

24-bit DIGITAL STUDIO WORKSTATION

# VS-1824

## Appendices



Before using this unit, carefully read the sections entitled: "IMPORTANT SAFETY INSTRUCTIONS" (Owner's Manual p. 2), "USING THE UNIT SAFELY" (Owner's Manual p. 3), and "IMPORTANT NOTES" (Owner's Manual p. 5). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, User Guide, Owner's Manual, and Appendices should be read in its entirety. These manuals should be saved and kept on hand as a convenient reference.

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# About MIDI

This section explains the basic concepts of MIDI, and how the VS-1824 handles MIDI messages.

## What is MIDI

MIDI stands for **Musical Instrument Digital Interface**. It is a worldwide standard that allows electronic musical instruments and personal computer to exchange musical performance data and messages such as sound selections. Any MIDI-compatible device can transmit musical data (as appropriate for the type of device) to any other MIDI-compatible device, regardless of its manufacturer or model type.

## MIDI connectors

MIDI messages (the data handled by MIDI) are transmitted and received using the following three types of connectors. On the VS-1824, MIDI OUT and MIDI THRU are handled by a single connector, which can be switched to act as the desired connector. (Owner's Manual p. 198)

- MIDI IN:** This receives MIDI messages from external MIDI devices.
- MIDI OUT:** This transmits MIDI messages from the VS-1824.
- MIDI THRU:** This re-transmits all MIDI messages that were received at MIDI IN, without modifying them.

## MIDI channels

MIDI is able to send information over a single MIDI cable independently to two or more MIDI devices. This is made possible by the concept of MIDI channels. You can think of MIDI channels as being somewhat similar in function to the channels on a television. By changing the channel of a TV set, you can view a variety of programs being transmitted by different broadcast stations. This is because data is received only from the transmitter whose channel is selected on the receiver.

In the same way, a MIDI device whose receive channel is set to "1" will receive only the data being transmitted by another MIDI device whose transmit channel is also set to "1."

## MIDI messages

The VS-1824 uses the following types of MIDI message.

### Note messages:

These messages are used to play notes. On a keyboard, these message transmit the key (note number) that was pressed, and how strongly it was pressed (velocity). On the VS-1824,

these messages are used when you use a MIDI sound source to play the metronome sound.

### Program Change messages:

These messages are for the purpose of selecting sounds, and contain a program number of 1–128. The VS-1824 uses these messages to select scenes and effects. (Owner's Manual p. 207)

### Control Change messages:

In general, these messages are used to transmit information such as vibrato, hold, and volume etc., that makes a performance more expressive. The various functions are differentiated by a controller number from 0–127, and the controller number is defined for each function. The functions that can be controlled on any given device will depend on that device.

On the VS-1824, these messages are used in a completely different way than on most instruments; they are used to control mixer parameters.

### Exclusive messages:

Unlike note messages and control change messages, exclusive messages are used to transmit settings that are unique to a particular device. On the VS-1824, exclusive messages can be used to control mixer parameters (in the same way as control change messages). Normally, control change messages are easier to handle, so they should be used rather than exclusive messages. Exclusive messages intended for different units are distinguished by their Device ID, rather than by MIDI channel. When exclusive messages are to be transmitted or received, you must set the Device ID of both units to a matching setting.

## MIDI implementation chart

MIDI allows a variety of electronic musical instruments to communicate with each other. However it is not necessarily the case that all devices will be able to communicate using all types of MIDI message. They can only communicate using those types of MIDI message that they have in common.

Each owner's manual for a MIDI device includes a MIDI Implementation Chart. This chart shows you at a glance the types of MIDI message that can be transmitted and received. By comparing the implementation charts of two devices, you will be able to see the types of message with which they will be able to communicate.

# About SCSI

SCSI stands for **Small Computer System Interface**. It is a data transfer standard that allows large amounts of data to be sent and received. The VS-1824 comes prepared with a SCSI connectors allowing you to connect external SCSI devices such as hard disks and Zip drives. This section describes the procedures and precautions taken when using these devices.

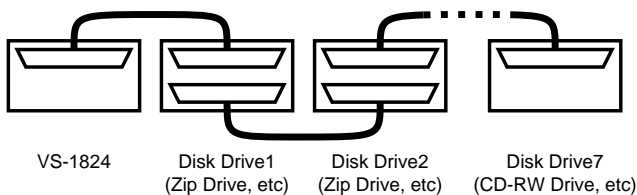
Disk drives are precision devices. If they are connected or used incorrectly, not only may they fail to operate correctly, but the data on the disk can be lost or, in the worst case, the disk drive itself may be damaged. Please be sure to read the manual for your disk drive.

