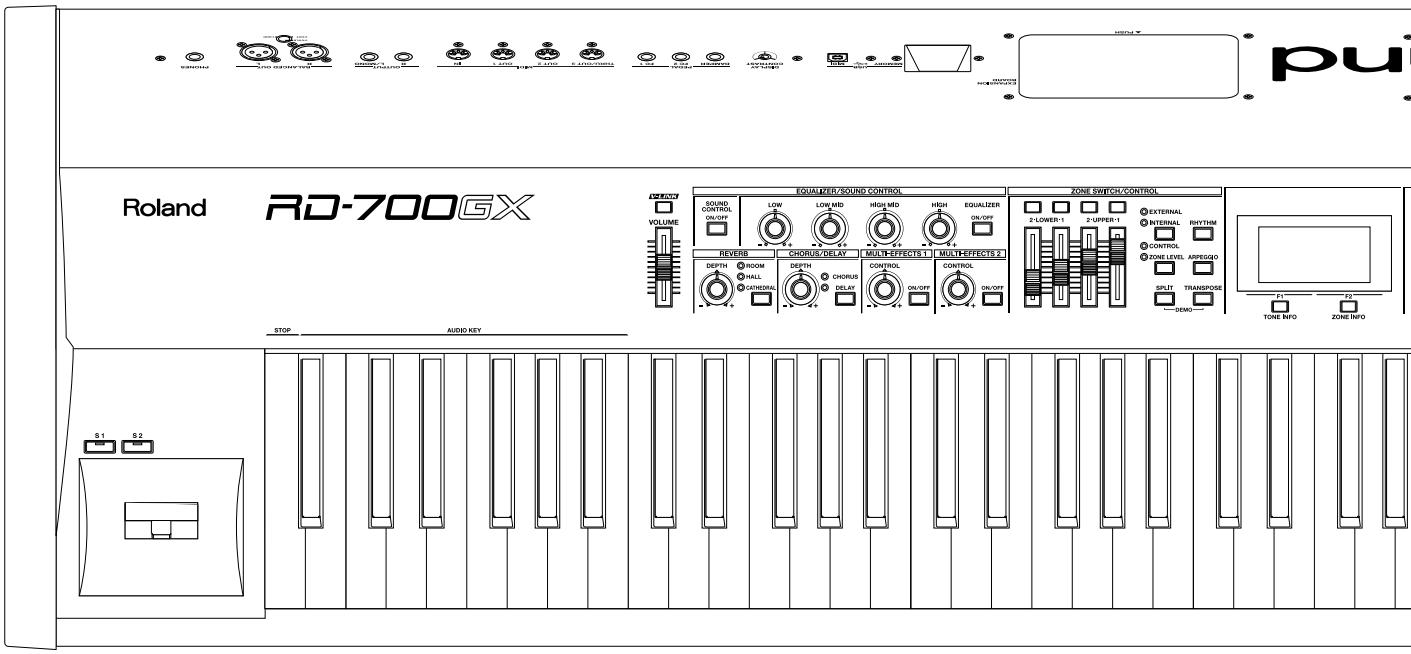


RD-700GX

Owner's Manual

Roland®

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

CAUTION
RISK OF ELECTRIC SHOCK
DO NOT OPEN

ATTENTION: RISQUE DE CHOC ELECTRIQUE NE PAS OUVRIR

CAUTION: TO REDUCE THE RISK OF ELECTRIC SHOCK,
DO NOT REMOVE COVER (OR BACK).
NO USER-SERVICEABLE PARTS INSIDE.
REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.

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

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

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

IMPORTANT SAFETY INSTRUCTIONS
SAVE THESE INSTRUCTIONS

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

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with a dry cloth.
7. Do not block any of the ventilation openings. Install in accordance with the manufacturers instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.

13. Unplug this apparatus during lightning storms or when unused for long periods of time.
14. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

For the U.K.

WARNING: THIS APPARATUS MUST BE EARTHED
IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.
GREEN-AND-YELLOW: EARTH, 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 GREEN-AND-YELLOW must be connected to the terminal in the plug which is marked by the letter E or by the safety earth symbol ⏚ or coloured GREEN or GREEN-AND-YELLOW.

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.

Before using this unit, carefully read the sections entitled: "IMPORTANT SAFETY INSTRUCTIONS," "USING THE UNIT SAFELY" (p. 4), and "Important Notes" (p. 7). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, Owner's manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

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

Safety grounding connection

Connect mains plug of this model to a mains socket outlet with a safety grounding connection.

Do not disassemble or modify

Do not open or perform any internal modifications on the unit. (The only exception would be where this manual provides specific instructions which should be followed in order to put in place user-installable options; see p. 143.)

Do not repair or replace parts

Never attempt to repair this device or replace parts. If repair or part replacement should become necessary, you must contact your dealer or a Roland service center.

Do not use or store in the following types of locations

- Locations of extremely high temperature (such as in direct sunlight, near heating equipment, or on a device that generates heat)
- Near moisture (such as in a bathroom, near a sink, or on a wet floor) or in locations of high humidity
- Locations exposed to rain
- Locations of excessive dust
- Locations subject to heavy vibration

Use only a stand that is recommended

This unit should be used only with a stand that is recommended by Roland.

⚠WARNING

Do not place in an unstable location

When using the unit with a stand recommended by Roland, the stand must be carefully placed so it is level and sure to remain stable. If not using a stand, you still need to make sure that any location you choose for placing the unit provides a level surface that will properly support the unit, and keep it from wobbling.

Connect the power cord to an outlet of the correct voltage

You must connect the power cord to an AC outlet of the correct voltage as marked on the device.

Use only the included power cord

You must use only the power cord included with the device. Do not use the included power cord with any other device.

Do not bend the power cord or place heavy objects on it

Do not bend the power cord excessively, or place heavy objects on the power cord. Doing so will damage the power cord, and may cause short circuits or faulty connections, possibly resulting in fire or electrical shock.

Avoid extended use at high volume

This device, either by itself or used in conjunction with headphones, amps, and/or speakers, is capable of producing volume levels that can cause permanent hearing damage. If you experience impaired hearing or ringing in your ears, immediately stop using the device and consult a medical specialist.

⚠WARNING

Do not insert foreign objects

Never allow foreign objects (flammable objects, coins, wires, etc.) to enter this device.
This can cause short circuits or other malfunctions.

Turn off the power if an abnormality or malfunction occurs

If any of the following should occur, immediately turn off the power, disconnect the power cord from the AC outlet, and contact your dealer or a service center to have the device serviced.

- The power cord is damaged
- The device produces smoke or an unusual smell
- A foreign object enters the device, or liquid spills into the device
- The device becomes wet (by rain, etc.)
- An abnormality or malfunction occurs in the device

Do not allow children to use without supervision

In households with children, take particular care against tampering. If children are to use this device, they must be supervised or guided by an adult.

Do not drop or subject to strong impact

Do not drop this device or subject it to strong impact.

Do not share an outlet with an unreasonable number of other devices

Do not connect excessive numbers of electrical devices to a single power outlet. In particular, when using a power strip, exceeding the rated capacity (watts/amps) of the power strip may cause heat to be generated, possibly melting the cable.

Do not use overseas

If you wish to use this device overseas, please contact your dealer or a service center.

Turn off the power before installing expansion boards

Always turn the unit off and unplug the power cord before attempting installation of the circuit board (SRX Series; p. 22).

⚠WARNING

Do not use a CD-ROM in an audio CD player or DVD player

If you attempt to play back a CD-ROM in a conventional audio CD player or DVD player, the resulting high volume may damage your hearing or your speakers.

Do not place containers of water on the device

Do not place containers of water (such as a flower vase) or drinks on the device. Nor should you place containers of insecticide, perfume, alcoholic liquids, nail polish, or spray cans on the device. Liquids that spill into the device may cause it to malfunction, and may cause short circuits or faulty operation.

⚠ CAUTION

Place in a well ventilated location

When using this device, ensure that it is placed in a well ventilated location.

Use only the specified stands

This (RD-700GX) for use only with Roland stand KS-12 or KS-18Z. Use with other stand is capable of resulting in instability causing possible injury.

Grasp the plug when connecting or disconnecting the power cord

When connecting or disconnecting the power cord to/from an AC outlet or the device itself, you must grasp the plug, not the cord.

Periodically wipe the dust off the power cord plug

From time to time, you should unplug the power cord from the AC outlet and use a dry cloth to wipe the dust off of it. You should also unplug the power cord from the AC outlet if you will not be using the device for an extended period of time. Dust or dirt that accumulates between the power cord plug and the AC outlet can cause a short circuit, possibly resulting in fire.

Manage cables for safety

Ensure that the connected cables are organized and managed in a safe manner. In particular, place the cables out of reach of children.

Do not stand or place heavy objects on this device

Do not stand on this device, or place heavy objects on it.

Do not connect or disconnect the power cord with wet hands

Do not connect or disconnect the power cord to the device or AC outlet while holding the power cord plug with wet hands.

Cautions when moving this device

When moving this device, please check the following cautions. Then, make sure that at least two persons work together in lifting and carrying the device, all the while making sure to keep it level. When doing so, be careful not to pinch your hands or drop the device on your feet.

- Disconnect the power cord.
- Disconnect external devices.

⚠ CAUTION

Unplug the power cord from the AC outlet before cleaning

Before you clean the device, turn off the power and unplug the power cord from the AC outlet (p. 22).

If there is a possibility of lightning strike, disconnect the power cord from the AC outlet

If there is a possibility of lightning strike, immediately turn off the power and disconnect the power cord from the AC outlet.

Caution when installing expansion boards

Install only the specified circuit board(s) (SRX Series). Remove only the specified screws (p. 143).

Keep small items out of the reach of children

Should you remove the screws fastening the board slot cover, keep them in a safe place out of children's reach, so there is no chance of them being swallowed accidentally.

Important Notes

Power Supply

- Do not connect this device to the same electrical outlet as an inverter-controlled device such as a refrigerator, microwave oven, or air conditioner, or a device that contains an electric motor. Depending on how the other device is used, power supply noise could cause this device to malfunction or produce noise. If it is not practical to use a separate electrical outlet, please connect this device via a power supply noise filter.
- Before you make connections, you must switch off the power on all devices to prevent malfunction and/or speaker damage.
- Although the LCD and LEDs are switched off when the Power switch is switched off, this does not mean that the unit has been completely disconnected from the source of power. If you need to turn off the power completely, first turn off the Power switch, then unplug the power cord from the power outlet. For this reason, the outlet into which you choose to connect the power cord's plug should be one that is within easy reach and readily accessible.

Location

- If this device is placed near devices that contain large transformers, such as power amps, hum may be induced in this device. If this occurs, move this device farther away or change its orientation.
- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.
- If you move this device between locations of radically different temperature or humidity, water droplets (condensation) may form inside the device. Using the device in this condition will cause malfunctions, so please allow several hours for the condensation to disappear before you use the device.
- Do not leave objects on top of the keyboard. This can cause malfunctions such as failure to 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.

Care

- For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.
- If water droplets should adhere to this device, immediately wipe them off using a soft dry cloth.
- Do not use solvents such as benzene, thinner, or alcohol, since these can cause deformation or color change.

Servicing

- If you return this device for servicing, the contents of memory may be lost. Please store important contents on a USB memory, or make a note of the contents. We take utmost care to preserve the contents of memory when performing service, but there may be cases when the stored content cannot be recovered because the memory section has malfunctioned. Please be aware that we cannot accept responsibility for the recovery of lost memory content or for any consequences of such loss.

Other Cautions

- Stored content may be lost due to a malfunction of the device or because of inadvertent operation. You should back up important content on a USB memory as a safeguard against such loss.
- We cannot accept responsibility for the recovery of any content lost from internal memory or USB memory, or for the consequences of such loss.
- Do not apply excessive force to the buttons, knobs, or input/output jacks, since this may cause malfunctions.
- Never strike or apply strong pressure to the display.
- When connecting or disconnecting cables, grasp the plug (not the cable) to prevent short circuits or broken connections.
- A small amount of heat will radiate from the unit during normal operation.
- Please enjoy your music in ways that do not inconvenience other people nearby, and pay particular attention to the volume at nighttime. Using headphones will allow you to enjoy music without having to be concerned about others.
- 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.
- Use only the specified expression pedal (EV-5/7; available separately). Connecting a pedal made by a different manufacturer may cause this device to malfunction.

USB Memory Handling

(Using USB Memory)

- When connecting USB memory, firmly insert it all the way in.
- Do not touch the pins of the USB memory connector, or allow them to become dirty.
- USB memory is made using high-precision electronic components, so please observe the following points when handling it.
  - To prevent damage from static electrical charges, discharge any static electricity that might be present in your body before handling USB memory.
  - Do not touch the terminals with your fingers or any metal object.
  - Do not bend or drop USB memory, or subject it to strong impact.
  - Do not leave USB memory in direct sunlight or in locations such as a closed-up automobile. (Storage temperature: 0–50 degrees C)
  - Do not allow USB memory to become wet.
  - Do not disassemble or modify USB memory.
- When connecting USB memory, position it horizontally with the USB MEMORY connector and insert it without using excessive force. The USB MEMORY connector may be damaged if you use excessive force when inserting USB memory.
- Do not insert anything other than USB memory (e.g., wire, coins, other types of device) into the USB MEMORY connector. Doing so will damage the USB MEMORY connector.
- Do not apply excessive force to the connected USB memory.
- If you will not be using USB memory for an extended period of time, close the USB memory cover.

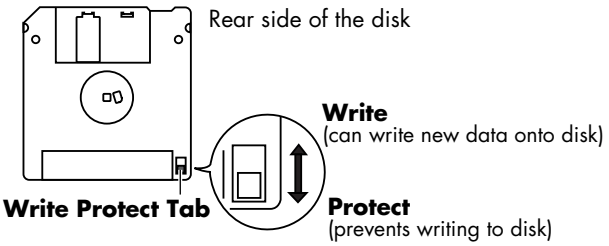
CD Handling

- When handling the discs, please observe the following.
  - Do not touch the encoded surface of the disc.
  - Do not use in dusty areas.
  - Do not leave the disc in direct sunlight or an enclosed vehicle.
- Do not touch or scratch the recording surface of a CD. Doing so may render the data unreadable. If a CD becomes soiled, clean it using a commercially available CD cleaner.
- Keep the disc in the case.
- Do not keep the disc in the CD drive for a long time.
- Do not put a sticker on the label of the disc.
- Wipe the disc with a soft and dry cloth radially from inside to outside. Do not wipe along circumference.
- Do not use benzine, record cleaner spray or solvents of any kind.
- Do not bend the disc. Bending discs may prevent proper reading and writing of data, and may further result in malfunction.

Floppy Disk Handling

(Using Optional Floppy Disk Drive)

- Floppy disks contain a plastic disk with a thin coating of magnetic storage medium. Microscopic precision is required to enable storage of large amounts of data on such a small surface area. To preserve their integrity, please observe the following when handling floppy disks:
  - Never touch the magnetic medium inside the disk.
  - Do not use or store floppy disks in dirty or dusty areas.
  - Do not subject floppy disks to temperature extremes (e.g., direct sunlight in an enclosed vehicle). Recommended temperature range: 10–50 degrees C (50–122 degrees F).
  - Do not expose floppy disks to strong magnetic fields, such as those generated by loudspeakers.
- Floppy disks have a "write protect" tab which can protect the disk from accidental erasure. It is recommended that the tab be kept in the PROTECT position, and moved to the WRITE position only when you wish to write new data onto the disk.



- The identification label should be firmly affixed to the disk. Should the label come loose while the disk is in the drive, it may be difficult to remove the disk.
- Store all disks in a safe place to avoid damaging them, and to protect them from dust, dirt, and other hazards. By using a dirty or dust-ridden disk, you risk damaging the disk, as well as causing the disk drive to malfunction.

Here's what's amazing about the RD-700GX

The RD-700GX shows its power in live performance

★ The RD-700GX features the PHA II ivory-feel keyboard.
Its ability to absorb moisture means that your fingers will be less likely to slip during your performance, reducing the possibility of accidental notes.
The progressive hammer action keyboard has a solid feel in the lower register and a lightly responsive high range.
This keyboard replicates the unique playing feel of a grand piano, with keys that descend smoothly when you play lightly, yet provide an appropriate weightiness in response to strong playing.
You'll be able to play using a full range of expression, from pianissimo to fortissimo.
The keyboard also features an escapement, so that notes will not be lost when you play softly.

★ The buttons are designed with indicators that are highly visible when lit, making it easy to see the buttons that are selected.
You also have the option of leaving the button indicators dimly lit even when their function is turned off.
This allows you to easily locate buttons, even on dimly lit stages.

Perform with high-quality piano sounds

★ You can perform using three different piano sounds created using "88-key multisampling" which samples each note individually.
This ensures that every expressive nuance of your performance will be conveyed as sound.

★ The sound of the strings that sympathetically resonate when you play a grand piano, the difference in sound produced by opening or closing the lid of the piano, the touch used for the keys and the subtle sound heard when you press and release the damper pedal can all be adjusted to create the perfect piano sound for your performance.

Perform with the classic E.piano sounds of the past

★ The RD-700GX features a SuperNatural E. Piano (electric piano) sound generator that faithfully reproduces the tonal character of E.Pianos from the '60s through '80s.
A wide variety of E. Piano sounds are available for immediate selection and performance.

★ This sound generator simulates not only the sound-generating portion of these classic instruments, but also the characteristics of their amp, speakers, and tremolo.

★ You can also vary the E. Piano sound by changing the effect or amp type to create E.Piano sounds that have never been heard before.

* What's SuperNATURAL?
SuperNATURAL is Roland's breakthrough sound-generating technology that enables a new level of realism and expression. SuperNATURAL reproduces the delicate, organic tonal changes and playing nuances of acoustic and electric musical instruments.

SuperNATURAL

Here are some more things you can do

Play back audio data while you perform

While you perform, you can play back audio such as WAV/AIFF/MP3 data saved on USB memory, or connect a commercially available CD-ROM drive and play back music CDs.

The "Audio Key" function lets you switch to prepared audio files whenever you want during a performance, giving you additional possibilities when performing on stage.

Apply effects to the sound, add sounds, or control external devices

In addition to selecting and playing sounds, you can also vary your sound by using a wide range of effects. You can also install separately sold expansion boards to widen your selection of sounds.
Since the RD-700GX lets you simultaneously use up to three MIDI OUT ports, you can use it as a master keyboard, taking advantage of its sliders or connected pedals.

Convention Used in This Manual

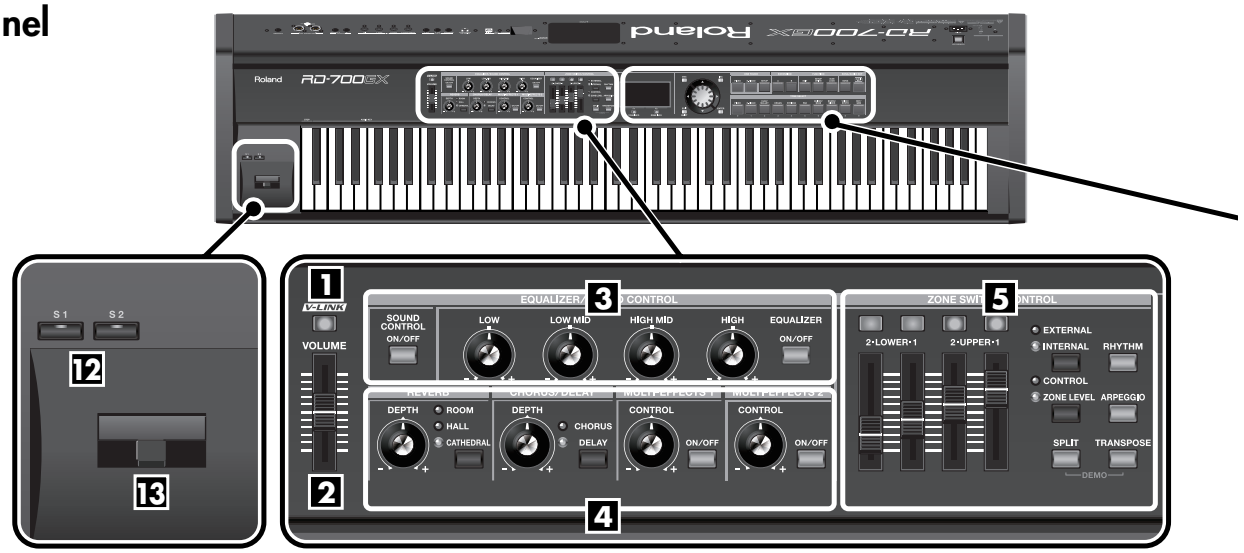
- Text enclosed in square brackets [ ] indicates the name of a button or a knob, such as the [EDIT] button.
- Lines that begin with NOTE or an asterisk * are cautionary statements that you must be sure to read.
- (p. **) indicates a reference page.
- The explanations in this manual include illustrations 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., includes newer sounds), so what you actually see in the display may not always match what appears in the manual.

Contents

Appendices

Panel Descriptions

Front Panel



1. [V-LINK] Button

Switching this on lets you control external V-LINK compatible video equipment connected to the RD-700GX (p. 133).

2. VOLUME Slider

Adjusts the overall volume that is output from the rear panel OUTPUT jacks, PHONES jack, and BALANCED OUT jacks (p. 26).

3. EQUALIZER/SOUND CONTROL

SOUND CONTROL [ON/OFF] Button
Switching this on will reduce inconsistencies in the volume, and produce a more stable, consistent sound (p. 50).

[LOW] Knob
Adjusts the sound's low-frequency range (p. 51).

[LOW MID] Knob
Adjusts the sound's low-midrange frequencies (p. 51).

[HIGH MID] Knob
Adjusts the sound's high-midrange frequencies (p. 51).

[HIGH] Knob
Adjusts the sound's high-frequency range (p. 51).

You can adjust the center frequency of each band by holding down the [EXIT/SHIFT] button and turning the corresponding EQUALIZER knob ([LOW] knob / [LOW MID] knob / [HIGH MID] knob / [HIGH] knob).

EQUALIZER [ON/OFF] Button
Turns the equalizer on/off (p. 51).

4. REVERB, CHORUS/DELAY, MULTI-EFFECTS 1, MULTI-EFFECTS 2

REVERB [DEPTH] Knob
Adjusts the amount of reverb (p. 48).

[REVERB] Button
Changes the reverb type (p. 48).

CHORUS/DELAY [DEPTH] Knob
Adjusts the amount of chorus (p. 49).

[CHORUS/DELAY] Button
Changes the chorus type (p. 49).

MULTI-EFFECTS 1 [CONTROL] Knob
Adjusts the depth of multi-effect 1 (p. 61).

MULTI-EFFECTS 1 [ON/OFF] Button
Switches the multi-effects 1 on/off (p. 61).

MULTI-EFFECTS 2 [CONTROL] Knob
Adjusts the depth of multi-effect 2 (p. 61).

MULTI-EFFECTS 2 [ON/OFF] Button
Switches the multi-effects 2 on/off (p. 61).

5. ZONE SWITCH/CONTROL

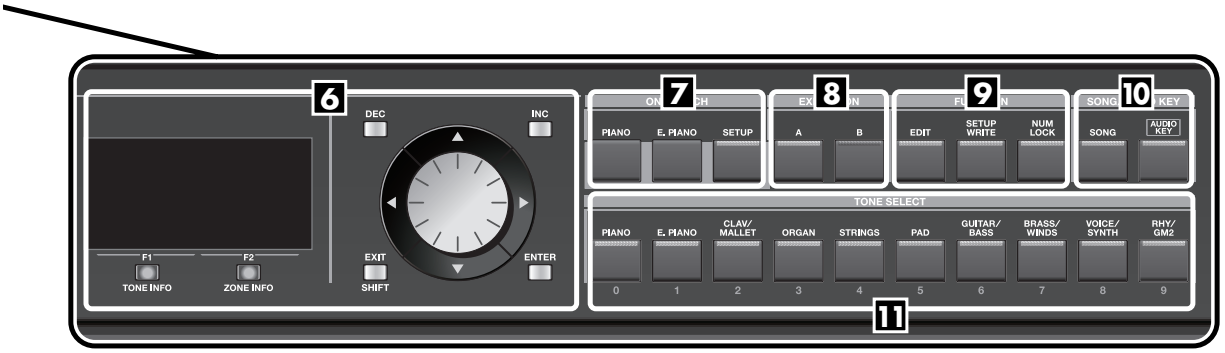
ZONE SWITCH
Turns each ZONE's sound on and off (p. 46).

ZONE LEVEL Slider
Adjusts the volume level for each part (p. 46).
If the "EXTERNAL" indicator is lit, these sliders control the various parts of an external MIDI sound module (p. 96).
If the "CONTROL" indicator is lit, you can use these sliders to control the assigned parameter or function of the sound in real time (p. 116).

[EXTERNAL/INTERNAL] Button
Puts the RD-700GX in control of the external MIDI sound generator (p. 98).

[RHYTHM] Button
Switches Rhythm on/off (p. 56).

[CONTROL/ZONE LEVEL] Button
This determines the function of the ZONE LEVEL sliders (p. 116).



[ARPEGGIO] Button
Switches Arpeggiator on/off (p. 54).

[SPLIT] Button
This button selects "Split mode," whereby the keyboard is divided into two regions, allowing you to play separate sounds with the right and left hands (p. 43).
In addition, you can listen to the demo songs by simultaneously pressing this button and the [TRANSPOSE] button (DEMO PLAY) (p. 33).

[TRANSPOSE] Button
Sets the range of the keyboard to transposed (p. 47).
In addition, you can listen to the demo songs by simultaneously pressing this button and the [SPLIT] button (DEMO PLAY) (p. 33).

6. DISPLAY

This shows the Tone names and the values of various settings, etc.

[F1/TONE INFO] Button
This allows you to change the tone settings (p. 88).
You can also use this to assign functions in some screens.

[F2/ZONE INFO] Button
This allows you to change the zone settings (p. 91).
You can also use this to assign functions in some screens.

[DEC] Button, [INC] Button
This is used to modify values.
If you keep on holding down one button while pressing the other, the value change accelerates.

VALUE Dial
This is used to modify values.

Cursor [▲] [▼] [◀] [▶] Buttons
Press these to switch pages and to move the cursor.

[EXIT/SHIFT] Button
Pressed to return to a previous screen or to cancel a procedure that is in progress.
Additionally, you can easily call up Edit screens for related parameters for the following functions by holding down this button while pressing buttons, turning knobs, or operating other controllers (p. 198).

[ENTER] Button
This is used to finalize a value or execute an operation.

7. ONE TOUCH

[PIANO] Button
Selects the optimum settings for piano performances (p. 35).

[E. PIANO] Button
Selects the optimum settings for E. Piano performances (p. 35).

[SETUP] Button
Calls up the stored settings (Setup) (p. 65).

8. EXPANSION [A] Button, [B] Button

These select a sound from a wave expansion board, sold separately (p. 39).

9. FUNCTION

[EDIT] Button
Press this button when you wish to adjust various settings (p. 104).

[SETUP WRITE] Button
Stores the current settings to "Setup" (p. 67).

[NUM LOCK] Button
You can input numerical values with the TONE SELECT buttons when this button is lit (p. 32, p. 37).

10.SONG/AUDIO KEY

[SONG] Button
Switches Song on/off (p. 58).

[AUDIO KEY] Button
Switches Audio Key on/off (p. 70).

11.TONE SELECT Buttons

Pressed to select tones (p. 36).
You can also input numerical values with these buttons when the [NUM LOCK] button is on. The [NUM LOCK] button turns on automatically in the Edit and other screens, enabling input of numerical values with the buttons.

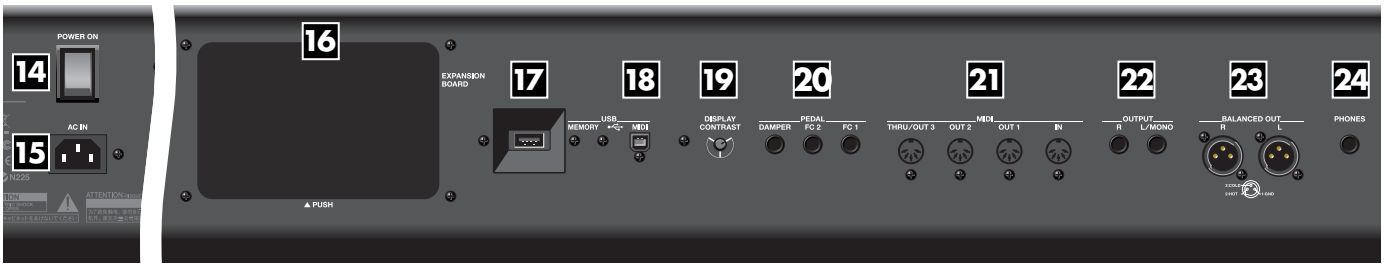
12.[S1] Button, [S2] Button

You can assign various functions to these buttons (p. 116). While performing, you can press these buttons to use the assigned functions.

13.Pitch Bend/Modulation Lever

This allows you to control pitch bend or apply vibrato (p. 50).

Rear Panel



14.[POWER ON] Switch

This switch turns the power on/off (p. 25).

15.AC Inlet

Connect the included power cord to this inlet (p. 22).

16.Wave Expansion Board Installation Slot

Remove the cover for installation of optional wave expansion boards (SRX Series) (p. 143).

17.USB MEMORY Connector

Separately sold USB memory or a commercially available CD-ROM drive can be connected here (p. 27).

18.USB MIDI Connector

You can connect this to your computer so that it can exchange performance data with the RD-700GX (p. 141).

19.[DISPLAY CONTRAST] Knob

Adjusts the display's contrast (p. 26).

20.PEDAL Jacks (DAMPER, FC1, FC2)

Connecting the pedal switch (DP series) provided with the RD-700GX to the DAMPER jack allows you to use the switch as a damper pedal.
With a pedal connected to the FC1 or FC2 jack, you can then assign a variety of functions to the pedal (p. 93, p. 115).

21.MIDI Connectors (IN, OUT1, OUT2, THRU/OUT3)

Used for connecting external MIDI devices and for transmission of MIDI messages (p. 94, p. 126, p. 138). The THRU/OUT3 connector's function can be switched to operate either as MIDI THRU or as MIDI OUT (p. 110).

22.OUTPUT L (MONO)/R Jacks

Provide output of the audio signals. These are connected to an amp or other device. For monaural output use the L/MONO jack (p. 23).

23.BALANCED OUT L/R Jacks

Connectors for balanced output of the audio signals. Connect to mixers and other such gear (p. 23).

24.PHONES Jack

A set of headphones can be connected to this jack (p. 23). Even when headphones are connected, sound will still be output from the OUTPUT jacks and BALANCED OUT jacks.

Placing the RD-700GX on a Stand

If you place the RD-700GX on a stand, you must use the KS-12 or KS-18Z (sold separately). When placing the RD-700GX on the KS-12 or KS-18Z, place it in the position shown below.

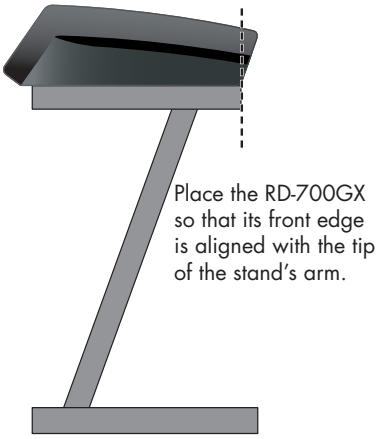
NOTE Using the RD-700GX with any other stand may produce an unstable situation, possibly causing the instrument to fall or overturn, and resulting in injury or damage.

NOTE For details on how to assemble the stand, refer to the owner's manual that accompanied the stand.

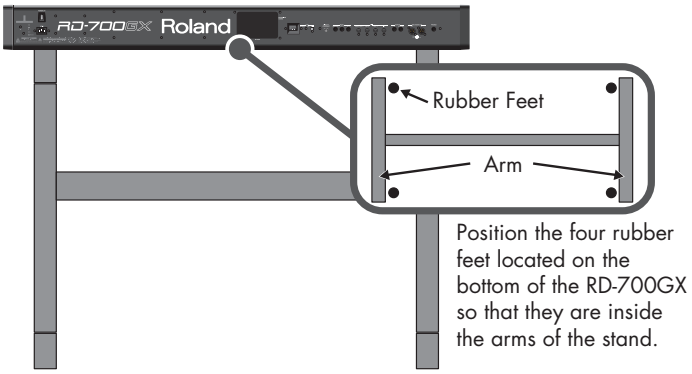
If using the KS-18Z stand

- Adjust the stand to a level no higher than the fourth level from the bottom.
- Adjust the width of the stand to the maximum width.

Seen from the side



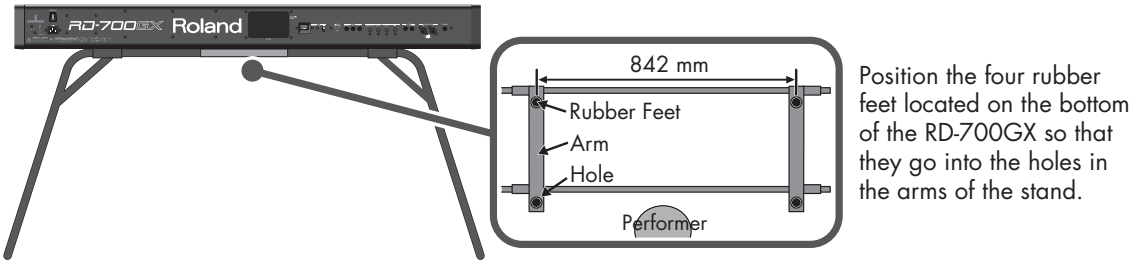
Seen from the rear



If using the KS-12 stand

- Position the stand so that its arms extend toward the performer.
- Adjust the stand to the sixth level (842 mm) of the seven steps of width.

Seen from the rear



NOTE When placing the RD-700GX on the stand, be careful not to pinch your fingers between the instrument and the stand.

Connecting the Power Cord

Rear Panel

1. Before you begin making connections, confirm the following.

Is the volume level of the RD-700GX or connected amp turned all the way down?
Is the power to the RD-700GX or connected amp turned off?

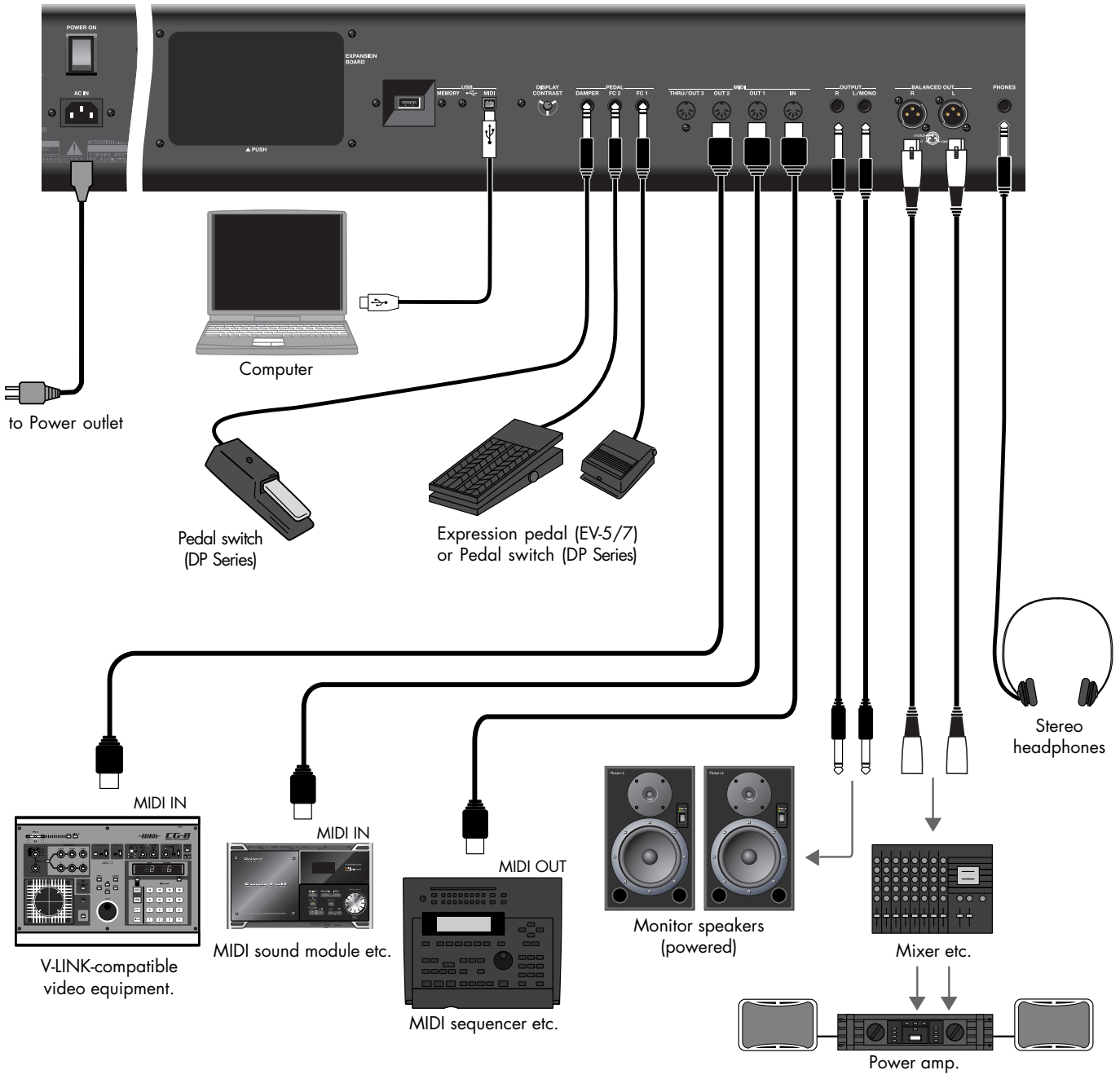
2. Connect supplied power cord to the AC Inlet of the RD-700GX, and plug the other end into an AC outlet.

Connecting the External Equipment to RD-700GX

The RD-700GX is not equipped with an amplifier or speakers. In order to produce sound, you need to hook up audio equipment such as a monitor speaker or a stereo set, or use headphones.

* Audio cables, USB cables, MIDI cables, headphones, expression pedals, and USB memory are not included. Consult your Roland dealer if you need to purchase accessories such as these.

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



1. Before you begin making connections, confirm the following.

Is the volume level of the RD-700GX or connected amp turned all the way down?
Is the power to the RD-700GX or connected amp turned off?

2. Connect supplied power cord to the AC Inlet of the RD-700GX, and plug the other end into an AC outlet.

3. Connect the RD-700GX and the external devices.

Use audio cables to connect audio equipment, such as an amp or speakers.
Use MIDI cables to connect MIDI devices. Use USB cables to connect computer.
If you are using headphones, plug them into the PHONES jack.
Connect pedal switches or expression pedals as necessary.

NOTE Use Stereo headphones.

NOTE Use only the specified expression pedal (EV-5/7; sold separately). By connecting any other expression pedal, you risk causing malfunction and/or damage to the unit.

NOTE You can connect a floppy disk drive (sold separately) or a commercially available CD drive to the USB MEMORY connector. You can use a floppy disk drive or CD drive to play back songs from a floppy disk or CD.

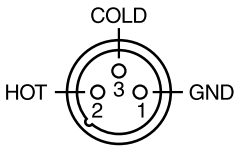
Connecting Pedals

Connect the pedal included with the RD-700GX to one of the PEDAL jacks.
When connected to the DAMPER jack, the pedal can be used as a damper pedal.
Connecting the pedal to the FC1 or FC2 jack allows you to assign a variety of functions to the pedal (p. 93, p. 115).

NOTE Set the switch on the included pedal to "Continuous" when the pedal is connected.

About the Output Jacks

This instrument is equipped with balanced (XLR) type jacks. Wiring diagrams for these jacks are shown below. Make connections after first checking the wiring diagrams of other equipment you intend to connect.



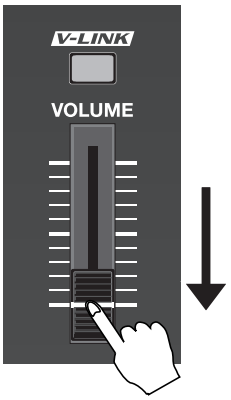
Turning the Power On and Off

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

Turning On the Power

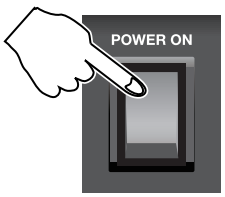
1. Before you turn on the power, use the VOLUME slider to minimize the volume.

Also completely turn down the volume of any connected audio device and other equipment.



2. Press the upper portion of the [POWER ON] switch on the back of the RD-700GX to turn on the power.

The unit is powered up, and the display's backlighting comes on.



NOTE To prevent incorrect functioning of the Pitch Bend/Modulation Lever (p. 50), refrain from touching the lever while the power to the RD-700GX is turned on.

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

NOTE In the unlikely event the power is turned off or cut off while Factory Reset (p. 22) is in progress, the data may become corrupted, and it may require additional time for the unit to start up the next time.

3. Turn on the power to connected external devices.

4. Adjust the volume of the connected external devices.

5. Adjust the RD-700GX's volume to obtain the proper volume level.

Turning Off the Power

1. Before you switch on the power, turn the volume down all the way by moving the VOLUME slider.

Also completely turn down the volume of any connected audio device and other equipment.

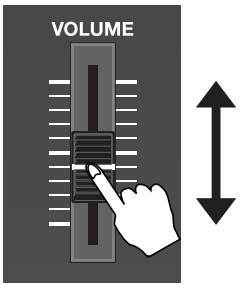
2. Turn off the power to connected external devices.

3. Press the lower portion of the [POWER ON] switch on the back of the RD-700GX.

The power is switched off.

NOTE If you need to turn off the power completely, first turn off the POWER ON switch, then unplug the power cord from the power outlet. Refer to "Power Supply" (p. 7).

Adjusting the Volume

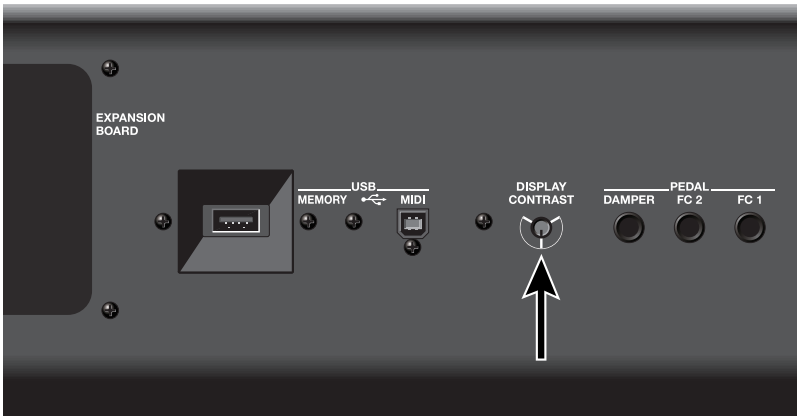


1. Adjust the volume using the VOLUME slider.

Move the slider up to increase the volume, or down to lower it.
Also adjust the volume of the connected device to an appropriate level.

Adjusting the Display Contrast ([DISPLAY CONTRAST] Knob)

The characters in the display may be difficult to view immediately after turning on the power or after extended use; this may also be because of where and how the display is situated.
In such instances, adjust the display contrast by turning the [DISPLAY CONTRAST] knob on the rear panel.



Rear Panel

Using the USB Memory

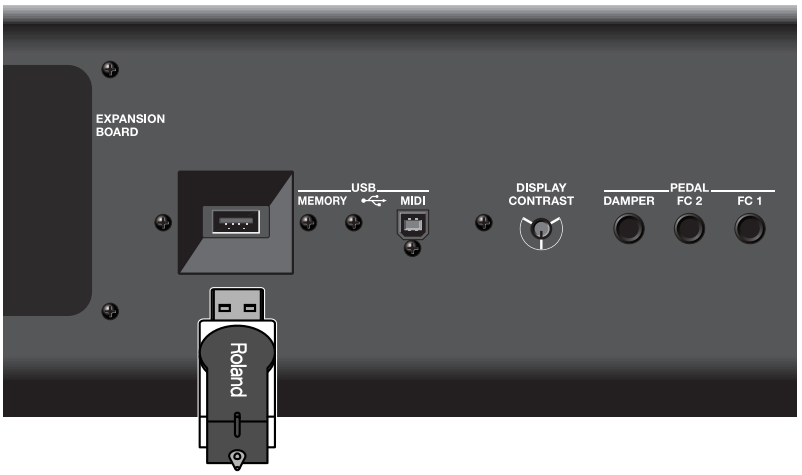
You can copy Setup files and song files to separately sold USB memory for safekeeping.
You can also play back SMF music files that's saved on USB memory (p. 58), or play audio files from USB memory (p. 70).

MEMO You can also use a separately sold floppy disk drive to copy data to a floppy disk. For details, refer to the owner's manual of your floppy disk drive.

NOTE Use USB memory and floppy disk drive available from Roland. Proper operation cannot be guaranteed if other USB device is used.

Connecting the USB Memory

1. Connect your USB memory to the USB MEMORY connector located on the RD-700GX's rear panel.



Rear Panel

Carefully insert the USB memory all the way in—until it is firmly in place.

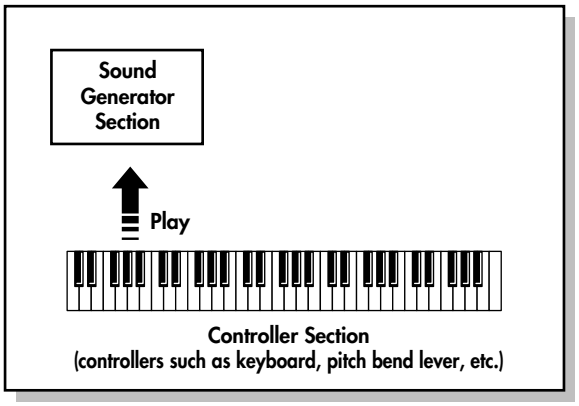
MEMO If you're using new USB memory, you must first initialize (format) it on the RD-700GX. For details, refer to "Formatting Memory (Format)" (p. 125).

MEMO You can also connect a commercially available CD drive or floppy disk drive (sold separately) to the USB MEMORY connector.

Overview of the RD-700GX

Basic Organization of the RD-700GX

The RD-700GX can be divided into two sections: a controller section and a sound generator section.



Controller Section

This section includes the keyboard, the Pitch Bend/Modulation lever, the panel knobs, the sliders, and any pedal connected to the rear panel. Actions such as pressing and releasing of keys on the keyboard, depressing a damper pedal, and so forth, are converted to MIDI messages and sent to the sound generator section, or to an external MIDI device.

Sound Generator Section

The sound generator section produces the sound. Here, MIDI messages received from the controller section or external MIDI device are converted to musical signals, which are then output as analog signals from the OUTPUT and PHONES jacks.

Units of Sound

When using the RD-700GX, you will notice that a variety of different categories come into play when working with sounds. What follows is a simple explanation of each sound category.

Tone

The individual sounds used when playing the RD-700GX are referred to as "Tones." Tones are assigned to each part.
The Tones also include various groups of percussion instrument assembled into "Rhythm Sets." Each key (note number) of a Rhythm Set will produce a different percussion instrument.

Part

A sound generator of this type which can control multiple sounds using one device is referred to as a multitimbral sound generator. The RD-700GX contains a multitimbral sound generator capable of playing sixteen Tones simultaneously.
"Parts" are where Tones that are created when the RD-700GX is used as a sound generator are assigned. Since different Tones can be assigned to each of the Parts and controlled individually, you can have multiple Tones play simultaneously, divide the keyboard into separate ranges and have different Tones sound in the different parts (Split), and enjoy playing ensemble performances.
The sixteen Parts played by the RD-700GX's internal sound generator are referred to as "Internal Parts."

Zone

The RD-700GX features four Parts (UPPER 1, UPPER 2, LOWER 1, and LOWER 2) that you can use for freely controlling the Internal Parts with the RD-700GX's buttons and keyboard. These four Parts that are used for controlling the Internal Parts are collectively known as the "INTERNAL Zone." Four of the sixteen Internal Parts are assigned to the INTERNAL Zone for control (the RHYTHM Part is fixed at Part 10).
Furthermore, you can freely control external MIDI sound generators with the RD-700GX in the same manner as with the INTERNAL Zone. You can likewise control the external MIDI sound generator with the four Parts (UPPER 1, UPPER 2, LOWER 1, and LOWER 2), with this group of four Parts being referred to as the "EXTERNAL Zone." The external MIDI sound generator is assigned to these four Parts for control.

Basic Operation

Main Screens

ONE TOUCH Screen

When the ONE TOUCH [PIANO] button or ONE TOUCH [E. PIANO] button is pressed, setting the RD-700GX to the optimal status for Piano or E. Piano performances, this screen is displayed (p. 35).

Tone Screen (Basic Screen)

The names of the Tones currently selected for the INTERNAL Zone are displayed. This is the screen that is ordinarily displayed.

You can change the INTERNAL Zone (UPPER 1, UPPER 2, LOWER 1, and LOWER 2) Tones and tempo.

Tone Wheel Screen

In the Tone screen, when any ORGAN Tone "Tone Wheel 1-10" is selected for any of the INTERNAL Zone, this screen is displayed when the Cursor [◀] button is pressed.

The mode when this screen is displayed is called "Tone Wheel mode," and while in this mode you can simulate the creation of sounds using an organ's harmonic bars (p. 62).

Pressing the Cursor [▶] button when this screen is displayed returns you to the Tone screen.

Setup Screen

The currently selected Setup is displayed (p. 65).

When the Tone screen or the Tone Wheel screen is displayed, pressing the Cursor [◀] button several times will take you to this screen. You can also have this screen displayed by pressing the [SETUP] button. You can change the Setups.

Pressing the Cursor [▶] button when this screen is displayed returns you to the Tone screen or Tone Wheel Screen.

Rhythm/Arpeggio Screen

Pressing the Cursor [▶] button when the Tone screen is displayed switches the RD-700GX to this screen.

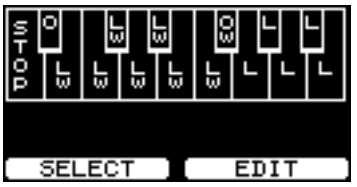
You can change Rhythm patterns, Arpeggio patterns, and the tempo (p. 55, p. 56, p. 60).

Pressing the Cursor [◀] button when this screen is displayed returns you to the Tone screen.

Audio Key Screen

Pressing the [AUDIO KEY] button switches the RD-700GX to this screen.

You can perform while playing back audio files you've saved on USB memory (sold separately) (p. 70).



Song Screen

Pressing the [SONG] button switches the RD-700GX to this screen.

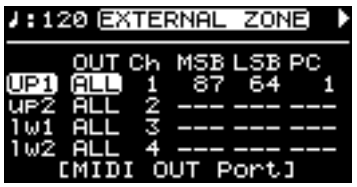
Here you can select and play songs (p. 58).

You can also connect USB memory (sold separately) to the USB MEMORY connector and play SMF music files or audio files that you've saved in the USB memory.

If SMF music file is selected, the measure number is shown in the upper right of the screen. If an audio file is selected, the playing time is shown in the upper right of the screen.

EXTERNAL Screen

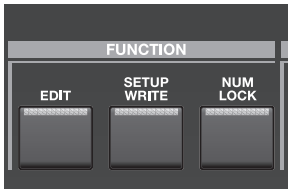
When the [EXTERNAL/INTERNAL] button is pressed, the EXTERNAL indicator lights up, and the RD-700GX switches to the mode enabling it to control an external MIDI sound generator. The status of this button determines whether the RD-700GX's buttons are used to control the INTERNAL Zone (INTERNAL indicator lights up), or to control the EXTERNAL Zone (EXTERNAL indicator lights up). In addition, you can make detailed settings for the MIDI messages to be transmitted to the external sound generator (p. 98).



Special Indications

Indication	Explanation
88 KEYS	A mark is displayed to the right of the tone name when you select an 88-key multisampled piano tone in the Tone screen.
	A mark is displayed to the left of the tone name when you select "TW-Organ 1–10" in the Tone screen. Pressing the Cursor [◀] button while this mark is displayed brings up the Tone Wheel screen (p. 62).
E:	With Clock Source (p. 109) set to "EXT," the tempo indication changes to "E:" for each screen. The tempo can be changed with the external MIDI devices when this mark is indicated.
	When you select the SuperNATURAL E. piano sound in the Tone screen, this symbol will appear at the right of the tone name.

About the Function Buttons



[EDIT] Button

By pressing the [EDIT] button to make the indicator light, you can enter "Edit mode." In Edit mode you can make detailed settings for various functions (p. 104).

You can exit Edit mode by pressing the [EDIT] button, extinguishing its indicator.

[SETUP WRITE] Button

Stores the current settings to "Setup" (p. 67).

[NUM LOCK] Button

When the [NUM LOCK] button is pressed, the button's indicator lights up, enabling input of numerical values using the TONE SELECT buttons. The button indicators automatically light according to the values set.

About the Cursor Buttons

The Cursor buttons are used for switching screens, and for moving to an item whose setting you want to change (by moving the cursor).

In the Tone screen, these buttons are used to select the zone.

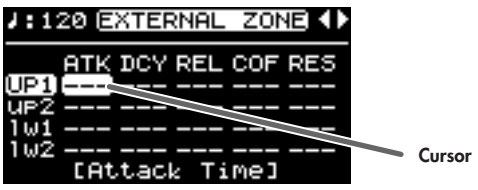
Moving Between Display Pages

When arrow symbols ("◀" and "▶") appear at the upper right of the display screen, it indicates that there are additional pages in the directions shown by the arrows.

You can switch screens with the Cursor [◀] and [▶] buttons.

Navigating Among Items To Be Set (Cursor)

When more than one parameter is present in a screen, the name and value of the parameter to be changed is shown with a box around it. This box is referred to as the "cursor." The cursor is moved with the Cursor buttons.



Additionally, when multiple parameters are presented horizontally in a row, as shown in the EXTERNAL screen, you can get the cursor to move more rapidly by holding down the Cursor button that points in the direction you want the cursor to move while you also press the Cursor button that points in the opposite direction.

Editing a Value

When changing settings values, you can use the [DEC] and [INC] buttons, VALUE dial, or the TONE SELECT buttons (numeric keys).

[DEC] Button, [INC] Button

Pressing the [INC] button increases the value, and the [DEC] button decreases it.

If you want the value to continue changing, simply hold down the [DEC] button or [INC] button. For faster value increases, keep the [INC] button pressed down and press the [DEC] button. For decreasing value faster, keep the [DEC] button pressed down and press [INC] button.

Simultaneously pressing the [DEC] and [INC] buttons sets that parameter to the standard default value or switches it off.

VALUE Dial

Turn the dial clockwise to increase the value, or counter-clockwise to decrease the value.

TONE SELECT Buttons (Numeric Keys)

When the [NUM LOCK] button is on (lit), numerical values can be input directly using the TONE SELECT buttons, which then serve as the [0]–[9] button numeric keys.

When you enter the number, the value will blink. This indicates that the value has not yet been finalized. To finalize the value press the [ENTER] button.

With some parameters, the [NUM LOCK] button may come on automatically, allowing you to input numerical values directly with the TONE SELECT buttons.

MEMO

Only numerical values can be entered using the numeric keys. To switch the positive (+) or negative (-) signs for numerical values and make continuous changes in the numerical values, press the [DEC] or [INC] button.

Listening to the Demo (DEMO PLAY)

Here's how to listen to these demo songs.

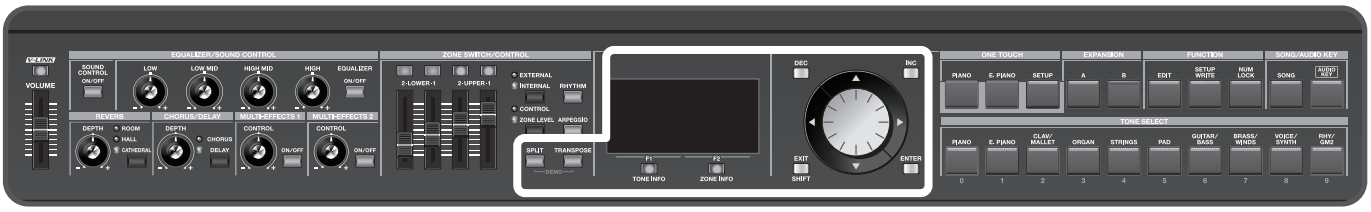
The RD-700GX features the internal demo songs that exhibit the special capabilities of the instrument.

No.	Song Name	Composer	Copyright
1	Macho Blues	John Maul	© 2008 Roland Corporation
2	Fond Farewell	Adrian Scott	© 2008 Roland Corporation
3	Autumn Morning	John Maul	© 2008 Roland Corporation
4	Tone Preview	Roland Corporation	© 2008 Roland Corporation

Demo song 4 "Tone Preview" makes effective use of the internal tones. A total of ten pieces are offered, one for each tone category.

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

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



MEMO When you enter Demo mode, the various settings will be in the same state as they are immediately after the RD-700GX is powered up. Store any arrangements of settings that you want to keep in Setup (p. 67).

1. Hold down the [SPLIT] button and press the [TRANSPOSE] button.

The Demo screen appears.

2. Use the Cursor [▼] [▲] buttons, the [DEC] [INC] buttons, or the VALUE dial to select a demo song.

3. Press the [F2 (PLAY)] button or the [ENTER] button to start playback of the demo song.

When the last song finishes playing, playback will return to the first song and continue.

4. Press the [EXIT/SHIFT] button or the [F1(MENU)] button to stop a demo song during playback.

MEMO If you've selected "4: Tone Preview," press one of the TONE SELECT buttons. The demo songs will play consecutively, starting with the song of the button you pressed. Pressing a TONE SELECT button during playback stops the song being played, and playback of the newly selected song begins.

5. Press the [EXIT/SHIFT] button or the [F1(EXIT)] button while the song is stopped to finish with the Demo screen.

You will return to the previous screen.

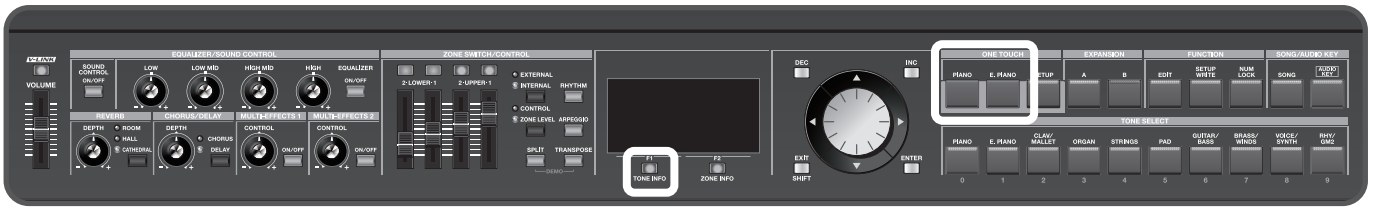
MEMO Regardless of whether the song is playing or stopped, pressing the ONE TOUCH [PIANO] button or ONE TOUCH [E. PIANO] button ends the demo and returns the previous screen to the display.

NOTE The RD-700GX's keyboard will not produce sound while the demo songs are playing.

Piano Performances (ONE TOUCH PIANO)

Now, try performing with the piano.

The RD-700GX lets you call up the ideal settings for piano performance at any time simply by pressing a button. You can also select your preferred tones and settings and store them to the RD-700GX's buttons.



1. Press the ONE TOUCH [PIANO] button or the ONE TOUCH [E. PIANO] button.

Pressing the ONE TOUCH [PIANO] button sets the entire keyboard to play with the piano tone.

Pressing the ONE TOUCH [E. PIANO] button sets the entire keyboard to play with the electric piano tone.

NOTE Pressing the ONE TOUCH [PIANO] button or ONE TOUCH [E. PIANO] button restores all of the settings except for the Piano Designer (p. 77) or E. Piano Designer (p. 82) settings to their status at the time the power was turned on.
If you want to preserve these settings, store them to a Setup (p. 67).

2. You can now press the [F1] button to switch the type.

Pressing the [F1] button cycles you through selection of type A, type B, and type C.

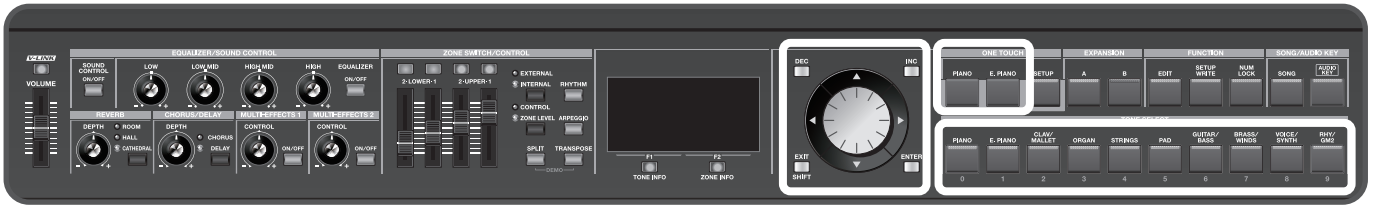
MEMO You can use the Cursor [▲] [▼] buttons in the ONE TOUCH PIANO screen to adjust the amount the grand piano lid is opened (p. 78).

With the RD-700GX, you can also make more detailed settings to make the sound even better match your favorite piano performances. You can store a total of six settings configurations, three each to the ONE TOUCH [PIANO] button and ONE TOUCH [E. PIANO] button.
Please refer to each as needed.

- Fine Adjustment of Piano Tones (Piano Designer) → p. 77
- Fine Adjustment of E. Piano Tones (E. Piano Designer) → p. 82

Performing with a Variety of Tones

The RD-700GX comes with a many built-in Tones.
Each one of these individual sounds is called a “tone.”
Tones are assigned to the TONE SELECT buttons according to the tone category selected.
Try selecting and performing with a number of different tones.



1. Press the ONE TOUCH [PIANO] button or the ONE TOUCH [E. PIANO] button.

This selects a single tone to be played over the entire keyboard.

MEMO If multiple tones are playing, do not press the ONE TOUCH button, but instead select the zone containing the tone to be changed using the Cursor buttons. Refer to “Changing the Tone for a Zone” (p. 45).

2. Press any of the TONE SELECT buttons to select the tone category.

The TONE SELECT button lights.

NOTE If the [NUM LOCK] button is turned on, the Tone category cannot be selected with TONE SELECT button. For details, refer to p. 37.

3. Use the [DEC] [INC] buttons or VALUE dial to select the tone.

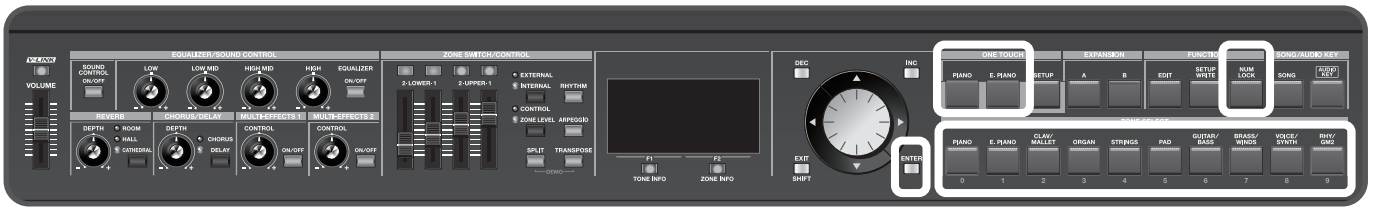
Play the keyboard, and you will hear the selected tone.

The next time you choose this TONE SELECT button, the tone you’re selected here is played.

NOTE Tones selected with the [RHY/GM2] button are registered in the following order: "Rhythm Sets," "GM2 Rhythm Sets," and "GM2 Tones." Refer to the "Rhythm Set List" (p. 192).

Specifying the Tone Number to Select a Tone ([NUM LOCK] Button)

Each individual tone has a different tone number.
You can select tones with the TONE SELECT buttons by inputting numerals with these buttons to specify tone numbers.
Turn the [NUM LOCK] button on when inputting numerals with the TONE SELECT buttons.



1. Press the ONE TOUCH [PIANO] button or the ONE TOUCH [E. PIANO] button.

This selects a single tone to be played over the entire keyboard.

MEMO If multiple tones are playing, do not press the ONE TOUCH button, but instead select the zone containing the tone to be changed using the Cursor buttons. Refer to "Changing the Tone for a Zone" (p. 45).

2. Press the [NUM LOCK] button to make the indicator light.

This enables input of numerals with the TONE SELECT buttons.
The numerical value that can be entered with each button is indicated beneath the buttons.

3. Enter the tone number with the TONE SELECT buttons.

For example, to select tone number 125, you would press the TONE SELECT buttons in the order of 1, 2, and 5.

4. Press the [ENTER] button.

The tone is set.
Play the keyboard, and you will hear the selected tone.
The TONE SELECT buttons included in the selected Tone numbers lit.

Playing a Rhythm Set

Among the tones that can be selected with the TONE SELECT buttons are Rhythm Sets, which are collections of a variety of percussion instrument sounds and special sound effects. Here's how to select a Rhythm Set and play percussion sounds.

1. **Display the TONE screen.**

2. **Turn the [NUM LOCK] button off.**

   If the [NUM LOCK] button is turned on at this time, the Rhythm Set category cannot be selected.

