	Raver Bass 1	81	4	40
0266	Raver Bass 2	82	4	40
0267	MG Blip Bs	7	4	40
0268	SH-101 Bass	80	2	39
0269	SH101 Bass 1	17	4	40
0270	SH101 Bass 2	18	4	40
0271	SH101 Bass 3	20	4	40
0272	SH101 Bass 4	47	4	40
0273	JP-8 Bass	4	4	39
0274	MG Oct Bass2	6	4	40
0275	Bs+DistGT	40	119	34
0276	RND Bass	26	4	40
0277	Bubble Bass	28	4	40
0278	Sync Bass 1	24	4	40
0279	Spike Bass	21	4	40
0280	Pulse Mix Bs	31	4	40
0281	Seq Bass 2	33	4	40
0282	3rd Bass	34	4	40

No.	Name	CC00	CC32	PC
0283	MG Oct Bass1	35	4	40
0284	MG LightBass	39	4	40
0285	DistSynBass	40	4	40
0286	DistEnvBass	38	4	40
0287	LightSynBass	45	4	40
0288	PopSynthBass	46	4	40
0289	Sync Bass 2	30	4	40
0290	TeeBee V/Sw	44	4	39
0291	Odd Bass	15	4	40
0292	303Sqr.Rev	43	4	39
0293	Bassic Needs	83	4	39
0294	SynthBass101	1	4	39
0295	Synth Bass 1	0	4	39
0296	JP-4 Bass	3	4	39
0297	CS Bass	2	4	39
0298	Tekno Bass	10	4	39
0299	Echo SynBass	7	4	103
0300	Reso SH Bass	16	4	39
0301	Rubber303 Bs	14	4	39
0302	TB303 Bass	9	4	39
0303	TB303 DistBs	18	4	39
0304	TB303 Sqr Bs	17	4	39
0305	Clavi Bass	19	4	39
0306	Jungle Bass	21	4	39
0307	Square Bass	22	4	39
0308	Arpeggio Bs	24	4	39
0309	AtkSineBass	34	4	39
0310	OB sine Bass	35	4	39
0311	303SqDistBs	41	4	39
0312	E.Bass Harm.	24	4	32
0313	String Slap	2	4	121
0314	Bass Slide1	5	4	121
0315	Bass Slide	47	4	121
0316	DoubleSlide	48	4	121
A.Guitar				
0317	Nylon Gt.o	16	4	25
0318	Nylon Gt.1	64	4	25
0319	Nylon Gt.2	32	4	25
0320	Nylon-str.Gt	0	4	25
0321	Nylon Harp	2	4	100
0322	Steel.Gt1	52	4	26
0323	Steel.Gt2	64	4	26
0324	Steel.Gt3	65	4	26
0325	Steel.Gt5	70	4	26
0326	Steel.Gt4	69	4	26
0327	Steel.Gt6	32	4	26
0328	Steel-str.Gt	0	4	26
0329	Steel + Body	33	4	26
0330	Ac.Guitar1	48	4	26
0331	Ac.Guitar2	49	4	26
0332	Ac.Guitar3	50	4	26
0333	2_Guitars	66	4	26
0334	12 Strings	8	4	26
0335	Nylon+Steel1	9	4	26
0336	Nylon+Steel2	67	4	26
0337	Mandolin	24	4	26
0338	Mandolin Tr.	26	4	26
0339	MandolinTrem	18	4	26
0340	Requint Gt.1	40	4	25
0341	Requint Gt.2	52	4	25
0342	Fl.Gtr 1	48	4	25
0343	Fl.Gtr 2	49	4	25
0344	Fl.GtrRoll	51	4	25
0345	Nylon+Steel3	68	4	26
0346	Ukulele	8	4	25
0347	Velo Harmnix	24	4	25
0348	Atk Steel Gt	10	4	26
0349	TamCoStp	50	2	25
0350	TamCoTrl	51	2	25
0351	TamBPStp	52	2	25
0352	TamBPTrl	53	2	25
0353	TamPrTrl	54	2	25
0354	TamORTrl	55	2	25
0355	TamORBTr	56	2	25
0356	Cavaquinho	0	5	25

No.	Name	CC00	CC32	PC
0357	Ac.Gtr.Hrm	51	4	26
0358	Ac.Gt.Harmnx	16	4	32
0359	Gt.FretNoise	0	4	121
Strings - Vocal				
0360	St.Strings 1	16	4	49
0361	St.Strings 2	17	4	49
0362	St.Strings 3	18	4	49
0363	Strings	11	5	49
0364	Strings 1	0	4	49
0365	String Ens	12	5	49
0366	ChamberStr	2	4	49
0367	Velo Strings	24	4	49
0368	Mild Strings	7	4	49
0369	Trem Str.St.	0	4	45
0370	StringsSpic.	17	4	46
0371	SuspenseStr	9	4	45
0372	St.Slow Str1	10	4	50
0373	St.Slow Str2	11	4	50
0374	Slow Strings	10	5	49
0375	SlowStrings1	0	4	50
0376	SlowStrings2	1	4	50
0377	SlowStrings3	2	4	50
0378	Slow Tremolo	8	4	45
0379	StraightStr.	10	4	52
0380	Warm Strings	9	4	50
0381	Legato Str.	8	4	50
0382	Bright Str.1	1	4	49
0383	Bright Str.2	4	4	49
0384	Bright Str.3	5	4	49
0385	Orchestra 1	9	4	49
0386	Orchestra 2	8	4	49
0387	Orchestra 3	20	4	49
0388	FilteredOrch	3	4	52
0389	Tremolo Orch	10	4	49
0390	Film Octaves	7	5	49
0391	Oct Strings1	32	4	49
0392	Oct Strings2	33	4	49
0393	Marcato	8	5	49
0394	St.Pizzicato	3	4	46
0395	Solo Pizz.	8	4	46
0396	PizzicatoStr	0	4	46
0397	Vcs&Cbs Pizz	1	4	46
0398	X Violin	80	4	41
0399	Folk Violin	16	2	41
0400	FolkViolinVb	17	2	41
0401	Violin Atk	1	4	41
0402	ViolnSoloSRX	0	5	41
0403	Slow Violin	8	4	41
0404	Solo Spic.	16	4	46
0405	Viola	0	4	42
0406	Cello	0	4	43
0407	Cello sect.	3	4	49
0408	Cello Attack	1	4	43
0409	Contrabass	0	4	44
0410	ContraBsSect	34	4	49
0411	Harp	0	4	47
0412	Harp St.	2	4	47
0413	Uilleann Harp	8	4	47
0414	Synth Harp	16	4	47
0415	Harp&Strings	1	4	47
0416	Timpani	0	4	48
0417	Str.+Flute	13	4	49
0418	Strings+Horn	12	4	49
0419	S.Str+Choir	12	4	50
0420	JP8 Strings1	81	4	51
0421	JP8 Strings2	80	4	51
0422	JP Strings	3	4	51
0423	JP Strings 1	61	2	51
0424	JP Saw Str.	4	4	52
0425	Syn.Strings1	0	4	51
0426	Syn.Strings2	0	4	52
0427	Syn.Strings3	8	4	51
0428	Syn.Strings4	9	4	51
0429	Syn.Strings5	10	4	51
0430	OB Strings	1	4	51

No.	Name	CC00	CC32	PC
0431	Air Strings	8	4	52
0432	JUNO Strings	2	4	52
0433	60s Strings	40	4	49
0434	High Strings	16	4	51
0435	Tron Strings	24	4	51
0436	Noiz Strings	25	4	51
0437	DistStrings	6	4	52
0438	Strings Hit	24	4	56
0439	OrchestraHit	0	4	56
0440	Double Hit	10	4	56
0441	Choir Str.	11	4	49
0442	Syn Vox Pad	0	4	55
0443	Fem Mm Srt	82	4	54
0444	Rich Choir 1	14	4	53
0445	St.ChoirAahs	8	4	53
0446	Jazz Scat	6	4	54
0447	Choir Aahs	0	4	53
0448	Meltd Chr	33	4	53
0449	ChorusLahs	24	4	53
0450	ChorusAahs	32	4	53
0451	Voice Oohs	48	4	54
0452	Choir Hahs	16	4	53
0453	St.BoysChoir	13	4	53
0454	VoiceAah Mal	36	4	54
0455	Humming	40	4	54
0456	Silent Night	9	4	55
0457	Meltd Choir	9	4	53
0458	JzVoiceBap	10	4	54
0459	JzVoiceDow	11	4	54
0460	Voice Dahs	8	4	54
0461	JzVox Thum	12	4	54
0462	JzVoiceDat	9	4	54
0463	SynVox	1	4	55
0464	JX8P Vox	18	4	55
0465	Syn.Voice 1	8	4	55
0466	Syn.Voice 2	10	4	55
0467	VP330 Choir	16	4	55
0468	LFO Vox	9	4	86
0469	Solo Vox	0	4	86
0470	Chorus Oohs2	3	4	54
0471	Chorus Oohs1	0	4	54
0472	VoiceLah Fem	16	4	54
0473	ChorusLahFem	17	4	54
0474	ChorusLuhFem	19	4	54
0475	VoiceUuh Fem	23	4	54
0476	Fem Lah&Lan	24	4	54
Sax - Brass				
0477	Tenor Sax	0	4	67
0478	Blowed Tenor	46	4	67
0479	St.Tenor Sax	9	4	67
0480	Latin Tenor	44	4	67
0481	Super Tenor	47	4	67
0482	TenorSaxFst	50	4	67
0483	Tenor Sax 1	45	4	67
0484	BreathyTn.	8	4	67
0485	BlowAltoVib	50	4	66
0486	Folk A.Sax	17	2	66
0487	Folk A.SaxVb	18	2	66
0488	FolkAlto	51	4	66
0489	AltoSax Soft	46	4	66
0490	AltoSax Exp.	8	4	66
0491	Alto Sax	0	4	66
0492	Baritone Sax	0	4	68
0493	Bari & Tenor	8	4	68
0494	Grow Sax	9	4	66
0495	Soprano Exp.	8	4	65
0496	Soprano Sax2	0	4	65
0497	Sax Section	17	4	66
0498	AltoSax + Tp	16	4	66
0499	ORSaxVib	2	2	66
0500	ORSaxTrl	3	2	66
0501	Ac.Brass	80	4	62
0502	Brass Sforz.	81	4	62
0503	Brass sfz 1	10	4	62
0504	Brass sfz 2	12	4	62

No.	Name	CC00	CC32	PC
0505	St. Brass ff	3	4	62
0506	Africa Brass	80	4	64
0507	St.Orch Brs1	36	4	62
0508	Octave Brass	24	4	62
0509	FatPop Brass	14	4	62
0510	2Tps+Tb	43	4	62
0511	2Tps+Tb+Sax	44	4	62
0512	Fat + Reed	26	4	62
0513	Warm Brass	2	4	64
0514	Orch Brass	33	4	62
0515	St.Orch Brs2	38	4	62
0516	Brass + Reed	25	4	62
0517	Brass 1	0	4	62
0518	Brass 2	8	4	62
0519	Brass 3	9	4	62
0520	SC Brt Brass	1	5	62
0521	Bones Sect.	2	4	62
0522	Quad Brass1	4	4	62
0523	Quad Brass2	5	4	62
0524	Henry IV	47	4	64
0525	Brass Fall	16	4	62
0526	Switch Fall	0	5	62
0527	Jump Brass	5	4	63
0528	MG Brass fst	81	4	64
0529	MKS Brass	4	4	63
0530	JUNO Brass	1	4	63
0531	Fat SynBrass	5	4	64
0532	Poly Brass	80	4	63
0533	PowerBrass	47	4	62
0534	Synth Brass	0	4	63
0535	Pro Brass	8	4	63
0536	P5 Brass	0	4	64
0537	Sync Brass	4	4	64
0538	Oct SynBrass	16	4	63
0539	SH-5 Brass	3	4	63
0540	OB Brass	9	4	64
0541	Velo Brass 1	16	4	64
0542	DeepSynBrass	6	4	64
0543	Tuba 1	0	4	59
0544	Tuba 2	1	4	59
0545	Tuba 3	47	4	59
0546	Polka Tuba	46	4	59
0547	Folk Tuba	45	4	59
0548	Tuba + Horn	8	4	59
0549	Euphonium	16	4	58
0550	French Horns	0	4	61
0551	Fr.Horn	1	4	61
0552	Wide FreHrns	3	4	61
0553	F.Hrn Slow	8	4	61
0554	Horn + Orche	2	4	61
0555	Trombone 1	0	4	58
0556	Trombone 2	1	4	58
0557	Bright Tb	4	4	58
0558	V Twin bones	2	4	58
0559	Bs.Trombone	8	4	58
0560	Dual Horns	9	4	61
0561	F.Horn Rip	24	4	61
0562	SoaringHorns	46	4	64
0563	Truba	8	2	58
0564	TrubaStp	9	2	58
0565	Trumpet	0	4	57
0566	Trumpet2	48	4	57
0567	Rom/Mar Tp	51	4	57
0568	FolkTrumpVb	18	2	57
0569	MariachiTp	50	4	57
0570	Bright Tp.	24	4	57
0571	Romanc Tp	49	4	57
0572	Tp Mar/Shk	52	4	57
0573	Trumpet & Nz	4	4	57
0574	Warm Tp.1	25	4	57
0575	Dark Trumpet	3	4	57
0576	Tp Shake	53	4	57
0577	Atk Trumpet	47	4	57
0578	FolkTrumpet	1	4	57
0579	Twin Tp.	27	4	57

No.	Name	CC00	CC32	PC
0580	Warm Tp.2	26	4	57
0581	TrumpetFall2	17	4	62
0582	Muted Tp 1	48	4	60
0583	Muted Tp 2	49	4	60
0584	MuteTrumpet1	0	4	60
0585	MuteTrumpet2	2	4	60
0586	MuteTrumpet3	3	4	60
0587	Muted Horns	8	4	60
0588	FlugelHorn	8	4	57
0589	FluteVibAtk	52	4	74
0590	FlTraverso	3	4	74
0591	Flute Exp	2	4	74
0592	Flute 1	0	4	74
0593	Flute 2	1	4	74
0594	Piccolo 1	0	4	73
0595	JazzClariVib	50	4	72
0596	FolkClarin	51	4	72
0597	FolkClarinVb	17	2	72
0598	Folk Clarin	16	2	72
0599	SoftClarin	52	4	72
0600	Clarinet	0	4	72
0601	Bs Clarinet	8	4	72
0602	Oboe	0	4	69
0603	Oboe Exp.	8	4	69
0604	English Horn	0	4	70
0605	Bassoon	0	4	71
0606	BottleBlow1	0	4	77
0607	BottleBlow2	47	4	77
0608	The Bottle	46	4	77
0609	Pan Flute1	0	4	76
0610	Pan Flute2	47	4	76
0611	Whistle 1	0	4	79
0612	Whistle 2	1	4	79
0613	TinWhistle2	46	4	76
0614	Multi Wind	16	4	72
0615	Quad Wind	17	4	72
0616	Recorder	0	4	75
0617	Ocarina	0	4	80
0618	Pipe & Reed	9	4	74
Synth				
0619	Big Lead	4	4	82
0620	OB Saw	26	4	82
0621	LM Square	6	4	81
0622	CC Solo	4	4	81
0623	Twin Sine	11	4	81
0624	Dual Sqr&Saw	23	4	81
0625	Velo Lead	5	4	82
0626	MG Square	1	4	81
0627	Hollow Mini	2	4	81
0628	Phenomena	80	4	87
0629	Saw Wave	0	4	82
0630	Unison Saws	46	4	91
0631	Poly Saws	83	4	91
0632	SuperSaws	47	4	91
0633	Poly Key	82	4	91
0634	80's PolySyn	1	4	91
0635	Super Poly	4	4	91
0636	Polysynth 1	0	4	91
0637	Polysynth 2	2	4	91
0638	OB Stab	2	4	101
0639	Unison SawLd	7	4	84
0640	MG SawLead 2	39	4	82
0641	TB Lead	1	4	84
0642	Fat GR Lead	3	4	85
0643	D-50 Fantasy	43	4	89
0644	Atmosphere	0	4	100
0645	Ice Rain	0	4	97
0646	Syn.Calliope	0	4	83
0647	Big & Raw	1	4	88
0648	P5 Sync Lead	16	4	85
0649	Acid Guitar	10	4	85
0650	D-50 Fat Saw	11	4	82
0651	Euro-Dance 2	81	4	88
0652	OB DoubleSaw	12	4	82
0653	Rock Lead	18	4	85

No.	Name	CC00	CC32	PC
0654	Techno Saw	47	4	82
0655	JP DoubleSaw	13	4	82
0656	JP SuperSaw	15	4	82
0657	CS Saw	30	4	82
0658	MG Saw Lead	31	4	82
0659	Oct Saw Lead	35	4	82
0660	Chiffer Lead	0	4	84
0661	LM Pure Lead	8	4	83
0662	JUNO Brass	3	4	88
0663	LA Brass Ld	22	4	85
0664	Big Fives	1	4	87
0665	SequenceSaw3	46	4	82
0666	Euro-Dance 1	80	4	88
0667	Crispy Lead	84	4	88
0668	LM Blow Lead	9	4	83
0669	Xpressive	83	4	88
0670	Raver Blade	82	4	88
0671	Square Wave	0	4	81
0672	Mellow FM	3	4	81
0673	Shmoog	5	4	81
0674	2600 Sine	8	4	81
0675	KG Lead	10	4	81
0676	OB Square	17	4	81
0677	JP-8 Square	18	4	81
0678	Dist Square	19	4	81
0679	303SquarDst1	20	4	81
0680	303SquarDst2	21	4	81
0681	Pulse Lead	24	4	81
0682	JP8 PulseLd1	26	4	81
0683	JP8 PulseLd2	28	4	81
0684	260RingLead	29	4	81
0685	303DistLead	30	4	81
0686	JP8000DistLd	31	4	81
0687	HipHop Sq	33	4	81
0688	Flux Pulse	35	4	81
0689	Panning Lead	10	4	103
0690	Pulse Saw	2	4	82
0691	GR-300 Saw	6	4	82
0692	LA Saw	7	4	82
0693	Doctor Solo	8	4	82
0694	Fat Saw Lead	9	4	82
0695	FatSawLead	14	4	82
0696	Waspy Synth	16	4	82
0697	PM Lead	17	4	82
0698	MG Saw	24	4	82
0699	P5 Saw Lead	33	4	82
0700	Natural Lead	36	4	82
0701	Synchronized	38	4	82
0702	SequenceSaw1	40	4	82
0703	SequenceSaw2	41	4	82
0704	Octave Stack	9	4	91
0705	Reso Saw	42	4	82
0706	Cheese Saw	43	4	82
0707	FatSolo Lead	4	4	84
0708	ForcefulLead	5	4	84
0709	Oct.UnisonLd	6	4	84
0710	Mad Lead	8	4	84
0711	CrowdingLead	9	4	84
0712	Space Org X	81	4	87
0713	Double Sqr.	10	4	84
0714	Chord maj7th	82	4	87
0715	PureFlatLead	47	4	84
0716	Short Chord	83	4	87
0717	Charang	0	4	85
0718	Wire Lead	1	4	85
0719	FB.Charang	2	4	85
0720	Mellow GR Ld	5	4	85
0721	Fat SyncLead	17	4	85
0722	5th DecaSync	19	4	85
0723	Dirty Sync	20	4	85
0724	DualSyncLead	21	4	85
0725	5th Saw Wave	0	4	87
0726	5th Lead	2	4	87
0727	JP 5th Saw	5	4	87
0728	JP8000 5thFB	6	4	87

No.	Name	CC00	CC32	PC
0729	Bass & Lead	0	4	88
0730	Fat & Perky	2	4	88
0731	Delayed Lead	7	4	88
0732	Pulse Wave 1	80	2	82
0733	Pulse Wave 2	81	2	82
0734	80'sTechLead	82	2	82
0735	HollowReleas	4	4	100
Pad - Ethnic				
0736	Warm Pad	0	4	90
0737	LA Warm Pad	82	4	90
0738	Attack! Pad	83	4	90
0739	Human Pad	10	4	90
0740	Thick Matrix	1	4	90
0741	Sine Pad	5	4	90
0742	JP Soft Pad	13	4	90
0743	Stacked Pad	45	4	90
0744	Warm JP STR	47	4	90
0745	Warm Squ Pad	46	4	92
0746	JP8 Hollow	44	4	92
0747	Square Pad	45	4	92
0748	Pad With	81	4	90
0749	OB Soft Pad	6	4	90
0750	Oct.PWM Pad	12	4	90
0751	PWM Soft Pad	43	4	90
0752	JP8 Sqr Pad	2	4	93
0753	SoftBellPad	1	4	93
0754	Warm Voices	82	4	95
0755	Vox Pad	83	4	95
0756	Octave Pad	8	4	90
0757	Sync Brs.Pad	11	4	90
0758	Silky Pad 2	11	4	104
0759	Ambient Pad	6	4	100
0760	Harpvox	3	4	100
0761	Itopia	3	4	92
0762	Holy Voices	12	4	92
0763	Vox Sweep	2	4	95
0764	SC Heaven	2	4	92
0765	Tears Voices	12	4	95
0766	Space Voice	0	4	92
0767	Heaven II	1	4	92
0768	EP Heaven	44	4	89
0769	Bell Heaven	3	4	89
0770	Water Space	4	4	92
0771	Cosmic Voice	8	4	92
0772	Vocorderman	11	4	92
0773	Horror Pad	8	4	95
0774	Breath&Rise	11	4	95
0775	X-hale	81	4	95
0776	Soundtrack	0	4	98
0777	JP8Haunting	43	4	92
0778	Metal Pad	0	4	94
0779	Silky Pad 1	9	4	104
0780	Echo Pan 1	2	4	103
0781	Brightness	0	4	101
0782	New Age Pad	2	4	89
0783	LowBirds Pad	8	4	102
0784	D-50 Retour	5	4	101
0785	Fantasia 1	0	4	89
0786	Fantasia 2	1	4	89
0787	Fantasia 3	4	4	89
0788	Fantasia 4	5	4	89
0789	Music Bell	10	4	99
0790	Big Panner	4	4	103
0791	Reso Panner	5	4	103
0792	Big Blue	29	4	102
0793	Vibra Bells	8	4	99
0794	Goblin	0	4	102
0795	7th Atmos.	17	4	104
0796	D-Mention	80	4	95
0797	EP Pad	9	4	97
0798	CP Pad	11	4	97
0799	Panner Pad	2	4	94
0800	Bowed Glass	0	4	93
0801	Special Rave	4	4	94
0802	Star Dust	3	4	104