## NOTE

A disk drive being used for the first time with the VS-1824 must be initialized by the VS-1824 (Owner's Manual p. 229). When a disk drive is initialized, all data on that disk drive is lost. Before using a disk drive that has been used by another device, make sure that it is all right to erase the data.

## About Connections

Up to 7 disk drives can be connected to the SCSI connector of the VS-1824 (up to 6 disk drives can be connected to the VS-1824CD). Use SCSI cable to connect the disk drives, connecting as shown below. SCSI connectors are not distinguished by input and output ends, so you may attach either end of the cable to the devices. Devices connected in this fashion are referred to as a **SCSI chain** or **daisy chain**.



- The VS-1824 features a DB-25 type connector (female). After checking your disk drive to see what kind of SCSI connector it uses, connect it with the appropriate cable.
- Keep SCSI cables as short as possible, and use only cables which have an impedance that is compatible with the SCSI standard ( $110\Omega \pm 10\%$ ), and that are completely shield.
- Do not allow the total length of all SCSI cables connecting the chain of disk drives to exceed 6.5 meters (VS-1824CD: 5.5meters).
- Do not connect or disconnect SCSI cables when the power of any device is turned on.

## About Terminators

To protect against return noise, the device at each end of a SCSI chain must have a terminating resistance. This is referred to as a **terminator**. Since the VS-1824 is one end of the SCSI chain, its internal terminator is normally in effect. Connect a terminator only to the last external drive in the chain. There are two types of terminators, those that can be switched on and off (internal) and those that are attached using SCSI connections (externally attached). Select the method appropriate for the disk drive you are using.

- Your disk drive may feature a terminator switch that is normally left in the "On" position (i.e., the terminator is usually in effect). Use this type of device as the last piece in a daisy chain.
- Do not use double terminators. For example, don't attach an external terminator to a disk drive that already has and internal terminator.

## Active Terminators

If you are using an external terminator, we recommend that you make it an active terminator. In this case, if you are using a disk drive that allows you to turn the power to the terminator on and off, be sure to turn this power on. For details on attaching an active terminator, refer to the owner's manual for your disk drive.



Active Terminator (p. 12), Terminator Power (p. 13)

## About SCSI ID Numbers

Each disk drive is distinguished by its SCSI ID number (0-7). This means that when two or more disk drives are connected, you must make settings so that the SCSI ID numbers of the disk drives do not conflict (coincide). If the SCSI ID numbers conflict, the VS-1824 will not be able to correctly recognize the disk drives.

With the factory settings, the VS-1824 is set to SCSI ID number 7. Moreover, it is fixed to "0" and the SCSI ID number of the CD-RW drive built in the VS-1824CD cannot be changed. Set the disk drives you are connected to ID numbers other than 7 (the VS-1824CD is except 0 and 7).

# Troubleshooting

When the VS-1824 does not perform the way you expect, check the following points before you suspect a malfunction. If this does not resolve the problem, contact servicing by your dealer or qualified Roland Service Center.

## Recording and Playback

### No Sound

- The power of the VS-1824 and the connected devices is not turned on.
- The audio cables are not connected correctly.
- The audio cables are broken.
- The volume is turned down on the connected mixer or amp.
- Each Levels of the VS-1824 is turned down.
  - Channel fader
  - Master fader
  - MONITOR knob
  - PHONES knob
- The output jacks which are connected are different than the output jacks selected in the master section of the mixer (Owner's Manual p. 72, 95).
- Short phrases less than 0.5 seconds cannot be played back.
- The volume level of the instrument connected to the VS-1824 is too low.
  - Could you be using a connection cable that contains a resistor? Use a connection cable that does not contain a resistor.
- I can't record or play back, even when I press **[PLAY]**.
  - Does the he PLAY indicator just blink green? When the EXT SYNC indicator is on, the VS-1824 is receiving MTC receive standby messages from the external MIDI device. Operate the external MIDI device or press **[STOP]**.
  - When "PowerOFF/RESTART" appears in the display it means that the shutdown procedure is being performed. Hold down **[SHIFT]** and press **[PLAY (RESTART)]**. This restarts the VS-1824.

