# Roland®

# XV-5080

128 VOICES  *8× EXPANSION/SAMPLE PLAYBACK*

# Q&A, Sound List

This Q&A booklet, which seeks to make operation of the XV-5080 a more enjoyable experience, offers pertinent information, and answers to questions previously directed at Roland by the users of its products. While it is hoped that you will read the relevant sections in the Owner's Manual for information and instructions regarding the various operations and settings, we believe that, in addition to referring to the Owner's Manual, carrying out operations and making settings with a general understanding of the content of this booklet regarding these functions, about which numerous questions have been asked, will allow you to get much more out of the XV-5080 for years to come. Let this guide be a handy aid in using the XV-5080.

* The following typographical conventions are used in the text describing the operation of the XV-5080.

**[ ]:** Indicates a panel button to be pressed.
  Example: [PATCH]
  Press [PATCH] button.

*/***:** Indicates a division between operations.
  Example: [PATCH]/[COMMON]
  Press the [PATCH] panel button, then press the [COMMON] button.

# Contents

# Q&A

## ■ Data Compatibility

### Q: Are XV-5080 Patches and Rhythm Sets compatible with those of Roland's JV and XP Series models?

**A:** By using Bulk Dump to send Patches and Rhythm Sets created on JV-1010/1080/2080 and XP Series synthesizers to the XV-5080, you can then use them as XV-5080 Patches and Rhythm Sets. However, there may be subtle differences in the sound output due to sound module control methods, the makeup of analog circuits, and other such factors. In contrast, you cannot use Bulk Dump to transmit XV-5080 Patch and Rhythm Set data to JV and XP Series devices.

### Q: Is the XV-5080 compatible with JV and XP Series Performances?

**A:** Performance data is not compatible. Bulk data and other such data cannot be exchanged between the XV-5080 and JV and XP Series synthesizers.

### Q: Can XP-30 data saved to a card from the XP-30, which uses the same type of SmartMedia, be used on the XV-5080?

**A:** While you cannot use Performances, you can use Patches and Rhythm Sets. However, there may be subtle differences in the sound output due to sound module control methods, the makeup of analog circuits, and other such factors. Furthermore, XV-5080 data stored on cards cannot be used on an XP-30.

### Q: Can the XV-5080 work with the JV and XP Series using Program Changes?

**A:** When Bank Select and Program Change messages for Patches specified in JV and XP Series devices are received by the XV-5080, Preset Patches in the XV-5080 which correspond to those for the JV or XP are selected. On the XV-5080, Patches and Rhythm Sets corresponding to those of the JV-2080 are stored in Preset A-D (GM Level 2 Tones are stored in Preset H ). Due to differences between the XV-5080 and the JV and XP Series devices, including such factors as sound module control methods, analog circuit makeup, and so on, there may be some differences in the sound output.

### Q: Is the XV-5080 compatible with the XV-3080 and XV-88?

**A:** The XV-5080 can use sounds created with the XV-3080 and XV-88 (Performances, Patches, and Rhythm Sets) without any problems.

However, if using a XV-3080 and XV-88 to play sounds created with the XV-5080 , you will not be able to fully realize some of the XV-5080's special functions, such as multi-effects numbered 64 or higher, Performances using two or more multi-effects, the sample playback function, and so on.

## ■ Saving Data

### Q: The Performance sounds different than when it was written.

**A:** When Patches used in Performances are edited in Part mode, or if a Performance's temporary Patch is overwritten by with an external MIDI device, it is also necessary to save these Patches.

With the XV-5080, if Patches used by a Performance are edited when the Performance is written, a message asking if you want to save these Patches is displayed. When Patches are saved, a PATCH WRITE page is displayed for each Patch that has been edited; carry out the same write procedures as used in Patch mode.

### Q: Patches sound different than when written.

**A:** The write operation cannot be used to save Patches as changed in Patch mode using Control Change messages from an external MIDI device. Refer to the Owner's Manual (p. 282) for more on the Control Change messages that are received.

### Q: Even though the Power Up Mode in SYSTEM SETUP is set to LAST-SET, Performance and Patches sound different than when the XV-5080 was last turned off.

**A:** When the XV-5080 is turned on with Power Up Mode set to LAST-SET, the XV-5080 starts up by recalling the mode and the Performance and Patch numbers selected when the XV-5080 was last turned off, and the Tone data therein is called up from the SOUND LIBRARY to the temporary area. Thus, if the write operation is not carried out for settings that are edited or otherwise changed somehow, the Performance and Patches are not stored in the changed condition, even if Power Up Mode is set to LAST-SET when the power to the XV-5080 is turned off.

### Q: What about saving GM Mode settings?

**A:** There are no means for saving GM Mode settings to the XV-5080 itself. Use MIDI transmitting functions (Owner's Manual p. 229) to save GM Mode settings to a sequencer or other external MIDI device.

## ■ Memory Cards

### Q: What kinds of memory cards can I use?

**A:** Confirmed thus far are 5-volt and 3.5-volt SmartMedia card holding from 2 MB to 128 MB.

### Q: What can be saved to memory cards?

**A:** You can save System, Performance, Patch, Rhythm Set, and Favorite List data stored in the internal memory, and

waveform data such as Partials and samples that are stored in SIMMs. In addition, you can save System, Performance, Patch, Rhythm Set, and Favorite List data, each as a block, to the XV-5080 itself. Refer to the Owner's Manual (p. 195) for more on related procedures.

## ■ Control the XV-5080 From a MIDI Device

### Q: When the Pitch Bend Range for a Patch is increased (+48), the pitch does not rise sufficiently, even when a MIDI Pitch Bend message is received.

**A:** While Patch Bend Ranges can be set anywhere between -48 and +48, when certain Waves in which the pitch is raised (in the + direction) are used, the pitch may stop rising at a fixed point, rather than continuing to go up. Although a value of +12 is ensured for the upper limit of raised pitches, use caution when setting the range above this figure.

### Q: How do I switch tones using a MIDI keyboard or sequencer (in cases such as when the sequencer software has no Tone List map, or with Expansion Boards containing more than 128 tones)?

**A:** You can switch tones with a combination of Control Change 0 Bank Select MSB and 32 Bank Select LSB, along with a Program Change message.

The XV-5080 holds 1024 tones as Preset Tones (including GM Level 2 Tones). While Program Changes are used in switching tones with a MIDI device, Program Change messages based on MIDI standards can be used only to switch a maximum of 128 tones. Thus, you need to select tones by using Control Change Bank Select MSB 0 and Control Change Bank Select LSB 32, first designating the major groups divided into 128 tones each, then using Program Change messages to select the Patch numbers within each. The Bank Select messages specifying these larger groups of tones are common to all XV Series devices; you can also switch tones on SR-JV80 and SRX Series and other Expansion Boards using this combination of Bank Select MSB/LSB and Program Change messages. For more about the relationship between the Bank Select MSB/LSB and corresponding tone groups, refer to <Table 1: Bank Select and Program Change Correspondence Chart> (p. 13).

### Q: After using a MIDI sequencer to play a song, sounds stopped playing, and no sound is played even when Program Changes are sent.

**A:** It could be that a Bank Select in the song data that is not specified by the XV-5080 was encountered in the song. No sound is played if the tone group is not one designated by the XV-5080 with Bank Select MSB/LSB. Note that if you omit the Bank Select, and send only the Program Change, the tone in the currently selected group that has the specified Program Change number will play. Try reselecting the tone using the panel controls. Furthermore, when selecting tones from a MIDI device, be sure to send the Bank Select MSB/LSB and the Program Change as a single set for reliable reproduction. First sending the MSB and LSB (the order in which these are sent does not matter), followed by the Program Change. For more about the relationship between the Bank Select MSB/LSB and corresponding tone groups, refer to <Table 1: Bank Select and Program Change Correspondence Chart> (p. 13).

### Q: How do I switch Patches and Rhythm Sets from a MIDI keyboard or sequencer?

**A:** You can switch Patches and Rhythm Sets without switching Patch and Rhythm modes by sending a combination of Bank Select and Program Change messages.

In Performance mode as well, you can switch any Part to a Patch or Rhythm Set by sending Bank Select and Program Change messages to the targeted Part.

For more about the relationship between the Bank Select MSB/LSB and corresponding tone groups, refer to <Table 1: Bank Select and Program Change Correspondence Chart> (p. 13).

### Q: The Modulation or other controller is always on.

**A:** Check the Matrix Control settings.

The XV-5080 allows you to use the Matrix Control to control Patches in real time. The Matrix Control functions as the control source for the Control Change and other MIDI messages received by the XV-5080, and makes changes to the various Patch parameters based on these messages.

Depending on these settings, the XV-5080 may be responding to MIDI messages sent from external MIDI devices, and may result the Patches sounding different than intended. For more detailed information on the Matrix Control, refer to the Owner's Manual (p. 146, 223).

### Q: I want to use external MIDI messages to control CutOff and Pan.

**A:** You can control these with Control Changes.

The XV-5080 can send a variety of Control Change messages and control these parameters in real time. For more on Control Changes possible with the XV-5080, refer to the MIDI Implementation in the Owner's Manual (p. 282).

Q: **Using the Matrix Control or other such means to control the LFO results in noise when the Pan is changed suddenly.**

**A:** Lower the change in speed (LFO Rate).

Due to the specialized processing used for the Pan, which alters the volume level in each of the left and right sides, sudden Pan movements causing rapid changes in these levels creates large changes in volume, and noise from this may be audible as a result.

## ■ Playing Back Data with MIDI Sequencers

Q: **Performances are sluggish, or have interruptions.**

**A:** Problems of sluggish and interrupted performances can crop up very easily when the sequencer or sound module used for the performance has to handle heavy data loads. The following outlines some common reasons for this.

- Are more than 128 voices playing simultaneously? Reduce the number of voices.

  The composition of XV-5080 Patches is such that up to eight Waves may be used for one Patch. When using such Patches, even though only one sound may be heard, it is actually eight sounds that are being played simultaneously. In addition, with certain sounds like continuous sounds with long releases, even though the actual sound may not be audible to you, processing for playing the sound is still underway, so in these cases as well, the performance data can differ from the actual number of voices being played.

  You can find out how many sounds are actually being sounded in the Part

  Information page.

- Are you using a Patch that uses a lot of LFO? Try changing to a different Patch.

  LFO processing invariably places a big load on the machine, so heavy use of the LFO slows down processing for the XV-5080 overall, which can end up having affecting the expression of sounds themselves.

- Is the data concentrated at the beginning of the beats in the sequence data? Avoid overlapping data with the same timing by setting an offset of 1-2 ticks instead.

  Data may easily become concentrated at the beginning of the beats in the song data when, for example, the song data is input using Step Recording, or if the data is quantized after being input with a keyboard in real time. Because of this, large amounts of data are sent to the XV-5080, and the processing for expressing sounds becomes bogged down.

- Is there a Program Change at the point where the song performance is sluggish? Change the position of the

Program Change.

When Program Changes are inserted in songs, processing time for switching patches increases, which may then cause the performance to become sluggish.

- Is there a System Exclusive message at the point where the song performance is sluggish? Move the location of the data.

  System Exclusive messages contain large amounts of data, thus placing a heavy burden on sequencers and sound modules. Try repositioning data and changing System Exclusive messages to Control Changes for any data for which Control Changes can be substituted.

- Is there an Aftertouch or other such large Control Change at the point where the song performance is sluggish? Move the location of the data.

  In some cases, when using a keyboard that features aftertouch to input data, you may end up inputting huge amounts of data before realizing this is happening. Such large amounts of data can place an excessive load on your sequencer and sound module.

## ■ Issues Common to All Modes: Performance/Patch/Rhythm Set/GM

Q: **What are the differences between Performance, Patch, Rhythm Set, and GM modes?**

**A:** The XV-5080 features four modes, Performance, Patch, Rhythm Set, and GM, each of which is best suited for the particular applications for which it is used.

**Patch Mode:** This mode is selected mainly when the XV-5080 is used as a stand-alone instrument, as well as for creating tones; messages can be received on only one MIDI channel.

**Rhythm Set Mode:** This mode is selected mainly when the XV-5080 is used as a stand-alone Rhythm Set, as well as for creating Rhythm Sets; messages can be received on only one MIDI channel.

**Performance mode:** Messages can be receive on up to 16 MIDI channels, with each channel used for playing a different tone. This mode is used mainly for playing ensemble performances featuring multiple instruments. Furthermore, you can also create whole new tones by playing multiple Patches superimposed in a single MIDI channel (Layer).

**GM Mode:** This is selected when using the XV-5080 as a GM Level 2 sound module. While this mode also allows performances of up to 16 tones, it is exclusively for playing back commercially available GM and GM Level 2 song data, and creating GM-compatible song data, so there is a limited number of tones that can be selected.

**Q: Is it possible to restore the USER area to the condition it was in when the XV-5080 was first purchased?**

**A:** Yes. Please refer to p. 206 in the Owner's Manual. Note, though, that executing this operation completely wipes out all user-created Patch and Rhythm Set data. Save any data you wish to keep to memory cards or other such media.

**Q: What happens to edited tones when the XV-5080 is turned off?**

**A:** They are lost unless the write operation is used to write them to the XV-5080's USER area. When you want to save edited tones, carry out the write operation before switching tones or turning off the power to the XV-5080.

The XV-5080 uses a separate area to which internal Patches, Performances, Rhythm Sets, and other data are moved during performances and editing. This area is referred to as the Temporary Area. The existence of area allows restoration of Patches and other data to previous conditions, even after they have been edited; System Exclusive messages and other data is also sent to the Temporary area from MIDI devices, allowing performances of compositions without destroying data in the XV-5080's internal USER area. This temporary data is overwritten when tones are switched, meaning any tone in the process of being edited is lost. Furthermore, any data held in the Temporary area when the power is turned off is lost.

The write operation is the operation used to write this data to the USER area, where it is not erased even when the power is turned off.

## ■ Issues Related to Performance (Mode)

**Q: I set the Key Range in Performance mode, but sometimes the range is smaller than the value set.**

**A:** Key Range settings can also be made for each individual tone used in a Patch. With this function, when a Patch in which the Key Range is set by the Patch is used in a Performance, both the Performance's Key Range and the Patch's Key Range are in effect, and this may result in differences between the Key Range value set by the Performance and notes played in the actual key range.

**Q: What happens if the Performance's control channel is the same channel used for receiving the Performance's Parts?**

**A:** When only a Program Change message is being received, the Performance's control channel takes priority, and the Performance is switched. Other MIDI messages are treated in the same manner as Parts. Furthermore, using a combination of Bank Select and Program Change messages, you can also

set it up so that the XV-5080 is able to distinguish on the same MIDI channel whether the channel is to be used for switching Performances or Patches. Refer to <Table 1: Bank Select and Program Change Correspondence Chart> (p. 13).

**Q: Although the same Patch is selected, it sounds different when I listen to it in the Performance.**

**A:** Tones selected for Patch sounds may be further modified in Performance mode by parameters in each Part of the Performance, Pan and Octave settings, Filter Cutoff settings, and so on. Thus, Patches in a Performance may sound different than they do when heard in Patch mode. To return these settings to their initial conditions, select the Patch after pressing [UTILITY] to execute "Initialize Temporary" for the Performance.

Additionally, although a Patch may comprise tones created with the use of the multi-effects, the multi-effects used in the Performance may differ from the multi-effects selected by the Patch. Check the Performance's multi-effects. Also do the same for the Chorus and Reverb settings.

**Q: Is there anything I should note when using Patches from the User Memory, memory cards, or Expansion Boards in a Performance?**

A: In a Performance, information designating the number for the kind of Patch or Rhythm Set assigned to a Part is stored in form of a Group number. Even though Patches in the User Memory and on memory cards may have identical numbers, since the Patch data may be overwritten, even if Patches with the same number are used in a Performance, the content (sounds) may differ. You need to be careful when using data from such areas, in which data can be overwritten and moved in a Performance.

## ■ Issues Related to Patch (Mode)

**Q: The sound cuts off when I switch Patches in Patch mode...**

A: Although you can apply a wide variety of multi-effects with the XV-5080's multi-effects, switching the Patch also switches the type of multi-effects used.

In such instances, discrepancies between the sound being produced and the multi-effects type can arise, which may result in sounds being different than intended, so sounds produced when Patches are switched may be muted when factory settings are in effect. In certain situations, such as when not using multi-effects that have a great influence on the sound, or when switching pairs of Patches set with the same type of multi-effects, remembering to set Patch Remain ([SYSTEM]/[General]) to "ON" allows you to switch Patches without sounds being muted.

## Q: Sometimes, when playing legato, the pitch won't rise. Why is this?

**A:** Let's say you have the Legato Switch set to "ON," and the Legato Retrigger set to "OFF." When you try to sound a legato (by pressing a higher key while a lower key is held down), the pitch may sometimes not be able to rise all the way to the intended pitch (stopping instead at an intermediate pitch). This can occur because the limit of pitch rise, as determined at the wave level, has been exceeded.

Additionally, if differing upper pitch limits are used for the waves of a Patch that uses multiple tones, it may stop being heard in MONO. When making large pitch changes, set the Legato Retrigger to "ON."

## Q: When switching Patches in Patch mode, the volume and other parameters set with Control Changes end up being reset.

**A:** Set Patch Remain ([SYSTEM]/[General]) to "ON." Even once they have switched Patches, Control Change messages that have been received are carried forward, so even when switching a Patch whose level is turned all the way down by a Control Change volume message, the level remains unchanged.

## Q: The sound stops when the internal Wave 0887:DC is selected as the Wave for the Patch.

**A:** Check the structure of the Patch in STRUCT ([PATCH]/[Common]/[Struct]).

Wave 0887:DC is a Wave composed only of DC constituents. When this Wave is selected for an initialized Patch and then played, after an initial click sound at the beginning, the is no sound.If this Wave is used for W2 in Structure 2 or later, the Wave level set for W1 is raised by W2, causing the upper limit to be exceeded. As a result, the sound may cease.

## Q: If the Tone Delay time value is set to the note, then does the delay time not change beyond a fixed length when the tempo is slowed down?

**A:** The Tone Delay time has an upper limit, so if the upper limit of a value set to the note is exceeded when the tempo is retarded, that upper value cannot rise any further.

## Q: Even when I set the Pan for a Patch completely to one side, sound still comes from the other channel…

**A:** The XV-5080's internal effects are in stereo, so if you have effects applied to a Patch, even if the Pan is set all the way to one side, you will still be able to hear sounds of the effect component from the other channel.

## ■ Issues Related to Rhythm Sets

### Q: Can I use two or more Rhythm Sets in a Performance?

**A:** With the XV-5080, there is no limit on the number of Rhythm Sets that can be used in Performances. You can also use Rhythm Sets in all of the sixteen Parts simultaneously. For more information on how to make these settings, refer to the Owner's Manual (p. 162).

### Q: What Note Numbers can be used with Rhythm Sets?

**A:** MIDI Note Numbers 21 through 108; or, using Key Numbers, the 88 Keys A0 through C8.

### Q: I want to apply an effect to a specific instrument sound.

**A:** You can do this with the output settings for the Rhythm Tones assigned to each key to determine whether or not the multi-effects are used and setting the Chorus or Reverb send level for each instrument sound. Refer to the Owner's Manual (p.114).