3. **Press the TONE SELECT [RHY/GM2] button.**

MEMO Tones selected with the [RHY/GM2] button are registered in the following order: "Rhythm Sets," "GM2 Rhythm Sets," and "GM2 Tones." Refer to the "Rhythm Set List" (p. 192).

4. **To select a different Rhythm Set, use the [INC] [DEC] buttons or rotate the VALUE dial.**

   MEMO The combination of sounds assigned to the keyboard varies according to the Rhythm set. Refer to "Rhythm Set List" (p. 192).

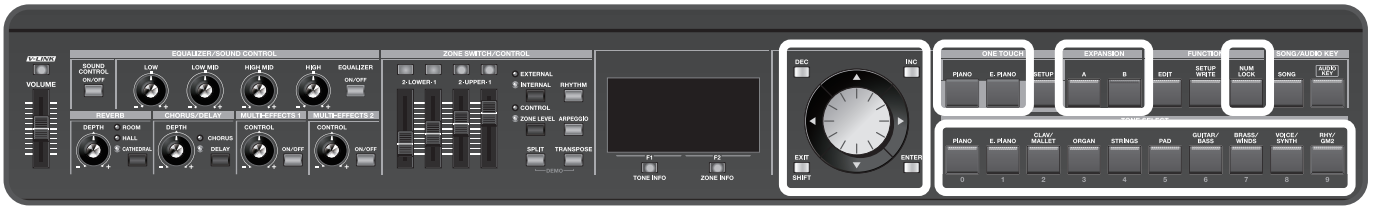
5. **Press different keys to play different percussion instruments.**

Selecting Wave Expansion Board Tones

Up to two optional wave expansion boards (SRX series) can be installed into the RD-700GX.

Use the following procedure when selecting tones stored on an wave expansion board.

MEMO For instructions on installing the Expansion Board, refer to "Installing the Wave Expansion Board" (p. 143).



1. Press the ONE TOUCH [PIANO] button or ONE TOUCH [E. PIANO] button.

This selects a single tone to be played over the entire keyboard.

2. Press the EXPANSION [A] button or [B] button to make its indicator light.

If you hold down the EXPANSION [A] button or [B] button for several seconds, the name of the installed wave expansion board appears in the display (p. 143).

3. Press the [NUM LOCK] button to turn on the button indicator.

4. Use the [DEC] [INC] buttons, or press any of the TONE SELECT buttons to select the Tone.

When using the TONE SELECT buttons to input Tone numbers, press the [ENTER] button afterwards to set the number.

You can also select the tone number by turning the VALUE dial.

5. Play the keyboard, and you will hear the selected tone.

MEMO For more on the wave expansion board tone lists, refer to "Patch List" (for RD-700) and "Rhythm Set List" (for RD-700) in the SRX Series Owner's Manuals. However, some of the tone names may be displayed differently on the RD-700GX. Refer to "Wave Expansion Board Tone Name Correspondence Table" (p. 40).

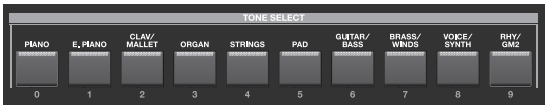
NOTE In the case of tones from a wave expansion board (SRX series), settings you've edited in TONE INFO cannot be saved in the TONE INFO screen. If you want to save these settings, you must store them in a Setup (p. 67).

Selecting a Tone with the [NUM LOCK] Button Off

You can select tones stored on expansion boards with the [NUM LOCK] button off.

1. **Press the EXPANSION [A] button or [B] button to make its indicator light.**
2. **Use the TONE SELECT buttons, the [DEC] [INC] buttons, or the VALUE dial to select a tone.**

   Wave expansion board tones are assigned to the TONE SELECT buttons as shown below.



Tone Number	001 : 010	011 : 020	021 : 030	031 : 040	041 : 050	051 : 060	061 : 070	071 : 080	081 : 090	Rhythm Set
									091 : 100	
									101 :	

3. **Play the keyboard, and you will hear the selected tone.**

Wave Expansion Board Rhythm Set Tone Numbers

When selecting a Wave Expansion Board Rhythm Set with the RD-700GX, the Wave Expansion Board Rhythm Sets are placed after Patches (called Tones on the RD-700GX). Thus, when you want to specify a Wave Expansion Board Rhythm Set in terms of a Tone number, the Tone number can be arrived at by adding the desired Rhythm Set number in the Rhythm Set List to the last Patch number in the Patch List.

Wave Expansion Board Tone Name Correspondence Table

The RD-700GX displays certain SRX Series tone names as shown below. There may be displayed differently from Owner's Manuals of SRX series.

SRX-03 (STUDIO SRX)		SRX-05 (Supreme Dance)		SRX-07 (Ultimate Keys)		SRX-08 (Platinum Trax)	
No.	**Tone Name**	**No.**	**Tone Name**	**No.**	**Tone Name**	**No.**	**Tone Name**
005	Taxi EP	**236**	Tri EP	**011**	TouchEP SRX	**378**	Echo EP SRX
021	US EP	**239**	EP Chd Menu	**013**	Stage EP 2		
022	Studio EP	**240**	EP Maj 9th	**015**	80's EP		
023	All EP	**241**	EP Maj 11th	**017**	Padded EP		
024	Sens. EP	**242**	EP Min 11th	**019**	Sine EP		
				022	ClaviQ EP		
				024	70'EP Bs		
				033	The 70'EP		

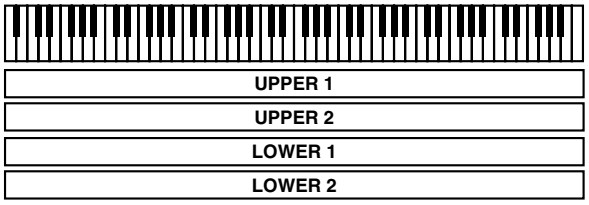
Playing Multiple Tones with the Keyboard

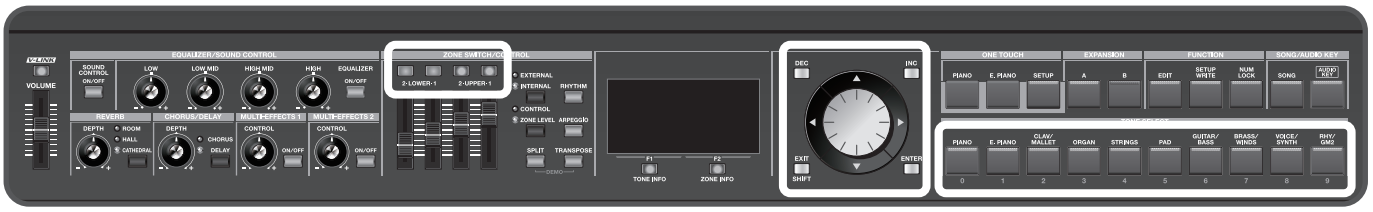
The RD-700GX features four Internal zones (UPPER 1, UPPER 2, LOWER 1, and LOWER 2), and one tone can be assigned to each of these zones.

You can perform using combinations of tones by turning each zone on or off. You can have multiple tones layered together at the same time, and even have different tones played in the left and right parts of the keyboard.

Performing with Layered Tones

You can perform with up to four layered tones applied to the entire keyboard.





1. Press the ZONE SWITCH [UPPER 1] button and [UPPER 2] button, getting the indicators to light.

Try fingering the keyboard.

The Tones for UPPER 1 and UPPER 2 are layered and played.

2. Press the [UPPER 2] button once more, and the indicator light goes out.

The Tones for UPPER 1 played.

Likewise, pressing the [LOWER 1] button and [LOWER 2] button lets you then layer four tones.

Pressing Two TONE SELECT buttons Simultaneously

* Keep the [NUM LOCK] button off when carrying out this operation.

Even without pressing the ZONE SWITCH buttons, you can layer two tones by pressing two TONE SELECT buttons simultaneously.

For example, if you want to layer a piano sound with strings, together press both the [PIANO] button and the [STRINGS] button.

The [UPPER 1] button and [UPPER 2] button's indicators automatically light up, and when you begin playing the keyboard, the piano and strings sounds are layered together.

When this is done, the tone for the button that is pressed down first is assigned to UPPER 1, and the other tone is assigned to UPPER 2. The UP1 and UP2 Part names are both highlighted in the screen, with both Parts being selected.

Once you have selected two TONE SELECT buttons, pressing either TONE SELECT button then selects that tone as the [UPPER 1] button's tone. The [UPPER 2] button's indicator goes out, and that tone stops playing.

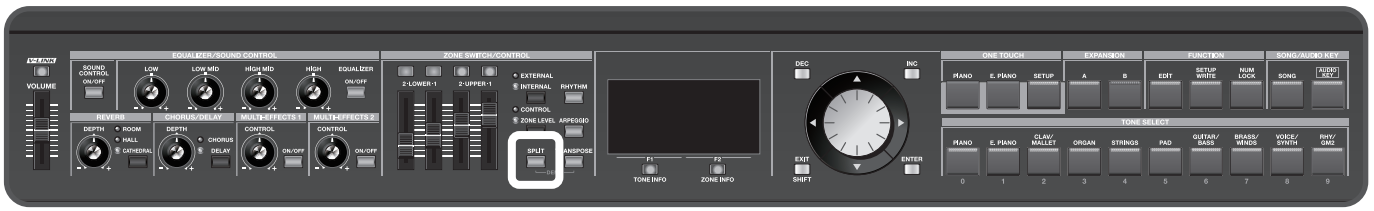
Playing Different Tones in Two Different Sections of the Keyboard ([SPLIT] Button)

Such a division of the keyboard into right- and left-hand sections is called a “Split,” and the key where the division takes place is called the “Split Point.”

While in Split mode, a sound played in the right side is called an “UPPER part,” and the sound played in the left side is called a “LOWER part.” The split-point key is included in the LOWER section.

The Split Point has been set at the factory to “B3.”

MEMO You can change the split point. Please refer to “Changing the Keyboard’s Split Point” (p. 44).

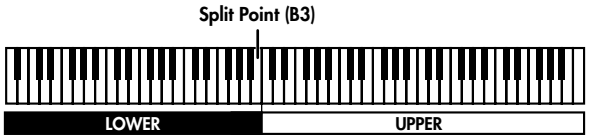


1. Press the [SPLIT] button, getting the indicator to light.

ZONE SWITCH [LOWER 1] button lights.

Try fingering the keyboard.

The UPPER tone plays in the right-hand section of the keyboard, and the LOWER tone plays in the left-hand section.



2. To exit Split mode, press the [SPLIT] button once more, and the indicator light goes out.

Changing the Keyboard's Split Point

You can change the point at which the keyboard is divided (the Split Point) in Split mode.

1. Hold down the [SPLIT] button for several seconds.

A screen such as the following appears, and the current value of the setting is displayed.

2. Hold down the [SPLIT] button and press a key.

When you release the [SPLIT] button, the previous display will reappear.
The split-point key is included in the LOWER section.

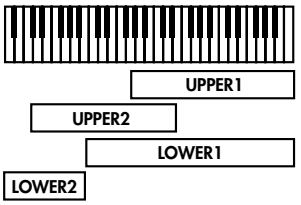
When the split point is set, the Key Range (p. 92) in each zone is divided into left and right ranges with the split point as the boundary, and the following values are set.

- UPPER 1, UPPER 2: Split Point+1–C8
- LOWER 1, LOWER 2: A0–Split Point

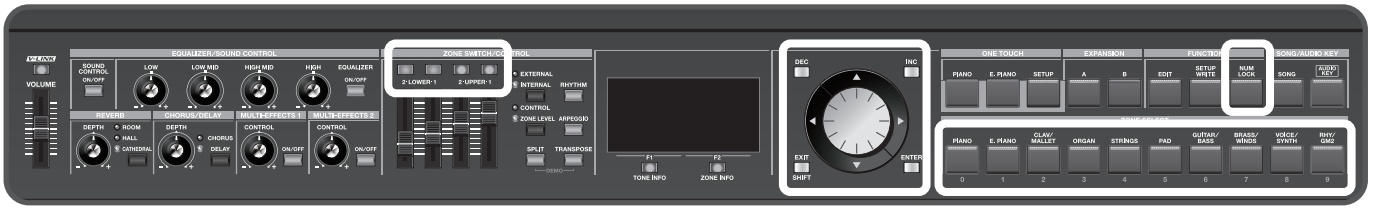
MEMO When the split point is changed, the Key Range (p. 92) value also changes.

MEMO You can change the split point, adjusting it in semitone increments, by holding down the [SPLIT] button and pressing the [DEC] [INC] buttons. You can also use the VALUE dial to change the split point.

MEMO You can freely set whatever key ranges (registers) you like to each zone.
For details, refer to "Setting the Key Range for Each Zone (Key Range)" (p. 92).



Changing the Tone for a Zone



1. Press the [EXIT/SHIFT] button several times to access the Tone screen.

2. Use the Cursor [▼] [▲] buttons to select the zone whose tone you want to change.

3. Use the TONE SELECT buttons to select the tone category, and then use the [DEC] [INC] buttons or the VALUE dial to select a tone.

When the [NUM LOCK] button is on, you can specify tone numbers with the TONE SELECT buttons (p. 37). After using the TONE SELECT buttons to specify the tone number, press the [ENTER] button to finalize your choice.

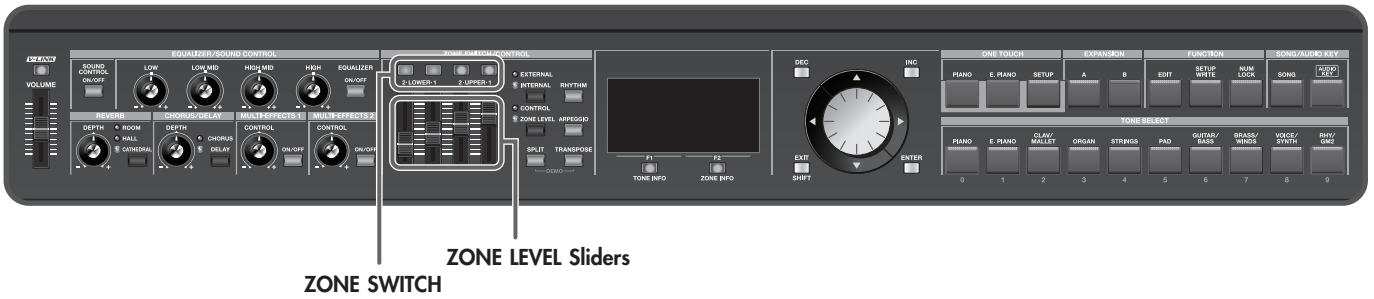
MEMO

If you press the [▼] [▲] buttons to select a zone whose ZONE SWITCH is off (unlit), the ZONE SWITCH of the selected zone and the [ENTER] button will blink. Pressing any of these flashing buttons then sets that zone's ZONE SWITCH to ON (lit).

Adjusting the Volume Level for Individual Zones (ZONE SWITCH/ZONE LEVEL Slider)

With the RD-700GX, each of the parts that is performed using the internal sound generator is referred to as an INTERNAL Zone.

For each zone (UPPER 1, UPPER 2, LOWER 1, LOWER 2), you can use the ZONE SWITCH and ZONE LEVEL slider to turn the sound on/off and adjust its volume.



ZONE SWITCH

This determines whether or not the sounds in the particular zone are played.

When a zone's ZONE SWITCH indicator is lit (on), the zone sounds when the keyboard is played. The name of the zone will be shown in uppercase characters in the screen.

When a zone's ZONE SWITCH indicator is not lighted (off), the zone does not sound even when the keyboard is played. The name of the zone will not be shown in the screen (only UPPER 1 will be shown in lowercase characters).

ZONE SWITCH will turn on or off each time you press it.

ZONE LEVEL Slider

Adjusts the volume of an individual zone.

When a zone's ZONE SWITCH indicator is not lighted, no sound is produced for the zone even when the slider is moved.

MEMO Use the VOLUME slider when adjusting the overall volume level (p. 26).

NOTE If the "CONTROL" indicator is lit, you can't use the ZONE LEVEL sliders to adjust the volume (p. 116).

Zones to which tones from external sound modules are assigned are called EXTERNAL Zones. With the RD-700GX, you can control both the EXTERNAL and INTERNAL Zones in the same manner. For more on the control of EXTERNAL Zone, refer to "Adjusting the Volume of Each Zone (EXTERNAL Zone)" (p. 96).

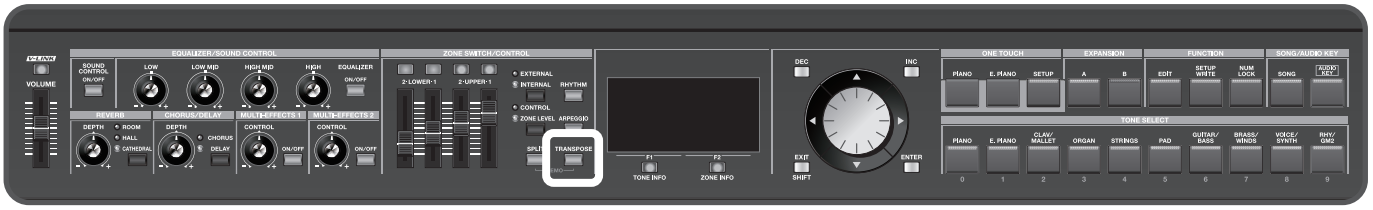
Transposing the Key of the Keyboard ([TRANSPOSE] Button)

You can transpose performances without changing the keys you are playing, as well as change the pitch by an octave. This feature is called "Transpose."

This is a convenient feature to use when you want to match the pitch of the keyboard performance to a vocalist's pitch, or perform using the printed music for trumpets or other transposed instruments.

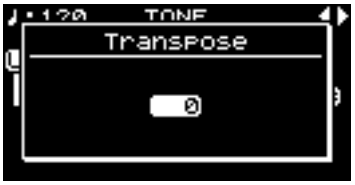
You can adjust the transpose setting in semitone steps over a range of -48–0–+48 relative to C4.

NOTE Note messages from MIDI IN connector will not be transposed.



1. Hold down the [TRANSPOSE] button for several seconds.

A screen such as the following appears, and the current value of the setting is displayed.



2. Hold down the [TRANSPOSE] button and press a key.

For example, to have "E" sound when you play "C" on the keyboard, hold down the [TRANSPOSE] button and press the E4 key. The degree of transposition then becomes "+4."

When you release the [TRANSPOSE] button, the previous display will reappear.

When the amount of transposition is set, the Transpose function switches on, and the [TRANSPOSE] button lights up

When the transpose value is set to "0," the button's indicator will remain dark even if you press the [TRANSPOSE] button.

MEMO You can also transpose by holding down the [TRANSPOSE] button and using the [DEC] [INC] buttons or the VALUE dial.

MEMO Even when the Transpose function is turned on, the Split Point remains unchanged (p. 44).

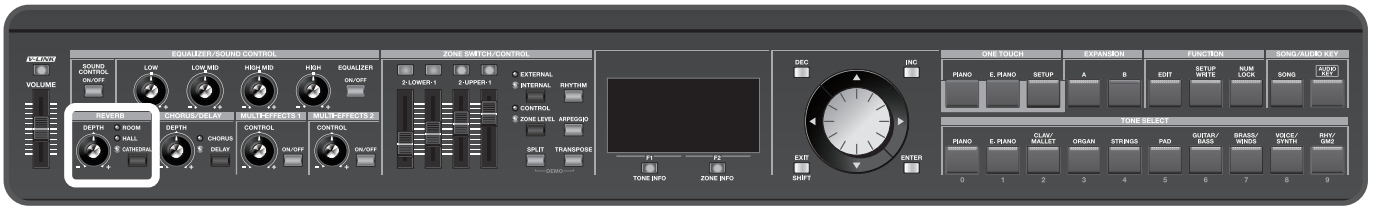
3. To turn off Transpose, press the [TRANSPOSE] button so that its indicator goes off.

The next time [TRANSPOSE] button is pressed, the sound is transposed by an amount corresponding to the value set here.

MEMO You can set the degree of transposition for each of the Zone individually. For details, refer to "Setting the Transposition for Each Individual Zone (Transpose)" (p. 92).

Adding Reverberation to the Sound ([REVERB] Button)

The RD-700GX can apply a reverb effect to the notes you play on the keyboard. Applying reverb adds pleasing reverberation to what you play, so it sounds almost as if you were playing in a concert hall.



1. Press the [REVERB] button.

The reverb type switches each time you press the [REVERB] button.

TYPE	Explanation
OFF (unlit)	No reverb is used.
ROOM	Simulates the reverberation of a room.
HALL	Simulates the reverberation of a large concert hall.
CATHEDRAL	Simulates the reverberation of a cathedral.

MEMO Types of reverb other than those listed above can be selected in “Reverb Type” (p. 118) of the “3. Effects” Edit screen. In this case, the [REVERB] button’s indicator corresponding to the selected type flashes.

2. Adjust the REVERB [DEPTH] knob to adjust the amount of reverb effect to be applied.

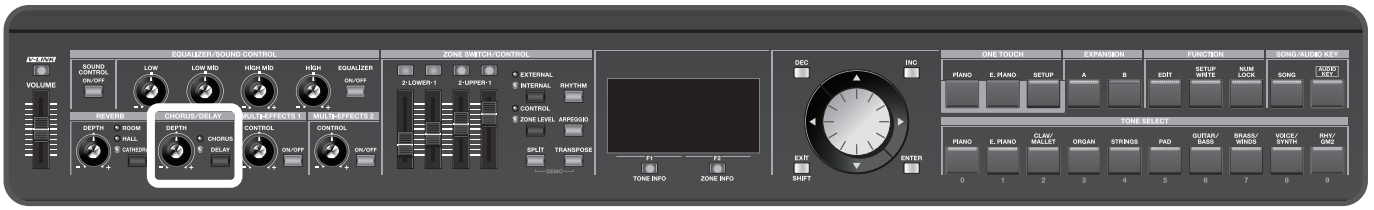
Rotating the knob clockwise applies a deeper reverb, and rotating it counterclockwise applies less reverb.

NOTE When the TONE INFO’s “Reverb Amount” setting is set to “0,” then no effect is applied, even when the REVERB [DEPTH] knob is turned (p. 89).

Adding Breadth to the Sound ([CHORUS/DELAY] Button)

You can apply a chorus and delay effect to the notes you play on the keyboard.

By adding the chorus and delay effect, you can give the sound greater dimension, with more fatness and breadth.



1. Press the [CHORUS/DELAY] button.

The chorus type switches each time you press the [CHORUS/DELAY] button.

TYPE	Explanation
OFF (unlit)	Chorus and Delay is not used.
CHORUS	You can give the sound greater dimension, with more fatness and breath.
DELAY	This effect delays the sound to produce an echo-like effect.

MEMO Types of chorus other than those listed above can be selected in “Chorus Type” (p. 118) of the “3. Effects” Edit screen. In this case, the [CHORUS/DELAY] button’s indicator corresponding to the selected type flashes.

2. Adjust the CHORUS/DELAY [DEPTH] knob to select the amount of chorus effect to be applied.

Rotating the knob clockwise applies a deeper chorus, and rotating it counterclockwise applies less chorus.

NOTE When the TONE INFO’s “Chorus Amount” setting is set to “0,” then no effect is applied, even when the CHORUS/DELAY [DEPTH] knob is turned (p. 89).

Changing the Sound's Pitch in Real Time (Pitch Bend/Modulation Lever)

While playing the keyboard, move the lever to the left to lower the pitch, or to the right to raise the pitch. This is known as Pitch Bend.
You can also apply vibrato by manipulating the lever away from you. This is known as Modulation.
If you move the lever away from you and at the same time move it to the right or left, you can apply both effects simultaneously.

NOTE The effect obtained when you move the lever may differ according to the tone being used. Additionally, the effect applied by moving the lever is predetermined for each tone, and cannot be changed.

MEMO When the Tone Wheel screen is shown, moving the pitch bend lever to left or right will switch the Rotary effect between fast and slow. For details, refer to "Simulating the Creation of Organ Tones (Tone Wheel Mode)" (p. 62).

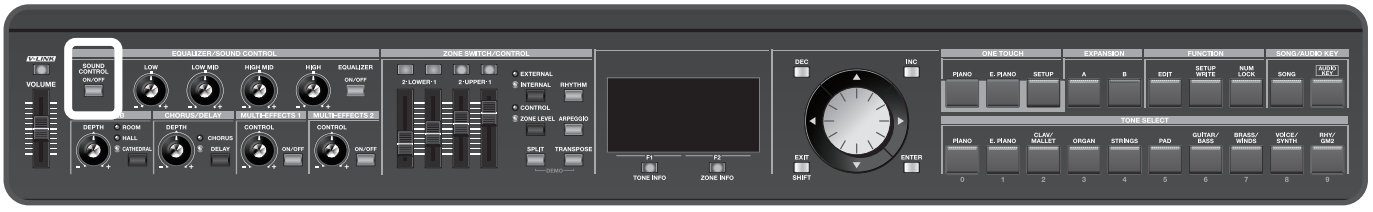
Pitch Bend

Modulation

Adding Liveliness to the Sound (SOUND CONTROL [ON/OFF] Button)

Switching on the Sound Control function suppresses differences in volume for a more consistent sound.

This is set to OFF when the power is turned on.



1. Press the SOUND CONTROL [ON/OFF] button, getting its indicator to light.

2. To cancel this function, press the SOUND CONTROL [ON/OFF] button once more, extinguishing the indicator.

NOTE Sounds may become distorted with certain tones.

MEMO You can set the RD-700GX so that the settings of the sound control are not changed when you change Setups (p. 65). Refer to "Preventing Sound Control Settings from Being Switched (Sound Control Mode)" (p. 107).

MEMO You are free to edit the sound control settings. Refer to "Making the Sound Control Settings (Sound Control)" (p. 119).

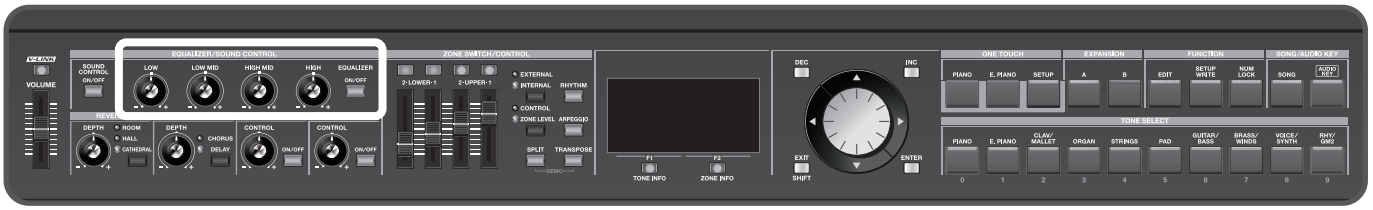
Adjusting the Levels of Each Frequency Range ([EQUALIZER] Button)

The RD-700GX is equipped with a four-band equalizer.

You can use the EQUALIZER [LOW] knob, [LOW MID] knob, [HIGH MID] knob, and [HIGH] knob to adjust the level of each frequency range.

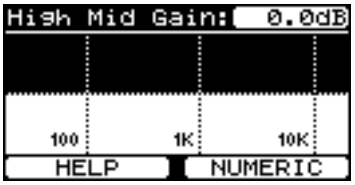
By holding down the [EXIT/SHIFT] button and turning the corresponding knob, you can adjust the center frequency of each frequency range.

NOTE Equalization is applied to the overall sound output from the OUTPUT jacks.



1. Press the EQUALIZER [ON/OFF] button to make its indicator light.

A screen like the one shown below appears, and the equalizer is turned on.



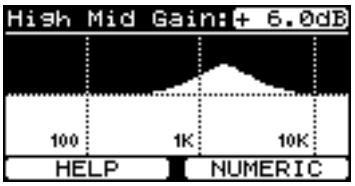
2. Turn the knobs to adjust the levels and the frequency in each range.

Rotating a EQUALIZER knob ([LOW] knob, [LOW MID] knob, [HIGH MID] knob, [HIGH] knob) in the negative direction cuts the level of that frequency range; rotate it in the positive direction boost the level of that range.

In addition, holding down the [EXIT/SHIFT] button and turning a knob toward the "–" (negative) direction will lower the frequency, and turning it toward the "+" (positive) direction will raise the frequency.

You can press the [F2] button to get a numerical reading for the value of the setting. Pressing the [F2] button toggles you between "NUMERIC" and "GRAPHIC" as the format for what you see indicated in the screen.

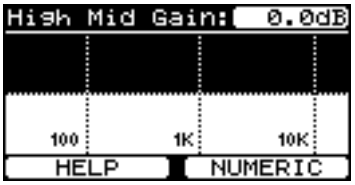
GRAPHIC



NUMERIC

The way settings are made differs depending on the format used, as follows:

When the Graphic format is used



- Slightly adjust the knob for the range in which you want to change the value to move the cursor.
- Press the Cursor [◀] [▶] buttons to adjust the frequency.
- Press the Cursor [▼] [▲] buttons to adjust the Q.

When the Numeric format is used

- Press the Cursor [▼] [▲] [◀] [▶] buttons to move the cursor.
- Press the [DEC] [INC] buttons to change the value.
- Repeatedly press the [F1 (BAND)] button to step through the frequency ranges for editing.
- In the low range (LOW) and high range (HIGH) screens, you can switch the equalizer type.

Parameter	Value
Type	Shelving, Peaking

3. To turn the equalizer off, press the EQUALIZER [ON/OFF] button, extinguishing its indicator.

MEMO You can set the RD-700GX so that the equalizer settings are not changed when you change Setups (p. 65). Refer to "Preventing Equalizer Settings from Being Switched (EQ Mode)" (p. 106).

NOTE Sounds may be distorted with certain knob settings. If this occurs, adjust the Input Gain on the upper of the "NUMERIC" screen.

Disabling the Button (Panel Lock)

Once Panel Lock is engaged, all buttons (except for the VOLUME slider, [DISPLAY CONTRAST] knob, Pitch Bend/Modulation lever, Pedals, ONE TOUCH [PIANO] button, ONE TOUCH [E. PIANO] button, and [EXIT/SHIFT] button) will not function.

This prevents settings from being changed inadvertently on stage or in other such situations.

1. While holding down the [EDIT] button, and press the [ENTER] button.

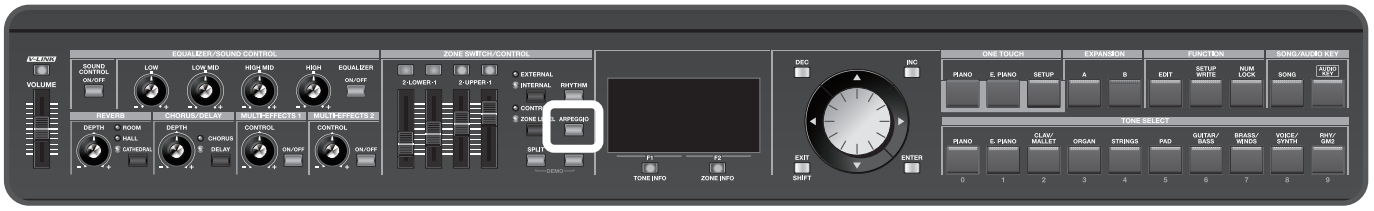
Following display will appear.

2. Press the ONE TOUCH [PIANO] button, the ONE TOUCH [E. PIANO] button, or the [EXIT/SHIFT] button to cancel Panel Lock.

MEMO You can assign the Panel Lock function to the [S1] button or [S2] button. Refer to "Assigning the [S1] [S2] buttons When S1/S2 Mode is Set to "SYSTEM"" (p. 108).

Playing Arpeggios ([ARPEGGIO] Button)

The RD-700GX can automatically produce arpeggios based on the notes you hold down.



1. Press the [ARPEGGIO] button, getting the indicator to flash.

2. Press a key A0–B3.

The arpeggio starts, with the notes being played in the sequence the keys were pressed.

Key ranges in which arpeggios can be played

3. If you press the [ARPEGGIO] button once more, the indicator light goes out, and the keyboard returns to the normal performance mode.

MEMO At the factory settings, arpeggios continue playing even after the keys are released, but you can also have arpeggios stop playing when you release the keys (p. 132).

MEMO When the Arpeggio's Arpeggio Hold is set to ON in Edit mode (p. 132), the [ARPEGGIO] button's indicator flashes.

MEMO For more detailed information, including applicable key ranges and instructions for playing arpeggios, refer to "Making Arpeggio Settings" (p. 131).

MEMO When you are performing arpeggios while a Rhythm is playing, the arpeggio stops playing at the same time the Rhythm stops.

Changing the Arpeggio Style

You can select the way an arpeggio is played (the style) to match a variety of different musical genres.

1. Press the [ARPEGGIO] button, getting the indicator to light.

2. In the Tone screen, press the Cursor [▶] button to access the Rhythm/Arpeggio screen.

3. Press the Cursor [▼] button to move the cursor to "ARP."

4. Use the [DEC] [INC] button or the VALUE dial to select the style.

The arpeggio's style changes.

5. Try playing the keyboard.

6. If you press the [ARPEGGIO] button once more, the indicator light goes out, and the keyboard returns to the normal performance mode.

MEMO When you're at the Tone screen, you can press the Cursor [▶] button to go to the Rhythm/Arpeggio screen. From the Rhythm/Arpeggio screen, you can get back to the Tone screen by pressing the Cursor [◀] button.

Changing Arpeggio Tempos

1. In the Rhythm/Arpeggio screen, press the Cursor [▲] button to move the cursor to the tempo indication in the top line of the screen.

2. Use the [DEC] [INC] buttons or the VALUE dial to change the tempo.

When you play the keyboard, arpeggios are played at the selected tempo.

MEMO The way arpeggio is played and the tempo display may differ with some arpeggio Styles.

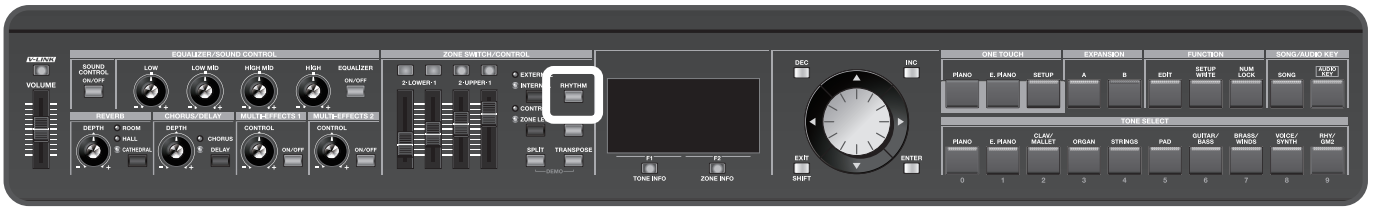
You can change a variety of arpeggio settings beyond just the arpeggio style and tempo by holding down the [EXIT/SHIFT] button and pressing the [ARPEGGIO] button.

For details, refer to "Making Arpeggio Settings" (p. 131).

Playing Rhythm ([RHYTHM] Button)

The RD-700GX features internal drum patterns complementing Jazz, Rock, and other various musical genres. These drum patterns are referred to as "Rhythms."

You can perform using Rhythms combined with various functions, for example performing arpeggios while a Rhythm is playing.



1. Press the [RHYTHM] button to make the button indicator light.

The Rhythm begins playing.

2. Press the [RHYTHM] button once more; the indicator goes out, and the Rhythm stops playing.

You can also start and stop playback of the Rhythm by pressing the [F2] button.

MEMO If an arpeggio is playing while a Rhythm is playing, stopping the Rhythm will also cause the arpeggio to stop playing.

NOTE If you press the [SONG] button or [AUDIO KEY] button while the Rhythm is playing, the Rhythm will stop and the SONG screen or Audio Key screen will appear.

Changing Rhythm Tempos

1. In the Rhythm/Arpeggio screen, press the Cursor [▲] button to move the cursor to the tempo indication in the top line of the screen.

2. Use the [DEC] [INC] buttons or VALUE dial to change the tempo.

The Rhythm are played at the selected tempo.

MEMO The way Rhythm is played and the tempo display may differ with some Rhythm Patterns.

You can change a variety of Rhythm settings beyond just the Rhythm pattern and tempo by holding down the [EXIT/SHIFT] button and pressing the [RHYTHM] button.

For details, refer to "Making the Rhythm and Arpeggio Settings (Rhythm/Arpeggio)" (p. 128).

Changing the Rhythm Pattern

You can select the way a Rhythm is played (the pattern) to match a variety of different musical genres.

1. Press the Cursor [▶] button to go to the Rhythm/Arpeggio screen.

2. Press the [RHYTHM] button to make the button indicator light.

The Rhythm begins playing.

3. Press the Cursor [▼] [▲] buttons to move the cursor to "RHY."

4. Use the [DEC] [INC] buttons or VALUE dial to select the pattern.

The Rhythm's pattern changes.

5. If you press the [RHYTHM] button once more, the indicator light goes out, and the Rhythm stops playing.

MEMO For more information about the kind of Rhythm Patterns, please refer to "Rhythm Pattern List" (p. 196).

MEMO When the Tone screen is displayed, the Rhythm/Arpeggio screen appears when the Cursor [▶] button is pressed. Pressing the Cursor [◀] button when the Rhythm/Arpeggio screen is showing then displays the Tone screen.

Changing the Rhythm Pattern without Sounding the Rhythm

1. Press the Cursor [▶] button to go to the Rhythm/Arpeggio screen.

2. Press the Cursor [▼] [▲] buttons or VALUE dial to move the cursor to "RHY."

3. Use the [DEC] [INC] buttons or VALUE dial to select the pattern.

MEMO You can also play the selected Rhythm by pressing the [F2 (PLAY)] button.

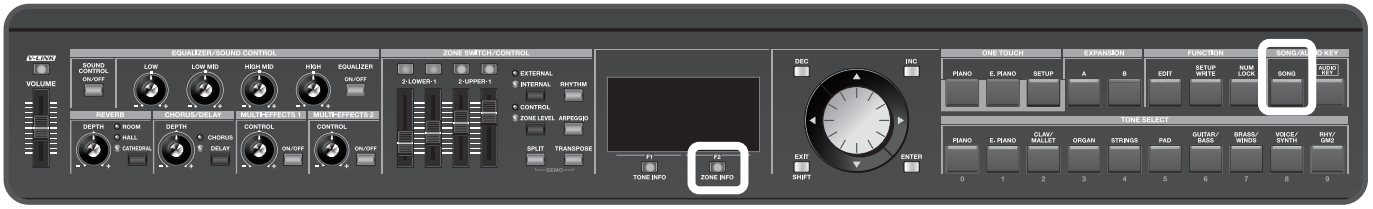
Playing the Songs ([SONG] Button)

Here's how to play back SMF music files, audio data, or songs from a CD.

MEMO You can play songs that are saved on USB memory (sold separately). For details, refer to "Using the USB Memory" (p. 27).

MEMO If you want to connect a commercially available CD drive and play a song from CD, refer to the owner's manual of your CD drive.

MEMO CD drive models that have been verified to operate correctly with the RD-700GX are listed on the Roland website (www.roland.com).



1. Press the [SONG] button.

The SONG screen appears.

2. Press the [F2 (PLAY)] button.

The song data begins playing. The [SONG] button's indicator is lit.

3. Press the [F2 (STOP)] button once more; the indicator goes out, and the song stops playing.

MEMO Song playback will stop if you press the [SONG] button while the song is playing.

MEMO If you press the [RHYTHM] button while the song is playing, song playback will stop and the Rhythm will begin sounding. If you press the [AUDIO KEY] button while the song is playing, song playback will stop and the Audio Key screen will appear.

MEMO You can make the following settings related to song playback.

- Change the way in which songs play (play a single song, play all songs)
- Transpose the song playback
- Minimize sounds located in the center, such as the melody

For details, refer to "Changing Settings Related to Song Playback (Song Function)" (p. 135).

Suppose that while the song was playing, you switched from the Song screen to a different screen. In this state, pressing the [SONG] button in order to move back to the Song screen will also stop the song.

In such cases, you can press and continue holding the [SONG] button for about one second to access the Song screen without stopping the song.

Selecting the Song

1. Press the [SONG] button.

The SONG screen appears.

2. Press the [F1 (MEDIA)] button to switch media.

Pressing the button toggles the selection between "USB" (songs in USB memory) and "INT" (songs in internal memory).

Type	Explanation
INT	Songs in the RD-700GX's internal memory
USB	Songs in USB memory connected to the USB MEMORY connector Songs on a CD in a CD drive connected to the USB MEMORY connector

3. Press the Cursor [▼] button to move the cursor to Song number, use the [DEC] [INC] buttons or the VALUE dial to select a song.

4. Press the [F2 (PLAY)] button to make the button indicator light.

The selected song begins playing.

MEMO You can change the connector from which the song data is to be transmitted when setting the MIDI OUT Port (p. 135).

When Selecting Songs in Folders

1. **Use the [DEC] [INC] buttons or the VALUE dial to select the folder containing the song you want to play back.**
   (folder) icon is shown.
2. **Press the [ENTER] button.**
   The songs in the folder will be displayed.
3. **Use the [DEC] [INC] buttons or the VALUE dial to select a song.**
   To exit the folder, use the [DEC] [INC] buttons or VALUE dial to select "up," then press the [ENTER] button.

NOTE If a single folder contains 500 or more files and folders, some files or folders may not be displayed.

Song number "000" is programmed with a Preset song.

Enjoy performing on the keyboard along with this song as it is played back.

No.	Song Name	Composer	Copyright
000	Macho Blues	John Maul	© 2008 Roland Corporation

Changing Song Tempos

1. In the SONG screen, press the Cursor [▲] button to move the cursor to the tempo indication in the top line of the screen.

2. Use the [DEC] [INC] buttons or the VALUE dial to change the tempo.

The song are played at the selected tempo.

Fast-forwarding or Rewinding a Song

1. In the SONG screen, press the Cursor [▶] button to move the cursor to the measure indication (or the playback time indication) in the upper right of the screen.

2. Use the [DEC] [INC] buttons or the VALUE dial to change the value.

The playback position will change as shown by the indication.

Return to the Beginning of the Song

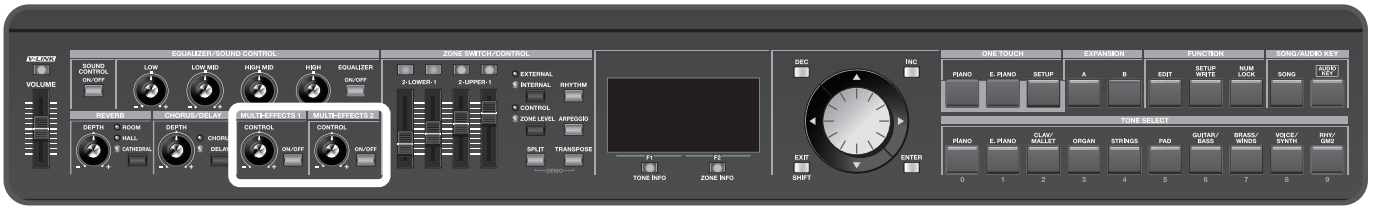
1. In the SONG screen, hold down the [EXIT/SHIFT] button and press the [DEC] button.

Applying Effects to the Sound (MULTI-EFFECTS)

In addition to chorus (p. 49) and reverb (p. 48), the RD-700GX also allows you to apply "multi-effects" to sounds. Multi-effects provides a collection of 124 different effects, such as distortion and rotary, from which you can choose.

You can simultaneously use two multi-effects for each zone; they are referred to as MFX1 and MFX2.

The factory settings have a suitable effect assigned to each of the tones.



1. Press the MULTI-EFFECTS 1 [ON/OFF] button or the MULTI-EFFECTS 2 [ON/OFF] button, getting its indicator to light.

2. Adjust the amount of multi-effect applied with the MULTI-EFFECTS 1 [CONTROL] knob or the MULTI-EFFECTS 2 [CONTROL] knob.

3. To cancel the multi-effect, press the MULTI-EFFECTS 1 [ON/OFF] button or the MULTI-EFFECTS 2 [ON/OFF] button, the indicator light goes out.

> You can change a variety of Multi-effects settings beyond just the Multi-effects type by holding down the [EXIT/SHIFT] button and pressing the MULTI-EFFECTS 1 [ON/OFF] button or the MULTI-EFFECTS 2 [ON/OFF] button.
>
> For details, refer to "Making Multi-Effects Settings" (p. 117).

MEMO The allowable values adjusted with the MULTI-EFFECTS 1 [CONTROL] knob and the MULTI-EFFECTS 2 [CONTROL] knob vary with the selected effect.
Refer to MFX Control of each effect in "Effect/Parameter List" (p. 154).

NOTE Effects are not applied to Tones for which the TONE INFO MFX 1/MFX 2 settings are set to "0 THRU" (p. 89).

MEMO Effects marked by an asterisk "*" in the "Effect/Parameter List" (p. 154) are used when you select sounds of the SRX wave expansion series.

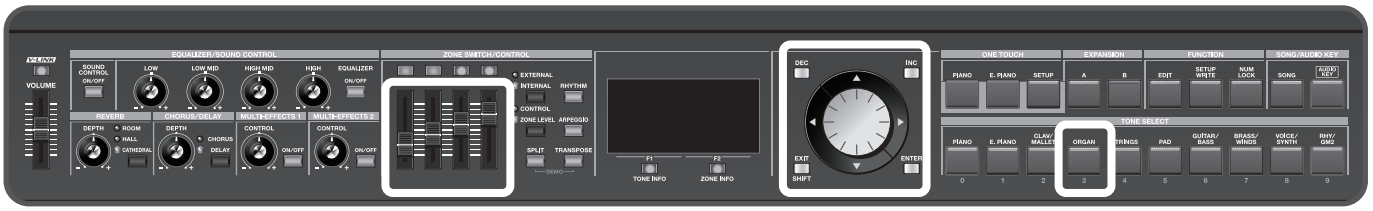
MEMO You can switch the multi-effect on/off and adjust its depth for the tone of the currently selected zone. By switching zones, you can adjust the tone settings for each zone.

Simulating the Creation of Organ Tones (Tone Wheel Mode)

When any of the "TW-Organ 1–10" Tones is selected for any of the INTERNAL Zone (UPPER 1, UPPER 2, LOWER 1, LOWER 2), you can perform in "Tone Wheel mode," in which the creation of organ sounds is simulated.
An organ features nine "harmonic bars" that can be drawn in and out, and by using the bars in different combinations of positions, a variety of different tones can be created. Different "Feet" are assigned to each bar, with the pitches of the sounds being determined by these "Feet." You can simulate the creation of tones using the harmonic bars by assigning Feet to the ZONE LEVEL sliders.
While there are only four ZONE LEVEL sliders, you can switch the Feet setting by turning the ZONE SWITCH buttons on and off, thus allowing you to assign eight Feet settings to the sliders.

What Are "Feet?"

Feet basically refers to the lengths of pipe used in pipe organs. The length of pipe used to produce the reference pitch (the fundamental) for the keyboard is eight feet. Reducing the pipe to half its length produces a pitch one octave higher; conversely, doubling the pipe length creates a pitch one octave lower. Therefore, a pipe producing a pitch one octave below that of the reference of 8' (eight feet) would be 16'; for one octave above the reference, the pipe would be 4', and to take the pitch up yet another octave it would be shortened to 2'.



1. Bring up the Tone screen (p. 29), then press the [ORGAN] button.

If the Tone screen is not currently displayed, press the ONE TOUCH [PIANO] button, then press the [ORGAN] button.

2. Use the [DEC] [INC] buttons or the VALUE dial to select one of the "TW-Organ 1–10" Tone.

3. Press the Cursor [◀] button.

The following Tone Wheel screen appears.
This Tone Wheel screen appears only when a Tone Wheel Tone is selected for one of the Zone in the Tone screen.

4. When the ZONE LEVEL sliders are moved, the harmonic bars move in the display, and the tone changes.

By pressing the ZONE SWITCH buttons on and off, you can adjust the sounds for other Feet.
If the cursor is moved to the value at the bottom of the screen, you can adjust the sounds for Feet with the [DEC] [INC] buttons.

5. Press the Cursor [▼] [▲] buttons to move the cursor to "Perc" and press the [DEC] [INC] buttons to change the value.

Perc (Percussion) adds an attack-type sound to the beginning of the note to give the sound more crispness. The attack sound changes according to the value.

Setting	Description
OFF	No percussion is added.
2nd	Percussion sounds at a pitch one octave above that of the key pressed.
3rd	Percussion sounds at a pitch an octave and a fifth above that of the key pressed.
Slow	The percussion's attenuation time is lengthened. This softens the sense of attack.
Fast	The percussive sound will decay more quickly. This gives more of a sense of attack for a sharp sound.

NOTE When percussion is on, the 1' pitch will not be produced.

MEMO The settings changed here are stored to each Tone. Even when you exit from Tone Wheel mode, you can press the [ORGAN] button to select the Tone with the changed settings.

NOTE Even if you've edited the tone wheel settings, they will return to their previous state if you select ONE TOUCH PIANO, ONE TOUCH E. PIANO, or a SETUP. If you want to keep the changes you've made, save them in the TONE INFO screen.

Changing the Undulation of the Organ Tone (Rotary Effect)

While the Tone Wheel screen is displayed, you can change the undulation rate of the Rotary effect with the Pitch Bend lever.
The Rotary effect is an effect that recreates the sound of the rotating speakers used to augment the sound of an organ.
Moving the pitch bend lever to left or right will toggle the Rotary effect between fast and slow regardless of the direction in which you move the lever.

MEMO This Pitch Bend Lever setting is effective only in the Tone Wheel screen.

Changing the ZONE LEVEL Slider Feet Assignments (Harmonic Bar)

You can change the Feet assigned to each of the ZONE LEVEL sliders used in Tone Wheel mode.

1. Press the [EDIT] button, getting the indicator to light.

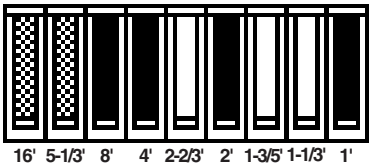
The Edit Menu screen appears.

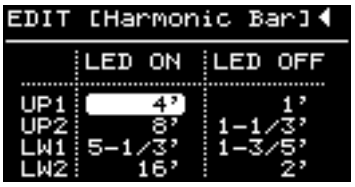
2. Press the Cursor [▼] [▲] buttons to select "2.Control."

3. Press the [ENTER] button to display the Edit screen.

4. Press the Cursor [◀] [▶] buttons to select "Harmonic Bar."

Footage assignments in the Tone Wheel screen (from the left of the screen)





5. Press the Cursor [▼] [▲] buttons to move the cursor to the parameter for changing the Feet.

"LED ON" and "LED OFF" in the screen indicate whether ZONE SWITCH is switched on or off.

Parameter	Value
UP1 (UPPER 1)	16', 5-1/3', 8', 4', 2-2/3', 2', 1-3/5', 1-1/3', 1'
UP2 (UPPER 2)	
LW1 (LOWER 1)	
LW2 (LOWER 2)	

6. Use the [DEC] [INC] buttons or the VALUE dial to select the Feet.

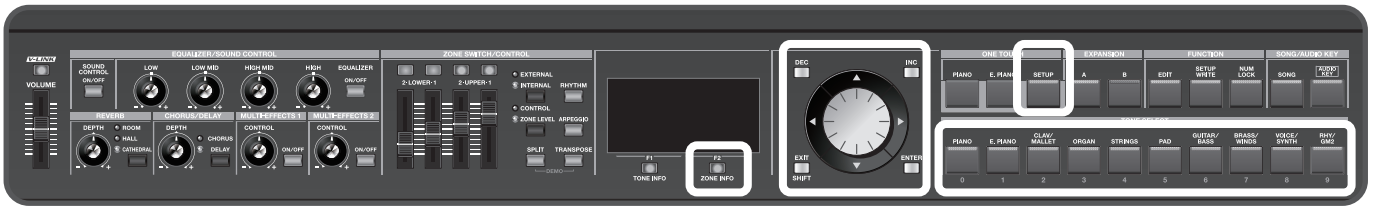
7. When you have finished making the settings, press the [EDIT] button, extinguishing its indicator.

You are returned to the Tone screen.

Selecting Stored Settings ([SETUP] Button)

The RD-700GX's INTERNAL ZONE (p. 28) and EXTERNAL ZONE (p. 28) tone settings, effect settings, and other such settings are collectively referred to as a "Setup."
Once you've stored your preferred settings, and settings for the songs to be performed as a Setup, you can then switch whole groups of settings during a performance just by switching Setups.
You can store up to 100 different Setups.
The RD-700GX is shipped from the factory with recommended Setups already prepared.
You can also register the Setups you like and use frequently to the TONE SELECT buttons. These registered Setups are called the "Favorite Setups." This function allows you to select Setups more quickly.
Now try actually calling up a Setup.

NOTE The current settings are erased when a Setup is called up. Be sure to save any Setup you would like to keep first before calling up another Setup (p. 67).



1. Press the [SETUP] button, getting the indicator to light.

At this time, turn the [NUM LOCK] button off.
The Setup screen, shown below, appears in the display.

2. Press the [F2 (BANK CHANGE)] button to select a bank.

When you press the [F1] button, a list of the Setups registered to the buttons for the selected bank is displayed.

MEMO There are four banks, A, B, C, and D. Each time you press the [F2] button, the bank is switched in the following sequence: A → B → C → D → A →...

Hold down the [F1] button and press the Cursor [▼] [▲] buttons to switch the screens.

3. Press one of the TONE SELECT buttons to select a Setup.

4. Try playing the keyboard.

The settings are switched to those of the Setup that has been called up.

When the Tone screen is displayed, the [SETUP] button's indicator lights and the Setup screen appears when the Cursor [◀] button is pressed. From the Setup screen, you can get back to the Tone screen by pressing the Cursor [▶] button.
However, the Tone Wheel screen is displayed if "TW-Organ 1–10" is selected for any ZONE in the Tone screen.
Refer to "Simulating the Creation of Organ Tones (Tone Wheel Mode)" (p. 62).

Selecting Setups Other Than the Favorite Setups

1. Press the [SETUP] button, getting the indicator to light.

2. Use the [DEC] [INC] buttons, VALUE dial, or TONE SELECT buttons to select the Setup to be called up.

After the [DEC] [INC] button is pressed or the VALUE dial is rotated, the following screen appears; the Setup screen then reappears after a few moments.
If you turn the [NUM LOCK] button on and use the TONE SELECT buttons to enter a Setup number, the screen won't change. Press the [ENTER] button afterwards to set the number.

MEMO Setups indicated by a "R." before the name let you enjoy performing with a session-like feel while playing a Rhythm (p. 56). Be sure to check it out.

Registering the Setups You Like (Favorite Setups)

You can also register the Setups you like and use frequently to the TONE SELECT buttons. This function allows you to select Setups more quickly.
You can register a total of 40 Setups, ten tones in each of the four banks, to the Favorite Setups.

1. Press the [SETUP] button to call up the Setup you want to register.

Make sure the [NUM LOCK] button is off at this time.

2. Press the [F2 (BANK CHANGE)] button to select the bank to which you want to register the Setup.

3. Hold down the [F1] button and press the TONE SELECT button for the registration destination.

The Setup is registered to the button that is pressed.

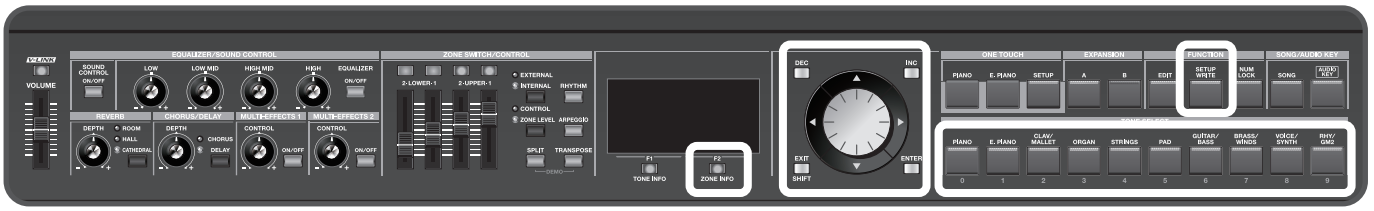
MEMO Settings registered in the RD-700GX are not deleted even when the power is turned off.

Storing Settings to Setups ([SETUP WRITE] Button)

If you want to use the changed content as a new Setup, use the following procedure to save the settings to a Setup.

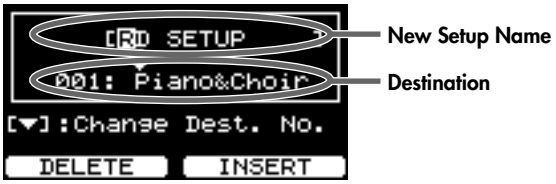
You can also change the name of a Setup.

You can store 100 Setups on the RD-700GX.



1. Press the [SETUP WRITE] button, getting the indicator to light.

The Setup screen appears.



2. Press the Cursor [◀] [▶] buttons to move the cursor to the positions where the characters are to be input.

3. Use the [DEC] [INC] buttons or the VALUE dial to enter the characters.

The following characters are available.

space, ! " # $ % & ' ( ) * + , - . / 0–9 : ; < = > ? @ A–Z [\ ] ^ _ ` a–z { | } ~

When the [F2] button is pressed, a single-character blank space is inserted; pressing the [F1] button deletes one character.

MEMO You can use the TONE SELECT buttons to directly specify and enter characters.

4. Repeat steps 2–3 to input the name.

5. Press the Cursor [▼] button to move the cursor to the destination Setup name.

MEMO Pressing the Cursor [▼] button, even while inputting the name, moves the cursor to the save-destination Setup number.

6. Select the save-destination Setup number, either by using the [DEC] [INC] buttons or the VALUE dial.

When using the TONE SELECT buttons to input Setup numbers, press the [ENTER] button afterwards to set the number.

7. When you have finished determining the save destination and the name for the new Setup, press the [ENTER] button or the [F1 (WRITE)] button.

The [ENTER] button's indicator is flashing, and the confirmation message appears.

If you do not want to save the Setup, press the [EXIT/SHIFT] button or [SETUP WRITE] button.

8. When the [ENTER] button is pressed, saving of the Setup begins.

When you have finished saving the Setup, the [SETUP WRITE] button's indicator goes out and you are returned to the Tone screen.

NOTE Never switch off the power while "Executing..." appears in the display.

Settings Not Saved in a Setup

The following settings cannot be saved to a Setup.

- Song Number
- Audio Key Settings (p. 70)
- System Settings (p. 106)
- V-LINK Settings (p. 133)
- Song Function (p. 135)
- Rec Setting (p. 138)

Pressing the [F1 (WRITE)] button in the Edit screen saves the System, and V-LINK settings.

Setup <000> (PIANO SETUP)

When you press the ONE TOUCH [PIANO] button or ONE TOUCH [E. PIANO] button to access the Tone screen, and then press the Cursor [◀] button to access the Setup screen, SETUP <000> will be selected.

This SETUP <000> is the Setup containing the stored settings for the ONE TOUCH [PIANO] button or ONE TOUCH [E. PIANO] button; the contents cannot be overwritten by pressing the [SETUP WRITE] button as with other Setups.

When saving content changed from the ONE TOUCH [PIANO] button or ONE TOUCH [E. PIANO] button's settings, write the settings to SETUP <001> or later.

Performing with Audio Files (Audio Key)

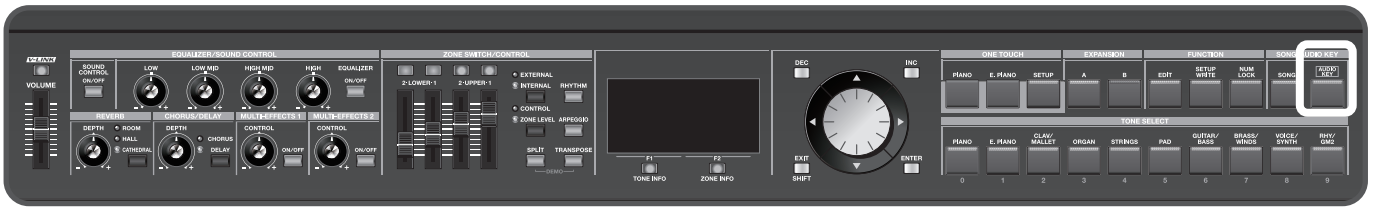
The RD-700GX lets you play audio files saved on USB memory (sold separately) while you perform. This is called the "Audio Key" function.

The Audio Key function lets you assign an audio file to each key B♭0–B1, and play those audio files by pressing the corresponding key. You can assign various phrases to the keys and play them at the appropriate moments during your performance.

You can also specify that an audio file play repeatedly, or reserve the audio file that should be played next.

MEMO Here are some ways in which you can enjoy using the Audio Key function.

- By switching audio files between sections such as Intro, Theme, Break, and Ending as your song progresses, you can freely change the structure of the song while you perform.
- Assign a different audio song to each key, and use the keyboard to switch songs so you can perform to the accompaniment of an audio song.



Performing with Audio Files from USB Memory

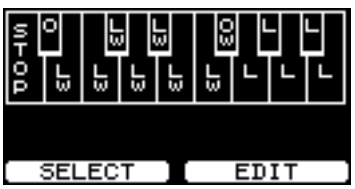
Here's how you can perform while playing audio files saved on USB memory (sold separately).

Before you begin, install the included "Audio Key Utility 2" into your computer, and prepare the audio file set that you want to play back on the RD-700GX.

1. Connect the USB memory containing the audio file set to the USB MEMORY connector (p. 27).

2. Press the [AUDIO KEY] button.

The AUDIO KEY screen appears.



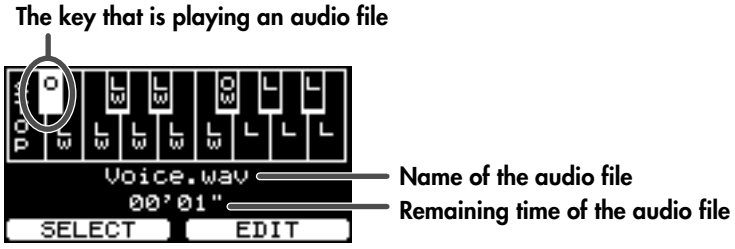
The Audio Key function will be activated, allowing you to play audio files by pressing a key.

Indication	Explanation
O	One-shot Now When you press the key, the audio file will play only once. The audio file will play immediately when you press the key.
OW	One-shot Wait When you press the key, the audio file will play only once. With this setting, pressing the key while another audio file is playing will reserve the audio file to be played next. When the currently playing audio file has finished, the reserved audio file will play.
L	Loop Now When you press the key, the audio file will play repeatedly. The audio file will play immediately when you press the key.
LW	Loop Wait When you press the key, the audio file will play repeatedly. With this setting, pressing the key while another audio file is playing will reserve the audio file to be played next. When the currently playing audio file has finished, the reserved audio file will play.
STOP	When you press this key, the audio file will stop playing.

NOTE If audio files are not assigned to the B♭0–B1 keys, nothing will be shown in the keyboard graphic in the screen.

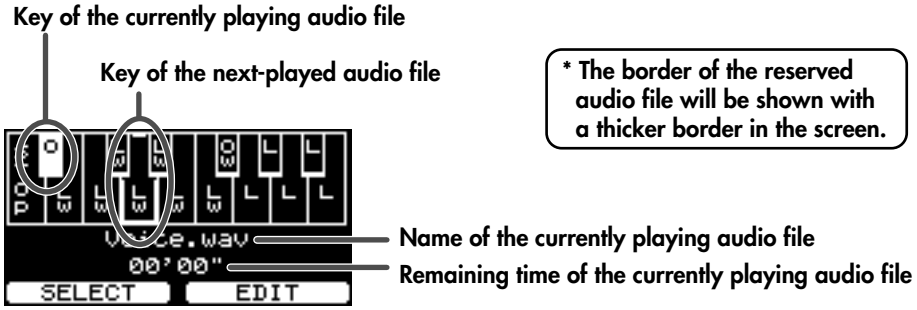
3. Play a key B♭0–B1.

The audio file assigned to the respective key will play.
If you play the B♭0 key, a screen like the following will appear.



If a key is assigned to play an audio file, the color of the key in the screen will change. The name and remaining time of the currently playing audio file is also shown in the screen.

Keys set to "OW" or "LW" let you reserve the audio file that will be played when the currently playing audio file has finished playing. If you've pressed the B♭0 key and then press the D1 key to reserve the next-played audio file, the screen will show as follows.



4. To stop the file that's playing, press the A0 key.

Audio file playback will stop.

MEMO For details on installing the included "Audio Key Utility 2" into your computer, refer to "Audio Key Utility 2 Quick Guide" (separate document).

MEMO If no USB memory (sold separately) containing audio files is connected to the RD-700GX, you'll be able to play audio files that are built into the RD-700GX (see the section that follows).

MEMO If the connected USB memory does not contain an audio file set created by the "Audio Key Utility 2," you'll be able to assign audio files from USB memory to each key and play them.
You can also change the settings of the audio files assigned to the keys, and change the settings that specify how the audio files will be repeated (p. 74).
The changes you make will be remembered until you turn off the power. However, the changes you make will be lost if you select another audio file set. If you don't want to delete it, carry out the Write procedure.

Suppose that while the audio file was playing, you switched from the Audio Key screen to a different screen. In this state, pressing the [AUDIO KEY] button in order to move back to the Audio Key screen will also stop the playback.

In such cases, you can press and continue holding the [AUDIO KEY] button for about one second to access the Audio Key screen without stopping the playback.