No.	Name	CC00	CC32	PC
0803	Mystic Pad	6	4	104
0804	Echo Drops	0	4	103
0805	Rotary Strng	3	4	90
0806	Stack Pad	9	4	90
0807	Sweep Stack	13	4	96
0808	Sweep Pipe	12	4	96
0809	SawsSweep	47	4	96
0810	Stray Pad	15	4	96
0811	Anklung Pad	3	4	97
0812	Tine Pad	1	4	94
0813	Hols Strings	4	4	98
0814	Clavi Pad	8	4	97
0815	Galaxy Way	18	4	104
0816	Rising OSC.	19	4	104
0817	Noise Peaker	6	4	92
0818	Etherality	5	4	104
0819	Reso Stack	10	4	91
0820	Techno Stack	11	4	91
0821	TwinOct.Rave	13	4	91
0822	Happy Synth	15	4	91
0823	ForwardSweep	16	4	91
0824	ReverseSweep	17	4	91
0825	Warriors	4	4	96
0826	Shwimmer	9	4	96
0827	Celestial Pd	10	4	96
0828	Minor Rave	24	4	91
0829	Bamboo Hit	7	4	92
0830	AuhAuh	10	4	92
0831	Saw Impulse	5	4	97
0832	Strange Str.	6	4	97
0833	Crystal	0	4	99
0834	Syn Mallet	1	4	99
0835	Soft Crystal	2	4	99
0836	Round Glock	3	4	99
0837	Loud Glock	4	4	99
0838	Digi Bells	9	4	99
0839	Blow Bell	12	4	99
0840	Choral Bells	16	4	99
0841	Air Bells	17	4	99
0842	Bell Harp	18	4	99
0843	Gamelimba	19	4	99
0844	Bottom Bell	23	4	99
0845	Warm Atmos	1	4	100
0846	Vaporish	80	4	91
0847	Brass Star	3	4	101
0848	Org Bell	8	4	101
0849	Goblinson	1	4	102
0850	50's Sci-Fi	2	4	102
0851	Abduction	3	4	102
0852	Auhbient	4	4	102
0853	LFO Pad	5	4	102
0854	LFO Sweep	44	4	90
0855	Saw Strings	46	4	90
0856	Ambient BPF	2	4	96
0857	Random Str	6	4	102
0858	UFO FX	14	4	102
0859	FallInInsect	18	4	102
0860	LFO Oct.Rave	19	4	102
0861	Halo Pad	0	4	95
0862	Sweep Pad	0	4	96
0863	Oud	24	4	106
0864	Oud+Strings	28	4	106
0865	Ancestral	1	4	98
0866	Converge	8	4	96
0867	Prologue 1	2	4	98
0868	Prologue 2	3	4	98
0869	HistoryWave	5	4	98
0870	Echo Pan 2	3	4	103
0871	Pan Sequence	8	4	103
0872	Star Theme	0	4	104
0873	Echo Bell	1	4	103
0874	Just Before	20	4	102
0875	RandomEnding	22	4	102
0876	Random Sine	23	4	102
0877	Noise&SawHit	25	4	102

No.	Name	CC00	CC32	PC
0878	DancingDrill	27	4	102
0879	Dirty Stack	28	4	102
0880	Static Hit	30	4	102
0881	Acid Copter	32	4	102
0882	260HarmPad	7	4	89
0883	Tambra	10	4	97
0884	Tamboura	16	4	105
0885	Rabab	8	4	106
0886	Gopichant	16	4	106
0887	Shamisen	0	4	107
0888	Kalimba	0	4	109
0889	Sanza	8	4	109
0890	Bagpipe	0	4	110
0891	UillnPipe Or	11	4	110
0892	Fiddle	0	4	111
0893	Pungi	8	4	112
0894	Banjo	0	4	106
0895	Muted Banjo	1	4	106
0896	Cimbalom_F	2	2	16
0897	HDMallCimba	3	2	16
0898	Zither	16	4	16
0899	Santur	0	4	16
0900	Cimbalom	8	4	16
0901	Dulcimer	24	4	16
0902	Purify	0	5	11
0903	Tron Flute	51	4	74
0904	ORClAVib	2	2	72
0905	ORClATrl	3	2	72
0906	Frula	10	2	76
0907	FrulaTrl	11	2	76
0908	Fujara	12	2	76
0909	Quena	9	2	76
0910	NAY	8	4	73
0911	Shakuhachi	0	4	78
0912	Kawala	8	4	76
0913	Di	16	4	73
0914	TinWhistle1	24	4	76
0915	TinWhistle Nm	25	4	76
0916	ShakuBamboo	47	4	78
0917	Arghool	32	4	73
0918	BaritoneShrt	10	4	68
0919	BaritoneLong	12	4	68
0920	Bangdi	15	5	72
0921	Bandi Grwl	16	5	72
0922	Bandi/Grwl	17	5	72
0923	Bangdi /3	18	5	72
0924	Esraj&Mizmar	19	5	72
0925	Hulusi	20	5	72
0926	Hulusi2	21	5	72
0927	Hulusi2/3 1	22	5	72
0928	Hls2 Sld Dw	23	5	72
0929	Hls2 Sld Up	24	5	72
0930	Hls2 VbMouth	25	5	72
0931	Hls2/3 Mono	26	5	72
0932	Hls2/Vb Mono	27	5	72
0933	Hls2/VbMouth	28	5	72
0934	Suona Grwl	30	5	72
0935	Suona/Grwl	31	5	72
0936	Qudi	0	5	78
0937	Qudi /3	1	5	78
0938	Qudi Orn	2	5	78
0939	Qudi/Orn	3	5	78
0940	Taj Mahal	4	5	78
0941	Xun	5	5	78
0942	Xun Orn	6	5	78
0943	Xun/Orn	7	5	78
0944	Xiao	8	5	78
0945	Xiao Orn	9	5	78
0946	Xiao/Orn	10	5	78
0947	Harmonium 1	70	4	22
0948	Harmonium 2	71	4	22
0949	Harmonium 3	72	4	22
0950	Zhongruan	1	5	25
0951	Zhngruan Vib	2	5	25
0952	Zhngruan/Vib	3	5	25

No.	Name	CC00	CC32	PC
0953	Zhngruan Trm	4	5	25
0954	Zhngruan/Trm	5	5	25
0955	Sacred Bells	1	5	11
0956	BonangGamSRX	0	5	13
0957	BelAngk SRX	1	5	13
0958	BsKalimbaSRX	2	5	13
0959	Kane / SRX	3	5	13
0960	Reyong / SRX	4	5	13
0961	VelAfro SRX2	5	5	13
0962	Yang Qin	24	4	47
0963	Yangqin	6	5	13
0964	Yangqin /3	7	5	13
0965	Yangqin Hrd	8	5	13
0966	Yangqin Trm	9	5	13
0967	Yangqin/Hrd	10	5	13
0968	Yangqin/Trm	11	5	13
0969	Erhu	1	5	41
0970	Erhu Harm	2	5	41
0971	Erhu/Harm	3	5	41
0972	Erhu/Vib	4	5	41
0973	SihuHorsScrm	9	5	49
0974	Oygur	12	5	13
0975	Log drum	98	119	13
0976	Matoquin	13	5	49
0977	Mizmar	24	4	112
0978	Mizmar Solo	0	5	112
0979	Uilleann Pipe	9	4	110
0980	Sitar 1	0	4	105
0981	Sitar 2	1	4	105
0982	Hichiriki	16	4	112
0983	Pi Pa	32	4	106
0984	Drone Sitar	7	5	105
0985	Sitar/Drone	4	4	105
0986	Sitar 3	5	4	105
0987	Tsugaru	1	4	107
0988	San Xian	9	4	106
0989	Koto	0	4	108
0990	Syn Shamisen	8	4	107
0991	Gu Zheng	1	4	108
0992	Taisho Koto	8	4	108
0993	Kanoun	16	4	108
0994	Bodhran	9	4	109
0995	Bodhran Mute	10	4	109
0996	Didgeridoo	8	4	110
0997	Kanoon+Choir	19	4	108
0998	Oct Harp	24	4	108
0999	UillnPipe Nm	10	4	110
1000	Er Hu	8	4	111
1001	Gao Hu	9	4	111
1002	Shanai 1	0	4	112
1003	Shanai 2	1	4	112
1004	Suona 1	32	4	112
1005	Suona 2	33	4	112
1006	Tinkle Bell	0	4	113
1007	Gender	9	4	113
1008	Pemade	15	4	113
1009	Rababa	10	4	111
1010	BOUZ_BAG_1	21	2	106
1011	JV Bousouki	18	2	106
1012	Gajde	11	2	110
1013	Kajar	17	4	113
1014	Kelontuk Sid	20	4	113
1015	Atarigane	8	4	114
1016	Guzheng	0	5	105
1017	Guzhng Trm	1	5	105
1018	Guzhng/Trm	2	5	105
1019	St.GuZhngSRX	3	5	105
1020	SitarGlisSRX	4	5	105
1021	Shamisen SRX	5	5	105
1022	Zheng Zither	6	5	105
1023	Pipa	0	5	106
1024	Pipa /4	1	5	106
1025	Pipa Harm	2	5	106
1026	Pipa Vib	3	5	106
1027	Pipa Trem	4	5	106

No.	Name	CC00	CC32	PC
1028	Pipa/Harm	5	5	106
1029	Pipa/Vib	6	5	106
1030	Pipa/Trem	7	5	106
1031	Rawap	8	5	106
1032	Rawap Trem	9	5	106
1033	Rawap/Trem	10	5	106
1034	Gamelan Gong	98	119	113
1035	RAMA Cymbal	100	119	113
1036	Bonang	96	119	113
Percuss - SFX				
1037	Steel Drums	0	4	115
1038	Woodblock	0	4	116
1039	Taiko	0	4	117
1040	Sine Perc.	10	4	119
1041	Fl.Key Click	1	4	122
1042	Elec Perc	9	4	119
1043	Jazz Tom	3	4	118
1044	808 Tom	8	4	119
1045	Melo. Tom 1	0	4	118
1046	Real Tom 2	8	4	118
1047	Jungle SD	18	4	118
1048	Synth Drum	0	4	119
1049	Concert BD	8	4	117
1050	Castanets	8	4	116
1051	Perc. Bang	11	4	126
1052	Small Taiko	1	4	117
1053	Tabla+	0	5	115
1054	Reverse Cym.	0	4	120
1055	Cymbal Roll	47	4	113
1056	Wind Chimes	5	4	125
1057	Tambourine	16	4	114
1058	Rev.Snare	8	4	120
1059	Rev.ConBD	17	4	120
1060	Rev.Kick 1	16	4	120
1061	Rev.Tom	25	4	120
1062	Agogo	0	4	114
1063	MC-500 Beep	11	4	125
1064	Finger Snaps	24	4	116
1065	Angklung	16	4	116
1066	Bebarongan	25	4	117
1067	Dholak	27	4	117
1068	Stack Hit	25	4	56
1069	Industry Hit	26	4	56
1070	Technorg Hit	22	4	56
1071	Rave Hit	23	4	56
1072	Bit Hit	20	4	56
1073	Bam Hit	19	4	56
1074	Philly Hit	9	4	56
1075	Dist. Hit	18	4	56
1076	Impact Hit	8	4	56
1077	Euro Hit	3	4	56
1078	Bass Hit	1	4	56
1079	6th Hit	2	4	56
1080	Techno Hit	17	4	56
1081	Lo Fi Rave	16	4	56
1082	Perc. Hit	11	4	56
1083	Shock Wave	12	4	56
1084	Clap Hit	27	4	56
1085	Gun Shot	0	4	128
1086	Machine Gun	1	4	128
1087	LaserGun	2	4	128
1088	Eruption	4	4	128
1089	Big Shot	5	4	128
1090	Explosion	3	4	128
1091	Telephone 1	0	4	125
1092	Telephone 2	1	4	125
1093	Helicopter	0	4	126
1094	Seashore	0	4	123
1095	Horse-Gallop	2	4	124
1096	Dog	1	4	124
1097	Bird 1	0	4	124
1098	Bird 2	3	4	124
1099	Growl 1	5	4	124
1100	Growl 2	6	4	124
1101	Kitty	4	4	124

Backing Keyboard BK-5
Tone List

No.	Name	CC00	CC32	PC
1102	Fancy Animal	7	4	124
1103	Breath Noise	0	4	122
1104	Small Club	7	4	127
1105	Car-Engine	1	4	126
1106	Seal	8	4	124
1107	Rain	1	4	123
1108	Thunder	2	4	123
1109	Wind 1	3	4	123
1110	Wind 2	6	4	123
1111	Stream	4	4	123
1112	Bubble	5	4	123
1113	DoorCreaking	2	4	125
1114	Siren	5	4	126
1115	Train	6	4	126
1116	Jetplane	7	4	126
1117	Starship	8	4	126
1118	Burst Noise	9	4	126
1119	Car Engine	24	4	126
1120	Car Horn	25	4	126
1121	Car-Pass	3	4	126
1122	Car-Stop	2	4	126
1123	Car-Crash	4	4	126
1124	Door	3	4	125
1125	Cricket	7	4	123
1126	White Noise	17	4	123
1127	Winds Hit	47	4	123
1128	Pink Noise	16	4	123
1129	Scratch 1	4	4	125
1130	TapeRewind	9	4	125
1131	ShortCircuit	80	4	56
1132	Trumpet Nz	9	4	122
1133	Calculating	10	4	126
1134	Scratch 2	7	4	125
1135	ScratchKey	8	4	125
1136	Phono Noise	10	4	125
1137	HandClapMenu	40	4	116
1138	909 HandClap	32	4	116
1139	Applause 1	0	4	127
1140	Applause 2	6	4	127
1141	ApplauseWave	8	4	127
1142	Voice ComeOn	23	4	127
1143	Voice One	16	4	127
1144	Voice Two	17	4	127
1145	Voice Three	18	4	127
1146	Voice Tah	19	4	127
1147	Voice Aou	24	4	127
1148	Voice Oou	25	4	127
1149	Voice Hie	26	4	127
1150	Voice Whey	20	4	127
1151	Voice Kikit	22	4	127
1152	Burner	12	4	126
1153	Glass & Glam	13	4	126
1154	Ice Ring	14	4	126
1155	Crack Bottle	16	4	126
1156	Pour Bottle	17	4	126
1157	Open CD Tray	19	4	126
1158	Audio Switch	20	4	126
1159	Bounce	18	4	117
1160	Key Typing	21	4	126
1161	SL 1	22	4	126
1162	SL 2	23	4	126
1163	Boeeeen	26	4	126
1164	R.Crossing	27	4	126
1165	Compressor	28	4	126
1166	Sword Boom!	29	4	126
1167	Sword Cross	30	4	126
1168	Stab! 1	31	4	126
1169	Stab! 2	32	4	126
1170	Laughing	1	4	127
1171	BabyLaughing	9	4	127
1172	Screaming	2	4	127
1173	Punch	3	4	127
1174	Heart Beat	4	4	127
1175	Footsteps	5	4	127