Furthermore, by connecting any of the six separate OUTPUT jacks to an external effects device and setting the output of a specified instrument sound to that jack, you can add effects from the external effects device to a specific instrument sound.

### Q: Can I use samples (wave data) loaded from a sampler library or other such source to the Rhythm Set?

**A:** Yes.

## ■ Issues Related to Effects

### Q: How can I control a Performance's multi-effects using a MIDI keyboard, sequencer, or similar device?

**A:** Some of the multi-effects parameters can be controlled using MIDI messages, such as Control Changes, in real time. However, the parameters that can be controlled are different, depending on the multi-effect.

The MIDI message to be used in controlling the parameter is selected as the "Source" for MFX Control ([PERFORM]/[EFFECTS]/[MFX Ctl])—whereas the parameter to be changed is selected through "Destination," and the amount of modification is determined using "Sens."

### Q: What MIDI channels can be used for control of the multi-effects in Performance mode?

**A:** Setting the multi-effects Source (MFX SOURCE ([PERFORM]/[Effects]/[General])) to PART 1-32 enables each Part's MIDI Receive channel, and when Source is set to

PERFORM, you can control the multi-effects using MIDI messages on the MIDI Receive channels set in Performance MFX Ctrl Channel ( [PERFORM]/[Effects]/[[MFX Ctl]).

### Q: Can different Patch Chorus and Reverb Send level settings be made, one set for when multi-effects are used, and one for when they are not used?

**A:** You can set two values for Patch Chorus and Reverb Send levels, one for use with multi-effects, and one for use in other cases. Since in many cases sounds are not passed through the multi-effects when Patches are used in Performances, using two Chorus and Reverb Send settings, one to use when sounds are passed through the multi-effects and one when not, allows you to get the optimum settings for each of the Performance and Patch modes. The settings values for Chorus and Reverb parameters shown when you switch Output Assign ([PATCH]/[Effects]) between multi-effects and other setups.

### Q: Even though the Chorus/Reverb Send level is raised in each of the Performance's Parts, it's difficult to get the effect.

**A:** Although you can make Send level ([PERFORM]/[Effects]/[General]) settings to the Chorus and Reverb for each individual Part in a Performance, these values only set the upper limit of the Chorus and Reverb Send levels for the Patch used. Accordingly, even when the value is set to the maximum of 127, if the Send level is lowered in the Patch being used, there will be no effect. In addition, different Patch Chorus and Reverb Send level settings can be used according to whether or not the multi-effects are used.

### Q: Does "x" ever appears in an effects device settings window?

**A:** This means that the internal effects Master Switch is set to "OFF." Press the [EFFECTS ON/OFF] button on the panel to set the Master Switch to "ON."

### Q: If the multi-effects "TRIPLE TAP DELAY" or other delay time value is set to the note, and then the tempo is slowed down, does the delay time not change beyond a fixed length?

**A:** Such Delay time settings have an upper limit, so if the upper limit of a value set to the note is exceeded when the tempo is retarded, that upper value cannot rise any further.

### Q: How many types of Multi-effects are there altogether?

**A:** There are 90 types.

### Q: Three Multi-effects processors can be used in Performance mode, but can they be used in series?

**A:** No.

In Performance mode, the outputs of the Parts are input to the three Multi-effects in parallel. For example, you could do something like setting the output of Parts 1 and 2 to M-FX A, the outputs of Parts 3 and 4 to M-FX B, the output of Part 5 to M-FX C, and connect the other parts directly to the outputs, bypassing the Multi-effects.

### Q: With the Multi-effects, can I add rotary to distorted sounds, such as those from the distortion effects?

**A:** Yes. You can use the "Rotary Multi" multi-effect. The example cited in the previous question was made with the image of the Rock Organ tone in mind, but the XV-5080's Multi-effects features the following internal Multi-effects which consist of a number effects connected in series that are perfect for such tones (instruments).

**Rock Organ**

Rotary Multi: Overdrive (Distortion) → Amp Simulator→ 3Band EQ → Rotary

**Keyboard**

Keyboard Multi: Ring Modulator → 3Band EQ → Pitch Shifter → Phaser → Delay

Rhodes Multi: Enhancer → Phaser → Chorus (Flanger) → Tremolo (Auto Pan)

**Synthesizer**

JD Multi: Distortion → Phaser → Spectrum → Enhancer

* The order of each effects device can be changed.

**Guitar**

Guitar Multi A: Compressor → Overdrive (Distortion)→Amp Simulator → Delay → Chorus (Flanger)

Guitar Multi B: Compressor → Overdrive (Distortion) → Amp Simulator → 3Band EQ → Chorus (Flanger)

Guitar Multi C: Overdrive (Distortion) → Wah → Amp Simulator → Delay → Chorus (Flanger)

Clean Guitar Multi A: Compressor → 3Band EQ → Delay → Chorus (Flanger)

Clean Guitar Multi B: Wah → 3Band EQ → Delay → Chorus (Flanger)

**Bass**

Bass Multi: Compressor → Overdrive (Distortion) → Amp Simulator → 3Band EQ → Chorus (Flanger)

## ■ Issues Related to Connections

**Q: What are the differences between the A (MIX), B, and C OUTPUT jacks on the XV-5080's rear panel?**

**A:** Although (MIX) is shown only on the A OUTPUT jacks, this is only because factory settings assign the Chorus and Reverb Effect Return for each Tone's Send system set to A. However, you can also have these Chorus and Reverb Returns set to other jacks.

**Q: How do I use L(MONO), and what do I need to note when using it?**

**A:** L(MONO) is a feature particular to the A OUTPUT jack. When using only this L(MONO) jack, the sounds output in stereo by the A jacks is output as a mixed monaural signal from the L(MONO) jack. This can be convenient in cases where you have no special need for stereo effects, as only one cable is needed for the connection.

Do be aware that when you want to use INDIVIDUAL 1 or 2 as an independent parallel out, plugging only into the INDIVIDUAL 1 jack enables the L(MONO) function, and the sounds from both (INDIVIDUAL 1 and 2???) are output from the INDIVIDUAL 1 jack. In this case, plug a cable into the INDIVIDUAL 2 to disable the L(MONO) function.

## ■ Searching and Organizing Patches

**Q: What do I need to note when using the Favorite List?**

**A:** Information specifying the Patch numbers in a particular SOUND LIBRARY is registered to the Favorite List. Exercise care when registering Patches from the User Memory, on memory cards, or on Expansion Boards, since rewriting Patches after they have been registered or changing the type of Expansion Boards can result in a different Patch than registered being called up. Furthermore, if you try registering a Patch to the Favorite List while the Patch is being edited, without first writing the edited Patch to the USER area, the Patch data is not recorded.

**Q: When can I use the Patch finder?**

**A:** You can use this feature in the Patch selection window in Performance mode ([PREFORM]/[Part]) and Patch mode. For example, if you want to change the bass when selecting a Part's Patch in Performance mode, by selecting Patches with the bass selected as the category, you can conveniently target only those Patches that have bass in them.

## ■ Expansion Boards

**Q: If the Expansion Board is reinstalled in a different slot, do Program Change and Bank Select numbers also change?**

**A:** Since fixed Bank Select numbers are assigned to the board itself, Bank Select numbers and Program Changes do not change, even when the slot position changes.

For more on the assignments, refer to <Table 1: Bank Select and Program Change Correspondence Chart> (p. 13).

**Q: When can I use more than one of the same type of Expansion Board?**

**A:** You can't.

## ■ Playback of Sampler Data (CD-ROM and Otherwise)

**Q: What data can be loaded and used?**

**A:** You can use the following kinds of data.

• S-700 Series Tone Data

    After being loaded in Volumes, Performances, Patches, Partials, or Samples, the data can then be used.

• AKAI S1000/3000 Tone Data

    Data may be used after loading in Program or Sample units.

• WAV/AIFF

    Files may be loaded as Samples for use.

**Q: Can I load stereo WAV and AIFF files?**

**A:** Yes. When loaded, these are split into two as Left and Right waves.

**Q: When loading S-700 Series data to the XV-5080, how do S-700 Series, JV, and XV Patch parameters differ in composition?**

**A:** The XV-5080 handles two types of Patches, those for the S-700 Series and then the JV/XV Patches. You can display and edit parameters for each of these two corresponding Patch types on the XV-5080.

* Patches created by previous Roland models, including those of the JV Series, the XV-88/3080, and SRX and SR-JV80 Wave Expansion Boards are Four-Tone Patches (composed of four tones), whereas sampler Patches such as those for the S-700 Series are call Multi-Partial Patches (composed of multiple Partials).

**Q: When I try to load S-700 Series tones, ones which formerly I was able to load into the S-760, "Memory full" appears, and I cannot load the tones. Why is this?**

**A:** In loading S-700 Series tone data, the amount of data loaded into the SIMM increases for the XV-5080 over that used with the S-760. Therefore, even when the XV-5080 is expanded with equal SIMM capacity, the data loaded with the S-760 cannot be loaded into the XV-5080.

The S-760 and the XV-5080 have the following differences in regard to data loaded into SIMMs.

|  | Expansion SIMM | Internal memory |
|---|---|---|
| S-760 | Stores waveforms only | Stores all parameters for Performances, Patches, Partials, samples, and other such data other than waveforms |
| XV-5080 | Stores waveforms as well as Partial and sample parameters | Stores Performance, Patch, and Rhythm Set parameters |

As you can see, on the S-760, only waveforms are stored in the SIMM; while sample parameters, Partial parameters, Patch parameters, Performance parameters, and so on are not stored in the SIMM, but are instead stored in separately existing internal memory.

However, on the XV-5080, things are handled somewhat differently, and things such as the loop points used for playing back waveform data, sample parameters for the Loop mode, and TVA/TVF and other Partial parameters, all get stored in the SIMM.

Thus, when loading data you've loaded successfully with the S-760, you'll have to keep in mind that a certain amount of extra SIMM capacity will be required when the same data is loaded into the XV-5080.

One measure you can take to overcome this problem is to install additional XV-5080 SIMMs. The XV-5080 can be expanded to up to 128 MB (four times that of the S-760).

**Q: Can I use a sample (wave) loaded from a CD-ROM with a JV/XV Four-Tone Patch wave?**

**A:** Yes.

**Q: Can I use a wave in a Multi-Partial Patch sample loaded from a CD-ROM and an SRX/SR-JV80 wave?**

**A:** No.

**Q: Can I use a Multi-Partial Patch loaded from the CD-ROM with a JV/XV Four-Tone Patch in a Performance?**

**A:** Yes.

**Q: Can I apply effects found in S-700 Series or other Multi-Partial Patches loaded from a CD-ROM?**

**A:** Yes.

**Q: Can I specify the output jack for each Partial in S-700 Series or other Multi-Partial Patches loaded from a CD-ROM?**

**A:** Yes. The Output can be set to Output A-D (stereo), 1-8 (individual) or MFX.

## ■ SIMMs

**Q: What are the specifications for compatible SIMMs?**

**A:**
Number of pins: 72
Access time: 60 ns or faster
Access protocol: FPM or EDO
Voltage: 5 V
Capacity: 64/32/16 MB (can be mixed)

   * *While parity SIMMs can be used, the parity bit is disregarded.*

SIMM height: 36 mm or less

**Q: Can I mix SIMMs of differing capacities?**

**A:** Yes.

**Q: What can be loaded to a SIMM?**

**A:** SIMMs store (Sample) waveforms loaded from CD-ROMs and other such sources. In addition, Partials from S-700 Series CD-ROM Multi-Partial Patches and sample parameters can also be loaded to a SIMM.

Other parameters are loaded to the XV-5080's own User memory.

   * *Data loaded to a SIMM is lost when the power is turned off.*

## ■ DISK

**Q: What are Disk and card (SmartMedia) formats?**

A: DOS is used as the XV-5080's disk format. The enables reading from and writing to disks formatted in DOS. DOS-formatted disks can also be used on Macintosh computers equipped with PC Exchange.

## ■ Digital OUT

**Q: What is the output sampling rate?**

**A:** 44.1 and 48 kHz.

**Q: At which sampling rates can synchronization take place using Word Clock In?**

**A:** 44.1 and 48 kHz.

## ■ About the Sharing of Storage Devices

### Q: Can a Zip drive or other such storage device be used by both the XV-5080 and another sampler simultaneously?

**A:** You must take care to note certain points when using these devices together with the same storage device.

With a Zip drive or other such storage device being shared by more than one device, if both the XV-5080 and the other a sampler or similar piece of gear simultaneously access the external SCSI storage device and change data on the storage device, data recorded on the recorder may become corrupted.

Using the XV-5080 to carry out SAVE (p. 200) or UTILITY DISK-related operations (Format, Copy, Move, Delete, or Volume Level) (p. 200) on the external SCSI storage device changes the content of the external SCSI storage device.

When using an external SCSI storage device simultaneously with the XV-5080 and another sampler or other such device, make sure not to have it set up so that both devices are recognized as being able to perform operations to change data on the external SCSI storage device, that both devices are not allowed to automatically check at fixed intervals such information as whether or not data is being written to the device that the storage device, and that both devices are not simultaneously given access to change the content of the external SCSI storage device.

Additionally, when a computer uses an external SCSI storage device along with the XV-5080, note that there are some applications that overwrite data on the external SCSI storage device at fixed intervals, which may lead to inadvertent corruption of your data. Be sure to thoroughly check out your system before using it.

## ■ Other Issues

### Q: I want to use a tuning other than equal temperament.

**A:** You can set the scale tunings for Parts in Performance mode with Key Scale ([PERFORM]/[SYSTEM]/[General]) , and in Patch mode with Patch Scale ([PATCH]/[SYSTEM]/[General]). These settings are effective for all Patches and Performances. In addition, Part 1 in Performance mode and Patch mode are linked, so the scale tuning set in Patch Mode is automatically mirrored in the setting for Part 1 in Performance mode.

### Q: It is difficult to read things on the LCD screen.

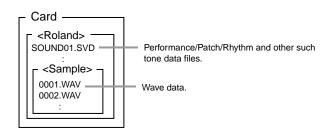**A:** Changes in the ambient temperature can affect the clarity of the XV-5080's LCD screen. In general, the colder it gets, the lighter the images and characters appear; whereas they become darker as the temperature rises. Especially when the XV-5080 is rack-mounted, heat emanating from other equipment in the rack may cause the characters in the LCD screen to become so dark that they are difficult to make out. In such cases, adjust the contrast by changing the LCD parameter value SYSTEM General([SYSTEM]/[General]), selecting a value that makes the display easier to read.

## ■ About Saving

### About Saving Files to Memory Cards

When a memory card is formatted on the XV-5080, a folder with the name <Roland> is automatically created on the card. When executing a save, a file with the extension ".SVD" is created. This file contains the tone data for 64 Performances, 128 Patches, and 4 Rhythm Sets; along with all the System, Favorites List, and other settings.

Additionally, if there are samples or other wave data in the SIMM, a folder named <Sample> is created automatically within the <Roland> folder on the card, and when the save is executed, the samples and other wave data stored in the SIMM are then saved in this folder in either AIFF or WAV format. Wave data files loaded into the SIMM are automatically named using the same sample numbers with .WAV or .AIF added, such as 0001.WAV (or .AIF), 0002.WAV (or .AIF), and so on.

```
Card
  <Roland>
  SOUND01.SVD ─── Performance/Patch/Rhythm and other such
      :              tone data files.
    <Sample>
    0001.WAV ─── Wave data.
    0002.WAV
      :
```

### Saving New Files to a Memory Card to Which XV-5080 Settings (SVD Files) Have Previously Been Saved

You can save up to a maximum of 99 SVD files on one memory card. However, if you save new files to a memory card that contains previously saved sample data, and sample or other wave data is contained in the XV-5080's SIMM, the data in <Sample> folder will be erased, and the data contained in the SIMM at the time the new file is saved will be saved as well.

In this situation, the message:

"Partial/Sample on the Disk/Card will be discarded. Sure?"

appears on the screen, indicating that the data in the card's <Sample> folder will be cleared.

If at this point you press [F6 (OK)] and discard this data, tone data for Patches, Performances, and Rhythm Sets in the previously saved SVD files that use tone data with samples loaded from CD-ROMs or other sources may sound different, as the previous samples will be replaced by the new ones.

If you want to prevent this, you will need to save the new files to a different card or take other measures to preserve the samples on the current card.

*   *If there are any samples or other wave data contained in the SIMM when the file is saved, the data in the SIMM will always be saved onto the card, overwriting any previous contents.*

*   *If samples are not used in the Patches or other tone data being saved, you can delete all samples and partials in the SIMM to prevent the samples on the card from being overwritten.*

*   *A message warning you that the data will be discarded does not appear when the file is saved.*

**HINT**

### Creating Patches/Other Tone Data Using Samples on Memory Card that Remain Protected

After first loading all the samples on the card into the SIMM, and then loading additional samples from a CD-ROM or other source, create the Patch. When you have finished creating the Patch, save all the data onto the card.

**HINT**

### Organizing Tones That Uses Samples (such as when SIMM memory is restricted)
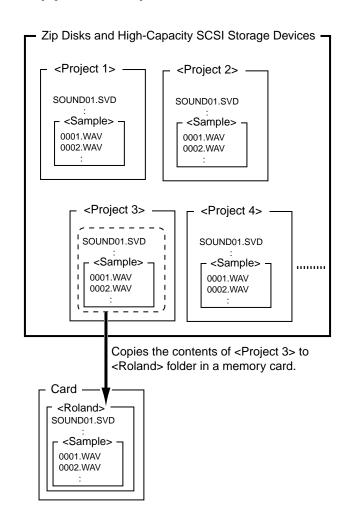
Individual Patches or Performances from the SVD files that have been saved onto memory cards can be loaded into the XV-5080. By loading data this way, only the samples used by the selected Patches and Performances need to be loaded into the SIMM. This allows you to use the XV-5080 to create setups that fit the SIMM capacity of your XV-5080, and then save those settings onto a card.

## Saving to Zip Disks and Other High-Capacity SCSI Storage Devices

With Zip disks and other high-capacity SCSI storage devices, you can save the SVD files and samples for tone data each in a separate folder, allowing you to manage any number of tone data and sample data files.

You can create new folders by pressing [F2 (New)] in the SAVE screen in DISK mode (p. 201).

When you create a new folder and save XV-5080 settings in it, that folder is composed such that it is the equivalent of one memory card. You can copy the contents of these folders to handy, portable memory cards.