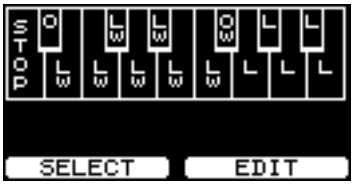
Selecting the Audio File Set

Here's how to select and play an audio file set that's saved in USB memory.

1. Connect the USB memory containing the audio file set to the USB MEMORY connector (p. 27).

2. Press the [AUDIO KEY] button.

The AUDIO KEY screen appears.

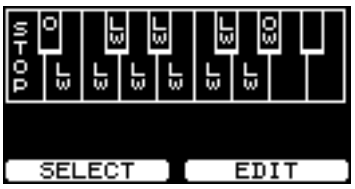


3. Press the [F1 (SELECT)] button.

The following screen appears

4. Use the [DEC] [INC] buttons or the VALUE dial to select an audio file set, and press the [F2 (LOAD)] button.

The file will be loaded into the RD-700GX, and a screen like the following will appear.



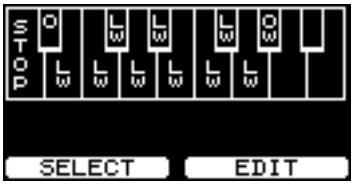
MEMO If USB memory containing an audio file set is not connected when you turn on the Audio Key function, an audio file that's already in the RD-700GX will be selected.

Changing the Audio File Settings

Here's how you can edit the audio file settings, such as changing the audio file played by each key, or specifying whether the file will be played repeatedly.

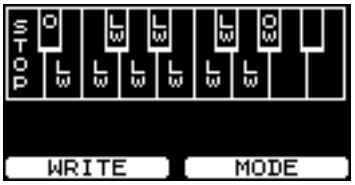
1. As described in "Selecting the Audio File Set" (on the preceding page), load the audio file set that you want to edit.

The audio file set will be loaded into the RD-700GX, and a screen like the following will appear.



2. Press the [F2 (EDIT)] button.

The following screen appears.
Now you can change the audio file that is assigned to each key, and specify how it is to be played (the playback mode).



3. Press the key whose settings you want to change.

The audio file assigned to each key and its playback mode are shown.

4. Use the [DEC] [INC] buttons or VALUE dial to select the audio file that will be played by the specified key.

MEMO If you press the [DEC] [INC] buttons simultaneously, the audio file assigned to that key will be cleared. No playback mode indication is shown on the graphic for keys to which no audio file is assigned, and the audio file name field will indicate "No Assign."

5. Press the [F2 (MODE)] button to select play mode.

The playback mode will change each time you press the [F2 (MODE)] button.

Indication	Explanation
One-shot Now (O)	When you press the key, the audio file will play only once. The audio file will play immediately when you press the key.
One-shot Wait (OW)	When you press the key, the audio file will be played once when the currently playing audio file finishes playing.
Loop Now (L)	When you press the key, the audio file will play repeatedly. The audio file will play immediately when you press the key.
Loop Wait (LW)	When you press the key, the audio file will be played repeatedly when the currently playing audio file finishes playing.

6. **Repeat steps 3–5 to edit the settings.**

7. **Press the [F1 (WRITE)] button.**

The indicators of the [EXIT/SHIFT] button and [ENTER] button will blink, and a confirmation message will appear.

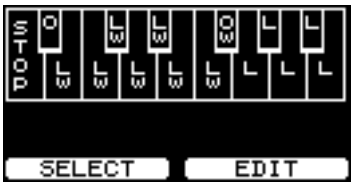
If you don't want to store the settings, press the [EXIT/SHIFT] button.
The operation will be cancelled, and you'll return to the previous screen.

8. **Press the [ENTER] button to overwrite the settings of the audio file set.**

When the settings have been written, the indicators will go out, and you will return to the previous screen.

Performing with Audio Files that are Built Into the RD-700GX

If USB memory (sold separately) containing audio files is not connected, you'll be able to play audio files that are built into the RD-700GX.



MEMO Even if you're using the audio file set that's built into the RD-700GX, you can change the settings of the audio files assigned to the keys, and change the settings that specify how the audio files will be repeated (p. 74).
The changes you make will be remembered until you turn off the power. Even if you don't turn off the power, the changes you make will be lost if you connect USB memory and select another audio file set.

NOTE If you're using an audio file that's built into the RD-700GX, you can't save your changes in USB memory.

Adjusting the Volume of the Audio Key

You can adjust the volume when using the Audio Key function.

You can adjust the volume of the Audio Key to change the volume balance between your keyboard performance and the audio file playback.

1. While holding down the [AUDIO KEY] button, move the ZONE LEVEL slider to adjust the volume of the Audio Key.

The volume can be adjusted to any value from 0 to 127.

MEMO You can also adjust the Audio Key volume by using the Audio Volume setting in the System edit screen (p. 112).

MEMO When you change the Audio Key volume, this will also affect the volume at which audio files will play back in the SONG screen.

Caution when Playing Back Audio Files

Playing back an MP3 file or changing the playback tempo of an audio file places a significant processing burden on the RD-700GX, and in some cases may cause it to be unable to completely process all of the performance data from the keyboard.

If this occurs, you may be able to solve the problem by taking the following actions.

- Use WAV/AIFF format data rather than MP3 format data
- Return the song tempo to its original setting (to 0%)

An MP3 file has little time of the blank at the head and the end of the file. Therefore, the sound might cut off when an MP3 file played repeatedly with Audio Key function.

If this occurs, you may be able to solve the problem by taking the following actions.

- Use WAV/AIFF format data rather than MP3 format data

Making Detailed Settings for the Piano Tones (Piano Designer)

You can make detailed settings to adjust the piano sound that's used when you press the ONE TOUCH [PIANO] button (p. 35).
This function is called "Piano Designer."
Furthermore, you can save up to three of the changed settings.
Piano Designer settings are stored in type A, B, or C of the ONE TOUCH [PIANO] button.

NOTE When the ONE TOUCH [PIANO] button is pressed, all settings other than the Piano Designer settings are switched to their status at the time the RD-700GX's power was turned on.
Store any arrangements of settings that you want to keep in Setup (p. 67).

Making the Settings

1. Press the [F1] button in the ONE TOUCH PIANO screen to select the type you want to set.
You can cycle through the types by pressing the [F1] button.

2. Press the [F2 (DESIGNER)] button.
A Piano Designer screen will appear.

3. Press the Cursor [◀] [▶] buttons to switch screens, and press the Cursor [▼] [▲] buttons to move the cursor to the parameter to be set.
Move the cursor to one of the following menus and press the [ENTER] button, then select the parameter you want to set in the screen that follows.

1. Key Touch Edit
2. Micro Tune Edit
3. Sym. Resonance
4. Equalizer
5. Tone Modify
6. Initialize

4. Use the [DEC] [INC] buttons or the VALUE dial to edit the value.

5. If you want to save the setting, press the [F1 (WRITE)] button.
The confirmation message appears.
Press the [ENTER] button to save the settings. If you want to cancel, press the [EXIT/SHIFT] button.

6. When you finish making settings, press the [EXIT/SHIFT] button.
You are returned to the ONE TOUCH PIANO screen.

NOTE Depending on the piano tone selected, this setting may not be available.

Selecting the Piano Sound

This chooses the piano Tone to be selected when the ONE TOUCH [PIANO] button is pressed.
There are 26 Tones to choose from.

Changing the Width of the Sound (Stereo Width)

Adjusts the spaciousness of the sound.

Parameter	Value	Description
Stereo Width	CENTER, L01-01R–L63-63R	The higher the value set, the wider the sound is spread out.

Changing the Sound's Nuance (Nuance)

This changes the Tone's subtle nuances by altering the phase of the left and right sounds.

Parameter	Value
Nuance	TYPE1, 2, 3

NOTE This effect is difficult to hear when headphones are used.

Changing the Amount of Reverb Effect (Reverb Amount)

Adjusts the depth of the Reverb effect.

Parameter	Value	Description
Reverb Amount	0–127	The reverb effect becomes stronger as the value is increased.

Opening/Closing the Piano Lid (Lid)

Reproduces the way the brightness of a grand piano's sound is affected by how much the piano's lid is opened.

Parameter	Value	Description
Lid	1–7	The lid is opened more as the value is increased, creating a brighter sound.

Adjusting the Damper Noise (Damper Noise)

This adjusts the damper noise (the sound that occurs when the strings of an acoustic piano are released by pressing the damper pedal).

Parameter	Value	Description
Damper Noise	0–127	Increasing this value will increase the sound that is heard when the strings are released.

Adjusting the Resonance of the Aliquot Strings (Duplex Scale)

This adjusts the sound of the sympathetically vibrating aliquot strings on an acoustic piano.

Parameter	Value	Description
Duplex Scale	0–127	Higher values will increase the volume of the sympathetic vibration.

What are Duplex Scale?

"Duplex Scale" refers to a system that causes sympathetic vibrations in the sections of the string toward the front and toward the back.

It can produce sound that is richer and brighter by adding the string's higher harmonics.

Because no damper (sound-stopping mechanism) is applied to the front or back sections of the string, the resonating sounds linger even after the sound of the string stops when you release the played key.

Adjusting the Resonant Sounds When the Keys are Pressed (String Resonance)

When the keys are pressed on an acoustic piano, the strings for keys that are already pressed also vibrate sympathetically. The function used to reproduce is called "String Resonance."

Parameter	Value	Description
String Resonance	OFF, 1–127	Increasing the value will increase the amount of effect.

Adjusting the String Resonance Produced when a Key is Released (Key Off Resonance)

This adjusts resonances such as the key-off sound of an acoustic piano (subtle sounds that are heard when you release a key).

Parameter	Value	Description
Key Off Resonance	OFF, 1–127	Higher values will increase the volume of the resonances.

Adjusting the Sound of the Hammer Strike (Hammer Noise)

This adjusts the sound of the hammer striking the string of an acoustic piano.

Parameter	Value	Description
Hammer Noise	-2–0–+2	Higher values will increase the sound of the hammer striking the string.

Precise Modification of Chord Sonorities (Stretch Tune)

Changes the pitch using the "stretch tune" method typically used on acoustic pianos. This makes high-range sounds slightly higher in pitch, and low-range sounds slightly lower in pitch.

Parameter	Value	Description
Stretch Tune	OFF	Stretched tuning will not be used.
	DEFAULT	This is the standard tuning curve.

Changing the Sound's Response to Strong Playing (Dynamics)

This lets you change the way that the sound will respond when you play the keyboard strongly.

Parameter	Value	Description
Dynamics Type	OFF, TYPE 1, TYPE 2, TYPE 3	Selects the type of effect.
Level	1–127	Adjusts the strength of the effect.

Changing the Sound's Response to Soft Playing (Sound Lift)

This lets you change the way that the sound will respond when you play the keyboard softly. For example, this can be adjusted suitably for solo performance, or to prevent your sound from being buried in the rest of the band.

Parameter	Value	Description
Sound Lift	0–127	Increasing this value will allow fairly loud sounds to be produced even when you play with a light touch, so that your performance will not be obscured by the playing of your band.

NOTE The tonal change will still be great even if you change this value.

Changing the Key Touch (Key Touch)

You can make advanced settings for the touch used for the keys.

Parameter	Value	Description
Key Touch	SPR LIGHT	An even lighter setting than LIGHT.
	LIGHT	This sets the keyboard to a light touch. You can achieve fortissimo (ff) play with a less forceful touch than usual, so the keyboard feels lighter. This setting makes it easy to play, even for children.
	MEDIUM	This sets the keyboard to the standard touch. You can play with the most natural touch. This is the closest to the touch of an acoustic piano.
	HEAVY	This sets the keyboard to a heavy touch. You have to finger the keyboard more forcefully than usual in order to play fortissimo (ff), so the keyboard touch feels heavier. Dynamic fingering adds even more feeling to what you play.
	SPR HEAVY	An even heavier setting than HEAVY.

NOTE This setting is switched automatically according to the value of Key Touch Offset, which follows.

NOTE Changing this setting also changes the Key Touch setting in Edit Mode (p. 113).

Making Fine Adjustments to the Keyboard Touch (Key Touch Offset)

This setting provides even more precise adjustment of the key touch than available with the Key Touch setting alone.
This allows you to achieve a more precise setting for the Key Touch by specifying an intermediate value between Key Touch settings.

Parameter	Value	Description
Key Touch Offset	-10–+9	The touch sensitivity becomes heavier as the value increases.

NOTE When this settings value continues into the positive or negative direction, the Key Touch's five-step value is switched automatically in accordance with

that value.

Setting a Constant Volume Level in Response to the Playing Force (Velocity)

This sets the sound to play at a fixed volume, regardless of the strength used to play the keyboard (the velocity).

Parameter	Value	Description
Velocity	REAL	Volume levels and the way sounds are played change in response to the velocity.
	1–127	Values for the volume and the way sounds are played remain constant.

Changing the Timing of Sounds in Response to the Velocity (Velocity Delay Sensitivity)

This sets the interval from the time the key is played to when the sound is produced.
As the value is decreased, the timing of the sound is delayed more when more force is used to play the keys.
As the value is increased, the timing of the sound is delayed more when less force is used to play the keys.

Parameter	Value
Velo Delay Sens (Velocity Delay Sensitivity)	-63–+63

Changing the Touch Sensitivity According to the Key Range (Velocity Keyfollow Sensitivity)

This setting changes the touch sensitivity according to the key range being used.
As the value is increased, the touch becomes heavier in the upper registers, and lighter in the lower keys.

Parameter	Value
Velo Keyflw Sens (Velocity Keyfollow Sensitivity)	-63–+63

Changing How Volume Responds to Your Dynamics (Key Touch Mode)

Parameter	Value
Key Touch Mode	MODE1, MODE2

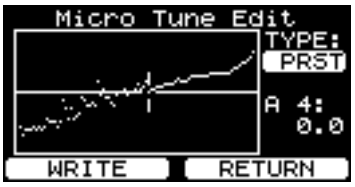
MEMO If you choose mode 2, the volume (velocity) will change more smoothly in response to your keyboard playing dynamics.

Finely Adjusting the Tuning (Micro Tune)

This procedure allows micro-tuning of each individual key. You can adjust this in a range of -50.0 to +50.0 cents in 0.1 cent steps. (One semitone is 100 cents.)

Parameter	Value
Type	PRST (PRESET), USER, 1–14

1. Select "2. Micro Tune Edit" in Step 3 of the piano designer settings procedure (p. 77), then press the [ENTER] button.
The Micro Tune Edit screen appears.



Pressing the [EXIT/SHIFT] button returns you to the previous screen.

2. Press the Cursor [▲] button to move the cursor to the value for "TYPE."

3. Use the [DEC] [INC] buttons or the VALUE dial to select the type.

4. Press the Cursor [▼] button to move the cursor to the numerical value.

5. Press the key to specify it as the one you want to tune.

6. Use the [DEC] [INC] buttons or the VALUE dial to adjust the value.

7. If you want to save the setting, press the [F1 (WRITE)] button.
The setting is saved to "USER."

Adjusting Resonance when the Damper Pedal is Depressed (Sympathetic Resonance)

You can adjust this resonance when the damper pedal is depressed (Sympathetic Resonance).

On an acoustic piano, holding down the damper pedal will allow the remaining strings to resonate in sympathy with the sounds that you played from the keyboard, adding a rich resonance. This feature reproduces that resonance sound.

MEMO For details on the parameters you can edit and their values, refer to "78: SYM.RESONCE (SYMPATHETIC RESONANCE)" (p. 173).

Making the Equalizer Settings (EQUALIZER)

This sets the equalization.

MEMO For details on the parameters you can edit and their values, refer to "01: EQUALIZER" (p. 154).

Changing Sound Characteristics (Tone Modify)

You can make changes in tones by adjusting the settings of the elements.

Decay Time:
The time it is to take following the attack for the volume to decrease.

Cutoff:
Adjusts how much the filter is opened.

Release Time:
The time it takes after the key is released for a sound to become inaudible.

Parameter	Value	Description
Decay Time (Offset)	-64–+63	The time it takes for the volume to fall increases as the value is raised; lowering the value decreases the decay.
Cutoff (Offset)		Higher values brighten the sound; lower values make the sound seem darker.
Release Time (Offset)		Higher values produce longer decay; set lower values for a clear-cut sound.

NOTE With some Tones, the effect does not work as intended.

Restore the Settings to Initial Conditions (Initialize)

This restores the One Touch Piano settings to their initial conditions.

1. In Step 3 of the Piano Designer settings instructions (p. 77), select "6. Initialize" and press the [ENTER] button.
The Initialize Screen appears.

To cancel the Initialize, press the [EXIT/SHIFT] button.

2. Press the [ENTER] button.
The confirmation message appears.

To cancel the procedure, press the [EXIT/SHIFT] button.

3. Press the [ENTER] button once again.
The ONE TOUCH [PIANO] button's tones are initialized.

Making Detailed Settings for the E. Piano Tones (E. Piano Designer)

The RD-700GX contains a SuperNATURAL E. Piano sound generator.
The SuperNATURAL E. Piano sound generator is Roland's completely new sound generator, which faithfully models the varieties and characteristics of the vintage electric pianos of the '60s through the '80s. It is not limited to typical E. piano modeling, but also provides completely new types of E. piano sound.
Unlike the parameters of a conventional synthesizer, this allows you to create a variety of sounds in the way that a specialized engineer or tuner could do. For example, you can easily change the position of the pickups, or exchange components of the sound-generating system.

NOTE When ONE TOUCH [E. PIANO] is pressed, all settings other than the E. Piano Designer settings are switched to their status at the time the RD-700GX's power was turned on. Store any arrangements of settings that you want to keep in Setup (p. 67).

Making the settings

1. Press the [F1] button in the ONE TOUCH E. PIANO screen to select the type you want to set.

2. Press the [F2 (DESIGNER)] button.

3. Press the Cursor [◀] [▶] buttons to switch screens, and press the Cursor [▼] [▲] buttons to move the cursor to the parameter to be set.

4. Use the [DEC] [INC] buttons or the VALUE dial to set the value.
Move the cursor to one of the following menus and press the [ENTER] button, then select the parameter you want to set in the screen that follows.
1. Key Touch Edit
2. Initialize

5. If you want to save the setting, press the [F1 (WRITE)] button.
The confirmation message appears.
Press the [ENTER] button to save the settings. If you want to cancel, press the [EXIT/SHIFT] button.

6. When you finish making settings, press the [EXIT/SHIFT] button.
You are returned to the ONE TOUCH E. PIANO screen.

Selecting the Sound (Tone Type)

This selects the E. Piano sound that will be selected when you press the ONE TOUCH [E. PIANO] button.
You can choose from eight types.

Parameter	Value	Description
Tone Type	TINE EP	This is an E. Piano that widely used in the '70s. It is a standard sound that was loved by jazz and fusion players, and continues to have numerous fans to this day. This sound is characterized by a bell-like attack and a mild tone, and is indispensable in today's styles, such as smooth jazz and acid jazz.
	REED EP	This is an E. Piano that made its appearance in the '60s and was widely used in rock and R&B. It has a distinctive dynamism, with gentle pianissimo sounds and strongly played notes that are reminiscent of resonance sounds on a synthesizer. This E. Piano continues to be used by numerous musicians today.
	SA EP1	This is the E. Piano 1 sound of the Roland RD-1000, which was released in 1986.
	SA EP2	This is the E. Piano 2 sound of the RD-1000.
	REED BELL	This is a new type of E. Piano, combining the characteristics of a Tine EP and a Reed EP.
	TINE EP2	This is a new type of E. Piano. It is a variation of the Tine EP.
	FM TINE	
	REED EP2	This is a new type of E. Piano. It is a variation of the Reed EP.

NOTE Depending on the type you select, some of the parameters described below may not produce any change in the sound when you edit them.

Adjusting the Thickness of the Sound (Bar Angle)

The typical E. Piano produces sound when a hammer strikes a metal rod called the tine with tone bar, whose vibrations are detected by a pickup. On this type of piano, the tonal character can be adjusted by changing the angle of the tone bars and pickups.

The RD-700GX can simulate this aspect of the system. Equivalent tonal changes can also be produced for E. Pianos that don't use tone bars.

Parameter	Value	Description
Bar Angle	-10–0–+10	Higher settings will emphasize the fundamental, producing a thicker sound.

Adjusting the Nuances of the Sound (Pickup Distance)

The typical E. Piano uses pickups to convert the vibrations of the tone bars into sound. By adjusting this parameter, you can obtain the effect of changing the distance between the tone bars and the pickups.

The RD-700GX simulates this aspect of the system. Equivalent tonal changes can also be produced for E. Pianos that don't use tone bars.

Parameter	Value	Description
Pickup Distance	-2–0–+2	Lowering this value will move the tone bars and pickups farther apart. This makes it easier for you to produce varied dynamics. Increasing this value will produce a more powerful sound.

Adjusting the Character of the Attack (Bell/Thump)

This adjusts the balance between two components of the attack; the Bell component and the Thump produced by the hammer.

Parameter	Value	Description
Bell/Thump	-10–0–+10	Adjusting this value from 0 toward the negative side will emphasize the bell sound, while adjusting it toward the positive side will emphasize the hammer sound.

Adjusting the Character of the Bell (Bell Character)

This adjusts the tonal character of the bell sound included in the attack.

Parameter	Value	Description
Bell Character	-10–0–+10	Adjusting this value from 0 toward the negative side will produce a heavier character, while adjusting it toward the positive side will produce a lighter character.

Adjusting the Damper Noise (Damper Noise)

This adjusts the damper noise (the noise heard when you press the damper pedal to release the tone bars).

Parameter	Value	Description
Damper Noise	-10–0–+10	Increasing this value will make the damper noise louder.

NOTE Depending on the selected Tone Type (p. 82), this may have no effect.

Adjusting the Key-off Sound (Key Off Resonance)

This adjusts resonances such as the key-off sound (the faint sound heard when you release a key).

Parameter	Value	Description
Key Off Reso (Key Off Resonance)	-10–0–+10	Higher values will produce a louder key-off sound. At a setting of -10 there will be no key-off sound at all.

NOTE Depending on the selected Tone Type (p. 82), this may have no effect.

Adjusting the Hum Noise (HUM Noise)

This adjusts the amount of hum and other noise that leaks into the pickups.

Electric pianos were susceptible to various types of noise, and this noise would sometimes be output along with the sounds of the performance. Depending on the effect settings, such noises can produce an authentic, lively atmosphere.

Parameter	Value	Description
HUM Noise	-10–0–+10	Adjusting this value from 0 toward the negative side will produce a clearer sound, while adjusting it toward the positive side will produce a dirty sound. At a setting of -10 there will be no hum at all.

NOTE Depending on the selected Tone Type, this may have no effect.

Changing the Tuning Type (Tuning Type)

By changing the tuning type you can change the way in which chords will resonate.

Parameter	Value
Tuning Type	TYPE 1, TYPE 2

NOTE Depending on the selected Tone Type, this may have no effect.

Adjusting the Volume (Level)

This adjusts the volume of the E. Piano tone.

Parameter	Value
Level	0–127

Selecting an Effect (Effect Type)

You can apply effects that are tuned specifically for the E. piano. The available parameters will depend on the effect you select.

THRU

No effect will be applied.

CHORUS

Parameter	Value	Description
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Rate (♪)	note (*1)	Frequency of modulation (note)
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

PHASER

Parameter	Value	Description
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Rate (♪)	note (*1)	Frequency of modulation (note)
Depth	0–127	Depth of modulation
Resonance	0–127	Amount of feedback
Low Gain	-15– +15 dB	Boot or cut in the low end
High Gain	-15– +15 dB	Boot or cut in the high end
Level	0–127	Output Level

FLANGER

Parameter	Value	Description
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the flanger sound is heard.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Rate (♪)	note (*1)	Frequency of modulation (note)
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Feedback	-98– +98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.

Parameter	Value	Description
Balance	D100:0W– D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Level	0–127	Output Level

DELAY

Parameter	Value	Description
Delay Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay (ms)	1–1300 ms	Delay time from when sound is input to delay until the delay sound is heard (ms)
Delay (♪)	note (*1)	Delay time from when sound is input to delay until the delay sound is heard (note)
Acceleration	0–15	When you change the delay time, this setting specifies the time over which it will change from the current delay time to the new setting. The speed of pitch change will change together with the delay time.
Feedback	-98– +98%	Specifies the percentage (%) of the delay sound that will be returned to the input. Positive (+) settings return the sound at the original phase, and negative (-) settings return the phase-reversed sound.
HF Damp	200–8000 Hz, BYPASS	Specifies the frequency at which to cut the high range of the delay sound returned to the input. Choose the BYPASS setting if you don't want to cut.
Balance	D100:0W– D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

LINEDRIVE

This reproduces the distortion that occurs when an electrical circuit is slightly overloaded.

Parameter	Value	Description
Strength	SOFT, HARD	HARD produces stronger distortion than SOFT.
Type	1/2	Varies the nuances of the distortion.
Drive	0–127	Degree of distortion This also affects the volume.
Low Gain	-15– +15 dB	Boot or cut in the low end
High Gain	-15– +15 dB	Boot or cut in the high end
Level	0–127	Output Level

COMPRESSOR

Parameter	Value	Description
Attack	0–127	This sets the time it takes until the level is compressed after the input exceeds the THRESHOLD.
Threshold	0–127	Adjusts the volume at which compression begins
Post Gain	0– +18 dB	Adjusts the output gain.
Low Gain	-15– +15 dB	Boot or cut in the low end
High Gain	-15– +15 dB	Boot or cut in the high end
Level	0–127	Output Level

WAH

Parameter	Value	Description
Control Type	TOUCH, PEDAL	**Effect Control Types** **TOUCH:** The tone changes in response to changes in the volume. **PEDAL:** The tone changes according to the function of the Manual parameter.
Filter Type	LPF, BPF	**Filter Type** **LPF**: The wah effect will be applied over a wide frequency range. **BPF**: The wah effect will be applied over a narrow frequency range.
Manual	0–127	When Control Type is set to "PEDAL," you can use this parameter to modify the tonal character.
Peak	0–100	Adjusts the amount of the wah effect that will occur in the range of the center frequency. Set a higher value to narrow the range to be affected.
Sens	1–127	When Control Type is set to "TOUCH," this adjusts the sensitivity to the volume used in changing the tone.
Depth	0–127	Depth of modulation
Level	0–127	Output Level

RING MOD

Parameter	Value	Description
Frequency	0–127	Adjusts the frequency at which modulation is applied.
Sens	0–127	Adjusts the amount of frequency modulation applied.
Polarity	UP, DOWN	Determines whether the frequency modulation moves towards higher frequencies (UP) or lower frequencies (DOWN).
Balance	D100:0W– D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

Selecting the Type of Amp (AMP Type)

This switches the amp of the E. Piano. By changing the combination of E. piano type and amp type, you can create a variety of sounds ranging from standard E. piano sounds to new sounds that have not been heard before.

THRU

No amp will be used.

OLD CASE

This combines TINE EP with a variation of it, reproducing a typical E. piano sound of the early '70s.

Parameter	Value	Description
Treble	-50–+50	Amount of boost/cut for the high-frequency range
Bass	-50–+50	Amount of boost/cut for the low-frequency range
Tremolo Sw	OFF/ON	Turns tremolo on/off.
Tremolo Rate Mode	Hz/ ♪	When this is set to "note," the effect is synchronized with the tempo.
Tremolo Rate (Hz)	0.05–10.00Hz	Frequency of the tremolo (Hz)
Tremolo Rate (♪)	(*1)	Frequency of the tremolo (note)
Tremolo Depth	0–127	Depth of the tremolo
Tremolo Duty	-10–+10	Specifies the duty cycle of the LFO waveform used to apply tremolo. Increasing this value will increase the duty cycle of the LFO waveform for the L-channel; the duty cycle for the R-channel will decrease.
Speaker Sim	LINE, OLD, NEW, WURLY, TWIN	Type of the speaker * When "LINE" is selected, no speaker used.
Level	0–127	Adjust the output level.

NEW CASE

This combines TINE EP with a variation of it, reproducing a typical E. piano sound of the late '70s through '80s.

Parameter	Value	Description
Treble	-50–+50	Amount of boost/cut for the high-frequency range
Bass	-50–+50	Amount of boost/cut for the low-frequency range
Tremolo Sw	OFF/ON	Turns tremolo on/off.
Tremolo Rate Mode	Hz/ ♪	When this is set to "note," the effect is synchronized with the tempo.
Tremolo Rate (Hz)	0.05–10.00Hz	Frequency of the tremolo (Hz)
Tremolo Rate (♪)	(*1)	Frequency of the tremolo (note)
Tremolo Depth	0–127	Depth of the effect
Tremolo Duty	-10–+10	Specifies the duty cycle of the LFO waveform used to apply tremolo. Increasing this value will increase the duty cycle of the LFO waveform for the L-channel; the duty cycle for the R-channel will decrease.
Speaker Sim	LINE, OLD, NEW, WURLY, TWIN	Type of the speaker * When "LINE" is selected, no speaker used.
Level	0–127	Adjust the output level.

DYNO

This amp type is a modification of OLD CASE or NEW CASE, and is marked by a bright sound and distinctive distortion that occurs when you play strongly. When used in conjunction with TINE EP or a variation of it, this will reproduce the E. piano sounds used in numerous recordings of the early '80s.

Parameter	Value	Description
Filter Curve	0–127	Amount of boost/cut for the middle-frequency range
Bass Boost	0–127	Amount of boost/cut for the low-frequency range
Overtone	0–127	Amount of boost/cut for the high-frequency range
Tremolo Sw	OFF/ON	Turns tremolo on/off.
Tremolo Rate Mode	Hz/ ♪	When this is set to "note," the effect is synchronized with the tempo.
Tremolo Rate (Hz)	0.05–10.00Hz	Frequency of the tremolo (Hz)
Tremolo Rate (♪)	(*1)	Frequency of the tremolo (note)
Tremolo Depth	0–127	Depth of the tremolo
Tremolo Shape	0–127	Adjusts the tremolo waveform. Values near 0 will approach a triangle wave, and values near 127 will approach a pulse wave. The effect will also change depending on the Tremolo Depth setting.
Limiter	ON/OFF	Selects whether the limiter will be applied (on) or not (off).
Speaker Sim	LINE, OLD, NEW, WURLY, TWIN	Type of the speaker * When "LINE" is selected, no speaker used.
Level	0–127	Adjust the output level.

WURLY

This combines REED EP with a variation of it, reproducing a typical E. piano sound of the '60s.

Parameter	Value	Description
Treble	-50–+50	Amount of boost/cut for the high-frequency range
Bass	-50–+50	Amount of boost/cut for the low-frequency range
Vibrato Sw	OFF/ON	Turns tremolo on/off.
Vibrato Rate Mode	Hz/ ♪	When this is set to "note," the effect is synchronized with the tempo.
Vibrato Rate (Hz)	0.05–10.00Hz	Frequency of the tremolo (Hz)
Vibrato Rate (♪)	(*1)	Frequency of the tremolo (note)
Vibrato Depth	0–127	Depth of the effect
Speaker Sim	LINE, OLD, NEW, WURLY, TWIN	Type of the speaker * When "LINE" is selected, no speaker used.
Level	0–127	Adjust the output level.

STAGE TWIN

This simulates playing through a guitar amp.

Parameter	Value	Description
Treble	-50–+50	Amount of boost/cut for the high-frequency range
Bass	-50–+50	Amount of boost/cut for the low-frequency range
Tremolo Sw	OFF/ON	Turns tremolo on/off.
Tremolo Rate Mode	Hz/ ♪	When this is set to "note," the effect is synchronized with the tempo.
Tremolo Rate (Hz)	0.05–10.00Hz	Frequency of the tremolo (Hz)
Tremolo Rate (♪)	(*1)	Frequency of the tremolo (note)
Tremolo Depth	0–127	Depth of the tremolo
Tremolo Duty	-10–+10	Specifies the duty cycle of the LFO waveform used to apply tremolo. Increasing this value will increase the duty cycle of the LFO waveform for the L-channel; the duty cycle for the R-channel will decrease.
Speaker Sim	LINE, OLD, NEW, WURLY, TWIN	Type of the speaker * When "LINE" is selected, no speaker used.
Level	0–127	Adjust the output level.

note (*1):

(Sixty-fourth-note triplet), (Sixty-fourth note), (Thirty-second-note triplet), (Thirty-second note), (Sixteenth-note triplet), (Dotted thirty-second note), (Sixteenth note), (Eighth-note triplet), (Dotted sixteenth note), (Eighth note), (Quarter-note triplet), (Dotted eighth note), (Quarter note), (Half-note triplet), (Dotted quarter note), (Half note), (Whole-note triplet), (Dotted half note), (Whole note), (Double-note triplet), (Dotted whole note), (Double note)

Adjusting the Keyboard Touch Response (Key Touch Edit)

You can adjust the way in which the keyboard responds to your playing touch.

→ "Changing the Key Touch (Key Touch)" (p. 79)

→ "Making Fine Adjustments to the Keyboard Touch (Key Touch Offset)" (p. 79)

→ "Setting a Constant Volume Level in Response to the Playing Force (Velocity)" (p. 80)

→ "Changing the Timing of Sounds in Response to the Velocity (Velocity Delay Sensitivity)" (p. 80)

→ "Changing the Touch Sensitivity According to the Key Range (Velocity Keyfollow Sensitivity)" (p. 80)

→ "Changing How Volume Responds to Your Dynamics (Key Touch Mode)" (p. 80)

Restore the settings to initial conditions (Initialize)

This restores the One Touch E. Piano settings to their initial conditions.

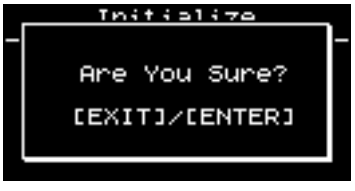
1. In Step 3 of the E. Piano Designer settings instructions (p. 82), select "2. Initialize" and press the [ENTER] button.

The Initialize Screen appears.

To cancel the Initialize, press the [EXIT/SHIFT] button.

2. Press the [ENTER] button.

The confirmation message appears.



To cancel the procedure, press the [EXIT/SHIFT] button.

3. Press the [ENTER] button once again.

The ONE TOUCH [E. PIANO] button's tones are initialized.

Making Tone Settings (TONE INFO)

You can make more detailed settings to the tones assigned to each of the Internal parts.

NOTE In certain selected Tones, there may be parameters that cannot be changed.

How to Make Settings

1. In the Tone screen, press the [F1(TONE INFO)] button.

The [F1] button blink, and the TONE INFO screen appears.

2. Press the Cursor [◀] [▶] buttons to switch screens, and press the Cursor [▼] [▲] buttons to move the cursor to the parameter to be set.

Move the cursor to one of the following menus and press the [ENTER] button, then select the parameter you want to set in the screen that follows.

- **Micro Tune Edit (p. 80)**
- **Initialize (p. 81)**

This restores the tone settings to their initial conditions as well as ONE TOUCH PIANO settings.

3. Use the [DEC] [INC] buttons or the VALUE dial to edit the value.

4. If you want to save your settings, press the [F2 (WRITE)] button.

The [ENTER] button's indicator will blink, and a confirmation message will appear.

If you decide not to save your settings, press the [EXIT/SHIFT] button. The operation will be cancelled, and you will return to the TONE INFO screen.

NOTE Settings for tones of a wave expansion board (SRX series) can't be saved in the TONE INFO screen. If you want to save these settings, save them as a Setup (p. 67).

5. When you press the [ENTER] button, the TONE INFO settings will be stored in memory.

Once the TONE INFO settings have been stored, you will return to the TONE INFO screen.

NOTE Never turn off the power while the screen indicates "Executing...".

6. When you finish making settings, press the [F1] button, extinguishing its indicator.

You are returned to the Tone screen.

NOTE If you've selected a tone wheel organ tone or a SuperNatural E. Piano tone, some items will not be available for editing. The value is shown as "---" for such items.

Selecting the Part and the Tone to Be Set (Part/Tone)

Choose the Part and the Tone for which you want to make settings.

Parameter	Value
Part	1–16 A part assigned to the INTERNAL zone is shown following the part name; for example, "(UPPER 1)."
Tone	When the part to be set is selected, the name of the assigned tone appears. You can select tone using the TONE SELECT buttons.

Setting the Reverb/Chorus Depth (Reverb Amount/Chorus Amount)

This sets the depth of the reverb and chorus effects.

NOTE When this value is set to "0," no reverb or chorus effect is applied when the REVERB [DEPTH] knob or the CHORUS [DEPTH] knob is turned.

Parameter	Value
Reverb Amount	0–127
Chorus Amount	

NOTE The manner in which the effect is applied will differ depending on the settings for the MFX Dest (p. 117).

- **When the MFX Dest setting is ALL PART**
  The Reverb/Chorus Amount of the part selected by MFX Src Zone will apply to the overall sound.
- **When the MFX Dest setting is SAME MFX**
  The Reverb/Chorus Amount of the MFX Src Zone part will apply to parts assigned to the same MFX Type as the MFX Src Zone part.

Playing Sound Monophonically (Mono/Poly)

Specifies whether the tone will play polyphonically (POLY) or monophonically (MONO).
The MONO setting is effective when playing a solo instrument tone such as sax or flute.
Additionally, when this is set to "MONO LEGATO," you can have monophonic performances played legato. Legato is a playing style in which the spaces between notes are smoothed, creating a flowing feel with no borders between the notes. This creates a smooth transition between notes, which is effective when you wish to simulate the hammering-on and pulling-off techniques used by a guitarist.

Parameter	Value	Description
Mono/Poly	MONO	Only the last-played note will sound.
	POLY	Two or more notes can be played simultaneously.
	MONO LEGATO	Legato is applied to monophonic performances.

Changing the Effect Applied to a Tone (MFX 1 Type/MFX 2 Type)

You can make settings for the multi-effect applied to a tone. The multi-effects are general-purpose effects that modify the sound itself, and are able to completely transform the character of the sound. There are 124 types of effects, and you can choose the type that's suitable for your purposes. Some types consist of a single effect such as distortion or flanger, and other types combine effects in series or in parallel. Reverb and chorus are also provided as multi-effect types, and these are handled independently from the Reverb (p. 118) and Chorus (p. 118) effects described later.
The RD-700GX lets you apply two multi-effects to the tones. The two multi-effects are connected in series.

Press the [F2] button to switch between the two multi-effects.

NOTE Depending on the MFX Dest setting, the multi-effect you select here may not be applied in some cases. Refer to "MFX Dest (MFX Destination)" (p. 117).

Parameter	Value
MFX 1	Refer to "Effect/Parameter List" (p. 154).
MFX 2	

Controlling the Multi-Effect Parameters in Real Time (MFX 1/2 Control)

You can use the MULTI EFFECTS 1 [CONTROL] knob and MULTI EFFECTS 2 [CONTROL] knob to control multi-effect parameters in real time.

Here you can specify which parameters are to be controlled.

The parameters available for control differ depending on the multi-effects assigned to MFX1 Type/MFX2 Type.

Parameter	Value
C1/2 (MFX 1/2 Control)	Refer to "Effect/Parameter List" (p. 154).

Other Multi-Effect Settings

You can also make more detailed settings for the multi-effects. When you select a multi-effect type, the individual parameters for that type will be displayed.

For the values that can be edited, refer to "Effect/Parameter List" (p. 154).

MEMO Depending on the multi-effect type, lowering the volume of the part to which the multi-effect is applied may change the character of the effect. In this case, adjust the Level setting within the MFX parameters.

NOTE Please be aware that if the Feedback parameter is set to the minimum or maximum value, the sound may continue indefinitely.

Changing the Pitch (Coarse Tune/Fine Tune)

This sets the pitch of the tone.

Parameter	Value	Description
Coarse Tune	-48–+48 (+/- 4 octaves)	Sets the sound's pitch in semitone units.
Fine Tune	-50–+50 (+/- 50 cents)	Sets the sound's pitch in units of one cent.

MEMO 1 cent = 1/100 semitone

NOTE With some Tones, there may be ranges in which the pitch does not change as intended.

Creating Smooth Pitch Changes (Portamento Switch/Portamento Time)

Portamento is a function that causes the pitch to change smoothly from one note to the next note played.

With the Mono/Poly parameter set to MONO, portamento is especially effective when simulating playing techniques such as a violin glissandos.

The Portamento Time setting determines the time for the change in pitch when the portamento effect is applied to the sound. Higher settings will cause the pitch change to the next note to take more time.

Parameter	Value
Portamento Sw	ON, OFF
Portamento Time	0–127

Changing the Bend Range (Bend Range)

This sets the amount of pitch change that will occur when you move the Pitch Bend lever (2 octaves).

Parameter	Value
Bend Range	0–24 (semitone)

Changing Tone Elements (Attack Time/Release Time/Cutoff/ Resonance/Decay Time)

You can make changes in tones by adjusting the settings of the following five elements.

Attack Time: The time it takes after the key is pressed for a sound to reach full volume.

Release Time: This is the time over which the sound decays to silence after you release the key.

Cutoff: Adjusts how much the filter is opened.

Resonance: Emphasizes the overtones in the region of the cutoff frequency, adding character to the sound. Excessively high settings can produce oscillation, causing the sound to distort.

Decay Time: The time it is to take following the attack for the volume to decrease.

NOTE Making abrupt changes in the settings values may cause the sound to become distorted or overly loud. Carefully monitor volume levels while making the settings.

Parameter	Value	Description
Attack Time (Offset)	-64–+63	Higher values produce a milder attack; lower values produce a sharper attack.
Release Time (Offset)		Higher values produce longer decay; set lower values for a clear-cut sound.
Cutoff (Offset)		Higher values brighten the sound; lower values make the sound seem darker.
Resonance (Offset)		Higher value makes the special quality of the sound stronger; lower value reduce these characteristics.
Decay Time (Offset)		The time it takes for the volume to fall increases as the value is raised; lowering the value decreases the decay time.

NOTE With some Tones, the effect does not work as intended.

If you've selected a tone from the Piano category, you'll be able to edit the following parameters.

String Resonance (p. 78)
Key Off Resonance (p. 78)
Hammer Noise (p. 79)
Micro Tune Edit (p. 80)

Making Zone Settings (ZONE INFO)

The sixteen Parts played by the RD-700GX's internal sound generator are referred to as "Internal Parts."
Of the sixteen Internal Parts, you can select four of them to function as the four Parts (UPPER 1, UPPER 2, LOWER 1, and LOWER 2) which can be freely controlled with the RD-700GX's buttons and keyboard. These four Parts are collectively known as the "Zone."
You can perform operations like Split with the INTERNAL Zone very simply using the RD-700GX's keyboard (p. 43), and you can make more detailed settings for the Zone as well.

NOTE Depending on the tone selected, there may be parameters that cannot be altered.

How to Make Settings

1. In the Tone screen, press the [F2 (ZONE INFO)] button.

The [F2] button will blink, and the ZONE INFO screen will appear.

The names of zones that have ZONE SWITCH set to OFF are shown in lowercase letters.

2. Press the Cursor [◀] [▶] buttons to switch screens.

3. Press the Cursor [▼] [▲] [◀] [▶] buttons to move the Cursor to the parameter to be set.

4. Use the [DEC] [INC] buttons or the VALUE dial to edit the value.

Pressing the [DEC] and [INC] buttons simultaneously sets that parameter to the standard default value.

5. When you finish making settings, press the [F2] button, extinguishing its indicator.

You are returned to the Tone screen.

Selecting the Tone (Tone)

This indicates the tone that is assigned to the zone.
You can select tone using the TONE SELECT buttons.

Parameter	Value
TONE	Refer to "Tone List" (p. 189)

Setting the Volume and Pan (Volume/Pan)

Sets the volume and the panning (localizes sound image) for each of the Zones.
The Volume setting is mainly used when multiple tones are playing to obtain the desired balance in volume between each zone.
The Pan setting localizes the sound image of each zone when the output is in stereo. With an increase in the value for L, more of the sound will be heard as coming from the left side. Similarly, more of the sound will originate at the right if the value of R is increased. When set to 0, the sound is heard as coming from the center.

Parameter	Value
VOL (Volume)	0–127
PAN	L64–0–R63

Setting the Transposition for Each Individual Zone (Transpose)

You can perform with each Zone transposed to a different pitch.
When multiple tones are playing, you can create a richer sound by setting the two Tones to different octaves. Also, if the Keyboard Mode is set to Split (p. 43) and you are playing a bass Tone in the lower Zone, you can use the Transpose function to play the bass at a lower pitch.

Parameter	Value
TRA (Transpose)	-48–0–+48

MEMO You can also set the same degree of transposition for all parts with the [TRANSPOSE] button. For details, refer to "Transposing the Key of the Keyboard ([TRANSPOSE] Button)" (p. 47).

Setting the Key Range for Each Zone (Key Range)

When the [SPLIT] button is pressed in normal performance conditions, the key range is divided at the Split Point, and you can play with two different tones on one keyboard.
Using Key Range allows you to make even more detailed key range settings.
This sets the lower and upper limit of the key range in each part.
After moving the cursor to the parameter to be set, you can make the setting by pressing the designated key and the [ENTER] button.

Parameter	Value
LWR (Key Range Lower)	A0–C8
UPR (Key Range Upper)	

NOTE This is effective only when the [SPLIT] button is on (p. 43) in the key range settings.

MEMO "FUL" is displayed when the [SPLIT] button is set to OFF. In this case, the [SPLIT] button is automatically switched on when the value is changed to something other than "FUL" with the [DEC] [INC] button or VALUE dial.

NOTE You cannot set the key range's lower limit higher than the upper limit, nor can you set the upper limit below the lower limit.

NOTE When the split point (p. 44) is changed, the Key Range value also changes.

Setting the Change in Volume According to the Force Used to Play the Keyboard (Velocity Range/Sensitivity/Max)

This setting determines how the volume changes in response to the force used to play the keyboard (velocity) and the maximum value of the change.

NOTE This setting is disregarded with certain tones.

Parameter	Value	Description
VRL (Velocity Range Lower)	1–127	This specifies the lower limit (VLW) and upper limit (VUP) of the range in which the tone is played according to the velocity. Make this setting when you want the tone to change depending on the key velocity.
VRU (Velocity Range Upper)	1–127	
Sns (Velocity Sensitivity)	-63–+63	This setting determines how the volume changes in response to the velocity. The volume is increased as the keyboard is played with greater force when a positive value is used; when a negative value is selected, the volume decreases as the keys are played with greater force. If this is set to "0," the volume will not be affected by the strength of your playing on the keyboard.
Max (Velocity Max)	1–127	Maximum velocity value for the corresponding key. Lowering this value will produce softer notes even if you play the keyboard strongly.

Assigning Internal Parts to INTERNAL Zone (Part Assign)

This determines which internal Parts are assigned to the INTERNAL Zone.

Parameter	Value
P.A (Part Assign)	1–16

Turning the Controllers in Each Zone On and Off

These settings determine whether the pedals connected to each PEDAL jack (DAMPER, FC1, FC2), the Modulation lever, the Pitch Bend lever, the sliders, and the [S1] [S2] buttons are used to control the Parts (ON), or not (OFF).

Parameter	Description	Value
Dp	Damper pedal	ON, OFF
F1	Pedal connected to the FC1 jack	
F2	Pedal connected to the FC2 jack	
PB	Pitch Bend lever	
Md	Modulation lever	
LW2	CONTROL slider (LW2)	
LW1	CONTROL slider (LW1)	
UP2	CONTROL slider (UP2)	
UP1	CONTROL slider (UP1)	
S1	S1 button	
S2	S2 button	

Using the RD-700GX As a Master Keyboard

By connecting an external MIDI device to the MIDI OUT connector on the RD-700GX's rear panel, you can then control the external MIDI device with the RD-700GX.

Normally, the RD-700GX will transmit note messages from the MIDI OUT connector, but if you press the [EXTERNAL/INTERNAL] button so the "EXTERNAL" indicator is lit, you'll be able to control various settings on your external MIDI device in addition to transmitting note messages.

You can control internal and external sound generators independently.

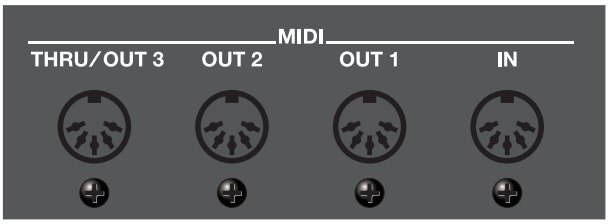
If you press the [EXTERNAL/INTERNAL] button so the "EXTERNAL" indicator is lit, the RD-700GX will be in a state where it can control an external MIDI sound module (EXTERNAL zone). You use the [EXTERNAL/INTERNAL] button to switch between control of the INTERNAL zone and control of the EXTERNAL zone. You can also make detailed settings for MIDI messages transmitted to external sound modules.

What's MIDI?

MIDI (Musical Instrument Digital Interface) is a standard specification that allows musical data to be exchanged between electronic musical instruments and computers. By using a MIDI cable to connect devices that have MIDI connectors, you can create an ensemble in which a single MIDI keyboard can play multiple instruments, or change settings automatically as the song progresses.

About MIDI Connectors

The RD-700GX has the following three types of MIDI connector. Their functions differ as described below.



MIDI IN Connector

Performance messages from an external MIDI device are received here. These incoming messages may instruct the RD-700GX to play sounds or switch tones.

MIDI OUT Connector

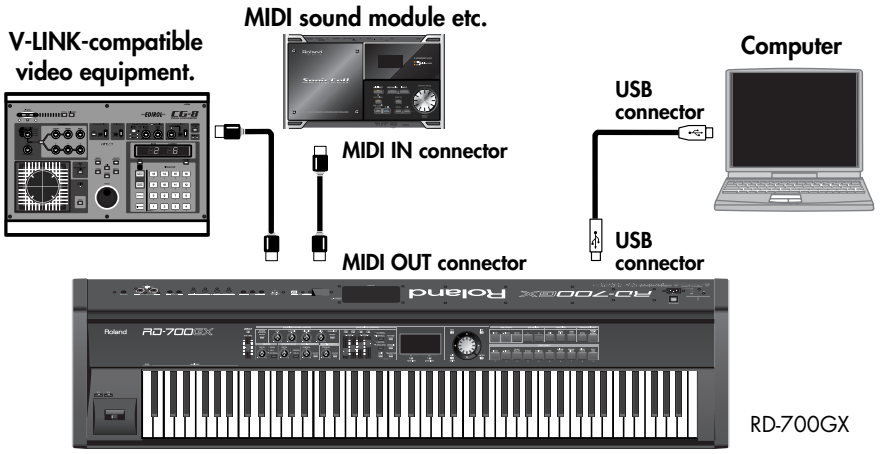
MIDI messages are transmitted from this connector to external MIDI devices. The RD-700GX's MIDI OUT connectors are used for sending the performance data of the controller section as well as data used for saving various settings (Bulk Dump→p. 135).

MIDI THRU Connector

MIDI messages received at MIDI IN connectors are re-transmitted without change from this connector to an external MIDI device. Use this in situations such as when you use multiple MIDI devices simultaneously.

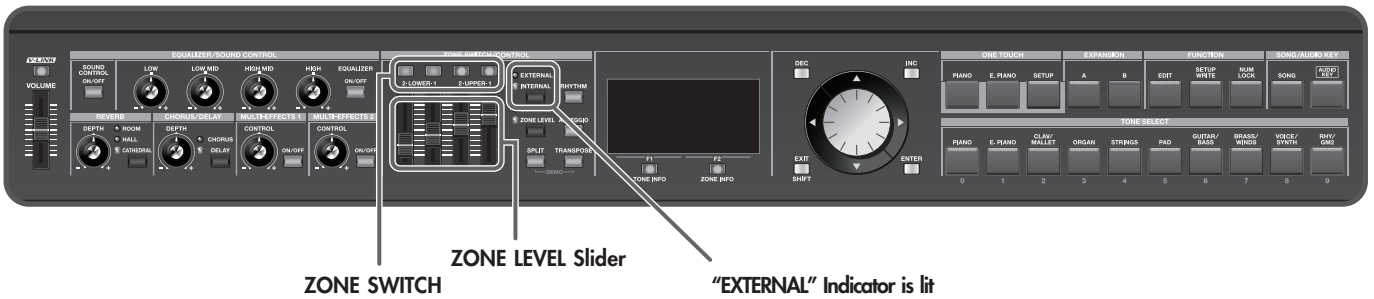
MEMO The RD-700GX lets you switch the function of the MIDI THRU/OUT 3 connector (p. 110).

Connecting to External MIDI Sound Generators



NOTE Use a USB Cable no longer than 5 meters.

Adjusting the Volume of Each Zone (EXTERNAL Zone)



When the "EXTERNAL" indicator is lit, you can use the ZONE SWITCH and ZONE LEVEL sliders to control the EXTERNAL Zone in the same way as with the INTERNAL Zone (p. 28).

ZONE SWITCH

This specifies whether MIDI data including the notes you play on the keyboard in the EXTERNAL zone will be transmitted from the MIDI OUT connector if the "EXTERNAL" indicator is lit.

When the ZONE SWITCH indicator for a ZONE is lit (on), MIDI messages are transmitted from MIDI OUT connector when the keys for that ZONE are played.

When the ZONE SWITCH indicator for a part is not lighted (off), MIDI messages are not transmitted from MIDI OUT connector even when the keys for that part are played.

ZONE SWITCH will turn on or off each time you press it.

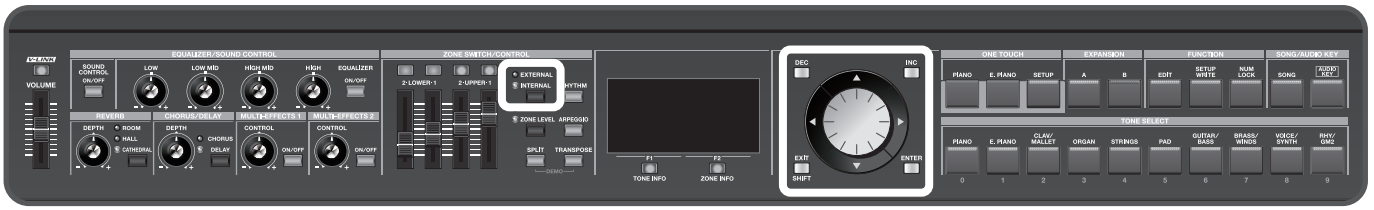
ZONE LEVEL Slider

If the "EXTERNAL" indicator is lit, these sliders adjust the volume of the EXTERNAL zones.

Selecting the MIDI Connector to Use for Output (MIDI OUT Port)

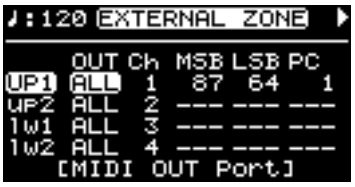
The RD-700GX provides two MIDI OUT connectors, a MIDI connector whose function can be switched between OUT and THRU, and a USB MIDI connector.

For each zone you can select the MIDI OUT connector or USB MIDI connector from which its data is to be transmitted.



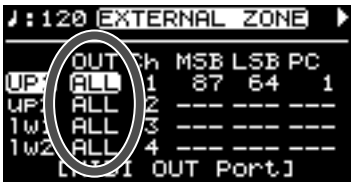
1. Press the [EXTERNAL/INTERNAL] button so the "EXTERNAL" indicator is lit.

The EXTERNAL screen appears. If the following screen doesn't appear, press the Cursor [◀] button several times to display the following screen.



NOTE When Rec Mode is set to ON in the Utility Rec Setting in Edit mode, the EXTERNAL screen as shown above is not displayed. Set Rec Mode to OFF when setting the MIDI Transmit channel (p. 138).

2. Use the Cursor [▼] [▲] [◀] [▶] buttons to move the cursor, and use the [DEC] [INC] buttons or the VALUE dial to specify the connector from which each zone will transmit its MIDI data.

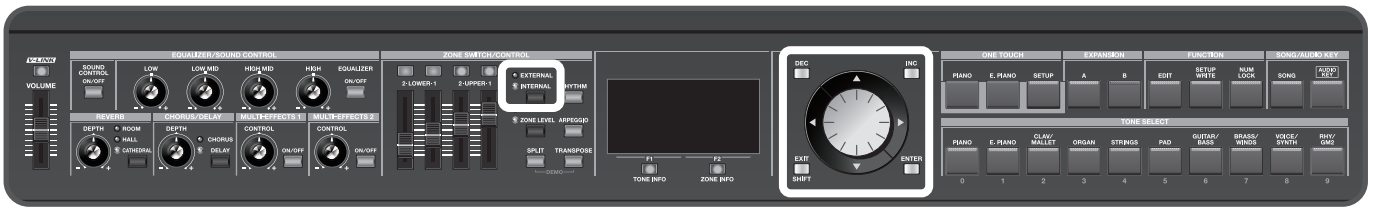


Part	Parameter	Settings	Description
UP1 (UPPER 1)	OUT (MIDI OUT Port)	ALL, 1 (MIDI OUT 1), 2 (MIDI OUT 2), 3 (MIDI OUT 3), USB	The RD-700GX's performance data is transmitted from the selected connector.
UP2 (UPPER 2)			
LW1 (LOWER 1)			
LW2 (LOWER 2)			

NOTE If the System Edit parameter MIDI OUT3 Port Setting (p. 110) is set to "THRU," the performance data from the RD-700GX will not be transmitted from the MIDI OUT 3 connector; instead, the performance data received at the MIDI IN connector will be retransmitted without change (MIDI THRU).

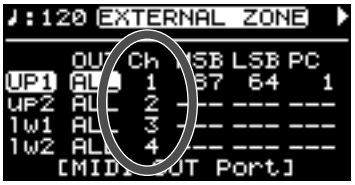
Setting the MIDI Transmit Channel (MIDI OUT Channel)

When you have finished connecting the external MIDI device, match the keyboard's Transmit channel and the Receive channel for each of the external MIDI sound generator's Parts. Sounds is produced when the MIDI channels for the sending device (the RD-700GX) and the receiving device (the external MIDI sound generator) are set to the same MIDI channel.



1. Press the [EXTERNAL/INTERNAL] button so the "EXTERNAL" indicator is lit.

The EXTERNAL screen appears.
If "Ch" doesn't appear on screen, press the Cursor [◀] button several times to display the following screen.



MEMO For instructions on setting each of the external MIDI sound generator's Part's Receive channel, refer to the owner's manual for each device.

2. Use the Cursor [▼] [▲] [◀] [▶] buttons to move the cursor, and use the [DEC] [INC] buttons or the VALUE dial to set the Transmit channel (Ch) for each zone.

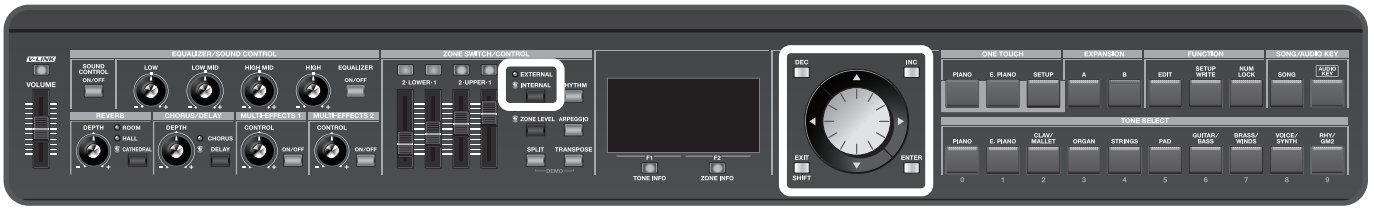
Part	Parameter	Settings	Description
UP1 (UPPER 1)	Ch (MIDI OUT Channel)	1–16	RD-700GX performance data is sent over a selected channel.
UP2 (UPPER 2)			
LW1 (LOWER 1)			
LW2 (LOWER 2)			

NOTE When Rec Mode is set to ON in the Utility Rec Setting in Edit mode, the EXTERNAL screen as shown above is not displayed. Set Rec Mode to OFF when setting the MIDI Transmit channel (p. 138).

MEMO Part names for Zones in which ZONE SWITCH (p. 46) is set to OFF appear in the display in lowercase letters, such as "up1," "up2," "lw1," and "lw2." MIDI messages for Zones with the ZONE SWITCH set to OFF are not transmitted.

Selecting Sounds on an External MIDI Device (MSB/LSB/PC)

To switch the tones of an external MIDI device, the program number and the MSB/LSB of the Bank Select message are entered as numerical values on the RD-700GX.



1. Press the [EXTERNAL/INTERNAL] button so the "EXTERNAL" indicator is lit.

The EXTERNAL screen appears.
If "MSB" doesn't appear on screen, press the Cursor [◀] [▶] buttons several times to display the following screen.

NOTE When Rec Mode is set to ON in the Utility Rec Setting in Edit mode, the EXTERNAL screen as shown above is not displayed. Set Rec Mode to OFF when setting the MIDI Transmit channel (p. 138).

2. Use the Cursor [▼] [▲] [◀] [▶] buttons to move the cursor, and use the [DEC] [INC] buttons or the VALUE dial to set the MSB, LSB, and PC for each zone.

Pressing the [DEC] [INC] buttons simultaneously switches the settings value to "- - - (OFF)." When this setting is "- - - (OFF)," bank select messages will not be transmitted.

Parameter	Settings
MSB (Bank Select MSB: CC 00)	0–127, - - - (OFF)
LSB (Bank Select LSB: CC 32)	0–127, - - - (OFF)
PC (Program Change)	0–127, - - - (OFF)

NOTE If the external MIDI sound generator transmits a Program number or a Bank number for which no Tone has been assigned, an alternate Tone may be selected, or in some cases, there may be no sound played. If you do not want to transmit the Program number or Bank Select, use the procedure described above to set the PC/MSB/LSB to "- - - (OFF)."
If this is set to "- - -," the sound selection data will not be transmitted when you switch Setups.

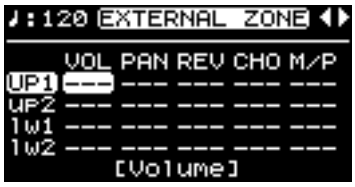
Detailed Settings for Transmitted Parts (EXTERNAL)

If you press the [EXTERNAL/INTERNAL] button so the "EXTERNAL" indicator is lit, you'll be able to set the following items.

How to Make Settings

1. Press the [EXTERNAL/INTERNAL] button so the "EXTERNAL" indicator is lit

The RD-700GX is set to control the external MIDI devices.



NOTE The EXTERNAL screen shown will not appear if Rec Mode is "ON" in the Rec Setting parameter located in Utility edit. Turn the Rec Mode setting "OFF" (p. 138).

2. Press the Cursor [▼] [▲] [◀] [▶] buttons to move the cursor to the parameter to be set.

You can get the cursor to move more rapidly by holding down the Cursor button that points in the direction you want the cursor to move while you also press the Cursor button that points in the opposite direction.

3. Use the [DEC] [INC] buttons or VALUE dial to set the value.

If you press the [DEC] button and [INC] button simultaneously, the value will be reset to "- - - (OFF)" or to the default setting.

Adjusting the Volume and Pan (Volume/Pan)

Sets the volume and the panning (localizes sound image) for each of the Tones.

The Volume setting is mainly used when multiple tones are playing to obtain the desired balance in volume between each zone.

The Pan setting positions the sound image of each zone when the output is in stereo. With an increase in the value for L, more of the sound will be heard as coming from the left side. Similarly, more of the sound will originate at the right if the value of R is increased. When set to 0, the sound is heard as coming from the center.

Parameter	TX CC#	Value
VOL (Volume)	CC07	- - - (OFF), 0–127
PAN (Pan)	CC10	L64–0–63R, - - - (OFF)

Setting the Amount of Reverb and Chorus (Reverb/Chorus)

This sets the depth of the reverb and chorus effects.

Parameter	TX CC#	Value
REV (Reverb)	CC91	- - - (OFF), 0–127
CHO (Chorus)	CC93	

Playing Sound Monophonically (Mono/Poly)

Specifies whether the tone will play polyphonically (Poly) or monophonically (Mono).

The Mono setting is effective when playing a solo instrument tone such as sax or flute.

Parameter	Value
M/P (Mono/Poly)	- - - (OFF), M (Mono, CC126), P (Poly, CC127)

Setting the Transposition for Each Individual Zone (Transpose)

You can perform with each zone transposed to a different pitch.

When multiple zones are set to on, you can create a richer sound by setting the two Tones to different octaves. Also, if the Keyboard Mode is set to Split (p. 43) and you are playing a bass Tone in the lower Part, you can use the Transpose function to play the bass at a lower pitch.

Parameter	Value
TRA (Transpose)	-48 – 0 –+48

Setting the Key Range for Each Zone (Key Range)

Set the keyboard range in which each Zone will sound.

This can be used to make notes in different areas of the keyboard play different Tones.

Specify the lower limit (LWR) and upper limit (UPR) of the key range being set.

You can also set this by pressing a specific key and then pressing the [ENTER] button.

Parameter	Value
LWR (Key Range Lower)	A0–C8
UPR (Key Range Upper)	

NOTE This is effective only when the [SPLIT] button is on (p. 43) in the key range settings.

MEMO "FUL" is displayed when the [SPLIT] button is set to OFF. In this case, the [SPLIT] button is automatically switched on when the value is changed to something other than "FUL" with the [DEC] [INC] buttons or the VALUE dial.

NOTE You cannot set the key range's lower limit higher than the upper limit, nor can you set the upper limit below the lower limit.

MEMO You can use ZONE SWITCH for each individual zone to select whether or not MIDI Note messages for that zone are to be transmitted (p. 96).