### A specific channels does not sound

- The input mixer or the track mixer has not selected correctly.
- The volume level of the channel is turned down.
  - When switching between the input mixer and track mixer, recalling Scenes, using Auto Mix, or in other such situation, the actual volume levels may not match the position of the faders. In such cases, bring the faders up or down to match the settings.
- The track is off (the STATUS indicator is off).
- The Mix Send Switch is set to "Off."
- The Solo or Mute function (Owner's Manual p. 42) is being used.
- "Cntl Local" is set to "Off."
  - In this case, fader movements have no effect.
- The song with a recording mode of "MAS" or "CDR" is selected.
  - When "MAS" is selected, the VS-1824 will function as a 8 track recorder. When "CDR" is selected, the VS-1824 will function as a four-pair stereo recorder (channel link is on: track a-d). Track 9-18 cannot be used.

### Cannot record

- The recording track has not been selected (the STATUS indicator is not blinking red).
- Recording source tracks, playback tracks, or effects have not been assigned.
- The disk drive has insufficient capacity.
- The song has an insufficient number of events (Owner's Manual p. 26).
- The number of tracks which can be simultaneously recorded will decrease.
  - when set the Sample Rate to "48 kHz" or set the Vari Pitch to "On," up to 6 tracks can be recorded simultaneously.

### Cannot record digitally

- The CD player's digital connection is not accepted (Owner's Manual p. 67).
- The **master clock** is set to "INT" (Owner's Manual p. 66).
- The DIGITAL IN connector (optical or coaxial) was not properly selected.

→ Continued...

- The sampling rate of the recording destination song is different than the sampling rate of the digital audio device.
  - Match the sample rate setting of the digital audio device to the setting of the song. If it is not possible to change the sample rate of the digital audio device, create a new song with that sample rate.
- The digital signal is not being transmitted from the digital audio device.
  - Some digital audio devices do not output a digital signal unless they are in play mode. If this is the case, put your digital audio device in standby (pause) mode before putting the VS-1824 into record mode.
- The digital signal format is different.
  - Some digital audio devices may use a special digital signal format. Please connect to a digital audio device that is compatible with S/P DIF.

### Noise and distortion appear in the recorded sound

- Input sensitivity settings are incorrect.
  - If input sensitivity settings are too high, the recorded sound will be distorted. Conversely, if they are too low, the recorded sound will be obscured by noise. Adjust the INPUT knobs so that the level meters move at as high a level as possible, within the range of -12 dB to 0 dB.
- The equalizer is being used with the input mixer.
  - Some equalizer settings may cause the sound to distort even if the PEAK indicator does not light. Readjust the equalizer.
- “ATT” (Attenuator) setting is incorrect. (Owner’s Manual p. 55, 82, 89, 94)
  - If noise or distortion occurred as a result of track bouncing, the track output levels were too high.

### The playback pitch is strange

- The Vari-Pitch function is turned on (the VARI PITCH icon is appeared in the display).
- The time compression/expansion function is being used (Owner’s Manual p. 148).

## Disk drive problems

### The internal hard disk is not being recognized

- “IDE Drive” is set to “Off” (Owner’s Manual p. 254).
- The “Partition” settings are not right (Owner’s Manual p. 24, 216).
  - When a high-capacity hard disk is installed in the VS-1824, we recommend setting the partition size to “2000MB.”
- Although the Track Erase operation is finished, the available recording time does not increased.
  - The audio data is erased by Track Cut, Track Erase or Phrase Delete etc., the data that is no longer played back is not actually erased from the hard disk. If you wish to increase the available recording time, please read “If “Disk Full!” appears in the display (Song Optimize)” (Owner’s Manual p. 218).

### The Zip drive is not recognized

- The Zip drive is not connected correctly.
- The same device ID number is assigned to two or more SCSI devices (Zip drives, CD-RW drives, etc.).
- The Zip drive has not been initialized (Owner’s Manual p. 229).
- No Zip disk is inserted in the drive.
  - When switching Zip disks, be sure to select the newly inserted disk as the current drive.
- An archives copy Zip disk is inserted.
  - Playable copies and archives copies have different disk formats. Take precautions such as sticking labels on disks saved as archive type data disks to distinguish the from other disks.
- The VS-1824 song data saved on Zip disks cannot use the computer’s internal Zip drive.
  - The VS-1824 song data format is particular to the VS-1824. Other than the other VS-series data ported (Song Export) to the VS-1824, the data cannot be handled by other devices (VS-1880 excepted).



The song data of the VS-1824 is the same as the song data of the VS-1880.