**<Table 1: Bank Select and Program Change Correspondence Chart>**

```
BANK SELECT     | PROGRAM   | GROUP                 | NUMBER
MSB | LSB       | NUMBER    |                       |
----+-----------+-----------+-----------------------+-----------
000 |           | 001 - 128 | GM Patch              |
 :  |           |           |                       |
032 |           | 001 - 128 | GM Patch              |
085 | 000       | 001 - 064 | User Performance      | 001 - 064
    | 032       | 001 - 064 | Card Performance A    | 001 - 064
    | 033       | 001 - 064 | Card Performance B    | 001 - 064
    |  :        |           |          :            |
    | 064       | 001 - 032 | Preset Performance A  | 001 - 032
    | 065       | 001 - 032 | Preset Performance B  | 001 - 032
    |  :        |           |          :            |
086 | 000       | 001 - 004 | User Rhythm           | 001 - 004
    | 032       | 001 - 004 | Card Rhythm A         | 001 - 004
    | 033       | 001 - 004 | Card Rhythm B         | 001 - 004
    |  :        |           |          :            |
    | 064       | 001 - 002 | Preset Rhythm A       | 001 - 002
    | 065       | 001 - 002 | Preset Rhythm B       | 001 - 002
    |  :        |           |          :            |
087 | 000       | 001 - 128 | User Patch            | 001 - 128
    | 032       | 001 - 128 | Card Patch A          | 001 - 128
    | 033       | 001 - 128 | Card Patch B          | 001 - 128
    |  :        |           |          :            |
    | 064       | 001 - 128 | Preset Patch A        | 001 - 128
    | 065       | 001 - 128 | Preset Patch B        | 001 - 128
    |  :        |           |          :            |
088 | 000 - 001 | 001 - 128 | SR-JV80-01 Rhythm     | 001 - 256
    | 002 - 003 | 001 - 128 | SR-JV80-02 Rhythm     | 001 - 256
    |  :        |           |          :            |
089 | 000 - 001 | 001 - 128 | SR-JV80-01 Patch      | 001 - 256
    | 002 - 003 | 001 - 128 | SR-JV80-02 Patch      | 001 - 256
    |  :        |           |          :            |
092 | 000 -     | 001 -     | SRX Rhythm            | 001 -
    |  :        |           |          :            |
093 | 000 -     | 001 -     | SRX Patch             | 001 -
    |  :        |           |          :            |
120 |           | 001 - 057 | GM Rhythm             | 001 - 009
121 | 000 -     | 001 - 128 | GM Patch              | 001 - 256
```

*   *Wave Expansion Boards in the SR-JV80 series are assigned Bank Selects that correlate with their model number.*

**(Examples)**

SR-JV80-01 → MSB 88 LSB 0–1

SR-JV80-02 → MSB 88 LSB 2–3

*   *Selections made with respect to SRX series Wave Expansion Boards employ Bank Selects with an MSB of 92-119 and an LSB of 0, in combination with a Program Change of 0-127. For details, refer to the Owner's Manual that came with the SRX series device.*

# Patch List

## USER (User Group)

| No. | Name | Voice | Key Assign |
|-----|------|-------|------------|
| 001 | Xtremities | 4 | MONO |
| 002 | Y2K Concerto | 8 | POLY |
| 003 | Amped Wurlie | 3 | POLY |
| 004 | Mood Ringz | 4 | POLY |
| 005 | Syncronicity | 4 | POLY |
| 006 | Blue Mutes | 2 | POLY |
| 007 | OvertoneScan | 4 | POLY |
| 008 | Punch Bass | 1 | MONO |
| 009 | Ambi Voices | 8 | POLY |
| 010 | Dropplets | 4 | POLY |
| 011 | Flashback | 4 | POLY |
| 012 | BrushingSaw1 | 8 | POLY |
| 013 | Double Steel | 8 | POLY |
| 014 | Nylozzicato | 3 | POLY |
| 015 | Ionizer | 4 | POLY |
| 016 | Wedo-Wodo | 4 | POLY |
| 017 | Backrhodes | 3 | POLY |
| 018 | Pianomonics | 4 | POLY |
| 019 | Distorted B | 1 | POLY |
| 020 | Bounce Noize | 2 | POLY |
| 021 | HybOrchestra | 8 | POLY |
| 022 | Contemplate | 2 | POLY |
| 023 | Borealis | 4 | POLY |
| 024 | BiggieBrass2 | 5 | POLY |
| 025 | Mean Thing | 2 | MONO |
| 026 | 5ths in 4ths | 4 | POLY |
| 027 | Soft Perky | 5 | POLY |
| 028 | Swimming EP | 8 | POLY |
| 029 | Bounce Mama! | 3 | POLY |
| 030 | Crying Solo | 2 | POLY |
| 031 | Pretty Ugly | 2 | POLY |
| 032 | Trying Winds | 3 | POLY |
| 033 | DUB!!! | 4 | POLY |
| 034 | Boogie Organ | 4 | POLY |
| 035 | Hit Rhodes | 3 | POLY |
| 036 | So nice! | 8 | POLY |
| 037 | Strum Distrt | 2 | POLY |
| 038 | Bend a Chord | 4 | POLY |
| 039 | Technoheadz | 4 | POLY |
| 040 | XV Strings | 3 | POLY |
| 041 | VoyagerBrass | 3 | POLY |
| 042 | Solo SoprSax | 1 | MONO |
| 043 | Soaring Hrns | 6 | POLY |
| 044 | Glass Orbit | 3 | POLY |
| 045 | Square Roots | 2 | MONO |
| 046 | WaterPiano2 | 3 | POLY |
| 047 | Spectre | 4 | POLY |
| 048 | Harm is Fine | 3 | POLY |
| 049 | WarmVoxPiano | 4 | POLY |
| 050 | Soft Nylon | 4 | POLY |
| 051 | COSM Searing | 3 | MONO |
| 052 | West End Bs | 5 | MONO |
| 053 | Sub Zero | 4 | MONO |
| 054 | Chime Bells | 4 | POLY |
| 055 | Andreas Cave | 4 | POLY |
| 056 | ChamberPlyrs | 4 | POLY |
| 057 | TB Squelch | 2 | POLY |
| 058 | Talking Box | 3 | MONO |
| 059 | Suite Combo | 6 | POLY |
| 060 | SteppingPhsr | 3 | POLY |
| 061 | The Beast | 6 | POLY |
| 062 | XV Ac.Bass | 4 | POLY |
| 063 | Morph Pad | 8 | POLY |
| 064 | Quasar /Aft | 4 | POLY |
| 065 | Dirty Wurlie | 4 | POLY |
| 066 | XV Crystal | 4 | POLY |
| 067 | Velvet Organ | 2 | POLY |
| 068 | LA Sax's | 4 | POLY |
| 069 | Harmonica XV | 1 | POLY |
| 070 | LegatoBamboo | 4 | MONO |
| 071 | Modular Life | 4 | POLY |
| 072 | BOG | 3 | MONO |
| 073 | Dirty Sync | 2 | MONO |
| 074 | XV SteelGt 1 | 4 | POLY |
| 075 | Fab 4 Guitar | 4 | POLY |
| 076 | Punker | 2 | POLY |
| 077 | Byzantine | 4 | POLY |
| 078 | Reel Slam | 4 | POLY |
| 079 | MinorIncidnt | 4 | MONO |
| 080 | Phunky DC | 2 | MONO |
| 081 | Trance Fair | 8 | MONO |
| 082 | GermanBounce | 4 | POLY |
| 083 | Blades | 4 | POLY |
| 084 | Shapeshifter | 4 | POLY |
| 085 | Halographix | 2 | POLY |
| 086 | Ringy Thingy | 8 | MONO |
| 087 | DigitalDrone | 2 | POLY |
| 088 | Indian Guru | 4 | POLY |
| 089 | Runaway Rez | 2 | POLY |
| 090 | Generator | 4 | MONO |
| 091 | Techno Cave | 2 | MONO |
| 092 | Say Yeah ! | 2 | POLY |
| 093 | 3rdTeenChord | 4 | POLY |
| 094 | COSM Bass | 4 | POLY |
| 095 | Synth Ethics | 4 | POLY |
| 096 | Bounce Daddy | 2 | POLY |
| 097 | Radikal B | 1 | POLY |
| 098 | Klubb Organ | 2 | POLY |
| 099 | Power Octs | 6 | POLY |
| 100 | MOVE! | 6 | MONO |
| 101 | Atmospherics | 4 | POLY |
| 102 | Lunar Strngs | 4 | POLY |
| 103 | Marcato Str | 4 | POLY |
| 104 | Henry VIII | 8 | POLY |
| 105 | Grounded Bs | 2 | MONO |
| 106 | PhazeWahClav | 6 | POLY |
| 107 | Rhodes Trem | 2 | POLY |
| 108 | RockPiano Ch | 3 | POLY |
| 109 | Power Stack | 3 | POLY |
| 110 | ClassicJPpad | 2 | POLY |
| 111 | Tap Bass | 1 | POLY |
| 112 | Retro Rhodes | 3 | POLY |
| 113 | Guttural | 8 | MONO |
| 114 | Tape Strings | 2 | POLY |
| 115 | 5th Atm /Aft | 2 | POLY |
| 116 | GenderBender | 4 | MONO |
| 117 | Con Sequence | 2 | POLY |
| 118 | Alt Dist Gtr | 2 | POLY |
| 119 | Wood Symphny | 7 | POLY |
| 120 | India Garden | 6 | POLY |
| 121 | Cultivate | 5 | POLY |
| 122 | What a Gate! | 7 | MONO |
| 123 | S.O.S.trings | 4 | POLY |
| 124 | Combing | 2 | POLY |
| 125 | NewR&RBrass | 8 | POLY |
| 126 | Flute/Clari | 2 | POLY |
| 127 | Fat Strings | 3 | POLY |
| 128 | Winky | 8 | POLY |

## PR-A (Preset A Group)

| No. | Name | Voice | Key Assign |
|-----|------|-------|------------|
| 001 | 128voicePno | 1 | POLY |
| 002 | Bright Piano | 1 | POLY |
| 003 | Classique | 2 | POLY |
| 004 | Nice Piano | 3 | POLY |
| 005 | Piano Thang | 3 | POLY |
| 006 | Power Grand | 3 | POLY |
| 007 | House Piano | 2 | POLY |
| 008 | E.Grand | 1 | POLY |
| 009 | MIDIed Grand | 3 | POLY |
| 010 | Piano Blend | 3 | POLY |
| 011 | West Coast | 4 | POLY |
| 012 | PianoStrings | 4 | POLY |
| 013 | Bs/Pno+Brs | 4 | POLY |
| 014 | Waterhodes | 2 | POLY |
| 015 | S.A.E.P. | 3 | POLY |
| 016 | SA Rhodes 1 | 4 | POLY |
| 017 | SA Rhodes 2 | 2 | POLY |
| 018 | Stiky Rhodes | 3 | POLY |
| 019 | Dig Rhodes | 2 | POLY |
| 020 | Nylon EPiano | 4 | POLY |
| 021 | Nylon Rhodes | 4 | POLY |
| 022 | Rhodes Mix | 3 | POLY |
| 023 | PsychoRhodes | 2 | POLY |
| 024 | Tremo Rhodes | 4 | POLY |
| 025 | MK-80 Rhodes | 1 | POLY |
| 026 | MK-80 Phaser | 1 | POLY |
| 027 | Delicate EP | 2 | POLY |
| 028 | Octa Rhodes1 | 4 | POLY |
| 029 | Octa Rhodes2 | 4 | POLY |
| 030 | JV Rhodes+ | 4 | POLY |
| 031 | EP+Mod Pad | 4 | POLY |
| 032 | Mr.Mellow | 4 | POLY |
| 033 | Comp Clav | 1 | POLY |
| 034 | Klavinet | 4 | POLY |
| 035 | Winger Clav | 4 | POLY |
| 036 | Phaze Clav 1 | 2 | POLY |
| 037 | Phaze Clav 2 | 1 | POLY |
| 038 | Phuzz Clav | 2 | POLY |
| 039 | Chorus Clav | 1 | POLY |
| 040 | Claviduck | 2 | POLY |
| 041 | Velo-Rez Clv | 1 | POLY |
| 042 | Clavicembalo | 4 | POLY |
| 043 | Analog Clav1 | 1 | POLY |
| 044 | Analog Clav2 | 1 | POLY |
| 045 | Metal Clav | 3 | POLY |
| 046 | Full Stops | 2 | POLY |
| 047 | Ballad B | 3 | POLY |
| 048 | Mellow Bars | 4 | POLY |
| 049 | AugerMentive | 3 | POLY |
| 050 | Perky B | 2 | POLY |
| 051 | The Big Spin | 3 | POLY |
| 052 | Gospel Spin | 3 | POLY |
| 053 | Roller Spin | 3 | POLY |
| 054 | Rocker Spin | 3 | POLY |
| 055 | Tone Wh.Solo | 3 | POLY |
| 056 | Purple Spin | 4 | POLY |
| 057 | 60's LeadORG | 2 | POLY |
| 058 | Assalt Organ | 3 | POLY |
| 059 | D-50 Organ | 2 | POLY |
| 060 | Cathedral | 4 | POLY |
| 061 | Church Pipes | 4 | POLY |
| 062 | Poly Key | 3 | POLY |
| 063 | Poly Saws | 4 | POLY |
| 064 | Poly Pulse | 4 | POLY |
| 065 | Dual Profs | 3 | POLY |
| 066 | Saw Mass | 4 | POLY |
| 067 | Poly Split | 4 | POLY |
| 068 | Poly Brass | 3 | POLY |
| 069 | Stackoid | 4 | POLY |
| 070 | Poly Rock | 4 | POLY |
| 071 | D-50 Stack | 4 | POLY |
| 072 | Fantasia JV | 4 | POLY |
| 073 | Jimmee Dee | 4 | POLY |
| 074 | Heavenals | 4 | POLY |
| 075 | Mallet Pad | 4 | POLY |
| 076 | Huff N Stuff | 3 | POLY |
| 077 | Puff 1080 | 2 | POLY |
| 078 | BellVox 1080 | 4 | POLY |
| 079 | Fantasy Vox | 4 | POLY |
| 080 | Square Keys | 2 | POLY |
| 081 | Childlike | 4 | POLY |
| 082 | Music Box | 3 | POLY |
| 083 | Toy Box | 4 | POLY |
| 084 | Wave Bells | 4 | POLY |
| 085 | Tria Bells | 4 | POLY |
| 086 | Beauty Bells | 4 | POLY |
| 087 | Music Bells | 2 | POLY |
| 088 | Pretty Bells | 2 | POLY |
| 089 | Pulse Key | 3 | POLY |
| 090 | Wide Tubular | 4 | POLY |
| 091 | AmbienceVibe | 4 | POLY |
| 092 | Warm Vibes | 2 | POLY |
| 093 | Dyna Marimba | 1 | POLY |
| 094 | Bass Marimba | 4 | POLY |
| 095 | Nomad Perc | 3 | POLY |
| 096 | Ethno Metals | 4 | POLY |
| 097 | Islands Mlt | 4 | POLY |
| 098 | Steelin Keys | 3 | POLY |
| 099 | Steel Drums | 1 | POLY |
| 100 | Voicey Pizz | 3 | POLY |
| 101 | Sitar | 2 | POLY |
| 102 | Drone Split | 4 | POLY |
| 103 | Ethnopluck | 4 | POLY |
| 104 | Jamisen | 2 | POLY |
| 105 | Dulcimer | 2 | POLY |
| 106 | East Melody | 2 | POLY |
| 107 | MandolinTrem | 4 | POLY |
| 108 | Nylon Gtr | 1 | POLY |
| 109 | Gtr Strings | 3 | POLY |
| 110 | Steel Away | 3 | POLY |
| 111 | Heavenly Gtr | 4 | POLY |
| 112 | 12str Gtr 1 | 2 | POLY |
| 113 | 12str Gtr 2 | 3 | POLY |
| 114 | Jz Gtr Hall | 1 | POLY |
| 115 | LetterFrmPat | 4 | POLY |
| 116 | Jazz Scat | 3 | POLY |
| 117 | Lounge Gig | 3 | POLY |
| 118 | JC Strat | 1 | POLY |
| 119 | Twin Strats | 3 | POLY |
| 120 | JV Strat | 2 | POLY |
| 121 | Syn Strat | 2 | POLY |
| 122 | Rotary Gtr | 2 | POLY |
| 123 | Muted Gtr | 1 | POLY |
| 124 | SwitchOnMute | 2 | POLY |
| 125 | Power Trip | 2 | POLY |
| 126 | Crunch Split | 4 | POLY |
| 127 | Rezodrive | 2 | MONO |
| 128 | RockYurSocks | 4 | MONO |

Voice: number of voice

14

## PR-B (Preset B Group)

| No. | Name | Voice | Key Assign | No. | Name | Voice | Key Assign |
|-----|------|-------|-----------|-----|------|-------|-----------|
| 001 | Dist Gtr 1 | 3 | POLY | 065 | Analog Seq | 2 | POLY |
| 002 | Dist Gtr 2 | 3 | POLY | 066 | Impact Vox | 4 | POLY |
| 003 | R&R Chunk | 4 | POLY | 067 | TeknoSoloVox | 2 | POLY |
| 004 | Phripphuzz | 1 | MONO | 068 | X-Mod Man | 2 | POLY |
| 005 | Grungeroni | 3 | POLY | 069 | Paz <==> Zap | 1 | MONO |
| 006 | Black Widow | 4 | POLY | 070 | 4 Hits 4 You | 4 | POLY |
| 007 | Velo-Wah Gtr | 1 | POLY | 071 | Impact | 4 | POLY |
| 008 | Mod-Wah Gtr | 2 | POLY | 072 | Phase Hit | 3 | POLY |
| 009 | Pick Bass | 1 | MONO | 073 | Tekno Hit 1 | 2 | POLY |
| 010 | Hip Bass | 2 | POLY | 074 | Tekno Hit 2 | 2 | POLY |
| 011 | Perc.Bass | 3 | MONO | 075 | Tekno Hit 3 | 4 | POLY |
| 012 | Homey Bass | 2 | MONO | 076 | Reverse Hit | 3 | POLY |
| 013 | Finger Bass | 1 | MONO | 077 | SquareLead 1 | 3 | POLY |
| 014 | Nylon Bass | 2 | POLY | 078 | SquareLead 2 | 2 | POLY |
| 015 | Ac.Upright | 1 | MONO | 079 | You and Luck | 2 | MONO |
| 016 | Wet Fretls | 1 | MONO | 080 | Belly Lead | 4 | POLY |
| 017 | Fretls Dry | 2 | POLY | 081 | WhistlinAtom | 2 | POLY |
| 018 | Slap Bass 1 | 2 | POLY | 082 | Edye Boost | 2 | MONO |
| 019 | Slap Bass 2 | 1 | MONO | 083 | MG Solo | 4 | MONO |
| 020 | Slap Bass 3 | 1 | MONO | 084 | FXM Saw Lead | 4 | MONO |
| 021 | Slap Bass 4 | 2 | POLY | 085 | Sawteeth | 3 | MONO |
| 022 | 4 Pole Bass | 1 | MONO | 086 | Smoothe | 2 | MONO |
| 023 | Tick Bass | 4 | MONO | 087 | MG Lead | 2 | MONO |
| 024 | House Bass | 3 | MONO | 088 | MG Interval | 4 | MONO |
| 025 | Mondo Bass | 3 | MONO | 089 | Pulse Lead 1 | 3 | POLY |
| 026 | Clk AnalogBs | 2 | MONO | 090 | Pulse Lead 2 | 4 | MONO |
| 027 | Bass In Face | 2 | POLY | 091 | Little Devil | 4 | MONO |
| 028 | 101  Bass | 2 | MONO | 092 | Loud SynLead | 4 | MONO |
| 029 | Noiz Bass | 2 | MONO | 093 | Analog Lead | 2 | MONO |
| 030 | Super Jup Bs | 2 | POLY | 094 | 5th Lead | 2 | MONO |
| 031 | Occitan Bass | 3 | POLY | 095 | Flute | 2 | POLY |
| 032 | Hugo Bass | 4 | MONO | 096 | Piccolo | 1 | POLY |
| 033 | Multi Bass | 2 | POLY | 097 | VOX Flute | 4 | POLY |
| 034 | Moist Bass | 2 | MONO | 098 | Air Lead | 2 | POLY |
| 035 | BritelowBass | 4 | MONO | 099 | Pan Pipes | 2 | POLY |
| 036 | Untamed Bass | 3 | MONO | 100 | Airplaaane | 4 | POLY |
| 037 | Rubber Bass | 3 | MONO | 101 | Taj Mahal | 1 | POLY |
| 038 | Stereoww Bs | 3 | MONO | 102 | Raya Shaku | 3 | POLY |
| 039 | Wonder Bass | 3 | MONO | 103 | Oboe mf | 1 | POLY |
| 040 | Deep Bass | 2 | POLY | 104 | Oboe Express | 2 | POLY |
| 041 | Super JX Bs | 2 | MONO | 105 | Clarinet mp | 1 | POLY |
| 042 | W<RED>-Bass | 4 | POLY | 106 | ClariExpress | 2 | POLY |
| 043 | HI-Ring Bass | 3 | POLY | 107 | Mitzva Split | 4 | POLY |
| 044 | Euro Bass | 2 | MONO | 108 | ChamberWinds | 4 | POLY |
| 045 | SinusoidRave | 1 | MONO | 109 | ChamberWoods | 3 | POLY |
| 046 | Alternative | 2 | MONO | 110 | Film Orch | 4 | POLY |
| 047 | Acid Line | 1 | MONO | 111 | Sop.Sax mf | 2 | POLY |
| 048 | Auto TB-303 | 3 | MONO | 112 | Alto Sax | 3 | POLY |
| 049 | Hihat Tekno | 2 | POLY | 113 | AltoLead Sax | 3 | POLY |
| 050 | Velo Tekno 1 | 3 | MONO | 114 | Tenor Sax | 3 | POLY |
| 051 | Raggatronic | 4 | POLY | 115 | Baritone Sax | 3 | POLY |
| 052 | Blade Racer | 4 | POLY | 116 | Take A Tenor | 4 | POLY |
| 053 | S&H Pad | 1 | POLY | 117 | Sax Section | 4 | POLY |
| 054 | Syncrosonix | 3 | POLY | 118 | Bigband Sax | 4 | POLY |
| 055 | Fooled Again | 1 | POLY | 119 | Harmonica | 2 | POLY |
| 056 | Alive | 3 | POLY | 120 | Harmo Blues | 2 | POLY |
| 057 | Velo Tekno 2 | 2 | POLY | 121 | BluesHarp | 1 | POLY |
| 058 | Rezoid | 4 | POLY | 122 | Hillbillys | 4 | POLY |
| 059 | Raverborg | 4 | POLY | 123 | French Bags | 4 | POLY |
| 060 | Blow Hit | 4 | POLY | 124 | Majestic Tpt | 1 | MONO |
| 061 | Hammer Bell | 3 | POLY | 125 | Voluntare | 2 | POLY |
| 062 | Seq Mallet | 2 | POLY | 126 | 2Trumpets | 2 | POLY |
| 063 | Intentions | 3 | POLY | 127 | Tpt Sect | 4 | POLY |
| 064 | Pick It | 3 | POLY | 128 | Mute TP mod | 4 | POLY |