Changing the Range That Plays in Response to the Velocity (Velocity Range)

This specifies the lower limit (LWR) and upper limit (UPR) of the range in which the tone is played according to how strongly the keys are played (velocity). Make this setting when you want the tone to change depending on the key velocity.

Parameter	Value
VRL (Velocity Range Lower)	1–127
VRU (Velocity Range Upper)	

NOTE If you set the minimum velocity to a value above the upper limit, or set the maximum velocity to a value that is below the lower limit, the setting for the other limit is changed to the same value.

Changing Tone Elements (ATK/DCY/REL/COF/RES)

You can make changes in tones by adjusting the settings of the following five elements.

ATK (Attack Time Offset):
The time it takes after the key is pressed for a sound to reach full volume.

DCY (Decay Time Offset):
This is the time over which the volume decays after the attack is finished.

REL (Release Time Offset):
The time it takes after the key is released for a sound to become inaudible.

COF (Cutoff Offset):
Adjusts how much the filter is opened.

RES (Resonance Offset):
This boosts the portions in the region around the cutoff frequency, lending a particular quality to the sound. Excessively high settings can produce oscillation, causing the sound to distort.

Parameter	TX CC#	Value	Description
ATK	CC73	--- (OFF), -64–+63	Higher values produce a milder attack; lower values produce a sharper attack.
DCY	CC75		The time it takes for the volume to fall increases as the value is raised; lowering the value decreases the decay time.
REL	CC73		Higher values produce longer decay; set lower values for a clear-cut sound.
COF	CC74		Higher values brighten the sound; lower values make the sound seem darker.
RES	CC71		Higher value makes the special quality of the sound stronger; lower value reduce these characteristics.

Smoothly Changing the Pitch (Portamento)

Portamento is a function that causes the pitch to change smoothly from one note to the next note played.
The Portamento Time setting determines the time for the change in pitch when the portamento effect is applied to the sound. Higher settings will cause the pitch change to the next note to take more time.

Parameter	TX CC#	Value
POR (Portamento Switch)	CC65	---, OFF, ON
P.T (Portamento Time)	CC5	---, 0–127

Setting the Change in Volume According to the Force Used to Play the Keyboard (Velocity Sensitivity/Max)

Set the change in volume that occurs in response to the force used to play the keyboard (velocity) and the maximum value of the change.

Parameter	Value	Description
Sns (Velocity Sensitivity)	-63–+63	This setting determines how the volume changes in response to the velocity. The volume is increased as the keyboard is played with greater force when a positive Value is used; when a negative value is selected, the volume decreases as the keys are played with greater force. If this is set to "0," the volume will not be affected by the strength of your playing on the keyboard.
MAX (Velocity Max)	1–127	This is the maximum velocity value produced when you play the keyboard. Lowering this value will produce softer notes even if you play the keyboard strongly.

Changing the Pitch (Coarse Tune/Fine Tune)

Here you can adjust the pitch of the tone.

Parameter	RPN	Description	Value
C.T (Coarse Tune)	00H/ 02H	Sets the sound's pitch in semitone units.	- - - (OFF), -48– +48 (+/- 4 octaves)
F.T (Fine Tune)	00H/ 01H	Sets the sound's pitch in units of one cent.	- - - (OFF), -50– +50 (+/- 50 cents),

MEMO 1 cent = 1/100 semitone

Setting the Range for the Change in Pitch with the Pitch Bend Lever (Bend Range)

This sets the amount of pitch change that will occur when you move the Pitch Bend lever (4 octaves).

Parameter	RPN	Value
B.R (Bend Range)	00H/00H	- - - (OFF), 0–48 (semitone)

Setting the Amount of Modulation Applied (Modulation Depth)

This sets the depth of the effect when the Modulation lever is tilted.

Parameter	RPN	Value
M.D (Modulation Depth)	00H/05H	- - - (OFF), 0–127

Turning Each Controller On and Off

These settings determine whether the external MIDI device is controlled (ON), or not (OFF) by the pedals connected to each PEDAL jack, the slider, the Modulation lever, the Pitch Bend lever, and [S1] [S2] buttons.

Parameter	Description	Value
Dp	Damper pedal	ON, OFF
F1	Pedal connected to the FC1 jack	
F2	Pedal connected to the FC2 jack	
PB	Pitch Bend Lever	
Md	Modulation Lever	
LW2	CONTROL Slider (LW2)	
LW1	CONTROL Slider (LW1)	
UP2	CONTROL Slider (UP2)	
UP1	CONTROL Slider (UP1)	
S1	S1 Button	
S2	S2 Button	

Transmitting the Control Change (USER CC)

You can assign and transmit two different control change messages.

Parameter	Value
CC1 (User CC1 Number)	- - - (OFF), 0–127
Value (User CC1 Value)	
CC2 (User CC2 Number)	
Value (User CC2 Value)	

Detailed Settings for Each Function ([EDIT] Button)

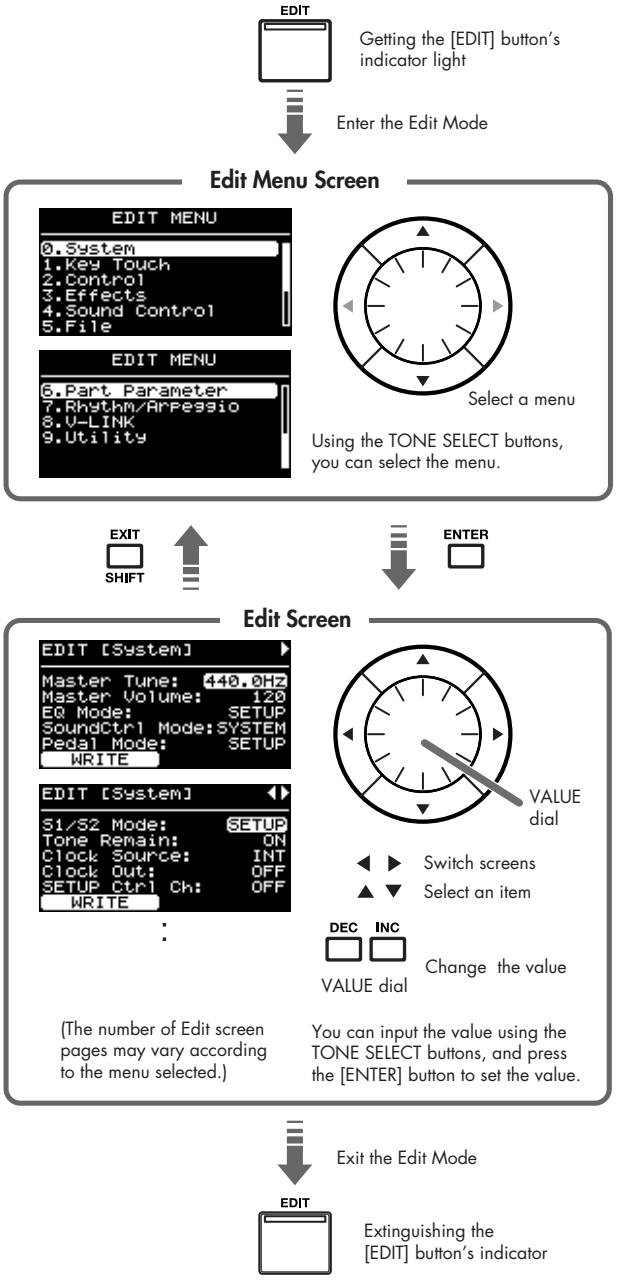
The process of changing tone parameters to create the tones you like, and changing the settings for various functions is known as "editing." When the [EDIT] button is pressed and the indicator is lit, the RD-700GX switches to "Edit mode."

You can save edited settings to Setups.

Edited settings are discarded when the RD-700GX's power is turned off, so be sure that any settings you want to keep are saved to a Setup (p. 67).

However, the System settings (0. System) can be saved in the edit screen. Therefore, no changes to the settings are lost, even when the power is turned off.

Setting Parameters



MEMO The following settings will be stored as common settings for the entire RD-700GX when you press the [F1 (WRITE)] button in an edit screen.

- 0. System
- 4. Sound Control
- 8. V-LINK

However, following settings are not saved.

- V-LINK On or Off
- Sound Control On or Off
- Device ID

Parameters That Can Be Set

You can set the following parameters in Edit mode.

2. Control	FC1 Pedal Assign	p. 115
	FC2 Pedal Assign	p. 115
	S1 Assign	p. 116
	S2 Assign	p. 116
	Control 1 Knob Assign	p. 116
	Control 2 Knob Assign	p. 116
	Slider Assign	p. 116
	Harmonic Bar	p. 64
3. Effects	MFX Destination	p. 117
	MFX Source Zone	p. 117
	Reverb Type	p. 118
	Reverb Parameters	p. 118
	Chorus Type	p. 118
	Output Select	p. 118
	Chorus Parameters	p. 118
4. Sound Control	Type	p. 119
	Split Frequency L	p. 120
	Split Frequency H	p. 120
	Level	p. 120
	Attack Time	p. 120
	Release Time	p. 120
	Threshold	p. 120
	Ratio	p. 120
5. File	Save SETUP File	p. 120
	Load SETUP File	p. 121
	Delete SETUP File	p. 122
	Copy SETUP File	p. 123
	Delete SONG File	p. 124
	Copy SONG File	p. 124
	Format	p. 125
6. Part Parameter	Part	p. 127
	Tone	p. 127
	Receive Channel	p. 127
	Volume	p. 127
	Pan	p. 127
	Voice Reserve	p. 127
	Part Switch	p. 127
	Rx. Bank Select	p. 128
	Rx. Program Change	p. 128
	Rx. Modulation	p. 128
	Rx. Pitch Bend	p. 128
	Rx. Volume	p. 128
	Rx. Hold -1	p. 128
	Rx. Pan	p. 128
	Rx. Expression	p. 128

7. Rhythm/ Arpeggio	**Rhythm**	
	Tempo	p. 129
	Rhythm Volume	p. 129
	Rhythm Pattern	p. 129
	Rhythm Set	p. 129
	Rhythm Set Change	p. 129
	Rhythm Accent	p. 129
	Rhythm/Arpeggio Grid	p. 130
	Rhythm/Arpeggio Duration	p. 130
	MIDI Out Port	p. 130
	MIDI Out Channel	p. 130
	Arpeggio	
	Tempo	p. 131
	Arpeggio Style	p. 131
	Arpeggio Motif	p. 131
	Arpeggio Zone	p. 132
	Arpeggio Key Range	p. 132
	Arpeggio Velocity	p. 132
	Rhythm/Arpeggio Grid	p. 130
	Rhythm/Arpeggio Duration	p. 130
	Arpeggio Octave Range	p. 132
	Arpeggio Accent	p. 132
	Arpeggio Hold	p. 132
8. V-LINK	V-LINK Mode	p. 134
	V-LINK Tx. Channel	p. 134
	V-LINK Out Port	p. 134
	Key Range	p. 134
	Lowest No.	p. 134
	Local ON/OFF	p. 134
9. Utility	Song Function	p. 135
	Rec Setting	p. 138
	Bulk Dump	p. 135
	Factory Reset Current	p. 137
	Factory Reset All	p. 137

Making System Settings (System)

Functions that affect the RD-700GX's overall operating environment are called "System functions."

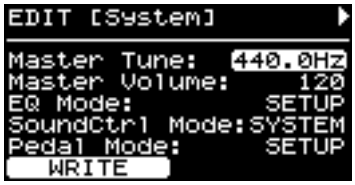
How to Make Settings

1. Press the [EDIT] button, getting the indicator to light.

The Edit Menu screen appears.

2. Press the Cursor [▲] button to select "0.System."

3. Press the [ENTER] button to display the Edit screen.



4. Press the Cursor [◀] [▶] buttons to switch screens, and press the Cursor [▼] [▲] buttons to move the cursor to the parameter to be set.

5. Use the [DEC] [INC] buttons or the VALUE dial to set the value.

If you press the [DEC] button and [INC] button simultaneously, the setting will return to its default value. Alternatively, you can use the TONE SELECT buttons to enter the value and press the [ENTER] button to finalize it.

6. When you have finished making the settings, press the [EDIT] button, extinguishing its indicator.

MEMO

If you want to save this settings, press the [F1(WRITE)] button. Settings saved in the RD-700GX are not deleted even when the power is turned off. However, following settings are not memorized.

Device ID→p. 110

Tuning to Other Instruments' Pitches (Master Tune)

For a cleaner ensemble sound while performing with one or more other instruments, ensure that each instrument's basic pitch is in tune with that of the other instruments. In general, the tuning of an instrument is indicated by the pitch in Hertz (Hz) of the middle "A" note.

Parameter	Value
Master Tune	415.3–440.0–466.2

Adjusting the Volume (Master Volume)

Adjusts the volume of the entire RD-700GX.

Parameter	Value
Master Volume	0–127

Preventing Equalizer Settings from Being Switched (EQ Mode)

You can store different equalizer settings (p. 51) for each individual Setup (p. 65).

This setting determines whether or not the Setup equalizer settings values are to be changed when Setups are switched.

Parameter	Value	Description
EQ Mode	SETUP	Equalizer settings change when Setups are switched.
	SYSTEM	Equalizer settings do not change when Setups are switched.

Preventing Sound Control Settings from Being Switched (Sound Control Mode)

You can store different Sound Control settings (p. 50) for each individual Setup (p. 65).
This setting determines whether or not the Setup Sound Control settings values are to be changed when Setups are switched.

Parameter	Value	Description
SoundCtrl Mode (Sound Control Mode)	SETUP	Sound Control settings change when Setups are switched.
	SYSTEM	Sound Control settings do not change when Setups are switched.

Preventing Pedal Settings from Being Switched (Pedal Mode)

Pedal settings (p. 115) can be stored for each Setup (p. 65).
This setting determines whether or not the pedal settings are switched to the values stored in the Setup you are switching to.

Parameter	Value	Description
Pedal Mode	SETUP	Pedal settings change when Setups are switched.
	SYSTEM	Pedal settings do not change when Setups are switched.

Assigning the Pedal Function When Pedal Mode is Set to "SYSTEM"

When this is set to SYSTEM, "Pedal Setting" appears in the lower right of the screen. Pressing the [F2] button at this point calls up the screen for the function assigned to the pedal.

Parameter	Value	Function/Parameter Setting Changed
FC1 FC2	00: OFF	No control
	CC01–CC31, CC33–CC95	Controller Numbers 1–31, 33–95
	96: BEND UP	The pitch will rise in the same way as when you move the Pitch Bend lever toward the right.
	97: BEND DOWN	The pitch will fall in the same way as when you move the Pitch Bend lever toward the left.
	98: AFTERTOUCH	Controls aftertouch.
	99: OCTAVE UP	Each pedal press raises the key range in octave steps (up to 4 octaves higher).
	100: OCTAVE DOWN	Each pedal press lowers the key range in octave steps (up to 4 octaves lower).
	101: START/STOP	The external sequencer will start/stop.

Parameter	Value	Function/Parameter Setting Changed
FC1 FC2	102: TAP TEMPO	The tempo will be modified to the interval at which you press the pedal.
	103: RHY PLY/STP	Starts and stops Rhythms (p. 56).
	104: ARPEGGIO SW	Switches the Arpeggio (p. 54) on and off.
	105: SNG PLY/STP	Starts and stops the song (p. 58).
	106: AUDIO KEY SW	Audio key (p. 70) will be turned on/off.
	107: MFX 1 SW	Turns multi-effect 1 (p. 61) on/off for the current zone.
	108: MFX 2 SW	Turns multi-effect 2 (p. 61) on/off for the current zone.
	109: MFX 1 CTRL	Adjusting the amount of the multi-effects 1 (p. 61) for the current Zone.
	110: MFX 2 CTRL	Adjusting the amount of the multi-effects 2 (p. 61) for the current Zone.
	111: SETUP UP	Switches the Setups in ascending order.
	112: SETUP DOWN	Switches the Setups in descending order.

Preventing the [S1] [S2] buttons from Being Switched (S1/S2 Mode)

The settings of the [S1] [S2] buttons can be stored for each Setup (p. 65).
This setting determines whether or not the settings of the [S1] [S2] buttons are switched to the values stored in the Setup you are switching to.

Parameter	Value	Description
S1/S2 Mode	SETUP	The settings of the [S1] [S2] buttons change when Setups are switched.
	SYSTEM	The settings of the [S1] [S2] buttons do not change when Setups are switched.

Assigning the [S1] [S2] buttons When S1/S2 Mode is Set to "SYSTEM"

When this is set to SYSTEM, "S1/S2 Setting" appears in the lower right of the screen. Pressing the [F2] button at this point calls up the screen for the function assigned to the [S1] [S2] buttons.

Parameter	Value	Function/Parameter Setting Changed
S1/S2	00: OFF	No control
	01: COUPLE +1OCT	Playing a key will also sound an additional note one octave higher.
	02: COUPLE -1OCT	Playing a key will also sound an additional note one octave lower.
	03: COUPLE +2OCT	Playing a key will also sound an additional note two octave higher.
	04: COUPLE -2OCT	Playing a key will also sound an additional note two octave lower.
	05: COUPLE +5TH	Playing a key will also sound an additional note a fifth (7 semitones) higher.
	06: COUPLE -4TH	Playing a key will also sound an additional note a fourth (5 semitones) lower.

Parameter	Value	Function/Parameter Setting Changed
S1/S2	07: OCTAVE UP	Each time you press the button, the keyboard range will rise by an octave (maximum 4 octaves).
	08: OCTAVE DOWN	Each time you press the button, the keyboard range will lower by an octave (maximum 4 octaves).
	09: START/STOP	The external sequencer will start/stop.
	10: TAP TEMPO	The tempo will be modified to the interval at which you press the button.
	11: SNG PLY/STP	Starts and stops the song (p. 58).
	12: SETUP UP	Switches the Setups in ascending order.
	13: SETUP DOWN	Switches the Setups in descending order.
	14: PANEL LOCK	Switches the Panel Lock (p. 53) on and off.

Retaining the Current Tone Even When Tones are Switched (Tone Remain)

This setting specifies whether the currently heard sound will continue (ON) or not (OFF) when another tone is selected.

Parameter	Value
Tone Remain	OFF, ON

NOTE Effects settings change as soon as you switch to a new Tone, without being influenced by the Tone Remain setting. Because of this, certain effects settings can cause notes that were until then sounding to no longer be heard, even though Tone Remain has been set to ON.

NOTE Even if Tone Remain is set to ON, the sound of the current tone is not carried over when changing from a Virtual Tonewheel tone to a non-Virtual Tonewheel tone.

Changing the Clock (Timing) Source (Clock Source)

You can control the tempo from an external MIDI device. Set this to "EXT" when synchronizing to the clock (tempo) of an external MIDI device.

Parameter	Value	Description
Clock Source	INT	Synchronized to the internal clock The RD-700GX's clock (tempo) will be used. You'll be able to specify the tempo on the RD-700GX. In a screen where the tempo is shown, press the Cursor button to select the tempo indication, and then use the [DEC] [INC] buttons or the VALUE dial to specify the tempo.
	EXT	Synchronized to the external MIDI device's clock. The tempo indication "♩:" changes to "E:" for each screen.

NOTE The tempo cannot be set if Clock Source is set to "EXT" without there being any external MIDI device connected. This can result in Arpeggios (p. 54) and Rhythms (p. 56) not sounding, and may change the manner in which certain effects are applied.

Transmitting Synchronization Messages (Clock Out)

This setting determines whether or not the MIDI messages necessary to synchronize the RD-700GX with external devices are to be transmitted from the MIDI OUT connector.

Parameter	Value
Clock Out	ON, OFF

Using Program Change Messages to Switch Setups (SETUP Control Channel)

You can switch the RD-700GX's Setups with MIDI messages from an external MIDI device.

Set the MIDI Receive channel for receiving the MIDI messages (Program Changes) from the external MIDI device to be used for switching Setups.

When not switching Setups from an external MIDI device, set this to OFF.

Parameter	Value
SETUP Ctrl Ch (SETUP Control Channel)	1–16, OFF

NOTE

When the SETUP Control Channel settings are transmitted along with the part's MIDI receive channel (p. 127), switching of Setups takes priority over the switching of tones.

For more information about Switching Setups, refer to "Switching Setups" (p. 140).

Setting the Device ID Number (Device ID)

The Device ID number is an identification number used when transmitting and receiving MIDI Exclusive messages. When transmitting Exclusive messages, the device ID numbers of the corresponding devices must be matched.

Parameter	Value
Device ID	17–32

Selecting the USB Driver (USB Driver)

Refer to the "Switching USB Drivers" (p. 142)

Switching the USB Memory Mode (USB Memory Mode)

Refer to the "Changing the USB Memory Setting" (p. 142)

Selecting the USB MIDI Thru Switch (USB MIDI Thru Switch)

Refer to the "Using the RD-700GX as a USB MIDI Interface (USB MIDI Thru Sw)" (p. 142)

Selecting the Function of the MIDI THRU/OUT 3 Connector (MIDI OUT3 Mode)

This setting specifies the function of the RD-700GX's MIDI THRU/OUT 3 connector.

If you choose "OUT," the connector will function as MIDI OUT, and will transmit data from the keyboard and controllers to an external MIDI device.

If you choose "THRU," the connector will function as MIDI THRU, retransmitting without change the MIDI messages that are received at the MIDI IN connector. Performance data from the RD-700GX itself will no longer be sent from this connector.

Parameter	Value
MIDI OUT3 Mode	THRU, OUT

Switching the Pedal's Polarity (Damper/FC1/FC2 Polarity)

Switch the polarity of pedals connected to the RD-700GX.
This can be set individually for each of the Pedal jacks on the rear panel (FC1, FC2, DAMPER).
On some pedals, the electrical signal output by the pedal when it is pressed or released is the opposite of other pedals. If your pedal has an effect opposite of what you expect, set this parameter to reverse.
If you are using a Roland pedal (that has no polarity switch), set this parameter to STANDARD.

Parameter	Value
Damper Polarity	STND (STANDARD), REV (REVERSE)
FC1 Polarity	
FC2 Polarity	

Selecting the Indicator Mode (Indicator Off Mode)

This specifies how the indicators will appear when off.

Parameter	Value	Description
Indicator Off	NORMAL	The indicator will be lit if a function is on, and will be extinguished if it is off.
	DIMLY	The indicator will be dimly lit when the function is off. This will help you find the location of the buttons even on a dimly lit stage.

Selecting the Number of Parts (Part Mode)

This selects the number of parts for the RD-700GX.
When set to "16PART+PERF," the performance on the keyboard is not affected by MIDI messages from the MIDI IN connector or song data played by the RD-700GX. This is useful when you want to perform on the keyboard while playing song data with the RD-700GX.
If you select "16PART," the keyboard part you yourself play can use the same part as the song data, meaning that you can specify program changes or bank selections within the song data so that the tone of the keyboard part will be switched automatically.

Parameter	Value
Part Mode	16PART, 16PART+PERF (Performance)

Setting the Tuning Method (Temperament/Key)

This sets the tuning and keynote (tonic).
Most modern songs are composed and played with the assumption that equal temperament will be used, but when classical music was composed, there were a wide variety of other tuning systems in existence. Playing a composition with its original tuning lets you enjoy the sonorities of the chords that the composer originally intended.
When playing with tuning other than equal temperament, you need to specify the keynote for tuning the song to be performed (that is, the note that corresponds to C for a major key or to A for a minor key).
If you choose an equal temperament, there's no need to select a keynote.

Parameter	Value	Description
Tempera-ment	EQUAL	Equal Temperament This tuning divides an octave into 12 equal parts. Every interval produces about the same amount of slight dissonance.
	JUST MAJ	Just (Major) This scale eliminates dissonance in fifths and thirds. It is unsuited to playing melodies and cannot be transposed, but is capable of beautiful sonorities.

Parameter	Value	Description
Tempera-ment	JUST MIN	Just (Minor) The scales of the major and minor just intonations are different. You can get the same effect with the minor scale as with the major scale.
	PYTHAGORE	Pythagorean This scale devised by the philosopher Pythagoras eliminates dissonance in fourths and fifths. Dissonance is produced by third-interval chords, but melodies are euphonious.
	KIRNBERGE	Kirnberger This scale is a modification of the meantone and just intonations that permits greater freedom in transposition to other keys. Performances are possible in all keys (III).
	MEANTONE	Mean Tone This scale makes some compromises in just intonation, enabling transposition to other keys.
	WERCKMEIS	Werckmeister This is a combination of the mean tone and Pythagorean scales. Performances are possible in all keys (first technique, III).
	ARABIC	Arabic Scale This scale is suitable for Arabic music.
Tempera-ment Key	C, C#, D, Eb, E, F, F#, G, G#, A, Bb, B	Sets the keynote.

Switching Between Reception of GM/GM2 System On and GS Reset (Rx GM/GM2 System ON, Rx GS Reset)

Specifies whether General MIDI System On, General MIDI 2 System On, or GS Reset messages from external MIDI devices will be received (ON) or not (OFF).

Parameter	Value
Rx. GM/GM2 Sys ON	ON, OFF
Rx. GS Reset	

Adjusting the Volume of Audio File Playback (Audio Volume)

This adjusts the volume of audio file playback and of the Audio Key function.

Parameter	Value
Audio Volume	0–127

Having Song Playback Stop When You Press a ONE TOUCH Button (Song Stop Mode)

This specifies whether the song will stop when you press the ONE TOUCH [PIANO] button or ONE TOUCH [E. PIANO] button while a song is playing.

Parameter	Value	Description
Song Stop Mode	ON	If you press a ONE TOUCH button while a song is playing, the song will stop playing.
	OFF	Even if you press a ONE TOUCH button while a song is playing, the song will not stop playing.

Setting the Keyboard Touch (Key Touch)

You can make advanced settings for the touch used for the keys.

How to Make Settings

1. Press the [EDIT] button, getting the indicator to light.

The Edit Menu screen appears.

2. Press the Cursor [▼] [▲] buttons to select "1.Key Touch."

3. Press the [ENTER] button to display the Edit screen.

4. Press the Cursor [▼] [▲] buttons to move the Cursor to the parameter to be set.

5. Use the [DEC] [INC] buttons or the VALUE dial to set the value.

If you press the [DEC] button and [INC] button simultaneously, the setting will return to its default value. Alternatively, you can use the TONE SELECT buttons to enter the value and press the [ENTER] button to finalize it.

6. When you have finished making the settings, press the [EDIT] button, extinguishing its indicator.

You are returned to the Tone screen.

Changing the Key Touch (Key Touch)

The setting below allows you to adjust the response you get from the keyboard when you finger the keys.

Parameter	Value	Description
Key Touch	SPR LIGHT	An even lighter setting than LIGHT.
	LIGHT	This sets the keyboard to a light touch. You can achieve fortissimo (ff) play with a less forceful touch than MEDIUM, so the keyboard feels lighter. This setting makes it easy to play, even for children.
	MEDIUM	This sets the keyboard to the standard touch. You can play with the most natural touch. This is the closest to the touch of an acoustic piano.
	HEAVY	This sets the keyboard to a heavy touch. You have to finger the keyboard more forcefully than MEDIUM in order to play fortissimo (ff), so the keyboard touch feels heavier. Dynamic fingering adds even more feeling to what you play.
	SPR HEAVY	An even heavier setting than HEAVY.

NOTE This setting will change automatically depending on the Key Touch Offset setting described below.

NOTE Editing this setting will also change the Key Touch setting for ONE TOUCH tones (p. 79).

Making Fine Adjustments to the Keyboard Touch (Key Touch Offset)

This setting provides even more precise adjustment of the key touch than available with the Key Touch setting alone. Here you can make additional detailed adjustments to the playing response of the keyboard.

Parameter	Value	Description
Key Touch Offset	-10– +9	The touch sensitivity becomes heavier as the value increases.

NOTE When this settings value continues into the positive or negative direction, the Key Touch's five-step value is switched automatically in accordance with that value.

Setting a Constant Volume Level in Response to the Playing Force (Velocity)

This sets the sound to play at a fixed volume, regardless of the strength used to play the keyboard (the velocity).

Parameter	Value	Description
Velocity	REAL	Volume levels and the way sounds are played change in response to the velocity.
	1–127	Regardless of how strongly you play the keyboard, the volume or character of the sound will be fixed at the velocity you specify.

Changing the Timing of Sounds in Response to the Velocity (Velocity Delay Sensitivity)

This sets the interval from the time the key is played to when the sound is produced.

As the value is decreased, the timing of the sound is delayed more when more force is used to play the keys.

As the value is increased, the timing of the sound is delayed more when less force is used to play the keys.

Parameter	Value
Velo Delay Sens (Velocity Delay Sensitivity)	-63–+63

Changing the Touch Sensitivity According to the Key Range (Velocity Keyfollow Sensitivity)

This setting changes the touch sensitivity according to the key range being used.

As the value is increased, the touch becomes heavier in the upper registers, and lighter in the lower keys.

Parameter	Value
Velo Keyflw Sens (Velocity Keyfollow Sensitivity)	-63–+63

Changing How Volume Responds to Your Dynamics (Key Touch Mode)

Parameter	Value
Key Touch Mode	MODE1, MODE2

NOTE If you choose MODE2, the volume (velocity) will change more smoothly in response to your keyboard playing dynamics.

Pedal and MULTI-EFFECTS [CONTROL] Knob Settings (Control)

You can change the functions assigned to the pedals, [S1] [S2] buttons, MULTI- EFFECTS 1 [CONTROL] knob, MULTI- EFFECTS 2 [CONTROL] knob, and sliders settings.

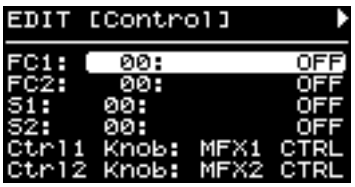
How to Make Settings

1. Press the [EDIT] button, getting the indicator to light.

The Edit Menu screen appears.

2. Press the Cursor [▼] [▲] buttons to select "2.Control."

3. Press the [ENTER] button to display the Edit screen.



4. Press the Cursor [◀] [▶] buttons to switch screens, and press the Cursor [▼] [▲] buttons to move the cursor to the parameter to be set.

5. Use the [DEC] [INC] buttons or the VALUE dial to set the value.

6. When you have finished making the settings, press the [EDIT] button, extinguishing its indicator.

You are returned to the Tone screen.

Assigning Functions to Pedals (FC1/FC2 Pedal Assign)

This setting determines the function of the pedal switches (such as the optional DP series) or expression pedals (such as the optional EV-5/7) that are connected to the FC1 and FC2 jacks on the rear panel.

Parameter	Value	Function/ Parameter Setting Changed
FC1/FC2	00: OFF	No control
	CC01–CC31, CC33–CC95	Controller Numbers 1–31, 33–95
	96: BEND UP	The pitch will rise in the same way as when you move the Pitch Bend lever toward the right.
	97: BEND DOWN	The pitch will fall in the same way as when you move the Pitch Bend lever toward the left.
	98: AFTER TOUCH	Controls aftertouch.
	99: OCTAVE UP	Each pedal press raises the key range in octave steps (up to 4 octaves higher).
	100: OCTAVE DOWN	Each pedal press lowers the key range in octave steps (up to 4 octaves lower).
	101: START/STOP	The external sequencer will start/stop.
	102: TAP TEMPO	The tempo will be modified to the interval at which you press the pedal.
	103: RHY PLY/STP	Starts and stops Rhythms (p. 56).
	104: ARPEGGIO SW	Switches the Arpeggio (p. 54) on and off.
	105: SNG PLY/STP	Starts and stops the song (p. 58).
	106: AUDIO KEY SW	Audio key (p. 70) will be turned on/off.
	107: MFX 1 SW	Turns multi-effect 1 (p. 61) on/off for the current zone.
	108: MFX 2 SW	Turns multi-effect 2 (p. 61) on/off for the current zone.
	109: MFX 1 CTRL	Adjusting the amount of the multi-effects 1 for the current tone (p. 61).
	110: MFX 2 CTRL	Adjusting the amount of the multi-effects 2 for the current tone (p. 61).

Assigning Functions to the [S1] [S2] Buttons (S1/S2 Assign)

This setting determines the function of the [S1] and [S2] buttons.

Parameter	Value	Function/ Parameter Setting Changed
S1/S2	00: OFF	No control
	01: COUPLE +1OCT	Playing a key will also sound an additional note one octave higher.
	02: COUPLE -1OCT	Playing a key will also sound an additional note one octave lower.
	03: COUPLE +2OCT	Playing a key will also sound an additional note two octave higher.
	04: COUPLE -2OCT	Playing a key will also sound an additional note two octave lower.
	05: COUPLE +5TH	Playing a key will also sound an additional note a fifth (7 semitones) higher.
	06: COUPLE -4TH	Playing a key will also sound an additional note a fourth (5 semitones) lower.
	07: OCTAVE UP	Each time you press the button, the keyboard range will rise by an octave (maximum 4 octaves).
	08: OCTAVE DOWN	Each time you press the button, the keyboard range will lower by an octave (maximum 4 octaves).
	09: START/STOP	The external sequencer will start/stop.
	10: TAP TEMPO	The tempo will be modified to the interval at which you press the button.
	11: SNG PLY/STP	Starts and stops the song (p. 58).

Changing the MULTI-EFFECT 1 [CONTROL] Knob/MULTI-EFFECT 2 [CONTROL] Knob Settings (Control 1/2 Knob Assign)

Normally, MULTI-EFECTS 1 [CONTROL] knob and MULTI-EFECTS 2 [CONTROL] knob are used for making settings that adjust the multi-effects (MFX1/2 CTRL), but they can also be used for settings that change the way tones are played or the tempo.

Parameter	Value	Description
Ctrl 1 Knob (Control 1 Knob Assign)	00: OFF	No control
	MFX 1 CTRL	Adjusts the depth of multi-effect 1 for the current zone.
	TEMPO	Adjusts the tempo.
Ctrl 2 Knob (Control 2 Knob Assign)	OFF	No control
	MFX 2 CTRL	Adjusts the depth of multi-effect 2 for the current zone.
	TEMPO	Adjusts the tempo.

Assigning Functions to the ZONE LEVEL Sliders (Slider Assign)

Here you can assign the function that the ZONE LEVEL sliders will perform when the CONTROL indicator is lit.

Parameter	Value	Description
UP1/UP2/ LW1/LW2 (Slider Assign)	00: OFF	No control
	CC01–CC31, CC33–CC95	Controller Numbers 1-31, 33-95
	96: BEND UP	Raises the pitch in semitone units.
	97: BEND DOWN	Lowers the pitch in semitone units.
	98: AFTERTOUCH	Controls After Touch

Changing the Harmonic Bar Settings (Harmonic Bar)

→ "Changing the ZONE LEVEL Slider Feet Assignments (Harmonic Bar)" (p. 64)

Setting the Multi-Effects, Reverb, and Chorus Effects (Effects)

The RD-700GX contains effects processors: two multi-effects, chorus, and reverb. Settings can be made separately for each effects processor.

NOTE Making abrupt changes in the settings values may cause the sound to become distorted or overly loud. Carefully monitor volume levels while making the settings.

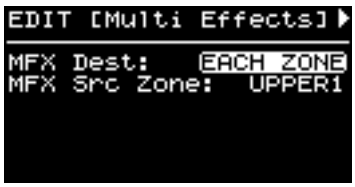
How to Make Settings

1. Press the [EDIT] button, getting the indicator to light.

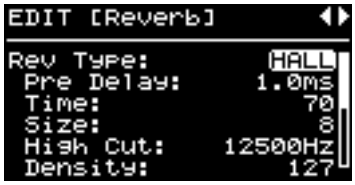
The Edit Menu screen appears.

2. Press the Cursor [▼] [▲] buttons to select "3.Effects."

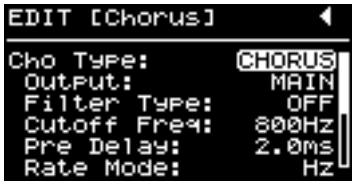
3. Press the [ENTER] button to display the Edit screen.



"Reverb" Settings Screen



"Chorus" Settings Screen



4. Press the Cursor [◀] [▶] buttons to switch screens, and press the Cursor [▼] [▲] buttons to move the cursor to the parameter to be set.

5. Use the [DEC] [INC] buttons or the VALUE dial to set the value.

6. When you have finished making the settings, press the [EDIT] button, extinguishing its indicator.

You are returned to the Tone screen.

Making Multi-Effects Settings

The Multi-effects are multi-purpose effects that completely change the sound type by changing the sound itself. Contained are 124 different effects types; select and use the type that suits your aims. In addition to effects types composed of simple effects such as Distortion, Flanger, and other such effects, you can also set up a wide variety of other effects, even connecting effects in series or in parallel. Additionally, while some multi-effects types feature chorus and reverb, the reverb (p. 48) and chorus (p. 49) effects discussed later in this volume are handled separately.

MFX Dest (MFX Destination)

This specifies how the multi-effect is applied.

Parameter	Value	Description
MFX Dest (Destination)	EACH ZONE	The selected multi-effect will be applied to the tone that's assigned to each zone.
	SAME MFX	The multi-effect will apply to parts that are assigned to the same multi-effect (other than MFX2) as the zone selected by MFX Src Zone.
	ALL PART	The multi-effects are applied to all parts.

MFX Src Zone (MFX Source Zone)

This specifies the zone to which the multi-effect will be applied when MFX Dest is set to SAME MFX or ALL PART.

Parameter	Value
MFX Src Zone (MFX Source Zone)	UPPER 1, UPPER 2, LOWER 1, LOWER2

NOTE This parameter will not be shown if MFX Dest is set to "EACH ZONE."

Making Reverb Settings

Reverb adds the reverberation characteristics of halls or auditoriums. Six different types are offered, so you can select and use the type that suits your purpose.

MEMO You can set the amount of reverb applied separately for each individual tone (p. 89).

Reverb Type

Select the reverb type.

When you change the Reverb Type, the Reverb parameters will be automatically adjusted to the optimal values. Rather than setting the reverb parameters one by one, you can make the settings more easily by first setting the Reverb Type and then changing only the necessary parameters.

The way the [REVERB] button's indicators light changes with the selected type.

Parameter	Value	Description
Rev Type (Reverb Type)	OFF	No reverb is used. The indicator does not light.
	REVERB	Normal Reverb. The "HALL" indicator flashes.
	ROOM	Simulates the reverberation of room interiors. It produces a well-defined and spacious reverberation. The "ROOM" indicator remains lit.
	HALL	Simulates the reverberation exhibited by hall. It provides a deeper reverberation than the Room reverbs. The "HALL" indicator remains lit.
	PLATE	Simulates a plate reverb unit (a type of artificial reverb that utilized a metal plate). The "ROOM" indicator flashes.
	GM2 REVERB	This is a GM2 reverb. The "CATHEDRAL" indicator flashes.
	CATHEDRAL	This reproduces the reverb found in a church cathedral. The "CATHEDRAL" indicator remains lit.

Other Reverb Settings

You can make even more detailed reverb settings.

When you select a Reverb Type, a number of parameters unique to that type are displayed. Refer to p. 187 for the values that can be set.

Setting Chorus and Delay

Chorus adds depth and spaciousness to the sound. You can select whether to use this as a chorus effect or a delay effect.

MEMO You can set the amount of Chorus applied separately for each individual tone (p. 89).

Chorus Type

You can select the chorus type.

When you change the Chorus Type, the Chorus parameters will be automatically adjusted to the optimal values. Rather than setting the chorus parameters one by one, you can make the settings more easily by first setting the Chorus Type and then changing only the necessary parameters.

The way the [CHORUS/DELAY] indicators light changes with the selected type.

Parameter	Value	Description
Cho Type (Chorus Type)	OFF	Chorus or Delay is not used. The indicator does not light.
	CHORUS	Normal Chorus. The "CHORUS" indicator remains lit.
	DELAY	Normal Delay. The "DELAY" indicator remains lit.
	GM2 CHORUS	This is a GM2 reverb. The "CHORUS" indicator flashes.

Selecting the Output Destination (Output Select)

This selects the output mode for the chorus sound.

Parameter	Value	Description
Output	MAIN	The chorus sound is output without being passed through the reverb. The chorus sound without the reverb applied to it is mixed with the reverb sound.
	REVERB	The chorus sound is output with reverb applied to it.
	MAIN+ REVERB	The chorus sound without the reverb applied to it is mixed with the chorus sound to which reverb has been applied.

Other Chorus Settings

You can make even more detailed chorus/delay settings.

When you select a Chorus Type, a number of parameters unique to that type are displayed. Refer to p. 186 for the values that can be set.

Making the Sound Control Settings (Sound Control)

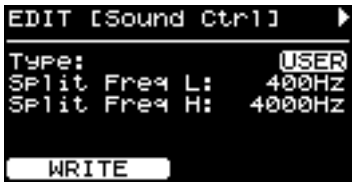
This is a stereo compressor (limiter) that is applied to the final output.
With separate settings for the high-frequency range, midrange, and low-frequency range, this reduces inconsistencies in volume levels by compressing the sound when the volume exceeds a preset volume level.

How to Make Settings

1. Press the [EDIT] button, getting the indicator to light.
The Edit Menu screen appears.

2. Press the Cursor [▼] [▲] buttons to select "4.Sound Control."

3. Press the [ENTER] button to display the Edit screen.



NOTE The screen will not indicate "WRITE" if you've selected "SETUP" as the Sound Control Mode setting for System in edit mode.

4. Press the Cursor [▲] button to select "Type."

5. Use the [DEC] [INC] buttons or the VALUE dial to set the type of compressor.

6. Press the Cursor [◀] [▶] buttons to switch screens, and press the Cursor [▼] [▲] buttons to move the cursor to the parameter to be set.
With certain parameters, pressing the [F2 (L→M→H)] button selects the low-frequency range, midrange, or high-frequency range.

7. Use the [DEC] [INC] buttons or the VALUE dial to set the value.

If saving settings in System

8. Press the [F1 (WRITE)] button.
The confirmation message appears.

9. Press the [ENTER] button.
The settings are written to Sound Control Type "USER."

If saving settings in Setup

8. Press the [SETUP WRITE] button.
Save the settings in a Setup as described on p. 67.

9. When you have finished making the settings, press the [EDIT] button, extinguishing its indicator.
You are returned to the Tone screen.

MEMO Settings saved in the RD-700GX are not deleted even when the power is turned off.

Selecting the Type of Compressor (Sound Control Type)

When you change the this parameter, the Sound Control parameters will be automatically adjusted to the optimal values. You can make the settings easily by first setting the Sound Control Type and then changing only the necessary parameters.

Parameter	Value	Description
Type (Sound Control Type)	HARD COMP	Applies strong compression.
	SOFT COMP	Applies mild compression.
	LOW BOOST	Boosts the low end.
	MID BOOST	Boosts the midrange.
	HI BOOST	Boosts the high end.
	USER	The saved settings are written.

Detailed Settings of Compressor

Parameter	Value	Description
Split Freq L	200, 250, 315, 400, 500, 630, 800 [Hz]	This sets the frequency separating the low-frequency range (LOW) and midrange (MID).
Split Freq H	2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	This sets the frequency separating the high-frequency range (HIGH) and midrange (MID).
Level	0–24dB (1dB/1Step)	Output Level
Attack Time	0–100ms	This sets the time it takes until the level is compressed after the input exceeds the THRESHOLD.
Release Time	50–5000ms	This sets the time it takes for the compression to be released after the input falls below the THRESHOLD.
Threshold	-36dB–0dB (1dB/1step)	This sets the level at which compression begins.
Ratio	1:1.0, 1:1.1, 1:1.2. 1:1.4, 1:1.6, 1:1.8, 1:2.0, 1:2.5, 1:3.2, 1:4.0, 1:5.6, 1:8.0, 1:16, 1:INF	Compression Ratio

File Management (File)

Saving a Setup File (Save SETUP File)

A single, individual file containing a collection of 100 Setups registered to the RD-700GX is called a "Setup File."
This Setup file can be saved in the RD-700GX's internal memory or on USB memory (sold separately) connected to the USB MEMORY connector.

MEMO If you want to save the changed settings of a system parameter (p. 122), memorize settings by pressing the [F1 (WRITE)] button, then save an Setup file.

1. Press the [EDIT] button, getting the indicator to light.

The Edit Menu screen appears.

2. Press the Cursor [▼] [▲] buttons to select "5.File," then press the [ENTER] button.

The Edit screen appears.

3. Press the Cursor [▲] button to select "0. SAVE SETUP File," then press the [ENTER] button.

The following screen appears.

4. Press the [F1 (MEDIA)] button to select the save destination for the Setup file.

Value	Description
INT	The data will be stored in the RD-700GX's internal memory.
USB	The data will be stored on USB memory connected to the USB MEMORY connector on the rear panel.

5. Press the Cursor [◀] [▶] buttons to move the cursor to the positions where the characters are to be input.

6. Use the [DEC] [INC] buttons or the VALUE dial to enter the name.

Names can consist of up to 16 characters.

The following characters are available.

space ! # $ % & ' ( ) + , - . 0–9 ; = @ A–Z [ ] ^ _ ` a–z { } ~

When the [F2] button is pressed, a single-character blank space is inserted; pressing the [F1] button deletes one character.

MEMO You can't save a setup file with a name that starts with a ". (period)". Do not use a ". (period)" at the beginning of the name.

7. Repeat steps 5–6 to input the name.

8. When you've finished entering the file name, press the [ENTER] button.

The Setup file will be saved.

NOTE "Executing..." appears in the display while the save is in progress. Be sure never to turn off the power.

MEMO If a file with the same name has already been saved, the confirmation message "Overwrite OK?" appears. To overwrite the Setup file, press the [ENTER] button; to save the file under a different name, press the [EXIT/SHIFT] button.

9. Press the [EDIT] button, extinguishing its indicator.

You are returned to the Tone screen.

Calling Up Setup Files (Load SETUP File)

Here's how to load a previously saved Setup file.

NOTE The current settings are erased when a Setup file is called up. Be sure to save you would like to keep first before calling up (p. 120).

1. Press the [EDIT] button, getting the indicator to light.

The Edit Menu screen appears.

2. Press the Cursor [▼] [▲] buttons to select "5.File," then press the [ENTER] button.

The Edit screen appears.

3. Press the Cursor [▼] [▲] buttons to select "1. Load SETUP File," then press the [ENTER] button.

The following screen appears.

4. Press the [F1 (MEDIA)] button to select the memory into which you want to load the data.

5. When loading System parameter settings, press the [F2 (System)] button to check in the check box.

MEMO **System Parameter is following settings.**

- System settings (p. 106)
- V-LINK Settings (p. 133)
- Favorite Setup Settings (p. 66)
- ONE TOUCH [PIANO] button and the ONE TOUCH [E. PIANO] button Settings (p. 77)
- Pedal settings when Pedal Mode is set to "SYSTEM" (p. 107)
- Sound control settings when Sound Control Mode is set to "SYSTEM" (p. 108)

MEMO The system parameter is memorized by only the Setup file saved after pressing the [F1 (WRITE)] button to memorize a Setup to RD-700GX.

6. Use the Cursor [▼] [▲] buttons or the VALUE dial to select the file you want to call up, then press the [ENTER] button.

The confirmation message appears.

If you do not want to load the Setup file, press the [EXIT/SHIFT] button.

7. Press the [ENTER] button once again to load the Setup file.

The Setup file is loaded into the RD-700GX.

NOTE Be sure never to turn off the power while the load is in progress.

MEMO If you load a file with a name that contains characters that cannot be displayed by the RD-700GX, the file name is displayed as "?."

8. Press the [EDIT] button, extinguishing its indicator.

You are returned to the Tone screen.

Deleting a Setup File (Delete SETUP File)

Here's how to delete a previously saved Setup file.

1. Press the [EDIT] button, getting the indicator to light.

The Edit Menu screen appears.

2. Press the Cursor [▼] [▲] buttons to select "5.File," then press the [ENTER] button.

The Edit screen appears.

3. Press the Cursor [▼] [▲] buttons to select "2. Delete SETUP File," then press the [ENTER] button.

The following screen appears.

4. Press the [F1 (MEDIA)] button to select the memory containing the Setup file you want to delete.

5. Use the Cursor [▼] [▲] buttons or the VALUE dial to select the Setup file that you want to delete, and press the [ENTER] button.

The confirmation message appears.

If you do not want to delete the Setup file, press the [EXIT/SHIFT] button.

MEMO If you choose "ALL," all Setup files will be deleted.

6. Press the [ENTER] button to delete the Setup file.

NOTE Be sure never to turn off the power while the delete is in progress.

7. Press the [EDIT] button, extinguishing its indicator.

You are returned to the Tone screen.

Copying a Setup File (Copy SETUP File)

You can copy a Setup file from the RD-700GX's internal memory to USB memory (sold separately).
You can also copy a Setup file from USB memory to the RD-700GX's internal memory.

1. Press the [EDIT] button, getting the indicator to light.

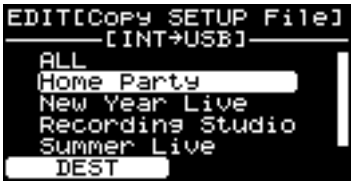
The Edit Menu screen appears.

2. Press the Cursor [▼] [▲] buttons to select "5.File," then press the [ENTER] button.

The Edit screen appears.

3. Press the Cursor [▼] [▲] buttons to select "3. Copy SETUP File," then press the [ENTER] button.

The following screen appears.



4. Press the [F1 (DEST)] button to select the type of copy.

Parameter	Description
INT→USB	Copy from the RD-700GX's internal memory to USB memory.
USB→INT	Copy from USB memory to the RD-700GX's internal memory.

5. Use the Cursor [▼] [▲] buttons or the VALUE dial to select the Setup file that you want to copy.

If you do not want to copy the file, press the [EXIT/SHIFT] button.

MEMO If you choose "ALL," all Setup files will be copied.

MEMO If a file with the same name has already been saved, the confirmation message "Overwrite OK?" appears. To overwrite the Setup file, press the [ENTER] button; to save the file under a different name, press the [EXIT/SHIFT] button.

6. Press the [ENTER] button to copy the Setup file.

NOTE Be sure never to turn off the power while the copy is in progress.

7. Press the [EDIT] button, extinguishing its indicator.

You are returned to the Tone screen.

Deleting a Song (Delete SONG File)

This operation deletes a saved song.

1. Press the [EDIT] button, getting the indicator to light.

The Edit Menu screen appears.

2. Press the Cursor [▼] [▲] buttons to select "5.File," then press the [ENTER] button.

The Edit screen appears.

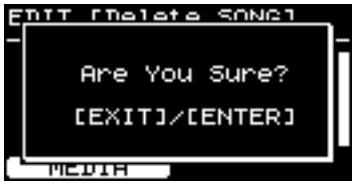
3. Press the Cursor [▼] [▲] buttons to select "4. Delete SONG File," then press the [ENTER] button.

The following screen appears.

4. Press the [F1 (MEDIA)] button to select the memory containing the song you want to delete.

5. Use the Cursor [▼] [▲] buttons or the VALUE dial to select the song that you want to delete, and press the [ENTER] button.

The confirmation message appears.



If you do not want to delete the song, press the [EXIT/SHIFT] button.

MEMO If you choose "ALL," all songs will be deleted.

6. Press the [ENTER] button to delete the song.

NOTE Be sure never to turn off the power while the delete is in progress.

7. Press the [EDIT] button, extinguishing its indicator.

You are returned to the Tone screen.

Copying a Song (Copy SONG File)

You can copy a song file from the RD-700GX's internal memory to USB memory (sold separately).
You can also copy a song file from USB memory to the RD-700GX's internal memory.

1. Press the [EDIT] button, getting the indicator to light.

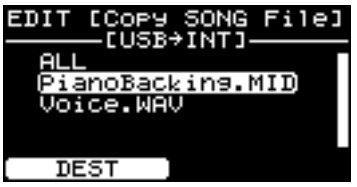
The Edit Menu screen appears.

2. Press the Cursor [▼] [▲] buttons to select "5.File," then press the [ENTER] button.

The Edit screen appears.

3. Press the Cursor [▼] [▲] buttons to select "5. Copy SONG File," then press the [ENTER] button.

The following screen appears.



4. Press the [F1 (DEST)] button to select the type of copy.

Parameter	Description
INT→USB	Copy from the RD-700GX's internal memory to USB memory.
USB→INT	Copy from USB memory to the RD-700GX's internal memory.

5. Use the Cursor [▼] [▲] buttons or the VALUE dial to select the song that you want to copy.

If you do not want to copy the song, press the [EXIT/SHIFT] button.

MEMO If you choose "ALL," all songs will be copied.

6. Press the [ENTER] button to copy the song.

NOTE Be sure never to turn off the power while the copy is in progress.

NOTE You can't copy audio files into internal memory.

MEMO If a file with the same name has already been saved, the confirmation message "Overwrite OK?" appears. To overwrite the Song, press the [ENTER] button; to save the file under a different name, press the [EXIT/SHIFT] button.

7. Press the [EDIT] button, extinguishing its indicator.

You are returned to the Tone screen.

Formatting Memory (Format)

"Formatting" is an operation that returns the internal memory to the factory-set condition, or prepares USB memory for use with RD-700GX.

USB memory cannot be used with the RD-700GX unless it is formatted suitably for the RD-700GX.

If you're using newly purchased USB memory, you must first format it on the RD-700GX.

NOTE When you format the USB memory, all data previously saved on that memory will be erased. Before you carry out a format, make sure that the USB memory does not contain important data you need to keep.

1. Press the [EDIT] button, getting the indicator to light.

The Edit Menu screen appears.

2. Press the Cursor [▼] [▲] buttons to select "5.File," then press the [ENTER] button.

The Edit screen appears.

3. Press the Cursor [▼] [▲] buttons to select "6. Format," then press the [ENTER] button.

The following screen appears.

4. Press the [F1 (MEDIA)] button to select the media that you want to format.

5. Press the [ENTER] button.

The confirmation message appears.

If you decide to cancel the Format operation, press the [EXIT/SHIFT] button.

6. Press the [ENTER] button once again to execute the Format operation.

All the contents of the memory will be erased.

7. Press the [EDIT] button, extinguishing its indicator.

You are returned to the Tone screen.

NOTE Never turn off the power while the screen indicates "Executing..." Doing so will damage the memory, rendering it unusable.

NOTE Don't disconnect the USB memory until formatting is completed.

Setting MIDI Receive Parts (Part Parameter)

The sixteen Parts played by the RD-700GX's internal sound generator are referred to as "Internal Parts."
When connecting an external MIDI device to a sequencer or other device, by assigning the Receive channel to an Internal Part you can receive MIDI messages from the external MIDI device and control the Internal Parts.
These parameters determine how each Part will receive MIDI messages.

How to Make Settings

1. Press the [EDIT] button, getting the indicator to light.

The Edit Menu screen appears.

2. Press the Cursor [▼] [▲] buttons to select "6. Part Parameter."

3. Press the [ENTER] button to display the Edit screen.

4. Press the Cursor [▼] [▲] [◀] [▶] buttons to move the Cursor to the parameter to be set.

5. Use the [DEC] [INC] buttons or the VALUE dial to set the value.

6. When you have finished making the settings, press the [EDIT] button, extinguishing its indicator.

You are returned to the Tone screen.

Selecting the Part and Tone to Be Set (Part/Tone)

Choose the Part and Tone for which you want to make settings.

Parameter	Value
Part	1-16 Parts assigned to the INTERNAL Zone are indicated by a marker (UPPER 1) appearing after the part name.
Tone	When the Part to be set is selected, the name of the assigned tone appears. You can select tone using the TONE SELECT buttons. For more on the Tone, refer to “Tone List” (p. 189)

Setting the Receive Channel (Receive Channel)

When using MIDI messages from an external MIDI device to play the RD-700GX, set the Receive channels for each of the RD-700GX’s parts so they’re matched up with the channels that’ll be used for transmission by the external MIDI device.

Parameter	Value
Receive Channel	1–16

Setting the Volume and Pan (Volume/Pan)

Sets the volume and the panning (localizes sound image) for each of the parts.

The Volume setting is mainly used when multiple tones are playing to obtain the desired balance in volume between each part.

The Pan setting localizes the sound image of each part when the output is in stereo. With an increase in the value for L, more of the sound will be heard as coming from the left side. Similarly, more of the sound will originate at the right if the value of R is increased. When set to 0, the sound is heard as coming from the center.

Parameter	Value
Volume	0–127
Pan	L64–0–R63

Setting the Required Polyphony (Voice Reserve)

The RD-700GX has a maximum polyphony (the number of sounds, or “voices” that can be produced simultaneously by the sound generator) of 128 voices.

This setting specifies the number of voices that will be reserved for each Part when more than 128 voices are played simultaneously. For example if Voice Reserve is set to 6 for Part 1, Part 1 will always have 6 notes of sound-producing capacity available to it even if a total of more than 128 notes (total for all Parts) are being requested.

You can make separate Voice Reserve settings for each individual Part.

Parameter	Value
Voice Reserve	0–64 * The figure in parentheses before the settings value shows the remaining number of voices that can be set. It is not possible for the settings of all Parts to total an amount greater than 64.

Preventing Parts from Being Played (Part Switch)

Sets the part on or off.

Parameter	Value
Part Switch	ON, OFF

Setting Reception and Blocking of MIDI Messages from External MIDI Controllers

You can change the RD-700GX's tones by reception of MIDI messages generated through the actions of modulation levers, pedals, knobs, and other such external MIDI devices controls. You can set whether to have the following MIDI messages received (ON), or not (OFF) individually in each part.

Parameter	Description	Value
BS	Rx.Bank Select	ON, OFF
PC	Rx.Program Change	
Md	Rx.Modulation	
PB	Rx.Pitch Bend	
Vl	Rx.Volume	
H1	Rx.Hold-1	
Pn	Rx.Pan	
Ex	Rx.Expression	

Making the Rhythm and Arpeggio Settings (Rhythm/Arpeggio)

How to Make Settings

1. Press the [EDIT] button, getting the indicator to light.

The Edit Menu screen appears.

2. Press the Cursor [▼] [▲] buttons to select "7.Rhythm/Arpeggio."

3. Press the [ENTER] button to display the Edit screen.

4. Press the Cursor [◀] [▶] buttons to switch screens.

To make Rhythm settings, press the [◀] button to make "Rhythm" appear. To make arpeggiator settings, press the [▶] button to make "Arpeggio" appear.

5. Press the Cursor [▼] [▲] buttons to move the Cursor to the parameter to be set.

6. Use the [DEC] [INC] buttons or the VALUE dial to edit the value.

7. When you have finished making the settings, press the [EDIT] button, extinguishing its indicator.

You are returned to the Tone screen.

Making the Rhythm Settings

The RD-700GX features internal drum patterns complementing Jazz, Rock, and other various musical genres. This kind of drum pattern is called a "Rhythm."

Adjusting the Tempo (Tempo)

Specify the tempo of the Rhythm.

NOTE The RD-700GX has only one tempo setting. Once you change the setting, the tempo indicated in the Tone screen and the tempo setting for the song and arpeggiator (p. 131) both change.

Parameter	Value
Tempo	10–500

MEMO The way Rhythm is played and the tempo display may differ with some Rhythm Patterns.

MEMO With Clock Source (p. 109) set to "EXT," "E:" appears in the display, and the RD-700GX is synchronized to the tempo of the external MIDI device. The tempo cannot be changed with the RD-700GX when "E:" is indicated.

Adjusting the Volume (Rhythm Volume)

Adjusts the volume of the Rhythm.

Parameter	Value
Volume	0–127

Changing Patterns (Rhythm Pattern)

This selects the Rhythm pattern. Select from 205 options.

Parameter	Value
Patrn (Pattern)	Refer to "Rhythm Pattern List" (p. 196).

MEMO You can also change a Rhythm's pattern in the "Rhythm/Arpeggio screen" (p. 57).

Changing the Drum Set (Rhythm Set)

You can change a Rhythm's drum set (set of drum and percussion tones).

Parameter	Value
Rhy Set (Rhythm Set)	Refer to "Rhythm Set List" (p. 192).

MEMO You can select Tones other than Rhythm Sets.

MEMO When this setting is changed, the Part 10 Tone also changes.
In addition, Rhythm Set Change is set to OFF.

NOTE Depending on the Rhythm Set that is selected, the Rhythm Set may not play back properly.

Preventing the Drum Set from Changing When You Switch Patterns (Rhythm Set Change)

Each Rhythm in a Rhythm pattern has the most suitable drum set (set of drum and percussion tones) assigned to it. When Rhythm patterns are changed, the drum sets also switch, so the tone is changed, but here the drum set stays constant and does not change.

Parameter	Value	Description
Rhy Set Change (Rhythm Set Change)	ON	When the Rhythm is changed, the drum set also changes.
	OFF	When the Rhythm is changed, the drum set does not change.

Changing the Accent Strength (Rhythm Accent)

Modifies the strength of accents and the length of the notes to adjust the "groove" feel of the arpeggio. A setting of 100% will produce the most pronounced groove feel.

Parameter	Value
Rhy Accent (Rhythm Accent)	0–100%

Changing the Beat Syncopation (Rhythm/Arpeggio Grid)

This sets the minimum value of the notes comprising Rhythms and arpeggios and adjusts the amount of swing (None/Weak/Strong).

NOTE This setting is shared by the Arpeggiator settings.

Parameter	Value	Description
Rhy/Arp Grid (Rhythm/ Arpeggio Grid)	1/4	Quarter note (one grid section = one beat)
	1/8	Eighth note (two grid sections = one beat)
	1/8L	Eighth note shuffle Light (two grid sections = one beat, with a light shuffle)
	1/8H	Eighth note shuffle Heavy (two grid sections = one beat, with a heavy shuffle)
	1/12	Eighth note triplet (three grid sections = one beat)
	1/16	Sixteenth note (four grid sections = one beat)
	1/16L	Sixteenth note shuffle Light (four grid sections = one beat, with a light shuffle)
	1/16H	Sixteenth note shuffle Heavy (four grid sections = one beat, with a heavy shuffle)
	1/24	Sixteenth note triplet (six grid sections = one beat)

Making the Sound More Staccato or Legato (Rhythm/Arpeggio Duration)

This sets the duration of the sound. You can make it more staccato (short and clipped), or legato, so notes are played longer.

NOTE This setting is shared by the Arpeggiator settings.

Parameter	Value	Description
Rhy/Arp Duration (Rhythm Arpeggio Duration)	30, 40, 50, 60, 70, 80, 90, 100, 120 (%)	For example, when set to "30," the length of the note in a grid (or when a series of grids is connected with ties, the final grid) is 30% of the full length of the note set in the grid type.
	Ful (Full)	Even if the linked grid is not connected with a tie, the same note continues to sound until the point at which the next new sound is specified.

Selecting the MIDI Output Connector (Rhythm MIDI Out Port)

This sets the MIDI connector (port) from which the Rhythm part is to be output.

Parameter	Value
MIDI OUT Port	ALL, INT (INTERNAL), 1 (MIDI OUT 1), 2 (MIDI OUT 2), 3 (MIDI OUT 3), USB

NOTE If the System parameter "MIDI OUT3 MODE" setting (p. 110) is set to THRU, the Rhythm will not be output even if you choose the "3 (MIDI OUT 3)" setting.

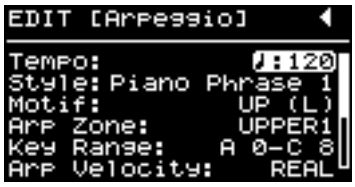
Selecting the MIDI Output Channel (Rhythm MIDI Out Channel)

This sets the channel used for outputting Rhythm parts as MIDI output.

Parameter	Value
MIDI Channel (MIDI Out Channel)	OFF, 1–16

Making Arpeggio Settings

The function that allows you to perform arpeggios (chords whose notes are played sequentially rather than together) from a chord's constituent notes, just by playing the chord, is called "Arpeggiator."
You can make more detailed arpeggio settings, including tempo and range.



MEMO For more on switching the Arpeggiator on and off, refer to "Playing Arpeggios ([ARPEGGIO] Button)" (p. 54).

Adjusting the Tempo (Tempo)

This sets the speed of the arpeggio.

NOTE The RD-700GX has one tempo setting. You can change this setting in the tempo display in the Tone screen; or alternatively, you can change the song and Rhythm's tempo setting (p. 129).

Parameter	Value
Tempo	10–500

MEMO The way Arpeggio is played and the tempo display may differ with some Arpeggio Styles.

MEMO With Clock Source (p. 109) set to "EXT," "E:" appears in the display, and the RD-700GX is synchronized to the tempo of the external MIDI device. The tempo cannot be changed with the RD-700GX when "E:" is indicated.

Setting the Way Arpeggios are Played (Arpeggio Style)

This sets the style of the arpeggio.

Parameter	Value
Style	"Arpeggio Style List" (p. 195)

Changing the Order in Which Notes Are Played (Arpeggio Motif)

Set the order to play the notes for the keys pressed from the following.