22. Drum Sets

	PC4 [CC32= 4] New Pop	PC 18 [CC32= 4] New Rock	PC 45 [CC32= 4] New BrushPop	PC 8 [CC32= 4] New Folk	PC 47 [CC32= 4] New Pop Perc	PC 46 [CC32= 4] NewPBrshPerc	PC 44 [CC32= 4] V-JazzBrush	PC41 [CC32= 4] Brush	PC 42 [CC32= 4] Brush 2
0 C-1	HipHop Kick1	HipHop Kick1	HipHop Kick1	Brasil Tamburin	CowBellSide	Mambo_SW	HipHop Kick1	Std.1 Kick1	Std.1 Kick1
1 C#-1	Jazz Kick 1	Jazz Kick 1	Jazz Kick 1	Marches Tamburin	SeaShells	SeaShells	Jazz Kick 1	Std.1 Kick2	Std.1 Kick2
2 D-1	Mex Kick	Mex Kick	Mex Kick	Tamorra 1	Equat-nutshells	Equat-nutshells	Mex Kick	Std.2 Kick1	Std.2 Kick1
3 D#-1	Rm Kick 1	Rm Kick 1	Rm Kick 1	Tamorra 2	Cascade_Ending	Cascade_Ending	Rm Kick 1	Std2 Kick2	Std2 Kick2
4 E-1	Rm Kick 2	Rm Kick 2	Rm Kick 2	Tamorra 3	Chimes-Ending	Chimes-Ending	Rm Kick 2	Kick 1	Kick 1
5 F-1	HipHop Kick2	HipHop Kick2	HipHop Kick2	Tamorra 4	Goathooves	Goathooves	HipHop Kick2	Kick 2	Kick 2
6 F#-1	TechnoKick1	TechnoKick1	TechnoKick1	Tamorra 6	GoathoovesShot	GoathoovesShot	TechnoKick1	Jazz Kick 1	Jazz Kick 1
7 G-1	BassDrumSet	BassDrumSet	BassDrumSet	Tamorra 7	Bongo1_SW1	Bongo1_SW1	BassDrumSet	Jazz Kick 2	Jazz Kick 2
8 G#-1	HipHop Kick1	HipHop Kick1	HipHop Kick1	Tamorra 8	Bongo1_SW2	Bongo1_SW2	HipHop Kick1	Room Kick 1	Room Kick 1
9 A-1	909Comp Kick	909Comp Kick	909Comp Kick	Tamorra Ending	Bongo1_SW3	Bongo1_SW3	909Comp Kick	Room Kick 2	Room Kick 2
10 Bb-1	St Kick 1	St Kick 1	St Kick 1	Pandeiro 1	Bongo2_SW1	Bongo2_SW1	St Kick 1	Power Kick1	Power Kick1
11 B-1	JazzKick	JazzKick	JazzKick	Pandeiro 2	Bongo2_SW2	Bongo2_SW2	JazzKick	Power Kick2	Power Kick2
12 C0	NewRockKik	Rock Kick	RockKik	Pandeiro 3	Bongo2_3	Bongo2_3	NewRockKik	Elec Kick 2	Elec Kick 2
13 C#0	Cymbal Roll	Cymbal Roll	Cymbal Roll	Pandeiro 4	Congas_SW1	Congas_SW1	Cymbal Roll	Elec Kick 1	Elec Kick 1
14 D0	Rock Stick 2	Rock Stick 2	Rock Stick 2	Pandeiro 5	Congas_SW2	Congas_SW2	Rock Stick 2	TR-808 Kick	TR-808 Kick
15 D#0	Rm Snare 1	Rm Snare 1	Rm Snare 1	Pandeiro 6	Congas_SW3	Congas_SW3	Rm Snare 1	TR-909 Kick	TR-909 Kick
16 E0	Rm Snare 2	Rm Snare 2	Rm Snare 2	BeguineLoop3	Congas_SW4	Congas_SW4	Rm Snare 2	Dance Kick 2	Dance Kick 2
17 F0	St Snare1	St Snare1	St Snare1	BeguineLoop2	Tamorra 1	Tamorra 1	St Snare1	Voice One	Voice One
18 F#0	St Snare2	St Snare2	St Snare2	BeguineLoop1	Tamorra 2	Tamorra 2	St Snare2	Voice Two	Voice Two
19 G0	NewJzSn2	JazzSnare2	JazzSnare2	JazzSnare2	Tamorra 3	Tamorra 3	NewJzSn2	Voice Three	Voice Three
20 G#0	NewJzSn1	JazzSnare1	JazzSnare1	JazzSnare1	Tamorra 4	Tamorra 4	NewJzSn1	---	Jazz Kick 1
21 A0	R&B Snare	R&B Snare	R&B Snare	R&B Snare	Tamorra 6	Tamorra 6	R&B Snare	---	Jazz Kick 2
22 Bb0	RockSnare2_2	RockSnare2_2	RockSnare2_2	RockSnare2_2	Tamorra 7	Tamorra 7	PopSnare38 2	MC-500 Beep	MC-500 Beep
23 B0	RockSnare1_2	RockSnare1_2	RockSnare1_2	RockSnare1_2	Tamorra 8	Tamorra 8	PopSnare40 2	MC-500 Beep	MC-500 Beep
24 C1	PopSnare38 2	PopSnare38 2	PopSnare38 2	PopSnare38 2	Tamorra Ending	Tamorra Ending	PopSnare38 2	Concert Snr	Concert Snr
25 C#1	Snare Ghost1	Snare Ghost1	Snare Ghost1	Snare Ghost1	Pandeiro_SW1	Pandeiro_SW1	Snare Ghost1	Snare Roll	Snare Roll
26 D1	PopSnare38 2	PopSnare38 2	PopSnare38 2	PopSnare38 2	Pandeiro_SW2	Pandeiro_SW2	PopSnare38 2	Finger Snap	Finger Snap
27 D#1	Fingersnaps2	Fingersnaps2	Fingersnaps2	Fingersnaps2	Pandeiro_SW3	Pandeiro_SW3	Fingersnaps2	High-Q	High-Q
28 E1	909 HandClap	909 HandClap	909 HandClap	RockSnare2_3	Pandeiro 5	Pandeiro 5	909 HandClap	Slap	Slap
29 F1	808 Clap	808 Clap	808 Clap	Roll Snare	Brazilian_Tamburin	Brazilian_Tamburin	808 Clap	ScratchPush	ScratchPush
30 F#1	Hand clap2	Hand clap2	Hand clap2	Hand clap2	Chimes&Seeds_1	Chimes&Seeds_1	Hand clap2	ScratchPull	ScratchPull
31 G1	909 HandClap	909 HandClap	909 HandClap	909 HandClap	Chimes&Seeds_2	Chimes&Seeds_2	909 HandClap	Sticks	Sticks
32 G#1	Pedal Hi Hat	Pedal Hi Hat	Pedal Hi Hat	Pedal Hi Hat	PopHiHatFoot	PopHiHatFoot	Pedal HiHat1	SquareClick	SquareClick
33 A1	GospelHClp1	GospelHClp1	GospelHClp1	FolkSnareTango	VibratoneSlow-Fast	VibratoneSlow-Fast	GospelHClp1	Mtrnm.Click	Mtrnm.Click
34 Bb1	Snare Roll 1	Snare Roll 1	Snare Roll 1	Snare Roll 1	AfricanCowBell	AfricanCowBell	Snare Roll 1	Mtrnm. Bell	Mtrnm. Bell
35 B1	Pop Kick 35	Pop Kick 35	Pop Kick 35	Pop Kick 35	Kick_Plastic	Kick_Plastic	JazzKick	Jazz Kick 2	Br Kick 1
36 C2	Pop Kick 36	Pop Kick 36	Pop Kick 36	Pop Kick 36	Kick_Plastic	Kick_Plastic	JazzKick	Jazz Kick 1	Br Kick 2
37 C#2	Pop Stick1	Pop Stick1	Pop Stick1	Pop Stick1	Snare	Snare	NewJzSW1	Side Stick	Side Stick
38 D2	PopSnare38 1	PopSnare38 1	PopSnare38 1	PopSnare38 1	Snare	Snare	NewJzSn1	Brush Swirl	Br Snare1
39 D#2	Snare Ghost1	Snare Ghost1	Snare Ghost1	Snare Ghost1	SnareFlam	SnareFlam	NewJzSW2	Brush Slap1	Br Snare2
40 E2	PopSnare40 1	PopSnare40 1	PopSnare40 1	PopSnare40 1	Snare	Snare	NewJzSn2	Brush Swirl	Brush Swirl
41 F2	Flam Tom 41	Flam Tom 41	Flam Tom 41	Flam Tom 41	FloorTomFlam	FloorTomFlam	NewJzTomLoFl	Lite Tom 4	Lite Tom 4
42 F#2	Pop Hi Hat1	Pop Hi Hat1	Pop Hi Hat1	Pop Hi Hat1	Jazz Hat1	Jazz Hat1	JazzHiHat1	Brs HiHatCls	Brs HiHatCls
43 G2	Tom 43	Tom 43	Tom 43	Tom 43	FloorTom	FloorTom	NewJzTomLo	Lite Tom 4	Lite Tom 4
44 G#2	Pop Hi Hat2	Pop Hi Hat2	Pop Hi Hat2	Pop Hi Hat2	Jazz Hat2	Jazz Hat2	JazzHiHat2	Pedal HiHat	Pedal HiHat
45 A2	Flam Tom 45	Flam Tom 45	Flam Tom 45	Flam Tom 45	Tom2Flam	Tom2Flam	Jazz Tom MFl	Lite Tom 4	Lite Tom 4
46 Bb2	Pop Hi Hat3	Pop Hi Hat3	Pop Hi Hat3	Pop Hi Hat3	Jazz Hat3	Jazz Hat3	JazzHiHat3	Brs HiHatOpn	Brs HiHatOpn
47 B2	Tom 47	Tom 47	Tom 47	Tom 47	Tom2	Tom2	RockTomMid	Lite Tom 4	Lite Tom 4
48 C3	Flam Tom 50	Flam Tom 50	Flam Tom 50	Flam Tom 50	Tom1Flam	Tom1Flam	NewJzTomHifl	Lite Tom 4	Lite Tom 4
49 C#3	Pop Cymbal2	Pop Cymbal2	Pop Cymbal2	Pop Cymbal2	JazzCrCym1	JazzCrCym1	CrachCymbal2	Brush Crash	Brush Crash
50 D3	Tom 50	Tom 50	Tom 50	Tom 50	PopBrushTom1	PopBrushTom1	NewJzTomHi	Lite Tom 4	Lite Tom 4
51 D#3	Pop Ride1	Pop Ride1	Pop Ride1	Pop Ride1	NewJzRide1	NewJzRide1	JazzRide1	Ride Cym IN	Ride Cym IN
52 E3	Pop Cymbal	Pop Cymbal	Pop Cymbal	Pop Cymbal	BrushCrash2	BrushCrash2	CrachCymbal2	ChinaCymbal	ChinaCymbal
53 F3	Pop Ride2	Pop Ride2	Pop Ride2	Pop Ride2	Jazz Ride2	Jazz Ride2	JazzRide2	Brush RideBL	Brush RideBL
54 F#3	Tambourine	Tambourine	Tambourine	Tambourine	CembaloFree	CembaloFree	Tambourine	Tambourine	Tambourine
55 G3	Splash Cym.	Splash Cym.	Splash Cym.	Splash Cym.	BrushCrash1	BrushCrash1	Splash Cym.	Splash Cym.	Splash Cym.
56 G#3	ChaChaCowb	ChaChaCowb	ChaChaCowb	ChaChaCowb	CowBell	CowBell	ChaChaCowb	Cowbell	Cowbell
57 A3	CrashCymbal2	CrashCymbal2	CrashCymbal2	CrashCymbal2	JzCrashCym1	JzCrashCym1	CrachCymbal1	Crash Cymb2	Crash Cymb2
58 Bb3	Vibraslap	Vibraslap	Vibraslap	Vibraslap	vibraslap	vibraslap	Vibraslap	Vibraslap	Vibraslap
59 B3	RockRideCym1	RockRideCym1	RockRideCym1	RockRideCym1	RockRide1	RockRide1	RockRideCym1	Ride Cymbal	Ride Cymbal
60 C4	NewHiBongo	HiBongo	HiBongo	HiBongo	Bongo_SW	Bongo_SW	NewHiBongo	Bongo High	Bongo High
61 C#4	NewLoBongo	LoBongo	LoBongo	LoBongo	Bongo1_4	Bongo1_4	NewLoBongo	Bongo Low	Bongo Low
62 D4	NewCongaSlp	CongaSlap	Conga Slap	CongaSlap	Congas_SW	Congas_SW	NewCongaSlp	Mute H.Conga	Mute H.Conga
63 D#4	NewCongaOp	CongaOp	Conga Op	CongaOp	Congas_7	Congas_7	NewCongaOp	Conga Hi Opn	Conga Hi Opn
64 E4	NewLoConga	LoConga	LoConga	LoConga	Congas_8	Congas_8	NewLoConga	Conga Lo Opn	Conga Lo Opn
65 F4	Timbal Hi	Timbal Hi	Timbal Hi	Timbal Hi	Timbal Hi	Timbal Hi	Timbal Hi	High Timbale	High Timbale
66 F#4	Timbal Lo	Timbal Lo	Timbal Lo	Timbal Lo	Timbal Lo	Timbal Lo	Timbal Lo	Low Timbale	Low Timbale
67 G4	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo
68 G#4	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo	Agogo
69 A4	NewShaker2	Shaker2	Shaker2	Shaker2	Shaker2	Shaker2	NewShaker2	Cabasa	Cabasa
70 Bb4	NewShaker1	Shaker1	Shaker1	Shaker1	Shaker1	Shaker1	NewShaker1	Maracas	Maracas
71 B4	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle
72 C5	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle
73 C#5	Quide1	Quide1	Quide1	Quide1	Quide1	Quide1	NewQuide1	Short Guiro	Short Guiro
74 D5	Quide2	Quide2	Quide2	Quide2	Quide2	Quide2	NewQuide2	Long Guiro	Long Guiro
75 D#5	Claves	Claves	Claves	Claves	Claves	Claves	NewClaves	Claves	Claves
76 E5	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock1	Woodblock1	Woodblock	Woodblock	Woodblock
77 F5	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock2	Woodblock2	Woodblock	Woodblock	Woodblock
78 F#5	Mute Cuica	Mute Cuica	Mute Cuica	Mute Cuica	Mute Cuica	Mute Cuica	Mute Cuica	Mute Cuica	Mute Cuica
79 G5	Open Cuica	Open Cuica	Open Cuica	Open Cuica	Open Cuica	Open Cuica	Open Cuica	Open Cuica	Open Cuica
80 G#5	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl
81 A5	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl
82 Bb5	Shaker	Shaker	Shaker	Shaker	Shaker	Shaker	Shaker	Shaker	Shaker
83 B5	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell

		PC4 [CC32= 4] New Pop	PC 18 [CC32= 4] New Rock	PC 45 [CC32= 4] New BrushPop	PC 8 [CC32= 4] New Folk	PC 47 [CC32= 4] New Pop Perc	PC 46 [CC32= 4] NewPBrshPerc	PC 44 [CC32= 4] V-JazzBrush	PC41 [CC32= 4] Brush	PC 42 [CC32= 4] Brush 2
84	C6	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Belltree	Belltree	Bell Tree	Bell Tree	Bell Tree
85	C#6	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets
86	D6	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Surdo_mute	Surdo_mute	Mute Surdo	Mute Surdo	Mute Surdo
87	D#6	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Surdo_open	Surdo_open	Open Surdo	Open Surdo	Open Surdo
88	E6	Cana	Cana	Cana	Cana	Cana	Cana	Applause	Applause	Applause
89	F6	Timbal HiFlm	Timbal HiFlm	Timbal HiFlm	Timbal HiFlm	TimbalHiFlm	TimbalHiFlm	Timbal HiFlm	---	---
90	F#6	Timbal LoFlm	Timbal LoFlm	Timbal LoFlm	Timbal LoFlm	TimbalLoFlm	TimbalLoFlm	Timbal LoFlm	---	---
91	G6	NewTmbIPHS	Timbal PHS	Timbal PHS	Timbal PHS	TimbalPHS	TimbalPHS	NewTmbIPHS	---	---
92	G#6	NewShekere1	Shekere1	Shekere1	Shekere1	Shekere1	Shekere1	NewShekere1	---	---
93	A6	NewShekere2	Shekere2	Shekere2	Shekere2	Shekere2	Shekere2	NewShekere2	---	---
94	Bb6	NHBngoMute	Bongo Mute	Bongo Mute	Bongo Mute	Bongo Mute	Bongo Mute	NHBngoMute	---	---
95	B6	L BongoMute	L BongoMute	L BongoMute	L BongoMute	LBongoMute	LBongoMute	L BongoMute	---	---
96	C7	CajonHi	CajonHi	CajonHi	CajonHi	CajonHi	CajonHi	CajonHi	---	---
97	C#7	CajonHiFlm	CajonHiFlm	CajonHiFlm	CajonHiFlm	CajonHiFlm	CajonHiFlm	CajonHiFlm	---	---
98	D7	Cajon Low	Cajon Low	Cajon Low	Cajon Low	CajonLo	CajonLo	Cajon Low	---	Jazz Snare1
99	D#7	CajonLoFlm	CajonLoFlm	CajonLoFlm	CajonLoFlm	CajonLoFlm	CajonLoFlm	CajonLoFlm	---	Jazz Snare2
100	E7	FilmcoHClap1	FilmcoHClap1	FilmcoHClap1	Filmco Clap1	FilmcoHClp1	FilmcoHClp1	FilmcoHClap1	Brush Swirl	Brush Swirl
101	F7	FilmcoHClap1	FilmcoHClap1	FilmcoHClap1	Filmco Clap1	FilmcoHClp1	FilmcoHClp1	FilmcoHClap1	Brush Tap	Brush Tap
102	F#	BongoCowBell	BongoCowBell	BongoCowBell	BongoCowBell	BongoCowBell	BongoCowBell	BongoCowBell	Brush Slap1	Brush Slap1
103	G7	PopSnareFl	RockSnareFl_H	BrushSnare Shot	PopSnareFl_L	Crotals	Crotals	AfHey	Brush Slap2	Brush Slap2
104	G#7	MamboCowBell	MamboCowBell	MamboCowBell	MamboCowBell	MamboCowBell	MamboCowBell	MamboCowBell	Brush Slap	Brush Slap
105	A7	PopSnareDrag	Snare Ghost	Phrase3	FolkSnrFlam2	CrashPhrase4	CrashPhrase4	MexFVox2	Brush Swirl	Brush Swirl
106	Bb7	HiHatPhrase3	HiHatPhrase3	Phrase1	FolkSnrShot1	CrashPhrase5	CrashPhrase5	AfFoots	Brush Swirl	Brush Swirl
107	B7	CrashPhrase1	Crash2Phrase4	RidePhrase1	FolkSnrShot2	RidePhrase1	RidePhrase1	MexFVox1	Long Swirl	Long Swirl
108	C8	CrashPhrase2	Crash1Phrase3	RidePhrase2	SmallSnarPhr	RidePhrase2	RidePhrase2	MexMVox1	Jazz Snare 1	Jazz Snare 1
109	C#8	CrashPhrase3	Crash1Phrase4	RidePhrase4	FolkSnrFlam5	RidePhrase4	RidePhrase4	YodelFVox1	Jazz Snare 2	Jazz Snare 2
110	D8	CrashPhrase4	CrashPhrase4	CrashPhrase4	FolkSnrFlam3	Egg_M3	Egg_M3	MexMVox2	Std.1 Snare1	Std.1 Snare1
111	D#8	CrashPhrase5	CrashPhrase5	CrashPhrase5	FolkSdSnr15h	Egg_MEndOff	Egg_MEndOff	YodelMVox1	Std.1 Snare2	Std.1 Snare2
112	E8	Crash_Stop	RidePhrase1	SnareBrushFlam	FolkSdSnr25h	Egg_M_SW1	Egg_M_SW1	MexMVox3	Std.2 Snare1	Std.2 Snare1
113	F8	RidePhrase1	RidePhrase2	RidePhrase1	FkSdSnrPhr1	Egg_L4	Egg_L4	FilmcoFVox1	Std.2 Snare2	Std.2 Snare2
114	F#8	RidePhrase2	RidePhrase3	RidePhrase2	FolkRimShtNS	Egg_LEndOff	Egg_LEndOff	YodelFVox2	Tight Snare	Tight Snare
115	G8	RidePhrase3	RidePhrase4	RidePhrase3	FolkSplash1	Egg_L_SW1	Egg_L_SW1	FilmcoFVox2	StandrdSnar1	StandrdSnar1
116	G#8	RidePhrase4	RidePhrase5	RidePhrase4	FolkSplash2	Egg_TuttiEndOff	Egg_TuttiEndOff	NewWhistle1	LD Snare M	LD Snare M
117	A8	RidePhrase5	BrushRidePhrase4	RidePhrase5	PopRide_Phr4	Egg_S4	Egg_S4	FilmcoFVox3	LD Snare C	LD Snare C
118	Bb8	RidePhrase1	Crash1Phrase1	Cascade_Ending	PopRide_Phr5	Egg_SEndOff	Egg_SEndOff	NewWhistle2	Room Snare 1	Room Snare 1
119	B8	RidePhrase2	---	---	---	Egg_S_SW1	Egg_S_SW1	FilmcoMVox1	Room Snare 2	Room Snare 2
120	C9	RidePhrase4	---	---	---	Chimes	Chimes	FilmcoMVox2	Dance Snare1	Dance Snare1
121	C#9	ChinaRoll	ChinaStopped	Crotals	AAhhh	DoorKeys	DoorKeys	BrazilVox1	Power Snare1	Power Snare1
122	D9	ChinaStopped	Crash1StopLong	DoorKeys	Uaahh	Pinchimes	Pinchimes	FilmcoMVox3	Rev.Snare	Rev.Snare
123	D#9	Egg S4	Crash2StopLong	Egg S4	Egg S4	Harness-bell1	Harness-bell1	BrazilVox2	Power Snare2	Power Snare2
124	E9	Egg S1	ChinaRoll	Egg S1	Egg S1	Harness-bell2	Harness-bell2	BrazilVox3	Elec Snare 1	Elec Snare 1
125	F9	Egg AllEndOff	Egg EndOff	Egg EndOff	Egg EndOff	Harness-bell3	Harness-bell3	AfAahhh	Dance Snare2	Dance Snare2
126	F#9	Tambour Ending	CembaloEnding	CembaloEnding	CembaloEnding	CembaloEnding	CembaloEnding	Voice Snare	Elec Snare 2	Elec Snare 2
127	G9	Tambour Free	CembaloFree	CembaloFree	CembaloFree	CembaloFree	CembaloFree	Voice Snare	Elec Snare 3	Elec Snare 3

		PC 43 [CC32= 4] Brush 2 L/R	PC 33 [CC32= 4] Jazz	PC 34 [CC32= 4] Jazz L/R	PC 1 [CC32= 4] Standard 1	PC 2 [CC32= 4] Standard 2	PC 3 [CC32= 4] Standard L/R	PC 9 [CC32= 4] Room	PC 13 [CC32= 4] Room L/R	PC10 [CC32= 4] Hip Hop
84	C6	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Bar Chimes	Bell Tree	Bell Tree	Bell Tree	Bell Tree
85	C#6	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets	Castanets
86	D6	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo
87	D#6	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo
88	E6	Applause	Applause	Applause	Applause 2	Applause 2	Applause 2	Applause 2	Applause 2	Small Club
89	F6	---	---	---	---	---	---	---	---	Rap Snare
90	F#6	---	---	---	---	---	---	---	---	Power Snare2
91	G6	---	---	---	---	---	---	---	---	Noise Slap
92	G#6	---	---	---	---	---	---	---	---	St Snare1
93	A6	---	---	---	---	---	---	---	---	St Snare2
94	Bb6	---	---	---	---	---	---	---	---	Rm Snare 1
95	B6	Br Kick 1	---	Jazz Kick 1	Rm Snare 2	---	St Kick 1	St Snare2	Rm Kick 1	Rm Snare 2
96	C7	Br Kick 2	---	Jazz Kick 2	Rm Snare 1	---	St Kick 2	St Snare1	Rm Kick 2	Dance Snare1
97	C#7	Brush Crash	---	Crash Cymb1	Std.1 Snare1	Std.1 Snare1	Crash Cymb1	Std.1 Snare1	Crash Cymb1	Techno Hit
98	D7	Br Snare1	Br Snare1	Jazz Snare1	Std.1 Snare2	Std.1 Snare2	St Snare2	Std.1 Snare2	Rm Snare 2	Philly Hit
99	D#7	Ride Cym IN	Br Snare2	Ride Cym IN	Std.2 Snare1	Std.2 Snare1	Ride Cymbal	Std.2 Snare1	Ride Cymbal	Shock Wave
100	E7	Br Snare2	Brush Swirl	Jazz Snare2	Std.2 Snare2	Std.2 Snare2	St Snare1	Std.2 Snare2	Rm Snare 1	Lo Fi Rave
101	F7	Lite Tom 4	Brush Tap	Real Tom 6	Tight Snare	Tight Snare	Real Tom 6	Tight Snare	Room Tom 5	Bam Hit
102	F#	Brs HiHatCls	Brush Slap1	JazzClosedHH	StandrdSnar1	StandrdSnar1	Close HiHat2	StandrdSnar1	Closed HiHat	Bim Hit
103	G7	Lite Tom 4	Brush Slap2	Real Tom 4	LD Snare M	LD Snare M	Real Tom 4	LD Snare M	Room Tom 2	TapeRewind
104	G#7	Brush RideBL	Brush Slap	Ride Bell	LD Snare C	LD Snare C	Ride Bell	LD Snare C	Ride Bell	Phono Noise
105	A7	Lite Tom 4	Brush Swirl	Real Tom 1	Jazz Snare 1	Jazz Snare 1	Real Tom 1	Jazz Snare 1	Room Tom 2	Dance Snare1
106	Bb7	Brs HiHatOpn	Brush Swirl	JazzOpenHH	Jazz Snare 2	Jazz Snare 2	Open HiHat2	Jazz Snare 2	R8OpenHiHat2	Power Snare2
107	B7	Br Kick1P	Long Swirl	Jazz Kick1 P	Room Snare 1	Room Snare 1	St Kick1 P	Room Snare 1	Rm Kick1 P	Elec Snare 1
108	C8	Br Kick2P	Jazz Snare 1	Jazz Kick2 P	Room Snare 2	Room Snare 2	St Kick2 P	Room Snare 2	Rm Kick2 P	Dance Snare2
109	C#8	BrCrashCymbP	Jazz Snare 2	JzCrashCym1P	Dance Snare1	Dance Snare1	JzCrashCym1P	Dance Snare1	JzCrashCym1P	Elec Snare 2
110	D8	Br Snare1P	Std.1 Snare1	Jazz Snare1P	Power Snare1	Power Snare1	St Snare2 P	Power Snare1	Rm Snare2 P	Elec. Snare
111	D#8	BrRideCymbal	Std.1 Snare2	Ride Cymbal	Rev.Snare	Rev.Snare	Ride Cymbal	Rev.Snare	Ride Cymbal	Elec Snare 3
112	E8	Br Snare2P	Std.2 Snare1	Jazz Snare2P	Power Snare2	Power Snare2	St Snare1P	Power Snare2	Rm Snare1 P	66 Snare 260
113	F8	Lite4_t P	Std.2 Snare2	Real Tom	Elec Snare 1	Elec Snare 1	Real Tom	Elec Snare 1	Room Tom 5 P	TR-707 Snare
114	F#8	BrHiHatClosP	Tight Snare	JzHiHatClosP	Dance Snare2	Dance Snare2	St HiHatClsP	Dance Snare2	Rm HiHatClsP	808 Snare 1
115	G8	Lite4_t P	StandrdSnar1	Real Tom	Elec Snare 2	Elec Snare 2	Real Tom	Elec Snare 2	Room Tom 2 P	808 Snare 2
116	G#8	Br RideBell	LD Snare M	Ridbl_c P	Elec. Snare	Elec. Snare	Ridbl_c P	Elec. Snare	Ridbl_c P	TR-808Snare2
117	A8	Lite4_t P	LD Snare C	Real Tom	Elec Snare 3	Elec Snare 3	Real Tom	Elec Snare 3	Room Tom 2 P	909 Snare 1
118	Bb8	BrHiHatOpenP	Room Snare 1	JzHiHatOpenP	TR-707 Snare	TR-707 Snare	St HiHatOpnP	TR-707 Snare	Rm HiHatOpnP	909 Snare 2
119	B8	---	Room Snare 2	---	808 Snare 1	808 Snare 1	---	808 Snare 1	---	909 SD 1
120	C9	---	Dance Snare1	---	808 Snare 2	808 Snare 2	---	808 Snare 2	---	TR-909Snare2
121	C#9	---	Power Snare1	---	909 Snare 1	909 Snare 1	---	909 Snare 1	---	Rap Snare
122	D9	---	Rev.Snare	---	909 Snare 2	909 Snare 2	---	909 Snare 2	---	JungleSnare1
123	D#9	---	Power Snare2	---	Rap Snare	Rap Snare	---	Rap Snare	---	House Snare
124	E9	---	Elec Snare 1	---	JungleSnare1	JungleSnare1	---	JungleSnare1	---	House Snare
125	F9	---	Dance Snare2	---	House Snare	House Snare	---	House Snare	---	House Snare
126	F#9	---	Elec Snare 2	---	House Snare	House Snare	---	House Snare	---	Voice Tah
127	G9	---	Elec Snare 3	---	House Snare	House Snare	---	House Snare	---	Noise Slap