## PR-C (Preset C Group)

| No. | Name | Voice | Key Assign | No. | Name | Voice | Key Assign |
|-----|------|-------|-----------|-----|------|-------|-----------|
| 001 | Harmon Mute | 1 | POLY | 065 | Harmonicum | 2 | POLY |
| 002 | Tp&Sax Sect | 4 | POLY | 066 | D-50 Heaven | 2 | POLY |
| 003 | Sax+Tp+Tb | 3 | POLY | 067 | Afro Horns | 4 | POLY |
| 004 | Brass Sect | 4 | POLY | 068 | Pop Pad | 4 | POLY |
| 005 | Trombone | 1 | POLY | 069 | Dreamesque | 4 | POLY |
| 006 | Hybrid Bones | 4 | POLY | 070 | Square Pad | 4 | POLY |
| 007 | Noble Horns | 4 | POLY | 071 | JP-8 Hollow | 4 | POLY |
| 008 | Massed Horns | 3 | POLY | 072 | JP-8Haunting | 4 | POLY |
| 009 | Horn Swell | 4 | POLY | 073 | Heirborne | 4 | POLY |
| 010 | Brass It! | 4 | POLY | 074 | Hush Pad | 4 | POLY |
| 011 | Brass Attack | 3 | POLY | 075 | Jet Pad 1 | 2 | POLY |
| 012 | Archimede | 3 | POLY | 076 | Jet Pad 2 | 2 | POLY |
| 013 | Rugby Horn | 3 | POLY | 077 | Phaze Pad | 3 | POLY |
| 014 | MKS-80 Brass | 2 | POLY | 078 | Phaze Str | 4 | POLY |
| 015 | True ANALOG | 2 | POLY | 079 | Jet Str Ens | 2 | POLY |
| 016 | Dark Vox | 2 | POLY | 080 | Pivotal Pad | 4 | POLY |
| 017 | RandomVowels | 4 | POLY | 081 | 3D Flanged | 1 | POLY |
| 018 | Angels Sing | 2 | POLY | 082 | Fantawine | 4 | POLY |
| 019 | Pvox Oooze | 3 | POLY | 083 | Glassy Pad | 3 | POLY |
| 020 | Longing... | 3 | POLY | 084 | Moving Glass | 1 | POLY |
| 021 | Arasian Morn | 4 | POLY | 085 | Glasswaves | 3 | POLY |
| 022 | Beauty Vox | 3 | POLY | 086 | Shiny Pad | 4 | POLY |
| 023 | Mary-AnneVox | 4 | POLY | 087 | ShiftedGlass | 2 | POLY |
| 024 | Belltree Vox | 4 | POLY | 088 | Chime Pad | 3 | POLY |
| 025 | Vox Panner | 2 | POLY | 089 | Spin Pad | 2 | POLY |
| 026 | Spaced Voxx | 4 | POLY | 090 | Rotary Pad | 4 | POLY |
| 027 | Glass Voices | 3 | POLY | 091 | Dawn 2 Dusk | 3 | POLY |
| 028 | Tubular Vox | 4 | POLY | 092 | Aurora | 4 | POLY |
| 029 | Velo Voxx | 2 | POLY | 093 | Strobe Mode | 4 | POLY |
| 030 | Wavox | 3 | POLY | 094 | Albion | 2 | POLY |
| 031 | Doos | 1 | POLY | 095 | Running Pad | 4 | POLY |
| 032 | Synvox Comps | 4 | POLY | 096 | Stepped Pad | 4 | POLY |
| 033 | Vocal Oohz | 3 | POLY | 097 | Random Pad | 4 | POLY |
| 034 | LFO Vox | 1 | POLY | 098 | SoundtrkDANC | 4 | POLY |
| 035 | St.Strings | 2 | POLY | 099 | Flying Waltz | 4 | POLY |
| 036 | Warm Strings | 4 | POLY | 100 | Vanishing | 1 | POLY |
| 037 | Somber Str | 4 | POLY | 101 | 5th Sweep | 4 | POLY |
| 038 | Marcato | 2 | POLY | 102 | Phazweep | 4 | POLY |
| 039 | Bright Str | 2 | POLY | 103 | Big BPF | 4 | POLY |
| 040 | String Ens | 4 | POLY | 104 | MG Sweep | 4 | POLY |
| 041 | TremoloStrng | 2 | POLY | 105 | CeremonyTimp | 3 | POLY |
| 042 | Chambers | 3 | POLY | 106 | Dyno Toms | 4 | POLY |
| 043 | ViolinCello | 4 | POLY | 107 | Sands ofTime | 4 | POLY |
| 044 | Symphonique | 4 | POLY | 108 | Inertia | 4 | POLY |
| 045 | Film Octaves | 4 | POLY | 109 | Vektogram | 4 | POLY |
| 046 | Film Layers | 4 | POLY | 110 | Crash Pad | 4 | POLY |
| 047 | Bass Pizz | 4 | POLY | 111 | Feedback VOX | 4 | POLY |
| 048 | Real Pizz | 3 | POLY | 112 | Cascade | 1 | POLY |
| 049 | Harp On It | 3 | POLY | 113 | Shattered | 2 | POLY |
| 050 | Harp | 2 | POLY | 114 | NextFrontier | 2 | POLY |
| 051 | JP-8 Str 1 | 2 | POLY | 115 | Pure Tibet | 1 | POLY |
| 052 | JP-8 Str 2 | 3 | POLY | 116 | Chime Wash | 4 | POLY |
| 053 | E-Motion Pad | 4 | POLY | 117 | Night Shade | 4 | POLY |
| 054 | JP-8 Str 3 | 4 | POLY | 118 | Tortured | 4 | POLY |
| 055 | Vintage Orch | 4 | POLY | 119 | Dissimilate | 4 | POLY |
| 056 | JUNO Strings | 3 | POLY | 120 | Dunes | 4 | POLY |
| 057 | Gigantalog | 4 | POLY | 121 | Ocean Floor | 1 | POLY |
| 058 | PWM Strings | 3 | POLY | 122 | Cyber Space | 3 | POLY |
| 059 | Warmth | 2 | POLY | 123 | Biosphere | 4 | POLY |
| 060 | ORBit Pad | 2 | POLY | 124 | Variable Run | 4 | POLY |
| 061 | Deep Strings | 2 | POLY | 125 | Ice Hall | 2 | POLY |
| 062 | Pulsify | 4 | POLY | 126 | ComputerRoom | 4 | POLY |
| 063 | Pulse Pad | 4 | POLY | 127 | Inverted | 4 | POLY |
| 064 | Greek Power | 4 | POLY | 128 | Terminate | 3 | POLY |

Voice: number of voice

# Patch List

## PR-D (Preset D Group)

| No. | Name | Voice | Key Assign | No. | Name | Voice | Key Assign |
|-----|------|-------|------------|-----|------|-------|------------|
| 001 | Echo Piano | 3 | POLY | 065 | Civilization | 3 | POLY |
| 002 | Upright Pno | 3 | POLY | 066 | Mental Chord | 4 | MONO |
| 003 | RD-1000 | 3 | POLY | 067 | House Chord | 4 | MONO |
| 004 | Player's EP | 2 | POLY | 068 | Sequalog | 4 | POLY |
| 005 | D-50 Rhodes | 4 | POLY | 069 | Booster Bips | 2 | POLY |
| 006 | Innocent EP | 2 | POLY | 070 | VintagePlunk | 4 | MONO |
| 007 | Echo Rhodes | 4 | POLY | 071 | Plik-Plok | 2 | POLY |
| 008 | See-Thru EP | 3 | POLY | 072 | RingSequence | 4 | POLY |
| 009 | FM BellPiano | 3 | POLY | 073 | Cyber Swing | 4 | POLY |
| 010 | Ring E.Piano | 4 | POLY | 074 | Keep :-) | 2 | POLY |
| 011 | Soap Opera | 1 | POLY | 075 | Resojuice | 2 | MONO |
| 012 | Dirty Organ | 3 | POLY | 076 | B'on d'moov! | 3 | POLY |
| 013 | Surf's Up! | 2 | POLY | 077 | Dist TB-303 | 2 | MONO |
| 014 | Organesque | 3 | POLY | 078 | Temple of JV | 4 | POLY |
| 015 | pp Harmonium | 1 | POLY | 079 | Planet Asia | 4 | POLY |
| 016 | PieceOfCheez | 1 | POLY | 080 | Afterlife | 3 | POLY |
| 017 | Harpsy Clav | 2 | POLY | 081 | Trancing Pad | 2 | POLY |
| 018 | Exotic Velo | 4 | POLY | 082 | Pulsatronic | 3 | POLY |
| 019 | HolidayCheer | 4 | POLY | 083 | Cyber Dreams | 3 | POLY |
| 020 | Morning Lite | 2 | POLY | 084 | Warm Pipe | 1 | MONO |
| 021 | Prefab Chime | 3 | POLY | 085 | Pure Pipe | 2 | POLY |
| 022 | Belfry Chime | 3 | POLY | 086 | SH-2000 | 2 | MONO |
| 023 | Stacc.Heaven | 4 | POLY | 087 | X..? Whistle | 3 | POLY |
| 024 | 2.2 Bell Pad | 4 | POLY | 088 | Jay Vee Solo | 3 | POLY |
| 025 | Far East | 4 | POLY | 089 | Progresso Ld | 4 | MONO |
| 026 | Wire Pad | 3 | POLY | 090 | Adrenaline | 4 | POLY |
| 027 | PhaseBlipper | 2 | POLY | 091 | Enlighten | 4 | POLY |
| 028 | Sweep Clav | 3 | POLY | 092 | Glass Blower | 3 | POLY |
| 029 | Glider | 2 | POLY | 093 | Earth Blow | 2 | POLY |
| 030 | Solo Steel | 4 | POLY | 094 | JX SqrCarpet | 2 | POLY |
| 031 | DesertCrystl | 4 | POLY | 095 | Dimensional | 2 | POLY |
| 032 | Clear Guitar | 3 | POLY | 096 | Jupiterings | 2 | POLY |
| 033 | Solo Strat | 3 | POLY | 097 | Analog Drama | 3 | POLY |
| 034 | Feed Me! | 4 | POLY | 098 | Rich Dynapad | 4 | POLY |
| 035 | Tube Smoke | 2 | POLY | 099 | Silky Way | 2 | POLY |
| 036 | Creamy | 2 | POLY | 100 | Gluey Pad | 3 | POLY |
| 037 | Blusey OD | 2 | POLY | 101 | BandPass Mod | 2 | POLY |
| 038 | Grindstone | 2 | POLY | 102 | Soundtraque | 2 | POLY |
| 039 | OD 5ths | 3 | POLY | 103 | Translucence | 4 | POLY |
| 040 | East Europe | 2 | POLY | 104 | Darkshine | 4 | POLY |
| 041 | Dulcitar | 4 | POLY | 105 | D'light | 2 | POLY |
| 042 | Atmos Harp | 4 | POLY | 106 | December Sky | 4 | POLY |
| 043 | Pilgrimage | 4 | POLY | 107 | Octapad | 2 | POLY |
| 044 | 202 Rude Bs | 2 | MONO | 108 | JUNO Power! | 4 | POLY |
| 045 | 2pole Bass | 2 | MONO | 109 | Spectrum Mod | 4 | POLY |
| 046 | 4pole Bass | 2 | MONO | 110 | Stringsheen | 3 | POLY |
| 047 | Phaser MC | 2 | POLY | 111 | GR500 TmpDly | 2 | POLY |
| 048 | Miniphaser | 2 | POLY | 112 | Mod DirtyWav | 3 | POLY |
| 049 | Acid TB | 1 | MONO | 113 | Silicon Str | 4 | POLY |
| 050 | Full Orchest | 4 | POLY | 114 | D50FantaPerc | 3 | POLY |
| 051 | Str + Winds | 4 | POLY | 115 | Rotodreams | 3 | POLY |
| 052 | Flute 2080 | 2 | POLY | 116 | Blue Notes | 4 | POLY |
| 053 | Scat Flute | 2 | POLY | 117 | RiversOfTime | 4 | POLY |
| 054 | Sax Choir | 4 | POLY | 118 | Phobos | 2 | POLY |
| 055 | Ballad Trump | 4 | POLY | 119 | 2 0 8 0 | 4 | POLY |
| 056 | Sm.Brass Grp | 4 | POLY | 120 | Unearthly | 4 | POLY |
| 057 | Royale | 4 | POLY | 121 | Glistening | 4 | POLY |
| 058 | Brass Mutes | 2 | POLY | 122 | Sci-Fi Str | 3 | POLY |
| 059 | Breathy Brs | 3 | POLY | 123 | Shadows | 4 | POLY |
| 060 | 3 Osc Brass | 3 | POLY | 124 | Helium Queen | 4 | MONO |
| 061 | P5 Polymod | 2 | POLY | 125 | Sci-Fi FX x4 | 1 | POLY |
| 062 | Triumph Brs | 3 | POLY | 126 | Perky Noize | 3 | POLY |
| 063 | Techno Dream | 3 | POLY | 127 | Droplet | 3 | POLY |
| 064 | Organizer | 3 | POLY | 128 | Rain Forest | 4 | POLY |