Param	Value	Description
Motif	UP (L)	The notes are played one by one in sequence from the lowest of the pressed keys. The note for the lowest pressed key is sounded each time.
	UP (L&H)	The notes are played one by one in sequence from the lowest of the pressed keys. The notes for both the lowest and highest pressed keys are sounded each time.
	UP (_)	The notes are played one by one in sequence from the lowest of the pressed keys. No one note is played every time.
	DOWN (L)	The notes are played one by one in sequence from the highest of the pressed keys. The note for the lowest pressed key is sounded each time.
	DOWN (L&H)	The notes are played one by one in sequence from the highest of the pressed keys. The notes for both the lowest and highest pressed keys are sounded each time.
	DOWN (_)	The notes are played one by one in sequence from the highest of the pressed keys. No one note is played every time.
	UP&DOWN (L)	The notes are played one by one in sequence from the lowest of the pressed keys to the highest, and then back again in the reverse order. The note for the lowest pressed key is sounded each time.
	UP&DOWN (L&H)	The notes are played one by one in sequence from the lowest of the pressed keys to the highest, and then back again in the reverse order. The notes for the lowest and highest pressed keys are sounded each time.
	UP&DOWN (_)	The notes are played one by one in sequence from the lowest of the pressed keys to the highest, and then back again in the reverse order. No one note is played every time.
	RANDOM (L)	The notes are played one by one in random order. The note for the lowest pressed key is sounded each time.
	RANDOM (_)	The notes are played one by one in random order. No one note is played every time.
	PHRASE	A phrase based on the pitch of the lowest pressed key is played. If more than one key is pressed, the pitch of the key that is pressed last is used.

NOTE Depending on the Arpeggio Style selected, it is not so effective as it expected.

Selecting the Zone for the Arpeggio Performance (Arpeggio Zone)

This sets the zone to be used for the arpeggio performance when multiple tones are used (p. 41).

Parameter	Value
Arp Zone (Arpeggio Zone)	UPPER1, UPPER2, LOWER1, LOWER2, ALL

Setting the Key Range for the Arpeggio Performances (Arpeggio Key Range)

You cannot perform in the normal manner in the range set for arpeggio performances, but you can specify the range used for the arpeggios, which even allows you, for example, to split the keyboard and play arpeggios as accompaniment in the left side, and the melody in the right.
Specify the leftmost and rightmost keys in the range to be used for arpeggios.

Parameter	Value
Key Range	A0–C8

Keeping the Force of the Notes Constant (Arpeggio Velocity)

This allows the arpeggiated notes to sound at a fixed velocity regardless of the strength of your keyboard playing touch.

Parameter	Value	Description
Arp Velocity (Arpeggio Velocity)	REAL	Reproduces the actual strength of the keyboard touch.
	1–127	Sets the velocity at a fixed valued, regardless of the keyboard touch.

MEMO Even if Arpeggio Velocity is set to a value other than "REAL," the sound's velocity changes in with the Arpeggio Style and Arpeggio Accent values.

Rhythm/Arpeggio Grid

Refer to p. 130.

Rhythm/Arpeggio Duration

Refer to p. 130.

Changing the Octave Range in Arpeggio Style (Arpeggio Octave Range)

Sets the key range in octaves over which arpeggio will take place.
If you want the arpeggio to sound using only the notes that you actually play, set this parameter to 0. To have the arpeggio sound using the notes you play and notes 1 octave higher, set this parameter to +1. A setting of -1 will make the arpeggio sound using the notes you play and notes 1 octave lower.

Parameter	Value
Arp Octave Range (Arpeggio Octave Range)	-3–+3

Changing the Accent Strength (Arpeggio Accent)

Modifies the strength of accents and the length of the notes to adjust the "groove" feel of the arpeggio. A setting of 100% will produce the most pronounced groove feel.

Parameter	Value
Arp Accent (Arpeggio Accent)	0–100%

Continuing Arpeggios Even After the Keys Are Released (Arpeggio Hold)

When the hold setting is switched on, you can have arpeggios continue to play even after you release the keys.

Parameter	Value	Description
Arp Hold (Arpeggio Hold)	ON	Arpeggios continue to play even after the keys are released.
	OFF	Arpeggios stop playing when the keys are released.

MEMO The [ARPEGGIO] button's indicator flashes when the Arpeggio Hold is set to ON.

Switching Hold On and Off with the Buttons

Even when not in the Edit screen, you can use the buttons to turn the Hold function on and off.

- **Hold down the [ARPEGGIO] button and press the [CONTROL/ZONE LEVEL] button.**
  Hold is turned on or off each time the button is pressed.

About V-LINK

V-LINK (V-LINK) is a function that provides for the play of music and visual material. By using V-LINK-compatible video equipment, visual effects can be easily linked to, and made part of the expressive elements of a performance.

For example, if you use the RD-700GX in conjunction with the motion dive.tokyo Performance Package, you'll be able to do the following.

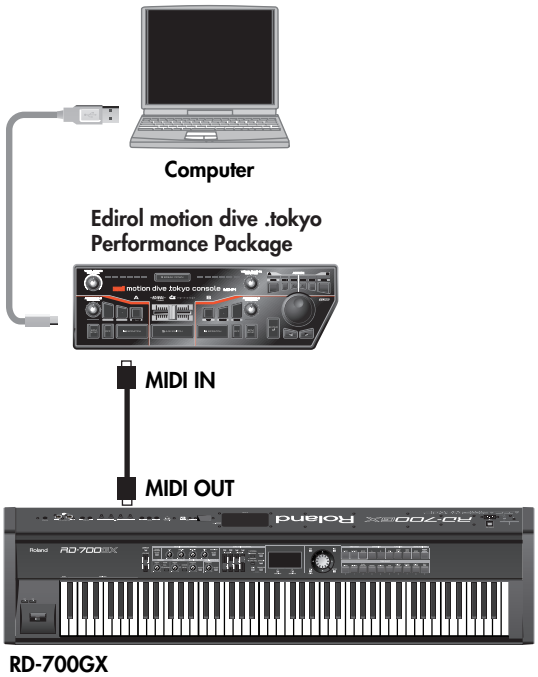
- Use the RD-700GX to produce synchronized music and video performances.

NOTE In order to use V-LINK between the RD-700GX and the motion dive.tokyo Performance Package, you'll need to make connections using a MIDI cable (sold separately).

Connection Examples

As an example, we will use a Setup in which the RD-700GX is connected to the motion dive.tokyo Performance Package. Use a MIDI cable to connect the RD-700GX's MIDI OUT connector to the MIDI IN connector of the Edirol MD-P1.

NOTE 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.



Turning the V-LINK ON/OFF

1. Press the [V-LINK] button.

The [V-LINK] button will light, and the V-LINK setting will be on.
In this state, you can operate the keyboard to manipulate images in sync with the playback of the RD-700GX.

2. Press the [V-LINK] button again.

The [V-LINK] button will go out, and the V-LINK setting will be off.

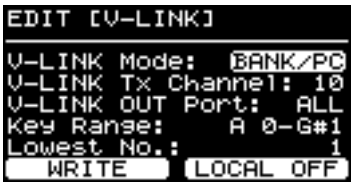
V-LINK Settings

1. Press the [EDIT] button, getting the indicator to light.

The Edit Menu screen appears.

2. Press the Cursor [▼] [▲] buttons to select "8.V-LINK."

3. Press the [ENTER] button to display the Edit screen.



4. Press the Cursor [▼] [▲] buttons to move the Cursor to the parameter to be set.

5. Use the [DEC] [INC] buttons or the VALUE dial to edit the value.

6. When you have finished making the settings, press the [EXIT/SHIFT] button.

You are returned to the previous screen.

MEMO If you want to save this settings, press the [F1(WRITE)] button. Settings saved in the RD-700GX are not deleted even when the power is turned off.

Detailed Settings of V-LINK

V-LINK Mode

This selects the type of MIDI message output.

Parameter	Value	Description
V-LINK Mode	BANK/PC	PC (Clip) output with the white keys, Bank Select (Pallet) output with the black keys
	NOTE	Note output

V-LINK Tx Channel

This selects the MIDI channel used in outputting messages.

Parameter	Value
V-LINK Tx Channel	1–16

V-LINK OUT Port

This selects the port used for outputting messages.

Parameter	Value
V-LINK OUT Port	ALL, OUT1, OUT2, OUT3, USB

NOTE If the System parameter "MIDI OUT3 MODE" setting (p. 110) is set to THRU, V-LINK data will not be transmitted even if you choose the OUT 3 setting.

Key Range

This select the range of keys to use as the V-LINK controller.

Parameter	Value
Key Range	A0–C8

Lowest No

This sets the number that is output when the lowest key in the range set with Key Range is pressed.

Parameter	Value	Description
Lowest No.	1–128	When V-LINK Mode is set to BANK/PC
	0–127	When V-LINK Mode is set to NOTE

Local ON/OFF

This setting determines whether or not the RD-700GX's sounds are played when a key within the range set with Key Range is pressed.

1. The function is alternately turned on or off each time press the [F2] button in the EDIT V-LINK screen.

Parameter	Value	Description
Local ON/OFF	LOCAL OFF	No sounds are played, even when keys in the range set in Key Range are pressed.
	LOCAL ON	Sounds are played when keys in the range set in Key Range are pressed.

Other Functions (Utility)

Utility includes functions for sending data to external MIDI sequencers and other devices and for restoring the settings to their original factory state.

MEMO For more on "Rec Setting" in Utility menu, refer to "Settings for Recording (Rec Setting)" (p. 138).

Changing Settings Related to Song Playback (Song Function)

You can change a variety of settings related to song playback.

1. Press the [EDIT] button, getting the indicator to light.

The Edit Menu screen appears.

2. Press the Cursor [▼] [▲] buttons to select "9.Utility," and press the [ENTER] button to display the Edit screen.

3. Press the Cursor [▼] [▲] buttons to select "0. Song Function," and press the [ENTER] button.

The following screen appears.

4. Press the Cursor [▼] [▲] buttons to move the cursor to the parameter to be set.

5. Use the [DEC] [INC] buttons or the VALUE dial to set the value.

If you press the [DEC] button and [INC] button simultaneously, the setting will return to its default value.

6. When you have finished making the settings, press the [EDIT] button, extinguishing its indicator.

Parameter	Value	Description
Play Mode	ONE SONG	When you play back a song, only one song will play; playback will stop at the end of that song.
	ALL SONG	The songs in internal memory or in USB memory will play consecutively.
Transpose	-6–0–+5	This lets you shift the playback key of a song in semitone steps. This also applies to Audio Key playback.
Center Cancel	OFF, ON	When playing back audio data, this causes sounds located in the center (e.g., vocals or melodic instruments) to be reduced in volume.
MIDI OUT Port	ALL, INT (INTERNAL), 1 (MIDI OUT 1), 2 (MIDI OUT 2), 3 (MIDI OUT 3), USB	This sets the MIDI connector (port) from which the song is to be output.

NOTE For some songs, using the Center Cancel function may affect the tonal character.

Transmitting Setup Data to an External MIDI Device (Bulk Dump)

Here's how to transmit the contents of the currently selected Setup to an external MIDI device. This operation is called "bulk dump."

1. Use a MIDI cable (optional) to connect the RD-700GX's MIDI OUT connector to the MIDI IN connector on an external sequencer.

2. Press the [EDIT] button, getting the indicator to light.

The Edit Menu screen appears.

3. Press the Cursor [▼] [▲] buttons to select "9.Utility."

4. Press the [ENTER] button to display the Edit screen.

5. Press the Cursor [▼] [▲] buttons to select "2. Bulk Dump."

6. Press the [ENTER] button.

A screen like the one shown below appears.

7. Put the external sequencer in record mode.

8. Press the [ENTER] button to transmit the settings.

The message "Now, Executing..." appears in the display during transmission of the data.

After the transmitting is finished, the display will indicate "Complete!."

You are returned to the Edit screen.

9. Stop the external sequencer.

Restoring the Settings to the Factory Condition (Factory Reset)

The settings stored in the RD-700GX can be returned to their factory settings.

NOTE Executing "Factory Reset All" results in deletion of the Setups (p. 65). If you want to keep the recorded content, save the Setup file to your USB memory (p. 120).

NOTE When making USB connections, be absolutely sure to disconnect the USB cable before starting.

1. Press the [EDIT] button, getting the indicator to light.

The Edit Menu screen appears.

2. Press the Cursor [▼] button to select "9.Utility."

3. Press the [ENTER] button to display the Edit screen.

4. Press the Cursor [▼] [▲] buttons to select "3. Factory Reset Curnt" or "4. Factory Reset All."

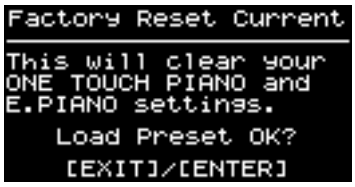
Parameter	Value
Factory Reset Curnt (Factory Reset Current)	The currently selected Setup returned to their factory settings.
Factory Reset All	The settings stored in the RD-700GX can be returned to their factory settings.

NOTE While the Factory Reset is in progress, no sounds are produced even when the keys are pressed. In addition, Rhythms and arpeggios being played are also stopped.

Factory Reset Current

5. Press the [ENTER] button.

A screen like the one shown below appears.



NOTE Selecting "000" as the Setup initializes the ONE TOUCH [PIANO] button and the ONE TOUCH [E. PIANO] button's settings.

6. Press the [ENTER] button.

The confirmation message appears.

To cancel the Factory Reset, press the [EXIT/SHIFT] button.

7. Press the [ENTER] button once again to start the Factory Reset operation.

NOTE Never turn off the power during Factory Reset (while "Executing... Don't Power Off" appears in the display).

After the Factory Reset operation is finished, the Utility screen returns to the display.

8. Switch off the power, then turn it back on again.

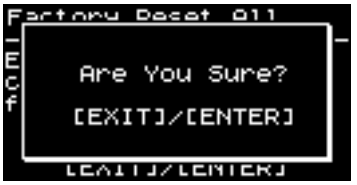
Factory Reset All

5. Press the [ENTER] button.

A screen like the one shown below appears.

6. Press the [ENTER] button.

The confirmation message appears.



To cancel the Factory Reset, press the [EXIT/SHIFT] button.

7. Press the [ENTER] button once again to start the Factory Reset operation.

NOTE Never turn off the power during Factory Reset (while "Executing... Don't Power Off" appears in the display).

After the Factory Reset operation is finished, The ONE TOUCH PIANO screen returns to the display.

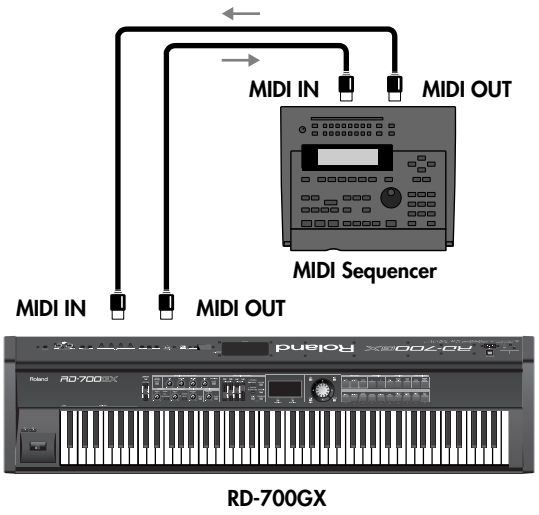
8. Switch off the power, then turn it back on again.

Recording RD-700GX Performances to an External MIDI Sequencer

Now, try using an external sequencer to record your music onto multiple tracks, and then play back the recorded performance.

Connecting to an External Sequencer

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



1. **Before starting the connection procedure, make sure that the power to all devices has been turned off.**
2. **After reading "Connecting the External Equipment to RD-700GX" (p. 23), connect an audio device/ system or headphones.**
3. **Connect the external MIDI sound device with the MIDI cable as shown in the figure above.**
4. **As described in "Turning On the Power" (p. 25), turn on the power of each device.**

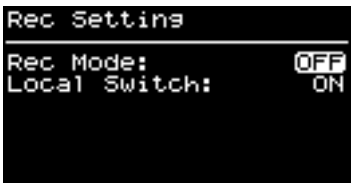
Settings for Recording (Rec Setting)

"Rec Mode" is a convenient feature to use when recording to an external sequencer.
When using the Rec Mode function, you can get the most suitable settings for recording the RD-700GX's data to an external sequencer, without having to make all the Part and channel settings.

1. **Press the [EDIT] button, getting the indicator to light.**
   The Edit Menu screen appears.

2. **Press the Cursor [▼] button to select "9.Utility."**
3. **Press the [ENTER] button to display the Edit screen.**

4. **Press the Cursor [▼] [▲] buttons to select "1. Rec Setting."**
5. **Press the [ENTER] button, and the following screen will appear:**



Parameter	Value	Description
Rec Mode	ON, OFF	Ordinarily this will be set to OFF. When this is set to ON, settings appropriate for recording are used with respect to the output from MIDI OUT, regardless of the INTERNAL zone settings.
Local Switch		This switches the Local Switch on and off. Although normally set to ON, it should be set to OFF when recording. For details, refer to the following section "About the Local Switch" (p. 139).

6. Use the cursor [▲] [▼] buttons to select the parameter you want to edit, and then use the [DEC] [INC] buttons or the VALUE dial to edit the value.

7. When you have finished making the settings, press the [EDIT] button, extinguishing its indicator.

You are returned to the Tone screen.

The settings for recording to the external sequencer are now selected.

NOTE With Rec Mode set to ON, you cannot change the EXTERNAL Zone settings (p. 96). Pressing the [EXTERNAL/INTERNAL] button does not call up the External screen when Rec Mode is set to ON.

Recording the Performance

Use the following procedure when recording to an external sequencer.

1. Turn on the external sequencer's Thru function.

For details, refer to the following section "About Local Switch."

Refer to your sequencer owner's manual for instructions on how to carry out this procedure.

2. Select the Setup for the performance to be recorded.

For instructions on selecting the Setup, refer to p. 65.

3. Set the Rec Setting and Local Control.

Use the procedure described in the previous section "Settings for Recording" to make the following settings.

Rec Mode: ON

Local Switch: OFF

4. Begin recording with the external sequencer.

5. Bulk Dump the Setup.

Using the Utility Bulk Dump in Edit mode, transmit the contents of the selected Setup to the external sequencer.

For instructions on carrying out this operation, refer to "Transmitting Setup Data to an External MIDI Device (Bulk Dump)" (p. 135).

6. Perform on the RD-700GX.

7. When the performance is finished, stop recording with the external sequencer.

Recording is now complete.

You can then listen to the recorded performance by playing it back on the external sequencer.

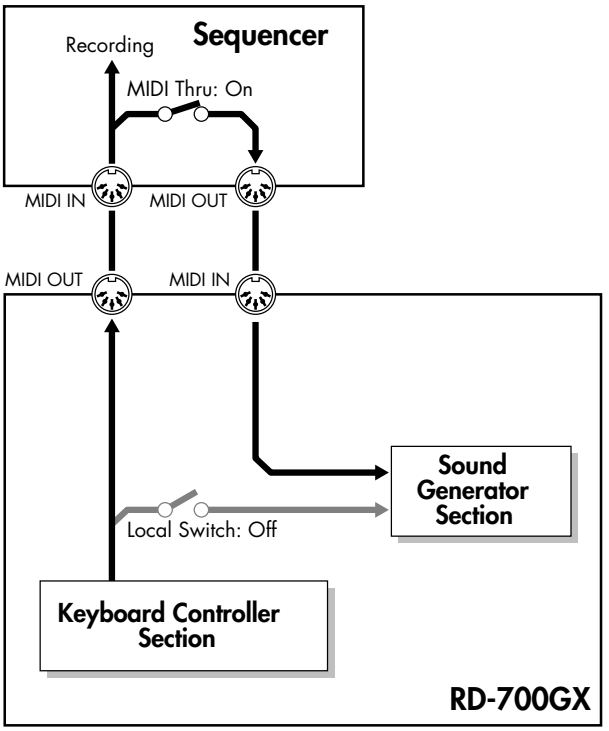
Exiting Rec Mode

When Rec Mode is set to ON, you cannot change the EXTERNAL settings. When you have finished recording the performance, use the procedure described in the previous section "Settings for Recording" to set Rec Mode to OFF.

NOTE The settings made in Rec Setting cannot be saved. Rec Setting automatically switch to "Rec Mode: OFF, Local Switch: ON" when the power is turned on.

About the Local Switch

The switch that connects and disconnects the MIDI connection between the keyboard controller section and the sound generator section (p. 28) is called the Local switch. Since essential information describing what is being played on the keyboard won't reach the sound generator if the Local switch is set to OFF, the Local switch should normally be left ON. However, if while performing you want to send that performance data to an external sequencer as MIDI messages to be recorded, you then perform with the externally connected MIDI sequencer set to MIDI Thru (whereby data received from MIDI IN is then output from the MIDI OUT with no changes made to the data).



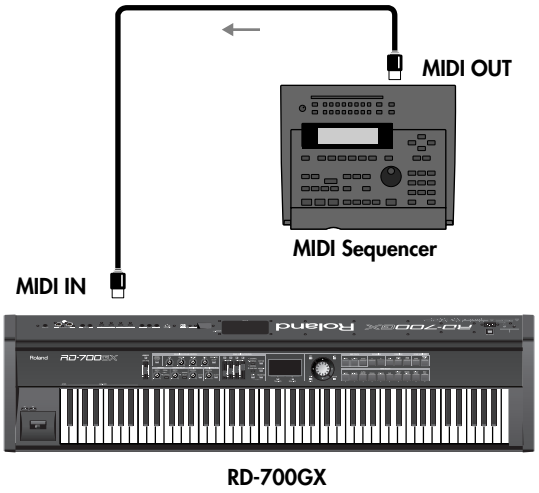
In this case, the data sent over two paths, i.e., the data sent directly from the keyboard controller section and the data sent from the keyboard controller section via the external sequencer, ends up being sent to the sound generator section simultaneously. Thus, for example, even when you play a "C" key only once, the note "C" cannot be sounded correctly, as the sound is played by the sound generator section twice.

Playing the RD-700GX's Internal Sound Generator from an External MIDI Device

Try Playing the RD-700GX from an external MIDI Device.

Making Connections

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



1. **Before starting the connection procedure, make sure that the power to all devices has been turned off.**
2. **After reading "Connecting the External Equipment to RD-700GX" (p. 23), connect an audio device/ system or headphones.**
3. **Connect the external MIDI device with the MIDI cable as shown in the figure above.**
4. **As described in "Turning On the Power" (p. 25), turn on the power of each device.**

Setting the Channels

Set the RD-700GX's receive channel to match the external MIDI device's transmit channel.
For instructions on setting the RD-700GX's Receive channel, refer to "Setting the Receive Channel (Receive Channel)" (p. 127).
When both channels are matched, playing the external MIDI device produces sounds from the RD-700GX's sound generator.

MEMO For instructions on how to set the transmit channel of the external MIDI device, refer to the owner's manual for your external MIDI device.

Selecting RD-700GX Sounds from an External MIDI Device

Transmitting Bank Select (Controller Number 0, 32) and Program Change messages from the external MIDI device to the RD-700GX allows you to switch Setups and Tones.

Switching Setups

The MIDI messages transmitted by the external MIDI device will be received by the RD-700GX to select Setups as shown in the following table.

Setup Number	Bank Select		Program Change Number
	MSB	LSB	
1–100	085	0	1–100

When switching Setups, you must match the MIDI channel of the transmitting device with the RD-700GX's Control channel (p. 110).
When switching the tones in each part, match the MIDI channel of the transmitting device with the RD-700GX's Receive channel. However, when the Control channel and the Receive channel are both set to the same channel, the Control channel takes priority, and Setups are switched.

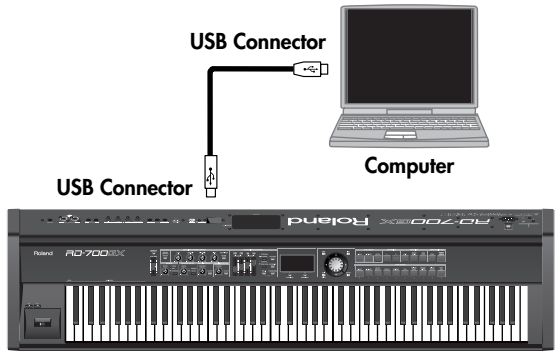
Connecting to Your Computer

Connecting to a Computer via the USB MIDI Connector

If you use a USB cable (commercially available) to connect the USB MIDI connector located on the RD-700GX's rear panel to the USB connector of your computer, you'll be able to do the following things.

- Use the RD-700GX to play SMF music files played back by MIDI-compatible software.
- By transferring MIDI data between the RD-700GX and your sequencer software, you'll be able to enjoy a wide range of possibilities for music production and editing.

Connect the RD-700GX to your computer as shown below.



RD-700GX

NOTE Refer to the Roland website for system requirements.
Roland website: http://www.roland.com/

NOTE Depending on the type of computer you're using, this may not operate correctly.
For details on supported operating systems, refer to the Roland website.

Caution

- To avoid the risk of malfunction and/or speaker damage, always make sure to turn the volume all the way down and turn off the power on all equipment before you make any connections.
- Only MIDI data can be transmitted and received via USB.
- A USB cable is not included. If you need to obtain one, ask the dealer where you purchased the RD-700GX.
- Switch on power to the RD-700GX before you start up the MIDI application on your computer. Don't turn the RD-700GX's power on/off while your MIDI application is running.

The original driver is provided on the included CD-ROM (Audio Key Utility 2). It can also be downloaded from the Roland website.

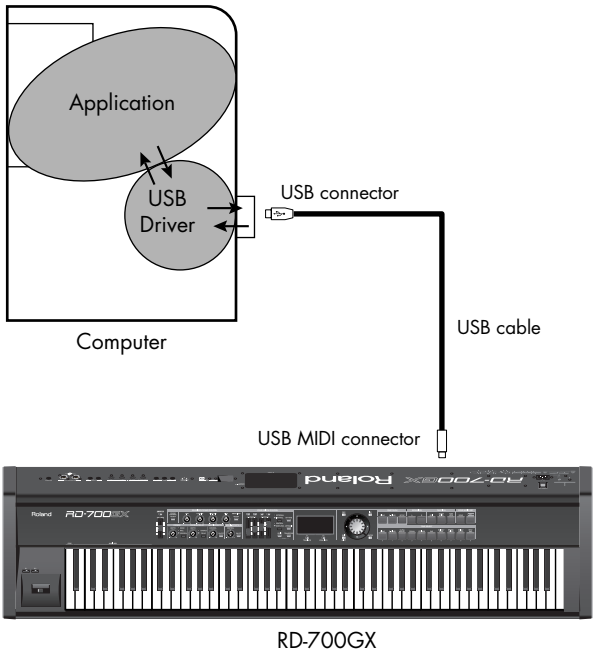
Roland website: http://www.roland.com/

Specify the USB driver you want to use, and then install the driver. For details, refer to "Switching USB Drivers" (p. 142).

The correct driver and the installation procedure will depend on your system and on the other programs you are using. Be sure to read the Readme file on the CD-ROM before installation.

What is the USB MIDI Driver?

The USB MIDI Driver is a software which passes data between the RD-700GX and the application (sequencer software, etc.) that is running on the USB-connected computer.
The USB MIDI Driver sends data from the application to the RD-700GX, and passes data from the RD-700GX to the application.

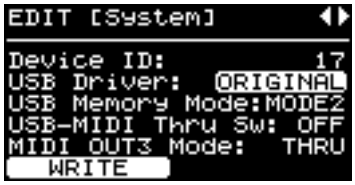


RD-700GX

Switching USB Drivers

The USB driver to be used when a computer is connected to the USB connector is determined as follows:

1. **Press the [EDIT] button.**
2. **Press the Cursor [▲] [▼] buttons to select "0. SYSTEM," and then press the [ENTER] button.**
3. **Press the Cursor [◀] [▶] buttons to switch screens, and press the Cursor [▲] [▼] buttons to move the cursor to "USB Driver."**



4. **Use the [DEC] [INC] buttons or the VALUE dial to select the USB driver you want to use.**

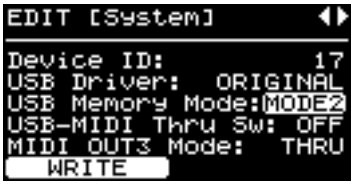
Parameter	Value	Description
USB Driver	ORIGINAL	Select this if you're using the USB driver on the included CD-ROM (Audio Key Utility 2), or a USB driver you downloaded from the Roland website.
	GENERIC	Choose this if you want to use the standard USB driver that was included with your computer.

5. **Press the [F1 (WRITE)] button.**
6. **Turn the power off, then on again.**

Changing the USB Memory Setting

In some cases, when USB memory is connected to the USB MEMORY connector, it may take longer for data to be loaded, or data may fail to be loaded successfully. If this occurs, you may be able to solve the problem by changing the USB memory setting.

1. **Press the [EDIT] button.**
2. **Press the Cursor [▲] [▼] buttons to select "0. SYSTEM," and then press the [ENTER] button.**
3. **Press the Cursor [◀] [▶] buttons to switch screens, and press the Cursor [▲] [▼] buttons to move the cursor to "USB Memory Mode."**



4. **Use the [DEC] [INC] buttons or the VALUE dial to edit the value.**

Parameter	Value
USB Memory Mode	Mode1, Mode2

5. **Press the [F1 (WRITE)] button.**
6. **Turn the power off, then on again.**

Using the RD-700GX as a USB MIDI Interface (USB MIDI Thru Sw)

If the RD-700GX is connected to your computer, performance data from a MIDI device connected to the RD-700GX's MIDI IN connector can be sent to your computer.

Parameter	Value	Description
USB MIDI Thru Sw	OFF	Performance data from the device connected to the RD-700GX's MIDI IN connector will not be sent to your computer.
	ON	Performance data from the device connected to the RD-700GX's MIDI IN connector will be sent to your computer.

Installing the Wave Expansion Board

Up to two optional Wave Expansion Boards (SRX Series) can be installed in the RD-700GX.
Wave Expansion Boards store Wave data, Patches, and Rhythm Sets, and by equipping the RD-700GX with these boards, you can greatly expand your sound palette.
For more information about the wave expansion board tones, refer to the patch list included with the wave expansion board. However, some of the tone names may be displayed differently on the RD-700GX. Check 40page as you refer to the tone names.

Cautions When Installing an Wave Expansion Board

- To avoid the risk of damage to internal components that can be caused by static electricity, please carefully observe the following whenever you handle the board.
  - Before you touch the board, always first grasp a metal object (such as a water pipe), so you are sure that any static electricity you might have been carrying has been discharged.
  - When handling the board, grasp it only by its edges. Avoid touching any of the electronic components or connectors.
- Use a Philips screwdriver that is suitable for the size of the screw (a number 2 screwdriver). If an unsuitable screwdriver is used, the head of the screw may be stripped.
- To remove a screw, rotate the screwdriver counter-clockwise. To tighten a screw, rotate the screwdriver clockwise.

- Be careful that the screws you remove do not drop into the interior of the RD-700GX.
- Do not leave the rear panel cover removed. After installation of the Wave Expansion Boards is complete, be sure to replace the cover.
- Do not touch any of the printed circuit pathways or connection terminals.
- Never use excessive force when installing a circuit board. If it doesn't fit properly on the first attempt, remove the board and try again.
- When circuit board installation is complete, double-check your work.
- Always turn the unit off and unplug the power cord before attempting installation of the circuit board.
- Install only the specified circuit board(s) (SRX Series). Remove only the specified screws.
- Be careful not to cut your hand on the edge of the installation bay.

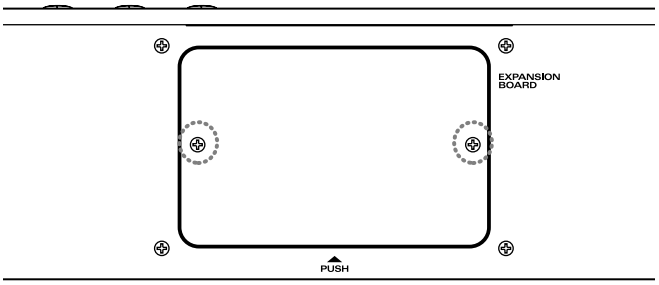
Installing SRX Series Boards

Install the Wave Expansion Boards after removing the rear panel cover.
There are two slots (A and B) into which a board can be installed. Specify which slot's board is to be used by pressing EXPANSION [A] or [B] button on the front panel when using waves, tones, or Rhythm Sets from the wave expansion boards.

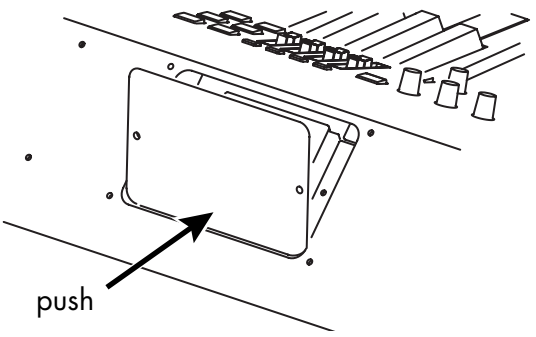
1. Before installing any Wave Expansion Board, turn off the power on the RD-700GX and all devices connected to it.

2. Refer to the following illustration of the RD-700GX's rear panel, and remove the screws indicated. Then, remove the cover.

Screws to be removed

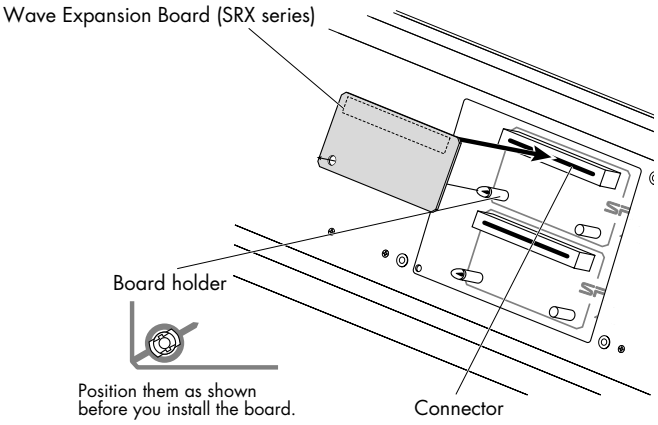


You can remove the cover easily by pressing on the lower part of the cover (above the PUSH mark).

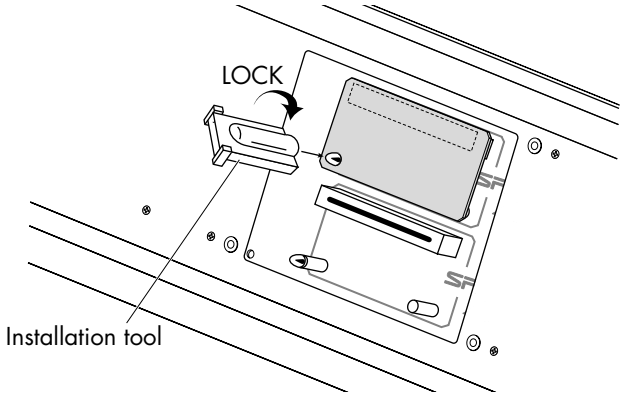


3. Insert the Wave Expansion Board connector into a connector for an SRX Series slot (SRX A or SRX B), while simultaneously inserting the board holders into the holes in the Wave Expansion Board.

NOTE If the same type of Wave Expansion Board is installed in the SRX A slot and the SRX B slot, it will only be possible to select data from the Wave Expansion Board that was installed in the SRX A slot.



4. Use the Installation Tool supplied with the Wave Expansion Board to turn the holders in the LOCK direction, so the board will be fastened in place.



5. Use the screws that you removed in step 2 to fasten the cover back in place.

Checking the Installed Wave Expansion Boards

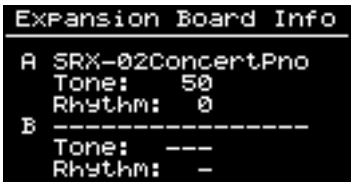
After installation of the Wave Expansion Boards has been completed, check to confirm that the installed boards are being recognized correctly.

1. Turn on the power, as described in "Turning On the Power" (p. 25).

2. The name of the installed wave expansion board is displayed for as long as EXPANSION [A] or [B] button is held down.

The number of tones and Rhythm Sets contained in the expansion board is displayed.

The example here depicts what you would see if the SRX-02 "Concert Piano" Wave Expansion Board were installed in the SRX A slot.



By releasing the button, you go back to the previous screen.

NOTE If "---" appears next to the name of the slot in which the board was installed, it may be that the wave expansion board is not being recognized properly. Use the procedure in "Turning Off the Power" (p. 26) to turn the power off, then reinstall the wave expansion board correctly.

Installation de la carte d'extension Wave (French language for Canadian Safety Standard)

Vous pouvez installer jusqu'a 2 cartes d'extension optionnelles dans le RD-700GX.

Ces cartes d'extension memorisant des donnees Wave, des morceaux et des ensembles rythmiques, elles vous permettront d'augmenter considerablement le timbre.

Pour de plus amples renseignements sur les tonalités de la carte d'expansion Wave, se reporter à la liste des timbres incluse avec la carte. Toutefois, certains des noms de tonalités peuvent s'afficher différemment sur le RD-700GX. Consulter la p. 40 pour les noms des tonalités.

Precautions lors de l'installation de la carte d'extension Wave

- Veuillez suivre attentivement les instructions suivantes quand vous manipulez la carte afin d'éviter tout risque d'endommagement des pièces internes par l'électricité statique.
  - Toujours toucher un objet métallique relié à la terre (comme un tuyau par exemple) avant de manipuler la carte pour vous décharger de l'électricité statique que vous auriez pu accumuler.
  - Lorsque vous manipulez la carte, la tenir par les côtés. Évitez de toucher aux composants ou aux connecteurs.
- Utiliser un tournevis cruciforme correspondant a la taille de la vis (un tournevis numero 2). En cas d'utilisation d'un tournevis inapproprie, la tete de la vis pourrait etre endommagee.
- Pour enlever les vis, tourner le tournevis dans le sens contraire des aiguilles d'une montre. Pour resserrer, tourner dans le sens des aiguilles d'une montre.

- Veillez a ne pas laisser tomber de vis dans le chassis du RD-700GX.
- Ne pas laisser la plaque arriere detachee. Apres avoir installe la ou les carte(s) d'extension, bien remettre la plaque en place.
- Ne pas toucher aux circuits imprimés ou aux connecteurs.
- Ne jamais forcer lors de l'installation de la carte de circuits imprimés. Si la carte s'ajuste mal au premier essai, enlevez la carte et recommencez l'installation.
- Quand l'installation de la carte de circuits imprimés est terminée, reverifiez si tout est bien installé.
- Toujours éteindre et debrancher l'appareil avant de commencer l'installation de la carte.
- N'installez que les cartes de circuits imprimes specifiees (SRX Series). Enlevez seulement les vis indiquees.
- Installer les cartes d'extension apres avoir enleve la plaque arriere.
- Veillez a ne pas vous couper les doitgs sur le bord de l'ouverture d'installation.

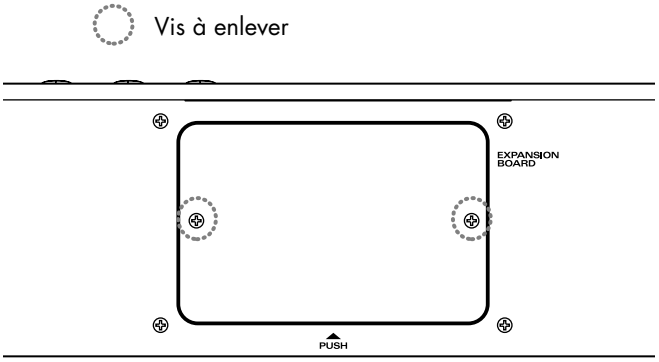
Installer les cartes de serie SRX

Avant d'installer la carte d'expansion Wave, retirer le panneau arrière.

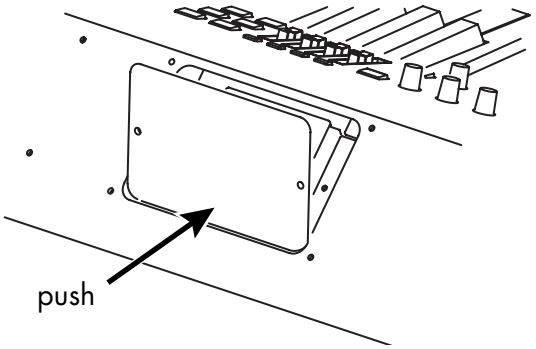
Il y a deux emplacements (A et B) dans lesquels une carte peut être installée. Spécifier l'emplacement à utiliser en appuyant sur EXPANSION [A] ou [B] sur le panneau avant lors de l'utilisation d'ondes, de tons ou de groupes rythmiques à partir des cartes d'expansion Wave.

1. Avant d'installer une carte d'extension Wave, eteindre tous les appareils relies au RD-700GX.

2. Detacher la plaque arriere en enlevant les vis indiquees sur le schema suivant.

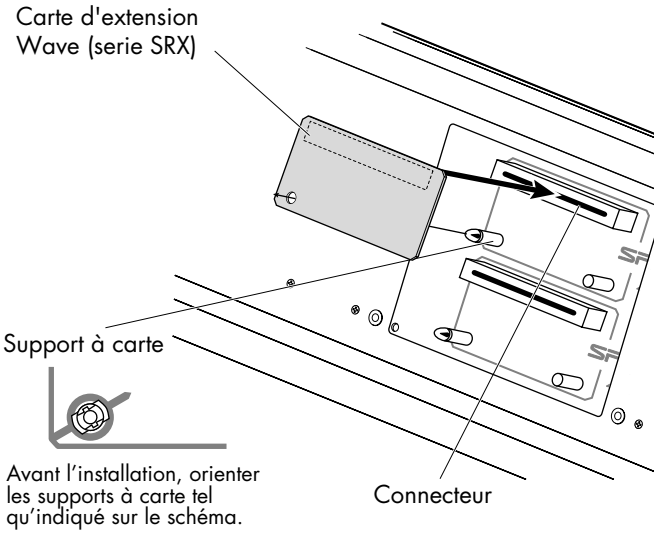


Il est facile d'enlever le couvercle: il suffit d'appuyer sur la partie inférieure du couvercle (au-dessus du symbole PUSH).

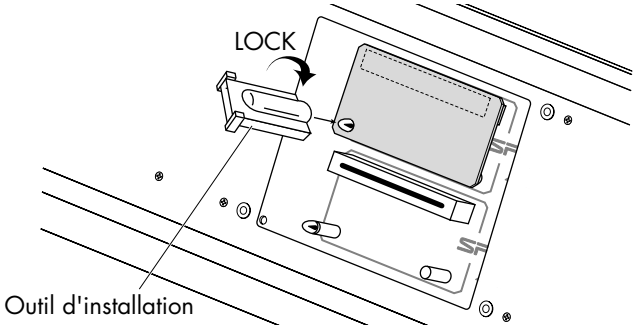


3. Inserer le connecteur de la carte dans un des creneaux pour la serie SRX (SRX A, SRX B) tout en enfoncant les supports a carte dans les trous de celle-ci.

NOTE Si la meme sorte de carte d'extension Wave est installee dans les creneaux SRX A et SRX B, il ne sera possible de selectionner que les donnees de la carte d'extension Wave installee dans le creneau SRX A.



4. Pour tourner les supports en position LOCK (verrouille), utilisez l'outil d'installation de la carte d'extension fournie a cet effet. De cette facon, la carte sera bien fixee a sa place.



5. Reposez le couvercle en remettant les vis enlevees (comme specifie) a l'etape 2.

Verification des cartes d'extension audio apres installation

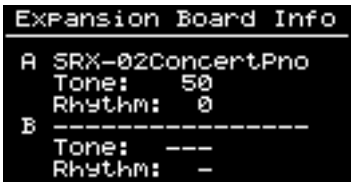
Lorsque l'installation des cartes d'extension audio est terminee, proceder a une verification pour s'assurer que l'ordinateur les identifie correctement.

1. Mettre sous tension de la facon decrite sous "Turning On the Power" (p. 25).

2. Le nom de la carte d'expansion Wave installée s'affiche tant que la touche EXPANSION [A] ou [B] est tenue enfoncée.

Le nombre de tonalités et de groupes rythmiques compris sur la carte d'expansion s'affiche.

L'exemple montre ce qui serait affiche si la carte d'extension audio SRX-02 "Concert Piano"etait installee dans la fente SRX A.



Lorsque vous le relacherez, vous serez ramene a l'ecran precedent.

NOTE Si "———" est affiche a cote du nom de la fente dans laquelle la carte est installee, il est possible que la carte d'extension audio installee ne soit pas reconnue correctement. Mettre hors tension de la facon decrite sous "Turning Off the Power" (p. 26) et reinstaller correctement la carte d'extension audio.

Troubleshooting

If the RD-700GX does not function in the way you expect, first check the following points. If this does not resolve the problem, consult your dealer or a nearby Roland Service Station.

* If certain messages appear in the display during operation, please refer to "Error Messages/Other Messages" (p. 152).

Problem	Check/Solution	Page
Power Not Coming On	Is the RD-700GX's power cord properly plugged into a power source as well as connected to the RD-700GX?	p. 22 p. 23
Buttons don't Work	Could panel lock be active? Press the ONE TOUCH [PIANO] button, ONE TOUCH [E. PIANO] button, or [EXIT/SHIFT] button to disengage the panel lock.	p. 53
No Sound	Is the power for connected amps and speakers turned on? Is the volume turned all the way down?	p. 23
	Is the VOLUME slider turned all the way down?	p. 26
	Are all connections properly made? • When using the RD-700GX as a stand-alone instrument, be sure to connect with audio cables or use headphones.	p. 23
	Are sounds audible with headphones connected? • If sounds are audible through headphones, it may indicate that there is a short in an audio cable or some sort of amp or mixer problem. Check the cables and equipment once again.	—
	Is ZONE SWITCH set to OFF?	p. 46 p. 96
	Is a Part's volume turned off with the ZONE LEVEL slider?	p. 46 p. 96
	(If the sound for a pressed key does is not being played) Is the Local Switch set to OFF? • In the Utility Rec Setting in Edit mode, set the Local Switch to ON.	p. 138
	Are the effect settings correct? Check following settings. • ON/OFF settings for MULTI-EFFECTS 1 [ON/OFF] and MULTI-EFFECTS 2 [ON/OFF] buttons • Effect balance and level	p. 61 p. 90
	Are the Wave Expansion Boards correctly installed? • When selecting settings while using the EXPANSION [A] or [B] buttons' Tones or Rhythm Sets, confirm that the specified Wave Expansion Boards are properly installed in the specified slots.	p. 143
	Could the volume have been lowered by MIDI messages (volume messages or expression messages) received through pedal operations, an external MIDI device, or song data? • Raise the Master Volume in the System section of Edit mode. Also raise the Pedal Volume and Control Volume in the Control section.	—
No Sound for Specific Part	Is the Part's volume level turned down? Check following settings. • ZONE LEVEL sliders • Part Parameter Volume settings in Edit mode	p. 46 p. 96 p. 127
	Are the Part's MIDI Receive channel and the MIDI Transmit channel for the connected MIDI device matched? Check the MIDI Receive channel settings with Part Parameter Receive Channel in Edit mode.	p. 127
No Sound From the Connected MIDI Device	Is the device enabled to transmit MIDI messages? • Press the [EXTERNAL/INTERNAL] button so the "EXTERNAL" indicator is lit, and turn the ZONE SWITCH on. MIDI messages cannot be transmitted if ZONE SWITCH is set to OFF.	p. 96
	Is the RD-700GX's controller section MIDI Transmit channel matched to the connected MIDI device's MIDI Receive channel? • Make the Ch (MIDI Transmit Channel) settings in the EXTERNAL screen.	p. 98

Problem	Check/Solution	Page
No Sound in a Specific Range	Has the range in which sounds are to be played (the key range) been set? Check following settings. • Settings for the LWR and UPR Parts in the EXTERNAL screen • Key Range settings in ZONE INFO	p. 101 p. 92
	With certain Tones, for example Rhythm Sets, bass Tones, Timpani, and other Tones will not sound if a portion of the Tone falls outside the recommended range.	—
	Is V-LINK switched on? • Set the Local ON/OFF to ON in the V-LINK Setting in Edit mode. Sounds are played with keyboard even when V-LINK is switched on.	p. 133
Tones Are Altered	Did you call up a Setup? • When a Setup is called up, the current Tone, effect, and other settings are disabled, and the selected Setup goes into effect. Resave required settings to a Setup.	p. 67
	Did you press the ONE TOUCH [PIANO] button or the ONE TOUCH [E. PIANO] button? • When the ONE TOUCH [PIANO] button or the ONE TOUCH [E. PIANO] button is pressed, the current Tone, effect, and other settings are disabled, and settings for use in piano performances go into effect. Resave required settings to a Setup.	p. 67
	Is the Tone Control function assigned to the ZONE LEVEL slider? • Check the Slider Assign settings of Control in Edit mode.	p. 116
	When a mono connection is used, the tone quality can vary depending on the tone selected and the register in which it is used. • For optimal listening quality, connecting in stereo is recommended. • "24 ExpresivMono," "25 SuperiorMono," or "26 GrandRD Mono" is recommended when performing with piano tones using a mono connection.	—
When UPPER Tone is Selected, LOWER Changes to Same Tone	Are the UPPER Part and the LOWER Part set to the same value in the Part Assign settings in ZONE INFO?	p. 93
Tone Doesn't Change/ Keyboard Not Switching to Split	Is the EXTERNAL indicator lit? • When the EXTERNAL indicator is lit, the external sound generator is controlled. To change the RD-700GX's Tones and make settings in Keyboard mode, set the EXTERNAL indicator to OFF.	p. 96
	Is the Zone containing the Tone you want to change set to ON?	p. 45
	Is the [NUM LOCK] button set to on? • Tone categories cannot be selected with the TONE SELECT buttons when the [NUM LOCK] button is set to on.	p. 37
Rhythm Not Sounding	Has the System Clock Source setting in Edit mode been set to EXT? Do you have an external MIDI device connected? • You cannot set the tempo with the RD-700GX when Clock Source is set to EXT. Accordingly, if no external MIDI device is connected, then no tempo setting is made for the Rhythm, and so the Rhythm does not sound.	p. 109
	Set the Part 10 Receive Channel setting in Part Parameter in Edit mode to 10.	p. 127
	Could a song be playing, or could the Audio Key function be on?	p. 56
Multi-effect does not Apply	Check the MFX Source and MFX Dest settings. • With certain settings, the MFX settings are disregarded.	p. 117

Problem	Check/Solution	Page
Effects Not Applied/ Effects Sound Wrong	Is a TW-Organ 1–10 Tone selected? Effects are applied differently to the Tone Wheel than they are with other effects. • Effects set in Effects MFX Source are applied regardless of the MFX setting for each Tone in the TONE INFO. • When Tone Wheel is selected for multiple Parts, it is applied to all the Parts, regardless of whether the Rx. Pitch Bend and Rx. Hold-1 in the Part Parameter settings are ON or OFF.	p. 117 p. 128
	Are the MULTI-EFFECTS 1 [ON/OFF] button and MULTI-EFFECTS 2 [ON/OFF] button set to OFF?	p. 61
	In some cases where the delay timing selected in the DELAY settings in Effects is set to a note value, the delay sound may not be heard. Either adjust the tempo or change the numerical value of the delay timing.	p. 164 p. 186
No Modulation When Pitch Bend Lever is Moved	Is the Tone Wheel screen appearing in the display? • The modulation effect cannot be applied with the pitch bend lever while the Tone Wheel screen is in the display. In this case, the pitch bend lever functions as a slow/fast switch for the Rotary effect.	p. 62
	Could you have selected the SuperNatural E. Piano sound? You can't apply pitch bend or modulation effects to the SuperNatural E. Piano sound.	—
Sounds Come From Left or Right Each Time Key is Pressed (Panned)	In some Tones, the settings are such that sounds randomly play from the left or right side (are panned) each time the keys are pressed. These settings cannot be changed.	—
Sound is Distorted	Sounds can be distorted due to equalizer, multi-effect, and Part volume settings. Adjust the following settings. • ZONE LEVEL sliders • System Master Volume settings • Equalizer Input Gain settings	p. 46 p. 106 p. 51
	Is a distortion-type effect being applied to the sound?	p. 89
Cannot Select the Tone Wheel Screen	The screen is displayed by selecting a Organ Tone (TW-Organ 1–10) for any part in the Tone screen, and then pressing Cursor the [◀] button.	p. 62
Key Range Settings Not Effective	Is the [SPLIT] button set to OFF? • Key Range goes into effect when the [SPLIT] button set to ON.	p. 101 p. 92
Tempo Doesn't Change	Is the System Clock Source setting in Edit mode set to "EXT"? • When you want to perform using the RD-700GX's tempo, set this to "INT".	p. 109
Pitch is Odd	Depending on the Tone selected, pitches played in certain registers will be changed and played at other pitches.	—
	Is Coarse Tune, Fine Tune, or Stretch Tune set for any specific Part? Check the following settings. • TONE INFO Course Tune, Fine Tune • C.T and F.T setting in External screen	p. 90 p. 103
	Has the RD-700GX gone out of tune? Check the following settings. • System Master Tune settings in Edit mode. • System Temperament settings in Edit mode • Micro Tune settings in Piano Designer	p. 106 p. 111 p. 80
	Has the pitch been changed by pedal operations or by Pitch Bend messages received from an external MIDI device?	—
	Have you set Transpose?	p. 47
Sound is Cut Off	When you try playing more than the maximum 128 voices simultaneously, sounds currently being played may be cut out. • Increase the Voice Reserve settings for the Parts you do not want to have cut off.	p. 127

Problem	Check/Solution	Page
Sound Keeps Playing When Key is Pressed	Is the pedal polarity reversed? • Check the System Pedal Polarity settings in Edit mode.	p. 111
Exclusive Messages Cannot Be Received	Is the Device ID number of the transmitting device matched to the RD-700GX's Device ID number? • Check the System Device ID settings in Edit mode.	p. 110
Song Data Not Played Back Correctly	Is the Receive GM/GM2 System On Switch set to ON? • Set the System Rx GM System On or System Rx GM2 System On to ON in Edit mode.	p. 112
	Are you playing back GS Format song data? • Once the RD-700GX receives a GS Reset message, it then is enabled for GS Format. This permits playback of music files bearing the GS logo (GS music files). However, data created exclusively for the Sound Canvas Series may not play back properly on the RD-700GX.	—
	Is the audio data playable? Make sure that the audio data can be played by the RD-700GX.	p. 153
Pedal function is not affected	Is the System Pedal Mode setting in Edit mode set to "SYSTEM"? • Set this to "SETUP".	p. 108
[S1] [S2] buttons' function is not affected	Is the System S1/S2 Mode setting in Edit mode set to "SYSTEM"? • Set this to "SETUP".	p. 108
Nothing appears in the screen	Since the RD-700GX uses a liquid crystal screen, it may happen that no text or graphics appear in the screen if the temperature is below zero degrees Celsius (32 degrees Fahrenheit).	—
Vertical lines appear in the screen/Color is "washed out" at the edges of the screen	These occur due to the nature of a liquid crystal display, and do not indicate a malfunction. They can be minimized by adjusting the contrast of the screen.	—
Pedal does not work, or is "stuck"/ Pedal does not operate correctly	Is the pedal connected correctly? Plug the cord firmly into the pedal jack.	p. 23
	Are you using a pedal made by another manufacturer? Use the pedal included with the RD-700GX or an optional DP Series or similar pedal.	p. 23
Can't read or write USB memory successfully	Are you using (optional) Roland USB memory? Reliable performance cannot be guaranteed if you use non-Roland USB memory products.	—
	If you are unable to read or write USB memory successfully, change the USB Memory Mode setting.	p. 142
Reverberation remains even if you defeat the Reverb effect	The RD-700GX's piano sound faithfully simulates the depth and resonance of an acoustic piano, and this may give the impression of reverberation even if you've defeated the Reverb effect.	—
The sound of the higher notes suddenly changes from a certain key	On an acoustic piano, the approximately one and a half octaves of notes at the top of the keyboard will continue sounding regardless of the damper pedal. These notes also have a somewhat different tonal character. RD-700GX faithfully simulate this characteristic of acoustic pianos. On the RD-700GX, the range that is unaffected by the damper pedal will change according to the key control setting.	—
High-pitched ringing is heard	Piano sounds that have a brilliant and crisp character contain substantial high-frequency components that may sound as though a metallic ringing has been added. This is because the character of an actual piano is being faithfully reproduced, and is not a malfunction. This ringing is more obtrusive if the reverb effect is applied heavily, so you may be able to minimize it by decreasing the reverb.	—
Low notes sound wrong, or are buzzy	With certain tones, the sounds may seem to be distorted. Turn down the volume. Alternatively, lower the master gain setting.	—

Problem	Check/Solution	Page
Can't rewind or fast-forward	You can not rewind or fast-forward while music files is being read in. Wait until processing finishes.	—
	If you attempt to play back performance data that contains more data than the entire capacity of the RD-700GX's memory, you may find that operations other than playback (such as rewind or fast forward) become unavailable.	—
Songs in USB memory are not played immediately	SMF music files comes in two types; Formats 0 and 1. In the case of format 1 data, it may take a certain amount of time for playback to begin. The format type is indicated on the booklet for the music files you're using.	—
Can't use the Audio Key function	You can't use the Audio Key function while playing a song.	—
Audio Key settings you made are not saved in USB memory	If you're using the Audio Key function with the RD-700GX's built-in audio files, the audio key settings you modify cannot be saved to USB memory.	—
	When using audio files from USB memory Edited audio key settings can be saved in USB memory only for audio file sets that were created using the Audio Key Utility 2 installed in your computer.	—

Error Messages/Other Messages

Error Messages

Indication:	Situation:	Action:
Error 1 **You can only read the music file.**	You can only read the music file. It can not be saved.	—
Error 2 **An error occurred during writing.**	An error occurred during writing. The external media's protect tab may be in the "Protect" (writing prohibited) position, or the external media may not yet be initialized.	—
Error 10 **No storage media is inserted.**	No external media is inserted.	Insert the external media and try again.
Error 11 **Insufficient free memory at the save destination.**	There is not sufficient free memory in the save destination.	Delete unneeded files (Songs or Setup files) you've saved in internal memory and try again.
Error 14 **An error occurred during reading**	An error occurred during writing. The external media may be corrupted.	Insert other external media and try again. Alternatively, you can initialize the external media.
Error 15 **The data format is not compatible with this instrument.**	The file is unreadable. The data format is not compatible with the RD-700GX.	Only files in the following formats can be used. • Setup files with an extension of "RDS" • SMF music files with an extension of "MID" • Audio files with an extension of "WAV," "AIF," or "MP3" For details on audio file formats, refer to "Types of audio files that the RD-700GX can play" (p. 153).
Error 16 **Data could not be read fast enough for playback of the song.**	Data was not called up in time for playback of the song.	You may be able to play the song after waiting a few seconds.
Error 18 **Supports 44.1kHz 16-bit linear mono or stereo audio format and MP3 format.**	This audio format is not supported.	Please use 44.1 kHz 16-bit linear WAV/AIFF format audio files or MP3.
Error 30 **Not enough storage space available in the instrument.**	The internal memory capacity of the RD-700GX is full.	—
Error 40 **The instrument can't deal with the excessive MIDI data.**	The RD-700GX cannot deal with the excessive MIDI data sent from the external MIDI device.	Reduce the amount of MIDI data sent to the RD-700GX.
Error 41 **A MIDI cable has been disconnected.**	A MIDI cable has been disconnected.	Connect it properly and securely.
Error 43 **A MIDI transmission error has occurred.**	A MIDI transmission error has occurred.	Check the MIDI cable and connected MIDI device.
Error 51 **System error. Repeat procedure, or cycle the power.**	There may be a problem with the system.	Repeat the procedure from the beginning. If it is not solved after you have tried several times, contact the Roland service center.
Error 65 **The USB Memory port was subjected to excessive current.**	The USB MEMORY connector was subjected to excessive current.	Make sure that there is no problem with the external media, then turn the power off, then on again.

Other Messages

Indication:	Situation:	Action:
Unavailable while in Rec Mode	This is displayed when the [EXTERNAL/ INTERNAL] button is pressed with Rec Mode "ON."	When Rec Mode is "ON," you cannot change the EXTERNAL settings. To make changes to the EXTERNAL settings, set Rec Mode to "OFF" (p. 138).
File Exists. Overwrite OK?	A file with the same name is already exists.	If you execute the procedure, the file will be overwrite. If you don't want to overwrite, change a filename.
Panel is Locked	Buttons will not function.	Press the [EXIT/SHIFT] button to cancel.

Types of audio files that the RD-700GX can play

WAV/AIFF

Sampling Frequency	44.1 kHz
Bit Depth	16-bit
File Extension	".wav" ".aif"

MP3

Format	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/ 320 kbps, VBR (Variable Bit Rate)
File Extension	".mp3"

Multi-Effects Parameter

00: THRU

01: EQUALIZER

This is a four-band stereo equalizer (low, mid x 2, high).

	Assignable Parameters
MFX Control	Low Gain, High Gain, Level

Parameter	Value	Description
Low Freq	200, 400 Hz	Frequency of the low range
Low Gain	-15– +15 dB	Gain of the low range
Mid1 Freq	200–8000 Hz	Frequency of the middle range 1
Mid1 Gain	-15– +15 dB	Gain of the middle range 1
Mid1 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 1 Set a higher value for Q to narrow the range to be affected.
Mid2 Freq	200–8000 Hz	Frequency of the middle range 2
Mid2 Gain	-15– +15 dB	Gain of the middle range 2
Mid2 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 2 Set a higher value for Q to narrow the range to be affected.
High Freq	2000, 4000, 8000 Hz	Frequency of the high range
High Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output Level

02: SPECTRUM

This is a stereo spectrum. Spectrum is a type of filter which modifies the timbre by boosting or cutting the level at specific frequencies.

	Assignable Parameters
MFX Control	Level

Parameter	Value	Description
Band1 (250Hz)	-15– +15 dB	Gain of each frequency band
Band2 (500Hz)		
Band3 (1000Hz)		
Band4 (1250Hz)		
Band5 (2000Hz)		
Band6 (3150Hz)		
Band7 (4000Hz)		
Band8 (8000Hz)		
Q	0.5, 1.0, 2.0, 4.0, 8.0	Simultaneously adjusts the width of the adjusted ranges for all the frequency bands.
Level	0–127	Output Level

03: ISOLATOR

This is an equalizer which cuts the volume greatly, allowing you to add a special effect to the sound by cutting the volume in varying ranges.

	Assignable Parameters
MFX Control	Boost/Cut Low, Boost/Cut Mid, Boost/Cut High

Parameter	Value	Description
Boost/Cut Low	-60– +4 dB	These boost and cut each of the High, Middle, and Low frequency ranges. At -60 dB, the sound becomes inaudible. 0 dB is equivalent to the input level of the sound.
Boost/Cut Mid		
Boost/Cut High		
APhase Low Sw	OFF, ON	Turns the Anti-Phase function on and off for the Low frequency ranges. When turned on, the counter-channel of stereo sound is inverted and added to the signal.
APhase Low Lev	0–127	Adjusts the level settings for the Low frequency ranges. Adjusting this level for certain frequencies allows you to lend emphasis to specific parts. (This is effective only for stereo source.)
APhase Mid Sw	OFF, ON	Settings of the Anti-Phase function for the Middle frequency ranges The parameters are the same as for the Low frequency ranges.
APhase Mid Lev	0–127	
Low Boost Sw	OFF, ON	Turns Low Booster on/off. This emphasizes the bottom to create a heavy bass sound.
Low Boost Level	0–127	Increasing this value gives you a heavier low end. Depending on the Isolator and filter settings this effect may be hard to distinguish.
Level	0–127	Output Level

04: LOW BOOST

Boosts the volume of the lower range, creating powerful lows.

	Assignable Parameters
MFX Control	Boost Gain, Boost Freq

Parameter	Value	Description
Boost Freq	50–125 Hz	Center frequency at which the lower range will be boosted
Boost Gain	0– +12 dB	Amount by which the lower range will be boosted
Boost Width	WIDE, MID, NARROW	Width of the lower range that will be boosted
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Level	0–127	Output level

05: SUPER FILTR (SUPER FILTER)

This is a filter with an extremely sharp slope. The cutoff frequency can be varied cyclically.

	Assignable Parameters
MFX Control	Filter Cutoff, Filter Resonance, Rate, Depth

Parameter	Value	Description
Filter Type	LPF, BPF, HPF, NOTCH	Filter type Frequency range that will pass through each filter **LPF**: Frequencies below the cutoff **BPF**: Frequencies in the region of the cutoff **HPF**: Frequencies above the cutoff **NOTCH**: Frequencies other than the region of the cutoff
Filter Slope	-12, -24, -36 dB	Amount of attenuation per octave **-36 dB**: Extremely steep **-24 dB**: Steep **-12 dB**: Gentle
Filter Cutoff	0–127	Cutoff frequency of the filter Increasing this value will raise the cutoff frequency.
Filter Resonance	0–127	Filter resonance level Increasing this value will emphasize the region near the cutoff frequency.
Filter Gain	0– +12 dB	Amount of boost for the filter output
Modulation Sw	OFF, ON	On/off switch for cyclic change
Modulation Wave	TRI, SQR, SIN, SAW1, SAW2	How the cutoff frequency will be modulated **TRI**: Triangle wave **SQR**: Square wave **SIN**: Sine wave **SAW1**: Sawtooth wave (upward) **SAW2**: Sawtooth wave (downward)
	SAW1 SAW2 	
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Rate of modulation (Hz)
Rate (♪)	note (*1)	Rate of modulation (note)
Depth	0–127	Depth of modulation
Attack	0–127	Speed at which the cutoff frequency will change This is effective if Modulation Wave is SQR, SAW1, or SAW2.
Level	0–127	Output level

06: STEP FILTER

This is a filter whose cutoff frequency can be modulated in steps. You can specify the pattern by which the cutoff frequency will change.