- Initialization is cancelled, with error messages such as “Medium Error,” “Not 512 bytes/sector,” “Function Failed!” or other messages appearing in the display
  - The Zip disk may scratched or be otherwise damaged. Try another (new) disk to check whether or not the same condition reappears.
  - The Zip drive may be broken. Connect the Zip drive to a device other than the VS-1824 (e.g., your computer) to see if the drive can initialize disks, read files, and perform other operations normally.

## Internal Effects

### Effects cannot be used

- The VS8F-2 has not been installed correctly (User Guide p. 6, 9).
- Only one VS8F-2 has been installed (when EFFECT B cannot be used).
- You are attempting to select the algorithm for Reverb, Gated Reverb, Vocoder 2, Voice Transformer or Mastering Tool Kit with FX2 or FX4.
- You are already attempting to select the algorithm for Vocoder 2, Voice Transformer or Mastering Tool Kit with FX1 or FX3 (Owner's Manual p. 101).
- I'd like to change the order of an effect algorithm.
  - The connection orders cannot be altered. They can only be turned on or off. For more detailed information on what goes on with the algorithm orders, please refer to the "Algorithm List" (p. 25).

## CD-RW Drive Problems

### I made an audio CD on the CD-R/RW drive, but it doesn't play on a consumer CD player.

- The finalized process was not carried out. When making audio CDs, set "Finalize" to "On" or "OnlyFin." (Owner's Manual p. 189).
- Audio CD's created using a CD-RW disc cannot be played on a conventional CD player. Please use a CD-R disc.

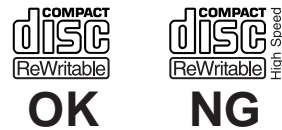
### The CD-R drive is not being recognized

- The CD-RW drive is not connected correctly.
- The same device ID number is assigned to two or more SCSI devices (Zip drives, CD-RW drives, etc.).
- No CD-R/RW disc is inserted in the drive.
- A CD-RW drive that is not designated by Roland.

### Cannot write to CD-R/RW discs

- The song's sample rate is set to something other than 44.1 kHz (Owner's Manual p. 50, 186).
- The internal IDE hard disk does not have sufficient free disk space.
- The CD-R/RW disc does not have sufficient free space.
- You are trying to write to a commercial CD software disc.
- You are trying to write to a CD-R disc that has been finalized.

- The CD-RW disc of high speed correspondence is used.



- Mass type discs (80 minute / 700MB type etc.) are used.

## MIDI Devices Problems

### With the VS-1824 as master, the MIDI sequencer does not respond to commands

- The MIDI cable is not connected correctly.
- The MIDI cable is broken.
- The MIDI Thru switch is not set to "Out" (Owner's Manual p. 198).
- "Sync Gen." (the sync generator) is not set to the appropriate synchronization method (MTC, MIDI Clock, Sync Track) (Owner's Manual p. 198).
- The EXT indicator is blinking ("Sync Source" is set to "EXT").
- The two devices are not set to the same type of MTC (during MTC synchronization).
- The MIDI clock data has not been recorded on the sync track (if you are using the sync track for synchronization).
- The settings of the MIDI sequencer are not correct.
- The MIDI sequencer is not ready to playback.
- The VS-1824 mixer level and pan settings changed by themselves.
  - The VS-1824 receives Control Change messages as well as System Exclusive messages. When set to receive Control Change messages transmitted by a MIDI sequencer, the VS-1824's mixer can be controlled by external devices. When this feature is not needed, set the "Control Type" to "Off."

### When synchronizing using a MIDI sequencer as the master, the VS-1824 does not respond to the sequencer messages

- The MIDI cable is not connected correctly.
- The MIDI cable is broken.
- You are trying to synchronize using the MIDI clock.
  - The VS-1824 cannot be run in slave mode using a method other than MTC.
- The EXT indicator is off (“Sync Source” is set to “INT”).
- The two devices are not set to the same type of MTC (during MTC synchronization).
- The settings of the MIDI sequencer are not correct.
- The VS-1824 is not in playback standby mode (with the PLAY indicator blinking).
- MTC reception is in poor condition.
  - Setting the **Sync Error Level** to “5” or higher may improve conditions.

### With a video device as the master, the VS-1824 does not respond

- The cable connected to the L-connector, the SYSTEM E connector or the MIDI cable is not properly connected.
- The MIDI cable is broken.
- The EXT indicator is off (“Sync Source” is set to “INT”).
- “SysEX.Rx.” (System Exclusive Receive Switch) is not set to “On.”
- “MMC” (MMC mode) is not set to “SLAVE.”
- The MTC frame rate of the video device differs from that of the SI-80SP (Roland Video MIDI Sync Interface), or the video and the VS-1824 are not set to the same type of MTC.
- MTC reception is in poor condition.
  - Setting the Sync Error Level to “5” or higher may improve conditions.