## PR-E (Preset E Group)

| No. | Name | Voice | Key Assign | No. | Name | Voice | Key Assign |
|-----|------|-------|------------|-----|------|-------|------------|
| 001 | Grand XV | 4 | POLY | 065 | St. Choir | 4 | POLY |
| 002 | Contemplate | 2 | POLY | 066 | SampleThe80s | 2 | POLY |
| 003 | Rock Piano | 2 | POLY | 067 | Sacred Tree | 2 | POLY |
| 004 | RockPiano Ch | 3 | POLY | 068 | VP330 OctEko | 2 | POLY |
| 005 | Pianomonics | 4 | POLY | 069 | XV Strings | 3 | POLY |
| 006 | Piano+SftPad | 4 | POLY | 070 | Fat Strings | 3 | POLY |
| 007 | WarmVoxPiano | 4 | POLY | 071 | Dolce p/m/f | 6 | POLY |
| 008 | Y2K Concerto | 8 | POLY | 072 | Sad Strings | 6 | POLY |
| 009 | Piano+AirPad | 5 | POLY | 073 | Lush Strings | 4 | POLY |
| 010 | ChoraLeader | 8 | POLY | 074 | Strings4Film | 6 | POLY |
| 011 | SparklePiano | 6 | POLY | 075 | Marcato Str | 4 | POLY |
| 012 | Retro Rhodes | 3 | POLY | 076 | End Titles | 4 | POLY |
| 013 | Fat Rhodes | 3 | POLY | 077 | ChmbrQuartet | 4 | POLY |
| 014 | Rhodes Trem | 2 | POLY | 078 | ChamberSect. | 4 | POLY |
| 015 | Phaser Dyno | 3 | POLY | 079 | FullChmbrStr | 6 | POLY |
| 016 | Hit Rhodes | 3 | POLY | 080 | Tape Strings | 2 | POLY |
| 017 | Sweet Tynes | 4 | POLY | 081 | Henry VIII | 8 | POLY |
| 018 | Pluk Rhodes | 3 | POLY | 082 | Prelude | 4 | POLY |
| 019 | Rhodes Trip | 2 | POLY | 083 | Str&Brs Orch | 7 | POLY |
| 020 | AmbiRhodes | 4 | POLY | 084 | Hornz | 5 | POLY |
| 021 | Rholitzer | 3 | POLY | 085 | TudorFanfare | 4 | POLY |
| 022 | Wurlie | 2 | POLY | 086 | ChamberPlyrs | 4 | POLY |
| 023 | FM Delight | 2 | POLY | 087 | Flute/Clari | 2 | POLY |
| 024 | Cutter Clav | 2 | POLY | 088 | Orch Reeds | 3 | POLY |
| 025 | Mute Clav D6 | 3 | POLY | 089 | Dual Flutes | 3 | POLY |
| 026 | PhazeWahClav | 6 | POLY | 090 | Jazzer Flute | 2 | POLY |
| 027 | St.Harpsichd | 4 | POLY | 091 | LegatoBamboo | 4 | MONO |
| 028 | 3PartInventn | 4 | POLY | 092 | Ambience Flt | 4 | POLY |
| 029 | Soft Perky | 5 | POLY | 093 | The Andes | 1 | POLY |
| 030 | Fullness | 5 | POLY | 094 | Deja Vlute | 4 | MONO |
| 031 | Paleface 1 | 2 | POLY | 095 | Simply Brass | 2 | POLY |
| 032 | Paleface 2 | 4 | POLY | 096 | FullSt Brass | 5 | POLY |
| 033 | Soft B | 2 | POLY | 097 | Dragnet | 4 | POLY |
| 034 | British B | 4 | POLY | 098 | NewR&RBrass | 8 | POLY |
| 035 | Rocker Org | 6 | POLY | 099 | Tower Trumps | 5 | POLY |
| 036 | Split B | 6 | POLY | 100 | BigBrassBand | 5 | POLY |
| 037 | PercInterval | 8 | POLY | 101 | Lil'BigHornz | 6 | POLY |
| 038 | Happy 60s | 2 | POLY | 102 | VoyagerBrass | 3 | POLY |
| 039 | 96 Years | 1 | POLY | 103 | Symph Horns | 3 | POLY |
| 040 | Glory Us Rok | 2 | POLY | 104 | Trombone Atm | 3 | POLY |
| 041 | Church Harmn | 4 | POLY | 105 | XV Trombone | 2 | POLY |
| 042 | Cathdr Harmn | 5 | POLY | 106 | XV Trumpet | 3 | POLY |
| 043 | Morph Pad | 8 | POLY | 107 | JupiterHorns | 2 | POLY |
| 044 | Air Pad | 3 | POLY | 108 | Solo SoprSax | 1 | MONO |
| 045 | Soft Padding | 2 | POLY | 109 | Solo AltoSax | 2 | MONO |
| 046 | Warmth Pad | 2 | POLY | 110 | XV DynoTenor | 3 | POLY |
| 047 | ClassicJPpad | 2 | POLY | 111 | Honker Bari | 2 | POLY |
| 048 | Jupiter Str | 2 | POLY | 112 | Full Saxz | 7 | POLY |
| 049 | Fat Pad | 4 | POLY | 113 | Soaring Hrns | 6 | POLY |
| 050 | GR700 Pad | 3 | POLY | 114 | Glass Orbit | 3 | POLY |
| 051 | Paradise | 3 | POLY | 115 | 5th Atm /Aft | 2 | POLY |
| 052 | Moonchimes | 3 | POLY | 116 | Lo-fi Sweep | 2 | POLY |
| 053 | SusPed Swap | 4 | POLY | 117 | Modular Life | 4 | POLY |
| 054 | PhasingPad | 2 | POLY | 118 | Oscillations | 4 | POLY |
| 055 | Ethereal Str | 4 | POLY | 119 | Combing | 2 | POLY |
| 056 | Velcropad | 4 | POLY | 120 | Rolling 5ths | 4 | POLY |
| 057 | NothrnLights | 4 | POLY | 121 | Analogue Str | 4 | POLY |
| 058 | Sun Dive | 7 | POLY | 122 | Lunar Strngs | 4 | POLY |
| 059 | Brite Vox 1 | 4 | POLY | 123 | BPFsweep Mod | 3 | POLY |
| 060 | Brite Vox 2 | 4 | POLY | 124 | Queen V | 6 | POLY |
| 061 | Ooh)Aah Mod | 4 | POLY | 125 | SkinnyBounce | 2 | POLY |
| 062 | Vocals: Ooh | 4 | POLY | 126 | SquareBounce | 3 | POLY |
| 063 | Vocals: Scat | 6 | POLY | 127 | Galactic | 8 | POLY |
| 064 | Vocals: Boys | 6 | POLY | 128 | Powerwiggle | 3 | POLY |

Voice: number of voice

## PR-F (Preset F Group)

| No. | Name | Voice | Key Assign | No. | Name | Voice | Key Assign |
|-----|------|-------|------------|-----|------|-------|------------|
| 001 | 80s Retrosyn | 2 | POLY | 065 | Kickin' Bass | 2 | MONO |
| 002 | Power Stack | 3 | POLY | 066 | Sub Zero | 4 | MONO |
| 003 | Don't Jump | 8 | POLY | 067 | Liquid Bass | 2 | MONO |
| 004 | Big Bubbles | 3 | POLY | 068 | Hefty Bass | 2 | MONO |
| 005 | X-mod Sweep | 1 | POLY | 069 | Severe Ow Bs | 4 | MONO |
| 006 | Bag O' Bones | 6 | POLY | 070 | Chime Bells | 4 | POLY |
| 007 | AirSoThin | 2 | POLY | 071 | Celestabox | 1 | POLY |
| 008 | Analogical | 4 | POLY | 072 | Brass Tubes | 4 | POLY |
| 009 | Waspy Pulse | 2 | POLY | 073 | Dreams East | 3 | POLY |
| 010 | Soaring Saws | 6 | MONO | 074 | Synergistic | 2 | POLY |
| 011 | Square Roots | 2 | MONO | 075 | Andreas Cave | 4 | POLY |
| 012 | BOG | 3 | MONO | 076 | AmbiPizza | 5 | POLY |
| 013 | Talking Box | 3 | MONO | 077 | Voxy Nylon | 3 | POLY |
| 014 | Retro Lead | 2 | MONO | 078 | EastrnEurope | 3 | POLY |
| 015 | LivingInSync | 2 | MONO | 079 | Celtic Harp | 2 | POLY |
| 016 | Leads United | 4 | MONO | 080 | Reso Sitar | 2 | POLY |
| 017 | Dirty Sync | 2 | MONO | 081 | The Ganges | 3 | POLY |
| 018 | DistortaSync | 1 | MONO | 082 | MountainFolk | 2 | POLY |
| 019 | Blistering | 2 | MONO | 083 | Byzantine | 4 | POLY |
| 020 | Guttural | 8 | MONO | 084 | AsiaPlectrum | 8 | POLY |
| 021 | Flyin' High | 3 | MONO | 085 | VelHarp)Harm | 3 | POLY |
| 022 | Soft Tooth | 2 | MONO | 086 | Pluckaphone | 4 | POLY |
| 023 | Soaring Sqr | 4 | MONO | 087 | Slap Timps | 4 | POLY |
| 024 | Soaring Sync | 4 | MONO | 088 | Suite Combo | 6 | POLY |
| 025 | Nasal Spray | 2 | MONO | 089 | Jet Voxs | 3 | POLY |
| 026 | Lamb Lead | 2 | MONO | 090 | Dirty Hit | 4 | POLY |
| 027 | Creamer | 2 | MONO | 091 | MOVE! | 6 | MONO |
| 028 | Sine System | 4 | MONO | 092 | Reel Slam | 4 | POLY |
| 029 | Soft Nylon | 4 | POLY | 093 | OffTheRecord | 4 | POLY |
| 030 | Nylozzicato | 3 | POLY | 094 | 2ndRateChord | 4 | MONO |
| 031 | Mutezzicato | 3 | POLY | 095 | RageInYouth | 3 | POLY |
| 032 | Hybrid Nylon | 3 | POLY | 096 | MinorIncidnt | 4 | MONO |
| 033 | XV SteelGt 1 | 4 | POLY | 097 | Phunky DC | 2 | MONO |
| 034 | XV SteelGt 2 | 4 | POLY | 098 | Agent X | 7 | POLY |
| 035 | Comp'Steel | 4 | POLY | 099 | Winky | 8 | POLY |
| 036 | Double Steel | 8 | POLY | 100 | Looney 2nz | 8 | POLY |
| 037 | Folk Guitar | 4 | POLY | 101 | Shortrave | 2 | POLY |
| 038 | SpanishNight | 5 | POLY | 102 | DeeperBeeper | 2 | MONO |
| 039 | Plug n' Play | 2 | POLY | 103 | Percolator | 4 | POLY |
| 040 | Fab 4 Guitar | 4 | POLY | 104 | Filter Morph | 4 | POLY |
| 041 | Searing Lead | 3 | MONO | 105 | Choir Bounce | 4 | POLY |
| 042 | Punker | 2 | POLY | 106 | Rippling | 1 | POLY |
| 043 | LouderPlease | 3 | POLY | 107 | SteppingPhsr | 3 | POLY |
| 044 | XV Upright | 1 | POLY | 108 | Trance Fair | 8 | MONO |
| 045 | XV Ac.Bass | 4 | POLY | 109 | GermanBounce | 4 | POLY |
| 046 | LookMaNoFret | 3 | MONO | 110 | Acid JaZZ | 5 | MONO |
| 047 | XV Fretless | 1 | POLY | 111 | Cutter>ModWh | 2 | POLY |
| 048 | Basic F'less | 1 | MONO | 112 | Blades | 4 | POLY |
| 049 | 8-str F'less | 2 | POLY | 113 | Mad Bender | 6 | POLY |
| 050 | Tap Bass | 1 | POLY | 114 | Shapeshifter | 4 | POLY |
| 051 | Pop Bass | 1 | POLY | 115 | ForestMoon | 8 | POLY |
| 052 | P.Bs Chorus | 4 | MONO | 116 | Predator 2 | 8 | POLY |
| 053 | TremCho Bs | 2 | POLY | 117 | Dark Side | 8 | POLY |
| 054 | Creamy Bass | 2 | MONO | 118 | The Beast | 6 | POLY |
| 055 | Buster Bass | 2 | MONO | 119 | X-mod Reso | 1 | POLY |
| 056 | TB Squelch | 2 | POLY | 120 | Planet Meta | 7 | POLY |
| 057 | Ticker Bass | 4 | MONO | 121 | Nexus | 8 | POLY |
| 058 | Muscle Bass | 2 | MONO | 122 | Halographix | 2 | POLY |
| 059 | Grounded Bs | 2 | MONO | 123 | Moon Rise | 8 | POLY |
| 060 | West End Bs | 5 | MONO | 124 | Gruvacious | 5 | POLY |
| 061 | Snap Bass | 2 | MONO | 125 | Windy Dunes | 4 | POLY |
| 062 | 700 Bassboy | 3 | MONO | 126 | Ice Blasts | 4 | POLY |
| 063 | 8VCO MonoSyn | 8 | MONO | 127 | Ringy Thingy | 8 | MONO |
| 064 | ResoMoist Bs | 4 | MONO | 128 | Atmospherics | 4 | POLY |

## PR-G (Preset G Group)

| No. | Name | Voice | Key Assign | No. | Name | Voice | Key Assign |
|-----|------|-------|------------|-----|------|-------|------------|
| 001 | Power Octs | 6 | POLY | 065 | Harm is Fine | 3 | POLY |
| 002 | WaterPiano2 | 4 | POLY | 066 | D-2000 | 4 | POLY |
| 003 | Swimming EP | 8 | POLY | 067 | Ackward East | 4 | POLY |
| 004 | XV Crystal | 4 | POLY | 068 | Powersoaker | 4 | MONO |
| 005 | Cold Roadz | 4 | POLY | 069 | Mean Thing | 2 | MONO |
| 006 | Backrhodes | 3 | POLY | 070 | Jet Sync | 2 | MONO |
| 007 | Amped Wurlie | 3 | POLY | 071 | Crying Solo | 2 | POLY |
| 008 | Dirty Wurlie | 4 | POLY | 072 | Southern Fry | 2 | POLY |
| 009 | Musicbox XV | 3 | POLY | 073 | Strum Distrt | 2 | POLY |
| 010 | Klubb Organ | 2 | POLY | 074 | Match Drive | 3 | POLY |
| 011 | Drew's Bee | 3 | POLY | 075 | Stacked | 3 | POLY |
| 012 | Velvet Organ | 2 | POLY | 076 | 2-Stack Over | 2 | POLY |
| 013 | Distorted B | 1 | POLY | 077 | COSM Searing | 3 | MONO |
| 014 | Radikal B | 1 | POLY | 078 | COSM Loud Gt | 3 | POLY |
| 015 | Boogie Organ | 4 | POLY | 079 | Blue Mutes | 2 | POLY |
| 016 | Mood Ringz | 4 | POLY | 080 | Metal 5150 | 3 | POLY |
| 017 | Wedo-Wodo | 4 | POLY | 081 | Crunch Phase | 2 | POLY |
| 018 | S.O.S.trings | 4 | POLY | 082 | Alt Dist Gtr | 2 | POLY |
| 019 | Syncronicity | 4 | POLY | 083 | So nice! | 8 | POLY |
| 020 | DanceMachina | 4 | MONO | 084 | Punch Bass | 1 | MONO |
| 021 | Vox Chopper | 4 | POLY | 085 | COSM Bass | 4 | POLY |
| 022 | SlicingSyVox | 2 | POLY | 086 | Stream Bell | 5 | POLY |
| 023 | PressureDome | 4 | POLY | 087 | Shuffle Bell | 4 | POLY |
| 024 | Quasar /Aft | 4 | POLY | 088 | Echo Vibe | 2 | POLY |
| 025 | Ionizer | 4 | POLY | 089 | Tremolo Vibe | 2 | POLY |
| 026 | MilleniumStr | 6 | POLY | 090 | True Vibe | 2 | POLY |
| 027 | Bounce Baby! | 1 | POLY | 091 | Marimbula | 3 | POLY |
| 028 | Bounce Daddy | 2 | POLY | 092 | Hit Bitz | 4 | POLY |
| 029 | Bounce Mama! | 3 | POLY | 093 | 80s LoFi Hit | 4 | POLY |
| 030 | Bounce Noize | 2 | POLY | 094 | Auto Chord | 4 | POLY |
| 031 | What a Gate! | 7 | MONO | 095 | 3rdTeenChord | 4 | POLY |
| 032 | Mini Sequenz | 4 | POLY | 096 | Bend a Chord | 4 | POLY |
| 033 | Slice & Dice | 4 | POLY | 097 | DiscreteChrd | 4 | POLY |
| 034 | BrushingSaw1 | 8 | POLY | 098 | Ambi Voices | 8 | POLY |
| 035 | BrushingSaw2 | 8 | POLY | 099 | Say Yeah ! | 2 | POLY |
| 036 | Cultivate | 5 | POLY | 100 | Xcuse me | 2 | POLY |
| 037 | 5080 Random | 4 | POLY | 101 | 5ths in 4ths | 4 | POLY |
| 038 | XV Stepping | 5 | POLY | 102 | Pretty Ugly | 2 | POLY |
| 039 | India Garden | 6 | POLY | 103 | Con Sequence | 2 | POLY |
| 040 | Belly Pad | 3 | POLY | 104 | BermudaShort | 2 | POLY |
| 041 | Spectre | 4 | POLY | 105 | Saw n' 202 | 2 | POLY |
| 042 | SoaringHrns2 | 7 | POLY | 106 | Technoheadz | 4 | POLY |
| 043 | Sabbath Day | 4 | POLY | 107 | Boss'd Synth | 4 | MONO |
| 044 | XV BlowPad | 4 | POLY | 108 | Cross Fire | 2 | POLY |
| 045 | White Arcade | 3 | POLY | 109 | Techno Cave | 2 | MONO |
| 046 | Borealis | 4 | POLY | 110 | Generator | 4 | MONO |
| 047 | OvertoneScan | 4 | POLY | 111 | GenderBender | 4 | MONO |
| 048 | Whisper Vox | 4 | POLY | 112 | Xtremities | 4 | MONO |
| 049 | Jupiter 21 | 4 | POLY | 113 | AM 05:59 | 4 | MONO |
| 050 | Filt Strings | 3 | POLY | 114 | Happy Brass | 8 | POLY |
| 051 | HybStringsXV | 4 | POLY | 115 | Runaway Rez | 2 | POLY |
| 052 | Soft Symphny | 7 | POLY | 116 | Dropplets | 4 | POLY |
| 053 | Wood Symphny | 7 | POLY | 117 | Indian Guru | 4 | POLY |
| 054 | HybOrchestra | 8 | POLY | 118 | Cosmic Rain | 1 | POLY |
| 055 | Brassy Symph | 4 | POLY | 119 | Trying Winds | 3 | POLY |
| 056 | Biggie Brass | 4 | POLY | 120 | Space Whiz | 2 | POLY |
| 057 | BiggieBrass2 | 5 | POLY | 121 | DigitalDrone | 2 | POLY |
| 058 | LA Sax's | 4 | POLY | 122 | Space Race | 1 | POLY |
| 059 | Wind Wood | 4 | POLY | 123 | Bowed Bell | 2 | POLY |
| 060 | Lonely Oboe | 2 | MONO | 124 | X-Tension | 2 | POLY |
| 061 | Harmonica XV | 1 | POLY | 125 | DUB!!! | 4 | POLY |
| 062 | Tooters Lead | 3 | POLY | 126 | Dream Diver | 6 | POLY |
| 063 | Digi Phased | 4 | POLY | 127 | Flashback | 4 | POLY |
| 064 | Synth Ethics | 4 | POLY | 128 | St.LoFiNoise | 2 | POLY |