	Assignable Parameters
MFX Control	Rate, Filter Resonance, Filter Type

Parameter	Value	Description
Step 01–16	0–127	Cutoff frequency at each step
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Rate of modulation (Hz)
Rate (♪)	note (*1)	Rate of modulation (note)
Attack	0–127	Speed at which the cutoff frequency changes between steps
Filter Type	LPF, BPF, HPF, NOTCH	Filter type Frequency range that will pass through each filter **LPF**: Frequencies below the cutoff **BPF**: Frequencies in the region of the cutoff **HPF**: Frequencies above the cutoff **NOTCH**: Frequencies other than the region of the cutoff
Filter Slope	-12, -24, -36 dB	Amount of attenuation per octave **-12 dB**: Gentle **-24 dB**: Steep **-36 dB**: Extremely steep
Filter Resonance	0–127	Filter resonance level Increasing this value will emphasize the region near the cutoff frequency.
Filter Gain	0– +12 dB	Amount of boost for the filter output
Level	0–127	Output level

07: ENHANCER

Controls the overtone structure of the high frequencies, adding sparkle and tightness to the sound.

	Assignable Parameters
MFX Control	Sens, Mix

Parameter	Value	Description
Sens	0–127	Sensitivity of the enhancer
Mix	0–127	Level of the overtones generated by the enhancer
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output Level

08: AUTO WAH

Cyclically controls a filter to create cyclic change in timbre.

	Assignable Parameters
MFX Control	Manual, Sens, Rate, Depth, Phase

Parameter	Value	Description
Filter Type	LPF, BPF	Type of filter **LPF**: The wah effect will be applied over a wide frequency range. **BPF**: The wah effect will be applied over a narrow frequency range.
Manual	0–127	Adjusts the center frequency at which the effect is applied.
Peak	0–127	Adjusts the amount of the wah effect that will occur in the range of the center frequency. Set a higher value for Q to narrow the range to be affected.
Sens	0–127	Adjusts the sensitivity with which the filter is controlled.
Polarity	UP, DOWN	Sets the direction in which the frequency will change when the auto-wah filter is modulated. **UP**: The filter will change toward a higher frequency. **DOWN**: The filter will change toward a lower frequency.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Rate (♪)	note (*1)	Frequency of modulation (note)
Depth	0–127	Depth of modulation
Phase	0–180 deg	Adjusts the degree of phase shift of the left and right sounds when the wah effect is applied.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output Level

09: HUMANIZER

Adds a vowel character to the sound, making it similar to a human voice.

	Assignable Parameters
MFX Control	Rate, Drive, Depth, Vowel1, Vowel2, Manual

Parameter	Value	Description
Drive Sw	OFF, ON	Turns Drive on/off.
Drive	0–127	Degree of distortion Also changes the volume.
Vowel1	a, e, i, o, u	Selects the vowel.
Vowel2	a, e, i, o, u	
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency at which the two vowels switch (Hz)
Rate (♪)	note (*1)	Frequency at which the two vowels switch (note)
Depth	0–127	Effect depth
Input Sync Sw	OFF, ON	Determines whether the LFO for switching the vowels is reset by the input signal (ON) or not (OFF).
Input Sync Thres	0–127	Volume level at which reset is applied
Manual	0–100	Point at which Vowel 1/2 switch **49 or less**: Vowel 1 will have a longer duration. **50**: Vowel 1 and 2 will be of equal duration. **51 or more**: Vowel 2 will have a longer duration.
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Pan	L64–63R	Stereo location of the output
Level	0–127	Output level

10: SP.SIMULATR (SPEAKER SIMULATOR)

Simulates the speaker type and mic settings used to record the speaker sound.

	Assignable Parameters
MFX Control	Direct Level, Mic Level, Speaker

Parameter	Value	Description
Speaker	(See the table.)	Type of speaker
Mic Setting	1, 2, 3	Adjusts the location of the mic that is recording the sound of the speaker. This can be adjusted in three steps, with the mic becoming more distant in the order of 1, 2, and 3.
Mic Level	0–127	Volume of the microphone
Direct Level	0–127	Volume of the direct sound
Level	0–127	Output Level

Specifications of each Speaker Type

The speaker column indicates the diameter of each speaker unit (in inches) and the number of units.

Type	Cabinet	Speaker	Microphone
SMALL 1	small open-back enclosure	10	dynamic
SMALL 2	small open-back enclosure	10	dynamic
MIDDLE	open back enclosure	12 x 1	dynamic
JC-120	open back enclosure	12 x 2	dynamic
BUILT-IN 1	open back enclosure	12 x 2	dynamic
BUILT-IN 2	open back enclosure	12 x 2	condenser
BUILT-IN 3	open back enclosure	12 x 2	condenser
BUILT-IN 4	open back enclosure	12 x 2	condenser
BUILT-IN 5	open back enclosure	12 x 2	condenser
BG STACK 1	sealed enclosure	12 x 2	condenser
BG STACK 2	large sealed enclosure	12 x 2	condenser
MS STACK 1	large sealed enclosure	12 x 4	condenser
MS STACK 2	large sealed enclosure	12 x 4	condenser
METAL STACK	large double stack	12 x 4	condenser
2-STACK	large double stack	12 x 4	condenser
3-STACK	large triple stack	12 x 4	condenser

11: PHASER

This is a stereo phaser. A phase-shifted sound is added to the original sound and modulated.

	Assignable Parameters
MFX Control	Rate, Resonance, Manual, Mix

Parameter	Value	Description
Mode	4-STAGE, 8-STAGE, 12-STAGE	Number of stages in the phaser
Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Rate (♪)	note (*1)	Frequency of modulation (note)
Depth	0–127	Depth of modulation
Polarity	INVERSE, SYNCHRO	Selects whether the left and right phase of the modulation will be the same or the opposite. **INVERSE**: The left and right phase will be opposite. When using a mono source, this spreads the sound. **SYNCHRO**: The left and right phase will be the same. Select this when inputting a stereo source.
Resonance	0–127	Amount of feedback
Cross Feedback	-98– +98%	Adjusts the proportion of the phaser sound that is fed back into the effect. Negative (-) settings will invert the phase.
Mix	0–127	Level of the phase-shifted sound
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output Level

12: STEP PHASER

The phaser effect will be varied gradually.

	Assignable Parameters
MFX Control	StepRate, Depth, Resonance, Manual, Mix

Parameter	Value	Description
Mode	4-STAGE, 8-STAGE, 12-STAGE	Number of stages in the phaser
Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Rate (♪)	note (*1)	Frequency of modulation (note)
Depth	0–127	Depth of modulation

Parameter	Value	Description
Polarity	INVERSE, SYNCHRO	Selects whether the left and right phase of the modulation will be the same or the opposite. **INVERSE**: The left and right phase will be opposite. When using a mono source, this spreads the sound. **SYNCHRO**: The left and right phase will be the same. Select this when inputting a stereo source.
Resonance	0–127	Amount of feedback
Cross Feedback	-98– +98%	Adjusts the proportion of the phaser sound that is fed back into the effect. Negative (-) settings will invert the phase.
Step Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
StepRate(Hz)	0.10–20.00 Hz	Rate of the step-wise change in the phaser effect (Hz)
Step Rate (♪)	note (*1)	Rate of the step-wise change in the phaser effect (note)
Mix	0–127	Level of the phase-shifted sound
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output Level

13: MULT PHASER (MULTI STAGE PHASER)

Extremely high settings of the phase difference produce a deep phaser effect.

	Assignable Parameters
MFX Control	Rate, Depth, Resonance, Manual, Mix

Parameter	Value	Description
Mode	4-STAGE, 8-STAGE, 12-STAGE, 16-STAGE, 20-STAGE, 24-STAGE	Number of phaser stages
Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Rate (♪)	note (*1)	Frequency of modulation (note)
Depth	0–127	Depth of modulation
Resonance	0–127	Amount of feedback
Mix	0–127	Level of the phase-shifted sound
Pan	L64–63R	Stereo location of the output sound
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output Level

14: INF PHASER (INFINITE PHASER)

A phaser that continues raising/lowering the frequency at which the sound is modulated.

	Assignable Parameters
MFX Control	Speed, Resonance, Mix, Pan

Parameter	Value	Description
Mode	1, 2, 3, 4	Higher values will produce a deeper phaser effect.
Speed	-100– +100	Speed at which to raise or lower the frequency at which the sound is modulated (+: upward / -: downward)
Resonance	0–127	Amount of feedback
Mix	0–127	Volume of the phase-shifted sound
Pan	L64–63R	Panning of the output sound
Low Gain	-15– +15 dB	Amount of boost/cut for the low-frequency range
High Gain	-15– +15 dB	Amount of boost/cut for the high-frequency range
Level	0–127	Output volume

15: RING MODLTR (RING MODULATOR)

This is an effect that applies amplitude modulation (AM) to the input signal, producing bell-like sounds. You can also change the modulation frequency in response to changes in the volume of the sound sent into the effect.

	Assignable Parameters
MFX Control	Frequency, Sens, Balance

Parameter	Value	Description
Frequency	0–127	Adjusts the frequency at which modulation is applied.
Sens	0–127	Adjusts the amount of frequency modulation applied.
Polarity	UP, DOWN	Determines whether the frequency modulation moves towards higher frequencies (UP) or lower frequencies (DOWN).
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Balance	D100:0W– D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output level

16: STEP R.MOD (STEP RING MODULATOR)

This is a ring modulator that uses a 16-step sequence to vary the frequency at which modulation is applied.

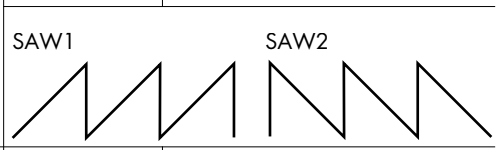
	Assignable Parameters
MFX Control	Rate, Attack, Balance

Parameter	Value	Description
Step 01–16	0–127	Frequency of ring modulation at each step
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Rate at which the 16-step sequence will cycle (Hz)
Rate (♪)	note (*1)	Rate at which the 16-step sequence will cycle (note)
Attack	0–127	Speed at which the modulation frequency changes between steps
Low Gain	-15– +15 dB	Amount of boost/cut for the low-frequency range
High Gain	-15– +15 dB	Amount of boost/cut for the high-frequency range
Balance	D100:0W– D0:100W	Volume balance of the original sound (D) and effect sound (W)
Level	0–127	Output volume

17: TREMOLO

Cyclically modulates the volume to add tremolo effect to the sound.

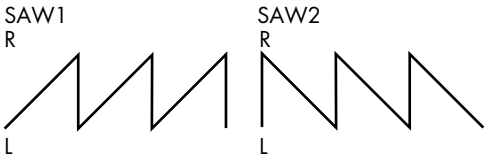
	Assignable Parameters
MFX Control	Rate, Depth, Mod Wave

Parameter	Value	Description
Mod Wave	TRI, SQR, SIN, SAW1, SAW2	Modulation Wave **TRI**: Triangle wave **SQR**: Square wave **SIN**: Sine wave **SAW1/2**: Sawtooth wave
		
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency of the change (Hz)
Rate (♪)	note (*1)	Frequency of the change (note)
Depth	0–127	Depth to which the effect is applied
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output Level

18: AUTO PAN

Cyclically modulates the stereo location of the sound.

	Assignable Parameters
MFX Control	Rate, Depth, Mod Wave

Parameter	Value	Description
Mod Wave	TRI, SQR, SIN, SAW1, SAW2	Modulation Wave **TRI**: triangle wave **SQR**: square wave **SIN**: sine wave **SAW1/2**: sawtooth wave
		
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency of the change (Hz)
Rate (♪)	note (*1)	Frequency of the change (note)
Depth	0–127	Depth to which the effect is applied
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output Level

19: STEP PAN

This uses a 16-step sequence to vary the panning of the sound.

	Assignable Parameters
MFX Control	Rate, Attack

Parameter	Value	Description
Step 01–16	L64–63R	Pan at each step
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Rate at which the 16-step sequence will cycle (Hz)
Rate (♪)	note (*1)	Rate at which the 16-step sequence will cycle (note)
Attack	0–127	Speed at which the pan changes between steps
Input Sync Sw	OFF, ON	Specifies whether an input note will cause the sequence to resume from the first step of the sequence (ON) or not (OFF)
Input Sync Thres	0–127	Volume at which an input note will be detected
Level	0–127	Output volume

20: SLICER

By applying successive cuts to the sound, this effect turns a conventional sound into a sound that appears to be played as a backing phrase. This is especially effective when applied to sustain-type sounds.

	Assignable Parameters
MFX Control	Rate, Attack, Shuffle

Parameter	Value	Description
Step 01–16	0–127	Level at each step
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Rate at which the 16-step sequence will cycle (Hz)
Rate (♪)	note (*1)	Rate at which the 16-step sequence will cycle (note)
Attack	0–127	Speed at which the level changes between steps
Input Sync Sw	OFF, ON	Specifies whether an input note will cause the sequence to resume from the first step of the sequence (ON) or not (OFF)
Input Sync Thres	0–127	Volume at which an input note will be detected
Mode	LEGATO, SLASH	Sets the manner in which the volume changes as one step progresses to the next. **LEGATO**: The change in volume from one step's level to the next remains unaltered. If the level of a following step is the same as the one preceding it, there is no change in volume. **SLASH**: The level is momentarily set to 0 before progressing to the level of the next step. This change in volume occurs even if the level of the following step is the same as the preceding step.
Shuffle	0–127	Timing of volume changes for even-numbered steps (step 2, step 4, step 6...). The higher the value, the later the beat progresses.
Level	0–127	Output level

21: ROTARY

The Rotary effect simulates the sound of the rotary speakers often used with the electric organs of the past. Since the movement of the high range and low range rotors can be set independently, the unique type of modulation characteristic of these speakers can be simulated quite closely. This effect is most suitable for electric organ Patches.

	Assignable Parameters
MFX Control	Speed, Tw Fast Rate, Wf Fast Rate, Separation

Parameter	Value	Description
Speed	SLOW, FAST	Simultaneously switch the rotational speed of the low frequency rotor and high frequency rotor. **SLOW**: Slows down the rotation to the Slow Rate. **FAST**: Speeds up the rotation to the Fast Rate.
Wf Slow Rate	0.05–10.00 Hz	Slow speed (SLOW) of the low frequency rotor
Wf Fast Rate	0.05–10.00 Hz	Fast speed (FAST) of the low frequency rotor
Woofer Accel	0–15	Adjusts the time it takes the low frequency rotor to reach the newly selected speed when switching from fast to slow (or slow to fast) speed. Lower values will require longer times.
Wf Level	0–127	Volume of the low frequency rotor
Tw Slow Rate	0.05–10.00 Hz	Settings of the high frequency rotor The parameters are the same as for the low frequency rotor
Tw Fast Rate	0.05–10.00 Hz	
Tweeter Accel	0–15	
Tweeter Level	0–127	
Separation	0–127	Spatial dispersion of the sound
Level	0–127	Output Level

22: VK ROTARY

This type provides modified response for the rotary speaker, with the low end boosted further.
This effect is a descendant of the Roland VK Series' built-in rotary speaker.

	Assignable Parameters
MFX Control	Speed, Brake, Tw Fast Rate, Wf Fast Rate

Parameter	Value	Description
Speed	SLOW, FAST	Rotational speed of the rotating speaker
Brake	OFF, ON	Switches the rotation of the rotary speaker. When this is turned on, the rotation will gradually stop. When it is turned off, the rotation will gradually resume.
Wf Slow Rate	0.05–10.00 Hz	Low-speed rotation speed of the woofer
Wf Fast Rate	0.05–10.00 Hz	High-speed rotation speed of the woofer
Wf Trans Up	0–127	Adjusts the rate at which the woofer rotation speeds up when the rotation is switched from Slow to Fast.
Wf Trans Down	0–127	Adjusts the rate at which the woofer rotation speeds up when the rotation is switched from Fast to Slow.
Wf Level	0–127	Volume of the woofer
Tw Slow Rate	0.05–10.00 Hz	Settings of the tweeter The parameters are the same as for the woofer.
Tw Fast Rate	0.05–10.00 Hz	
Tw Trans Up	0–127	
Tw Trans Down	0–127	
Tweeter Level	0–127	
Spread	0–10	Sets the rotary speaker stereo image. The higher the value set, the wider the sound is spread out.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output Level

23: CHORUS

This is a stereo chorus. A filter is provided so that you can adjust the timbre of the chorus sound.

	Assignable Parameters
MFX Control	Depth, Rate, Balance

Parameter	Value	Description
Filter Type	OFF, LPF, HPF	Type of filter **OFF**: No filter is used **LPF**: Cuts the frequency range above the Cutoff Freq **HPF**: Cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Basic frequency of the filter
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Rate (♪)	note (*1)	Frequency of modulation (note)
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W– D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

24: FLANGER

This is a stereo flanger. (The LFO has the same phase for left and right.) It produces a metallic resonance that rises and falls like a jet airplane taking off or landing. A filter is provided so that you can adjust the timbre of the flanged sound.

	Assignable Parameters
MFX Control	Depth, Rate, Feedback, Balance

Parameter	Value	Description
Filter Type	OFF, LPF, HPF	Type of filter **OFF**: No filter is used **LPF**: Cuts the frequency range above the Cutoff Freq **HPF**: Cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Basic frequency of the filter
Pre Delay	0.0–100.0 ms	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Rate (♪)	note (*1)	Frequency of modulation (note)
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Feedback	-98– +98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W– D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Level	0–127	Output Level

25: STEP FLANGR (STEP FLANGER)

This is a flanger in which the flanger pitch changes in steps. The speed at which the pitch changes can also be specified in terms of a note-value of a specified tempo.

	Assignable Parameters
MFX Control	StepRate, Depth, Feedback, Balance

Parameter	Value	Description
Filter Type	OFF, LPF, HPF	Type of filter **OFF**: No filter is used **LPF**: Cuts the frequency range above the Cutoff Freq **HPF**: Cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Basic frequency of the filter
Pre Delay	0.0–100.0 ms	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Rate (♪)	note (*1)	Frequency of modulation (note)
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Feedback	-98– +98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Step Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
StepRate(Hz)	0.10–20.00 Hz	Rate (period) of pitch change (Hz)
Step Rate (♪)	note (*1)	Rate (period) of pitch change (note)
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W– D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Level	0–127	Output Level

26: HEXA-CHORUS

Uses a six-phase chorus (six layers of chorused sound) to give richness and spatial spread to the sound.

	Assignable Parameters
MFX Control	Depth, Rate, Balance

Parameter	Value	Description
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Rate (♪)	note (*1)	Frequency of modulation (note)
Depth	0–127	Depth of modulation
Pre Delay Deviat	0–20	Adjusts the differences in Pre Delay between each chorus sound.
Depth Deviation	-20– +20	Adjusts the difference in modulation depth between each chorus sound.
Pan Deviation	0–20	Adjusts the difference in stereo location between each chorus sound. **0**: All chorus sounds will be in the center. **20**: Each chorus sound will be spaced at 60 degree intervals relative to the center.
Balance	D100:0W– D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

27:TREMOLO CHO (TREMOLO CHORUS)

This is a chorus effect with added Tremolo (cyclic modulation of volume).

	Assignable Parameters
MFX Control	Chorus Depth, Cho Rate, Trm Rate, Balance

Parameter	Value	Description
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Cho Rate(Hz)	0.05–10.00 Hz	Modulation frequency of the chorus effect (Hz)
Cho Rate (♪)	note (*1)	Modulation frequency of the chorus effect (note)
Chorus Depth	0–127	Modulation depth of the chorus effect
Treml Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Trm Rate(Hz)	0.05–10.00 Hz	Modulation frequency of the tremolo effect (Hz)
Treml Rate (♪)	note (*1)	Modulation frequency of the tremolo effect (note)
Treml Separation	0–127	Spread of the tremolo effect
Treml Phase	0–180 deg	Spread of the tremolo effect
Balance	D100:0W– D0:100W	Volume balance between the direct sound (D) and the tremolo chorus sound (W)
Level	0–127	Output Level

28: SPACE-D

This is a multiple chorus that applies two-phase modulation in stereo. It gives no impression of modulation, but produces a transparent chorus effect.

	Assignable Parameters
MFX Control	Depth, Rate, Balance

Parameter	Value	Description
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Rate (♪)	note (*1)	Frequency of modulation (note)
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W– D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

29: 3D CHORUS

This applies a 3D effect to the chorus sound. The chorus sound will be positioned 90 degrees left and 90 degrees right.

	Assignable Parameters
MFX Control	Depth, Rate, Balance

Parameter	Value	Description
Filter Type	OFF, LPF, HPF	Type of filter **OFF**: No filter is used **LPF**: Cuts the frequency range above the Cutoff Freq **HPF**: Cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Basic frequency of the filter
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Rate (♪)	note (*1)	Frequency of modulation (note)
Depth	0–127	Modulation depth of the chorus effect
Phase	0–180 deg	Spatial spread of the sound
Output Mode	SPEAKER, PHONES	Adjusts the method that will be used to hear the sound that is output to the OUTPUT jacks. The optimal 3D effect will be achieved if you select SPEAKER when using speakers, or PHONES when using headphones.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W– D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

30: 3D FLANGER

This applies a 3D effect to the flanger sound. The flanger sound will be positioned 90 degrees left and 90 degrees right.

	Assignable Parameters
MFX Control	Depth, Rate, Feedback, Balance

Parameter	Value	Description
Filter Type	OFF, LPF, HPF	Type of filter **OFF**: no filter is used **LPF**: cuts the frequency range above the Cutoff Freq **HPF**: cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Basic frequency of the filter
Pre Delay	0.0–100.0 ms	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Rate (♪)	note (*1)	Frequency of modulation (note)
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Feedback	-98– +98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Output Mode	SPEAKER, PHONES	Adjusts the method that will be used to hear the sound that is output to the OUTPUT jacks. The optimal 3D effect will be achieved if you select SPEAKER when using speakers, or PHONES when using headphones.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W– D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Level	0–127	Output Level

31: 3D S.FLANGR (3D STEP FLANGER)

This applies a 3D effect to the step flanger sound. The flanger sound will be positioned 90 degrees left and 90 degrees right.

	Assignable Parameters
MFX Control	StepRate, Depth, Feedback, Balance

Parameter	Value	Description
Filter Type	OFF, LPF, HPF	Type of filter **OFF**: No filter is used **LPF**: Cuts the frequency range above the Cutoff Freq **HPF**: Cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Basic frequency of the filter
Pre Delay	0.0–100.0 ms	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Rate (♪)	note (*1)	Frequency of modulation (note)
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Feedback	-98– +98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Step Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
StepRate(Hz)	0.10–20.00 Hz	Rate (period) of pitch change (Hz)
Step Rate (♪)	note (*1)	Rate (period) of pitch change (note)
Output Mode	SPEAKER, PHONES	Adjusts the method that will be used to hear the sound that is output to the OUTPUT jacks. The optimal 3D effect will be achieved if you select SPEAKER when using speakers, or PHONES when using headphones.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W– D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Level	0–127	Output Level

32: 2BND CHORUS (2BAND CHORUS)

A chorus effect that lets you apply an effect independently to the low-frequency and high-frequency ranges.

	Assignable Parameters
MFX Control	Low Depth, High Depth, Low Rate, HighRate, Balance

Parameter	Value	Description
Split Freq	200–8000 Hz	Frequency at which the low and high ranges will be divided
Low Pre Delay	0.0–100.0 ms	Delay time from when the original sound is heard to when the low-range chorus sound is heard
Low Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Low Rate(Hz)	0.05–10.00 Hz	Rate at which the low-range chorus sound is modulated (Hz)
Low Rate (♪)	note (*1)	Rate at which the low-range chorus sound is modulated (note)
Low Depth	0–127	Modulation depth for the low-range chorus sound
Low Phase	0–180 deg	Spaciousness of the low-range chorus sound

Parameter	Value	Description
High Pre Delay	0.0–100.0 ms	Delay time from when the original sound is heard to when the high-range chorus sound is heard
High Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
HighRate(Hz)	0.05–10.00 Hz	Rate at which the low-range chorus sound is modulated (Hz)
High Rate (♪)	note (*1)	Rate at which the low-range chorus sound is modulated (note)
High Depth	0–127	Modulation depth for the high-range chorus sound
High Phase	0–180 deg	Spaciousness of the high-range chorus sound
Balance	D100:0W–D0:100W	Volume balance of the original sound (D) and chorus sound (W)
Level	0–127	Output volume

33: 2BND FLANGR (2BAND FLANGER)

A flanger that lets you apply an effect independently to the low-frequency and high-frequency ranges.

	Assignable Parameters
MFX Control	Balance, Low Rate, HighRate, Low Feedback, High Feedback

Parameter	Value	Description
Split Freq	200–8000 Hz	Frequency at which the low and high ranges will be divided
Low Pre Delay	0.0–100.0 ms	Delay time from when the original sound is heard to when the low-range flanger sound is heard
Low Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Low Rate(Hz)	0.05–10.00 Hz	Rate at which the low-range flanger sound is modulated (Hz)
Low Rate (♪)	note (*1)	Rate at which the low-range flanger sound is modulated (note)
Low Depth	0–127	Modulation depth for the low-range flanger sound
Low Phase	0–180 deg	Spaciousness of the low-range flanger sound
Low Feedback	-98– +98%	Proportion of the low-range flanger sound that is to be returned to the input (negative values invert the phase)
High Pre Delay	0.0–100.0 ms	Delay time from when the original sound is heard to when the high-range flanger sound is heard
High Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
HighRate(Hz)	0.05–10.00 Hz	Rate at which the high-range flanger sound is modulated (Hz)
High Rate (♪)	note (*1)	Rate at which the high-range flanger sound is modulated (note)
High Depth	0–127	Modulation depth for the high-range flanger sound
High Phase	0–180 deg	Spaciousness of the high-range flanger sound
High Feedback	-98– +98%	Proportion of the high-range flanger sound that is to be returned to the input (negative values invert the phase)
Balance	D100:0W–D0:100W	Volume balance of the original sound (D) and flanger sound (W)
Level	0–127	Output volume

34: 2BND S.FLN (2BAND STEP FLANGER)

A step flanger that lets you apply an effect independently to the low-frequency and high-frequency ranges.

	Assignable Parameters
MFX Control	LoStp Rt, HiStp Rt, Low Feedback, Hi Feedback, Balance

Parameter	Value	Description
Split Freq	200–8000 Hz	Frequency at which the low and high ranges will be divided
Low Pre Delay	0.0–100.0 ms	Delay time from when the original sound is heard to when the low-range flanger sound is heard
Low Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Low Rate(Hz)	0.05–10.00 Hz	Rate at which the low-range flanger sound is modulated (Hz)
Low Rate (♪)	note (*1)	Rate at which the low-range flanger sound is modulated (note)
Low Depth	0–127	Modulation depth for the low-range flanger sound
Low Phase	0–180 deg	Spaciousness of the low-range flanger sound
Low Feedback	-98– +98%	Proportion of the low-range flanger sound that is to be returned to the input (negative values invert the phase)
LoStp Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
LoStp Rt(Hz)	0.10–20.00 Hz	Rate at which the steps will cycle for the low-range flanger sound (Hz)
LoStp Rt(♪)	note (*1)	Rate at which the steps will cycle for the low-range flanger sound (note)
Hi Pre Delay	0.0–100.0 ms	Delay time from when the original sound is heard to when the high-range flanger sound is heard
Hi Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Hi Rate (Hz)	0.05–10.00 Hz	Rate at which the high-range flanger sound is modulated (Hz)
Hi Rate (♪)	note (*1)	Rate at which the high-range flanger sound is modulated (note)
Hi Depth	0–127	Modulation depth for the high-range flanger sound
Hi Phase	0–180 deg	Spaciousness of the high-range flanger sound
Hi Feedback	-98– +98%	Proportion of the high-range flanger sound that is to be returned to the input (negative values invert the phase)
HiStp Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
HiStp Rt(Hz)	0.10–20.00 Hz	Rate at which the steps will cycle for the high-range flanger sound (Hz)
HiStp Rt(♪)	note (*1)	Rate at which the steps will cycle for the high-range flanger sound (note)
Balance	D100:0W–D0:100W	Volume balance of the original sound (D) and flanger sound (W)
Level	0–127	Output volume

35: OVERDRIVE

Creates a soft distortion similar to that produced by vacuum tube amplifiers.

	Assignable Parameters
MFX Control	Level, Amp Type, Drive, Pan

Parameter	Value	Description
Drive	0–127	Degree of distortion Also changes the volume.
Amp Type	SMALL, BUILT-IN, 2-STACK, 3-STACK	Type of guitar amp **SMALL**: small amp **BUILT-IN**: single-unit type amp **2-STACK**: large double stack amp **3-STACK**: large triple stack amp
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Pan	L64–63R	Stereo location of the output sound
Level	0–127	Output Level

36: DISTORTION

Produces a more intense distortion than Overdrive. The parameters are the same as for "35: OVERDRIVE."

37: VS OVRDRIVE (VS OVERDRIVE)

This is an overdrive that provides heavy distortion.

	Assignable Parameters
MFX Control	Level, Tone, Amp Type, Drive, Pan

Parameter	Value	Description
Drive	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Sound quality of the Overdrive effect
Amp Sw	OFF, ON	Turns the Amp Simulator on/off.
Amp Type	SMALL, BUILT-IN, 2-STACK, 3-STACK	Type of guitar amp **SMALL**: small amp **BUILT-IN**: single-unit type amp **2-STACK**: large double stack amp **3-STACK**: large triple stack amp
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Pan	L64–63R	Stereo location of the output sound
Level	0–127	Output Level

38: VS DIST(VS DISTORTION)

This is a distortion effect that provides heavy distortion. The parameters are the same as for "37: VS OVERDRIVE."

39: GTR AMP SIM (GUITAR AMP SIMULATOR)

This is an effect that simulates the sound of a guitar amplifier.

	Assignable Parameters
MFX Control	Pre Amp Master, Pre Amp Volume, Pre Amp, Speaker

Parameter	Value	Description
Pre Amp Sw	OFF, ON	Turns the amp switch on/off.
Pre Amp	JC-120, CLEAN TWIN, MATCH DRIVE, BG LEAD, MS1959I, MS1959II, MS1959I+II, SLDN LEAD, METAL5150, METAL LEAD, OD-1, OD-2 TURBO, DISTORTION, FUZZ	Type of guitar amp
Pre Amp Volume	0–127	Volume and amount of distortion of the amp
Pre Amp Master	0–127	Volume of the entire pre-amp
Pre Amp Gain	LOW, MIDDLE, HIGH	Amount of pre-amp distortion
Pre Amp Bass	0–127	Tone of the bass/mid/treble frequency range Middle cannot be set if "Match Drive" is selected as the Pre Amp Type.
Pre Amp Middle		
Pre Amp Treble		
Pre Amp Presence	0–127	Tone for the ultra-high frequency range
Pre Amp Bright	OFF, ON	Turning this "On" produces a sharper and brighter sound. This parameter applies to the "JC-120," "Clean Twin," and "BG Lead" Pre Amp Types.
Speaker Sw	OFF, ON	Determines whether the signal passes through the speaker (ON), or not (OFF).
Speaker	(See the table below.)	Type of speaker
Mic Setting	1, 2, 3	Adjusts the location of the mic that's capturing the sound of the speaker. This can be adjusted in three steps, from 1 to 3, with the mic becoming more distant as the value increases.
Mic Level	0–127	Volume of the microphone
Direct Level	0–127	Volume of the direct sound
Pan	L64–63R	Stereo location of the output
Level	0–127	Output level

Specifications of each Speaker Type

The speaker column indicates the diameter of each speaker unit (in inches) and the number of units.

Type	Cabinet	Speaker	Microphone
SMALL 1	small open-back enclosure	10	dynamic
SMALL 2	small open-back enclosure	10	dynamic
MIDDLE	open back enclosure	12 x 1	dynamic
JC-120	open back enclosure	12 x 2	dynamic
BUILT-IN 1	open back enclosure	12 x 2	dynamic
BUILT-IN 2	open back enclosure	12 x 2	condenser
BUILT-IN 3	open back enclosure	12 x 2	condenser
BUILT-IN 4	open back enclosure	12 x 2	condenser
BUILT-IN 5	open back enclosure	12 x 2	condenser
BG STACK 1	sealed enclosure	12 x 2	condenser
BG STACK 2	large sealed enclosure	12 x 2	condenser
MS STACK 1	large sealed enclosure	12 x 4	condenser
MS STACK 2	large sealed enclosure	12 x 4	condenser
METAL STACK	large double stack	12 x 4	condenser
2-STACK	large double stack	12 x 4	condenser
3-STACK	large triple stack	12 x 4	condenser

40: COMPRESSOR

Flattens out high levels and boosts low levels, smoothing out fluctuations in volume.

	Assignable Parameters
MFX Control	Threshold, Attack, Level

Parameter	Value	Description
Attack	0–127	Sets the speed at which compression starts
Threshold	0–127	Adjusts the volume at which compression begins
Post Gain	0– +18 dB	Adjusts the output gain.
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Level	0–127	Output level

41: LIMITER

Compresses signals that exceed a specified volume level, preventing distortion from occurring.

	Assignable Parameters
MFX Control	Threshold, Release, Level

Parameter	Value	Description
Release	0–127	Adjusts the time after the signal volume falls below the Threshold Level until compression is no longer applied.
Threshold	0–127	Adjusts the volume at which compression begins
Ratio	1.5:1, 2:1, 4:1, 100:1	Compression ratio
Post Gain	0– +18 dB	Adjusts the output gain.
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Level	0–127	Output level

42: GATE

Cuts the reverb's delay according to the volume of the sound sent into the effect. Use this when you want to create an artificial-sounding decrease in the reverb's decay.

	Assignable Parameters
MFX Control	Threshold, Hold, Release, Attack, Balance

Parameter	Value	Description
Threshold	0–127	Volume level at which the gate begins to close
Mode	GATE, DUCK	Type of gate **GATE**: The gate will close when the volume of the original sound decreases, cutting the original sound. **DUCK (Ducking)**: The gate will close when the volume of the original sound increases, cutting the original sound.
Attack	0–127	Adjusts the time it takes for the gate to fully open after being triggered.
Hold	0–127	Adjusts the time it takes for the gate to start closing after the source sound falls beneath the Threshold.
Release	0–127	Adjusts the time it takes the gate to fully close after the hold time.
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output level

43: DELAY

This is a stereo delay.

	Assignable Parameters
MFX Control	Balance, Delay L, Delay R

Parameter	Value	Description
Delay L Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay L (ms)	1–1300 ms	Adjusts the time until the delay sound is heard. (Hz)
Delay L (♪)	note (*1)	Adjusts the time until the delay sound is heard. (note)
Delay R Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay R (ms)	1–1300 ms	Adjusts the time until the delay sound is heard. (Hz)
Delay R (♪)	note (*1)	Adjusts the time until the delay sound is heard. (note)
Phase Left	NORMAL, INVERSE	Phase of the delay sound
Phase Right		
Feedback Mode	NORMAL, CROSS	Selects the way in which delay sound is fed back into the effect.
Feedback	-98– +98%	Adjusts the amount of the delay sound that's fed back into the effect. Negative (-) settings invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output level

44: LONG DELAY

A delay that provides a long delay time.

	Assignable Parameters
MFX Control	Balance, Delay, Pan

Parameter	Value	Description
Delay Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay (ms)	1–2600 ms	Delay time from when the original sound is heard to when the delay sound is heard (Hz)
Delay (♪)	note (*1)	Delay time from when the original sound is heard to when the delay sound is heard (note)
Phase	NORMAL, INVERSE	Phase of the delay (**NORMAL**: non-inverted, **INVERSE**: inverted)
Feedback	-98– +98%	Proportion of the delay sound that is to be returned to the input (negative values invert the phase)
HF Damp	200–8000 Hz, BYPASS	Frequency at which the high-frequency content of the delayed sound will be cut (BYPASS: no cut)
Pan	L64–63R	Panning of the delay sound
Low Gain	-15– +15 dB	Amount of boost/cut for the high-frequency range
High Gain	-15– +15 dB	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance of the original sound (D) and delay sound (W)
Level	0–127	Output volume

45: SERIAL DLY (SERIAL DELAY)

This delay connects two delay units in series. Feedback can be applied independently to each delay unit, allowing you to produce complex delay sounds.

	Assignable Parameters
MFX Control	Balance, Delay1, Delay2, Pan

Parameter	Value	Description
Delay1 Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay1 (ms)	1–1300 ms	Delay time from when sound is input to delay 1 until the delay sound is heard (Hz)
Delay1 (♪)	note (*1)	Delay time from when sound is input to delay 1 until the delay sound is heard (note)
Delay1 Feedback	-98– +98%	Proportion of the delay sound that is to be returned to the input of delay 1 (negative values invert the phase)
Dly1 HF Damp	200–8000 Hz, BYPASS	Frequency at which the high-frequency content of the delayed sound of delay 1 will be cut (BYPASS: no cut)
Delay2 Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay2 (ms)	1–1300 ms	Delay time from when sound is input to delay 2 until the delay sound is heard (Hz)
Delay2 (♪)	note (*1)	Delay time from when sound is input to delay 2 until the delay sound is heard (note)
Delay2 Feedback	-98– +98%	Proportion of the delay sound that is to be returned to the input of delay 2 (negative values invert the phase)
Dly2 HF Damp	200–8000 Hz, BYPASS	Frequency at which the high-frequency content of the delayed sound of delay 2 will be cut (BYPASS: no cut)
Pan	L64–63R	Panning of the delay sound
Low Gain	-15– +15 dB	Amount of boost/cut for the low-frequency range
High Gain	-15– +15 dB	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance of the original sound (D) and delay sound (W)
Level	0–127	Output volume

46: MOD DELAY (MODULATION DELAY)

Adds modulation to the delayed sound.

	Assignable Parameters
MFX Control	Balance, Depth, Delay L, Delay R

Parameter	Value	Description
Delay L Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay L (ms)	1–1300 ms	Adjusts the time until the delay sound is heard. (Hz)
Delay L (♪)	note (*1)	Adjusts the time until the delay sound is heard. (note)
Delay R Mode	ms, note	Settings of the Delay R The parameters are the same as for the Delay L.
Delay R (ms)	1–1300 ms	
Delay R (♪)	note (*1)	
Feedback Mode	NORMAL, CROSS	Selects the way in which delay sound is fed back into the effect.
Feedback	-98– +98%	Adjusts the amount of the delay sound that's fed back into the effect. Negative (-) settings invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Rate (♪)	note (*1)	Frequency of modulation (note)
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output level

47: 3TP PAN DLY (3TAP PAN DELAY)

Produces three delay sounds; center, left and right.

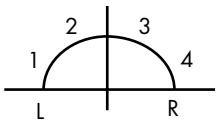
	Assignable Parameters
MFX Control	Balance, Delay C, Delay L, Delay R

Parameter	Value	Description
Delay L Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay L (ms)	1–2600 ms	Adjusts the time until the delay sound is heard. (Hz)
Delay L (♪)	note (*1)	Adjusts the time until the delay sound is heard. (note)
Delay R Mode	ms, note	Settings of the Delay R The parameters are the same as for the Delay L.
Delay R (ms)	1–2600 ms	
Delay R (♪)	note (*1)	
Delay C Mode	ms, note	Settings of the Delay C The parameters are the same as for the Delay L.
Delay C (ms)	1–2600 ms	
Delay C (♪)	note	
Center Feedback	-98– +98%	Adjusts the amount of the delay sound that's fed back into the effect. Negative (-) settings invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you do not want to filter out any high frequencies, set this parameter to BYPASS.
Left Level	0–127	Volume of each delay
Right Level	0–127	Volume of each delay
Center Level	0–127	Volume of each delay
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output level

48: 4TP PAN DLY (4TAP PAN DELAY)

This effect has four delays.

Stereo location of each delay



	Assignable Parameters
MFX Control	Balance, Delay1, Delay2, Delay3, Delay4

Parameter	Value	Description
Delay1 Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay1 (ms)	1–2600 ms	Adjusts the time until the delay sound is heard. (Hz)
Delay1 (♪)	note (*1)	Adjusts the time until the delay sound is heard. (note)
Delay2 Mode	ms, note	Settings of the Delay 2 The parameters are the same as for the Delay 1.
Delay2 (ms)	1–2600 ms	
Delay2 (♪)	note (*1)	
Delay3 Mode	ms, note	Settings of the Delay 3 The parameters are the same as for the Delay 1.
Delay3 (ms)	1–2600 ms	
Delay3 (♪)	note (*1)	
Delay4 Mode	ms, note	Settings of the Delay 4 The parameters are the same as for the Delay 1.
Delay4 (ms)	1–2600 ms	
Delay4 (♪)	note (*1)	
Delay1 Feedback	-98– +98%	Adjusts the amount of the delay sound that's fed back into the effect. Negative (-) settings invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you do not want to filter out any high frequencies, set this parameter to BYPASS.
Delay1 Level	0–127	Volume of each delay
Delay2 Level		
Delay3 Level		
Delay4 Level		
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output level

49: MULTTAP DLY (MULTI TAP DELAY)

This effect provides four delays. Each of the Delay Time parameters can be set to a note length based on the selected tempo. You can also set the panning and level of each delay sound.

	Assignable Parameters
MFX Control	Balance, Delay1, Delay2, Delay3, Delay4

Parameter	Value	Description
Delay1 Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay1 (ms)	1–2600 ms	Adjusts the time until the delay sound is heard. (Hz)
Delay1 (♪)	note (*1)	Adjusts the time until the delay sound is heard. (note)
Delay2 Mode	ms, note	Settings of the Delay 2 The parameters are the same as for the Delay 1.
Delay2 (ms)	1–2600 ms	
Delay2 (♪)	note (*1)	
Delay3 Mode	ms, note	Settings of the Delay 3 The parameters are the same as for the Delay 1.
Delay3 (ms)	1–2600 ms	
Delay3 (♪)	note (*1)	
Delay4 Mode	ms, note	Settings of the Delay 4 The parameters are the same as for the Delay 1.
Delay4 (ms)	1–2600 ms	
Delay4 (♪)	note (*1)	
Delay1 Feedback	-98– +98%	Adjusts the amount of the delay sound that's fed back into the effect. Negative (-) settings invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any the high frequencies, set this parameter to BYPASS.
Delay1 Pan	L64–63R	Stereo location of Delays 1
Delay2 Pan	L64–63R	Stereo location of Delays 2
Delay3 Pan	L64–63R	Stereo location of Delays 3
Delay4 Pan	L64–63R	Stereo location of Delays 4
Delay1 Level	0–127	Output level of Delays 1
Delay2 Level	0–127	Output level of Delays 2
Delay3 Level	0–127	Output level of Delays 3
Delay4 Level	0–127	Output level of Delays 4
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output level

50: REVERSE DLY (REVERSE DELAY)

This is a reverse delay that adds a reversed and delayed sound to the input sound. A tap delay is connected immediately after the reverse delay.

	Assignable Parameters
MFX Control	Balance, Rev Dly, Rev Dly Pan

Parameter	Value	Description
Threshold	0–127	Volume at which the reverse delay will begin to be applied
Rev Dly Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Rev Dly (ms)	1–1300 ms	Delay time from when sound is input into the reverse delay until the delay sound is heard (Hz)
Rev Dly (♪)	note (*1)	Delay time from when sound is input into the reverse delay until the delay sound is heard (note)
Rev Dly Fbk	-98– +98%	Proportion of the delay sound that is to be returned to the input of the reverse delay (negative values invert the phase)
Rev Dly HFDmp	200–8000 Hz, BYPASS	Frequency at which the high-frequency content of the reverse-delayed sound will be cut (BYPASS: no cut)
Rev Dly Pan	L64–63R	Panning of the reverse delay sound
Rev Dly Level	0–127	Volume of the reverse delay sound
Delay1 Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay1 (ms)	1–1300 ms	Delay time from when sound is input into the tap delay until the delay sound is heard (Hz)
Delay1 (♪)	note (*1)	Delay time from when sound is input into the tap delay until the delay sound is heard (note)

Parameter	Value	Description
Delay2 Mode	ms, note	Settings of the Delay 2 The parameters are the same as for the Delay 1.
Delay2 (ms)	1–1300 ms	
Delay2 (♪)	note (*1)	
Delay3 Mode	ms, note	Settings of the Delay 3 The parameters are the same as for the Delay 1.
Delay3 (ms)	1–1300 ms	
Delay3 (♪)	note (*1)	
Delay3 Feedback	-98– +98%	Proportion of the delay sound that is to be returned to the input of the tap delay (negative values invert the phase)
Delay HF Damp	200–8000 Hz, BYPASS	Frequency at which the low-frequency content of the tap delay sound will be cut (BYPASS: no cut)
Delay1 Pan	L64–63R	Panning of the tap delay sounds
Delay2 Pan		
Delay1 Level	0–127	Volume of the tap delay sounds
Delay2 Level		
Low Gain	-15– +15 dB	Amount of boost/cut for the low-frequency range
High Gain	-15– +15 dB	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance of the original sound (D) and delay sound (W)
Level	0–127	Output volume

51: SHUFFLE DLY (SHUFFLE DELAY)

Adds a shuffle to the delay sound, giving the sound a bouncy delay effect with a swing feel.

	Assignable Parameters
MFX Control	Balance, Delay, Shuffle Rate

Parameter	Value	Description
Delay Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay (ms)	1–2600 ms	Adjusts the time until the delay sound is heard. (Hz)
Delay (♪)	note (*1)	Adjusts the time until the delay sound is heard. (note)
Shuffle Rate	0–100%	Adjusts the ratio (as a percentage) of the time that elapses before Delay B sounds relative to the time that elapses before the Delay A sounds. When set to 100%, the delay times are the same.
Acceleration	0–15	Adjusts the time over which the Delay Time changes from the current setting to its specified new setting.
Feedback	-98– +98%	Adjusts the amount of the delay that's fed back into the effect. Negative (-) settings invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Pan A	L64–63R	Stereo location of Delay A/B
Pan B		
Level A	0–127	Volume of delay A/B
Level B		
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output level

52: 3D DELAY

This applies a 3D effect to the delay sound. The delay sound will be positioned 90 degrees left and 90 degrees right.

	Assignable Parameters
MFX Control	Balance, Delay C, Delay L, Delay R

Parameter	Value	Description
Delay L Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay L (ms)	1–2600 ms	Adjusts the delay time from the direct sound until the delay sound is heard. (Hz)
Delay L (♪)	note (*1)	Adjusts the delay time from the direct sound until the delay sound is heard. (note)
Delay R Mode	ms, note	Settings of the Delay R The parameters are the same as for the Delay 1.
Delay R (ms)	1–2600 ms	
Delay R (♪)	note (*1)	
Delay C Mode	ms, note	Settings of the Delay C The parameters are the same as for the Delay 1.
Delay C (ms)	1–2600 ms	
Delay C (♪)	note (*1)	
Center Feedback	-98– +98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Left Level	0–127	Output level of the delay sound
Right Level		
Center Level		
Output Mode	SPEAKER, PHONES	Adjusts the method that will be used to hear the sound that is output to the OUTPUT jacks. The optimal 3D effect will be achieved if you select SPEAKER when using speakers, or PHONES when using headphones.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

53: T-CTRL DLY(TIME CTRL DELAY)

A stereo delay in which the delay time can be varied smoothly.

	Assignable Parameters
MFX Control	Balance, Delay

Parameter	Value	Description
Delay Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay (ms)	1–1300 ms	Adjusts the time until the delay is heard. (Hz)
Delay (♪)	note (*1)	Adjusts the time until the delay is heard. (note)
Acceleration	0–15	Adjusts the time over which the Delay Time changes from the current setting to a specified new setting. The rate of change for the Delay Time directly affects the rate of pitch change.
Feedback	-98– +98%	Adjusts the amount of the delay that's fed back into the effect. Negative (-) settings invert the phase.

Parameter	Value	Description
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you do not want to filter out any high frequencies, set this parameter to BYPASS.
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output level

54: LONG TC DLY (LONG TIME CTRL DELAY)

A delay in which the delay time can be varied smoothly, and allowing an extended delay to be produced.

	Assignable Parameters
MFX Control	Balance, Delay

Parameter	Value	Description
Delay Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay (ms)	1–2600 ms	Adjusts the time until the delay is heard. (Hz)
Delay (♪)	note (*1)	Adjusts the time until the delay is heard. (note)
Acceleration	0–15	Adjusts the time over which the Delay Time changes from the current setting to a specified new setting. The rate of change for the Delay Time directly affects the rate of pitch change.
Feedback	-98– +98%	Adjusts the amount of the delay that's fed back into the effect. Negative (-) settings invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you do not want to filter out any high frequencies, set this parameter to BYPASS.
Pan	L64–63R	Stereo location of the delay
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output level

55: TAPE ECHO

A virtual tape echo that produces a realistic tape delay sound. This simulates the tape echo section of a Roland RE-201 Space Echo.

	Assignable Parameters
MFX Control	Echo Level, Repeat Rate, Mode

Parameter	Value	Description
Mode	S, M, L, S+M, S+L, M+L, S+M+L	Combination of playback heads to use Select from three different heads with different delay times. **S**: short **M**: middle **L**: long
Repeat Rate	0–127	Tape speed Increasing this value will shorten the spacing of the delayed sounds.
Intensity	0–127	Amount of delay repeats
Bass	-15– +15 dB	Boost/cut for the lower range of the echo sound
Treble	-15– +15 dB	Boost/cut for the upper range of the echo sound
Head S Pan	L64–63R	Independent panning for the short, middle, and long playback heads
Head M Pan		
Head L Pan		
Tape Distortion	0–5	Amount of tape-dependent distortion to be added This simulates the slight tonal changes that can be detected by signal-analysis equipment. Increasing this value will increase the distortion.
W/F Rate	0–127	Speed of wow/flutter (complex variation in pitch caused by tape wear and rotational irregularity)
W/F Depth	0–127	Depth of wow/flutter
Echo Level	0–127	Volume of the echo sound
Direct Level	0–127	Volume of the original sound
Level	0–127	Output level

56: LOFI NOISE

In addition to a lo-fi effect, this adds various types of noise such as white noise and disc noise.

	Assignable Parameters
MFX Control	Balance, Hum Noise Level, Disc Noise Level, Noise Level, LoFi Type

Parameter	Value	Description
LoFi Type	1–9	Degrades the sound quality. The sound quality grows poorer as this value is increased.
Post Fltr Type	OFF, LPF, HPF	Type of filter **OFF**: no filter is used **LPF**: cuts the frequency range above the Cutoff **HPF**: cuts the frequency range below the Cutoff
Post F-Cutoff	200–8000 Hz	Center frequency of the filter
Noise Type	WHITE, PINK	Switch between white noise and pink noise.
Noise LPF	200–8000 Hz, BYPASS	Center frequency of the low pass filter applied to the white/pink noise (BYPASS: no cut)
Noise Level	0–127	Volume of the white/pink noise
Disc Noise Type	LP, EP, SP, RND	Type of record noise The frequency at which the noise is heard depends on the selected type.
DiscNoise LPF	200–8000 Hz, BYPASS	Adjusts the cutoff frequency of the low pass filter applied to the record noise. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Disc Noise Level	0–127	Volume of the record noise
Hum Noise Type	50 Hz, 60 Hz	Frequency of the hum noise
Hum Noise LPF	200–8000 Hz, BYPASS	Center frequency of the low pass filter applied to the hum noise (BYPASS: no cut)
Hum Noise Level	0–127	Volume of the hum noise
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output level

57: LOFI COMPRS (LOFI COMPRESS)

This is an effect that intentionally degrades the sound quality for creative purposes.

	Assignable Parameters
MFX Control	Balance, LoFi Type

Parameter	Value	Description
Pre Filter Type	1–6	Selects the type of filter applied to the sound before it passes through the Lo-Fi effect.
LoFi Type	1–9	Degrades the sound quality. The sound quality grows poorer as this value is increased.
Post Fltr Type	OFF, LPF, HPF	Type of filter **OFF**: no filter is used **LPF**: cuts the frequency range above the Cutoff **HPF**: cuts the frequency range below the Cutoff
Post F-Cutoff	200–8000 Hz	Basic frequency of the Post Filter
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W– D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output level

58: LOFI RADIO

In addition to a Lo-Fi effect, this effect also generates radio noise.

	Assignable Parameters
MFX Control	Balance, Radio Detune, Radio Noise Lev, LoFi Type

Parameter	Value	Description
LoFi Type	1–9	Degrades the sound quality. The sound quality grows poorer as this value is increased.
Post Fltr Type	OFF, LPF, HPF	Type of filter **OFF**: no filter is used **LPF**: cuts the frequency range above the Cutoff **HPF**: cuts the frequency range below the Cutoff
Post F-Cutoff	200–8000 Hz	Basic frequency of the Post Filter
Radio Detune	0–127	Simulates the tuning noise of a radio. As this value is raised, the tuning drifts further.
Radio Noise Lev	0–127	Volume of the radio noise
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W– D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output level

59: TELEPHONE

	Assignable Parameters
MFX Control	Balance, Voice Quality

Parameter	Value	Description
Voice Quality	0–15	Audio quality of the telephone voice
Treble	-15– +15 dB	Bandwidth of the telephone voice
Balance	D100:0– D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output level

60: PHONOGRAPH

Simulates a sound recorded on an analog record and played back on a record player. This effect also simulates the various types of noise that are typical of a record, and even the rotational irregularities of an old turntable.

	Assignable Parameters
MFX Control	Total Noise Lev, Total W/F, Frequency Range, Balance

Parameter	Value	Description
Signal Dist	0–127	Depth of distortion
Frequency Range	0–127	Frequency response of the playback system Decreasing this value will produce the impression of an old system with a poor frequency response.
Disc Type	LP, EP, SP	Rotational speed of the turntable This will affect the frequency of the scratch noise.
ScratchNoise Lev	0–127	Amount of noise due to scratches on the record
Dust Noise Lev	0–127	Volume of noise due to dust on the record
Hiss Noise Lev	0–127	Volume of continuous “hiss”
Total Noise Lev	0–127	Volume of overall noise
Wow	0–127	Depth of long-cycle rotational irregularity
Flutter	0–127	Depth of short-cycle rotational irregularity
Random	0–127	Depth of indefinite-cycle rotational irregularity
Total W/F	0–127	Depth of overall rotational irregularity
Balance	D100:0W– D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output level

61: PCH SHIFTER (PITCH SHIFTER)

A stereo pitch shifter.

	Assignable Parameters
MFX Control	Balance, Fine, Coarse, Delay

Parameter	Value	Description
Coarse	-24– +12 semi	Adjusts the pitch of the pitch shifted sound in semitone steps.
Fine	-100– +100 cent	Adjusts the pitch of the pitch shifted sound in 2-cent steps.
Delay Mode	ms, note	When this is set to “note,” the effect is synchronized with the tempo.
Delay (ms)	1–1300 ms	Adjusts the delay time from the direct sound until the pitch shifted sound is heard. (Hz)
Delay (♪)	note (*1)	Adjusts the delay time from the direct sound until the pitch shifted sound is heard. (note)
Feedback	-98– +98%	Adjusts the proportion of the pitch shifted sound that is fed back into the effect. Negative (-) settings will invert the phase.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W– D0:100W	Volume balance between the direct sound (D) and the pitch shifted sound (W)
Level	0–127	Output Level

62: 2V P.SHIFTR (2VOICE PITCH SHIFTER)

Shifts the pitch of the original sound. This 2-voice pitch shifter has two pitch shifters, and can add two pitch shifted sounds to the original sound.

	Assignable Parameters
MFX Control	Balance, Pch1 Coarse, Pch2 Coarse, Pch1 Dly, Pch2 Dly

Parameter	Value	Description
Pch1 Coarse	-24–+12 semi	Adjusts the pitch of Pitch Shift 1 in semitone steps.
Pch1 Fine	-100–+100 cent	Adjusts the pitch of Pitch Shift Pitch 1 in 2-cent steps.
Pch1 Delay Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Pch1 Dly (ms)	1–1300 ms	Adjusts the delay time from the direct sound until the Pitch Shift 1 sound is heard. (Hz)
Pch1 Delay (♪)	note (*1)	Adjusts the delay time from the direct sound until the Pitch Shift 1 sound is heard. (note)
Pch1 Feedback	-98– +98%	Adjusts the proportion of the pitch shifted sound that is fed back into the effect. Negative (-) settings will invert the phase.
Pch1 Pan	L64–63R	Stereo location of the Pitch Shift 1 sound
Pch1 Level	0–127	Volume of the Pitch Shift1 sound
Pch2 Coarse	-24–+12 semi	Settings of the Pitch Shift 2 sound. The parameters are the same as for the Pitch Shift 1 sound.
Pch2 Fine	-100–+100 cent	
Pch2 Delay Mode	ms, note	
Pch2 Dly (ms)	1–1300 ms	
Pch2 Delay (♪)	note (*1)	
Pch2 Feedback	-98– +98%	
Pch2 Pan	L64–63R	
Pch2 Level	0–127	
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the pitch shifted sound (W)
Level	0–127	Output Level

63: S.P.SHIFTER (STEP PITCH SHIFTER)

A pitch shifter in which the amount of pitch shift is varied by a 16-step sequence.

	Assignable Parameters
MFX Control	Rate, Attack, Gate Time, Balance

Parameter	Value	Description
Step 01–16	-24–+12 semi	Amount of pitch shift at each step (semitone units)
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Rate at which the 16-step sequence will cycle (Hz)
Rate (♪)	note (*1)	Rate at which the 16-step sequence will cycle (note)
Attack	0–127	Speed at which the amount of pitch shift changes between steps
Gate Time	0–127	Duration of the pitch shifted sound at each step
Fine	-100– +100 cent	Pitch shift adjustment for all steps (2-cent units)
Delay Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay (ms)	1–1300 ms	Delay time from the original sound until the pitch-shifted sound is heard (Hz)
Delay (♪)	note (*1)	Delay time from the original sound until the pitch-shifted sound is heard (note)
Feedback	-98– +98%	Proportion of the pitch-shifted sound that is to be returned to the input (negative values invert the phase)
Low Gain	-15– +15 dB	Amount of boost/cut for the low-frequency range
High Gain	-15– +15 dB	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance of the original sound (D) and pitch-shifted sound (W)
Level	0–127	Output volume

64: REVERB

Adds reverberation to the sound, simulating an acoustic space.

	Assignable Parameters
MFX Control	Time, Type, Balance

Parameter	Value	Description
Type	ROOM1, ROOM2, STAGE1, STAGE2, HALL1, HALL2	Type of reverb **ROOM1**: dense reverb with short decay **ROOM2**: sparse reverb with short decay **STAGE1**: reverb with greater late reverberation **STAGE2**: reverb with strong early reflections **HALL1**: reverb with clear reverberance **HALL2**: reverb with rich reverberance
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the reverb sound is heard.
Time	0–127	Time length of reverberation
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which the reverberant sound will be cut. As the frequency is set lower, more of the high frequencies will be cut, resulting in a softer and more muted reverberance. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the reverb sound (W)
Level	0–127	Output Level

65: GATED REV (GATED REVERB)

This is a special type of reverb in which the reverberant sound is cut off before its natural length.

	Assignable Parameters
MFX Control	Balance

Parameter	Value	Description
Type	NORMAL, REVERSE, SWEEP1, SWEEP2	Type of reverb **NORMAL**: conventional gated reverb **REVERSE**: backwards reverb **SWEEP1**: the reverberant sound moves from right to left **SWEEP2**: the reverberant sound moves from left to right
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the reverb sound is heard.

Parameter	Value	Description
Gate Time	5–500 ms	Adjusts the time from when the reverb is heard until it disappears.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the reverb sound (W)
Level	0–127	Output Level

66: OVDRV→CHO (OVERDRIVE→CHORUS)

This effect connects an overdrive and a chorus in series.

	Assignable Parameters
MFX Control	Chorus Bal, Cho Rate, Chorus Depth, Overdrive Drive

Parameter	Value	Description
Overdrive Drive	0–127	Degree of distortion Also changes the volume.
Overdrive Pan	L64–63R	Stereo location of the overdrive sound
Chorus PreDly	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Cho Rate(Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Cho Rate (♪)	note (*1)	Frequency of modulation (note)
Chorus Depth	0–127	Depth of modulation
Chorus Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Level	0–127	Output Level

67: OVDRV→FLNGR (OVERDRIVE→FLANGER)

This effect connects an overdrive and a flanger in series.

	Assignable Parameters
MFX Control	Flngr Bal, Fln Rate, Flngr Depth, Flngr Feedback, Overdrive Drive

Parameter	Value	Description
Overdrive Drive	0–127	Degree of distortion Also changes the volume.
Overdrive Pan	L64–63R	Stereo location of the overdrive sound
Flngr PreDly	0.0–100.0 ms	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Flngr Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Fln Rate(Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Fln Rate(♪)	note (*1)	Frequency of modulation (note)
Flngr Depth	0–127	Depth of modulation
Flngr Feedback	-98– +98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flngr Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

68: OVDRV→DELAY (OVERDRIVE→DELAY)

This effect connects an overdrive and a delay in series.

	Assignable Parameters
MFX Control	Delay Bal, Overdrive Drive

Parameter	Value	Description
Overdrive Drive	0–127	Degree of distortion Also changes the volume.
Overdrive Pan	L64–63R	Stereo location of the overdrive sound
Delay Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay (ms)	1–2600 ms	Adjusts the delay time from the direct sound until the delay sound is heard. (Hz)
Delay (♪)	note (*1)	Adjusts the delay time from the direct sound until the delay sound is heard. (note)
Delay Feedback	-98– +98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

69: DIST→CHORUS (DISTORTION→CHORUS)

The parameters are essentially the same as in "66: OVERDRIVE → CHORUS," with the exception of the following two.

Overdrive Drive→Distortion Drive

Overdrive Pan→Distortion Pan

70: DIST→FLANGR (DISTORTION→FLANGER)

The parameters are essentially the same as in "67: OVERDRIVE → FLANGER," with the exception of the following two.

Overdrive Drive→Distortion Drive

Overdrive Pan→Distortion Pan

71: DIST→DELAY (DISTORTION→DELAY)

The parameters are essentially the same as in "68: OVERDRIVE→DELAY," with the exception of the following two.

Overdrive Drive→Distortion Drive

Overdrive Pan→Distortion Pan

72: ENH→CHORUS (ENHANCER→CHORUS)

This effect connects an enhancer and a chorus in series.

	Assignable Parameters
MFX Control	Chorus Bal, Chorus Depth, Cho Rate, Enhancer Sens

Parameter	Value	Description
Enhancer Sens	0–127	Sensitivity of the enhancer
Enhancer Mix	0–127	Level of the overtones generated by the enhancer
Chorus PreDly	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Cho Rate(Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Cho Rate (♪)	note (*1)	Frequency of modulation (note)
Chorus Depth	0–127	Depth of modulation
Chorus Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Level	0–127	Output Level

73: ENH→FLANGER (ENHANCER→FLANGER)

This effect connects an enhancer and a flanger in series.

	Assignable Parameters
MFX Control	Flngr Bal, Fln Rate, Flngr Depth, Flngr Feedback, Enhancer Sens

Parameter	Value	Description
Enhancer Sens	0–127	Sensitivity of the enhancer
Enhancer Mix	0–127	Level of the overtones generated by the enhancer
Flngr PreDly	0.0–100.0 ms	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Flngr Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Fln Rate(Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Fln Rate(♪)	note (*1)	Frequency of modulation (note)
Flngr Depth	0–127	Depth of modulation
Flngr Feedback	-98– +98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flngr Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

74: ENH→DELAY (ENHANCER→DELAY)

This effect connects an enhancer and a delay in series.

	Assignable Parameters
MFX Control	Delay Bal, Enhancer Sens

Parameter	Value	Description
Enhancer Sens	0–127	Sensitivity of the enhancer
Enhancer Mix	0–127	Level of the overtones generated by the enhancer
Delay Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay (ms)	1–2600 ms	Adjusts the delay time from the direct sound until the delay sound is heard. (Hz)
Delay (♪)	note (*1)	Adjusts the delay time from the direct sound until the delay sound is heard. (note)
Delay Feedback	-98– +98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

75: CHO→DELAY (CHORUS→DELAY)

This effect connects a chorus and a delay in series.

	Assignable Parameters
MFX Control	Delay Bal, Chorus Bal, Chorus Depth, Cho Rate

Parameter	Value	Description
Chorus PreDly	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Cho Rate(Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Cho Rate (♪)	note (*1)	Frequency of modulation (note)
Chorus Depth	0–127	Depth of modulation
Chorus Bal	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Delay Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay (ms)	1–2600 ms	Adjusts the delay time from the direct sound until the delay sound is heard. (Hz)
Delay (♪)	note (*1)	Adjusts the delay time from the direct sound until the delay sound is heard. (note)
Delay Feedback	-98– +98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

76: FLN→DELAY (FLANGER→DELAY)

This effect connects a flanger and a delay in series.

	Assignable Parameters
MFX Control	Delay Bal, Flngr Bal, Fln Rate, Flngr Feedback

Parameter	Value	Description
Flngr PreDly	0.0–100.0 ms	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.

Parameter	Value	Description
Flngr Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Fln Rate(Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Fln Rate(♪)	note (*1)	Frequency of modulation (note)
Flngr Depth	0–127	Depth of modulation
Flngr Feedback	-98– +98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flngr Bal	D100:0W–D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Delay Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay (ms)	1–2600 ms	Adjusts the delay time from the direct sound until the delay sound is heard. (Hz)
Delay (♪)	note (*1)	Adjusts the delay time from the direct sound until the delay sound is heard. (note)
Delay Feedback	-98– +98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

77: CHO→FLANGER (CHORUS→FLANGER)

This effect connects a chorus and a flanger in series.