	PC 11 [CC32= 4]	PC12 [CC32= 4]	PC14 [CC32= 4]	PC17 [CC32= 4]	PC 25 [CC32= 4]	PC 15 [CC32= 5]	PC29 [CC32= 4]	PC30 [CC32= 4]	PC 26 [CC32= 4]
	Jungle	Techno	House	Power	Electronic	909 808 Kit	TR-606	TR-707	TR-808
0 C-1	Elec Kick 2	Elec Kick 2	Elec Kick 2	Std.1 Kick1	Elec Kick 2	---	Elec Kick 2	Elec Kick 2	Elec Kick 2
1 C#-1	Elec Kick 1	Elec Kick 1	Elec Kick 1	Std.1 Kick2	Elec Kick 1	---	Elec Kick 1	Elec Kick 1	Elec Kick 1
2 D-1	CR78 Kick 1	CR78 Kick 1	CR78 Kick 1	Std.2 Kick1	CR78 Kick 1	---	CR78 Kick 1	CR78 Kick 1	CR78 Kick 1
3 D#-1	CR78 Kick 2	CR78 Kick 2	CR78 Kick 2	Std2 Kick2	CR78 Kick 2	---	CR78 Kick 2	CR78 Kick 2	CR78 Kick 2
4 E-1	TR-606 Kick1	TR-606 Kick1	TR-606 Kick1	Kick 1	TR-606 Kick1	---	TR-606 Kick1	TR-606 Kick1	TR-606 Kick1
5 F-1	TR-707 Kick1	TR-707 Kick1	TR-707 Kick1	Kick 2	TR-707 Kick1	---	TR-707 Kick1	TR-707 Kick1	TR-707 Kick1
6 F#-1	808 Kick	808 Kick	808 Kick	Jazz Kick 1	808 Kick	---	808 Kick	808 Kick	808 Kick
7 G-1	TR-808 Kick	TR-808 Kick	TR-808 Kick	Jazz Kick 2	TR-808 Kick	---	TR-808 Kick	TR-808 Kick	TR-808 Kick
8 G#-1	808 BassDrum	808 BassDrum	808 BassDrum	Room Kick 1	808 BassDrum	---	808 BassDrum	808 BassDrum	808 BassDrum
9 A-1	TR-909 Kick	TR-909 Kick	TR-909 Kick	Room Kick 2	TR-909 Kick	---	TR-909 Kick	TR-909 Kick	TR-909 Kick
10 Bb-1	Dance Kick 2	Dance Kick 2	Dance Kick 2	Power Kick1	Dance Kick 2	---	Dance Kick 2	Dance Kick 2	Dance Kick 2
11 B-1	909Comp Kick	909Comp Kick	909Comp Kick	Power Kick2	909Comp Kick	---	909Comp Kick	909Comp Kick	909Comp Kick
12 C0	TR-909 Kick2	TR-909 Kick2	TR-909 Kick2	Elec Kick 2	TR-909 Kick2	---	TR-909 Kick2	TR-909 Kick2	TR-909 Kick2
13 C#0	HipHop Kick2	HipHop Kick2	HipHop Kick2	Elec Kick 1	HipHop Kick2	---	HipHop Kick2	HipHop Kick2	HipHop Kick2
14 D0	BassDrumSet	BassDrumSet	BassDrumSet	TR-808 Kick	BassDrumSet	---	BassDrumSet	BassDrumSet	BassDrumSet
15 D#0	TechnoKick1	TechnoKick1	TechnoKick1	TR-909 Kick	TechnoKick1	---	TechnoKick1	TechnoKick1	TechnoKick1
16 E0	Bounce	Bounce	Bounce	Dance Kick 2	Bounce	---	Bounce	Bounce	Bounce
17 F0	Voice One	Voice One	Voice One	Voice One	Voice One	---	Voice One	Voice One	Voice One
18 F#0	Voice Two	Voice Two	Voice Two	Voice Two	Voice Two	---	Voice Two	Voice Two	Voice Two
19 G0	Voice Three	Voice Three	Voice Three	Voice Three	Voice Three	---	Voice Three	Voice Three	Voice Three
20 G#0	TR-909 Kick2	HipHop Kick2	TR-909 Kick2	---	---	---	---	---	---
21 A0	909Comp Kick	TR-909 Kick2	TechnoKick2	---	---	---	---	---	---
22 Bb0	MC-500 Beep	MC-500 Beep	MC-500 Beep	MC-500 Beep	MC-500 Beep	---	MC-500 Beep	MC-500 Beep	MC-500 Beep
23 B0	MC-500 Beep	MC-500 Beep	MC-500 Beep	MC-500 Beep	MC-500 Beep	---	MC-500 Beep	MC-500 Beep	MC-500 Beep
24 C1	Concert Snr	Concert Snr	Concert Snr	Concert Snr	Concert Snr	---	Concert Snr	Concert Snr	Concert Snr
25 C#1	Snare Roll	Snare Roll	Snare Roll	Snare Roll	Snare Roll	---	Snare Roll	Snare Roll	Snare Roll
26 D1	FingerSnaps2	FingerSnaps2	FingerSnaps2	FingerSnaps2	Finger Snap	---	FingerSnaps2	FingerSnaps2	FingerSnaps2
27 D#1	High-Q	High-Q	High-Q	High-Q	High-Q	---	High-Q	High-Q	High-Q
28 E1	Slap	Slap	Slap	Slap	Slap	TR909 Kick 2	Slap	Slap	Slap
29 F1	Scrтч Push2	Scrтч Push2	Scrтч Push2	ScratchPush	Scrтч Push2	TR909 Kick 4	Scrтч Push2	Scrтч Push2	Scrтч Push2
30 F#1	Scrтч Pull2	Scrтч Pull2	Scrтч Pull2	ScratchPull	Scrтч Pull2	Urban Sn Roll	Scrтч Pull2	Scrтч Pull2	Scrтч Pull2
31 G1	Sticks	Sticks	Sticks	Sticks	Sticks	TR909 Kick 5	Sticks	Sticks	Sticks
32 G#1	SquareClick	SquareClick	SquareClick	SquareClick	SquareClick	TR909 Snr 3	SquareClick	SquareClick	SquareClick
33 A1	Mtrnm.Click	Mtrnm.Click	Mtrnm.Click	Mtrnm.Click	Mtrnm.Click	TR909 Kick 3	Mtrnm.Click	Mtrnm.Click	Mtrnm.Click
34 Bb1	Mtrnm. Bell	Mtrnm. Bell	Mtrnm. Bell	Mtrnm. Bell	Mtrnm. Bell	TR909 PHH 2	Mtrnm. Bell	Mtrnm. Bell	Mtrnm. Bell
35 B1	HipHop Kick1	TechnoKick1	HipHop Kick2	Power Kick2	Elec Kick 2	TR909 Kick 6	CR78 Kick 2	TR-707 Kick1	808 BassDrum
36 C2	Std2 Kick2	TR-909 Kick2	TR-909 Kick2	Power Kick1	Elec Kick 1	TR909 Kick 1	TR-606 Kick1	TR-707 Kick1	TR-808 Kick
37 C#2	Side Stick	808 Rimshot	Side Stick	Side Stick	Side Stick	TR909 Rim	CR78 Rim	TR-707 Rim	808 Rimshot
38 D2	Dance Snare1	Dance Snare1	House Snare	Dance Snare1	Elec. Snare	TR909 Snr 1	66 Snare 160	TR-707 Snare	808 Snare 1
39 D#2	HC2 Claps 2	707 Claps	909 HandClap	808 Clap	808 Clap	TR909 Clap 1	707 Claps	707 Claps	808 Clap
40 E2	House Snare	909 SD 1	Elec Snare 2	Power Snare1	Elec Snare 2	TR909 Snr 2	66 Snare 260	TR-707Snare2	TR-808Snare2
41 F2	909 Tom	606 Dist.Tom	909 Tom	Rock Tom 4	Synth Drum 2	TR909 Tom L	606 Tom	TR-707 Tom	808 Tom 2
42 F#2	606 HiHat Cl	TR-707HiHatC	TR-707HiHatC	Close HiHat2	JazzClosedHH	TR909 CHH 1	606 HiHat Cl	TR-707HiHatC	TR-808HiHatC
43 G2	909 Tom	606 Dist.Tom	909 Tom	Rock Tom 4	Synth Drum 2	TR909 Tom L	606 Tom	TR-707 Tom	808 Tom 2
44 G#2	JungleHiHat	CR-78HiHatCl	CR-78HiHatCl	Pedal HiHat2	Pedal HiHat	TR909 PHH 1	606 HiHat Cl	TR-707HiHatC	808 HiHat Cl
45 A2	909 Tom	606 Dist.Tom	909 Tom	Rock Tom 4	Synth Drum 2	TR909 Tom M	606 Tom	TR-707 Tom	808 Tom 2
46 Bb2	606 HiHat Op	909HiHat Opn	909HiHat Opn	Open HiHat2	JazzOpenHH	TR909 OHH 2	606 HiHat Op	TR-707HiHatO	TR-808HiHatO
47 B2	909 Tom	606 Dist.Tom	909 Tom	Rock Tom 4	Synth Drum 2	TR909 Tom M	606 Tom	TR-707 Tom	808 Tom 2
48 C3	909 Tom	606 Dist.Tom	909 Tom	Rock Tom 1	Synth Drum 2	TR909 Tom H	606 Tom	TR-707 Tom	808 Tom 2
49 C#3	Jngl Crash	909 Crash	909 Crash	Crash Cymb1	Crash Cymb1	TR909 Crash	808 Crash	909 Crash	808 Crash
50 D3	909 Tom	606 Dist.Tom	909 Tom	Rock Tom 1	Synth Drum 2	TR909 Tom H	606 Tom	TR-707 Tom	808 Tom 2
51 D#3	Ride Cymbal	Ride Cymbal	909Ride Cymb	Ride Cymbal	Ride Cymbal	TR909 Ride 1	606 Ride Cym	909Ride Cymb	606 Ride Cym
52 E3	ReverseCymb1	ReverseCymb1	ReverseCymb1	ChinaCymbal	ReverseCymb1	TR909 Crash1	ChinaCymbal	ChinaCymbal	ChinaCymbal
53 F3	Ride Bell	Ride Bell	Ride Bell	Ride Bell	Ride Bell	TR909 Ride 2	Ride Bell	Ride Bell	Ride Bell
54 F#3	Shake Tamb	Shake Tamb	Shake Tamb	Tambourine	Tambourine	CR78 Tamb 1	CR78 Tambour	Tambourine	CR78 Tambour
55 G3	Splash Cym.	Splash Cym.	Splash Cym.	Splash Cym.	Splash Cym.	TR909 Crash2	Splash Cym.	Splash Cym.	Splash Cym.
56 G#3	808 Cowbell	808 Cowbell	808 Cowbell	Cowbell	Cowbell	JD 5m Metal	CR78 Cow	808 Cowbell	808 Cowbell
57 A3	Crash Cymb2	909 Crash	909 Crash	Crash Cymb2	Crash Cymb2	TR909 Ride 3	909 Crash	Crash Cymb2	909 Crash
58 Bb3	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Syn Swt Atk3	Vibraslap	Vibraslap	Vibraslap
59 B3	---	Ride Cymbal	Ride Cymbal	Ride Cymbal	Ride Cymbal	TR808 Kick 1	Ride Cymbal	Ride Cymbal	Ride Cymbal
60 C4	Bongo High	CR78 HiBongo	CR78 HiBongo	Bongo High	Bongo High	TR808 Kick 2	CR78 HiBongo	Bongo High	CR78 HiBongo
61 C#4	Bongo Low	CR78 LoBongo	CR78 LoBongo	Bongo Low	Bongo Low	TR808 Rim	CR78 LoBongo	Bongo Low	CR78 LoBongo
62 D4	Mute H.Conga	808 Conga	808 Conga	Mute H.Conga	Mute H.Conga	TR808 Snr 2	808 Conga	Mute H.Conga	808 Conga
63 D#4	Conga Hi Opn	808 Conga	808 Conga	Conga Hi Opn	Conga Hi Opn	TR808 Clap 2	808 Conga	Conga Hi Opn	808 Conga
64 E4	Conga Lo Opn	808 Conga	808 Conga	Conga Lo Opn	Conga Lo Opn	TR808 Snr 4	808 Conga	Conga Lo Opn	808 Conga
65 F4	High Timbale	High Timbale	High Timbale	High Timbale	High Timbale	TR808 Tom L	High Timbale	High Timbale	High Timbale
66 F#4	Low Timbale	Low Timbale	Low Timbale	Low Timbale	Low Timbale	TR808 CHH 1	Low Timbale	Low Timbale	Low Timbale
67 G4	Agogo	Agogo	Agogo	Agogo	Agogo	TR808 Tom L	Agogo	Agogo	Agogo
68 G#4	Agogo	Agogo	Agogo	Agogo	Agogo	TR808 CHH 2	Agogo	Agogo	Agogo
69 A4	Cabasa	Cabasa	Cabasa	Cabasa	Cabasa	TR808 Tom M	Cabasa	Cabasa	Cabasa
70 Bb4	808 Maracas	808 Maracas	808 Maracas	Maracas	Maracas	TR808 OHH 1	CR78 Maracas	808 Maracas	808 Maracas
71 B4	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	TR808 Tom M	ShrtWhistle	ShrtWhistle	ShrtWhistle
72 C5	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	TR808 Tom H	LongWhistle	LongWhistle	LongWhistle
73 C#5	Short Guiro	Short Guiro	Short Guiro	Short Guiro	Short Guiro	TR808Cowbell	Short Guiro	Short Guiro	Short Guiro
74 D5	CR78 Guiro	CR78 Guiro	CR78 Guiro	Long Guiro	Long Guiro	TR808 Tom H	CR78 Guiro	Long Guiro	CR78 Guiro
75 D#5	808 Clave	808 Clave	808 Clave	Claves	Claves	TR606 Cym	CR78 Clv	Claves	808 Clave
76 E5	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	TR606 OHH 1	Woodblock	Woodblock	Woodblock
77 F5	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	TR606 OHH 2	Woodblock	Woodblock	Woodblock
78 F#5	Hoo	Hoo	Hoo	Mute Cuica	Mute Cuica	CR78 Tamb 2	Hoo	Hoo	Hoo
79 G5	Hoo	Hoo	Hoo	Open Cuica	Open Cuica	CR78 OHH 1	Hoo	Hoo	Hoo
80 G#5	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	MuteTriangl	Cowbell Mute	CR78 M.Beat	MuteTriangl	MuteTriangl
81 A5	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	OpenTriangl	CR78 OHH 2	CR78 M.Beat	OpenTriangl	OpenTriangl
82 Bb5	626 Shaker	626 Shaker	626 Shaker	Shaker	Shaker	Syn Swt Atk5	626 Shaker	626 Shaker	626 Shaker
83 B5	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	TR808 OHH 2	Jingle Bell	Jingle Bell	Jingle Bell

		PC 11 [CC32= 4] Jungle	PC12 [CC32= 4] Techno	PC14 [CC32= 4] House	PC17 [CC32= 4] Power	PC 25 [CC32= 4] Electronic	PC 15 [CC32= 5] 909 808 Kit	PC29 [CC32= 4] TR-606	PC30 [CC32= 4] TR-707	PC 26 [CC32= 4] TR-808
84	C6	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Bell Tree	808 Maracas	Bell Tree	Bell Tree	Bell Tree
85	C#6	Castanets	Castanets	Castanets	Castanets	Castanets	TR808 Claves	Castanets	Castanets	Castanets
86	D6	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Triangle Mt	Mute Surdo	Mute Surdo	Mute Surdo
87	D#6	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Triangle Op	Open Surdo	Open Surdo	Open Surdo
88	E6	Small Club	Applause 2	Applause 2	Applause 2	Small Club	Narrow Hit 2	Small Club	Small Club	Small Club
89	F6	Kick Roll	Dance Snare1	66 Snare 260	---	---	TR808 Cym1	---	---	---
90	F#6	Snare Roll	Elec Snare 2	Dance Snare1	---	---	MG Zap 4	---	---	---
91	G6	66 Snare 260	Dance Snare1	909 SD 1	---	---	Scratch 1	---	---	---
92	G#6	Dance Snare1	House Snare	Dance Snare1	---	---	MG Zap 1	---	---	---
93	A6	909 SD 1	Rap Snare	Dance Snare1	---	---	TR606 Snr 2	---	---	---
94	Bb6	Elec Snare 2	House Snare	Rap Snare	---	---	Synth Saw	---	---	---
95	B6	Dance Snare1	Dance Snare1	House Snare	---	---	Digi Breath	---	---	---
96	C7	Rap Snare	Rap Snare	House Snare	---	---	TR808 Cym2	---	---	---
97	C#7	Techno Hit	Techno Hit	Techno Hit	Std.1 Snare1	Techno Hit	TR808 Conga1	Techno Hit	Techno Hit	Techno Hit
98	D7	Philly Hit	Philly Hit	---	Std.1 Snare2	Philly Hit	TR808 Conga2	Philly Hit	Philly Hit	Philly Hit
99	D#7	Shock Wave	Shock Wave	Shock Wave	Std.2 Snare1	Shock Wave	Cajon 1	Shock Wave	Shock Wave	Shock Wave
100	E7	Lo Fi Rave	Lo Fi Rave	Lo Fi Rave	Std.2 Snare2	Lo Fi Rave	Vint.Snr 3	Lo Fi Rave	Lo Fi Rave	Lo Fi Rave
101	F7	Bam Hit	Bam Hit	Bam Hit	Tight Snare	Bam Hit	Door Creak	Bam Hit	Bam Hit	Bam Hit
102	F#	Bim Hit	Bim Hit	Bim Hit	StandrdSnar1	Bim Hit	Vint.Phone	Bim Hit	Bim Hit	Bim Hit
103	G7	TapeRewind	TapeRewind	TapeRewind	LD Snare M	TapeRewind	Door Creak	TapeRewind	TapeRewind	TapeRewind
104	G#7	Phono Noise	Phono Noise	Phono Noise	LD Snare C	---	---	Phono Noise	Phono Noise	Phono Noise
105	A7	Dance Snare1	Dance Snare1	Dance Snare1	Jazz Snare 1	---	---	Dance Snare1	Dance Snare1	Dance Snare1
106	Bb7	Power Snare2	Power Snare2	Power Snare2	Jazz Snare 2	Power Snare2	---	Power Snare2	Power Snare2	Power Snare2
107	B7	Elec Snare 1	Elec Snare 1	Elec Snare 1	Room Snare 1	Elec Snare 1	---	Elec Snare 1	Elec Snare 1	Elec Snare 1
108	C8	Dance Snare2	Dance Snare2	Dance Snare2	Room Snare 2	Dance Snare2	---	Dance Snare2	Dance Snare2	Dance Snare2
109	C#8	Elec Snare 2	Elec Snare 2	Elec Snare 2	Dance Snare1	Elec Snare 2	---	Elec Snare 2	Elec Snare 2	Elec Snare 2
110	D8	Elec. Snare	Elec. Snare	Elec. Snare	Power Snare 1	Elec. Snare	---	Elec. Snare	Elec. Snare	Elec. Snare
111	D#8	Elec Snare 3	Elec Snare 3	Elec Snare 3	Rev.Snare	Elec Snare 3	---	Elec Snare 3	Elec Snare 3	Elec Snare 3
112	E8	66 Snare 260	66 Snare 260	66 Snare 260	Power Snare2	66 Snare 260	---	66 Snare 260	66 Snare 260	66 Snare 260
113	F8	TR-707 Snare	TR-707 Snare	TR-707 Snare	Elec Snare 1	TR-707 Snare	---	TR-707 Snare	TR-707 Snare	TR-707 Snare
114	F#8	808 Snare 1	808 Snare 1	808 Snare 1	Dance Snare2	808 Snare 1	---	808 Snare 1	808 Snare 1	808 Snare 1
115	G8	808 Snare 2	808 Snare 2	808 Snare 2	Elec Snare 2	808 Snare 2	---	808 Snare 2	808 Snare 2	808 Snare 2
116	G#8	TR-808Snare2	TR-808Snare2	TR-808Snare2	Elec. Snare	TR-808Snare2	---	TR-808Snare2	TR-808Snare2	TR-808Snare2
117	A8	909 Snare 1	909 Snare 1	909 Snare 1	Elec Snare 3	909 Snare 1	---	909 Snare 1	909 Snare 1	909 Snare 1
118	Bb8	909 Snare 2	909 Snare 2	909 Snare 2	TR-707 Snare	909 Snare 2	---	909 Snare 2	909 Snare 2	909 Snare 2
119	B8	909 SD 1	909 SD 1	909 SD 1	808 Snare 1	909 SD 1	---	909 SD 1	909 SD 1	909 SD 1
120	C9	TR-909Snare2	TR-909Snare2	TR-909Snare2	808 Snare 2	TR-909Snare2	---	TR-909Snare2	TR-909Snare2	TR-909Snare2
121	C#9	Rap Snare	Rap Snare	Rap Snare	909 Snare 1	Rap Snare	---	Rap Snare	Rap Snare	Rap Snare
122	D9	JungleSnare1	JungleSnare1	JungleSnare1	909 Snare 2	JungleSnare1	---	JungleSnare1	JungleSnare1	JungleSnare1
123	D#9	House Snare	House Snare	House Snare	Rap Snare	House Snare	---	House Snare	House Snare	House Snare
124	E9	House Snare	House Snare	House Snare	JungleSnare1	House Snare	---	House Snare	House Snare	House Snare
125	F9	House Snare	House Snare	House Snare	House Snare	House Snare	---	House Snare	House Snare	House Snare
126	F#9	Voice Tah	Voice Tah	Voice Tah	House Snare	Voice Tah	---	Voice Tah	Voice Tah	Voice Tah
127	G9	Noise Slap	Noise Slap	Noise Slap	House Snare	Noise Slap	---	Noise Slap	Noise Slap	Noise Slap