Voice: number of voice

## PR-H (GM2 Group)

| No. | Name | Voice | LSB | PC | No. | Name | Voice | LSB | PC | No. | Name | Voice | LSB | PC | No. | Name | Voice | LSB | PC |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 001 | Piano 1 | 4 | 0 | 1 | 065 | Chorus Gt. | 2 | 1 | | 129 | French Horns | 2 | 0 | 61 | 193 | Sitar | 1 | 0 | 105 |
| 002 | Piano 1w | 2 | 1 | | 066 | Mid Tone GTR | 1 | 2 | | 130 | Fr.Horn 2 | 2 | 1 | | 194 | Sitar 2 | 2 | 1 | |
| 003 | European Pf | 1 | 2 | | 067 | Muted Gt. | 1 | 0 | 29 | 131 | Brass 1 | 3 | 0 | 62 | 195 | Banjo | 1 | 0 | 106 |
| 004 | Piano 2 | 4 | 0 | 2 | 068 | Funk Pop | 1 | 1 | | 132 | Brass 2 | 2 | 1 | | 196 | Shamisen | 1 | 0 | 107 |
| 005 | Piano 2w | 1 | 1 | | 069 | Funk Gt.2 | 2 | 2 | | 133 | Synth Brass1 | 2 | 0 | 63 | 197 | Koto | 2 | 0 | 108 |
| 006 | Piano 3 | 1 | 0 | 3 | 070 | Jazz Man | 2 | 3 | | 134 | Pro Brass | 2 | 1 | | 198 | Taisho Koto | 1 | 1 | |
| 007 | Piano 3w | 1 | 1 | | 071 | Overdrive Gt | 2 | 0 | 30 | 135 | Oct SynBrass | 2 | 2 | | 199 | Kalimba | 1 | 0 | 109 |
| 008 | Honky-tonk | 2 | 0 | 4 | 072 | Guitar Pinch | 2 | 1 | | 136 | Jump Brass | 3 | 3 | | 200 | Bagpipe | 2 | 0 | 110 |
| 009 | Honky-tonk 2 | 2 | 1 | | 073 | DistortionGt | 2 | 0 | 31 | 137 | Synth Brass2 | 2 | 0 | 64 | 201 | Fiddle | 1 | 0 | 111 |
| 010 | E.Piano 1 | 2 | 0 | 5 | 074 | Feedback Gt. | 2 | 1 | | 138 | SynBrass sfz | 2 | 1 | | 202 | Shanai | 1 | 0 | 112 |
| 011 | St.Soft EP | 2 | 1 | | 075 | Dist Rtm GTR | 2 | 2 | | 139 | Velo Brass 1 | 2 | 2 | | 203 | Tinkle Bell | 3 | 0 | 113 |
| 012 | FM+SA EP | 2 | 2 | | 076 | Gt.Harmonics | 1 | 0 | 32 | 140 | Soprano Sax | 1 | 0 | 65 | 204 | Agogo | 1 | 0 | 114 |
| 013 | Wurly | 2 | 3 | | 077 | Gt. Feedback | 1 | 1 | | 141 | Alto Sax | 1 | 0 | 66 | 205 | Steel Drums | 1 | 0 | 115 |
| 014 | E.Piano 2 | 2 | 0 | 6 | 078 | Acoustic Bs. | 1 | 0 | 33 | 142 | Tenor Sax | 2 | 0 | 67 | 206 | Woodblock | 1 | 0 | 116 |
| 015 | Detuned EP 2 | 2 | 1 | | 079 | Fingered Bs. | 1 | 0 | 34 | 143 | Baritone Sax | 1 | 0 | 68 | 207 | Castanets | 1 | 1 | |
| 016 | St.FM EP | 2 | 2 | | 080 | Finger Slap | 2 | 1 | | 144 | Oboe | 2 | 0 | 69 | 208 | Taiko | 3 | 0 | 117 |
| 017 | EP Legend | 2 | 3 | | 081 | Picked Bass | 1 | 0 | 35 | 145 | English Horn | 1 | 0 | 70 | 209 | Concert BD | 2 | 1 | |
| 018 | EP Phase | 2 | 4 | | 082 | Fretless Bs. | 1 | 0 | 36 | 146 | Bassoon | 1 | 0 | 71 | 210 | Melo. Tom 1 | 1 | 0 | 118 |
| 019 | Harpsichord | 1 | 0 | 7 | 083 | Slap Bass 1 | 1 | 0 | 37 | 147 | Clarinet | 1 | 0 | 72 | 211 | Melo. Tom 2 | 1 | 1 | |
| 020 | Coupled Hps. | 2 | 1 | | 084 | Slap Bass 2 | 2 | 0 | 38 | 148 | Piccolo | 1 | 0 | 73 | 212 | Synth Drum | 2 | 0 | 119 |
| 021 | Harpsi.w | 1 | 2 | | 085 | Synth Bass 1 | 1 | 0 | 39 | 149 | Flute | 1 | 0 | 74 | 213 | 808 Tom | 2 | 1 | |
| 022 | Harpsi.o | 2 | 3 | | 086 | SynthBass101 | 1 | 1 | | 150 | Recorder | 1 | 0 | 75 | 214 | Elec Perc | 1 | 2 | |
| 023 | Clav. | 1 | 0 | 8 | 087 | Acid Bass | 1 | 2 | | 151 | Pan Flute | 1 | 0 | 76 | 215 | Reverse Cym. | 1 | 0 | 120 |
| 024 | Pulse Clav | 1 | 1 | | 088 | Clavi Bass | 2 | 3 | | 152 | Bottle Blow | 2 | 0 | 77 | 216 | Gt.FretNoise | 1 | 0 | 121 |
| 025 | Celesta | 1 | 0 | 9 | 089 | Hammer | 2 | 4 | | 153 | Shakuhachi | 2 | 0 | 78 | 217 | Gt.Cut Noise | 1 | 1 | |
| 026 | Glockenspiel | 1 | 0 | 10 | 090 | Synth Bass 2 | 2 | 0 | 40 | 154 | Whistle | 1 | 0 | 79 | 218 | String Slap | 1 | 2 | |
| 027 | Music Box | 1 | 0 | 11 | 091 | Beef FM Bass | 2 | 1 | | 155 | Ocarina | 2 | 0 | 80 | 219 | Breath Noise | 1 | 0 | 122 |
| 028 | Vibraphone | 2 | 0 | 12 | 092 | RubberBass 2 | 2 | 2 | | 156 | Square Wave | 2 | 0 | 81 | 220 | Fl.Key Click | 1 | 1 | |
| 029 | Vibraphone w | 2 | 1 | | 093 | Attack Pulse | 1 | 3 | | 157 | MG Square | 1 | 1 | | 221 | Seashore | 1 | 0 | 123 |
| 030 | Marimba | 1 | 0 | 13 | 094 | Violin | 1 | 0 | 41 | 158 | 2600 Sine | 1 | 2 | | 222 | Rain | 1 | 1 | |
| 031 | Marimba w | 1 | 1 | | 095 | Slow Violin | 1 | 1 | | 159 | Saw Wave | 2 | 0 | 82 | 223 | Thunder | 1 | 2 | |
| 032 | Xylophone | 1 | 0 | 14 | 096 | Viola | 1 | 0 | 42 | 160 | OB2 Saw | 1 | 1 | | 224 | Wind | 1 | 3 | |
| 033 | Tubular-bell | 1 | 0 | 15 | 097 | Cello | 1 | 0 | 43 | 161 | Doctor Solo | 2 | 2 | | 225 | Stream | 2 | 4 | |
| 034 | Church Bell | 1 | 1 | | 098 | Contrabass | 1 | 0 | 44 | 162 | Natural Lead | 2 | 3 | | 226 | Bubble | 2 | 5 | |
| 035 | Carillon | 1 | 2 | | 099 | Tremolo Str | 1 | 0 | 45 | 163 | SequencedSaw | 2 | 4 | | 227 | Bird | 2 | 0 | 124 |
| 036 | Santur | 1 | 0 | 16 | 100 | PizzicatoStr | 1 | 0 | 46 | 164 | Syn.Calliope | 2 | 0 | 83 | 228 | Dog | 1 | 1 | |
| 037 | Organ 1 | 2 | 0 | 17 | 101 | Harp | 1 | 0 | 47 | 165 | Chiffer Lead | 2 | 0 | 84 | 229 | Horse-Gallop | 1 | 2 | |
| 038 | Trem. Organ | 2 | 1 | | 102 | Yang Qin | 2 | 1 | | 166 | Charang | 2 | 0 | 85 | 230 | Bird 2 | 1 | 3 | |
| 039 | 60's Organ 1 | 1 | 2 | | 103 | Timpani | 1 | 0 | 48 | 167 | Wire Lead | 2 | 1 | | 231 | Telephone 1 | 1 | 0 | 125 |
| 040 | 70's E.Organ | 2 | 3 | | 104 | Strings | 2 | 0 | 49 | 168 | Solo Vox | 2 | 0 | 86 | 232 | Telephone 2 | 1 | 1 | |
| 041 | Organ 2 | 2 | 0 | 18 | 105 | Orchestra | 3 | 1 | | 169 | 5th Saw Wave | 2 | 0 | 87 | 233 | DoorCreaking | 1 | 2 | |
| 042 | Chorus Or.2 | 2 | 1 | | 106 | 60s Strings | 2 | 2 | | 170 | Bass & Lead | 2 | 0 | 88 | 234 | Door | 1 | 3 | |
| 043 | Perc. Organ | 2 | 2 | | 107 | Slow Strings | 1 | 0 | 50 | 171 | Delayed Lead | 2 | 1 | | 235 | Scratch | 2 | 4 | |
| 044 | Organ 3 | 2 | 0 | 19 | 108 | Syn.Strings1 | 2 | 0 | 51 | 172 | Fantasia | 2 | 0 | 89 | 236 | Wind Chimes | 2 | 5 | |
| 045 | Church Org.1 | 1 | 0 | 20 | 109 | Syn.Strings3 | 2 | 1 | | 173 | Warm Pad | 1 | 0 | 90 | 237 | Helicopter | 2 | 0 | 126 |
| 046 | Church Org.2 | 2 | 1 | | 110 | Syn.Strings2 | 2 | 0 | 52 | 174 | Sine Pad | 2 | 1 | | 238 | Car-Engine | 1 | 1 | |
| 047 | Church Org.3 | 2 | 2 | | 111 | Choir Aahs | 2 | 0 | 53 | 175 | Polysynth | 2 | 0 | 91 | 239 | Car-Stop | 1 | 2 | |
| 048 | Reed Organ | 1 | 0 | 21 | 112 | Chorus Aahs | 2 | 1 | | 176 | Space Voice | 2 | 0 | 92 | 240 | Car-Pass | 1 | 3 | |
| 049 | Puff Organ | 2 | 1 | | 113 | Voice Oohs | 1 | 0 | 54 | 177 | Itopia | 2 | 1 | | 241 | Car-Crash | 2 | 4 | |
| 050 | Accordion Fr | 2 | 0 | 22 | 114 | Humming | 2 | 1 | | 178 | Bowed Glass | 3 | 0 | 93 | 242 | Siren | 1 | 5 | |
| 051 | Accordion It | 2 | 1 | | 115 | SynVox | 1 | 0 | 55 | 179 | Metal Pad | 3 | 0 | 94 | 243 | Train | 1 | 6 | |
| 052 | Harmonica | 1 | 0 | 23 | 116 | Analog Voice | 1 | 1 | | 180 | Halo Pad | 2 | 0 | 95 | 244 | Jetplane | 2 | 7 | |
| 053 | Bandoneon | 2 | 0 | 24 | 117 | OrchestraHit | 2 | 0 | 56 | 181 | Sweep Pad | 1 | 0 | 96 | 245 | Starship | 2 | 8 | |
| 054 | Nylon-str.Gt | 1 | 0 | 25 | 118 | Bass Hit | 2 | 1 | | 182 | Ice Rain | 2 | 0 | 97 | 246 | Burst Noise | 2 | 9 | |
| 055 | Ukulele | 1 | 1 | | 119 | 6th Hit | 2 | 2 | | 183 | Soundtrack | 2 | 0 | 98 | 247 | Applause | 2 | 0 | 127 |
| 056 | Nylon Gt.o | 2 | 2 | | 120 | Euro Hit | 2 | 3 | | 184 | Crystal | 2 | 0 | 99 | 248 | Laughing | 1 | 1 | |
| 057 | Nylon Gt.2 | 2 | 3 | | 121 | Trumpet | 1 | 0 | 57 | 185 | Syn Mallet | 1 | 1 | | 249 | Screaming | 1 | 2 | |
| 058 | Steel-str.Gt | 1 | 0 | 26 | 122 | Dark Trumpet | 1 | 1 | | 186 | Atmosphere | 2 | 0 | 100 | 250 | Punch | 1 | 3 | |
| 059 | 12-str.Gt | 2 | 1 | | 123 | Trombone | 1 | 0 | 58 | 187 | Brightness | 2 | 0 | 101 | 251 | Heart Beat | 1 | 4 | |
| 060 | Mandolin | 2 | 2 | | 124 | Trombone 2 | 1 | 1 | | 188 | Goblin | 2 | 0 | 102 | 252 | Footsteps | 1 | 5 | |
| 061 | Steel + Body | 2 | 3 | | 125 | Bright Tb | 1 | 2 | | 189 | Echo Drops | 1 | 0 | 103 | 253 | Gun Shot | 1 | 0 | 128 |
| 062 | Jazz Gt. | 1 | 0 | 27 | 126 | Tuba | 1 | 0 | 59 | 190 | Echo Bell | 2 | 1 | | 254 | Machine Gun | 1 | 1 | |
| 063 | Pedal Steel | 1 | 1 | | 127 | MutedTrumpet | 1 | 0 | 60 | 191 | Echo Pan | 2 | 2 | | 255 | Lasergun | 1 | 2 | |
| 064 | Clean Gt. | 1 | 0 | 28 | 128 | MuteTrumpet2 | 1 | 1 | | 192 | Star Theme | 2 | 0 | 104 | 256 | Explosion | 2 | 3 | |

Voice: number of voice    LSB: Bank Select LSB, MSB is all 121    PC: Program Change Number    Key Assign: all POLY

# Rhythm Set List

## USER (User Group) / PR-A (Preset A Group)

| Note No. | 001 XV WayHipKit | 002 XV Jazz Kit | 003 XV Rust Kit | 004 XV Pop Kit | PR-A 001 PopDrumSet 1 | PR-A 002 PopDrumSet 2 |
|---|---|---|---|---|---|---|
| 28 | 808 Kick | JazzDry Kick | 70s Kick 2 | Dance Kick | ----- | ----- |
| 29 | Dry Kick | Pillow Kick | Old Kick | Dry Kick | ----- | ----- |
| 30 | WHip Sweep | Jazz Swish | Rock Roll | Rock Roll | ----- | ----- |
| 31 | Noisy Kick | Hybrid Kick2 | 909 Kick 2 | Hybrid Kick | ----- | ----- |
| 32 | WHip RimShot | Snare Ghost | Rock Gst | Snare Ghost | ----- | ----- |
| 33 | Hybrid Kick | MplLmtr Kick | 909 Kick 1 | Round Kick | ----- | ----- |
| 34 | WHip PdHH | Jazz PdHH | Rock PdHH | Rock PdHH | ----- | ----- |
| 35 | WHip OldKick | JazzDry Kick | 808 Kick | Hybrid Kick2 | Verb Kick | Hybrid Kick |
| C2 36 | WHip 909Kick | Jazz Kick | Dance Kick | Old Kick | Hybrid Kick | Round Kick |
| 37 | WHip Stik | Dry Stick 2 | RockStick | Side Stick | Side Stick | Dry Stick 2 |
| 38 | WHip 70s Snr | Jazz SN | Old Fill SN | Wet SN | Natural SN2 | Piccolo SN |
| 39 | WHip Clap | Snare Ghost | Rock Gst | Snare Ghost | 808 Claps | Hand Claps |
| 40 | WHip Snare | Jazz Rim | Rock SN | AmbientSN | SN Roll | Piccolo SN |
| 41 | SciHip Tom L | Jazz Tom L | Elec.Tom L2 | Maple Tom 3 | Verb Tom Lo | Verb Tom Lo |
| 42 | WHip ClHH 1 | Jazz ClHH1 | Rock ClHH1 | Rock ClHH2 | Cl HiHat 4 | Cl HiHat 4 |
| 43 | WHip Tom L | Jazz Flm L | Elec.Tom L1 | Rock Flm L2 | Verb Tom Lo | Verb Tom Lo |
| 44 | WHip ClHH 2 | Jazz ClHH2 | Rock ClHH2 | Rock ClHH1 | Cl HiHat 5 | Cl HiHat 5 |
| 45 | SciHip Tom M | Jazz Tom M | Elec.Tom M | Maple Tom 2 | Verb Tom Hi | Verb Tom Hi |
| 46 | WHip Op HH | Jazz OpHH | Rock OpHH | Rock OpHH | Op HiHat 2 | Op HiHat 2 |
| 47 | WHip Tom M | Jazz Flm M | Elec.Tom M | Rock Flm M | Verb Tom Hi | Verb Tom Hi |
| C3 48 | SciHip Tom H | Jazz Tom H | Elec.Tom H | Maple Tom 1 | Verb Tom Hi | Verb Tom Hi |
| 49 | Crash Cymbal | Jazz CrCym | Rock CrCym1 | Crash Cymbal | Crash 1 | Crash 1 |
| 50 | WHip Tom H | Jazz Flm H | Elec.Tom H | Rock Flm H | Verb Tom Hi | Verb Tom Hi |
| 51 | Rock RdCym 1 | Jazz RdCym | Rock RdCym1 | Rock RdCym1 | Ride 2 | Ride 1 |
| 52 | Rock CrCym 1 | Rock RdCym1 | Rock CrCym2 | Crash 1 | China Cym | China Cym |
| 53 | Rock RdCym 2 | Rock RdCym2 | Rock RdCym2 | Rock RdCym2 | Ride Bell | Ride Bell |
| 54 | Tambourine | Tambourine 1 | Tambourine 1 | Tambourine 2 | Tambourine 1 | Tambourine 1 |
| 55 | Rock CrCym 2 | Crash 1 | Rock Splash | Rock CrCym2 | Crash 1 | Crash 1 |
| 56 | LoFiCowbell1 | Cowbell Lo | Cowbell | Cowbell Lo | Cowbell | Cowbell |
| 57 | Crash | Crash 2 | China Cym | Crash 1 | Crash 1 | Crash 1 |
| 58 | LoFiCowbell2 | Cowbell Hi | Vibraslap | Cowbell Hi | Cowbell | Cowbell |
| 59 | Ride Bell | Ride Bell | 70s Kick 2 | Ride Bell | Ride Bell | Ride Bell |
| C4 60 | Cga Mute Hi | Cga Mute Hi | 70s Kick 1 | Cga Mute Hi | Cga Mute Hi | Cga Mute Hi |
| 61 | Cga Mute Lo | Cga Mute Lo | Dry Stick | Cga Mute Lo | Cga Mute Lo | Cga Mute Lo |
| 62 | LoFi Cga Slp | Cga Slap | 70s SN | Cga Slap | Cga Slap | Cga Slap |
| 63 | LoFi Cga Hi | Cga Open Hi | Finger Snaps | Cga Open Hi | Cga Open Hi | Cga Open Hi |
| 64 | LoFi Cga Lo | Cga Open Lo | HumanClapsEQ | Cga Open Lo | Cga Open Lo | Cga Open Lo |
| 65 | El.TimbaleHi | Timbale Hi | JD Cowbell | Timbale Hi | Timbale | Timbale |
| 66 | El.TimbaleLo | Timbale Lo | 70s Cl HiHat | Timbale Lo | Timbale | Timbale |
| 67 | El.Agogo Hi | AgogoBellsHi | AgogoBells | AgogoBellsHi | AgogoBells | AgogoBells |
| 68 | El.Agogo Lo | AgogoBellsLo | 70s Cl HiHat | AgogoBellsLo | AgogoBells | AgogoBells |
| 69 | NoisyCabasa1 | Cabasa Up | 909 NZ HiHat | Cabasa Up | Cabasa Up | Cabasa Up |
| 70 | Nz Blip | Maracas | 70s Op HiHat | Maracas | Maracas | Maracas |
| 71 | Digi Pulse 1 | ShortWhistle | Cabasa Up | ShortWhistle | Soft Pad A | Cabasa Down |
| C5 72 | Digi Pulse 2 | Long Whistle | Long Whistle | Long Whistle | Soft Pad B | Cabasa Cut |
| 73 | LoFi Guiro | Short Guiro | REV RkOpHH f | Short Guiro | Long Guiro | 808 Kick |
| 74 | WHip Noise 1 | Long Guiro | Tambourine 2 | Long Guiro | Long Guiro | 808 SN |
| 75 | WHip Noise 2 | Claves | REV JzOpHH f | Claves | Claves | DIGI Bell 1 |
| 76 | WHip Noise 3 | WoodBlock Hi | Scratch 2 | WoodBlock Hi | Wood Block | 808 SN |
| 77 | WHip Noise 4 | WoodBlock Lo | Mute Triangl | WoodBlock Lo | Wood Block | 808 Kick |
| 78 | Digi Tamb. 1 | Mute Cuica | 909 Cl HiHat | Mute Cuica | Cuica | Spectrum |
| 79 | Digi Tamb. 2 | Open Cuica | Open Cuica | Open Cuica | Cuica | 808 Kick |
| 80 | Mute Triangl | Mute Triangl | 909 Cl HiHat | Mute Triangl | Open Triangl | Spectrum |
| 81 | Open Triangl | Open Triangl | Cabasa | Open Triangl | Open Triangl | 808 Kick |
| 82 | NoisyCabasa2 | Cabasa Cut | 909 Op HiHat | Cabasa Cut | Cabasa Cut | Spectrum |
| 83 | Nz Spectrum | Spectrum | Spectrum | Spectrum | Spectrum | 808 Kick |
| C6 84 | LoFi Block | Wind Chimes | Maple Kick | Wind Chimes | Wind Chimes | 808 Kick |
| 85 | Rattle Block | Wood Block | Woody Stick | Wood Block | Wood Block | Feedbackwave |
| 86 | Steps | Mute Surdo | Maple SN | Mute Surdo | Cga Slap | 808 Kick |
| 87 | WHip Noise 5 | Open Surdo | SN Roll | Open Surdo | Dry Tom Lo | Feedbackwave |
| 88 | Creak | Lite Kick | Maple Tom 3 | Lite Kick | Lite Kick | Pop Voice |
| 89 | Bubble | Hybrid Kick2 | 909 Kick 1 | Hybrid Kick2 | Hybrid Kick2 | Pop Voice |
| 90 | Door Slam | Old Kick | Old Kick | Old Kick | Old Kick | Wind Agogo |
| 91 | Sci Punch | Pop Voice | 808 Kick | Pop Voice | Pop Voice | Pop Voice |
| 92 | Noise Fall | Wind Agogo | 909 SN 2 | Wind Agogo | Wind Agogo | Wind Agogo |
| 93 | WHip Noise 6 | Op HiHat 2 | 909 SN 1 | Op HiHat 2 | Op HiHat 2 | Op HiHat 2 |
| 94 | WHip Noise 7 | Anklungs | 808 SN | Anklungs | Anklungs | Anklungs |
| 95 | Org Click | Op HiHat 2 | Dance Kick | Op HiHat 2 | Op HiHat 2 | Op HiHat 2 |
| C7 96 | Metronome 2 | Metronome 2 | REV Timp3 | Metronome 2 | Metronome 2 | Metronome 2 |
| 97 | R8 Click | R8 Click | R8 Click | R8 Click | R8 Click | R8 Click |
| 98 | Metronome 1 | Metronome 1 | Metronome 2 | Metronome 1 | Metronome 1 | Metronome 1 |
| 99 | Hand Claps | Hand Claps | 808 Claps | Hand Claps | ----- | ----- |