	Assignable Parameters
MFX Control	Chorus Bal, Flngr Bal, Chorus Depth, Cho Rate, Fln Rate, Flngr Feedback

Parameter	Value	Description
Chorus PreDly	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Cho Rate(Hz)	0.05–10.00 Hz	Modulation frequency of the chorus effect (Hz)
Cho Rate (♪)	note (*1)	Modulation frequency of the chorus effect (note)
Chorus Depth	0–127	Modulation depth of the chorus effect
Chorus Bal	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Flngr PreDly	0.0–100.0 ms	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Flngr Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Fln Rate(Hz)	0.05-10.00 Hz	Modulation frequency of the flanger effect (Hz)
Fln Rate(♪)	note (*1)	Modulation frequency of the flanger effect (note)
Flngr Depth	0-127	Modulation depth of the flanger effect
Flngr Feedback	-98– +98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flngr Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

78: SYM.RESONCE (SYMPATHETIC RESONANCE)

On an acoustic piano, holding down the damper pedal allows other strings to resonate in sympathy with the notes you play, creating rich and spacious resonances. This effect simulates these sympathetic resonances.

* *This effect is used only for MFX1.*

	Assignable Parameters
MFX Control	Depth, Damper, P-Sft Amount, P-Sft Level

Parameter	Value	Description
Depth	0–127	Depth of the effect
Damper	0–127	Depth to which the damper pedal is pressed (controls the resonant sound)
Pre LPF	16–15000 Hz, BYPASS	Frequency of the filter that cuts the high-frequency content of the input sound (BYPASS: no cut)
Pre HPF	BYPASS, 16–15000 Hz	Frequency of the filter that cuts the low-frequency content of the input sound (BYPASS: no cut)
Peaking Freq	200–8000 Hz	Frequency of the filter that boosts/cuts a specific frequency region of the input sound
Peaking Gain	-15– +15 dB	Amount of boost/cut produced by the filter at the specified frequency region of the input sound
Peaking Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the frequency region boosted/cut by the `Peaking Gain' parameter (larger values make the region narrower)
HF Damp	16–15000 Hz, BYPASS	Frequency at which the high-frequency content of the resonant sound will be cut (BYPASS: no cut)
LF Damp Freq	BYPASS, 16–15000 Hz	Frequency at which the low-frequency content of the resonant sound will be cut (BYPASS: no cut)
Lid	1–7	Adjusts the extent to which the lid of the grand piano is open.
Level	0–127	Output Level
P-Sft Amount	0–127	Amount of resonance
P-Sft Level	0–127	Volume level of the resonant component
P-Sft LPF	16–15000 Hz, BYPASS	Basic frequency at which the filter cuts the high-frequency portion of the resonant component (BYPASS: no cut)
P-Sft HPF	BYPASS, 16–15000 Hz	Basic frequency at which the filter cuts the low-frequency portion of the resonant component (BYPASS: no cut)
P-Sft to Rev	0–127	Volume of additional resonance added to resonant component
Damper offset	0–64	Volume of additional slight resonance when the damper pedal is not pressed

79: VR CHORUS

This chorus is a descendant of the Roland VR Series effects.

	Assignable Parameters
MFX Control	Depth, Rate, Balance

Parameter	Value	Description
Pre Delay	0.0–100 ms	Amount of time that it is to take for the chorus sound to be produced after the original sound has sounded.
Rate Mode	Hz, Note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Modulation rate (Hz)
Rate (♪)	note (*1)	Modulation rate (note)
Depth	0–127	Modulation Depth
Phase	0–180 deg	Amount of breadth in the chorus sound
Balance	D100:0W–D0:100W	Volume balance between the original, dry sound (D) and the chorus sound (W)
Level	0–127	Output volume

80: VR TREMOLO

This tremolo is a descendant of the Roland VR Series effects. This changes the volume level in a cyclic manner.
Switching between the Mono and Stereo Tremolo Type settings also switches the volume control waveform.

	Assignable Parameters
MFX Control	Rate, Depth, Tremolo Type

Parameter	Value	Description
Tremolo Type	Mono, Stereo	**Mono:** The left and right volume levels change simultaneously. **Stereo:** The left and right volume levels change in alternating fashion.
Rate Mode	Hz, Note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency at which the effect is applied (Hz)
Rate (♪)	note (*1)	Frequency at which the effect is applied (note)
Depth	0–127	Depth of the effect
Low Gain	-15–+15 dB	Boost or cut in the low end
High Gain	-15–+15 dB	Boost or cut in the high end
Level	0–127	Output volume

81: VR AUTO WAH

This wah is a descendant of the Roland VR Series effects. This is a special wah effect (an effect in which the tone is changed cyclically) produced by shifting the filter in a cyclic fashion.
You can switch the Control Type parameter to select from Auto Wah, Touch Wah, or Pedal Wah.

	Assignable Parameters
MFX Control	Rate, Depth, Peak, Manual

Parameter	Value	Description
Control Type	MOD, TOUCH, PEDAL	**Effect Control Types** **MOD:** The tone changes at the set rate. **TOUCH:** The tone changes in response to changes in the volume. **PEDAL:** The tone changes according to the function of the Manual parameter. Can be used as a pedal wah.
Filter Type	LPF, BPF	**Filter Type** **LPF:** Produces a wah effect over a wide frequency range. **BPF:** Produces a wah effect over a narrow frequency range.
Manual	0–127	When Control Type is set to "PEDAL," you can use this parameter to change the tone.
Peak	0–100	Wah effect bandwidth The bandwidth narrows as the value is increased.
Rate Mode	Hz, Note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Wah effect rate
Rate (♪)	note (*1)	Wah effect rate (note) When Control Type is set to "TOUCH," this adjusts the sensitivity to the volume used in changing the tone.
Depth	0–127	Depth of the wah effect's sweep
Phase	0–180 deg	Ratio of the wah effect sound in the left and right sides when the spread is not distributed evenly
Low Gain	-15–+15 dB	Boost or cut in the low end
High Gain	-15–+15 dB	Boost or cut in the high end
Level	0–127	Output volume

Settings when using a pedal wah with a pedal connected to FC1

- MFX Control: Manual
- Control Type: PEDAL
- EDIT/ 2. Control/ FC1: MFX Control

82: VR PHASER

This phaser is a descendant of the Roland VR Series effects. This creates a swirling effect by adding sounds that are out of phase with the original sound.

	Assignable Parameters
MFX Control	Rate, Resonance, Depth

Parameter	Value	Description
Rate Mode	Hz, Note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Phaser Frequency (Hz)
Rate (♪)	note (*1)	Phaser Frequency (note)
Depth	0–127	Depth
Resonance	0–127	Feedback Level
Step Sw	OFF, ON	Setting this to ON creates a step phaser.
Step Rate Mode	Hz, Note	When this is set to "note," the effect is synchronized with the tempo.
StepRate(Hz)	0.10–20.00 Hz	Rate of stepped changes in phaser effect (Hz)
Step Rate (♪)	note (*1)	Rate of stepped changes in phaser effect (note)
Low Gain	-15–+15 dB	Boost or cut in the low end
High Gain	-15–+15 dB	Boost or cut in the high end
Level	0–127	Output volume

83: ORGAN MULTI

This is an effect combining the VK series internal effect with an organ effect with the same features.
It comprises vibrato/chorus, overdrive, and rotary effects.

	Assignable Parameters
MFX Control	Rotary Speed, OD Drive

Parameter	Value	Description
Vib/Cho Switch	OFF, ON	Switches the vibrato and chorus effects
Vib/Cho Type	V-1, V-2, V-3, C-1, C-2, C-3	**Vibrato and chorus effect types** **V-1, V-2, V-3:** Adds a wavering (vibrato) that is created by changes in the pitch. The effect deepens as the value is increased **C-1, C-2, C-3:** Adds a fullness and breadth (chorus) to the sound. The effect deepens as the value is increased.
Vib/Cho Vintage	'50, '60, '70	This reproduces the subtle differences in the vibrato and chorus effects in organs built in different years.
Vib/Cho Level	0–127	Vibrato/chorus effect volume
OD Switch	OFF, ON	Switches the overdrive effect
OD Drive	0–127	Amount of distortion
OD Level	0–127	Overdrive effect volume
Rotary Switch	OFF, ON	Switches the rotary effect
Rotary Speed	SLOW, FAST	Low– and high-frequency rotation speeds (Rate) **SLOW**: (Slow Rate) **FAST**: (Fast Rate)
R-Wf Slow Sp	0.05–10.00 Hz	Rate with low-frequency rotor set to SLOW rate
R-Wf Fast Sp	0.05–10.00 Hz	Rate with low-frequency rotor set to FAST rate
R-Wf Accel	0–15	Speed at which the low-frequency rotor's rotation rate changes when the rotation speed is switched
R-Wf Level	0–127	Low-frequency rotor volume
R-Tw Slow Sp	0.05–10.00 Hz	High-frequency rotor setting This parameter is the same as that for the low-frequency rotor.
R-Tw Fast Sp	0.05–10.00 Hz	
R-Tw Accel	0–15	
R-Tw Level	0–127	
Rotary Separat	0–127	Amount of breadth in the sound
Rotary Level	0–127	Output volume

84: LINEDRIVE

This reproduces the distortion that occurs when an electrical circuit is slightly overloaded.

	Assignable Parameters
MFX Control	Drive

Parameter	Value	Description
Strength	SOFT, HARD	HARD produces stronger distortion than SOFT.
Type	1/2	Varies the nuances of the distortion.
Drive	0–127	Degree of distortion This also affects the volume.
Low Gain	-15–+15 dB	Boost or cut in the low end.
High Gain	-15–+15 dB	Boost or cut in the high end.
Level	0–127	Output level

85: *STEREO EQ (STEREO EQUALIZER)

This is a four-band stereo equalizer (low, mid x 2, high).

	Assignable Parameters
MFX Control	Level

Parameter	Value	Description
Low Freq	200, 400 Hz	Select the frequency of the low range (200 Hz/400 Hz).
Low Gain	-15– +15 dB	Adjust the gain of the low frequency. Positive (+) settings will emphasize (boost) the low frequency range.
High Freq	2000, 4000, 8000 Hz	Select the frequency of the high range (2000 Hz/4000 Hz/8000 Hz).
High Gain	-15– +15 dB	Adjust the gain of the high frequency. Positive (+) settings will emphasize (boost) the high frequency range.
P1 Freq	200–8000Hz	Adjust the frequency of Middle 1 (mid range).
P1 Q	0.5, 1.0, 2.0, 4.0, 8.0	This parameter adjusts the width of the area around the Middle 1 Frequency that will be affected by the Gain setting. Higher values of Middle 1 Q will result in a narrower area being affected.
P1 Gain	-15– +15 dB	Adjust the gain for the area specified by the Middle 1 Frequency and Q settings. Positive (+) settings will emphasize (boost) the Middle 1 range.
P2 Freq	200–8000 Hz	Adjust the frequency of Middle 2 (mid range).
P2 Q	0.5, 1.0, 2.0, 4.0, 8.0	This parameter adjusts the width of the area around the Middle 2 Frequency that will be affected by the Gain setting. Higher values of Middle 2 Q will result in a narrower area being affected.
P2 Gain	-15– +15 dB	Adjust the gain for the area specified by the Middle 2 Frequency and Q settings. Positive (+) settings will emphasize (boost) the Middle 2 range.
Level	0–127	Adjust the output level.

86: *OVERDRIVE

This effect creates a soft distortion similar to that produced by vacuum tube amplifiers.

	Assignable Parameters
MFX Control	Drive, Amp Type, Pan

Parameter	Value	Description
Drive	0–127	Adjust the degree of distortion. The volume will change together with the degree of distortion.
Pan	L64–0–63R	Adjust the stereo location of the output sound. L64 is far left, 0 is center, and 63R is far right.
Amp Type	SMALL, BUILT-IN, 2-STACK, 3-STACK	Select the type of guitar amp. **SMALL**: small amp **BUILT-IN**: single-unit type amp **2-STACK**: large double stack amp **3-STACK**: large triple stack amp
Low Gain	-15– +15 dB	Adjust the gain of the low frequency range. Positive (+) settings will emphasize (boost) the low frequency range.
High Gain	-15– +15 dB	Adjust the gain of the high frequency range. Positive (+) settings will emphasize (boost) the high frequency range.
Level	0–127	Adjust the output level. It's a good idea to use this Parameter to adjust the difference in volume between when Overdrive is applied and when it is not applied.

87: *DISTORTION

This effect produces a more intense distortion than Overdrive.

	Assignable Parameters
MFX Control	Drive, Amp Type, Pan

Parameter	Value	Description
Drive	0–127	Adjust the degree of distortion. The volume will change together with the degree of distortion.
Pan	L64–0–63R	Adjust the stereo location of the output sound. L64 is far left, 0 is center, and 63R is far right.
Amp Type	SMALL, BUILT-IN, 2-STACK, 3-STACK	Select the type of guitar amp. **SMALL**: small amp **BUILT-IN**: single-unit type amp **2-STACK**: large double stack amp **3-STACK**: large triple stack amp
Low Gain	-15– +15 dB	Adjust the gain of the low frequency range. Positive (+) settings will emphasize (boost) the low frequency range.
High Gain	-15– +15 dB	Adjust the gain of the high frequency range. Positive (+) settings will emphasize (boost) the high frequency range.
Level	0–127	Adjust the output level. It's a good idea to use this parameter to adjust the difference in volume between when Distortion is applied and when it is not applied.

88: *PHASER

A phaser adds a phase-shifted sound to the direct sound, producing a twisting modulation that creates spaciousness and depth.

	Assignable Parameters
MFX Control	Rate, Depth, Manual

Parameter	Value	Description
Manual	100–8000 Hz	Adjust the basic frequency from which the sound will be modulated.
Rate	0.05–10.00 Hz	Adjust the frequency (period) of modulation.
Depth	0–127	Adjust the depth of modulation.
Resonance	0–127	Adjust the amount of feedback for the phaser. The effect becomes more prominent as the value is increased.
Mix	0–127	Adjust the ratio with which the phase-shifted sound is combined with the direct sound.
Pan	L64–0–63R	Adjust the stereo location of the output sound. L64 is far left, 0 is center, and 63R is far right.
Level	0–127	Adjust the output level.

89: *SPECTRUM

Spectrum is a type of filter which modifies the timbre by boosting or cutting the level at specific frequencies. It is similar to an equalizer, but has 8 frequency points fixed at locations most suitable for adding character to the sound.

	Assignable Parameters
MFX Control	Pan, Level

Parameter	Value	Description
Band1 (250Hz)	-15– +15 dB	Adjust the 250 Hz gain.
Band2 (500Hz)	-15– +15 dB	Adjust the 500 Hz gain.
Band3 (1000Hz)	-15– +15 dB	Adjust the 1000 Hz gain.
Band4 (1250Hz)	-15– +15 dB	Adjust the 1250 Hz gain.
Band5 (2000Hz)	-15– +15 dB	Adjust the 2000 Hz gain.
Band6 (3150Hz)	-15– +15 dB	Adjust the 3150 Hz gain.
Band7 (4000Hz)	-15– +15 dB	Adjust the 4000 Hz gain.
Band8 (8000Hz)	-15– +15 dB	Adjust the 8000 Hz gain.
Q	0.5, 1.0, 2.0, 4.0, 8.0	Simultaneously adjust the width of the adjusted areas for all the frequency bands.
Pan	L64–0–63R	Adjust the stereo location of the output sound. L64 is far left, 0 is center, and 63R is far right.
Level	0–127	Adjust the output level.

90: *ENHANCER

The Enhancer controls the overtone structure of the high frequencies, adding sparkle and tightness to the sound.

	Assignable Parameters
MFX Control	Sens, Mix

Parameter	Value	Description
Sens	0–127	Adjust the sensitivity of the enhancer.
Mix	0–127	Adjust the ratio with which the overtones generated by the enhancer are combined with the direct sound.
Low Gain	-15– +15 dB	Adjust the gain of the low frequency range. Positive (+) settings will emphasize (boost) the low frequency range.
High Gain	-15– +15 dB	Adjust the gain of the high frequency range. Positive (+) settings will emphasize (boost) the high frequency range.
Level	0–127	Adjust the output level.

91: *AUTO WAH

The Auto Wah cyclically controls a filter to create cyclic change in timbre.

	Assignable Parameters
MFX Control	Rate, Depth, Peak, Manual

Parameter	Value	Description
Filter Type	LPF, BPF	Select the type of filter. **LPF**: The wah effect will be applied over a wide frequency range. **BPF**: The wah effect will be applied over a narrow frequency range.
Rate	0.05–10.00 Hz	Adjust the frequency of the modulation.
Depth	0–127	Adjust the depth of the modulation.
Sens	0–127	Adjust the sensitivity with which the filter is controlled.
Manual	0–127	Adjust the frequency from which the effect is applied.

Parameter	Value	Description
Peak	0–127	Adjust the amount of the wah effect that will occur in the area of the frequency. Lower settings will cause the effect to be applied in a broad area around the frequency. Higher settings will cause the effect to be applied in a more narrow range.
Level	0–127	Adjust the output level.

92: *ROTARY

The Rotary effect simulates the sound of the rotary speakers often used with the electric organs of the past. Since the movement of the high range and low range rotors can be set independently, the unique type of modulation characteristic of these speakers can be simulated quite closely. This effect is most suitable for electric organ Patches.

	Assignable Parameters
MFX Control	Speed, Hi Fast Rate, Lo Fast Rate, Separation

Parameter	Value	Description
Hi Slow Rate	0.05–10.00 Hz	Adjust the slow speed (SLOW) of the high frequency rotor.
Lo Slow Rate	0.05–10.00 Hz	Adjust the slow speed (SLOW) of the low frequency rotor.
Hi Fast Rate	0.05–10.00 Hz	Adjust the fast speed (FAST) of the high frequency rotor.
Lo Fast Rate	0.05–10.00 Hz	Adjust the fast speed (FAST) of the low frequency rotor.
Speed	SLOW, FAST	Simultaneously switch the rotational speed of the low frequency rotor and high frequency rotor. **SLOW**: Slow down the rotation to the specified speed (the Low Slow/Hi Slow values). **FAST**: Speed up the rotation to the specified speed (the Low Fast/Hi Fast values).
Hi Acceleration	0–15	Adjust the time it takes the high frequency rotor to reach the newly selected speed when switching from fast to slow (or slow to fast) speed. Lower values will require longer times.
Lo Acceleration	0–15	Adjust the time it takes the low frequency rotor to reach the newly selected speed when switching from fast to slow (or slow to fast) speed. Lower values will require longer times.
High Level	0–127	Adjust the volume of the high frequency rotor.
Low Level	0–127	Adjust the volume of the low frequency rotor.
Separation	0–127	Adjust the spatial dispersion of the sound.
Level	0–127	Adjust the output level.

93: *COMPRESSOR

The Compressor flattens out high levels and boosts low levels, smoothing out unevenness in volume.

	Assignable Parameters
MFX Control	Pan, Level

Parameter	Value	Description
Sustain	0–127	Adjust the time over which low level sounds are boosted until they reach the specified volume.
Attack	0–127	Adjust the attack time of an input sound.
Pan	L64–0–63R	Adjust the stereo location of the output sound. L64 is far left, 0 is center, and 63R is far right.
Post Gain	0, +6, +12, +18 dB	Adjust the output gain.
Low Gain	-15– +15 dB	Adjust the low frequency gain. Positive (+) settings will emphasize (boost) the low frequency range.
High Gain	-15– +15 dB	Adjust the high frequency gain. Positive (+) settings will emphasize (boost) the high frequency range.
Level	0–127	Adjust the output level.

94: *LIMITER

The Limiter compresses signals that exceed a specified volume level, preventing distortion from occurring.

	Assignable Parameters
MFX Control	Threshold, Release

Parameter	Value	Description
Threshold	0–127	Adjust the volume at which compression will begin.
Release	0–127	Adjust the time from when the volume falls below the Threshold Level until compression is no longer applied.
Ratio	1.5:1, 2:1, 4:1, 100:1	Adjust the compression ratio.
Pan	L64–0–63R	Adjust the stereo location of the output sound. L64 is far left, 0 is center, and 63R is far right.
Post Gain	0, +6, +12, +18 dB	Adjust the output gain.
Low Gain	-15– +15 dB	Adjust the low frequency gain. Positive (+) settings will emphasize (boost) the low frequency range.
High Gain	-15– +15 dB	Adjust the high frequency gain. Positive (+) settings will emphasize (boost) the high frequency range.
Level	0–127	Adjust the output level.

95: *HEXA-CHO (HEXA-CHORUS)

Hexa-chorus uses a six-phase chorus (six layers of chorused sound) to give richness and spatial spread to the sound.

	Assignable Parameters
MFX Control	Rate, Balance

Parameter	Value	Description
Pre Delay	0.0–100.0 ms	Adjust the time delay from when the direct sound begins until the chorus sound is heard.
Rate	0.05–10.00 Hz	Adjust the rate of modulation.
Depth	0–127	Adjust the depth of modulation.
Pre Delay Deviat	0–20	Pre Delay determines the time from when the direct sound begins until the processed sound is heard. Pre Delay Deviation adjusts the differences in Pre Delay between each chorus sound.
Depth Deviation	-20– +20	Adjust the difference in modulation depth between each chorus sound. The shift between the start of each of the chorus sounds increases as the value is increased.

Parameter	Value	Description
Pan Deviation	0–20	Adjust the difference in stereo location between each chorus sound. With a setting of 0, all chorus sounds will be in the center. With a setting of 20, each chorus sound will be spaced at 60 degree intervals relative to the center.
Balance	D100:0W–D0:100W	Adjust the volume balance between the direct sound and the chorus sound. With a setting of D100:0W only the direct sound will be output, and with a setting of D0:100W only the chorus sound will be output.
Level	0–127	Adjust the output level.

96: *TREMOL CHO (TREMOLO CHORUS)

Tremolo Chorus is a chorus effect with added Tremolo (cyclic modulation of volume).

	Assignable Parameters
MFX Control	Chorus Rate, Treml Rate, Balance

Parameter	Value	Description
Pre Delay	0.0–100.0 ms	Adjust the time delay from when the direct sound begins until the chorus sound is heard.
Chorus Rate	0.05–10.00 Hz	Adjust the modulation speed of the chorus effect.
Chorus Depth	0–127	Adjust the modulation depth of the chorus effect.
Treml Rate	0.05–10.00 Hz	Adjust the modulation speed of the tremolo effect.
Treml Separation	0–127	Adjust the spread of the tremolo effect.
Treml Phase	0–180 degree	Adjust the spread of the tremolo effect.
Balance	D100:0W–D0:100W	Adjust the volume balance between the direct sound and the tremolo chorus sound. With a setting of D100:0W only the direct sound will be output, and with a setting of D0:100W only the tremolo chorus sound will be output.
Level	0–127	Adjust the output level.

97: *SPACE-D

Space-D is a multiple chorus that applies two-phase modulation in stereo. It gives no impression of modulation, but produces a transparent chorus effect.

	Assignable Parameters
MFX Control	Rate, Balance

Parameter	Value	Description
Pre Delay	0.0–100.0 ms	Adjust the time delay from when the direct sound begins until the processed sound is heard.
Rate	0.05–10.00 Hz	Adjust the rate of modulation.
Depth	0–127	Adjust the depth of modulation.
Phase	0–180 degree	Adjust the spatial spread of the sound.
Low Gain	-15– +15 dB	Adjust the gain of the low frequency range. Positive (+) settings will emphasize (boost) the low frequency range.
High Gain	-15– +15 dB	Adjust the gain of the high frequency range. Positive (+) settings will emphasize (boost) the high frequency range.
Balance	D100:0W–D0:100W	Adjust the volume balance between the direct sound and the chorus sound. With a setting of D100:0W only the direct sound will be output, and with a setting of D0:100W only the chorus sound will be output.
Level	0–127	Adjust the output level.

98: *STEREO CHO (STEREO CHORUS)

This is a stereo chorus. A filter is provided so that you can adjust the timbre of the chorus sound.

	Assignable Parameters
MFX Control	Rate, Balance

Parameter	Value	Description
Filter Type	OFF, LPF, HPF	Select the type of filter. **OFF**: a filter will not be used **LPF**: cut the frequency range above the cutoff frequency **HPF**: cut the frequency range below the cutoff frequency
Cutoff Freq	200–8000 Hz	Adjust the basic frequency of the filter.
Pre Delay	0.0–100.0 ms	Adjust the time delay from when the direct sound begins until the processed sound is heard.
Rate	0.05–10.00 Hz	Adjust the rate of modulation.
Depth	0–127	Adjust the depth of modulation.
Phase	0–180 degree	Adjust the spatial spread of the sound.
Low Gain	-15– +15 dB	Adjust the gain of the low frequency range. Positive (+) settings will emphasize (boost) the low frequency range.
High Gain	-15– +15 dB	Adjust the gain of the high frequency range. Positive (+) settings will emphasize (boost) the high frequency range.
Balance	D100:0W–D0:100W	Adjust the volume balance between the direct sound and the chorus sound. With a setting of D100:0W only the direct sound will be output, and with a setting of D0:100W only the chorus sound will be output.
Level	0–127	Adjust the output level.

99: *ST.FLANGER (STEREO FLANGER)

This is a stereo flanger. (The LFO has the same phase for left and right.) It produces a metallic resonance that rises and falls like a jet airplane taking off or landing. A filter is provided so that you can adjust the timbre of the flanged sound.

	Assignable Parameters
MFX Control	Rate, Feedback, Balance

Parameter	Value	Description
Filter Type	OFF, LPF, HPF	Select the type of filter. **OFF**: a filter will not be used **LPF**: cut the frequency range above the cutoff frequency **HPF**: cut the frequency range below the cutoff frequency
Cutoff Freq	200–8000 Hz	Adjust the basic frequency of the filter.
Pre Delay	0.0–100.0 ms	Adjust the time delay from when the direct sound begins until the flanger sound is heard.
Rate	0.05–10.00 Hz	Adjust the rate of modulation.
Depth	0–127	Adjust the depth of modulation.
Phase	0–180 degree	Adjust the spatial spread of the sound.

Parameter	Value	Description
Feedback	-98– +98%	Adjust the proportion (%) of the processed sound that is returned (fed back) into the input. Positive (+) settings will return the sound in phase, and negative (-) settings will return the sound in reverse phase. The effect becomes more prominent as the value is increased.
Low Gain	-15– +15 dB	Adjust the gain of the low frequency range. Positive (+) settings will emphasize (boost) the low frequency range.
High Gain	-15– +15 dB	Adjust the gain of the high frequency range. Positive (+) settings will emphasize (boost) the high frequency range.
Balance	D100:0W–D0:100W	Adjust the volume balance between the direct sound and the flanger sound. With a setting of D100:0W only the direct sound will be output, and with a setting of D0:100W only the flanger sound will be output.
Level	0–127	Adjust the output level.

100: *STEP FLNGR (STEP FLANGER)

The Step Flanger effect is a flanger in which the flanger pitch changes in steps.

	Assignable Parameters
MFX Control	Step Rate, Feedback, Balance

Parameter	Value	Description
Pre Delay	0.0–100.0 ms	Adjust the time delay from when the direct sound begins until the flanger sound is heard.
Rate	0.05–10.00 Hz	Adjust the rate of modulation.
Depth	0–127	Adjust the depth of modulation.
Feedback	-98– +98%	Adjust the proportion (%) of the flanger sound that is returned (fed back) into the input. Negative (-) settings will invert the phase. The effect becomes more prominent as the value is increased.
Step Rate	0.10–20.00 Hz, note (*2)	Adjust the rate (period) of pitch change. Step Rate parameter can be set as a note-value of a tempo. In this case, specify the value of the desired note.
Phase	0–180 degree	Adjust the spatial spread of the sound.
Low Gain	-15– +15 dB	Adjust the gain of the low frequency range. Positive (+) settings will emphasize (boost) the low frequency range.
High Gain	-15– +15 dB	Adjust the gain of the high frequency range. Positive (+) settings will emphasize (boost) the high frequency range.
Balance	D100:0W–D0:100W	Adjust the volume balance between the direct sound and the flanger sound. With a setting of D100:0W only the direct sound will be output, and with a setting of D0:100W only the chorus sound will be output.
Level	0–127	Adjust the output level.

101: *STEREO DLY (STEREO DELAY)

	Assignable Parameters
MFX Control	Balance

Parameter	Value	Description
Feedback mode	NORMAL, CROSS	Select the way in which delay sound is fed back into the effect. **NORMAL**: The left delay sound will be fed back into the left delay, and the right delay sound into the right delay. **CROSS**: The left delay sound will be fed back into the right delay, and the right delay sound into the left delay.
Delay Left	0.1–500.0 ms	Adjust the time from the direct sound until when the left delay sound is heard.
Delay Right	0.1–500.0 ms	Adjust the time from the direct sound until when the right delay sound is heard.
Phase Left	NORMAL, INVERT	Select the phase of the left delay sound. **NORMAL**: Phase is not changed. **INVERT**: Phase is inverted.
Phase Right	NORMAL, INVERT	Select the phase of the right delay sound. **NORMAL**: Phase is not changed. **INVERT**: Phase is inverted.
Feedback	-98– +98%	Adjust the proportion (%) of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjust the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies of the feedback, set this parameter to BYPASS.
Low Gain	-15– +15 dB	Adjust the gain of the low frequency range. Positive (+) settings will emphasize (boost) the low frequency range.
High Gain	-15– +15 dB	Adjust the gain of the high frequency range. Positive (+) settings will emphasize (boost) the high frequency range.
Balance	D100:0W–D0:100W	Adjust the volume balance between the direct sound and the delay sound. With a setting of D100:0W only the direct sound will be output, and with a setting of D0:100W only the delay sound will be output.
Level	0–127	Adjust the output level.

102: *MOD DELAY (MODULATION DELAY)

This effect adds modulation to the delayed sound, producing an effect similar to a flanger.

	Assignable Parameters
MFX Control	Rate, Balance

Parameter	Value	Description
Feedback mode	NORMAL, CROSS	Select the way in which delay sound is fed back into the effect. **NORMAL**: The left delay sound will be fed back into the left delay, and the right delay sound into the right delay. **CROSS**: The left delay sound will be fed back into the right delay, and the right delay sound into the left delay.
Delay Left	0.1–500.0 ms	Adjust the time from the direct sound until when the left delay sound is heard.
Delay Right	0.1–500.0 ms	Adjust the time from the direct sound until when the right delay sound is heard.
Feedback	-98– +98%	Adjust the proportion (%) of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.

Parameter	Value	Description
HF Damp	200–8000 Hz, BYPASS	Adjust the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies of the feedback, set this parameter to BYPASS.
Rate	0.05–10.00 Hz	Adjust the speed of the modulation.
Depth	0–127	Adjust the depth of the modulation.
Phase	0–180 degree	Adjust the spatial spread of the sound.
Low Gain	-15– +15 dB	Adjust the gain of the low frequency range. Positive (+) settings will emphasize (boost) the low frequency range.
High Gain	-15– +15 dB	Adjust the gain of the high frequency range. Positive (+) settings will emphasize (boost) the high frequency range.
Balance	D100:0W–D0:100W	Adjust the volume balance between the direct sound and the modulation delay sound. With a setting of D100:0W only the direct sound will be output, and with a setting of D0:100W only the modulation delay sound will be output.
Level	0–127	Adjust the output level.

103: *TRIPLE DLY (TRIPLE TAP DELAY)

The Triple Tap Delay produces three delay sounds; center, left and right.

	Assignable Parameters
MFX Control	Balance

Parameter	Value	Description
Dly Left	200–1000 ms, note (*2)	Adjust the time delay from the direct sound until when the left delay sound is heard.
Dly Right	200–1000 ms, note (*2)	Adjust the time delay from the direct sound until when the right delay sound is heard.
Dly Center	200–1000 ms, note (*2)	Adjust the time delay from the direct sound until when the center delay sound is heard.
Feedback	-98– +98%	Adjust the proportion (%) of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjust the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies of the feedback, set this parameter to BYPASS.
Left Level	0–127	Adjust the volume of the left delay sound.
Right Level	0–127	Adjust the volume of the right delay sound.
Center Level	0–127	Adjust the volume of the center delay sound.
Low Gain	-15– +15 dB	Adjust the gain of the low frequency range. Positive (+) settings will emphasize (boost) the low frequency range.
High Gain	-15– +15 dB	Adjust the gain of the high frequency range. Positive (+) settings will emphasize (boost) the high frequency range.
Balance	D100:0W–D0:100W	Adjust the volume balance between the direct sound and the delay sound. With a setting of D100:0W only the direct sound will be output, and with a setting of D0:100W only the delay sound will be output.
Level	0–127	Adjust the output level.

Delay C, Delay L and Delay R parameters can be set as a note-value of a tempo. In this case, specify the value of the desired note.

104:*QUAD.DELAY (QUADRUPLE TAP DELAY)

The Quadruple Tap Delay has four delays.
The stereo location of each delay sound is as follows.

	Assignable Parameters
MFX Control	Balance

Parameter	Value	Description
Dly1 Time	200–1000 ms, note	Adjust the time delay from the direct sound until when delay 1 sound is heard.
Dly2 Time	200–1000 ms, note	Adjust the time delay from the direct sound until when delay 2 sound is heard.
Dly3 Time	200–1000 ms, note	Adjust the time delay from the direct sound until when delay 3 sound is heard.
Dly4 Time	200–1000 ms, note	Adjust the time delay from the direct sound until when delay 4 sound is heard.
Level 1	0–127	Adjust the volume of delay 1 sound.
Level 2	0–127	Adjust the volume of delay 2 sound.
Level 3	0–127	Adjust the volume of delay 3 sound.
Level 4	0–127	Adjust the volume of delay 4 sound.
Feedback	-98– +98%	Adjust the proportion (%) of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjust the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies of the feedback, set this parameter to BYPASS.
Balance	D100:0W–D0:100W	Adjust the volume balance between the direct sound and the delay sound. With a setting of D100:0W only the direct sound will be output, and with a setting of D0:100W only the delay sound will be output.
Level	0–127	Adjust the output level.

Delay 1–4 parameters can be set as a note-value of a tempo. In this case, specify the value of the desired note.

105: *T-CTRL DLY (TIME CONTROL DELAY)

When the Effects MFX Control setting in Edit mode set to "Delay," you can use MULTI EFFECTS [CONTROL] knob to make changes in the delay time and pitch in real time. Lengthening the delay will lower the pitch, and shortening it will raise the pitch.

	Assignable Parameters
MFX Control	Delay, Balance

Parameter	Value	Description
Delay	200–1000 ms	Adjust the time delay from the direct sound until when each delay sound is heard.
Feedback	-98– +98%	Adjust the proportion (%) of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.

Parameter	Value	Description
Acceleration	0–15	This parameter adjusts the time over which the Delay Time will change from the current setting to a newly specified setting. The rate of change for the Delay Time directly affects the rate of pitch change.
HF Damp	200–8000 Hz, BYPASS	Adjust the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies of the feedback, set this parameter to BYPASS.
Pan	L64–0–63R	Adjust the stereo location of the delay sound. L64 is far left, 0 is center, and 63R is far right.
Low Gain	-15– +15 dB	Adjust the gain of the low frequency range. Positive (+) settings will emphasize (boost) the low frequency range.
High Gain	-15– +15 dB	Adjust the gain of the high frequency range. Positive (+) settings will emphasize (boost) the high frequency range.
Balance	D100:0W–D0:100W	Adjust the volume balance between the direct sound and the delay sound. With a setting of D100:0W only the direct sound will be output, and with a setting of D0:100W only the delay sound will be output.
Level	0–127	Adjust the output level.

106: *2V PCH SFT (2 VOICE PITCH SHIFTER)

A Pitch Shifter shifts the pitch of the direct sound. This 2-voice pitch shifter has two pitch shifters, and can add two pitch shifted sounds to the direct sound.

	Assignable Parameters
MFX Control	Balance, Coarse A, Coarse B

Parameter	Value	Description
Mode	1, 2, 3, 4, 5	Higher settings of this parameter will result in slower response, but steadier pitch.
Coarse A	-24– +12 semitone	Adjust the pitch of Pitch Shift A in semitone steps (-2–+1 octaves).
Coarse B	-24– +12 semitone	Adjust the pitch of Pitch Shift B in semitone steps (-2–+1 octaves).
Fine A	-100– +100 cent	Make fine adjustments to the pitch of Pitch Shift A in 2-cent steps (-100–+100 cents). One cent is 1/100th of a semitone.
Fine B	-100– +100 cent	Make fine adjustments to the pitch of Pitch Shift B in 2-cent steps (-100–+100 cents). One cent is 1/100th of a semitone.
Pre Delay A	0.0–500.0 ms	Adjust the time delay from when the direct sound begins until the Pitch Shift A sound is heard.
Pre Delay B	0.0–500.0 ms	Adjust the time delay from when the direct sound begins until the Pitch Shift A sound is heard.
Pan A	L64–0–63R	Adjust the stereo location of the Pitch Shift A sound. L64 is far left, 0 is center, and 63R is far right.
Pan B	L64–0–63R	Adjust the stereo location of the Pitch Shift B sound. L64 is far left, 0 is center, and 63R is far right.
Level Bal	A100:0B–A0:100B	Adjust the volume balance between the Pitch Shift A and Pitch Shift B sounds. When set to A100:0B, only the sound of Pitch Shift A is output; when set to A0:100B, only the sound of Pitch Shift B is output.
Balance	D100:0W–D0:100W	Adjust the volume balance between the direct sound and the pitch shift sound. With a setting of D100:0W only the direct sound will be output, and with a setting of D0:100W only the pitch shift sound will be output.
Level	0–127	Adjust the output level.

107: *FBK P.SFT (FEEDBACK PITCH SHIFTER)

This pitch shifter allows the pitch shifted sound to be fed back into the effect.

	Assignable Parameters
MFX Control	Balance, Coarse, Feedback

Parameter	Value	Description
Mode	1, 2, 3, 4, 5	Higher settings of this parameter will result in slower response, but steadier pitch.
Coarse	-24– +12 semitone	Adjust the pitch of the pitch shifted sound in semitone steps (-2–+1 octaves).
Fine	-100– +100 cent	Make fine adjustments to the pitch of the pitch shifted sound in 2-cent steps (one cent is 1/100th of a semi tone).
Pre Delay	0.0–500.0 ms	Adjust the time delay from when the direct sound begins until the pitch shifted sound is heard.
Feedback	-98– +98%	Adjust the proportion (%) of the processed sound that is fed back into the effect. Negative (-) settings will invert the phase.
Pan	L64–0–63R	Adjust the stereo location of the pitch shifted sound. L64 is far left, 0 is center, and 63R is far right.
Low Gain	-15– +15 dB	Adjust the gain of the low frequency range. Positive (+) settings will emphasize (boost) the low frequency range.
High Gain	-15– +15 dB	Adjust the gain of the high frequency range. Positive (+) settings will emphasize (boost) the high frequency range.
Balance	D100:0W–D0:100W	Adjust the volume balance between the direct sound and the pitch shift sound. With a setting of D100:0W only the direct sound will be output, and with a setting of D0:100W only the pitch shift sound will be output.
Level	0–127	Adjust the output level.

108: *REVERB

The Reverb effect adds reverberation to the sound, simulating an acoustic space.

	Assignable Parameters
MFX Control	Time, Type, Balance

Parameter	Value	Description
Type	ROOM1, ROOM2, STAGE1, STAGE2, HALL1, HALL2	Select the type of Reverb effect. **ROOM1**: dense reverb with short decay **ROOM2**: sparse reverb with short decay **STAGE1**: reverb with greater late reverberation **STAGE2**: reverb with strong early reflections **HALL1**: reverb with clear reverberance **HALL2**: reverb with rich reverberance
Pre Delay	0.0–100.0 ms	Adjust the time delay from when the direct sound begins until the reverb sound is heard.
Time	0–127	Adjust the time length of reverberation.
HF Damp	200–8000 Hz, BYPASS	Adjust the frequency above which the reverberant sound will be cut. As the frequency is set lower, more of the high frequencies will be cut, resulting in a softer and more muted reverberance. If you do not want the high frequencies to be cut, set this parameter to BYPASS.
Low Gain	-15– +15 dB	Adjust the gain of the low frequency range. Positive (+) settings will emphasize (boost) the low frequency range.
High Gain	-15– +15 dB	Adjust the gain of the high frequency range. Positive (+) settings will emphasize (boost) the high frequency range.
Balance	D100:0W–D0:100W	Adjust the volume balance between the direct sound and the reverb sound. With a setting of D100:0W only the direct sound will be output, and with a setting of D0:100W only the reverb sound will be output.
Level	0–127	Adjust the output level.

109: *GATE REV (GATED REVERB)

Gate Reverb is a special type of reverb in which the reverberant sound is cut off before its natural length.

	Assignable Parameters
MFX Control	Balance

Parameter	Value	Description
Type	NORMAL, REVERSE, SWEEP1, SWEEP2	Select the type of reverb. **NORMAL**: conventional gate reverb **REVERSE**: backwards reverb **SWEEP1**: the reverberant sound moves from right to left **SWEEP2**: the reverberant sound moves from left to right
Pre Delay	0.0–100.0 ms	Adjust the time delay from when the direct sound begins until the reverb sound is heard.
Time	5–500 ms	Adjust the time from when the reverb is heard until when it disappears.
Low Gain	-15– +15 dB	Adjust the gain of the low frequency range. Positive (+) settings will emphasize (boost) the low frequency range.
High Gain	-15– +15 dB	Adjust the gain of the high frequency range. Positive (+) settings will emphasize (boost) the high frequency range.
Balance	D100:0W–D0:100W	Adjust the volume balance between the direct sound and the reverb sound. With a setting of D100:0W only the direct sound will be output, and with a setting of D0:100W only the reverb sound will be output.
Level	0–127	Adjust the output level.

110:*OVDRV→CHO (OVERDRIVE→ CHORUS)

This effect connects an overdrive and a chorus in series.

	Assignable Parameters
MFX Control	Chorus Bal, Chorus Rate, OD Drive

Parameter	Value	Description
OD Drive	0–127	Adjust the degree of overdrive distortion. The volume will change together with the degree of distortion.
OD Pan	L64–0–63R	Adjust the stereo location of the overdrive sound. L64 is far left, 0 is center, and 63R is far right.
Chorus PreDly	0.0–100.0 ms	Adjust the time delay from when the direct sound begins until the chorus sound is heard.
Chorus Rate	0.05–10.00 Hz	Adjust the modulation speed of the chorus effect.
Chorus Depth	0–127	Adjust the modulation depth of the chorus effect.
Chorus Bal	D100:0W–D0:100W	Adjust the volume balance between the overdrive sound that is sent through the chorus and the overdrive sound that is not sent through the chorus. With a setting of "D100:0W," only the overdrive sound will be output. With a setting of "D0:100W," only the overdrive sound that is sent through the chorus will be output.
Level	0–127	Adjust the output level.

111: *OVDRV→FLN (OVERDRIVE→FLANGER)

This effect connects an overdrive and a flanger in series.

	Assignable Parameters
MFX Control	Flngr Bal, Flngr Rate, OD Drive

Parameter	Value	Description
OD Drive	0–127	Adjust the degree of overdrive distortion. The volume will change together with the degree of distortion.
OD Pan	L64–0–63R	Adjust the stereo location of the overdrive sound. L64 is far left, 0 is center, and 63R is far right.
Flngr PreDly	0.0–100.0 ms	Adjust the time delay from when the direct sound begins until the flanger sound is heard.
Flngr Rate	0.05–10.00 Hz	Adjust the modulation speed of the flanger effect.
Flngr Depth	0–127	Adjust the modulation depth of the flanger effect.
Flngr Fbk	-98– +98%	Adjust the proportion (%) of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flngr Bal	D100:0W–D0:100W	Adjust the volume balance between the overdrive sound that is sent through the flanger and the overdrive sound that is not sent through the flanger. With a setting of "D100:0W," only the overdrive sound will be output. With a setting of "D0:100W," only the overdrive sound that is sent through the flanger will be output.
Level	0–127	Adjust the output level.

112: *OVDRV→DLY (OVERDRIVE→ DELAY)

This effect connects an overdrive and a delay in series.

	Assignable Parameters
MFX Control	Delay Bal, OD Drive

Parameter	Value	Description
OD Drive	0–127	Adjust the degree of overdrive distortion. The volume will change together with the degree of distortion.
OD Pan	L64–0–63R	Adjust the stereo location of the overdrive sound. L64 is far left, 0 is center, and 63R is far right.
Delay Time	0.1–500.0 ms	Adjust the time delay from when the direct sound begins until the delay sound is heard.
Delay Feedback	-98– +98%	Adjust the proportion (%) of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200–8000 Hz, BYPASS	Adjust the frequency above which delayed sound fed back to the effect will be cut. If you do not want to cut the high frequencies of the feedback, set this parameter to BYPASS.
Delay Bal	D100:0W–D0:100W	Adjust the volume balance between the overdrive sound that is sent through the delay and the overdrive sound that is not sent through the delay. With a setting of "D100:0W," only the overdrive sound will be output. With a setting of "D0:100W," only the overdrive sound that is sent through the delay will be output.
Level	0–127	Adjust the output level.

113: *DIST→CHO (DISTORTION→ CHORUS)

This effect connects distortion and chorus in series. The parameters are essentially the same as "110: OD→CHORUS," with the exception of the following two.

OD Drive → Dst Drive (Specify the amount of distortion.)

OD Pan → Dist Pan (Specify the stereo location of the distortion sound.)

114: *DIST→FLNGR (DISTORTION→ FLANGER)

This effect connects distortion and flanger in series. The parameters are essentially the same as in "111: OD→FLANGER," with the exception of the following two.

OD Drive → Dst Drive (Specify the amount of distortion.)

OD Pan → Dist Pan (Specify the stereo location of the distortion sound.)

115: *DIST→DELAY (DISTORTION→ DELAY)

This effect connects distortion and delay in series. The parameters are essentially the same as in "112: OD→DELAY," with the exception of the following two.

OD Drive →Dst Drive (Specify the amount of distortion.)

OD Pan→Dist Pan (Specify the stereo location of the distortion sound.)

116: *ENH→CHORUS (ENHANCER→ CHORUS)

This effect connects an enhancer and a chorus in series.

	Assignable Parameters
MFX Control	Chorus Bal, Chorus Rate, Enhancer Sens

Parameter	Value	Description
Enhancer Sens	0–127	Adjust the sensitivity of the enhancer.
Enhancer Mix	0–127	Adjust the ratio with which the overtones generated by the enhancer are combined with the direct sound.
Chorus PreDly	0.0–100.0 ms	Adjust the time delay from when the direct sound begins until the chorus sound is heard.
Chorus Rate	0.05–10.00 Hz	Adjust the modulation speed of the chorus effect.
Chorus Depth	0–127	Adjust the modulation depth of the chorus effect.
Chorus Bal	D100:0W–D0:100W	Adjust the volume balance between the enhancer sound that is sent through the chorus and the enhancer sound that is not sent through the chorus. With a setting of "D100:0W," only the enhancer sound will be output. With a setting of "D0:100W," only the enhancer sound that is sent through the chorus will be output.
Level	0–127	Adjust the output level.

117: *ENH→FLANGR (ENHANCER→ CHORUS)

This effect connects an enhancer and a flanger in series.

	Assignable Parameters
MFX Control	Flngr Bal, Flngr Rate, Enhancer Sens

Parameter	Value	Description
Enhancer Sens	0–127	Adjust the sensitivity of the enhancer.
Enhancer Mix	0–127	Adjust the ratio with which the overtones generated by the enhancer are combined with the direct sound.
Flngr PreDly	0.0–100.0 ms	Adjust the time delay from when the direct sound begins until the flanger sound is heard.
Flngr Rate	0.05–10.00 Hz	Adjust the modulation speed of the flanger effect.
Flngr Depth	0–127	Adjust the modulation depth of the flanger effect.
Flngr Fbk	-98– +98%	Adjust the proportion (%) of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flngr Bal	D100:0W–D0:100W	Adjust the volume balance between the enhancer sound that is sent through the flanger and the enhancer sound that is not sent through the flanger. With a setting of "D100:0W," only the enhancer sound will be output. With a setting of "D0:100W," only the enhancer sound that is sent through the flanger will be output.
Level	0–127	Adjust the output level.

118:*ENH→DELAY (ENHANCER→ DELAY)

This effect connects an enhancer and a delay in series.

	Assignable Parameters
MFX Control	Delay Bal, Enhancer Sens

Parameter	Value	Description
Enhancer Sens	0–127	Adjust the sensitivity of the enhancer.
Enhancer Mix	0–127	Adjust the ratio with which the overtones generated by the enhancer are combined with the direct sound.
Delay Time	0.1–500.0 ms	Adjust the time delay from when the direct sound begins until the delay sound is heard.
Delay Feedback	-98– +98%	Adjust the proportion (%) of the delay sound that is fed back into the delay input. Negative (-) settings will invert the phase.
Delay HF Damp	200–8000 Hz, BYPASS	Adjust the frequency above which delayed sound fed back to the delay input will be cut. If you do not want to cut the high frequencies of the delay feedback, set this parameter to BYPASS.
Delay Bal	D100:0W–D0:100W	Adjust the volume balance between the enhancer sound that is sent through the delay and the enhancer sound that is not sent through the delay. With a setting of "D100:0W," only the enhancer sound will be output. With a setting of "D0:100W," only the enhancer sound that is sent through the delay will be output.
Level	0–127	Adjust the output level.

119: *CHO→DELAY (CHORUS→DELAY)

This effect connects a chorus and a delay unit in series.

	Assignable Parameters
MFX Control	Chorus Bal, Delay Bal

Parameter	Value	Description
Chorus PreDly	0.0–100.0 ms	Adjust the time delay from when the direct sound begins until the chorus sound is heard.
Chorus Rate	0.05–10.00 Hz	Adjust the modulation speed of the chorus effect.
Chorus Depth	0–127	Adjust the modulation depth of the chorus effect.
Chorus Bal	D100:0W–D0:100W	Adjust the volume balance between the direct sound and the chorus sound. With a setting of "D100:0W," only the direct sound will be output. With a setting of "D0:100W," only the chorus sound will be output.
Delay Time	0.1–500.0 ms	Adjust the time delay from when the direct sound begins until the delay sound is heard.
Delay Feedback	-98– +98%	Adjust the proportion (%) of the delay sound that is fed back into the delay input. Negative (-) settings will invert the phase.
Delay HF Damp	200–8000 Hz, BYPASS	Adjust the frequency above which delayed sound fed back to the delay input will be cut. If you do not want to cut the high frequencies of the feedback, set this parameter to BYPASS.
Delay Bal	D100:0W–D0:100W	Adjust the volume balance between the chorus sound that is sent through the delay and the chorus sound that is not sent through the delay. With a setting of "D100:0W," only the chorus sound will be output. With a setting of "D0:100W," only the chorus sound that is sent through the delay will be output.
Level	0–127	Adjust the output level.

120:*FLANGR→DLY (FLANGER→DELAY)

This effect connects a flanger and a delay in series.

	Assignable Parameters
MFX Control	Flngr Bal, Delay Bal

Parameter	Value	Description
Flngr PreDly	0.0–100.0 ms	Adjust the time delay from when the direct sound begins until the flanger sound is heard.
Flngr Rate	0.05–10.00 Hz	Adjust the modulation speed of the flanger effect.
Flngr Depth	0–127	Adjust the modulation depth of the flanger effect.
Flngr Fbk	-98– +98%	Adjust the proportion (%) of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flngr Bal	D100:0W–D0:100W	Adjust the volume balance between the direct sound and the flanger sound. With a setting of "D100:0W," only the direct sound will be output. With a setting of "D0:100W," only the flanger sound will be output.
Delay Time	0.1–500.0 ms	Adjust the time delay from when the direct sound begins until the delay sound is heard.
Delay Feedback	-98– +98%	Adjust the proportion (%) of the delay sound that is fed back into the delay input. Negative (-) settings will invert the phase.
Delay HF Damp	200–8000 Hz, BYPASS	Adjust the frequency above which delayed sound fed back to the delay input will be cut. If you do not want to cut the high frequencies of the delay feedback, set this parameter to BYPASS.
Delay Bal	D100:0W–D0:100W	Adjust the volume balance between the flanger sound that is sent through the delay and the flanger sound that is not sent through the delay. With a setting of "D100:0W," only the flanger sound will be output. With a setting of "D0:100W," only the flanger sound that is sent through the delay will be output.
Level	0–127	Adjust the output level.

121: *CHO→FLANGR (CHORUS→ FLANGER)

This effect connects a chorus and a flanger in series.

	Assignable Parameters
MFX Control	Chorus Bal, Flngr Bal, Chorus Rate, Flngr Rate

Parameter	Value	Description
Chorus PreDly	0.0–100.0 ms	Adjust the time delay from when the direct sound begins until the chorus sound is heard.
Chorus Rate	0.05–10.00 Hz	Adjust the modulation speed of the chorus effect.

Parameter	Value	Description
Chorus Depth	0–127	Adjust the modulation depth of the chorus effect.
Chorus Bal	D100:0W–D0:100W	Adjust the volume balance between the direct sound and the chorus sound. With a setting of "D100:0W," only the direct sound will be output. With a setting of "D0:100W," only the chorus sound will be output.
Flngr PreDly	0.0–100.0 ms	Adjust the time delay from when the direct sound begins until the flanger sound is heard.
Flngr Rate	0.05–10.00 Hz	Adjust the modulation speed of the flanger effect.
Flngr Depth	0–127	Adjust the modulation depth of the flanger effect.
Flngr Fbk	-98– +98%	Adjust the proportion (%) of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flngr Bal	D100:0W–D0:100W	Adjust the volume balance between the chorus sound and the chorus sound that is passed through the flanger. With a setting of "D100:0W," only the chorus sound will be output. With a setting of "D0:100W," only the chorus sound that passes through the flanger will be output.
Level	0–127	Adjust the output level.

122: *CHORUS/DLY (CHORUS/DELAY)

This effect connects a chorus and a delay in parallel.

	Assignable Parameters
MFX Control	Chorus Bal, Delay Bal, Chorus Rate

The parameters are the same as for "119: CHORUS→DELAY." However, the parameter adjusts the volume balance between the direct sound and the delay sound.

123: *FLANGR/DLY (FLANGER/DELAY)

This effect connects a flanger and a delay in parallel.

	Assignable Parameters
MFX Control	Flngr Bal, Delay Bal, Flngr Rate

The parameters are the same as for "120: FLANGER→DELAY." However, the Delay Bal parameter adjusts the volume balance between the direct sound and the delay sound.

124:*CHO/FLNGR (CHORUS/FLANGER)

This effect connects a chorus and a flanger in parallel. The parameters are the same as for "121: CHORUS→FLANGER." However, the Flg Bal parameter adjusts the volume balance between the direct sound and the flanger sound.

note (1):

(Sixty-fourth-note triplet), (Sixty-fourth note), (Thirty-second-note triplet), (Thirty-second note), (Sixteenth-note triplet), (Dotted thirty-second note), (Sixteenth note), (Eighth-note triplet), (Dotted sixteenth note), (Eighth note), (Quarter-note triplet), (Dotted eighth note), (Quarter note), (Half-note triplet), (Dotted quarter note), (Half note), (Whole-note triplet), (Dotted half note), (Whole note), (Double-note triplet), (Dotted whole note), (Double note)

note (2):

(Sixteenth note), (Eighth-note triplet), (Dotted sixteenth note), (Eighth note), (Half-note triplet), (Dotted eighth note), (Quarter note), (Half-note triplet), (Dotted quarter note), (Half note),

Chorus Parameter

The RD-700GX's Chorus effect unit can also be used as a stereo delay unit.

0: OFF

Neither Chorus or Delay is used.

1: CHORUS

Parameter	Value	Description
Filter Type	OFF, LPF, HPF	Type of filter **OFF**: no filter is used **LPF**: cuts the frequency range above the Cutoff Freq **HPF**: cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Basic frequency of the filter
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate Mode	Hz, note	When this is set to "note," the effect is synchronized with the tempo.
Rate (Hz)	0.05–10.00 Hz	Frequency of modulation (Hz)
Rate (♪)	note (*)	Frequency of modulation (note)
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Feedback	0–127	Adjusts the amount of the chorus sound that is fed back into the effect.

2: DELAY

Parameter	Value	Description
Delay L Mode	ms, note	When this is set to "note," the effect is synchronized with the tempo.
Delay L (ms)	0–1000 ms	Adjusts the time until the delay sound is heard. (Hz)
Delay L (♪)	note (*)	Adjusts the time until the delay sound is heard. (note)
Delay R Mode	ms, note	Settings of the Delay R The parameters are the same as for the Delay L.
Delay R (ms)	0–1000 ms	
Delay R (♪)	note (*)	
Delay C Mode	ms, note	Settings of the Delay C The parameters are the same as for the Delay L.
Delay C (ms)	0–1000 ms	
Delay C (♪)	note (*)	
Center Feedbak	-98–+98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Left Level	0–127	Volume of each delay sound
Right Level	0–127	Volume of each delay sound
Center Level	0–127	Volume of each delay sound

3: GM2 CHORUS

Parameter	Value	Description
Pre-LPF	0–7	Cuts the high frequency range of the sound coming into the chorus. Higher values will cut more of the high frequencies.
Level	0–127	Volume of the chorus sound
Feedback	0–127	Adjusts the amount of the chorus sound that is fed back into the effect.
Delay	0–127	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate	0–127	Frequency of modulation
Depth	0–127	Depth of modulation
Send To Reverb	0–127	Adjusts the amount of chorus sound that will be sent to the reverb.

note (*):

(Sixty-fourth-note triplet), (Sixty-fourth note), (Thirty-second-note triplet), (Thirty-second note), (Sixteenth-note triplet), (Dotted thirty-second note), (Sixteenth note), (Eighth-note triplet), (Dotted sixteenth note), (Eighth note), (Quarter-note triplet), (Dotted eighth note), (Quarter note), (Half-note triplet), (Dotted quarter note), (Half note), (Whole-note triplet), (Dotted half note), (Whole note), (Double-note triplet), (Dotted whole note), (Double note)

Reverb Parameter

These settings allow you to select the desired type of reverb, and its characteristics.

0: OFF

Reverb is not used.

1: REVERB

Normal reverb

Parameter	Value	Description
Type	ROOM1, ROOM2, STAGE1, STAGE2, HALL1, HALL2, DELAY, PAN-DELAY	Type of reverb/delay **ROOM1**: short reverb with high density **ROOM2**: short reverb with low density **STAGE1**: reverb with greater late reverberation **STAGE2**: reverb with strong early reflections **HALL1**: very clear-sounding reverb **HALL2**: rich reverb **DELAY**: conventional delay effect **PAN-DELAY**: delay effect with echoes that pan left and right
Time	0–127	Time length of reverberation (Type: ROOM1-HALL2) Delay time (Type: DELAY, PAN-DELAY)
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which the high-frequency content of the reverb sound will be cut, or "damped." If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Feedback	0–127	Adjusts the amount of delay feedback when the Type setting is DELAY or PAN-DELAY.
Level	0–127	Output level of reverberation

2: SRV ROOM

This simulates typical room acoustic reflections.

Parameter	Value	Description
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the reverb sound is heard.
Time	0–127	Time length of reverberation
Size	1–8	Size of the simulated room or hall
High Cut	160–12500 Hz, BYPASS	Adjusts the frequency above which the high-frequency content of the reverb will be reduced. If you do not want to reduce the high frequencies, set this parameter to BYPASS.
Density	0–127	Density of reverb
Diffusion	0–127	Adjusts the change in the density of the reverb over time. The higher the value, the more the density increases with time. (The effect of this setting is most pronounced with long reverb times.)
LF Damp Freq	50–4000 Hz	Adjusts the frequency below which the low-frequency content of the reverb sound will be reduced, or "damped."
LF Damp Gain	-36–0 dB	Adjusts the amount of damping applied to the frequency range selected with LF Damp. With a setting of "0," there will be no reduction of the reverb's low-frequency content.
HF DampFreq	4000–12500 Hz	Adjusts the frequency above which the high-frequency content of the reverb sound will be reduced, or "damped."
HF Damp Gain	-36–0 dB	Adjusts the amount of damping applied to the frequency range selected with HF Damp. With a setting of "0," there will be no reduction of the reverb's high-frequency content.
Level	0–127	Output level of reverberation

3: SRV HALL

This simulates typical concert hall acoustic reflections.
The parameters are the same as for "2: SRV_ROOM."

4: SRV PLATE

This simulates a reverb plate, a popular type of artificial reverb unit that derives its sound from the vibration of a metallic plate.
The parameters are the same as for "2: SRV_ROOM."

5: GM2 REVERB

GM2 Reverb

Parameter	Value	Description
Character	ROOM1, ROOM2, ROOM3, HALL1, HALL2, PLATE, DELAY, PAN-DELAY	Type of reverb
Pre-LPF	0–7	Cuts the high frequency range of the sound coming into the reverb. Higher values will cut more of the high frequencies.
Level	0–127	Output level of reverberation
Time	0–127	Time length of reverberation
Delay Feedback	0–127	Adjusts the amount of the delay sound that is fed back into the effect when the Reverb Character setting is 6 or 7.