	PC 31 [CC32= 4] TR-909	PC 27 [CC32= 4] Dance	PC 28 [CC32= 4] CR-78	PC 64 [CC32= 4] V-VoxDrum	PC 49 [CC32= 4] Orchestra	PC 50 [CC32= 4] Ethnic	PC 32 [CC32= 4] Multi Drum	PC 4 [CC32= 5] StandardKit1	PC 5 [CC32= 5] StandardKit3
0 C-1	Elec Kick 2	Elec Kick 2	Elec Kick 2	HipHop Kick1	Std.1 Kick1	---	Pop Cymbal2	---	---
1 C#-1	Elec Kick 1	Elec Kick 1	Elec Kick 1	Jazz Kick 1	Std.1 Kick2	---	Pop Ride1	---	---
2 D-1	CR78 Kick 1	CR78 Kick 1	CR78 Kick 1	Voice Kick	Std.2 Kick1	---	R&B Snare	---	---
3 D#-1	CR78 Kick 2	CR78 Kick 2	CR78 Kick 2	Rm Kick 1	Std2 Kick2	---	R&B Clap	---	---
4 E-1	TR-606 Kick1	TR-606 Kick1	TR-606 Kick1	Rm Kick 2	Kick 1	---	Techno Snare	---	---
5 F-1	TR-707 Kick1	TR-707 Kick1	TR-707 Kick1	HipHop Kick2	Kick 2	---	House Snare	---	---
6 F#-1	808 Kick	808 Kick	808 Kick	TechnoKick1	Jazz Kick 1	---	Jungle Snare	---	---
7 G-1	TR-808 Kick	TR-808 Kick	TR-808 Kick	BassDrumSet	Jazz Kick 2	---	Ps Snare	---	---
8 G#-1	808 BassDrum	808 BassDrum	808 BassDrum	HipHop Kick1	Room Kick 1	---	909 Snare	---	---
9 A-1	TR-909 Kick	TR-909 Kick	TR-909 Kick	909Comp Kick	Room Kick 2	---	909Snare2	---	---
10 Bb-1	Dance Kick 2	Dance Kick 2	Dance Kick 2	St Kick 1	Power Kick1	---	909 Kick 3	---	---
11 B-1	909Comp Kick	909Comp Kick	909Comp Kick	JazzKick	Power Kick2	---	House Kick	---	---
12 C0	TR-909 Kick2	TR-909 Kick2	TR-909 Kick2	NewRockKik	Elec Kick 2	---	TR-808 Kick	---	---
13 C#0	HipHop Kick2	HipHop Kick2	HipHop Kick2	Cymbal Roll	Elec Kick 1	---	909 Kick	---	---
14 D0	BassDrumSet	BassDrumSet	BassDrumSet	Rock Stick 2	TR-808 Kick	---	909 Kick2	---	---
15 D#0	TechnoKick1	TechnoKick1	TechnoKick1	Rm Snare 1	TR-909 Kick	---	TR-909 OHHsh	---	---
16 E0	Bounce	Bounce	Bounce	Rm Snare 2	Dance Kick 2	---	TR-909 OHH	---	---
17 F0	Voice One	Voice One	Voice One	St Snare1	Voice One	---	Ah	---	---
18 F#0	Voice Two	Voice Two	Voice Two	St Snare2	Voice Two	---	Ha	---	---
19 G0	Voice Three	Voice Three	Voice Three	NewJzSn2	Voice Three	---	ShutHa	---	---
20 G#0	---	HipHop Kick2	---	NewJzSn1	---	---	ShutHi	---	---
21 A0	---	TR-909 Kick2	---	R&B Snare	---	---	One	---	---
22 Bb0	MC-500 Beep	MC-500 Beep	MC-500 Beep	RockSnare2_2	MC-500 Beep	---	Two	---	---
23 B0	MC-500 Beep	MC-500 Beep	MC-500 Beep	RockSnare1_2	MC-500 Beep	---	Three	---	---
24 C1	Concert Snr	Concert Snr	Concert Snr	PopSnare38 2	Concert Snr	---	Four	---	---
25 C#1	Snare Roll	Snare Roll	Snare Roll	Snare Ghost1	Snare Roll	Finger Snap	Snare Roll	---	---
26 D1	FingerSnaps2	Finger Snap	FingerSnaps2	PopSnare38 2	Finger Snap	Tambourine	FingerSnaps2	---	---
27 D#1	High-Q	High-Q	High-Q	FingerSnaps2	JazzClosedHH	Castanets	High-Q	---	---
28 E1	Slap	Slap	Slap	909 HandClap	Pedal HiHat	Crash Cymb1	Slap	MaxLow Kick2	HipHop Kick2
29 F1	Scrtch Push2	Scrtch Push2	Scrtch Push2	808 Clap	JazzOpenHH	Snare Roll	Scrtch Push2	Rk CmpKick	Syn Swt Atk1
30 F#1	Scrtch Pull2	Scrtch Pull2	Scrtch Pull2	Hand clap2	Ride Cymbal	Concert Snr	Scrtch Pull2	Gospel Clap	Lo-Bit Stk 1
31 G1	Sticks	Sticks	Sticks	909 HandClap	Sticks	Concert Cym	Concert Cym	Sweep Bass	TR707 Kick
32 G#1	SquareClick	SquareClick	SquareClick	Pedal Hi Hat	SquareClick	ConcertKick	SquareClick	Sft Snr Gst	TR808 Snr 5
33 A1	Mtrnm.Click	Mtrnm.Click	Mtrnm.Click	GospelHClp1	Mtrnm.Click	Jingle Bell	Mtrnm.Click	HipHop Kick2	Vint Kick 1
34 Bb1	Mtrnm. Bell	Mtrnm. Bell	Mtrnm. Bell	Voice Snare	Mtrnm. Bell	Bell Tree	Mtrnm. Bell	Reg.PHH	Reg.PHH
35 B1	TechnoKick2	TR-909 Kick2	CR78 Kick 2	Voice Kick	Jazz Kick 1	Bar Chimes	HipHop Kick	Reg.Kick 1	Vint Kick 2
36 C2	TR-909 Kick2	TechnoKick2	CR78 Kick 1	Voice Kick	ConcertKick	Wadaiko	SimpleKick	Reg.Kick 2	Old Kick 1
37 C#2	TR-909 Rim	Side Stick	CR78 Rim	Voice Stick	Side Stick	Wadaiko Rim	Side Stick	Reg.Stick	Lo-Bit Stk 4
38 D2	909 SD 1	Dance Snare1	CR78 Snare 1	Voice Snare	Concert Snr	Shimedaiko	HipHop Snare	Reg.Snr 2	Reg.Snr 1
39 D#2	909 HandClap	909 HandClap	707 Claps	Voice Stick	Castanets	Atarigane	707 Claps	Reg.Snr Gst	Amb Clap
40 E2	TR-909Snare2	Power Snare1	CR78 Snare 2	Voice Snare	Concert Snr	Hyoushigi	HipHopSnare2	Reg.Snr 1	TY Rim
41 F2	909 Tom	Synth Drum 2	78 TOM	Voice Snare	Timpani	Ohkawa	85St Tom16	Reg.F.Tom	Jazz Lo Tom1
42 F#2	TR-707HiHatC	CR-78HiHatCl	CR-78HiHatCl	Voice Hi Hat	Timpani	H kotsuzumi	HipHopCHH	Reg.CHH 1	Reg.CHH 1
43 G2	909 Tom	Synth Drum 2	78 TOM	Voice Tom	Timpani	L Kotsuzumi	85St Tom16	Reg.L.Tom	Jazz Lo Tom2
44 G#2	TR-707HiHatC	808 HiHat Cl	606 HiHat Cl	Voice Hi Hat	Timpani	Ban_Gu	HipHopCHH	Reg.CHH 2	Reg.CHH 2
45 A2	909 Tom	Synth Drum 2	78 TOM	Voice Tom	Timpani	Big Gong	85St Tom12	Reg.M.Tom 1	Jazz Mid Tom
46 Bb2	909HiHat Opn	CR-78HiHatOp	CR-78HiHatOp	Voice Hi Hat	Timpani	Small Gong	---	Reg.OHH	Reg.OHH
47 B2	909 Tom	Synth Drum 2	78 TOM	Voice Tom	Timpani	Bend Gong	85St Tom12	Reg.M.Tom 2	Jazz Mid Tom
48 C3	909 Tom	Synth Drum 2	78 TOM	Voice Tom	Timpani	RAMA Cymbal	85St Tom10	Reg.H.Tom 1	Jazz Hi Tom
49 C#3	909 Crash	808 Crash	808 Crash	Voice Hi Hat	Timpani	RAMA Cymbal	85St CrsCym1	Crash Cym1	Crash Cym1
50 D3	909 Tom	Synth Drum 2	78 TOM	Voice Tom	Timpani	Gamelan Gong	85St Tom10	Reg.H.Tom 2	Jazz Hi Tom
51 D#3	909Ride Cymb	606 Ride Cym	606 Ride Cym	Voice Ride	Timpani	Udo_Short	85St RdCym	Rock Ride	Rock Rd Edge
52 E3	ChinaCymbal	ReverseCymb1	ChinaCymbal	VoxCymbal1	Timpani	Udo_Long	ChinaCymbal	China Cymbal	China Cymbal
53 F3	Ride Bell	Ride Bell	Ride Bell	Voice Cymbal	Timpani	Udo_slap	85St RdBell	Ride Edge	Rock Rd Cup
54 F#3	Tambourine	Shake Tamb	CR78 Tambour	Voice Tambou	Tambourine	Bendir	Tambourine	Tamborine	Tamborine
55 G3	Splash Cym.	Splash Cym.	Splash Cym.	Voice Cymbal	Splash Cym.	Req_Dum	Splash Cym.	Crash Cym2a	Splash Cym
56 G#3	808 Cowbell	808 Cowbell	CR78 Cow	Voice Perc	Cowbell	Req_tik	Cowbell	Cowbell Low	Cowbell
57 A3	Crash Cymb2	Crash Cymb2	909 Crash	Voice Cymbal	Con.Cymbal2	Tabla_Te	Crash Cymb2	Crash Cym2b	Crash Cym2
58 Bb3	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Tabla_Na	Vibraslap	Cowbell Hi	TR808 Cym
59 B3	Ride Cymbal	Ride Cymbal	Ride Cymbal	AfAahhh	Concert Cym	Tabla_Tun	Ride Cymbal	Ride Bell	Jazz Ride
60 C4	Bongo High	Bongo High	CR78 HiBongo	NewHiBongo	Bongo High	Tabla_Ge	Bongo High	Conga Hi Mt	Bongo Hi
61 C#4	Bongo Low	Bongo Low	CR78 LoBongo	NewLoBongo	Bongo Low	Tabla Ge Hi	Bongo Low	Conga Lo Mt	Bongo Lo
62 D4	Mute H.Conga	Mute H.Conga	808 Conga	NewCongaSlp	Mute H.Conga	Talking Drum	Mute H.Conga	Conga Lo	Conga Hi Mt
63 D#4	Conga Hi Opn	Conga Hi Opn	808 Conga	NewCongaOp	Conga Hi Opn	Bend tik_drm	Conga Hi Opn	Conga Hi Opn	Conga Hi
64 E4	Conga Lo Opn	Conga Lo Opn	808 Conga	NewLoConga	Conga Lo Opn	Caxixi	Conga Lo Opn	Conga Lo Opn	Conga Lo
65 F4	High Timbale	High Timbale	High Timbale	Timbal Hi	High Timbale	DJembe	High Timbale	Timbale Hi	Timbale Hi
66 F#4	Low Timbale	Low Timbale	Low Timbale	Timbal Lo	Low Timbale	Djembe_rim	Low Timbale	Timbale Low	Timbale Low
67 G4	Agogo	Agogo	Agogo	Agogo	Agogo	Low Timbale	Agogo	Agogo Bell H	Cowbell Hi
68 G#4	Agogo	Agogo	Agogo	Agogo	Agogo	Timbl Paila	Agogo	Agogo Bell L	Cowbell Low
69 A4	Cabasa	Cabasa	Cabasa	NewShaker2	Cabasa	High Timbale	Cabasa	Cabasa Up	Cabasa
70 Bb4	808 Maracas	Maracas	CR78 Maracas	NewShaker1	Maracas	Cowbell	Maracas	Maracas	Shaker
71 B4	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	ShrtWhistle	Bongo High	ShrtWhistle	Whistle Shrt	Noise OHH 2
72 C5	LongWhistle	LongWhistle	LongWhistle	LongWhistle	LongWhistle	Bongo Low	LongWhistle	Whistle Long	Scratch 5
73 C#5	Short Guiro	Short Guiro	Short Guiro	NewQuiro1	Short Guiro	Mute H.Conga	Short Guiro	Guiro Short	Syn Low Atk2
74 D5	CR78 Guiro	Long Guiro	CR78 Guiro	NewQuiro2	Long Guiro	Conga Hi Opn	Long Guiro	Guiro Long	MG Zap 3
75 D#5	808 Clave	Claves	CR78 Clv	NewClaves	Claves	Conga MTLow	Claves	Claves	Syn Swt Atk1
76 E5	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Conga Slap	Woodblock	Wood Block H	Syn Swt Atk4
77 F5	Woodblock	Woodblock	Woodblock	Woodblock	Woodblock	Conga Lo Opn	Woodblock	Wood Block L	Bongo Hi Slp
78 F#5	Hoo	Hoo	Hoo	Mute Cuica	Mute Cuica	Conga Slide	Mute Cuica	Cuica Mute	Noise OHH
79 G5	Hoo	Hoo	Hoo	Open Cuica	Open Cuica	Mut Pandiero	Open Cuica	Cuica Open	Noise CHH
80 G#5	MuteTriangl	MuteTriangl	CR78 M.Beat	MuteTriangl	MuteTriangl	Opn Pandiero	MuteTriangl	Triangle Mt	Triangle 1
81 A5	OpenTriangl	OpenTriangl	CR78 M.Beat	OpenTriangl	OpenTriangl	Open Surdo	OpenTriangl	Triangle Op	Triangle 2
82 Bb5	626 Shaker	626 Shaker	626 Shaker	Shaker	Shaker	Mute Surdo	Shaker	Cabasa Cut	Cajon 1
83 B5	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Tamborim	Jingle Bell	Castanet	Cajon 3

		PC 31 [CC32= 4] TR-909	PC 27 [CC32= 4] Dance	PC 28 [CC32= 4] CR-78	PC 64 [CC32= 4] V-VoxDrum	PC 49 [CC32= 4] Orchestra	PC 50 [CC32= 4] Ethnic	PC 32 [CC32= 4] Multi Drum	PC 4 [CC32= 5] StandardKit1	PC 5 [CC32= 5] StandardKit3
84	C6	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Bell Tree	Agogo	Bell Tree	Bongo Hi Mt	Wind Chime
85	C#6	Castanets	Castanets	Castanets	Castanets	Castanets	Agogo	Castanets	Bongo Hi Slp	SprgDrm Hit
86	D6	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Mute Surdo	Shaker	Mute Surdo	Bongo Lo Slp	Crotale
87	D#6	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Open Surdo	Low Whistle	Open Surdo	Bongo Hi Op	R8 Click
88	E6	Applause 2	Small Club	Small Club	Cana	Applause	Low Whistle	ReverseCymb	Bongo Lo Op	Metro Bell
89	F6	---	66 Snare 260	---	Timbal HiFlm	---	Mute Cuica	Hoo	Cajon 1	DR202 Beep
90	F#6	---	909 SD 1	---	Timbal LoFlm	---	Open Cuica	Hoo	Cajon 2	Reverse Cym
91	G6	---	Elec Snare 2	---	NewTmbPHS	---	MuteTriangl	MuteTriangl	Cajon 3	Xylo Seq.
92	G#6	---	House Snare	---	NewShekere1	---	OpenTriangl	OpenTriangl	Vint Snr 2	Vinyl Noise
93	A6	---	Rap Snare	---	NewShekere2	---	Short Guiro	MuteTriangl	Shaker 3	Mobile Phone
94	Bb6	---	House Snare	---	NHBngoMute	---	Long Guiro	OpenTriangl	WD Rim	Group Snap
95	B6	---	Dance Snare1	---	L BongoMute	---	Cabasa Up	808 Tom 2	Mix Kick 1	Laser
96	C7	---	Rap Snare	---	CajonHi	---	Cabasa Down	808 Tom 2	Mix Kick 2	Siren
97	C#7	Techno Hit	Techno Hit	Techno Hit	CajonHiFlm	Applause 2	Claves	808 Tom 2	Mix Kick 3	AnalogKick 3
98	D7	Philly Hit	Philly Hit	Philly Hit	Cajon Low	Small Club	Woodblock	808 Tom 2	Mix Kick 4	Old Kick 2
99	D#7	Shock Wave	Shock Wave	Shock Wave	CajonLoFlm	Timpani	Woodblock	808 Tom 2	Mix Kick 5	Reg.Kick
100	E7	Lo Fi Rave	Lo Fi Rave	Lo Fi Rave	FlnmcoHClap1	Timpani	---	808 Tom 2	Mix Clap 1	TR909 Snr 4
101	F7	Bam Hit	Bam Hit	Bam Hit	FlnmcoHClap1	Timpani	---	808 Cowbell	Wind Chime	TR808 Snr 2
102	F#	Bim Hit	Bim Hit	Bim Hit	BongoCowBell	Timpani	---	808 Conga	Tibet Cymbal	Short Snr1
103	G7	TapeRewind	TapeRewind	TapeRewind	AfHey	Timpani	---	808 Conga	Crotale	Vint Snr 4
104	G#7	Phono Noise	Phono Noise	Phono Noise	MamboCowBell	Timpani	---	808 Conga	---	---
105	A7	Dance Snare1	Dance Snare1	Dance Snare1	MexFVox2	Timpani	---	Synth Drum 2	---	---
106	Bb7	Power Snare2	Power Snare2	Power Snare2	AfFoots	Timpani	---	Synth Drum 2	---	---
107	B7	Elec Snare 1	Elec Snare 1	Elec Snare 1	MexFVox1	Timpani	---	Synth Drum 2	---	---
108	C8	Dance Snare2	Dance Snare2	Dance Snare2	MexMVox1	Timpani	---	Synth Drum 2	---	---
109	C#8	Elec Snare 2	Elec Snare 2	Elec Snare 2	YodelFVox1	Timpani	---	Synth Drum 2	---	---
110	D8	Elec. Snare	Elec. Snare	Elec. Snare	MexMVox2	Timpani	---	Synth Drum 2	---	---
111	D#8	Elec Snare 3	Elec Snare 3	Elec Snare 3	YodelMVox1	Timpani	---	R&B OHHsh	---	---
112	E8	66 Snare 260	66 Snare 260	66 Snare 260	MexMVox3	Timpani	---	R&B OHH	---	---
113	F8	TR-707 Snare	TR-707 Snare	TR-707 Snare	FlnmcoFVox1	Timpani	---	R&B CHH	---	---
114	F#8	808 Snare 1	808 Snare 1	808 Snare 1	YodelFVox2	---	---	R&B OHH	---	---
115	G8	808 Snare 2	808 Snare 2	808 Snare 2	FlnmcoFVox2	---	---	TR-909 CHH	---	---
116	G#8	TR-808Snare2	TR-808Snare2	TR-808Snare2	NewWhistle1	---	---	TR-909 OHH	---	---
117	A8	909 Snare 1	909 Snare 1	909 Snare 1	FlnmcoFVox3	---	---	909 Crash	---	---
118	Bb8	909 Snare 2	909 Snare 2	909 Snare 2	NewWhistle2	---	---	Pop Kick 36	---	---
119	B8	909 SD 1	909 SD 1	909 SD 1	FlnmcoMVox1	---	---	IPopCStk37st	---	---
120	C9	TR-909Snare2	TR-909Snare2	TR-909Snare2	FlnmcoMVox2	---	---	IPopSn38st	---	---
121	C#9	Rap Snare	Rap Snare	Rap Snare	BrazilVox1	---	---	IPopSn40st	---	---
122	D9	JungleSnare1	JungleSnare1	JungleSnare1	FlnmcoMVox3	---	---	Pop Hi Hat1	---	---
123	D#9	House Snare	House Snare	House Snare	BrazilVox2	---	---	Pop Hi Hat2	---	---
124	E9	House Snare	House Snare	House Snare	BrazilVox3	---	---	Pop Hi Hat3	---	---
125	F9	House Snare	House Snare	House Snare	AfAahhh	---	---	Tom 43	---	---
126	F#9	Voice Tah	Voice Tah	Voice Tah	Voice Snare	---	---	Tom 47	---	---
127	G9	Noise Slap	Noise Slap	Noise Slap	Voice Snare	---	---	Tom 50	---	---