# Rhythm Set List

| Note No. | PR-B (Preset B Group) 003 PowerDrumSet | PR-B 002 RaveDrumSet | PR-C (Preset C Group) 001 JazzDrumSet2 | PR-C 002 OrchDrumSet | PR-D (Preset D Group) 001 PowerDrmSet2 | PR-D 002 PowerRaveSet |
|---|---|---|---|---|---|---|
| 28 | ----- | ----- | ----- | ----- | ----- | ----- |
| 29 | ----- | ----- | ----- | ----- | ----- | ----- |
| 30 | ----- | ----- | ----- | ----- | ----- | ----- |
| 31 | ----- | ----- | ----- | ----- | ----- | ----- |
| 32 | ----- | ----- | ----- | ----- | ----- | ----- |
| 33 | ----- | ----- | ----- | ----- | ----- | ----- |
| 34 | ----- | ----- | ----- | ----- | ----- | ----- |
| 35 | Verb Kick | 808 Kick | Round Kick | Old Kick | Verb Kick | Verb Kick |
| 36 (C2) | Round Kick | Round Kick | Old Kick | Round Kick | Round Kick | Round Kick |
| 37 | Dry Stick 2 | Side Stick | Side Stick | Side Stick | Dry Stick 2 | Dry Stick 2 |
| 38 | Piccolo SN | 808 SN | Ballad SN | Ballad SN | Piccolo SN | Piccolo SN |
| 39 | 808 Claps | 808 Claps | Hand Claps | 808 Claps | 808 Claps | 808 Claps |
| 40 | Natural SN2 | 808 SN | SN Roll | SN Roll | SN Roll | Natural SN2 |
| 41 | Verb Tom Lo | 808 Kick | Verb Tom Lo | Timpani | Verb Tom Lo | Verb Tom Lo |
| 42 | Cl HiHat 4 | 606 Cl HiHat | Cl HiHat 5 | Timpani | Cl HiHat 4 | Cl HiHat 4 |
| 43 | Verb Tom Lo | Tekno Hit | Dry Tom Lo | Timpani | Verb Tom Lo | Verb Tom Lo |
| 44 | Pedal HiHat2 | 606 Cl HiHat | Pedal HiHat2 | Timpani | Pedal HiHat2 | Pedal HiHat2 |
| 45 | Verb Tom Lo | 808 Kick | Verb Tom Lo | Timpani | Verb Tom Lo | Verb Tom Lo |
| 46 | Op HiHat 2 | 606 Op HiHat | Op HiHat 2 | Timpani | Op HiHat 2 | Op HiHat 2 |
| 47 | Verb Tom Lo | Tekno Hit | Dry Tom Lo | Timpani | Verb Tom Lo | Verb Tom Lo |
| 48 (C3) | Verb Tom Hi | 808 Kick | Verb Tom Hi | Timpani | Verb Tom Hi | Verb Tom Hi |
| 49 | Crash 1 | Crash 1 | Crash 1 | Timpani | Crash 1 | Crash 1 |
| 50 | Verb Tom Hi | Tekno Hit | Dry Tom Hi | Timpani | Verb Tom Hi | Verb Tom Hi |
| 51 | Ride 1 | Voice Breath | Ride 2 | Timpani | Ride 1 | Ride 1 |
| 52 | China Cym | MC500 Beep 1 | China Cym | Timpani | China Cym | China Cym |
| 53 | Ride Bell | MC500 Beep 2 | Ride Bell | Timpani | Ride Bell | Ride Bell |
| 54 | Tambourine 1 | R8 Click | Tambourine 1 | Tambourine 1 | Tambourine 1 | Tambourine 1 |
| 55 | Crash 1 | Pizz | Crash 1 | Crash 1 | Crash 1 | Crash 1 |
| 56 | Cowbell | DIGI Bell 1 | Cowbell | Cowbell | Cowbell | Cowbell |
| 57 | Crash 1 | Rattles | Crash 1 | Crash 1 | Crash 1 | Crash 1 |
| 58 | Vibraslap | Ride Bell | Vibraslap | Ride 1 | Vibraslap | Vibraslap |
| 59 | Ride 1 | REV Tamb 1 | Ride 2 | Ride 2 | Ride 1 | Ride 1 |
| 60 (C4) | Bongo Hi | 2.2 Vibwave | Bongo Hi | Bongo Hi | Bongo Hi | Bongo Hi |
| 61 | Bongo Lo | Low Pink NZ | Bongo Lo | Bongo Lo | Bongo Lo | Bongo Lo |
| 62 | Cga Mute Hi | Kalimba | Cga Mute Hi | Cga Mute Hi | Cga Mute Hi | Cga Mute Hi |
| 63 | Cga Open Hi | Metal Wind | Cga Open Hi | Cga Open Hi | Cga Open Hi | Cga Open Hi |
| 64 | Cga Open Lo | Lead Wave | Cga Open Lo | Cga Open Lo | Cga Open Lo | Cga Open Lo |
| 65 | Timbale | Tin Wave | Timbale | Timbale | Timbale | Timbale |
| 66 | Timbale | AgogoBells | Timbale | Timbale | Timbale | Timbale |
| 67 | AgogoBells | Lite Kick | AgogoBells | AgogoBells | AgogoBells | AgogoBells |
| 68 | AgogoBells | AgogoBells | AgogoBells | AgogoBells | AgogoBells | AgogoBells |
| 69 | Cabasa Up | Lite Kick | Cabasa Up | Cabasa Up | Cabasa Up | AgogoBells |
| 70 | Maracas | AgogoBells | Maracas | Maracas | Maracas | Maracas |
| 71 | Soft Pad A | Gtr Harm A | Soft Pad A | Soft Pad A | Soft Pad A | 606 Cl HiHat |
| 72 (C5) | Soft Pad B | Gtr Harm A | Brush Swish | Soft Pad B | Soft Pad B | 606 Cl HiHat |
| 73 | Long Guiro | Piano Thump | Long Guiro | Long Guiro | Long Guiro | 606 Op HiHat |
| 74 | Long Guiro | Natural SN1 | Long Guiro | Long Guiro | Long Guiro | Long Guiro |
| 75 | Claves | Hand Claps | Claves | Claves | Claves | Claves |
| 76 | Wood Block | Natural SN1 | Wood Block | Wood Block | Wood Block | Wood Block |
| 77 | Wood Block | 808 SN | Metronome 2 | Wood Block | Wood Block | Wood Block |
| 78 | Cuica | PowerChord B | Cuica | Cuica | Cuica | Pizz |
| 79 | Cuica | Hybrid Kick2 | Cuica | Cuica | Cuica | Syn Vox 1 |
| 80 | Open Triangl | PowerChord B | Open Triangl | Open Triangl | Open Triangl | Voice Aahs A |
| 81 | Open Triangl | Gt.FretNoise | Open Triangl | Open Triangl | Open Triangl | Voice Oohs2A |
| 82 | Maracas | Banjo B | Cabasa Cut | Cabasa Cut | Maracas | Male Ooh A |
| 83 | Ice Rain | Slap Bass 1 | Spectrum | Spectrum | Ice Rain | Ice Rain |
| 84 (C6) | Wind Chimes | Oboe mf A | Wind Chimes | Wind Chimes | Wind Chimes | 808 SN |
| 85 | Claves | Shakuhachi | Wood Block | Wood Block | Claves | 808 SN |
| 86 | 808 SN | Pizz | Cga Slap | Cga Slap | 808 SN | 808 SN |
| 87 | Verb Tom Hi | Syn Vox 1 | Dry Tom Lo | Dry Tom Lo | Verb Tom Hi | Hand Claps |
| 88 | Piccolo SN | Voice Aahs A | Lite Kick | Applause | Piccolo SN | Voice Breath |
| 89 | Scratch 3 | Voice Oohs2A | Hybrid Kick2 | Hybrid Kick2 | Scratch 3 | Scratch 3 |
| 90 | Tin Wave | Pop Voice | Old Kick | Cl HiHat 4 | Tin Wave | Tin Wave |
| 91 | Spectrum | Male Ooh A | Natural SN2 | Round Kick | Spectrum | Crash 1 |
| 92 | REV Steel DR | Voice Breath | Natural SN1 | Pedal HiHat2 | REV Steel DR | Ride Bell |
| 93 | REV Tin Wave | Org Vox C | Brush Swish | Natural SN2 | REV Tin Wave | REV Tin Wave |
| 94 | REV PiccloSN | Vox Noise | Brush Swish | Op HiHat 2 | REV PiccloSN | DIGI Bell 1 |
| 95 | REV Crash 1 | Vox Noise | Brush Slap | Brush Slap | REV Crash 1 | Metal Wind |
| 96 (C7) | Metronome 2 | Applause | Metronome 2 | Brush Swish | Metronome 2 | Applause |
| 97 | R8 Click | R8 Click | R8 Click | Brush Roll | R8 Click | R8 Click |
| 98 | Metronome 1 | Metronome 2 | Metronome 1 | SN Roll | Metronome 1 | Metronome 1 |
| 99 | ----- | ----- | ----- | ----- | ----- | ----- |

## PR-E (Preset E Group) · PR-F (Preset F Group) · PR-G (Preset G Group)

| Note No. | 001 XV Pop Kit | 002 XV Rock Kit | 001 XV Jazz Kit | 002 XV Rust Kit | 001 XV WayHipKit | 002 XV Bully Kit |
|---|---|---|---|---|---|---|
| 28 | Dance Kick | Dance Kick | JazzDry Kick | 70s Kick 2 | 808 Kick | 808 Kick |
| 29 | Dry Kick | Round Kick | Pillow Kick | Old Kick | Dry Kick | Jazz Kick |
| 30 | Rock Roll | Rock Roll | Jazz Swish | Rock Roll | WHip Sweep | Jazz Roll |
| 31 | Hybrid Kick | Jazz Kick | Hybrid Kick2 | 909 Kick 2 | Noisy Kick | Old Kick |
| 32 | Snare Ghost | Rock Gst | Snare Ghost | Rock Gst | WHip RimShot | Brush Slap |
| 33 | Round Kick | Verb Kick | MplLmtr Kick | 909 Kick 1 | Hybrid Kick | Hybrid Kick |
| 34 | Rock PdHH | Rock PdHH | Jazz PdHH | Rock PdHH | WHip PdHH | Bully PdHH |
| 35 | Hybrid Kick2 | Maple Kick | JazzDry Kick | 808 Kick | WHip OldKick | 909 Kick 1 |
| C2 36 | Old Kick | Rock Kick | Jazz Kick | Dance Kick | WHip 909Kick | 909 Kick 2 |
| 37 | Side Stick | RockStick | Dry Stick 2 | RockStick | WHip Stik | Woody Stick |
| 38 | Wet SN | Rock SN | Jazz SN | Old Fill SN | WHip 70s Snr | 909 Snare |
| 39 | Snare Ghost | Rock Gst | Snare Ghost | Rock Gst | WHip Clap | 808 Claps |
| 40 | AmbientSN | Rock Rim | Jazz Rim | Rock SN | WHip Snare | 808 Snare |
| 41 | Maple Tom 3 | Rock TomL2 | Jazz Tom L | Elec.Tom L2 | SciHip Tom L | Bully Tom L2 |
| 42 | Rock ClHH2 | Rock ClHH2 | Jazz ClHH1 | Rock ClHH1 | WHip ClHH 1 | Bully ClHH 1 |
| 43 | Rock Flm L2 | Rock Flm L2 | Jazz Flm L | Elec.Tom L1 | WHip Tom L | Bully Tom L1 |
| 44 | Rock ClHH1 | Rock ClHH1 | Jazz ClHH1 | Rock ClHH1 | WHip ClHH 2 | Bully ClHH 2 |
| 45 | Maple Tom 2 | Rock Tom M | Jazz Tom M | Elec.Tom M | SciHip Tom M | Bully Tom M |
| 46 | Rock OpHH | Rock OpHH | Jazz OpHH | Rock OpHH | WHip Op HH | Bully OpHH |
| 47 | Rock Flm M | Rock Flm M | Jazz Flm M | Elec.Tom M | WHip Tom M | Bully Tom M |
| C3 48 | Maple Tom 1 | Rock Tom H | Jazz Tom H | Elec.Tom H | SciHip Tom H | Bully Tom H |
| 49 | Crash Cymbal | Rock CrCym1 | Jazz CrCym | Rock CrCym1 | Crash Cymbal | Crash |
| 50 | Rock Flm H | Rock Flm H | Jazz Flm H | Elec.Tom H | WHip Tom H | Bully Tom H |
| 51 | Rock RdCym1 | Rock RdCym1 | Jazz RdCym | Rock RdCym1 | Rock RdCym 1 | Ride |
| 52 | Crash 1 | Rock China | Rock RdCym1 | Rock CrCym2 | Rock CrCym 1 | China Cym |
| 53 | Rock RdCym2 | Rock RdCym2 | Rock RdCym1 | Rock RdCym2 | Rock RdCym 2 | Ride Bell |
| 54 | Tambourine 2 | Tambourine 2 | Tambourine 1 | Tambourine 1 | Tambourine | Tambourine |
| 55 | Rock CrCym2 | Rock CrCym2 | Crash 1 | Rock Splash | Rock CrCym 2 | Crash |
| 56 | Cowbell Lo | Cowbell Lo | Cowbell Lo | Cowbell | LoFiCowbell1 | Cowbell 1 |
| 57 | Crash 1 | Crash 1 | Crash 1 | China Cym | Crash | Cymbal |
| 58 | Cowbell Hi | Cowbell Hi | Cowbell Hi | Vibraslap | LoFiCowbell2 | Cowbell 2 |
| 59 | Ride Bell | Ride Bell | Ride Bell | 70s Kick 2 | Ride Bell | Rock RdCym |
| C4 60 | Cga Mute Hi | Cga Mute Hi | Cga Mute Hi | 70s Kick 1 | Cga Mute Hi | LoFi Cga MtH |
| 61 | Cga Mute Lo | Cga Mute Lo | Cga Mute Lo | Dry Stick | Cga Mute Lo | LoFi Cga MtL |
| 62 | Cga Slap | Cga Slap | Cga Slap | 70s SN | LoFi Cga Slp | LoFi Cga Slp |
| 63 | Cga Open Hi | Cga Open Hi | Cga Open Hi | Finger Snaps | LoFi Cga Hi | LoFi Cga OpH |
| 64 | Cga Open Lo | Cga Open Lo | Cga Open Lo | HumanClapsEQ | LoFi Cga Lo | LoFi Cga OpL |
| 65 | Timbale Hi | Timbale Hi | Timbale Hi | JD Cowbell | El.TimbaleHi | Timbale Hi |
| 66 | Timbale Lo | Timbale Lo | Timbale Lo | 70s Cl HiHat | El.TimbaleLo | Timbale Lo |
| 67 | AgogoBellsHi | AgogoBellsHi | AgogoBellsHi | AgogoBells | El.Agogo Hi | AgogoBell Hi |
| 68 | AgogoBellsLo | AgogoBellsLo | AgogoBellsLo | 70s Cl HiHat | El.Agogo Lo | AgogoBell Lo |
| 69 | Cabasa Up | Cabasa Up | Cabasa Up | 909 NZ HiHat | NoisyCabasa1 | Cabasa Up |
| 70 | Maracas | Maracas | Maracas | 70s Op HiHat | Nz Blip | Maracas |
| 71 | ShortWhistle | ShortWhistle | ShortWhistle | Cabasa Up | Digi Pulse 1 | Noise Stop |
| C5 72 | Long Whistle | Long Whistle | Long Whistle | Long Whistle | Digi Pulse 2 | Noise Open |
| 73 | Short Guiro | Short Guiro | Short Guiro | REV RkOpHH f | LoFi Guiro | Rattles Stop |
| 74 | Long Guiro | Long Guiro | Long Guiro | Tambourine 2 | WHip Noise 1 | Rattles |
| 75 | Claves | Claves | Claves | REV JzOpHH f | WHip Noise 2 | Claves |
| 76 | WoodBlock Hi | WoodBlock Hi | WoodBlock Hi | Scratch 2 | WHip Noise 3 | StrikePole |
| 77 | WoodBlock Lo | WoodBlock Lo | WoodBlock Lo | Mute Triangl | WHip Noise 4 | GtrBody Hit |
| 78 | Mute Cuica | Mute Cuica | Mute Cuica | 909 Cl HiHat | Digi Tamb. 1 | LoFi Cuica 1 |
| 79 | Open Cuica | Open Cuica | Open Cuica | Open Triangl | Digi Tamb. 2 | LoFi Cuica 2 |
| 80 | Mute Triangl | Mute Triangl | Mute Triangl | 909 Cl HiHat | Mute Triangl | Mute Triangl |
| 81 | Open Triangl | Open Triangl | Open Triangl | Cabasa | Open Triangl | Open Triangl |
| 82 | Cabasa Cut | Cabasa Cut | Cabasa Cut | 909 Op HiHat | NoisyCabasa2 | Cabasa Cut |
| 83 | Spectrum | Spectrum | Spectrum | Spectrum | Nz Spectrum | Spectrum |
| C6 84 | Wind Chimes | Wind Chimes | Wind Chimes | Maple Kick | LoFi Block | Wind Chimes |
| 85 | Wood Block | Wood Block | Wood Block | Woody Stick | Rattle Block | Steps |
| 86 | Mute Surdo | Mute Surdo | Mute Surdo | Maple SN | Steps | GtrString Nz |
| 87 | Open Surdo | Open Surdo | Open Surdo | SN Roll | WHip Noise 5 | BreathNoise |
| 88 | Lite Kick | Lite Kick | Lite Kick | Maple Tom 3 | Creak | REV 909 Kick |
| 89 | Hybrid Kick2 | Hybrid Kick2 | Hybrid Kick2 | 909 Kick 1 | Bubble | REV 909 Snr |
| 90 | Old Kick | Old Kick | Old Kick | Old Kick | Door Slam | Pitch Wind |
| 91 | Pop Voice | Pop Voice | Pop Voice | 808 Kick | Sci Punch | Oohs Chord L |
| 92 | Wind Agogo | Wind Agogo | Wind Agogo | 909 SN 2 | Noise Fall | Metal Wind |
| 93 | Op HiHat 2 | Op HiHat 2 | Op HiHat 2 | 909 SN 1 | WHip Noise 6 | 909 Op HiHat |
| 94 | Anklungs | Anklungs | Anklungs | 808 SN | WHip Noise 7 | SlowAnklungs |
| 95 | Op HiHat 2 | Op HiHat 2 | Op HiHat 2 | Dance Kick | Org Click | Block |
| C7 96 | Metronome 2 | Metronome 2 | Metronome 2 | REV Timp3 | Metronome 2 | Metronome 2 |
| 97 | R8 Click | R8 Click | R8 Click | R8 Click | R8 Click | R8 Click |
| 98 | Metronome 1 | Metronome 1 | Metronome 1 | Metronome 2 | Metronome 1 | Metronome 1 |
| 99 | Hand Claps | Hand Claps | Hand Claps | 808 Claps | Hand Claps | Hand Claps |