### Other problems

#### Data on the disk drive was not saved properly

- The VS-1824’s power was turned off without performing the shutdown process.
- The power was turned off while the disk drive was operating.
- A strong shock was applied to the disk drive.
- The disk drive or SCSI cable was connected or disconnected while the power was still turned on.
  - Reinitialize the disk drive (and also execute physical formatting) (Owner’s Manual p. 229). Also, we recommend that you execute Surface Scan as well (Owner’s Manual p. 231).



# Error Messages

## **Aborted Command! Illegal Request!**

This disk drive cannot be used by the VS-1824.

## **Already Selected**

The currently selected disk drive was selected. If you wish to switch to another disk drive, re-select the disk drive.

## **Arbitration Failed! Busy Status! Check Condition! Status Error!**

Normal communication with the disk drive could not be accomplished. Make sure that the disk drive is connected correctly.

## **Blank Disc**

You have tried to run the CD player function using a disc that has no performance data on it. Insert a commercial CD or CD-R/RW with material already recorded on it.

## **Can't Communicate! Drive Time Out! Message Error! Phase Mismatch! Undefined Sense! Drive Unknown Error!**

There is a problem with the connections to the disk drive. Make sure that the disk drive is connected correctly.

## **Can't REC CD !**

With the factory setting, digital connections cannot be made with a CD player. Please read "Recording a Digital Source" (Owner's Manual p. 66).

## **Can't Recover**

The drive check Recover procedure could not be executed because there was insufficient free space on the disk. Delete unneeded songs. Alternatively, perform the Song Optimize procedure.

## **Can't Set Marker**

No more than two track number mark points can be set within a four-second interval.

## **Complete**

The operation ended normally.

## **Change Int CLK ?**

No digital signal is being received at the DIGITAL IN connector. Select whether or not to switch the sample rate reference clock to the internal clock. Pressing **[ENT/YES]** switches the VS-1824 to the internal clock. After checking to make sure that all digital devices are properly connected and those sample rates for all devices match, carry out the operation once more.

## **Digital In Lock**

The sample rate reference clock is set to the digital signal coming from the DIGITAL IN connector. You can record using the digital connection.

## **Digital In Unlock**

The digital signal is not being input through the DIGITAL IN connector, or the sample rate set for the song and the sample rate of the digital device connected to the DIGITAL IN connector are different. In this state, you cannot record using the digital connection.

The sample rate specified for the song is different than the sample rate of the digital device connected to the DIGITAL IN connector. Press **[ENT/YES]**, and set the sample rates of both devices to match.

## **Disk Memory Full!**

There is insufficient free area on the disk. Erase unneeded data. Or, select a different disk drive. The maximum number of songs that can be recorded on one partition (200) has been exceeded. Delete unneeded songs. Or, select a different disk drive.

## **Drive Busy!**

If this message appears when you first begin using a disk drive with the VS-1824, the disk drive is not fast enough.

When using this disk, create a new song with a lower sample rate or recording mode, and record using this song.

If this message appears after you have been using the disk drive with the VS-1824, the data on the disk drive has become fragmented, causing delays in reading and writing data. Either use the track bouncing operation to re-record playback data to another track, or use the optimize operation. If the same message appears even after these measures have been taken, copy the song data to another disk drive and initialize the disk drive that produced the problem.

## **Event Memory Full!**

The VS-1824 has used up all the events that can be handled by one song. Delete unneeded auto mix data. Alternatively, perform the Song Optimize operation.

### **Finalized CD !**

This message appears when an attempt is made to write to a commercial CD or a finalized CD-R disc. Replace the disc with a blank disc or one that has not been finalized.

### **Found Illegal Track Pair! Found Illegal Phrase Pair!**

You are trying to Track Edit or Phase Edit (Copy, Move, or Exchange etc.) between a V-track that has been recorded with "CDR" (Recording Mode or CDRRecMode) and a normal V-track. Please select the source and the destination V-tracks again.

### **Function Failed**

Processing was halted due to insufficient memory or due to an error which occurred in the disk drive itself. Check connections and reliability.

### **Hardware Error!**

There is a problem with the disk drive. Contact the manufacturer or dealer of the disk drive.