6: CATHEDRAL

Simulates the type of reverberation in churches and other such spaces bounded by hard walls

Parameter	Value	Description
Pre-LPF	0–7	Cuts the high frequency range of the sound coming into the reverb. Higher values will cut more of the high frequencies.
Level	0–127	Output level of reverberation
Time	0–127	Time length of reverberation

MEMO

Tone List

MSB: Bank Select MSB (Control Number: 0), LSB: Bank Select LSB (Control Number: 32), PC: Program Change

PIANO

No.	Tone Name	MSB	LSB	PC
1	ExpressivGrd	87	64	1
2	Superior Grd	87	64	2
3	Ultimate Pno	87	64	3
4	SoundLiftGrd	87	64	4
5	Grand RD	87	64	5
6	Dark Ballad	87	64	6
7	Pure Grand	87	64	7
8	Mellow Piano	87	64	8
9	Bright Grand	87	64	9
10	Pure Mellow	87	64	10
11	Expressiv+EP	87	64	11
12	Superior Str	87	64	12
13	Superior Pd1	87	64	13
14	Superior Pd2	87	64	14
15	Hybrid Grd 1	87	64	15
16	Hybrid Grd 2	87	64	16
17	600 Grand	87	64	17
18	Dynamic Grd	87	64	18
19	Comp Piano	87	64	19
20	Rock Piano 1	87	64	20
21	Rock Piano 2	87	64	21
22	Honky-T.Comp	87	64	22
23	Honky-tonk	87	64	23
24	ExpresivMono	87	64	24
25	SuperiorMono	87	64	25
26	GrandRD Mono	87	64	26

E. PIANO

No.	Tone Name	MSB	LSB	PC
27	S.NaturlEP 1	113	0	1
28	S.NaturlEP 2	113	0	2
29	S.NaturlEP 3	113	0	3
30	S.NaturlEP 4	113	0	4
31	S.NaturlEP 5	113	0	5
32	S.NaturlEP 6	113	0	6
33	S.NaturlEP 7	113	0	7
34	S.NaturlEP 8	113	0	8
35	S.NaturlEP 9	113	0	9
36	S.NaturlEP10	113	0	10
37	SX E.Piano 1	87	65	1
38	Stage Phazer	87	65	2
39	Hit EP	87	65	3
40	60'sE.Piano1	87	65	4
41	60'sE.Piano2	87	65	5
42	Phaser EP	87	65	6
43	StageCabinet	87	65	7
44	NY E.Piano	87	65	8
45	SX E.Piano 2	87	65	9
46	FM E.Piano	87	65	10
47	60'sE.Piano3	87	65	11
48	70's E.Piano	87	65	12
49	Psycho EP	87	65	13
50	EP Belle	87	65	14
51	D-50 E.Piano	87	65	15
52	Pro Stage	87	65	16
53	Vintage EP 1	87	65	17
54	Vintage EP 2	87	65	18
55	S.A.E.P.	87	65	19
56	Hard 60's EP	87	65	20
57	E.Grand	87	65	21

CLAV/MALLET

No.	Tone Name	MSB	LSB	PC
58	GX Clav. 1	87	66	1
59	GX Clav. 2	87	66	2
60	GX Clav. 3	87	66	3
61	GX Clav. 4	87	66	4
62	GX PhaseClav	87	66	5
63	GX Wah Clav.	87	66	6
64	GX Comp Clav	87	66	7
65	Funky D	87	66	8
66	SX Clavi	87	66	9
67	Clav 1	87	66	10
68	Clav 2	87	66	11
69	Phase Clav	87	66	12
70	WahWah Clav	87	66	13
71	Cutter Clavi	87	66	14
72	D6 Clavi	87	66	15
73	Natural Hps.	87	66	16
74	Harpsi+Str	87	66	17
75	NaturalC.Hps	87	66	18
76	St.Harpsichd	87	66	19
77	Celesta	87	66	20
78	Vibrations	87	66	21
79	Vibraphone	87	66	22
80	Marimba	87	66	23
81	Morning Lite	87	66	24
82	Music Bells	87	66	25
83	Candy Bell	87	66	26
84	Dreaming Box	87	66	27
85	Ballad Bells	87	66	28
86	Chime Bells	87	66	29
87	MusicBox Pad	87	66	30
88	Islands Mlt	87	66	31

ORGAN

No.	Tone Name	MSB	LSB	PC
89	TW-Organ 1	112	0	1
90	TW-Organ 2	112	0	2
91	TW-Organ 3	112	0	3
92	TW-Organ 4	112	0	4
93	TW-Organ 5	112	0	5
94	TW-Organ 6	112	0	6
95	TW-Organ 7	112	0	7
96	TW-Organ 8	112	0	8
97	TW-Organ 9	112	0	9
98	TW-Organ 10	112	0	10
99	X Perc Organ	87	67	1
100	Rock Organ	87	67	2
101	Zepix Organ	87	67	3
102	Gospel Spin	87	67	4
103	Mellow Bars	87	67	5
104	Perc.Organ 1	87	67	6
105	FullDraw Org	87	67	7
106	Full Stops	87	67	8
107	British B	87	67	9
108	Perc.Organ 2	87	67	10
109	Perc. B	87	67	11
110	60's Organ	87	67	12
111	Surf's Up!	87	67	13
112	R&B Organ	87	67	14
113	Rocker Spin	87	67	15
114	Purple Spin	87	67	16
115	Massive Pipe	87	67	17
116	Mid Pipe Org	87	67	18
117	Nason Flute	87	67	19
118	Theater Org	87	67	20
119	German Acco.	87	67	21
120	ParisRomance	87	67	22

STRINGS

No.	Tone Name	MSB	LSB	PC
121	GX Strings 1	87	68	1
122	FatStringsGX	87	68	2
123	GX Strings 2	87	68	3
124	GX Warm Str.	87	68	4
125	SX Strings 1	87	68	5
126	Studio Sect.	87	68	6
127	Staccato VS	87	68	7
128	Full Strings	87	68	8
129	SX Strings 2	87	68	9
130	Warm Strings	87	68	10
131	X StrSection	87	68	11
132	2-way Sect.	87	68	12
133	Stringz 101	87	68	13
134	Biggie Bows	87	68	14
135	OrchestraPad	87	68	15
136	Orch & Horns	87	68	16
137	Soft Orch	87	68	17
138	ChmbrStrings	87	68	18
139	Ending Scene	87	68	19
140	Str Quartet	87	68	20
141	Pizzicato	87	68	21
142	Machine Str	87	68	22
143	JP Strings 1	87	68	23
144	JP Strings 2	87	68	24
145	SynthStrings	87	68	25
146	OB Slow Str	87	68	26

PAD

No.	Tone Name	MSB	LSB	PC
147	CalmChoirPad	87	69	1
148	Deep JP Pad	87	69	2
149	SoaringHrnsR	87	69	3
150	ORBit Pad	87	69	4
151	Soft Pad	87	69	5
152	Silky Way	87	69	6
153	Lunar Strngs	87	69	7
154	Nu Epic Pad	87	69	8
155	Strings Pad	87	69	9
156	Mashy Scene	87	69	10
157	Side Band X	87	69	11
158	R&B SoftPad	87	69	12
159	Glass Organ	87	69	13
160	Evolution X	87	69	14
161	Whisper Pad	87	69	15
162	Combination	87	69	16
163	HumanKindnes	87	69	17
164	StellarTreck	87	69	18
165	Jupiter-X	87	69	19
166	Mash Pad	87	69	20
167	InfinitePhsr	87	69	21
168	Flange Dream	87	69	22
169	Morph Filter	87	69	23
170	Jupiter 2005	87	69	24

GUITAR/BASS

No.	Tone Name	MSB	LSB	PC
171	NaturalNylon	87	70	1
172	Dyna Nylon	87	70	2
173	Nylon Guitar	87	70	3
174	Steel Gtr	87	70	4
175	Steel Away	87	70	5
176	12str Gtr	87	70	6
177	Jz Gtr Hall	87	70	7
178	Clear Guitar	87	70	8
179	JC Strat	87	70	9
180	DistGt Mt	87	70	10
181	Blusey OD	87	70	11
182	Touch Drive	87	70	12
183	Punker	87	70	13
184	AcousticBass	87	70	14
185	SX Upright	87	70	15
186	FingerMaster	87	70	16
187	Chorus Bass	87	70	17
188	Pick Bass	87	70	18
189	Slap Bass	87	70	19
190	SX Fretnot	87	70	20
191	RichFretless	87	70	21
192	All Round Bs	87	70	22
193	Return2Base!	87	70	23
194	Rubber Bass	87	70	24
195	Virtual RnBs	87	70	25
196	Punch MG	87	70	26
197	Garage Bass	87	70	27
198	Smooth Bass	87	70	28
199	MG Bass	87	70	29
200	101 Bass	87	70	30
201	Poly Bass	87	70	31
202	Synth Bass	87	70	32
203	Gashed Bass	87	70	33
204	Vox Bass	87	70	34
205	Bass+RideCym	87	70	35
206	Pearly Harp	87	70	36
207	Sitar 1	87	70	37
208	Sitar 2	87	70	38

BRASS/WINDS

No.	Tone Name	MSB	LSB	PC
209	GX Brass	87	71	1
210	Noble Horns	87	71	2
211	R&R Brass	87	71	3
212	VoyagerBrass	87	71	4
213	StackTp Sect	87	71	5
214	Oct Brass	87	71	6
215	FullSt Brass	87	71	7
216	Wood Symphny	87	71	8
217	Bigband Sax	87	71	9
218	Biggie Brass	87	71	10
219	ChamberWinds	87	71	11
220	Soprano Sax	87	71	12
221	Alto Sax	87	71	13
222	Tenor Sax	87	71	14
223	Honker Bari	87	71	15
224	Flute	87	71	16
225	Oboe	87	71	17
226	Pan Pipes	87	71	18
227	GX SynBrass	87	71	19
228	Poly Brass	87	71	20
229	Bend SynBrs	87	71	21
230	Saw Brass	87	71	22
231	Jump For KY	87	71	23
232	X-Saw Brass	87	71	24
233	JP8000 Brass	87	71	25
234	Silky JP	87	71	26
235	Afro Horns	87	71	27
236	Triumph Brs	87	71	28

VOICE/SYNTH

No.	Tone Name	MSB	LSB	PC
237	GX Choir 1	87	72	1
238	GX Choir 2	87	72	2
239	Jazz Scat	87	72	3
240	Morning Star	87	72	4
241	Aerial Choir	87	72	5
242	Angelique	87	72	6
243	Aah Vox	87	72	7
244	Beauty Vox	87	72	8
245	Choir Aahs	87	72	9
246	Jazz Doos	87	72	10
247	Female Aahs	87	72	11
248	Gospel Oohs	87	72	12
249	Galactic SX	87	72	13
250	Synth Stack	87	72	14
251	Power Stack	87	72	15
252	Oct Unison	87	72	16
253	Trancy Synth	87	72	17
254	SideBandBell	87	72	18
255	GX Lead 1	87	72	19
256	GX Lead 2	87	72	20
257	Saw Lead 1	87	72	21
258	Saw Lead 2	87	72	22
259	Square Lead	87	72	23
260	Sweep Lead	87	72	24
261	SuperSawSlow	87	72	25
262	Jupiter Lead	87	72	26

RHY/GM2

No.	Tone Name	MSB	LSB	PC
263	RD Pop Kit	86	64	1
264	RD Rock Kit	86	64	2
265	RD Jazz Kit	86	64	3
266	RD R&B Kit	86	64	4
267	RD House Kit	86	64	5
268	GM2 STANDARD	120	0	1
269	GM2 ROOM	120	0	9
270	GM2 POWER	120	0	17
271	GM2 ELECTRIC	120	0	25
272	GM2 ANALOG	120	0	26
273	GM2 JAZZ	120	0	33
274	GM2 BRUSH	120	0	41
275	GM2 ORCHSTRA	120	0	49
276	GM2 SFX	120	0	57
277	Piano 1	121	0	1
278	Piano 1w	121	1	1
279	European Pf	121	2	1
280	Piano 2	121	0	2
281	Piano 2w	121	1	2
282	Piano 3	121	0	3
283	Piano 3w	121	1	3
284	Honky-tonk	121	0	4
285	Honky-tonk 2	121	1	4
286	E.Piano 1	121	0	5
287	St.Soft EP	121	1	5
288	FM+SA EP	121	2	5
289	60's E.Piano	121	3	5
290	E.Piano 2	121	0	6
291	Detuned EP 2	121	1	6
292	St.FM EP	121	2	6
293	EP Legend	121	3	6
294	EP Phase	121	4	6
295	Harpsichord	121	0	7
296	Coupled Hps.	121	1	7
297	Harpsi.w	121	2	7
298	Harpsi.o	121	3	7
299	Clav.	121	0	8
300	Pulse Clav	121	1	8
301	Celesta	121	0	9
302	Glockenspiel	121	0	10
303	Music Box	121	0	11
304	Vibraphone	121	0	12
305	Vibraphone w	121	1	12
306	Marimba	121	0	13
307	Marimba w	121	1	13
308	Xylophone	121	0	14
309	Tubular-bell	121	0	15
310	Church Bell	121	1	15
311	Carillon	121	2	15
312	Santur	121	0	16
313	Organ 1	121	0	17
314	Trem. Organ	121	1	17
315	60's Organ 1	121	2	17
316	70's E.Organ	121	3	17
317	Organ 2	121	0	18
318	Chorus Or.2	121	1	18
319	Perc. Organ	121	2	18
320	Organ 3	121	0	19
321	Church Org.1	121	0	20
322	Church Org.2	121	1	20
323	Church Org.3	121	2	20
324	Reed Organ	121	0	21
325	Puff Organ	121	1	21
326	Accordion Fr	121	0	22
327	Accordion It	121	1	22
328	Harmonica	121	0	23
329	Bandoneon	121	0	24
330	Nylon-str.Gt	121	0	25
331	Ukulele	121	1	25
332	Nylon Gt.o	121	2	25
333	Nylon Gt.2	121	3	25
334	Steel-str.Gt	121	0	26
335	12-str.Gt	121	1	26
336	Mandolin	121	2	26
337	Steel + Body	121	3	26
338	Jazz Gt.	121	0	27
339	Pedal Steel	121	1	27
340	Clean Gt.	121	0	28
341	Chorus Gt.	121	1	28
342	Mid Tone GTR	121	2	28
343	Muted Gt.	121	0	29
344	Funk Pop	121	1	29
345	Funk Gt.2	121	2	29
346	Jazz Man	121	3	29
347	Overdrive Gt	121	0	30
348	Guitar Pinch	121	1	30
349	DistortionGt	121	0	31
350	Feedback Gt.	121	1	31

351 Dist Rtm GTR	121	2	31
352 Gt.Harmonics	121	0	32
353 Gt. Feedback	121	1	32
354 Acoustic Bs.	121	0	33
355 Fingered Bs.	121	0	34
356 Finger Slap	121	1	34
357 Picked Bass	121	0	35
358 Fretless Bs.	121	0	36
359 Slap Bass 1	121	0	37
360 Slap Bass 2	121	0	38
361 Synth Bass 1	121	0	39
362 SynthBass101	121	1	39
363 Acid Bass	121	2	39
364 Clavi Bass	121	3	39
365 Hammer	121	4	39
366 Synth Bass 2	121	0	40
367 Beef FM Bass	121	1	40
368 RubberBass 2	121	2	40
369 Attack Pulse	121	3	40
370 Violin	121	0	41
371 Slow Violin	121	1	41
372 Viola	121	0	42
373 Cello	121	0	43
374 Contrabass	121	0	44
375 Tremolo Str	121	0	45
376 PizzicatoStr	121	0	46
377 Harp	121	0	47
378 Yang Qin	121	1	47
379 Timpani	121	0	48
380 Orche str	121	0	49
381 Orchestra	121	1	49
382 60s Strings	121	2	49
383 Slow Strings	121	0	50
384 Syn.Strings1	121	0	51
385 Syn.Strings3	121	1	51
386 Syn.Strings2	121	0	52
387 Choir Aahs	121	0	53
388 Chorus Aahs	121	1	53
389 Voice Oohs	121	0	54
390 Humming	121	1	54
391 SynVox	121	0	55
392 Analog Voice	121	1	55
393 OrchestraHit	121	0	56
394 Bass Hit	121	1	56
395 6th Hit	121	2	56
396 Euro Hit	121	3	56
397 Trumpet	121	0	57
398 Dark Trumpet	121	1	57
399 Trombone	121	0	58
400 Trombone 2	121	1	58
401 Bright Tb	121	2	58
402 Tuba	121	0	59
403 MutedTrumpet	121	0	60
404 MuteTrumpet2	121	1	60
405 French Horns	121	0	61
406 Fr.Horn 2	121	1	61
407 Brass 1	121	0	62
408 Brass 2	121	1	62
409 Synth Brass1	121	0	63
410 Pro Brass	121	1	63
411 Oct SynBrass	121	2	63
412 Jump Brass	121	3	63
413 Synth Brass2	121	0	64
414 SynBrass sfz	121	1	64
415 Velo Brass 1	121	2	64
416 Soprano Sax	121	0	65
417 Alto Sax	121	0	66
418 Tenor Sax	121	0	67
419 Baritone Sax	121	0	68
420 Oboe	121	0	69
421 English Horn	121	0	70
422 Bassoon	121	0	71
423 Clarinet	121	0	72
424 Piccolo	121	0	73
425 Flute	121	0	74
426 Recorder	121	0	75
427 Pan Flute	121	0	76
428 Bottle Blow	121	0	77
429 Shakuhachi	121	0	78
430 Whistle	121	0	79
431 Ocarina	121	0	80
432 Square Wave	121	0	81
433 MG Square	121	1	81
434 2600 Sine	121	2	81
435 Saw Wave	121	0	82
436 OB2 Saw	121	1	82
437 Doctor Solo	121	2	82
438 Natural Lead	121	3	82
439 SequencedSaw	121	4	82
440 Syn.Calliope	121	0	83
441 Chiffer Lead	121	0	84
442 Charang	121	0	85
443 Wire Lead	121	1	85
444 Solo Vox	121	0	86
445 5th Saw Wave	121	0	87
446 Bass & Lead	121	0	88
447 Delayed Lead	121	1	88
448 Fantasia	121	0	89
449 Warm Pad	121	0	90
450 Sine Pad	121	1	90
451 Polysynth	121	0	91
452 Space Voice	121	0	92
453 Itopia	121	1	92
454 Bowed Glass	121	0	93
455 Metal Pad	121	0	94
456 Halo Pad	121	0	95
457 Sweep Pad	121	0	96
458 Ice Rain	121	0	97
459 Soundtrack	121	0	98
460 Crystal	121	0	99
461 Syn Mallet	121	1	99
462 Atmosphere	121	0	100
463 Brightness	121	0	101
464 Goblin	121	0	102
465 Echo Drops	121	0	103
466 Echo Bell	121	1	103
467 Echo Pan	121	2	103
468 Star Theme	121	0	104
469 Sitar	121	0	105
470 Sitar 2	121	1	105
471 Banjo	121	0	106
472 Shamisen	121	0	107
473 Koto	121	0	108
474 Taisho Koto	121	1	108
475 Kalimba	121	0	109
476 Bagpipe	121	0	110
477 Fiddle	121	0	111
478 Shanai	121	0	112
479 Tinkle Bell	121	0	113
480 Agogo	121	0	114
481 Steel Drums	121	0	115
482 Woodblock	121	0	116
483 Castanets	121	1	116
484 Taiko	121	0	117
485 Concert BD	121	1	117
486 Melo. Tom 1	121	0	118
487 Melo. Tom 2	121	1	118
488 Synth Drum	121	0	119
489 808 Tom	121	1	119
490 Elec Perc	121	2	119
491 Reverse Cym.	121	0	120
492 Gt.FretNoise	121	0	121
493 Gt.Cut Noise	121	1	121
494 String Slap	121	2	121
495 Breath Noise	121	0	122
496 Fl.Key Click	121	1	122
497 Seashore	121	0	123
498 Rain	121	1	123
499 Thunder	121	2	123
500 Wind	121	3	123
501 Stream	121	4	123
502 Bubble	121	5	123
503 Bird	121	0	124
504 Dog	121	1	124
505 Horse-Gallop	121	2	124
506 Bird 2	121	3	124
507 Telephone 1	121	0	125
508 Telephone 2	121	1	125
509 DoorCreaking	121	2	125
510 Door	121	3	125
511 Scratch	121	4	125
512 Wind Chimes	121	5	125
513 Helicopter	121	0	126
514 Car-Engine	121	1	126
515 Car-Stop	121	2	126
516 Car-Pass	121	3	126
517 Car-Crash	121	4	126
518 Siren	121	5	126
519 Train	121	6	126
520 Jetplane	121	7	126
521 Starship	121	8	126
522 Burst Noise	121	9	126
523 Applause	121	0	127
524 Laughing	121	1	127
525 Screaming	121	2	127
526 Punch	121	3	127
527 Heart Beat	121	4	127
528 Footsteps	121	5	127
529 Gun Shot	121	0	128
530 Machine Gun	121	1	128
531 Lasergun	121	2	128
532 Explosion	121	3	128

Rhythm Set List

* [EXC]: will not sound simultaneously with other percussion instruments of the same number.

		RD Pop Kit	RD Rock Kit	RD Jazz Kit	RD R&B Kit	RD House Kit
	21	Rock Kick	Old Kick	Old Kick	Analog Kick 2	Dance Kick
	22	Pop Kick	Pop Kick	Jazz Kick 1	TR909 Kick 1	Lo-Bit CHH [EXC1]
	23	Analog Kick 1	Analog Kick 1	Analog Kick 1	TR909 Kick 2	Techno Kick 2
	24	Hush Kick	Rock Kick	Jazz Swish	R&B CHH 2 [EXC1]	Concert Snare
	25	Pop CHH 1 [EXC1]	Rock CHH1 [EXC1]	Jazz Tap 1	R&B CHH 3 [EXC1]	Snare Roll
	26	Reg. Snare 1	Rock Snare 1	Jazz Tap 2	R&B CHH 4 [EXC1]	Finger Snap
	27	Finger Snap	Finger Snap	Finger Snap	Finger Snap	High-Q
	28	707 Claps	707 Claps	707 Claps	707 Claps	Slap
	29	Hand Clap 1	Hand Clap 1	Hand Clap 1	Hand Clap 1	Scratch Push
	30	Hand Clap 2	Hand Clap 2	Hand Clap 2	Gospel Hand Clap 2	Scratch Pull
	31	Hand Clap 3	Hand Clap 3	Hand Clap 3	Hand Clap 2	Sticks
	32	Pop PHH [EXC1]	Pop PHH [EXC1]	Pop PHH [EXC1]	R&B CHH 5 [EXC1]	Square Click
	33	Hand Clap 4	Hand Clap 4	Gospel Hand Clap	Gospel Hand Clap	Metro Click
	34	Snare Roll	Snare Roll	Snare Roll	Lo-Bit CHH [EXC1]	Metro Bell
	35	Old Kick	Old Kick	Pop Kick	Analog Kick 1	House Kick 1
C2	36	Hush Kick	Rock Kick	Jazz Kick 2	R&B Kick	House Kick 2
	37	Reg.Stick	Rock Side Stick	Jazz Snare Swing	R&B Side Stick 1	R&B Side Stick 1
	38	Reg. Snare	Rock Snare 1	Jazz Snare 1	R&B Snare 1	House Snare 1
	39	Reg. Snare Ghost	Snare Ghost	Pop Snare Swing	R&B Snare 2	House Snare 2
	40	Titan Snare	Rock Snare 2	Jazz Snare 2	R&B Snare 3	House Snare 3
	41	Reg. Low Tom Flm	Rock Low Tom Flm	Jazz Low Tom Flm	Sharp Low Tom 6	House Low Tom 1
	42	Pop CHH 1 [EXC1]	Rock CHH 1 [EXC1]	Pop CHH 1 [EXC1]	R&B CHH 1 [EXC1]	House CHH [EXC1]
	43	Reg. Low Tom	Rock Low Tom	Jazz Low Tom	Sharp Low Tom 5	House Low Tom 2
	44	Pop CHH 2 [EXC1]	Rock CHH 2 [EXC1]	Pop CHH 2 [EXC1]	R&B CHH 1 [EXC1]	House PHH [EXC1]
	45	Reg.Mid Tom Flm	Rock Mid Tom Flm	Jazz Mid Tom Flm	Sharp Low Tom 4	House Mid Tom 1
	46	Pop OHH [EXC1]	Rock OHH [EXC1]	Pop OHH [EXC1]	R&B OHH [EXC1]	House OHH [EXC1]
	47	Reg. Mid Tom	Rock Mid Tom	Jazz Mid Tom	Sharp High Tom 3	House Mid Tom 2
C3	48	Reg. High Tom Flm	Rock High Tom Flm	Jazz High Tom Flm	Sharp High Tom 2	House High Tom 1
	49	Pop Crash Cymbal 1	Rock Crash Cymbal	Jazz Crash Cymbal	R&B Crash Cymbal	House Crash Cymbal
	50	Reg. High Tom	Rock HighTom	Jazz HighTom	Sharp High Tom 1	House High Tom 2
	51	Pop RideCymbal 1	Pop Ride Cymbal 2	Jazz Ride Cymbal 1	Pop Ride Cymbal 1	House Ride Cymbal
	52	Pop Chinese Cymbal	Rock Chinese Cymbal	Jazz Chinese Cymbal	R&B Chinese Cym	Reverse Cymbal
	53	Pop Ride Bell	Rock Ride Bell	Jazz Ride Cymbal 2	R&B Ride Bell	House Ride Bell
	54	Tambourine	Tambourine	Tambourine	Tambourine	ShakeTambourine
	55	Pop Splash Cymbal	Rock Splsh Cymbal	Pop Splsh Cymbal	TR909 Ride	House Splash Cymbal
	56	Cha Cha Cowbell	Cha Cha Cowbell	Cha Cha Cowbell	Cha Cha Cowbell	House Cowbell
	57	Pop Crash Cymbal 2	Rock Chinese Cymbal 2	Jazz Crash Cymbal 2	House Crash Cymbal	HouseCrash Cymbal
	58	Vibraslap	Vibraslap	Vibraslap	Vibraslap	Vibraslap
	59	Pop RideCymbal 2	Pop Ride Cymbal 1	Pop Ride Cymbal 1	Pop Ride Cymbal 2	Pop Ride Cymbal 2
C4	60	Bongo Hi	Bongo Hi	Bongo Hi	House Bongo Hi	House Bongo Hi
	61	Bongo Lo	Bongo Lo	Bongo Lo	House Bongo Lo	House Bongo Lo
	62	Conga Mute	Conga Mute	Conga Mute	House Conga Hi	House Conga Hi
	63	Conga Hi	Conga Hi	Conga Hi	House Conga Mt	House Conga Mt
	64	Conga Lo	Conga Lo	Conga Lo	House Conga Lo	House Conga Lo
	65	Timbale Hi	Timbale Hi	Timbale Hi	Timbale Hi	Timbale Hi
	66	Timbale Lo	Timbale Lo	Timbale Lo	Timbale Lo	Timbale Lo
	67	Agogo Bell Hi	Agogo Bell Hi	Agogo Bell Hi	Agogo Bell Hi	Agogo Bell Hi
	68	Agogo Bell Lo	Agogo Bell Lo	Agogo Bell Lo	Agogo Bell Lo	Agogo Bell Lo
	69	Shaker 2	Shaker 2	Shaker 2	Cabasa	Cabasa
	70	Shaker 3	Shaker 3	Shaker 3	House Maracas	House Maracas
	71	Whistle Short [EXC2]	Whistle Short [EXC2]	Whistle Short [EXC2]	Whistle Short [EXC2]	Whistle Short [EXC2]
C5	72	Whistle Long [EXC2]	Whistle Long [EXC2]	Whistle Long [EXC2]	Whistle Long [EXC2]	Whistle Long [EXC2]
	73	Guiro Short [EXC3]	Guiro Short [EXC3]	Guiro Short [EXC3]	Guiro Short [EXC3]	Guiro Short [EXC3]
	74	Guiro Long [EXC3]	Guiro Long [EXC3]	Guiro Long [EXC3]	Guiro Long [EXC3]	Guiro Long [EXC3]
	75	Claves	Claves	Claves	House Claves	House Claves
	76	Wood Block Hi	Wood Block Hi	Wood Block Hi	Wood Block Hi	Wood Block Hi
	77	Wood Block Lo	Wood Block Lo	Wood Block Lo	Wood Block Lo	Wood Block Lo
	78	Cuica Mute [EXC4]	Cuica Mute [EXC4]	Cuica Mute [EXC4]	Hoo Hi [EXC4]	Hoo Hi [EXC4]
	79	Cuica Open [EXC4]	Cuica Open [EXC4]	Cuica Open [EXC4]	Hoo Lo [EXC4]	Hoo Lo [EXC4]
	80	Triangle Mt [EXC5]	Triangle Mt [EXC5]	Triangle Mt [EXC5]	Triangle Mt [EXC5]	Electric Triangle Mt [EXC5]
	81	Triangle Op [EXC5]	Triangle Op [EXC5]	Triangle Op [EXC5]	Triangle Op [EXC5]	Electric Triangle Op [EXC5]
	82	Cabasa	Cabasa	Cabasa	Shaker	Shaker
	83	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell	Jingle Bell
C6	84	Wind Chime	Wind Chime	Wind Chime	Wind Chime	Wind Chime
	85	Castanets	Castanets	Castanets	Castanets	Castanets
	86	Surdo Mute [EXC6]	Surdo Mute [EXC6]	Surdo Mute [EXC6]	Surdo Mute [EXC6]	Surdo Mute [EXC6]
	87	Surdo Open [EXC6]	Surdo Open [EXC6]	Surdo Open [EXC6]	Surdo Open [EXC6]	Surdo Open [EXC6]
	88	Cana	Cana	Cana	Tambourine	Cana
	89	Flamenco Timbale Hi	Flamenco Timbale Hi	Flamenco Timbale Hi	Tambourine	Flamenco Timbale Hi
	90	Flamenco Timbale Lo	Flamenco Timbale Lo	Flamenco Timbale Lo	Cabasa Up	Flamenco Timbale Lo
	91	Flamenco Timbale Flam	Flamenco Timbale Flam	Flamenco Timbale Flam	Cabasa Down	Flamenco Timbale Flam
	92	Shaker 1	Shaker 1	Shaker 1	Shaker 1	Shaker 1
	93	Shaker 2	Shaker 2	Shaker 2	Shaker 2	Shaker 2
	94	Bongo Lo Mt	Bongo Lo Mt	Bongo Lo Mt	Bongo Lo Mt	Bongo Lo Mt
	95	Grit Snare	LoFi Snare	Jazz Snare 1	Grit Snare	LoFi Snare
C7	96	Jungle Snare 1	Jungle Snare 1	Jazz Snare 2	Jungle Snare 1	Jungle Snare 1
	97	Reg.Stick	Rock Side Stick	Jazz Snare Swing	R&B Side Stick 2	R&B Side Stick 2
	98	Titan Snare	Rock Snare 2	Jazz Swish	Analog Snare	Analog Snare
	99	Old Kick	Old Kick	Old Kick	HipHop Kick	TR808 Kick 1
	100	Pop Kick	Pop Kick	Jazz Kick 1	TR808 Kick 1	TR808 Kick 2
	101	Rock Kick	Rock Kick	Jazz Kick 2	TR808 Kick 2	Jungle Kick
	102	Analog Kick 1	Analog Kick 1	Analog Kick 1	Techno Kick	Techno Kick
	103	Rock Snare Dry	Rock Snare Dry	Jazz Tap 1	Rock Snare Dry	Rock Snare Dry
	104	Electric Snare	Electric Snare	Jazz Tap 2	Electric Snare	Electric Snare
	105	Reg. Snare Ghost	Rock Snare Ghost	Pop Snare Swing	Jungle Snare 2	Jungle Snare 2
	106	Slappy	Slappy	Slappy	Vinyl Noise	Slappy
	107	Wah Gtr Noise 1	Wah Gtr Noise 1	Wah Gtr Noise 1	Wah Gtr Noise 1	Wah Gtr Noise 1
C8	108	Wah Gtr Noise 2	Wah Gtr Noise 2	Wah Gtr Noise 2	Wah Gtr Noise 2	Wah Gtr Noise 2

* - - - - -: No sound.
* [EXC]: will not sound simultaneously with other percussion instruments of the same number.

		GM2 STANDARD		GM2 ROOM		GM2 POWER		GM2 ELECTRIC	
	21	-----		-----		-----		-----	
	22	-----		-----		-----		-----	
	23	-----		-----		-----		-----	
	24	-----		-----		-----		-----	
	25	-----		-----		-----		-----	
	26	-----		-----		-----		-----	
	27	High-Q		High-Q		High-Q		High-Q	
	28	Slap		Slap		Slap		Slap	
	29	ScratchPush	[EXC7]	ScratchPush	[EXC7]	ScratchPush	[EXC7]	ScratchPush	[EXC7]
	30	ScratchPull	[EXC7]	ScratchPull	[EXC7]	ScratchPull	[EXC7]	ScratchPull	[EXC7]
	31	Sticks		Sticks		Sticks		Sticks	
	32	SquareClick		SquareClick		SquareClick		SquareClick	
	33	Mtrnm.Click		Mtrnm.Click		Mtrnm.Click		Mtrnm.Click	
	34	Mtrnm. Bell		Mtrnm. Bell		Mtrnm. Bell		Mtrnm. Bell	
	35	Jazz Kick 1		Mix Kick		Standard KK1		Power Kick1	
C2	36	Mix Kick		Standard KK1		Power Kick1		Elec Kick 1	
	37	Side Stick		Side Stick		Side Stick		Side Stick	
	38	Standard SN1		Standard SN2		Dance Snare1		Elec. Snare	
	39	909 HandClap		909 HandClap		909 HandClap		909 HandClap	
	40	Elec Snare 3		Elec Snare 7		Elec Snare 4		Elec Snare 2	
	41	Real Tom 6		Room Tom 5		Room Tom 5		Synth Drum 2	
	42	Close HiHat2	[EXC1]	Close HiHat2	[EXC1]	Close HiHat2	[EXC1]	Close HiHat2	[EXC1]
	43	Real Tom 6		Room Tom 6		Room Tom 6		Synth Drum 2	
	44	Pedal HiHat2	[EXC1]	Pedal HiHat2	[EXC1]	Pedal HiHat2	[EXC1]	Pedal HiHat2	[EXC1]
	45	Real Tom 4		Room Tom 2		Room Tom 2		Synth Drum 2	
	46	Open HiHat2	[EXC1]	Open HiHat2	[EXC1]	Open HiHat2	[EXC1]	Open HiHat2	[EXC1]
	47	Real Tom 4		Room Tom 2		Room Tom 2		Synth Drum 2	
C3	48	Real Tom 1		Rock Tom 1		Rock Tom 1		Synth Drum 2	
	49	Crash Cym.1		Crash Cym.1		Crash Cym.1		Crash Cym.1	
	50	Real Tom 1		Rock Tom 1		Rock Tom 1		Synth Drum 2	
	51	Ride Cymbal		Ride Cymbal		Ride Cymbal		Ride Cymbal	
	52	ChinaCymbal		ChinaCymbal		ChinaCymbal		ReverseCymbl	
	53	Ride Bell		Ride Bell		Ride Bell		Ride Bell	
	54	Tambourine		Tambourine		Tambourine		Tambourine	
	55	Splash Cym.		Splash Cym.		Splash Cym.		Splash Cym.	
	56	Cowbell		Cowbell		Cowbell		Cowbell	
	57	Crash Cym.2		Crash Cym.2		Crash Cym.2		Crash Cym.2	
	58	Vibraslap		Vibraslap		Vibraslap		Vibraslap	
	59	Ride Cymbal4		Ride Cymbal4		Ride Cymbal4		Ride Cymbal4	
C4	60	Bongo High		Bongo High		Bongo High		Bongo High	
	61	Bongo Lo		Bongo Lo		Bongo Lo		Bongo Lo	
	62	Mute H.Conga		Mute H.Conga		Mute H.Conga		Mute H.Conga	
	63	Conga Hi Opn		Conga Hi Opn		Conga Hi Opn		Conga Hi Opn	
	64	Conga Lo Opn		Conga Lo Opn		Conga Lo Opn		Conga Lo Opn	
	65	High Timbale		High Timbale		High Timbale		High Timbale	
	66	Low Timbale		Low Timbale		Low Timbale		Low Timbale	
	67	Agogo		Agogo		Agogo		Agogo	
	68	Agogo		Agogo		Agogo		Agogo	
	69	Cabasa		Cabasa		Cabasa		Cabasa	
	70	Maracas		Maracas		Maracas		Maracas	
	71	ShrtWhistle	[EXC2]	ShrtWhistle	[EXC2]	ShrtWhistle	[EXC2]	ShrtWhistle	[EXC2]
C5	72	LongWhistle	[EXC2]	LongWhistle	[EXC2]	LongWhistle	[EXC2]	LongWhistle	[EXC2]
	73	Short Guiro	[EXC3]	Short Guiro	[EXC3]	Short Guiro	[EXC3]	Short Guiro	[EXC3]
	74	Long Guiro	[EXC3]	Long Guiro	[EXC3]	Long Guiro	[EXC3]	Long Guiro	[EXC3]
	75	Claves		Claves		Claves		Claves	
	76	Woodblock		Woodblock		Woodblock		Woodblock	
	77	Woodblock		Woodblock		Woodblock		Woodblock	
	78	Mute Cuica	[EXC4]	Mute Cuica	[EXC4]	Mute Cuica	[EXC4]	Mute Cuica	[EXC4]
	79	Open Cuica	[EXC4]	Open Cuica	[EXC4]	Open Cuica	[EXC4]	Open Cuica	[EXC4]
	80	MuteTriangl	[EXC5]	MuteTriangl	[EXC5]	MuteTriangl	[EXC5]	MuteTriangl	[EXC5]
	81	OpenTriangl	[EXC5]	OpenTriangl	[EXC5]	OpenTriangl	[EXC5]	OpenTriangl	[EXC5]
	82	Shaker		Shaker		Shaker		Shaker	
	83	Jingle Bell		Jingle Bell		Jingle Bell		Jingle Bell	
C6	84	Bell Tree		Bell Tree		Bell Tree		Bell Tree	
	85	Castanets		Castanets		Castanets		Castanets	
	86	Mute Surdo	[EXC6]	Mute Surdo	[EXC6]	Mute Surdo	[EXC6]	Mute Surdo	[EXC6]
	87	Open Surdo	[EXC6]	Open Surdo	[EXC6]	Open Surdo	[EXC6]	Open Surdo	[EXC6]
	88	-----		-----		-----		-----	

* - - - - -: No sound.
* [EXC]: will not sound simultaneously with other percussion instruments of the same number.

	GM2 ANALOG		GM2 JAZZ		GM2 BRUSH		GM2 ORCHSTRA		GM2 SFX	
21	-----		-----		-----		-----		-----	
22	-----		-----		-----		-----		-----	
23	-----		-----		-----		-----		-----	
24	-----		-----		-----		-----		-----	
25	-----		-----		-----		-----		-----	
26	-----		-----		-----		-----		-----	
27	High-Q		High-Q		High-Q		Close HiHat2	[EXC1]	-----	
28	Slap		Slap		Slap		Pedal HiHat2	[EXC1]	-----	
29	ScratchPush	[EXC7]	ScratchPush	[EXC7]	ScratchPush	[EXC7]	Open HiHat2	[EXC1]	-----	
30	ScratchPull	[EXC7]	ScratchPull	[EXC7]	ScratchPull	[EXC7]	Ride Cymbal3		-----	
31	Sticks		Sticks		Sticks		Sticks		-----	
32	SquareClick		SquareClick		SquareClick		SquareClick		-----	
33	Mtrnm.Click		Mtrnm.Click		Mtrnm.Click		Mtrnm.Click		-----	
34	Mtrnm. Bell		Mtrnm. Bell		Mtrnm. Bell		Mtrnm. Bell		-----	
35	TR-808 Kick2		Jazz Kick 2		Jazz Kick 2		Concert BD		-----	
C2 36	TR-808 Kick		Jazz Kick 1		Jazz Kick 1		Mix Kick		-----	
37	808 Rimshot		Side Stick		Side Stick		Side Stick		-----	
38	808 Snare 1		Standard SN3		Brush Swirl		Concert Snr		-----	
39	909 HandClap		909 HandClap		Brush Slap1		Castanets		High-Q	
40	Elec Snare 6		Elec Snare 5		Brush Swirl		Concert Snr		Slap	
41	808 Tom 2		Real Tom 6		Brash Tom 2		Timpani		ScratchPush	[EXC7]
42	TR-808 CHH	[EXC1]	Close HiHat2	[EXC1]	Close HiHat3	[EXC1]	Timpani		ScratchPull	[EXC7]
43	808 Tom 2		Real Tom 6		Brash Tom 2		Timpani		Sticks	
44	808__chh	[EXC1]	Pedal HiHat2	[EXC1]	Pedal HiHat3	[EXC1]	Timpani		SquareClick	
45	808 Tom 2		Real Tom 4		Brash Tom 2		Timpani		Mtrnm.Click	
46	TR-808 OHH	[EXC1]	Open HiHat2	[EXC1]	Open HiHat3	[EXC1]	Timpani		Mtrnm. Bell	
47	808 Tom 2		Real Tom 4		Brash Tom 2		Timpani		Gt.FretNoiz	
C3 48	808 Tom 2		Real Tom 1		Brash Tom 2		Timpani		Gt.CutNoise	
49	808 Crash		Crash Cym.1		Crash Cym.3		Timpani		Gt.CutNoise	
50	808 Tom 2		Real Tom 1		Brash Tom 2		Timpani		String Slap	
51	Ride Cymbal		Ride Cymbal		Ride Cymbal2		Timpani		Fl.KeyClick	
52	ChinaCymbal		ChinaCymbal		ChinaCymbal		Timpani		Laughing	
53	Ride Bell		Ride Bell 3		Ride Bell 2		Timpani		Screaming	
54	Tambourine		Tambourine		Tambourine		Tambourine		Punch	
55	Splash Cym.		Splash Cym.		Splash Cym.		Splash Cym.		Heart Beat	
56	808cowbe		Cowbell		Cowbell		Cowbell		Footsteps	
57	Crash Cym.2		Crash Cym.2		Crash Cym.2		Con.Cymbal2		Footsteps	
58	Vibraslap		Vibraslap		Vibraslap		Vibraslap		Applause	
59	Ride Cymbal4		Ride Cymbal4		Ride Cymbal4		Concert Cym.		Creaking	
C4 60	Bongo High		Bongo High		Bongo High		Bongo High		Door	
61	Bongo Lo		Bongo Lo		Bongo Lo		Bongo Lo		Scratch	
62	808 Conga		Mute H.Conga		Mute H.Conga		Mute H.Conga		Wind Chimes	
63	808 Conga		Conga Hi Opn		Conga Hi Opn		Conga Hi Opn		Car-Engine	
64	808 Conga		Conga Lo Opn		Conga Lo Opn		Conga Lo Opn		Car-Stop	
65	High Timbale		High Timbale		High Timbale		High Timbale		Car-Pass	
66	Low Timbale		Low Timbale		Low Timbale		Low Timbale		Car-Crash	
67	Agogo		Agogo		Agogo		Agogo		Siren	
68	Agogo		Agogo		Agogo		Agogo		Train	
69	Cabasa		Cabasa		Cabasa		Cabasa		Jetplane	
70	808marac		Maracas		Maracas		Maracas		Helicopter	
71	ShrtWhistle	[EXC2]	ShrtWhistle	[EXC2]	ShrtWhistle	[EXC2]	ShrtWhistle	[EXC2]	Starship	
C5 72	LongWhistle	[EXC2]	LongWhistle	[EXC2]	LongWhistle	[EXC2]	LongWhistle	[EXC2]	Gun Shot	
73	Short Guiro	[EXC3]	Short Guiro	[EXC3]	Short Guiro	[EXC3]	Short Guiro	[EXC3]	Machine Gun	
74	Long Guiro	[EXC3]	Long Guiro	[EXC3]	Long Guiro	[EXC3]	Long Guiro	[EXC3]	Lasergun	
75	808clave		Claves		Claves		Claves		Explosion	
76	Woodblock		Woodblock		Woodblock		Woodblock		Dog	
77	Woodblock		Woodblock		Woodblock		Woodblock		HorseGallop	
78	Mute Cuica	[EXC4]	Mute Cuica	[EXC4]	Mute Cuica	[EXC4]	Mute Cuica	[EXC4]	Bird	
79	Open Cuica	[EXC4]	Open Cuica	[EXC4]	Open Cuica	[EXC4]	Open Cuica	[EXC4]	Rain	
80	MuteTriangl	[EXC5]	MuteTriangl	[EXC5]	MuteTriangl	[EXC5]	MuteTriangl	[EXC5]	Thunder	
81	OpenTriangl	[EXC5]	OpenTriangl	[EXC5]	OpenTriangl	[EXC5]	OpenTriangl	[EXC5]	Wind	
82	Shaker		Shaker		Shaker		Shaker		Seashore	
83	Jingle Bell		Jingle Bell		Jingle Bell		Jingle Bell		Stream	
C6 84	Bell Tree		Bell Tree		Bell Tree		Bell Tree		Bubble	
85	Castanets		Castanets		Castanets		Castanets		-----	
86	Mute Surdo	[EXC6]	Mute Surdo	[EXC6]	Mute Surdo	[EXC6]	Mute Surdo	[EXC6]	-----	
87	Open Surdo	[EXC6]	Open Surdo	[EXC6]	Open Surdo	[EXC6]	Open Surdo	[EXC6]	-----	
88	-----		-----		-----		Applause		-----	

Arpeggio Style List

No.	Arpeggio Style	No.	Arpeggio Style	No.	Arpeggio Style
001	Piano Phrase 1	051	Gtr Backing 1	101	Bassline 1
002	Piano Phrase 2	052	Gtr Backing 2	102	Bassline 2
003	Pop Guitar 1	053	Gtr Backing 3	103	Bassline 3
004	Pop Bass 1	054	Gtr Backing 4	104	Bassline 4
005	Pop Piano 1	055	Gtr Backing 5	105	Bassline 5
006	Phrase 1	056	Rock Mute 1	106	Bassline 6
007	Rock Guitar 1	057	Rock Mute 2	107	Bassline 7
008	Rock Bass 1	058	Rock Mute 3	108	Bassline 8
009	Rock Keys	059	Phrase 3	109	Bassline 9
010	Key Backing 1	060	Phrase 4	110	Bassline 10
011	Jazz Guitar 1	061	Phrase 5	111	Bassline 11
012	Jazz Bass 1	062	Phrase 6	112	Bassline 12
013	Single Note 1	063	Phrase 7	113	Bassline 13
014	Funk Guitar 1	064	Phrase 8	114	Bassline 14
015	Funk Bass 1	065	Phrase 9	115	Bassline 15
016	Synth Brass 1	066	Phrase 10	116	Bassline 16
017	Latin Guitar	067	Phrase 11	117	Pop Harp
018	Latin Bass	068	Phrase 12	118	R&B Harp
019	Salsa 1	069	Phrase 13	119	Synth 1
020	Pop Guitar 2	070	Phrase 14	120	Synth 2
021	Pop Bass 2	071	Phrase 15	121	Synth 3
022	Pop Piano 2	072	Phrase 16	122	Synth 4
023	Phrase 2	073	Phrase 17	123	Synth 5
024	Rock Guitar 2	074	Phrase 18	124	Synth 6
025	Rock Bass 2	075	Phrase 19	125	Synth 7
026	Rock Shuffle	076	Phrase 20	126	Seq Pattern 1
027	Key Backing 2	077	Key Backing 3	127	Seq Pattern 2
028	Jazz Guitar 2	078	Key Backing 4	128	Seq Pattern 3
029	Jazz Bass 2	079	Key Backing 5	129	Seq Pattern 4
030	Single Note 2	080	Key Backing 6	130	Seq Pattern 5
031	Funk Guitar 2	081	Key Backing 7	131	Seq Pattern 6
032	Funk Bass 2	082	Key Backing 8	132	Seq Pattern 7
033	Synth Brass 2	083	Key Backing 9	133	Seq Pattern 8
034	PopShuffle Gtr	084	Key Backing 10	134	Seq Pattern 9
035	Blues	085	Key Backing 11	135	Seq Pattern 10
036	Blues Shuffle	086	Key Backing 12	136	Seq Pattern 11
037	Fast Bossa	087	Key Backing 13	137	Seq Pattern 12
038	Salsa 2	088	Key Backing 14	138	Seq Pattern 13
039	Salsa 3	089	Key Backing 15	139	Seq Pattern 14
040	Bossa Guitar 1	090	Key Backing 16	140	Seq Pattern 15
041	Bossa Guitar 2	091	Key Backing 17	141	Seq Pattern 16
042	Ballad Keys	092	Key Backing 18	142	Seq Pattern 17
043	Triplet Keys	093	5th Bass	143	Basic 1
044	Strum 1	094	8th Rock	144	Basic 2
045	Strum 2	095	Boogie Bass	145	Basic 3
046	Pop Strum	096	Shuffle D Stop	146	3 Tone Up
047	Jazz Strum	097	Swing Bass	147	4 Tone Up
048	Guitar Arp 1	098	Synth Bass 1	148	3 Tone Down
049	Guitar Arp 2	099	Synth Bass 2	149	4 Tone Down
050	Guitar Arp 3	100	Synth Bass 3	150	4 Tone U&D

Rhythm Pattern List

No.	Rhythm Pattern
001	Piano R&B 1
002	Piano R&B 2
003	8-Beat Funk
004	16-BeatFunk
005	8-BtShuffle
006	16BtShuffle
007	Latin Dance
008	LatinFusion
009	Fast Jazz
010	Afro-Cuban
011	Pop Ballad
012	Ballad 1
013	StraightRck
014	PowerfulRck
015	Slow Beat
016	Back Beat 1
017	Hip'n'Hop
018	ElecDance 1
019	Pop 1
020	Pop 2
021	Pop 3
022	Pop 4
023	8-Beat Pop1
024	8-Beat Pop2
025	8-Beat Pop3
026	8-BtFusion1
027	8-BtFusion2
028	Pop Funk 1
029	Pop Funk 2
030	Pop Funk 3
031	Pop Funk 4
032	Pop Funk 5
033	Pop Funk 6
034	Pop Funk 7
035	Pop Funk 8
036	16-BeatPop1
037	16-BeatPop2
038	16-BeatPop3
039	16BtFusion1
040	16BtFusion2
041	16BtFusion3
042	ShufflePop1
043	ShufflePop2
044	ShufflePop3
045	ShufflePop4
046	ShufflePop5
047	ShufflePop6
048	ShufflePop7
049	West Coast
050	Motown
051	R&B Pop 1
052	R&B Pop 2
053	R&B Pop 3
054	R&B Pop 4
055	R&B Pop 5
056	Back Beat 2
057	Back Beat 3
058	Back Beat 4
059	Back Beat 5
060	Back Beat 6
061	Back Beat 7
062	Back Beat 8
063	Back Beat 9
064	Back Beat10
065	R&B 1
066	R&B 2
067	R&B 3
068	R&B 4
069	R&B 5
070	R&B 6
071	R&B 7
072	R&B 8
073	R&B 9
074	R&B 10
075	R&B 11
076	R&B 12
077	R&B 13
078	R&B 14
079	R&B 15
080	R&B 16
081	R&B 17
082	R&B 18
083	Funk 1
084	Funk 2
085	Funk 3
086	8-BeatRock1
087	8-BeatRock2
088	8-BeatRock3
089	16BeatRock1
090	16BeatRock2
091	Ballad 2
092	Ballad 3
093	PianoBallad
094	Rockaballad
095	Bluegrass
096	Combo 1
097	Combo 2
098	FastSwing 1
099	FastSwing 2
100	Swing 1
101	Swing 2
102	Swing 3
103	JazzBrush 1
104	JazzBrush 2
105	Jazz Waltz
106	Free Jazz
107	Jazz 1
108	Jazz 2
109	Jazz 3
110	Jazz 4
111	Jazz 5
112	Jazz 6
113	Jazz 7
114	Jazz 8
115	Jazz 9
116	Jazz 10
117	Blues 1
118	Blues 2
119	Gospel 1
120	Gospel 2
121	Polka 1
122	Polka 2
123	Latin Pop 1
124	Latin Pop 2
125	Latin Pop 3
126	Latin Pop 4
127	Latin Pop 5
128	Latin Pop 6
129	Latin Pop 7
130	Latin Pop 8
131	Latin Pop 9
132	Latin Pop10
133	Latin Pop11
134	BossaNova 1
135	BossaNova 2
136	BossaNova 3
137	Fast Bossa
138	Pop Bossa
139	Salsa 1
140	Salsa 2
141	Samba 1
142	Samba 2
143	Rumba
144	Mambo 1
145	Mambo 2
146	Merengue
147	PwrFusion 1
148	PwrFusion 2
149	Rock 1
150	Rock 2
151	Rock 3
152	Rock 4
153	Rock 5
154	Rock 6
155	Rock 7
156	Rock 8
157	Rock 9
158	Rock 10
159	Rock 11
160	Rock 12
161	Rock 13
162	Rock 14
163	Rock 15
164	Rock 16
165	Rock 17
166	Rock 18
167	Rock 19
168	Rock 20
169	Progressive
170	ElecDance 2
171	ElecDance 3
172	ElecDance 4
173	ElecDance 5
174	ElecDance 6
175	ElecDance 7
176	ElecDance 8
177	ElecDance 9
178	ElecDance10
179	Acid Jazz
180	Techno
181	Hip Hop
182	House
183	Jungle
184	Dance
185	Pop Waltz 1
186	Pop Waltz 2
187	Pop Waltz 3
188	Pop Waltz 4
189	SimpleWltz1
190	SimpleWltz2
191	3/4 Brush
192	5/4 Fusion
193	5/4 Swing
194	5/8 Progres
195	6/4 Fusion
196	6/8 Progres
197	6/8 Swing
198	7/4 Fusion
199	7/4 Swing
200	7/8 Progres

Setup List

→ **Selecting Stored Settings ([SETUP] Button)** (p. 65)

"R.: Setup":
These Setups let you enjoy performing with a session-like feel while playing a Rhythm.
Be sure to check it out. For more on Rhythms, refer to the "Playing Rhythm ([RHYTHM] Button)" (p. 56).

No.	Setup Name	No.	Setup Name	No.	Setup Name
001	Piano&Choir	035	R.R&B Bld 1	069	R.Latin 2
002	R.EP R&B	036	R.Rock 2	070	R.Blues 1
003	Manual Bass	037	R.Trance 2	071	TryMFX1Knob2
004	R.ClavGroove	038	R.Bossa 2	072	R.Latin 3
005	Strings Sect	039	4 Splits	073	R.Space Pop
006	R.Hot Gospel	040	R.JazzFunk 2	074	Piano&Pad 3
007	Full Brass	041	TryMFX1Knob1	075	R.JazzFunk 3
008	R.Jazz Funk 1	042	R.Swing Vib	076	R.JazzTrio 4
009	Sax Section	043	R.R&B Grv 4	077	Try! Slider
010	R.Cool Bossa	044	GX Orchestra	078	R.R&B Grv 6
011	S.NaturlEP11	045	R.Phaser	079	R.Sax Beats
012	R.Contemp 1	046	Chamber Orch	080	R.Salsa
013	R.Rock 1	047	Paris Street	081	Piano&Pad 1
014	R.R&B Grv 1	048	R.JazzTrio 2	082	R.Contemp 4
015	Piano&Pad 2	049	R.Electric 1	083	R.Rock 4
016	R.Latin Pop	050	R.Contemp 3	084	R.Samba
017	R.Contemp 2	051	R.JazzTrio 1	085	Mysterious
018	R.Disco 1	052	R.Latin 1	086	R.Blues 2
019	GtrArp&Bass	053	R.Synth/Gt	087	E.Piano&Pad2
020	R.RockBallad	054	S.NaturlEP13	088	Jumpin'
021	FC1 PedalWah	055	R.Lead/Brass	089	R.Electric 3
022	R.Piano Pop	056	Large Choir	090	R.R&B Grv 3
023	R.Dramatic	057	R.Electric 2	091	Bell Pad
024	S.NaturlEP12	058	R.Grv Flute	092	R.Rock 5
025	R.R&B Grv 2	059	Melancholy	093	R.SynthSitar
026	R.Bossa 1	060	R.Grv Scat	094	Piano&EPiano
027	R.Trance 1	061	R.Clav+Org	095	Piano&Str.
028	R.Bigband	062	R.Disco 2	096	RD SETUP
029	R.R&B Grv 5	063	R.JazzTrio 3	097	RD SETUP
030	PadpAdpaDp@d	064	R.Trance 3	098	RD SETUP
031	OD Organ	065	A Cappella	099	RD SETUP
032	R.Fairy EP	066	R.Groove EP	100	RD SETUP
033	R.Grv Piano	067	E.Piano&Pad1		
034	R.Trance 4	068	R.Rock 3		

Setup No. 096–100 (RD SETUP) include the "Basic Setup." Use this when creating Setups from scratch.

Shortcut List

You can easily change settings for the following functions using a number of related buttons.

* "[A] + [B]" indicates that you are to hold down [A] button and press [B] button.

What to do	Operation	Page
Adjusting the center frequency of the equalizer	[EXIT/SHIFT] + [LOW] knob/ [LOW MID] knob/ [HIGH MID] knob/ [HIGH] knob	p. 51
Setting the Reverb/Chorus Amount for each Part	ZONE SWITCH + REVERB [DEPTH] knob/ ZONE SWITCH + CHORUS [DEPTH] knob	p. 89
Changing the MFX 1 Type or MFX 2 Type	MULTI EFFECTS 1 [ON/OFF] + ZONE SWITCH MULTI EFFECTS 2 [ON/OFF] + ZONE SWITCH	p. 89
Switching Arpeggio Hold On and Off	[ARPEGGIO] + [CONTROL/ZONE LEVEL]	p. 132
Selecting Zone to Play Arpeggios	[ARPEGGIO] + ZONE SWITCH	p. 132
Changing Transpose setting	[TRANSPOSE] + Key	p. 47
Changing the Keyboard's Split Point	[SPLIT] + Key	p. 44
Panel Lock	[EDIT] + [ENTER]	p. 53
Adjusting the volume of the Rhythm pattern	[RHYTHM] + [ZONE LEVEL] slider	p. 129
Adjusting the song volume (Audio files)	[SONG] + [ZONE LEVEL] slider * When the audio file is selected in the SONG screen	p. 112
Adjusting the Audio Key volume	[AUDIO KEY] + [ZONE LEVEL] slider	p. 76
Returning to the Beginning of the Song	[EXIT/SHIFT] + [DEC] * When the SONG screen is displayed	p. 60

You can easily call up Edit screens for related parameters for the following functions by holding down the [EXIT/SHIFT] button while pressing buttons, turning knobs, or operating other controllers.

* Example "Edit: Effects: Reverb Type" indicates the Effects' Reverb Type parameter in Edit screen.

What to do	Operation	Parameter	Page
Switching the Damper Pedal's On/Off	[EXIT/SHIFT] + Damper Pedal	ZONE INFO: Damper Pedal Switch	p. 93
Assigning Functions to Pedals	[EXIT/SHIFT] + FC1/2	Edit: Control: FC1/FC2	p. 115
Assigning functions to the S1/S2 buttons	[EXIT/SHIFT] + [S1] [EXIT/SHIFT] + [S2]	Edit: Control: S1/S2	p. 116
Setting the V-LINK	[EXIT/SHIFT] + [V-LINK]	Edit: V-LINK	p. 133
Setting the Sound Control	[EXIT/SHIFT] + [SOUND CONTROL] button	Edit: Sound Control	p. 119
Selecting the type of the chorus/delay	[EXIT/SHIFT] + [CHORUS/DELAY]	Edit: Effects: Chorus Type	p. 118
Setting the Chorus Amount (*1)	[EXIT/SHIFT] + CHORUS Knob	TONE INFO: Chorus Amount	p. 89
Selecting the Reverb Type	[EXIT/SHIFT] + [REVERB]	Edit: Effects: Reverb Type	p. 118
Setting the Reverb Amount (*1)	[EXIT/SHIFT] + REVERB [DEPTH] Knob	TONE INFO: Reverb Amount	p. 89

What to do	Operation	Parameter	Page
Changing the MULTI-EFFECT 1 [CONTROL] knob or MULTI-EFFECT 2 [CONTROL] knob parameter	[EXIT/SHIFT] + MULTI-EFFECTS 1 [CONTROL] Knob [EXIT/SHIFT] + MULTI-EFFECTS 2 [CONTROL] Knob	Edit: Effects: Control 1 Knob Assign Edit: Effects: Control 2 Knob Assign	p. 116
Changing the Rhythm pattern	[EXIT/SHIFT] + [RHYTHM]	Edit: Rhythm/Arpeggio: Rhythm Pattern	p. 129
Changing the Arpeggio Style	[EXIT/SHIFT] + [ARPEGGIO]	Edit: Rhythm/Arpeggio: Arpeggio Style	p. 131
Selecting the Tone for each Zone (*1)	[EXIT/SHIFT] + ZONE SWITCH	ZONE INFO: Tone	p. 92
Adjusting the Volume for each Zone (*1)	[EXIT/SHIFT] + ZONE LEVEL Slider	ZONE INFO: Volume	p. 92
Assigning Functions to Sliders	[EXIT/SHIFT] + [CONTROL/ZONE LEVEL]	Edit: Control: Slider Assign	p. 116
Setting the Transposition for each Tone (*1)	[EXIT/SHIFT] + [TRANSPOSE]	TONE INFO: Coarse Tune	p. 90
Setting the Key Range for each Zone (*1)	[EXIT/SHIFT] + [SPLIT]	ZONE INFO: Key Range	p. 92
Turning the Controllers are used to control the Zone On and Off (*1)	[EXIT/SHIFT] + Pitch Bend Lever	ZONE INFO: Bender Sw	p. 93
	[EXIT/SHIFT] + Modulation	ZONE INFO: Modulation Sw	

1: This specifies the EXTERNAL zone if the “EXTERNAL” indicator is lit, or the INTERNAL zone if the “INTERNAL” indicator is lit.
This specifies to select the Zone in the TONE INFO screen.

Digital Piano
Model RD-700GX

MIDI Implementation Chart

Date: Dec. 1, 2007
Version: 1.00

Function...			Transmitted		Recognized		Remarks
Basic	Default		1–16		1–16		
Channel	Changed		1–16		1–16		Memorized
Mode	Default		Mode 3		Mode 3		
	Messages		Mono, Poly		Mode 3, 4 (M = 1)		* 2
	Altered		**********				
Note			0–127		0–127		
Number :	True Voice		**********		0–127		
Velocity	Note On		O		O		
	Note Off		O 8n V=0–127		O		
After	Key's		X		O		
Touch	Channel's		O	*3	O		
Pitch Bend			O		O	*1	
Control		0, 32	O	*1	O	*1	Bank select
Change		1	O		O	*1	Modulation
		2	O	*3	O		Breath type
		4	O	*3	O		Foot type
		5	O		O		Portamento time
		6, 38	O		O		Data entry
		7	O		O	*1	Volume
		8	O	*3	O		Balance
		10	O		O	*1	Panpot
		11	O	*3	O	*1	Expression
		16	O	*3	O		General purpose controller 1
		17	O	*3	O		General purpose controller 2
		18	O	*3	O		General purpose controller 3
		19	O	*3	O		General purpose controller 4
		64	O		O	*1	Hold 1
		65	O		O		Portamento
		66	O		O		Sostenuto
		67	O		O		Soft
		68	O	*3	O		Legato foot switch
		69	O	*3	O		Hold 2
		70	O	*3	O		Sound variation
		71	O		O		Resonance

72	O		O	Release time
73	O		O	Attack Time
74	O		O	Cuttoff
75	O	*3	O	Decay time
76	O	*3	O	Vibrato rate
77	O	*3	O	Vibrato depth
78	O	*3	O	Vibrato delay
80	O	*3	O	General purpose controller 5
81	O	*3	O	General purpose controller 6
82	O	*3	O	General purpose controller 7
83	O	*3	O	General purpose controller 8
84	O	*3	O	Portamento control
91	O	*3	O	General purpose effects 1
92	O	*3	O	Tremolo
93	O	*3	O	General purpose effects 3
94	O	*3	O	Celeste
95	O	*3	O	Phaser
1–31, 33–95	O		O	Foot Controller 1/2, Slider 1-4
98, 99	O		X	NRPN LSB, MSB
100, 101	O		O	RPN LSB, MSB
0–127	O	*4	X	
Program Change : True Number	O **********	*1	O 0–127	*1 Program No. 1–128
System Exclusive	O	*3	O	*1
System Common : Song Position	X		X	
: Song Select	X		X	
: Tune Request	X		X	
System Real Time : Clock	O	*1	O	*1
: Commands	O		X	
Aux Messages : All Sound Off	X		O (120, 126, 127)	
: Reset All Controllers	X		O	
: Local On/Off	X		X	
: All Notes Off	X		O (123–127)	
: Active Sensing	O		O	
: System Reset	X		X	
Notes	* 1 O X is selectable. * 2 Recognized as M=1 even if M≠1. * 3 Transmitted if assigned to Foot Controller 1/2, ZONE LEVEL sliders 1–4. * 4 Transmitted if assigned to UserCC			

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

Main Specifications

RD-700GX: Digital Piano

Keyboard Section	
Keyboard	88 keys PHA II Ivory Feel Keyboard with Escapement
Sound Generator Section Conforms to General MIDI 2 System, 88-key Stereo Multi-sampled Piano Sound	
Part	16 Parts
Maximum Polyphony	128 voices
Wave Memory	256 MB (16-bit linear equivalent)
Tones	Normal Tones: 242 SuperNATURAL E. Piano: 10 Tonewheel Organ: 10 General MIDI 2 Tones: 256 Rhythm Sets: 5 General MIDI 2 Rhythm Sets: 9
Setups	100
Effects	Multi-Effects: 2 x 4 systems, 124 types Reverb: 6 types Chorus: 3 types Sound Control: 3-band Compressor 4-band Digital Equalizer
SMF/Audio File Player	
File Format	Standard MIDI File: format-0/1, Audio File: WAV, AIFF (44.1 kHz, 16-bit linear), MP3 Audio File can be played with Audio Key Function.
Connector	
Connectors	Output Jacks (L/MONO, R): 1/4 inch phone type Output Jacks (L, R): XLR type DAMPER Pedal CONTROL Pedal (FC1, FC2) MIDI Connector (IN, OUT1, OUT2, THRU/OUT3) USB Connector (MIDI, MEMORY) Headphones Jack: Stereo 1/4 inch phone type AC Inlet
Dimensions/Weight	
Dimensions	1444 (W) x 375 (D) x 148 (H) mm 56-7/8 x 14-13/16 x 5-7/8 inches
Weight	25.0 kg / 55 lbs 2 oz
Others	
Arpeggiator	150 styles
Rhythm Pattern	200 patterns
Display	128 x 64 dots graphic LCD (with backlit)

Controllers	Zone Level slider x 4 (Assignable) Equalizer knobs Reverb knob Chorus knob Multi-Effects Control knob x 2 (Assignable) Pitch Bend/Modulation lever Assignable Switches (S1, S2)
Expansion Slots	SRX expansion board: 2 slots
Internal Memory	4M bytes
Power Supply	AC 117 V, AC 230 V or AC 240 V (50/60 Hz) AC 220 V (60 Hz)
Power Consumption	12 W
Accessories	Owner's Manual CD-ROMs (Audio Key Utility 2, SONAR LE) Damper Pedal (DP-8) Power Chord

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

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MEMO

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As of Oct. 1, 2007 (ROLAND)

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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 vyhadzovať 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 paženklinti 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. Produktus ar šo simbolu nedrīkst izmest kopā ar mājsaimniecības atkritumiem.

SI Ta simbol označuje, da je treba proizvod v državah EU zbirati ločeno od gospodinjskih odpadkov, tako kot je določeno v vsaki regiji. Proizvoda s tem znakom ni dovoljeno odlagati skupaj z gospodinjskimi 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

有关产品中所含有害物质的说明

本资料就本公司产品中所含的特定有害物质及其安全性予以说明。

本资料适用于 2007 年 3 月 1 日以后本公司所制造的产品。

环保使用期限

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。

环保使用期限仅在遵照产品使用说明书，正确使用产品的条件下才有效。

不当的使用，将会导致有害物质泄漏的危险。

产品中有毒有害物质或元素的名称及含量

部件名称	有毒有害物质或元素					
	铅(Pb)	汞(Hg)	镉(Cd)	六价铬(Cr(VI))	多溴联苯(PBB)	多溴二苯醚(PBDE)
外壳（壳体）	×	○	○	○	○	○
电子部件（印刷电路板等）	×	○	×	○	○	○
附件（电源线、交流适配器等）	×	○	○	○	○	○

○：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。

×：表示该有毒有害物质至少在该部件的某一均质材料中的含量超出 SJ/T11363-2006 标准规定的限量要求。

因根据现有的技术水平，还没有什么物质能够代替它。

For EU Countries

This product complies with the requirements of EMCD 2004/108/EC and LVD 2006/95/EC.

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 the USA

DECLARATION OF CONFORMITY Compliance Information Statement

Model Name :	RD-700GX
Type of Equipment :	Digital Piano
Responsible Party :	Roland Corporation U.S.
Address :	5100 S. Eastern Avenue, Los Angeles, CA 90040-2938
Telephone :	(323) 890-3700

Roland®

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