# Rhythm Set List

## PR-H (GM2 Group)

| Note No. | 001 (PC: 1) GM2 STANDARD | 002 (PC: 9) GM2 ROOM | 003 (PC: 17) GM2 POWER | 004 (PC: 25) GM2 ELECTRIC | 005 (PC: 26) GM2 ANALOG | 006 (PC: 33) GM2 JAZZ |
|---|---|---|---|---|---|---|
| 27 | High-Q | High-Q | High-Q | High-Q | High-Q | High-Q |
| 28 | Slap | Slap | Slap | Slap | Slap | Slap |
| 29 | ScratchPush | ScratchPush | ScratchPush | ScratchPush | ScratchPush | ScratchPush |
| 30 | ScratchPull | ScratchPull | ScratchPull | ScratchPull | ScratchPull | ScratchPull |
| 31 | Sticks | Sticks | Sticks | Sticks | Sticks | Sticks |
| 32 | SquareClick | SquareClick | SquareClick | SquareClick | SquareClick | SquareClick |
| 33 | Mtrnm.Click | Mtrnm.Click | Mtrnm.Click | Mtrnm.Click | Mtrnm.Click | Mtrnm.Click |
| 34 | Mtrnm. Bell | Mtrnm. Bell | Mtrnm. Bell | Mtrnm. Bell | Mtrnm. Bell | Mtrnm. Bell |
| 35 | Mix Kick | Mix Kick | Mix Kick | Mix Kick | Mix Kick | Jazz Kick 2 |
| C2 36 | Standard KK1 | Standard KK1 | Power Kick1 | Elec Kick 1 | TR-808 Kick | Jazz Kick 1 |
| 37 | Side Stick | Side Stick | Side Stick | Side Stick | 808 Rimshot | Side Stick |
| 38 | Standard SN1 | Standard SN1 | Dance Snare1 | Elec. Snare | 808 Snare 1 | Standard SN1 |
| 39 | 909 HandClap | 909 HandClap | 909 HandClap | 909 HandClap | 909 HandClap | 909 HandClap |
| 40 | Elec Snare 3 | Elec Snare 3 | Elec Snare 3 | Elec Snare 2 | Elec Snare 3 | Elec Snare 3 |
| 41 | Real Tom 6 | Room Tom 5 | Rock Tom 4 | Synth Drum 2 | 808 Tom 2 | Real Tom 6 |
| 42 | Close HiHat2 | Close HiHat2 | Close HiHat2 | Close HiHat2 | TR-808 CHH | Close HiHat2 |
| 43 | Real Tom 6 | Room Tom 5 | Rock Tom 4 | Synth Drum 2 | 808 Tom 2 | Real Tom 6 |
| 44 | Pedal HiHat2 | Pedal HiHat2 | Pedal HiHat2 | Pedal HiHat2 | 808__chh | Pedal HiHat2 |
| 45 | Real Tom 4 | Room Tom 2 | Rock Tom 4 | Synth Drum 2 | 808 Tom 2 | Real Tom 4 |
| 46 | Open HiHat2 | Open HiHat2 | Open HiHat2 | Open HiHat2 | TR-808 OHH | Open HiHat2 |
| 47 | Real Tom 4 | Room Tom 2 | Rock Tom 4 | Synth Drum 2 | 808 Tom 2 | Real Tom 4 |
| C3 48 | Real Tom 1 | Room Tom 2 | Rock Tom 1 | Synth Drum 2 | 808 Tom 2 | Real Tom 1 |
| 49 | Crash Cym.1 | Crash Cym.1 | Crash Cym.1 | Crash Cym.1 | 808 Crash | Crash Cym.1 |
| 50 | Real Tom 1 | Room Tom 2 | Rock Tom 1 | Synth Drum 2 | 808 Tom 2 | Real Tom 1 |
| 51 | Ride Cymbal | Ride Cymbal | Ride Cymbal | Ride Cymbal | Ride Cymbal | Ride Cymbal |
| 52 | ChinaCymbal | ChinaCymbal | ChinaCymbal | ReverseCymbl | ChinaCymbal | ChinaCymbal |
| 53 | Ride Bell | Ride Bell | Ride Bell | Ride Bell | Ride Bell | Ride Bell |
| 54 | Tambourine | Tambourine | Tambourine | Tambourine | Tambourine | Tambourine |
| 55 | Splash Cym. | Splash Cym. | Splash Cym. | Splash Cym. | Splash Cym. | Splash Cym. |
| 56 | Cowbell | Cowbell | Cowbell | Cowbell | 808cowbe | Cowbell |
| 57 | Crash Cym.2 | Crash Cym.2 | Crash Cym.2 | Crash Cym.2 | Crash Cym.2 | Crash Cym.2 |
| 58 | Vibraslap | Vibraslap | Vibraslap | Vibraslap | Vibraslap | Vibraslap |
| 59 | Ride Cymbal | Ride Cymbal | Ride Cymbal | Ride Cymbal | Ride Cymbal | Ride Cymbal |
| C4 60 | Bongo High | Bongo High | Bongo High | Bongo High | Bongo High | Bongo High |
| 61 | Bongo Lo | Bongo Lo | Bongo Lo | Bongo Lo | Bongo Lo | Bongo Lo |
| 62 | Mute H.Conga | Mute H.Conga | Mute H.Conga | Mute H.Conga | 808 Conga | Mute H.Conga |
| 63 | Conga Hi Opn | Conga Hi Opn | Conga Hi Opn | Conga Hi Opn | 808 Conga | Conga Hi Opn |
| 64 | Conga Lo Opn | Conga Lo Opn | Conga Lo Opn | Conga Lo Opn | 808 Conga | Conga Lo Opn |
| 65 | High Timbale | High Timbale | High Timbale | High Timbale | High Timbale | High Timbale |
| 66 | Low Timbale | Low Timbale | Low Timbale | Low Timbale | Low Timbale | Low Timbale |
| 67 | Agogo | Agogo | Agogo | Agogo | Agogo | Agogo |
| 68 | Agogo | Agogo | Agogo | Agogo | Agogo | Agogo |
| 69 | Cabasa | Cabasa | Cabasa | Cabasa | Cabasa | Cabasa |
| 70 | Maracas | Maracas | Maracas | Maracas | 808marac | Maracas |
| 71 | ShrtWhistle | ShrtWhistle | ShrtWhistle | ShrtWhistle | ShrtWhistle | ShrtWhistle |
| C5 72 | LongWhistle | LongWhistle | LongWhistle | LongWhistle | LongWhistle | LongWhistle |
| 73 | Short Guiro | Short Guiro | Short Guiro | Short Guiro | Short Guiro | Short Guiro |
| 74 | Long Guiro | Long Guiro | Long Guiro | Long Guiro | Long Guiro | Long Guiro |
| 75 | Claves | Claves | Claves | Claves | 808clave | Claves |
| 76 | Woodblock | Woodblock | Woodblock | Woodblock | Woodblock | Woodblock |
| 77 | Woodblock | Woodblock | Woodblock | Woodblock | Woodblock | Woodblock |
| 78 | Mute Cuica | Mute Cuica | Mute Cuica | Mute Cuica | Mute Cuica | Mute Cuica |
| 79 | Open Cuica | Open Cuica | Open Cuica | Open Cuica | Open Cuica | Open Cuica |
| 80 | MuteTriangl | MuteTriangl | MuteTriangl | MuteTriangl | MuteTriangl | MuteTriangl |
| 81 | OpenTriangl | OpenTriangl | OpenTriangl | OpenTriangl | OpenTriangl | OpenTriangl |
| 82 | Shaker | Shaker | Shaker | Shaker | Shaker | Shaker |
| 83 | Jingle Bell | Jingle Bell | Jingle Bell | Jingle Bell | Jingle Bell | Jingle Bell |
| C6 84 | Bell Tree | Bell Tree | Bell Tree | Bell Tree | Bell Tree | Bell Tree |
| 85 | Castanets | Castanets | Castanets | Castanets | Castanets | Castanets |
| 86 | Mute Surdo | Mute Surdo | Mute Surdo | Mute Surdo | Mute Surdo | Mute Surdo |
| 87 | Open Surdo | Open Surdo | Open Surdo | Open Surdo | Open Surdo | Open Surdo |
| 88 | ----- | ----- | ----- | ----- | ----- | ----- |

PC: Program Change Number        Bank Select MSB is all 120, LSB is all 0

## PR-H (GM2 Group)

| Note No. | 007 (PC: 41) GM2 BRUSH | 008 (PC: 49) GM2 ORCHSTRA | 009 (PC: 57) GM2 SFX |
|---|---|---|---|
| 27 | High-Q | Close HiHat2 | ----- |
| 28 | Slap | Pedal HiHat2 | ----- |
| 29 | ScratchPush | Open HiHat2 | ----- |
| 30 | ScratchPull | Ride Cymbal | ----- |
| 31 | Sticks | Sticks | ----- |
| 32 | SquareClick | SquareClick | ----- |
| 33 | Mtrnm.Click | Mtrnm.Click | ----- |
| 34 | Mtrnm. Bell | Mtrnm. Bell | ----- |
| 35 | Jazz Kick 2 | Concert BD | ----- |
| C2 36 | Jazz Kick 1 | ConcertBD Mt | ----- |
| 37 | Side Stick | Side Stick | ----- |
| 38 | Brush Swirl | Concert Snr | ----- |
| 39 | Brush Slap1 | Castanets | High-Q |
| 40 | Brush Swirl | Concert Snr | Slap |
| 41 | Real Tom 6 | Timpani | ScratchPush |
| 42 | Close HiHat2 | Timpani | ScratchPull |
| 43 | Real Tom 6 | Timpani | Sticks |
| 44 | Pedal HiHat2 | Timpani | SquareClick |
| 45 | Real Tom 4 | Timpani | Mtrnm.Click |
| 46 | Open HiHat2 | Timpani | Mtrnm. Bell |
| 47 | Real Tom 4 | Timpani | Gt.FretNoiz |
| C3 48 | Real Tom 1 | Timpani | Gt.CutNoise |
| 49 | Crash Cym.1 | Timpani | Gt.CutNoise |
| 50 | Real Tom 1 | Timpani | String Slap |
| 51 | Ride Cymbal | Timpani | Fl.KeyClick |
| 52 | ChinaCymbal | Timpani | Laughing |
| 53 | Ride Bell | Timpani | Screaming |
| 54 | Tambourine | Tambourine | Punch |
| 55 | Splash Cym. | Splash Cym. | Heart Beat |
| 56 | Cowbell | Cowbell | Footsteps |
| 57 | Crash Cym.2 | Con.Cymbal2 | Footsteps |
| 58 | Vibraslap | Vibraslap | Applause |
| 59 | Ride Cymbal | Concert Cym. | Creaking |
| C4 60 | Bongo High | Bongo High | Door |
| 61 | Bongo Lo | Bongo Lo | Scratch |
| 62 | Mute H.Conga | Mute H.Conga | Wind Chimes |
| 63 | Conga Hi Opn | Conga Hi Opn | Car-Engine |
| 64 | Conga Lo Opn | Conga Lo Opn | Car-Stop |
| 65 | High Timbale | High Timbale | Car-Pass |
| 66 | Low Timbale | Low Timbale | Car-Crash |
| 67 | Agogo | Agogo | Siren |
| 68 | Agogo | Agogo | Train |
| 69 | Cabasa | Cabasa | Jetplane |
| 70 | Maracas | Maracas | Helicopter |
| 71 | ShrtWhistle | ShrtWhistle | Starship |
| C5 72 | LongWhistle | LongWhistle | Gun Shot |
| 73 | Short Guiro | Short Guiro | Machine Gun |
| 74 | Long Guiro | Long Guiro | Lasergun |
| 75 | Claves | Claves | Explosion |
| 76 | Woodblock | Woodblock | Dog |
| 77 | Woodblock | Woodblock | HorseGallop |
| 78 | Mute Cuica | Mute Cuica | Bird |
| 79 | Open Cuica | Open Cuica | Rain |
| 80 | MuteTriangl | MuteTriangl | Thunder |
| 81 | OpenTriangl | OpenTriangl | Wind |
| 82 | Shaker | Shaker | Seashore |
| 83 | Jingle Bell | Jingle Bell | Stream |
| C6 84 | Bell Tree | Bell Tree | Bubble |
| 85 | Castanets | Castanets | ----- |
| 86 | Mute Surdo | Mute Surdo | ----- |
| 87 | Open Surdo | Open Surdo | ----- |
| 88 | ----- | Applause | ----- |

PC: Program Change Number          Bank Select MSB is all 120, LSB is all 0

# Performance List

## USER
### (User Group)

| No. | Name | No. | Name |
|-----|------|-----|------|
| 01 | Voltage Ctrl | 33 | AggressiveXV |
| 02 | Watta Gate! | 34 | MIDI Rhodes |
| 03 | Road2Heaven | 35 | Reverse Vox |
| 04 | Orcstrl Brs | 36 | Hybrid Guitr |
| 05 | WayHipKits | 37 | Andreas Cave |
| 06 | Big Bottom | 38 | Analog Stack |
| 07 | Flying Keys | 39 | Pad/SqrLd XV |
| 08 | COSM DistGtr | 40 | Back2 JD-990 |
| 09 | BrsSect 5080 | 41 | Orc.Ensemble |
| 10 | Nirvana | 42 | 60's layer 2 |
| 11 | PhsDyno&Bs | 43 | HybStr 5080 |
| 12 | Dist Sync | 44 | Old Friends |
| 13 | Hit it!  RSS | 45 | FM BellLayer |
| 14 | Barococo | 46 | Bully Kit |
| 15 | BellPad 5080 | 47 | Piano&Organ |
| 16 | Springy | 48 | SlicedTrance |
| 17 | InstantScore | 49 | CrystalVoxXV |
| 18 | StereoSlicer | 50 | SuiteCombo+ |
| 19 | 5080 Bells | 51 | Min.Incidnt+ |
| 20 | JupiterStack | 52 | Predator+ |
| 21 | Synth Brs XV | 53 | BigOrchestra |
| 22 | Quasar | 54 | Spacy Lead |
| 23 | BlisteringXV | 55 | 80s Sample |
| 24 | XV SweepPad | 56 | OrganSplit |
| 25 | Chamber Str | 57 | BellyPad5080 |
| 26 | 60's layer | 58 | 4 x Hits |
| 27 | Heirborne XV | 59 | Blow Pad |
| 28 | Symphonic | 60 | Pumping 5080 |
| 29 | JC Gtr XV | 61 | XV BrushKit |
| 30 | Slip stack | 62 | XV Piano&Bs |
| 31 | Cathdl Organ | 63 | Windy |
| 32 | Soaring 5080 | 64 | Seq:5080Temp |

## PR-A
### (Preset A Group)

| No. | Name |
|-----|------|
| 01 | Seq:Template |
| 02 | Seq:Pop |
| 03 | Seq:LABallad |
| 04 | Seq:Fusion |
| 05 | Seq:FunkRock |
| 06 | Seq:HardRock |
| 07 | Seq:H.Metal |
| 08 | Seq:Blues |
| 09 | Seq:Cont.Jz |
| 10 | Seq:Ac.Jazz |
| 11 | Seq:Country |
| 12 | Seq:Folk |
| 13 | Seq:Dixie |
| 14 | Seq:BigBand |
| 15 | Seq:Latin |
| 16 | Seq:Africa |
| 17 | Seq:World |
| 18 | Seq:Zydeco |
| 19 | Seq:60's |
| 20 | Seq:Gospel |
| 21 | Seq:PopDance |
| 22 | Seq:TeknoPop |
| 23 | Seq:House |
| 24 | Seq:Hip Hop |
| 25 | Seq:HardCore |
| 26 | Seq:Acid |
| 27 | Seq:Ambient |
| 28 | Seq:New Age |
| 29 | Seq:Orch |
| 30 | Seq:Film |
| 31 | Seq:Chamber |
| 32 | Seq:Baroque |

## PR-B
### (Preset B Group)

| No. | Name |
|-----|------|
| 01 | Dulcimar&Gtr |
| 02 | DulcitarStk |
| 03 | Tekno Loop 2 |
| 04 | Rave Attack |
| 05 | SpaceCarrier |
| 06 | Terminator |
| 07 | Symphony JV |
| 08 | Nebular Vox |
| 09 | Humming Vox |
| 10 | Cosmic Dawn |
| 11 | Labyrinth |
| 12 | Sweeper |
| 13 | Stack Pad |
| 14 | Strobe Pad 2 |
| 15 | Rhythmatic |
| 16 | Voyage |
| 17 | S&H Pad |
| 18 | Cyclic Pad |
| 19 | White Hole |
| 20 | EasternSplit |
| 21 | Tekno Asia |
| 22 | TeknoSplit 1 |
| 23 | TeknoSplit 2 |
| 24 | TknoPopSplit |
| 25 | ChildrenSplt |
| 26 | Purple Split |
| 27 | PulsingSplit |
| 28 | Pad / Lead |
| 29 | Organ / Lead |
| 30 | Bass / Lead |
| 31 | S&H / Pad |
| 32 | Drone / Pipe |

* PR-B group contain split and layered Performances. The PR-A group contains Performances designed for use when creating songs.

In particular, PR-A:01 Seq:Template has the following settings to make it easy for you to create your own desired settings.

> Parts 1, 3–9, 11–16: PR-A:001 128voicePno
> Part 2: PR-B:013Finger Bass
> Part 10: PR-A:001 PopDrumSet1