	PC 6 [CC32= 5] Kit-Euro:POP	PC 1 [CC32= 5] WD Std Kit	PC 2 [CC32= 5] LD Std Kit	PC 3 [CC32= 5] TY Std Kit	PC 7 [CC32= 5] LatinDrumKit	PC 8 [CC32= 5] Latin Menu1	PC 9 [CC32= 5] Latin Menu2	PC 10 [CC32= 5] Latin Menu3	PC 13 [CC32= 5] Asia Menu	
21	A0	---	---	---	---	TimbalesHand	---	---	---	
22	Bb0	---	---	---	---	Timbles HiMt	---	---	---	
23	B0	---	---	---	---	Timbles HiOp	---	---	---	
24	C1	---	---	---	---	Timbles LoMt	---	---	---	
25	C#1	---	---	---	---	Timbles LoOp	---	---	---	
26	D1	---	---	---	---	TmbSideStick	---	---	---	
27	D#1	---	---	---	---	TimblesPaila	---	---	---	
28	E1	TR707 Kick	Dance Kick	Dance Kick	Dance Kick	SectChd m9	---	---	---	
29	F1	AnalogKick 1	Dry Kick 1	Dry Kick 1	Dry Kick 1	SectChd Mj9	---	---	---	
30	F#1	Dirty Snr 6	Snr Roll	Snr Roll	Snr Roll	TimbalesFil4	---	---	---	
31	G1	FB Kick	Power Kick	Power Kick	Power Kick	TimbalesFil3	---	---	---	
32	G#1	BrushRoll	Amb.Snr 2	Amb.Snr 2	Amb.Snr2 p	TimbalesFil2	---	---	---	
33	A1	PlasticKick2	Reg.Kick 2	Reg.Kick 2	Power Kick	TimbalesFil1	---	---	---	
34	Bb1	Reg.CHH 2	Reg.PHH	Reg.PHH	Reg.PHH	Dixie HH Hlf	---	---	---	
35	B1	Power Kick	Reg.Kick 1	Reg.Kick 1	Reg.Kick	Fat BD	---	---	---	
36	C2	TR909 Kick 6	WD Kick	LD Kick	TY Kick	Room Kick 2	Agogo 2 Hi	Cuica 3	Surdo Hurd	Hyoshigi
37	C#2	R&B ShrRim1	WD CStk	LD CStk	TY CStk	Cross Stick2	Agogo 2 Lo	Cuica Hi 1	Surdo Mute	Hyoshigi 2
38	D2	TR909 Snr 3	WD Snr	LD Snr	TY Snr	Maple Lo Snr	Agogo 3 Hi	Cuica Hi 2	Surdo Mute2	Kane
39	D#2	TR909 Clap 1	SF Snr Gst	Reg.Snr Gst	SF SnrGst	Hand Clap 2	Agogo 3 Lo	Cuica Lo 1	Surdo Open H	Kane Side
40	E2	TR909 Snr 4a	WD Rim	LD Rim	TY Rim	MapleSoft SN	ApitoHiShort	Cuica Lo 2	Surdo Open L	Atarigane
41	F2	Sharp L.Tom2	RR F.Tom	RR F.Tom	RR F.Tom	Studio Tom 4	ApitoLoShort	Ganza Hard	Surdo Open1	Kwaengwari f
42	F#2	TR909 CHH 1	Reg.CHH 1	Reg.CHH 1	Reg.CHH 1	Dixie HH Cls	Berimbau Dn	Ganza Soft	Surdo Open2	Kwaengwari p
43	G2	Sharp L.Tom1	TY L.Tom	LD L.Tom	TY L.Tom	MapleSoft SN	Berimbau Mut	Guiro Long	Surdo Rim	KwaengwariMt
44	G#2	TR909 PHH 1	Reg.CHH 2	Reg.CHH 2	Reg.CHH 2	Dixie HH Pdl	Berimbau Opn	Guiro Long2	Surdo Rim 2	Mokugyo 1
45	A2	Sharp M.Tom	TY M.Tom	LD M.Tom	TY M.Tom	Studio Tom 2	Berimbau Up	Guiro Short	Surdo Soft	Mokugyo 2
46	Bb2	TR909 OHH 2	Reg.OHH	Reg.OHH	Reg.OHH	Dixie HH Opn	Bongo 1 Hi	Guiro Short2	Tamborim Mute	Ohkawa
47	B2	Sharp M.Tom	TY M.Tom	LD M.Tom	TY M.Tom	Studio Tom 2	Bongo 1 Lo	Hand Clap 2	Tamborim Opn	Ohkawa 2
48	C3	Sharp H.Tom	TY H.Tom	LD H.Tom	TY H.Tom	Studio Tom 1	Bongo 2 Hi	MamboBell Mt	Tamborim Slp	Shimedaiko 2
49	C#3	TR909 Crash	Crash Cym1a	Crash Cym1a	Crash Cym 2	Crash Cymbal	Bongo 2 Lo	MamboBell Op	Tamborim Mute	Sime Taiko
50	D3	Sharp H.Tom	TY H.Tom	LD H.Tom	TY H.Tom	Studio Tom 1	Bongo Hi Hrd	Maracas 2	TamborimOpen	Taiko
51	D#3	TR909 Ride	Rock Ride 1	Rock Ride 1	Rock Ride 1	Rock RdCym1	Bongo HiOp f	MaracasUpDwn	TamborimRim	Tsuzumi 2 Hi
52	E3	China Cymbal	China Cymbal	China Cymbal	China Cymbal	Crash 1	Bongo Lo Hrd	MtGuiroLng	TamborimRoll	Tsuzumi 2 mf
53	F3	Rock Rd Edge	Splash Cym	Splash Cym	Splash Cym	Bongo 1 Hi	Bongo Lo Sft	MtGuiroSht	Tambrin Hit	Tsuzumi 2 p
54	F#3	Tamborine 3	Tamborine 3	Tamborine 3	Tamborine2	Tambrin Hit	Bongo LoOp f	PandeiroCrsh	TambrinShake	Tsuzumi Hi
55	G3	Crash Cym 1 p	Rock Crash 1	Rock Crash 1	Crash Cym1a	Bongo 1 Lo	Bongo LoOpmf	PandeiroHit	Timbale Hi	Tsuzumi Lo
56	G#3	Cowbell	Cowbell3	Cowbell3	Cowbell3	Cowbell Op 1	Bongo LoSlap	PandeiroL Hi	Timbale Lo	Wadaiko
57	A3	Rock Crash 2	Crash Cym1b	Crash Cym1	Crash Cym1b	BongohiSlap1	BongoBell Mt	PandeiroL	Timbale Side	Wadaiko Rim
58	Bb3	Vibraslap	Cowbell2 Lng	Cowbell	Cowbell2 Lng	Cowbell 3	BongoBell Op	PandeiroL Rm	Timbales Rim	Ho
59	B3	TR606 Cym 2	Rock Ride 2	Rock Ride 2	Rock Ride 2	Bongo LoSlap	BongohiSlap1	PandeiroL Sp	TimbalesFil1	Yoh
60	C4	Bongo Lo Op	Conga Hi Mt	Conga 2H Mt	Conga 2H Mt	Conga Hi Mt	BongohiSlap2	PandeiroMute	TimbalesFil2	iYoo
61	C#4	Bongo Hi Op	Conga Lo Mt	Conga 2L Mt	Conga 2L Mt	Conga Lo Mt	Cabasa Roll	PandeiroOpen	TimbalesFil3	YooH Dude
62	D4	Conga Hi Mt	Conga Hi Slp	Conga 2H Slp	Conga 2H Slp	Conga Slap	Caixa Mute	PandeiroRim	TimbalesFil4	Buk
63	D#4	Conga Hi Op	Conga Hi Op	Conga 2H Op	Conga 2H Op	Conga Hi Op	Caixa Mute2	PandeiroRoll	TimbalesHand	Buk Rim
64	E4	Conga Lo Op	Conga Lo Op	Conga 2L Op	Conga 2L Op	CongaloOp f	Caixa Open1	PandeiroS Op	Timbles HiMt	Changgo
65	F4	Conga Efx	Timbale Hi	Timbale 1	Timbare 4	Timbles HiMt	Caixa Open2	PandeiroS Rm	Timbles HiOp	Asian Gong 1
66	F#4	Shaker 3	Timbale Low	Timbale 2	Timbare 3	Timbles LoOp	Caixa Open3	PandeiroS Sp	Timbles LoMt	Asian Gong 2
67	G4	Shaker 2	Mild Agogo H	Agogo 2 Hi	Agogo 2 Hi	Agogo 2 Hi	Caixa Rim	Quide Long	Timbles LoOp	Gamelan Gong
68	G#4	CR78 Beat	Mild Agogo L	Agogo 2 Low	Agogo 2 Low	Agogo 2 Lo	Caixa Roll	Quide Short	TmbSideStick	Asian Gong 3
69	A4	Cabasa Cut 1	Cabasa Up	Cabasa 2	Cabasa 2	Real Cabasa2	Caixa Roll2	Quijada	SectChd 13th	Asian Gong 4
70	Bb4	Cabasa Cut 2	Maracas	Shaker 2	Shaker 1	Maracas 2	Cajon Hi	Rainstick	SectChd m9	Asian Gong 6
71	B4	Lo-Bit PHH	Whistle Shr	Whistle Shr	Whistle Shr	ApitoHiShort	Cajon Lo	Real Cabasa1	SectChd Mj9	Asian Gong 7
72	C5	Scratch 7	Whistle Long	Whistle	Whistle Long	ApitoLoShort	Cajon Rol Hi	Real Cabasa2	Sabor!	Ban Gu 1
73	C#5	Syn Low Atk2	Guiro Short	Guiro 2 Up	Guiro 2 Up	Guiro Short2	Cajon Rol Lo	RecoRecoLng	Arriba!	Ban Gu 2
74	D5	MG Zap 7	Guiro Long	Guiro Long	Guiro 2 Down	Guiro Long2	Caxixi	RecoRecoSht	Ole!	Ban Gu 3
75	D#5	Syn Swt Atk1	Claves	Claves 2	Claves 2	Claves Lo 2	Chekere 1	Repinique 1	Uno!	Ban Gu 4
76	E5	Syn Swt Atk4	Wood Block H	Wood Block2H	Wood Block2H	Berimbau Up	Chekere 2	Repinique2	Dos!	Gu Hi
77	F5	Conga Thumb	Wood Block L	Wood Block2L	Wood Block2L	Berimbau Dn	Chekere 3	RepiniqueHrd	Tres!	Gu Roll
78	F#5	Triangle 1	Cuica Mute	Cuica 2 Low	Cuica 2 Low	Cuica Hi 1	Clave!	RepiniqueSft	Quatro!	HuYinLuoH Mt
79	G5	Triangle 2	Cuica Open	Cuica 2 Hi	Cuica 2 Hi	Cuica Lo 2	Claves Lo 2	Repique Open	Grito-Hahaha	HuYinLuoH Op
80	G#5	Euro Hit 1	Triangle Mt	Triangle Mt	Triangle Mt	Caixa Mute	Conga Hi Mt	Repique Rim	Grito-Ahaha!	HuYinLuoL Mt
81	A5	Tao Hit	Triangle Op	Triangle Op	Triangle Op	Caixa Open2	Conga Hi Op	Repique Roll	Grito-Haahai	HuYinLuoL Op
82	Bb5	Narrow Hit 2	Cabasa Cut	Cabasa2 Cut	Cabasa2 Cut	Caixa Rim	Conga Link	SambaBateria	Grito-Rrrrr!	Nao Bo
83	B5	Euro Hit 2	DigiSpectrum	DigiSpectrum	DigiSpectrum	Caixa Roll2	Conga Lo Mt	SambaWhistle	Tiquitito!	Xiao Bo
84	C6	Wind Chime	Wind Chime	Wind Chime	Wind Chime	Cajon Rol Hi	Conga Roll	Shaker 1	Grito-Oa Oa!	Asian Gong 5
85	C#6	Timpani Roll	Wood Block M	Wood Block2M	Wood Block2M	Cajon Rol Lo	Conga Slap	Shaker 2	Grito-Eh Eh!	Shou Luo 1
86	D6	Crotale	Cajon 2	Cajon 2	Cajon 2	Surdo Mute2	Conga Thumb	Shaker Long	Ama ya ahi!	Shou Luo 2
87	D#6	R8 Click	ConcertBD	ConcertBD	ConcertBD	Surdo Open2	CongaloOp f	Shaker Short	Fuego!	Shu Ban 1
88	E6	Metro Bell	R&B Kick	R&B Kick	R&B Kick	PandeiroL Hi	CongaloOp mf	---	Hey Brazil	Shu Ban 2
89	F6	MC500 Beep 1	Dry Kick 2	Dry Kick 2	Dry Kick 2	PandeiroL Lo	Cowbell 1	---	---	Shu Gu
90	F#6	MC500 Beep 2	Old Kick	Old Kick	Old Kick	PandeiroOpen	Cowbell 2	---	---	Shu Gu Rim
91	G6	Atmosphere	Jazz Doos	Jazz Doos	Jazz Doos	PandeiroMute	Cowbell 3	---	---	Tang Gu Mt
92	G#6	Agogo Noise	Agogo Noise	Agogo Noise	Agogo Noise	PandeiroL Rm	Cowbell Mt 1	---	---	Tang Gu Op
93	A6	Car Slip	Rock OHH	Rock OHH	Rock OHH	PandeiroL Sp	Cowbell Mt 2	---	---	BaliCym Cls
94	Bb6	Group Snap	JD Anklungs	JD Anklungs	JD Anklungs	Quijada	Cowbell Op 1	---	---	BaliCym Opn
95	B6	Laser	Rock OHH	Rock OHH	Rock OHH	Rainstick	Cowbell Op 2	---	---	Ceng Ceng
96	C7	ConcertBD	Cajon 3	Cajon 3	Cajon 3	Metronome 2	---	---	---	Chenchen Cls
97	C#7	AnalogKick 3	Cajon 1	Cajon 1	Cajon 1	R8 Click	---	---	---	Chenchen Opn
98	D7	Old Kick	Mix Clap	Mix Kick 4	TY Rim f	Metronome 1	---	---	---	Kopyak Mt
99	D#7	Reg.Kick	Gospel Clap	Gospel Clap	Gospel Clap	180:LatinPt2	---	---	---	Kopyak Op
100	E7	TR909 Snr 4b	Bright Clap	Bright Clap	Bright Clap	160:CgMambo	---	---	---	Finger Cym
101	F7	TR808 Snr 2	Rock Rd Cup	Rock Rd Cup	Rock Rd Cup	132:TmbIptn1	---	---	---	Ramacymbal
102	F#7	Vint Snr 4	Cowbell	Cowbell	Cowbell	132:AgogoPtn	---	---	---	Jaw Harp Opn
103	G7	Light Snr	Crash Cym 2	Crash Cym 2	Crash Cym 2	104:Shakin'	---	---	---	Jaw Harp Wow
104	G#7	---	---	---	---	---	---	---	---	---
105	A7	---	---	---	---	---	---	---	---	---
106	Bb7	---	---	---	---	---	---	---	---	---
107	B7	---	---	---	---	---	---	---	---	---
108	C8	---	---	---	---	---	---	---	---	---

Backing Keyboard BK-5
Drum Sets

	PC 14 [CC32= 5] India Menu	PC 11 [CC32= 5] IndiaDrumKit	PC 12 [CC32= 5] MidEastDrKit	PC 101 [CC32= 4] IndoMix1	PC 102 [CC32= 4] IndoMix2	PC 103 [CC32= 4] IndoMix3	PC 104 [CC32= 4] IndoMix4	PC 65 [CC32= 4] Or. R&B	PC 66 [CC32= 4] Or. Techno
0 C-1	---	---	---	Elec Kick 2	HipHop Kick1	Pop Cymbal2	Applause 1	House Kick	House Kick
1 C#-1	---	---	---	Elec Kick 1	Jazz Kick 1	Pop Ride1	Train	HipHop Kick	HipHop Kick
2 D-1	---	---	---	CR78 Kick 1	Mex Kick	R&B Snare	Helicopter	TR-808 Kick	SimpleKick
3 D#-1	---	---	---	CR78 Kick 2	Timpani	R&B Clap	Gun Shot	909 Kick2	909 Kick2
4 E-1	---	---	---	TR-606 Kick1	Timpani	Techno Snare	Machine Gun	HipHopSnare2	HipHopSnare2
5 F-1	---	---	---	TR-707 Kick1	Timpani	House Snare	Explosion	Techno Snare	Techno Snare
6 F#-1	---	---	---	808 Kick	Timpani	Jungle Snare	HorseGallop	TR-808Snare2	R&B Snare
7 G-1	---	---	---	TR-808 Kick	Timpani	Ps Snare	Bird 1	R&B Clap	R&B Clap
8 G#-1	---	---	---	808 BassDrum	Timpani	909 Snare	Rain	707 Claps	707 Claps
9 A-1	---	---	---	TR-909 Kick	Timpani	909Snare2	Thunder	Tambourine	Tambourine
10 Bb-1	---	---	---	Dance Kick 2	Timpani	909 Kick 3	Applause 2	R&B OHHsh	TR-909 OHHsh
11 B-1	---	---	---	909Comp Kick	Timpani	House Kick	Timpani	R&B OHH	TR-909 OHH
12 C0	---	---	---	TR-909 Kick2	Timpani	TR-808 Kick	Timpani	Wadaiko	Wadaiko
13 C#0	---	---	---	HipHop Kick2	Timpani	909 Kick	Timpani	Ohkawa	Ohkawa
14 D0	---	---	---	BassDrumSet	Timpani	909 Kick2	Timpani	Shimedaiko	Shimedaiko
15 D#0	---	---	---	TechnoKick1	Timpani	TR-909 OHHsh	Timpani	H kotsuzumi	H kotsuzumi
16 E0	---	---	---	Do4	Synth Drum 2	TR-909 OHH	Timpani	L Kotsuzumi	L Kotsuzumi
17 F0	---	---	---	Dance Snare1	Synth Drum 2	Ah	Con.Cymbal2	Tabla_Ge	Tabla_Ge
18 F#0	---	---	---	GondangAlToba	St Snare2	Ha	Concert Cym.	Tabla_Na	Tabla_Na
19 G0	---	---	---	Elec Snare 1	Synth Drum 2	ShutHa	Agogo 2 Hi	Tabla_Te	Tabla_Te
20 G#0	---	---	---	Dance Snare2	NewJzSn1	ShutHi	Asian Gong 2	Tabla_Tun	Tabla_Tun
21 A0	---	---	---	Elec Snare 2	Synth Drum 2	One	Kane	Udo_Long	Udo_Long
22 Bb0	---	---	---	MamboCowBell	CongSnare2_2	Two	Gamelan gong	Djembe_rim	Djembe_rim
23 B0	---	---	---	CowBell	Synth Drum 2	Three	HipHop BD1	909 HandClap	909 HandClap
24 C1	---	---	---	Claves	Rm Kick 2	Four	HipHop BD2	Tambourine	Tambourine
25 C#1	---	---	---	Woodblock1	Snare Ghost1	SnareFlam	SnareGhost1	Pop Hi Hat1	Pop Hi Hat1
26 D1	---	---	---	DoI2	Rm Snare 2	FingerSnaps2	Rap Snare	Pop Hi Hat2	Pop Hi Hat2
27 D#1	---	---	---	DoI3	FingerSnaps2	High-Q	Dance Snare2	Pop Hi Hat3	Pop Hi Hat3
28 E1	---	---	---	GonTaput4	Rm Snare 1	Slap	909 Snare 1	NewShaker2	NewShaker2
29 F1	---	---	---	GonTaput5	Room Tom 5	Scrtch Push2	TR-707 HH-c	NewShaker1	NewShaker1
30 F#1	---	---	---	GonTaput6	Room Tom 5	Scrtch Pull2	NewJzKik	IPopSn40st	IPopSn40st
31 G1	---	---	---	Sticks	Room Tom 2	Synth Drum 2	NewJzSn1	HipHop Snare	HipHop Snare
32 G#1	---	---	---	Congas_SW	TR707 Hihat C	Synth Drum 2	NewJzTomLo	Jungle Snare	Jungle Snare
33 A1	---	---	---	Congas_SW2	Room Tom 2	Synth Drum 2	NewRkTomMid	House Snare	House Snare
34 Bb1	---	Dixie HH Hlf	Dixie HH Hlf	Congas_SW4	ConcertKick	Synth Drum 2	NewJzTomHi	808 BassDrum	TechnoKick2
35 B1	---	Fat BD	Maple Kick	808 BassDrum	HipHop Kick2	HipHop Kick	PopKick_PL	909 Kick 3	TR-909 Kick2
36 C2	Bebarongan 1	Room Kick 2	Warm Kick	TR-808 Kick	TR-909 Kick2	SimpleKick	TR-707 BD	SimpleKick	909 Kick
37 C#2	Bebarongan 2	Cross Stick2	Cross Stick2	808 Rimshot	Side Stick	Side Stick	TR-707 Rim	Side Stick	TR-909 Rim
38 D2	Bebarongan 3	Maple Lo Snr	NaturlHardSN	808 Snare 1	House Snare	St Snare2	PopSnareL	R&B Snare	909 SD 1
39 D#2	Pelegongan 1	Claps Real	Claps Real	GdgTaputRim	909 HandClap	707 Claps	PopSnrGhst	HandClap1st	HandClap1st
40 E2	Pelegongan 2	MapleSoft SN	NaturlRimSht	TR-808Snare2	St Snare 2	St Snare1	PopSnareR	HandClap 21	Hand Clap 21
41 F2	Pelegongan 3	Studio Tom 4	Studio Tom 4	808 Tom 2	808 Tom 2	85St Tom16	PopFlrTmFl	909Snare2	TR-909Snare2
42 F#2	Wadon 1	Dixie HH Cls	Dixie HH Cls	TR-808HiHatC	TR-808HiHatC	HipHopCHH	PopHiHat_U	R&B CHH	TR-707HiHatC
43 G2	Wadon 2	Studio Tom 3	Studio Tom 3	808 Tom 2	808 Tom 2	85St Tom16	PopFloorTm	Pop Kick 36	Pop Kick 36
44 G#2	Wadon 3	Dixie HH Pdl	Dixie HH Pdl	808 HiHat Cl	JazzClosedHH	HipHopCHH	PopHiHat_S	R&B CHH	TR-707HiHatC
45 A2	Wadon 4	Studio Tom 2	Studio Tom 2	808 Tom 2	808 Tom 2	85St Tom12	RockTom2FI	IPopCstk37st	909 Tom
46 Bb2	Wadon 5	Dixie HH Opn	Dixie HH Opn	TR-808HiHatO	JazzOpenHH	HipHopOHH	PopHiHatOpen1	R&B OHH	909HiHat Opn
47 B2	Wadon 6	Studio Tom 2	Studio Tom 2	808 Tom 2	808 Tom 2	85St Tom12	PopTom2	Tom 43	909 Tom
48 C3	Wadon 7	Studio Tom 1	Studio Tom 1	808 Tom 2	808 Tom 2	85St Tom10	RockTom1FI	Tom 47	909 Tom
49 C#3	Dhol 1	Crash Cymbal	Crash Cymbal	808 Crash	808 Crash	85St CrsCym1	PopCrash	Pop Cymbal2	909 Crash
50 D3	Dhol 2	Studio Tom 1	Studio Tom 1	808 Tom 2	Bend tlk_drm	85St Tom10	PopTom1	Tom 50	909 Tom
51 D#3	Dhol 3	Rock RdCym1	Rock RdCym1	606 Ride Cym	Tabla Ge Hi	85St RdCym	PopRide	Pop Ride1	909Ride Cymb
52 E3	Dhol 4	Crash 1	Crash 1	ChinaCymbal	Tabla_Tun	ChinaCymbal	RockCrash1	Pop Cymbal	ChinaCymbal
53 F3	Dhol 5	Dhol 2	Rek Dom	Ride Bell	Tabla_Na	85St RdBell	PopRideBl	Dholla Dom	Dholla Dom
54 F#3	Dholak 1	R8 Tamb	R8 Tamb	Tambourine	Tambourine	Tambourine	Tambourine	Dholla Sak 1	Dholla Sak 1
55 G3	Dholak 2	Dholak 1	Rek Open	Splash Cym.	Bongo2_SW2	Splash Cym.	RockSplash	Dholla Sak 2	Dholla Sak 2
56 G#3	Dholak 3	VDrum Cowbell	VDrum Cowbell	808 Cowbell	808 Cowbell	Cowbell	Cowbell	Dholla Sak 3	Dholla Sak 3
57 A3	Dholak 4	Dholak 8	Rek Tek	909 Crash	909 Crash	Crash Cymb2	RockCrash2	Dholla Rim	Dholla Rim
58 Bb3	Dholak 5	VDrum Cowbell	VDrum Cowbell	Vibraslap	Pop Kick 36	Vibraslap	Dholla Raka	Dholla Raka	Dholla Raka
59 B3	Dholak 6	Dholak 9	Rek Trill	Ride Cymbal	PopSnare38 1	Ride Cymbal	RockRide1	Dholla Tak 1	Dholla Tak 1
60 C4	Dholak 7	TablaBaya 1	Afro Feet 1	CR78 HiBongo	Bongo High	NewHighBongo	Conga Hi Mt	Dholla Tak 2	Dholla Tak 2
61 C#4	Dholak 8	TablaBayaSld	Slit Drum	CR78 LoBongo	CR78 LoBongo	NewLoBongo	Conga Lo Mt	DofDom 1	DofDom 1
62 D4	Dholak 9	TablaBaya 3	Afro Feet 2	808 Conga	808 Conga	NewCongaSlap	Conga Slap	DofDom 2	DofDom 2
63 D#4	Dholak Ga	TablaBaya 6	Afro Clap	808 Conga	NewCongaOp	NewCongaOpen	Conga Hi Op	DofDom 3	DofDom 3
64 E4	Dholak Na	TablaBaya 5	Bendir 1	808 Conga	NewLoConga	NewLoConga	CongaLoOp f	DofTak 1	DofTak 1
65 F4	Dholak Ta	TablaBaya Na	Bendir 2	Timbal Hi	High Timbale	High Timbale	CongaLoOp mf	DofTak 2	DofTak 2
66 F#4	Dholak Tun	TablaBayaTin	Dawul	Timbal Lo	Bongo_SW_P1	Low Timbale	Bongo 1 Hi	DofSak 1	DofSak 1
67 G4	Madal Da	TablaBayaTun	Sagat Close	Agogo	Bongo_SW_P2	Agogo	BongoLoOp f	DofRim 1	DofRim 1
68 G#4	Madal Din	TablaBaya 8	Sagat Open	Agogo	Bongo_SW_P3	Agogo	808cowbe	DofSak 2	DofSak 2
69 A4	Madal Ta	VDrumCabasaUp	VDrumCabasaUp	Cabasa	Bongo_SW_P4	Cabasa	NewShaker2	DofRim 2	DofRim 2
70 Bb4	TablaBaya 1	VDrum Maracas	VDrum Maracas	808 Maracas	808 Maracas	Maracas	808marac	DofSak 3	DofSak 3
71 B4	TablaBaya 2	VDrumCabasDwn	VDrumCabasDwn	GongToba1	Gamelan Gong	Bongo1_SW1	Cabasa	Doffinger 1	Doffinger 1
72 C5	TablaBaya 3	Madal Da	AfroDrum Flm	GongToba2	LongWhistle	Bongo1_SW3	Dhol 2	Doffinger 2	Doffinger 2
73 C#5	TablaBaya 4	Madal Din	AfroDrum Op1	Short Guiro	Quide1	Short Guiro	Dholak 1	Tabla Raka 1	Tabla Raka 1
74 D5	TablaBaya 5	Madal Ta	AfroDrum Op2	CR78 Guiro	Quide2	Long Guiro	Dholak 2	Tabla Tak 1	Tabla Tak 1
75 D#5	TablaBaya 6	VDrum Claves	AfroDrum Rat	808 Clave	Claves	Claves	Dholak 3	Tabla Tik 1	Tabla Tik 1
76 E5	TablaBaya 7	VDrum Woodblk	VDrum Woodblk	Woodblock	Woodblock	Woodblock	Dholak 4	Tabla Dom	Tabla Dom
77 F5	TablaBaya 8	VDrum Woodblk	VDrum Woodblk	Woodblock	Bongo1_SW3	Woodblock	Dholak 5	Tabla Sak	Tabla Sak
78 F#5	TablaBaya Ge	FingerSnaps4	TalkingDr Dn	---	Mute Cuica	CR78 HiBongo	Dholak 7	Tabla Roll	Tabla Roll
79 G5	TablaBaya Ka	Udu Pot1 Acc	TalkingDr Up	---	Congas_8_P1	CR78 LoBongo	Dholak 8	Tabla Tak 2	Tabla Tak 2
80 G#5	TablaBaya Na	Udu Pot1 Hi	Doholla Dom	MuteTriangl	CongaLoOpen_P1	MuteTriangl	Dholak 9	Tabla Raka 2	Tabla Raka 2
81 A5	TablaBaya Te	Udu Pot1 Lo	Doholla Roll	OpenTriangl	CongaLoOpen_P2	OpenTriangl	Dholak Ga	Tabla Rim 1	Tabla Rim 1
82 Bb5	TablaBaya Ti	Udu Pot1 Slip	Doholla Sak	Castanets	CongaLoOpen_P3	Shaker	Tabla Toks	Tabla Toks	Tabla Toks
83 B5	TablaBayaGin	Udu Pot2 Lng	Doholla Stop	Mute Surdo	CongaLoOpen_P4	CowBellSide	Dholak Tun	Tabla Rim 2	Tabla Rim 2

		PC 14 [CC32= 5] India Menu	PC 11 [CC32= 5] IndiaDrmKit	PC 12 [CC32= 5] MidEastDrKit	PC 101 [CC32= 4] IndoMix1	PC 102 [CC32= 4] IndoMix2	PC 103 [CC32= 4] IndoMix3	PC 104 [CC32= 4] IndoMix4	PC 65 [CC32= 4] Or. R&B	PC 66 [CC32= 4] Or. Techno
84	C6	TablaBayaSld	Udu Pot2 Mut	Doholla Tak	Open Surdo	CongaLoOpen_P5	AfricanCowBell	Tabla Baya 4	Tabla Tik 2	Tabla Tik 2
85	C#6	TablaBayaTin	Udu Pot2 Sht	Doira Dun	Small Club	Castanets	Castanets	Tabla Baya 5	Rek Raka	Rek Raka
86	D6	TablaBayaTun	Udu Pot MENU	Doira Tik	CR78 Tambour	Bongo High	Mute Surdo	Tabla BayaNa	Rek Dom	Rek Dom
87	D#6	Udu Pot1 Acc	118:TablaByP	Sarna Bell	Side Stck	Bongo Low	Open Surdo	Tabla BayaTi	Rek Trill	Rek Trill
88	E6	Udu Pot1 Hi	TablaBY 3	Sitar Gliss	GospelHClp1	Mute H.Conga	Udo_Long	TablaBayaTun	Rek Tak 1	Rek Tak 1
89	F6	Udu Pot1 Lo	Tablah 1	ZaghrutaStop	TR-808Snare2	Conga Hi Opn	808 Tom 2	Udu Pot 1 Hi	Rek Rim	Rek Rim
90	F#6	Udu Pot1 Slp	Tablah 2	Yoh Tribe	909 Snare 1	Conga MtLow	808 Tom 2	Udu Pot 1 Lo	Rek Brass 1	Rek Brass 1
91	G6	Udu Pot2 Lng	Tablah 3	How Tribe	909 Snare 2	Conga Slap	808 Tom 2	Udu Pot 2Lng	Rek Tok	Rek Tok
92	G#6	Udu Pot2 Mut	Tablah 4	92:DholakPh	909 SD 1	NewShekere1	808 Tom 2	Udu Pot 2 Sht	Rek Brass 2	Rek Brass 2
93	A6	Udu Pot2 Sht	TablaBY 1	120:Dhol Ph	TR-909Snare2	NewShekere2	808 Tom 2	TablaBayaSld	Rek Tak 2	Rek Tak 2
94	Bb6	---	TablaBY 2	African Ens	Rap Snare	NHBngoMute	808 Tom 2	118:TablaByP	Rek Sak	Rek Sak
95	B6	---	Tablah Bend	Morocco Ens	JungleSnare1	L BongoMute	808 Cowbell	92:DholakPh	Rek Tik	Rek Tik
96	C7	---	Metronome 2	Metronome 2	House Snare	CajonHi	808 Conga	Dholak Na	Mazhar Dom	Mazhar Dom
97	C#7	---	R8 Click	R8 Click	House Snare	CajonHiFlm	808 Conga	OpenTriangl	Mazhar Tak	Mazhar Tak
98	D7	---	Metronome 1	Metronome 1	House Snare	Cajon Low	808 Conga	Hand Clap 21	Mazhar Sak	Mazhar Sak
99	D#7	---	---	---	Congas_SW	CajonLoFlm	Bend Gong	Hand Clap 1	Mazhar Brass	Mazhar Brass
100	E7	---	---	---	Congas_SW2	FilmcoHClp1	FilmcoHClp1	Dholla 1 Rim2	Sagat Mid	Sagat Mid
101	F7	---	---	---	Congas_SW4	FilmcoHClp1	FilmcoHClp1	Dholla 1 Sak	Sagat Hi	Sagat Hi
102	F#	---	---	---	MamboCowBell	BongoCowBell	BongoCowBell	Doff 2 Dom 1	Sagat Closed	Sagat Closed
103	G7	---	---	---	Tabla Dhut	PopSnareFl	Bend tlk_drm	Doff 1 Rim 1	Sagat Sak	Sagat Sak
104	G#7	---	---	---	BongoCowBell	MamboCowBell	MamboCowBell	Doff 1 Dom	Dofs Tak	Dofs Tak
105	A7	---	---	---	Tabla_Ge	PopSnareDrag	Tabla_Ge	Doff 1 Sak	Dofs Dom	Dofs Dom
106	Bb7	---	---	---	Tabla Ge Hi	HiHatPhrase3	Tabla Ge Hi	Tabla1 Tak 1	Dofs Sak	Dofs Sak
107	B7	---	---	---	Talking Drum	CrashPhrase1	Talking Drum	Tabla1 Dom 1	Dofs Rim 1	Dofs Rim 1
108	C8	---	---	---	Bend tlk_drm	CrashPhrase2	Bend tlk_drm	Tabla Fx	Dofs Rim 2	Dofs Rim 2
109	C#8	---	---	---	Udo_Short	CrashPhrase3	Udo_Short	Tabla 1 Sak	Dofs Dom st.	Dofs Dom st.
110	D8	---	---	---	Udo_Long	CrashPhrase4	Udo_Long	Tabla 1 Rim	TablaNurDom	TablaNurDom
111	D#8	---	---	---	Udo_slap	CrashPhrase5	Udo_slap	Rek 1 Brass	Dofs Sak st.	Dofs Sak st.
112	E8	---	---	---	Tabla_Te	Crash_Stop	Tabla_Te	Rek 1 Roll	TablaNurRim	TablaNurRim
113	F8	---	---	---	Tabla_Na	RidePhrase1	Tabla_Na	Rek 1 Khan A	TablaNurTak	TablaNurTak
114	F#8	---	---	---	Tabla_Tun	RidePhrase2	Tabla_Tun	TablaNurRim1	TablaNurSak	TablaNurSak
115	G8	---	---	---	Ohkawa	RidePhrase3	Ohkawa	Rek 1 Khan B	BassSlideFX	BassSlideFX
116	G#8	---	---	---	H kotsuzumi	Scrтч Push2	H kotsuzumi	Sagat Mid	BassSlapFX	BassSlapFX
117	A8	---	---	---	L Kotsuzumi	Scrтч Pull2	L Kotsuzumi	Sagat Hi	ZaghrouaSm2	ZaghrouaSm2
118	Bb8	---	---	---	Tabla Tong	Small Club	Open Surdo	Sagat Sak	Zir 1	Zir 1
119	B8	---	---	---	Tabla Tak	Explosion	Mute Surdo	Hager 1	ZaghrouaEd2	ZaghrouaEd2
120	C9	---	---	---	Tabla Tung	Wind	Conga Lo Opn	Zir 1	NewHiBongo	NewHiBongo
121	C#9	---	---	---	Tabla_Tang	Thunder	Tabla_Tun	Nakrazhan 1	NewLoBongo	NewLoBongo
122	D9	---	---	---	Tabla_Dung	Helicopter	Tabla_Tun	Nakrazhan 2	NewCongaSlp	NewCongaSlp
123	D#9	---	---	---	Harmess-bell1	Applause	Harmess-bell1	ZaghrouaSm2	NewCongaOp	NewCongaOp
124	E9	---	---	---	Harmess-bell2	Screaming	Harmess-bell2	ZaghrouaEd2	NewLoConga	NewLoConga
125	F9	---	---	---	Harmess-bell3	Laughing	Harmess-bell3	Voice One	Timbal Hi	Timbal Hi
126	F#9	---	---	---	CembaloEnding	GtFretNoise	CembaloEnding	Voice Two	Timbal Lo	Timbal Lo
127	G9	---	---	---	CembaloFree	Wind Chimes	CembaloFree	Voice Three	Hager 1	Hager 1

Backing Keyboard BK-5
Drum Sets

	PC 117 [CC32= 1] Oriental 1	PC 117 [CC32= 2] Oriental 2	PC 117 [CC32= 3] Oriental 3	PC 117 [CC32= 4] Oriental4	PC 118 [CC32= 4] Greek 1	PC 119 [CC32= 4] Greek 2	PC 57 [CC32= 4] SFX
0 C-1	---	---	---	---	HipHop BD2	Timpani	---
1 C#-1	---	---	---	---	Rek 2 Rim 2	Timpani	---
2 D-1	---	---	---	---	Rek Dom 1	Snare Roll	---
3 D#-1	---	---	---	---	Rek 2 Tak 1	Concert Snr	---
4 E-1	---	---	---	---	Rek 2 Tak 2C	Concert BD	---
5 F-1	---	---	---	---	Rek 2 Sak 1	Jingle Bell	---
6 F#-1	---	---	---	---	Tabla_Ge	Bell Tree	---
7 G-1	---	---	---	---	Tabla_Na	Bar Chimes	---
8 G#-1	---	---	---	---	Tabla_Te	Wadaiko	---
9 A-1	---	---	---	---	Tabla_Tun	Small Gong	---
10 Bb-1	---	---	---	---	Djembe_rim	Gamelan Gong	---
11 B-1	---	---	---	---	IPopKik35	Udo_Long	---
12 C0	---	---	Wadaiko	---	IPopKik36	82JzBsDrum2	---
13 C#0	---	---	Ohkawa	---	IPopCstk37st	Side Stick	---
14 D0	---	---	Shimedaiko	---	IPopSn38_1	82JzSnare1	---
15 D#0	---	---	H kotsuzumi	---	IPopGst539_1	Hand clap2	---
16 E0	---	---	L Kotsuzumi	---	IPopSn40st	82JzSnare2	---
17 F0	---	---	Tabla_Ge	---	PopFlrTmFl	Real Tom 6	---
18 F#0	---	---	Tabla_Na	---	IPopHat1_42	82JzClsHatB	---
19 G0	---	---	Tabla_Te	---	IPopTomL43	Real Tom 6	---
20 G#0	---	---	Tabla_Tun	---	IPopHat2_44	Pedal HiHat	---
21 A0	---	---	Udo_Long	---	RockTom2Fl	Real Tom 4	MC-500 Beep
22 Bb0	---	---	Djembe_rim	---	IPopHat3_46	82JzOpenHatB	MC-500 Beep
23 B0	---	---	909 HandClap	---	IPopTomM47	Real Tom 4	ytwn3.xtp
24 C1	---	---	Tambourine	---	RockTom1Fl	---	ytwn2.xtp
25 C#1	---	---	ChaChaCowb	---	IPopCym2_52	Crash1c B	Guitar Slap
26 D1	---	---	Agogo	---	IPopTomH50	Real Tom 4	Chord Stroke
27 D#1	---	---	Agogo	---	IPopRd1_51	Ride_i B	Chord Stroke
28 E1	---	---	NewShaker2	---	IPopCym1_49	ChinaCymbal	Biwa 3
29 F1	---	---	NewShaker1	---	PopRideBl	Ridbl_c B	Phono Noise
30 F#1	---	---	PopSnare40 1	---	Tambourine	Tambourine	TapeRewind
31 G1	---	---	Elec Snare 2	---	Splash Cym.	Splash Cym.	Scrth Push2
32 G#1	---	---	909 Snare 2	---	ChaChaCBell	Cowbell	Scrth Pull2
33 A1	---	---	909 Snare 1	---	NewRkCrCym2	Crash Cym.2	GtCutNoise2
34 Bb1	---	---	Elec Kick 2	---	626 Shaker	Vibraslap	GtCutNoise2
35 B1	Bass Drum	Bass Drum	TR-909 Kick2	TR-707 Kick1	NewRkRdCym1	RideCym Edge	Dist.CutNoiz
36 C2	Bass Drum	Bass Drum	Std.2 Kick1	TR-707 Kick1	TR-909 BD2	TR-909 BD2	Dist.CutNoiz
37 C#2	Rim Shot	Rim Shot	Pop SticK1	TR-707 Rim	Side Stick	808 Rimshot	Bass Slide
38 D2	Snare Drum	Snare Drum	PopSnare38 1	TR-707 Snare	House SD	Rap Snare	Pick Scrape
39 D#2	Hand Clap 1	Hand Clap 1	HandClap1st	Hand Clap 2	909 HandClap	HandClap	High-Q
40 E2	Hand Clap 2	Hand Clap 2	Hand Clap 21	TR-707 Snare	Elec Snare 2	House SD	Slap
41 F2	Tom 1	Tom 1	TR-707 Snare	Tom	Real Tom 6	RkFlrTomFl	ScratchPush
42 F#2	Closed Hi-Hat	Closed Hi-Hat	JazzClosedHH	TR-707HiHatC	TR-707 HH-c	Room Chh	ScratchPull
43 G2	Tom 2	Tom 2	Real Tom 2	Tom 2	Real Tom 6	RkFloorTom	Sticks
44 G#2	Closed Hi-Hat	Closed Hi-Hat	Pedal HiHat	TR-707HiHatC	CR-78 chh	Pedal HiHat	SquareClick
45 A2	Tom 3	Tom 3	Real Tom 4	Tom	Real Tom 4	RockTom2Fl	Mtrnm.Click
46 Bb2	Open Hi-Hat	Open Hi-Hat	JazzOpenHH	TR-707HiHatO	909 OH	R8 Ohh2	Mtrnm. Bell
47 B2	Tom 4	Tom 4	Real Tom 4	Tom	Real Tom 4	RockTom2	GtFretNoise
48 C3	Tom 5	Tom 5	Tom 43	Tom	---	RockTom1Fl	GtCutNoise
49 C#3	Crash Cymbal	Crash Cymbal	Crash Cymb1	TR-707 Crash	---	909 Crash	GtCutNoise
50 D3	Tom 6	Tom 6	Tom 47	Tom	Real Tom 1	RockTom1	String Slap
51 D#3	Ride Cymbal	Ride Cymbal	RockRideCym1	Ride Cymbal	ReverseCymb1	Ride Cymbal	Fl.KeyClick
52 E3	Doholla1 Rim1	Doholla 2 Rim 1	Pop Ride2	Dholla2 Dom2	Dholla2 Dom2	ReverseCymb1	Laughing
53 F3	Doholla1 Dom	Doholla 2 Dom	Dholla Dom	Dholla 2 Sak	Dholla 2 Sak	Dholla Dom	Screaming
54 F#3	Finger Doff A	Hager	Dholla Sak 1	Tambourine	808clave	Dholla Sak 1	Punch
55 G3	Doholla1 Rim2	Doholla 2 Rim 2	Dholla Sak 2	Dholla2 Rim1	Dholla2 Rim1	Dholla Sak 2	Heart Beat
56 G#3	Cowbell	Cowbell	Dholla Sak 3	Cowbell	Rek 2 Roll	Dholla Sak 3	Footsteps
57 A3	Doholla 1 Sak	Doholla 2 Sak	Dholla Rim	Dholla2 RimC	Dholla2 RimC	Dholla Rim	Footsteps
58 Bb3	Dof 2 Dom	Zir	Dholla Raka	Cabasa	Rek 2 Sak 1	Dholla Raka	Applause
59 B3	Dof 1 Rim 1	Dof 2 Rim 1	Dholla Tak 1	Doff 2 Dom 2	Doff 2 Dom 2	Dholla Tak 1	Creaking
60 C4	Dof 1 Dom	Dof 2 Dom	Dholla Tak 2	Doff2 Sak 1B	Doff2 Sak 1B	Dholla Tak 2	Door
61 C#4	Dof 1 Sak 1	Dof 2 Sak 1	DofDom 1	Low Bongo	Tabla Raka 1	DofDom 1	Scratch
62 D4	Dof 1 Rim 2	Dof 2 Rim 2	DofDom 2	Doff 2 Sak 2	Tabla Tak 1	DofDom 2	Wind Chimes
63 D#4	Dof 1 Sak 2	Dof 2 Sak 2	DofDom 3	High Bongo	Tabla Tik 1	DofDom 3	Car-Engine
64 E4	Tabla 1 Tak 1	Tabla 2 Tak 1	DofTak 1	Doff 2 Rim 3	Tabla Dom	DofTak 1	Car-Stop
65 F4	Tabla 1 Tak 2	Tabla 2 Tak 2	DofTak 2	Tabla1 Dom 2	Tabla Sak	DofTak 2	Car-Pass
66 F#4	Tabla Roll	Tabla Roll	DofSak 1	Tabla Roll	Tabla Roll	DofSak 1	Car-Crash
67 G4	Tabla 1 Dom	Tabla 2 Dom	DofRim 1	Tabla 2 Sak	Tabla Tak 2	DofRim 1	Siren
68 G#4	Tabla FX	Tabla FX	DofSak 2	Tabla Fx	Tabla Raka 2	DofSak 2	Train
69 A4	Tabla 1 Tak 3	Tabla 2 Tak 3	DofRim 2	Tabla2 Tak1D	Tabla Rim 1	DofRim 2	Jetplane
70 Bb4	Tabla 1 Sak	Tabla 2 Sak	DofSak 3	Tabla 2 Tik	Tabla Toks	DofSak 3	Helicopter
71 B4	Tabla 1 Rim	Tabla 2 Rim	Doffinger 1	Tabla2 Rim 2	Tabla Rim 2	Doffinger 1	Starship
72 C5	Rek Trill	Rek Trill	Doffinger 2	Rek 2 Dom 1B	Tabla Tik 2	Doffinger 2	Gun Shot
73 C#5	Rek 1 Sak	Rek 2 Sak	Tabla Raka 1	Rek 2 Rim 2	Rek Raka	NewClaves	Machine Gun
74 D5	Rek 1 Tak 1	Rek 2 Dom Closed	Tabla Tak 1	Rek Dom 1	Rek Dom	NewShaker2	Lasergun
75 D#5	Rek 1 Rim	Rek 2 Rim	Tabla Tik 1	Rek 2 Tak 1	Rek Trill	NewShaker1	Explosion
76 E5	Rek 1 Dom	Rek 2 Dom Open	Tabla Dom	Rek 2 Tak 2C	Rek Tak 1	Tabla1 Tak 1	Dog
77 F5	Rek 1 Tak 2	Rek 2 Tak 1	Tabla Sak	Rek 2 Sak 1	Rek Rim	Tabla1 Dom 1	HorseGallop
78 F#5	Rek 1 Brass	Rek 2 Khana Open	Tabla Roll	Hager 2	Rek Brass 1	Tabla Roll	Bird
79 G5	Rek 1 Tak 3	Rek 2 Tak 2	Tabla Tak 2	Rek2Khan Cl2	Rek Tok	Tabla1 Tak 2	Rain
80 G#5	Rek 1 Roll	Rek 2 Roll	Tabla Raka 2	Zir 2	Rek Brass 2	Tabla Fx	Thunder
81 A5	Rek 1 Khana Closed	Rek 2 Khana Closed	Tabla Rim 1	Rek2Khan Op2	Rek Tak 2	Tabla1 Tak 3	Wind
82 Bb5	Tabl Noueri Rim	Tabl Noueri Rim	Tabla Toks	Rek 2 Roll	Rek Sak	Tabla 1 Sak	Seashore
83 B5	Rek 1 Khana Open	Rek 2 Tak 3	Tabla Rim 2	Rek 2 Sak 1	Rek Tik	Tabla 1 Rim	Stream

		PC 117 [CC32= 1] Oriental 1	PC 117 [CC32= 2] Oriental 2	PC 117 [CC32= 3] Oriental 3	PC 117 [CC32= 4] Oriental4	PC 118 [CC32= 4] Greek 1	PC 119 [CC32= 4] Greek 2	PC 57 [CC32= 4] SFX
84	C6	Sagat Mid	Sagat Mid	Tabla Tik 2	Sagat Mid	Mazhar Dom	Rek Trill	Bubble
85	C#6	Tabl Noueri Dom 1	Tabl Noueri Dom 2	Rek Raka	Sagat Hi	Mazhar Tak	Rek 1 Sak	Kitty
86	D6	Sagat High	Sagat High	Rek Dom	Sagat Sak	Mazhar Sak	L Rek Tak 1	Bird 2
87	D#6	Tabl Noueri Tak 1	Tabl Noueri Tak 2	Rek Trill	Jingle Bell L	Mazhar Brass	Rek 1 Rim	Growl
88	E6	Sagat Sak	Sagat Sak	Rek Tak 1	ZaghrouaSm3	Sagat Mid	L Rek Dom	Applause 2
89	F6	Hager	Bongos Dom	Rek Rim	ZaghrouaEd3	Sagat Hi	L Rek Tak 2	Telephone 1
90	F#6	Zir	Nakrazan A	Rek Brass 1	TablaNurDom3	Sagat Closed	Rek 1 Brass	Telephone 2
91	G6	Nakrazan A	Bongos Tak	Rek Tok	Nakrazhan 1	Sagat Sak	L Rek Tak 3	Small Club
92	G#6	Zaghroua 1 Loop	Zaghroua 1 Loop	Rek Brass 2	TablaNurRim2	Dofs Tak	Rek 1 Roll	Small Club 2
93	A6	Nakrazan B	Bongos Rim	Rek Tak 2	Nakrazhan 2	Dofs Dom	Rek 1 Khan A	ApplauseWave
94	Bb6	Zaghroua 2 End	Zaghroua 1 End	Rek Sak	TablaNurTak3	Dofs Sak	TablaNurRim1	Eruption
95	B6	Zaghroua 2 Loop	Zaghroua 2 Loop	Rek Tik	TR-707 Kick1	Dofs Rim 1	Rek 1 Khan B	Big Shot
96	C7	Zaghroua 2 End	Zaghroua 2 End	Mazhar Dom	Hand Clap 1	Dofs Rim 2	Sagat Mid	Perc. Bang
97	C#7	---	---	Mazhar Tak	---	Dofs Dom st.	TablaNurDom1	---
98	D7	---	---	Mazhar Sak	---	TablaNurDom	Sagat Hi	---
99	D#7	---	---	Mazhar Brass	---	Dofs Sak st.	TablaNurTak1	---
100	E7	---	---	Sagat Mid	---	TablaNurRim	Sagat Sak	---
101	F7	---	---	Sagat Hi	---	TablaNurTak	Hager 1	---
102	F#	---	---	Sagat Closed	---	TablaNurSak	Zir 1	---
103	G7	---	---	Sagat Sak	---	DoubleSlide	Nakrazhan 1	---
104	G#7	---	---	Dofs Tak	---	Bass Slide1	ZaghrouaSm1	---
105	A7	---	---	Dofs Dom	---	ZaghrouaSm2	Nakrazhan 2	---
106	Bb7	---	---	Dofs Sak	---	Zir 1	ZaghrouaEd1	---
107	B7	---	---	Dofs Rim 1	---	ZaghrouaEd2	ZaghrouaSm2	---
108	C8	---	---	Dofs Rim 2	---	NewHiBongo	ZaghrouaEd2	---
109	C#8	---	---	Dofs Dom st.	---	NewLoBongo	TR-707 BD	---
110	D8	---	---	TablaNurDom	---	NewCongaSlp	TR-909 BD2	---
111	D#8	---	---	Dofs Sak st.	---	NewCongaOp	Mix Kick	---
112	E8	---	---	TablaNurRim	---	NewLoConga	82RmBsDrum1	---
113	F8	---	---	TablaNurTak	---	NewTmbHi	82StSnare1	---
114	F#8	---	---	TablaNurSak	---	NewTmbLo	82JzSnare1	---
115	G8	---	---	BassSlideFX	---	Hager 1	House SD	---
116	G#8	---	---	BassSlapFX	---	---	Rev.Snare	---
117	A8	---	---	ZaghrouaSm2	---	---	---	---
118	Bb8	---	---	Zir 1	---	Jingle Bell	---	---
119	B8	---	---	ZaghrouaEd2	---	Bell Tree	---	---
120	C9	---	---	NewHiBongo	---	Bongo High	---	---
121	C#9	---	---	NewLoBongo	---	Bongo Lo	---	---
122	D9	---	---	NewCongaSlp	---	Mute H.Conga	---	---
123	D#9	---	---	NewCongaOp	---	Conga Hi Opn	---	---
124	E9	---	---	NewLoConga	---	Conga Lo Opn	---	---
125	F9	---	---	Timbal Hi	---	High Timbale	---	---
126	F#9	---	---	Timbal Lo	---	Low Timbale	---	---
127	G9	---	---	Hager 1	---	Agogo	---	---

23. Specifications

Display type	
Display	Graphic LCD, 160 x 160 dots, backlit
Keyboard	
Keyboard	61 velocity sensitive keys
Sound Source	
Max. Polyphony	128 voices (GM2/GS/XG Lite compatible)
Sounds	1,172 tones 60 Drum Sets
Multitimbral parts	3 keyboard parts (UP1, UP2, LWR) + 16 song parts
Master Tuning	415.3~466.2 Hz
Key Control (Transpose)	-6~+5 in semitones (for audio/MIDI data)
Tempo change	20~250 BPM for SMF and rhythms 75~125% for mp3 and WAV files
Part mute functions	TRACK MUTE: Rhythms, SMF CENTER CANCEL: mp3, WAV, AUDIO INPUT signals
Effects	
keyboard parts (UP1, UP2, LWR) Rhythms/SMF section	Reverb: 8 types (selectable via Makeup Tools) Chorus: 8 types (selectable via Makeup Tools) MFX: 84 types for keyboard parts (selectable via Tone Part MFX) A & B for rhythm and SMF section (selectable via Makeup Tools) Parametric EQ: 6 presets + 1 User memory Multi-band compressor: 6 presets + 1 User memory
Rhythm section	
Rhythms	305 in 6 "Rhythm" families (localized rhythms for specific areas are included in the WORLD 1 and WORLD 2 families)
Rhythm Composer	Internal Rhythm Composer, SMF-to-Rhythm Converter provided as PC application (Windows) on the bundled CD-ROM
One Touch memories	4 programmable registrations per rhythm
Rhythm Makeup Tools	Instrument-oriented editing
Songs	
Real-time player	SMF (Format 0/1), KAR, mp3, WAV, mp3+CDG
Song chord extractor	Automatic chord detection for SMF files
SMF Makeup Tools	Instrument-oriented editing
Performance Memories	
Performance Lists	Unlimited number (storage on USB memory) Over 500 "Music Assistant" memories (internal memory) 5 "Factory Song" memories (internal memory)
Performance memories per List	Max. 999
Search function	Quick location of SMF, audio and JPG files on the connected USB memory
Demo	
Demo	Yes

Recording	
Media	USB Flash memory
Save format	Audio files: WAV (44.1 kHz, 16-bit linear)
Video	
Lyrics	SMF, mp3/WAV, mp3+CDG
Slide shows	Picture folder linked to songs (recommended resolution: 512 x 384 or 1024 x 768 pixels)
Panel controls	
Knob	VOLUME
Rotary encoder	Data dial
Connectors	
PHONES jack x2	Stereo 1/4" phone type
AUDIO INPUT jack	Stereo miniature phone type
AUDIO OUTPUT jacks (R, L/Mono)	1/4" phone type
USB ports	USB COMPUTER connector (Type B, reception and transmission of MIDI data) USB MEMORY (Type A, data storage devices)
MIDI connectors	MIDI IN, MIDI OUT (Visual Control function)
VIDEO OUTPUT jack	RCA-type (CVBS, PAL or NTSC – selectable)
Foot pedal jacks	HOLD, SWITCH/EXPRESSION (programmable)
General specifications	
Speakers	2x 10 cm
Rated power output	2x 12 W RMS
Power supply	AC adaptor (PSB-7U adaptor)
Power consumption	1100mA
Auto Off function	Off, 10min, 30min, 240min
Dimensions	Without music rest: 1044 (W) x 317 (D) x 129 (H) mm Including music rest: 1044 (W) x 317 (D) x 301 (H) mm
Weight	7.5 kg (excluding AC adaptor and music rest)
Supplied Accessories	
	Owner's Manual, PSB-7U AC adaptor, Power cord (for connecting the AC adaptor), Music rest, CD-ROM (Style Converter 4.0, USB driver)
Options	
USB	USB flash memory (M-UF-series)
Pedals	DP-series/BOSS FS-5U foot switch Roland EV-series expression pedal

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

Style Converter 4 system requirements

Operating system	Microsoft® Windows® XP
	Microsoft® Windows® Vista® * This does not work with the 64-bit edition of Windows Vista®
	Microsoft® Windows® 7
CPU/clock	Pentium® Celeron® processor 1 GHz or higher
RAM	512 MB or more
Hard disk	2 MB or more
Display/colors	800 x 600 or higher / 65,536 colors (16-bit High Color) or more
Others	CD-ROM drive

24. MIDI Implementation Chart

[Backing Keyboard]

Date: November 2011

Model: BK-5

Version: 1.00











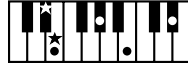





































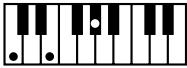

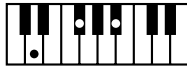





















Function...		Transmitted	Recognized	Remarks
Basic Channel	Default Changed	1~16 1~16, Off	1~16 1~16, Off	
Mode	Default Message Altered	Mode 3 Mode 3, 4 (M=1) *****	Mode 3 Mode 3, 4 (M=1)	*2
Note Number	True Voice	0~127 *****	0~127 0~127	
Velocity	Note ON Note OFF	O X	O X	
After Touch	Key's Ch's	O O	O O	*1 *1
Pitch Bend		O *1	O *1	
Control Change	0,32	O *1	O *1	Bank Select
	1	O *1	O *1	Modulation
	5	O	O	Portamento Time
	6, 38	O	O *1	Data Entry
	7	O *1	O *1	Volume
	10	O *1	O *1	Panpot
	11	O *1	O *1	Expression
	16	O *1	O	C1
	64	O	O *1	Hold 1
	65	O	O *1	Portamento
	66	O *1	O *1	Sostenuto
	67	O *1	O *1	Soft
	69	O	O	Hold 2
	71	O	O	Resonance
	72	O	O	Release Time
	73	O	O	Attack Time
	74	O	O	Cutoff
	75	O	O	Decay Time
	76	O	O	Vibrato Rate
	77	O	O	Vibrato Depth
78	O	O	Vibrato Delay	
84	O	O	Portamento Control	
91	O *1	O (Reverb) *1	Effect 1 Depth	
93	O *1	O (Chorus) *1	Effect 3 Depth	
98, 99	O *1	O *1	NRPN LSB, MSB	
100, 101	O *1	O *1	RPN LSB, MSB	
Program Change	True #	O *1 *****	O *1 0~127	Program Number 1~128
System Exclusive		O *1	O *1	
System Common	Song Position Pointer	O *1	O	
	Song Sel	X	X	
	Tune	X	X	
System Real Time	Clock	O *1	O	
	Commands	O *1	O	
Aux Messages	All Sounds Off	X	O (120, 126, 127)	
	Reset All Controllers	X	O (121)	
	Local On/Off	O *1	O (Song parts)	
	All Notes Off	X	O (123-125)	
	Active Sensing	O	O	
Reset	X	X		
Notes		*1 O X is selectable *2 Recognized as M= 1 even if M≠ 1		

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

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

O: Yes
X: No

25. Chord Intelligence

C	C#	D	E \flat	E	F
					
CM7	C#M7	DM7	E \flat M7	EM7	FM7
					
C7	C#7	D7	E \flat 7	E7	F7
					
Cm	C#m	Dm	E \flat m	Em	Fm
					
Cm7	C#m7	Dm7	E \flat m7	Em7	Fm7
					
CmM7	C#mM7	DmM7	E \flat mM7	EmM7	FmM7
					
Cdim	C#dim	Ddim	E \flat dim	Edim	Fdim
					
Cm7 (\flat 5)	C#m7 (\flat 5)	Dm7 (\flat 5)	E \flat m7 (\flat 5)	Em7 (\flat 5)	Fm7 (\flat 5)
					
Caug	C#aug	Daug	E \flat aug	Eaug	Faug
					
Csus4	C#sus4	Dsus4	E \flat sus4	Esus4	Fsus4
					
C7sus4	C#7sus4	D7sus4	E \flat 7sus4	E7sus4	F7sus4
					
C7/13	C#7/13	D7/13	E \flat 7/13	E7/13	F7/13
					

F#	G	A \flat	A	B \flat	B
F#M7	GM7	A \flat M7	AM7	B \flat M7	BM7
F#7	G7	A \flat 7	A7	B \flat 7	B7
F#m	Gm	A \flat m	Am	B \flat m	Bm
F#m7	Gm7	A \flat m7	Am7	B \flat m7	Bm7
F#mM7	GmM7	A \flat mM7	AmM7	B \flat mM7	BmM7
F#dim	Gdim	A \flat dim	Adim	B \flat dim	Bdim
F#m7 (b5)	Gm7 (b5)	A \flat m7 (b5)	Am7 (b5)	B \flat m7 (b5)	Bm7 (b5)
F#aug	Gaug	A \flat aug	Aaug	B \flat aug	Baug
F#sus4	Gsus4	A \flat sus4	Asus4	B \flat sus4	Bsus4
F#7sus4	G7sus4	A \flat 7sus4	A7sus4	B \flat 7sus4	B7sus4
F#7/13	G7/13	A \flat 7/13	A7/13	B \flat 7/13	B7/13

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Information

When you need repair service, call your nearest Roland Service Center or authorized Roland distributor in your country as shown below.

AFRICA

EGYPT

Al Fanny Trading Office
9, EBN Hagar Al Askalany Street,
ARD E1 Golf, Heliopolis,
Cairo 11341, EGYPT
TEL: (022)-417-1828

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Roland Shanghai Electronics Co.,Ltd. (BEIJING OFFICE)
3F, Soluxe Fortune Building
63 West Dawang Road, Chaoyang
District, Beijing, CHINA
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Chatham Road South, T.S.T,
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TEL: (323) 890 3700

For EU countries



UK This symbol indicates that in EU countries, this product must be collected separately from household waste, as defined in each region. Products bearing this symbol must not be discarded together with household waste.

DE Dieses Symbol bedeutet, dass dieses Produkt in EU-Ländern getrennt vom Hausmüll gesammelt werden muss gemäß den regionalen Bestimmungen. Mit diesem Symbol gekennzeichnete Produkte dürfen nicht zusammen mit den Hausmüll entsorgt werden.

FR Ce symbole indique que dans les pays de l'Union européenne, ce produit doit être collecté séparément des ordures ménagères selon les directives en vigueur dans chacun de ces pays. Les produits portant ce symbole ne doivent pas être mis au rebut avec les ordures ménagères.

IT Questo simbolo indica che nei paesi della Comunità europea questo prodotto deve essere smaltito separatamente dai normali rifiuti domestici, secondo la legislazione in vigore in ciascun paese. I prodotti che riportano questo simbolo non devono essere smaltiti insieme ai rifiuti domestici. Ai sensi dell'art. 13 del D.Lgs. 25 luglio 2005 n. 151.

ES Este símbolo indica que en los países de la Unión Europea este producto debe recogerse aparte de los residuos domésticos, tal como está regulado en cada zona. Los productos con este símbolo no se deben depositar con los residuos domésticos.

PT Este símbolo indica que nos países da UE, a recolha deste produto deverá ser feita separadamente do lixo doméstico, de acordo com os regulamentos de cada região. Os produtos que apresentem este símbolo não deverão ser eliminados juntamente com o lixo doméstico.

NL Dit symbool geeft aan dat in landen van de EU dit product gescheiden van huishoudelijk afval moet worden aangeboden, zoals bepaald per gemeente of regio. Producten die van dit symbool zijn voorzien, mogen niet samen met huishoudelijk afval worden verwijderd.

DK Dette symbol angiver, at i EU-lande skal dette produkt opsamles adskilt fra husholdningsaffald, som defineret i hver enkelt region. Produkter med dette symbol må ikke smides ud sammen med husholdningsaffald.

NO Dette symbolet indikerer at produktet må behandles som spesialavfall i EU-land, iht. til retningslinjer for den enkelte regionen, og ikke kastes sammen med vanlig husholdningsavfall. Produkter som er merket med dette symbolet, må ikke kastes sammen med vanlig husholdningsavfall.

SE Symbolen anger att i EU-länder måste den här produkten kasseras separat från hushållsavfall, i enlighet med varje regions bestämmelser. Produkter med den här symbolen får inte kasseras tillsammans med hushållsavfall.

FI Tämä merkintä ilmaisee, että tuote on EU-maissa kerättävä erillään kotitalousjätteistä kunkin alueen voimassa olevien määräysten mukaisesti. Tällä merkinnällä varustettuja tuotteita ei saa hävittää kotitalousjätteiden mukana.

HU Ez a szimbólum azt jelenti, hogy az Európai Unióban ezt a terméket a háztartási hulladéktól elkülönítve, az adott régióban érvényes szabályozás szerint kell gyűjteni. Az ezzel a szimbóllal ellátott termékeket nem szabad a háztartási hulladék közé dobni.

PL Symbol oznacza, że zgodnie z regulacjami w odpowiednim regionie, w krajach UE produktu nie należy wyrzucać z odpadami domowymi. Produktów opatrzonych tym symbolem nie można utylizować razem z odpadami domowymi.

CZ Tento symbol udává, že v zemích EU musí být tento výrobek sbírán odděleně od domácího odpadu, jak je určeno pro každý region. Výrobky nesoucí tento symbol se nesmí vyhazovat spolu s domácím odpadem.

SK Tento symbol vyjadruje, že v krajinách EÚ sa musí zber tohto produktu vykonávať oddelene od domového odpadu, podľa nariadení platných v konkrétnej krajine. Produkty s týmto symbolom sa nesmú vyhazovať spolu s domovým odpadom.

EE See sümbol näitab, et EL-i maades tuleb see toode olemprügist eraldi koguda, nii nagu on igas piirkonnas määratletud. Selle sümboliga märgitud tooteid ei tohi ära visata koos olmeprügiga.

LT Šis simbolis rodo, kad ES šalyse šis produktas turi būti surenkamas atskirai nuo buitinių atliekų, kaip nustatyta kiekviename regione. Šiuo simboliu paženklinyti produktai neturi būti išmetami kartu su buitinėmis atliekomis.

LV Šis simbols norāda, ka ES valstīs šo produktu jāievāc atsevišķi no mājsaimniecības atkritumiem, kā noteikts katrā reģionā. Produkts ar šo simbolu nedrīkst izmest kopā ar mājsaimniecības atkritumiem.

SI Ta simbol označuje, da je treba proizvod v državah EU zbirati ločeno od gospodinskih odpadkov, tako kot je določeno v vsaki regiji. Proizvoda s tem znakom ni dovoljeno odlagati skupaj z gospodinskimi odpadki.

GR Το σύμβολο αυτό υποδηλώνει ότι στις χώρες της Ε.Ε. το συγκεκριμένο προϊόν πρέπει να συλλέγεται χωριστά από τα υπόλοιπα οικιακά απορρίμματα, σύμφωνα με όσα προβλέπονται σε κάθε περιοχή. Τα προϊόντα που φέρουν το συγκεκριμένο σύμβολο δεν πρέπει να απορρίπτονται μαζί με τα οικιακά απορρίμματα.

For China

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此标志适用于在中国国内销售的电子信息产品，表示环保使用期限的年数。所谓环保使用期限是指在自制造日起的规定期限内，产品中所含的有害物质不致引起环境污染，不会对人身、财产造成严重的不良影响。

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○：表示该有毒有害物质在该部件所有均质材料中的含量均在 SJ/T11363-2006 标准规定的限量要求以下。

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