### **Illegal Track!**

You are trying to Phase New between a V-track (take) that has been recorded with "CDR" (Recording Mode or CDRRecMode) and a normal V-track (take). Please select the source and the destination V-tracks again.

### **Lack of CD-R Memory!**

There is insufficient free space to write the songs to the CD-R/RW disc.

### **Lack of EVENT !!**

You have tried to UNDO or REDO when the remaining number of Event is less than 200. You cannot continue the current operation.

### **Lack of IDE Memory!**

There is insufficient free space on the internal IDE hard disk to make the image data file.

### **MARKER Memory Full!**

The VS-1824 has used up all Marker Memory (1000 Markers) that can be handled by one song. Delete unneeded Marker.

### **Medium Error!**

There is a problem with the disk drive media. This disk cannot be used by the VS-1824. In some case's recovery can be achieved by executing Drive Check.

### **No CD-R Drive !**

Either no CD recorder (CD-R/RW drive) is connected, or the power is not turned on.

### **No Data to Write**

The track that you have selected to write to CD-R/RW disc contains no song data.

### **No Disc**

There is no disc in the Roland CD recorder (CD-R/RW drive). Please insert a disc.

### **No Drive Ready**

No disk drive is connected. Make sure that the disk drive is connected correctly.

### **Not 44.1k Song !**

The sample rate of the song is not 44.1 kHz, so the data cannot be written to the CD-R/RW disc.

### **Not 512byte/sector**

The disk that you are using is not 512 bytes/sector. This disk cannot be used by the VS-1824.

### **Not Ready!**

The disk drive is not ready. Wait a short time.

### **Obey Copyrights ?**

This message asks if you agree to the terms and conditions regarding the reproduction, broadcast, and sale of the software. Please carefully read the License Agreement.

### **Please Insert CD-R Disc !**

Either the Roland CD recorder (CD-R/RW drive) loading tray is still open, there is no CD-R/RW disc loaded, or the CD-R/RW drive is otherwise not ready. Insert CD-R/RW disc.

### **Please Wait...**

Operation is in progress. Please wait momentarily.

### **SCSI ID Error!**

The SCSI ID numbers of two or more disk drives are conflicting. Make settings so that the SCSI ID numbers do not conflict.

### **SPC Not Available!**

The SCSI components of the VS-1824 have malfunctioned. Contact servicing by your dealer or qualified Roland service personnel.

### **Song Protected!**

Since Song Protect is ON, the operation cannot be executed.

### **TOC Read Error!**

An error occurred in reading from the CD-R/RW disc. There is a problem with the Roland CD recorder (CD-R/RW drive) or the CD-R/RW disc.

**Too Many Markers!**

You have tried to set track number mark points in excess of the maximum (98) you can set for one CD.

**Unformatted!**

The disk drive has not been initialized by the VS-1824.  
Initialize the disk drive.

If this appears for a disk drive that has been initialized by the VS-1824, there is a problem with the connections to the disk drive. Make sure that the disk drive is connected correctly.

**User Aborted!**

The procedure has canceled by pressing **[EXIT/NO]**.

**Write Another ?**

Writing to the disc is complete. Select whether or not you want to write the same data to a new disc. Press **[ENT/YES]** or **[EXIT/NO]**.

**Write Protected!**

The disk drive is protected.

# Glossary

## Active Terminator

A type of terminator (a terminating resistance) placed at each end of a SCSI chain. A new addition to SCSI-2 specifications, compared with ordinary terminators, it provides greater operating stability for SCSI devices, thus improving signal transmission performance.

## CD-R

Short for **Compact Disc Recordable**. This is a system for reading and writing discs in the same format as that used for CDs (CD-ROMs and music CDs). A specialized CD-R drive allows one-time only writing of discs.

However, as long as the data has not been finalized and there is sufficient capacity remaining on the disc, the CD-R drive can be used for multiple additions to, and changes in the material.

Sometimes they are referred to as "Write Once CD," "CD-Write Once," or something similar.

## CD-RW

Short for **Compact Disc ReWritable**. This is a system allowing creation of discs that can be read using the same format as regular CDs (CD-ROMs and Music CDs). While resembling the CD-R system in that it uses a special CD-RW drive, these discs can be rewritten any number of times.

## COSM

Stands for **Composite Object Sound Modeling**. This is "a technology which combines multiple sound models to create new sounds," which was first used on the Roland's VG-8 V-Guitar System. For example, sounds created on the VG-8 are the result of a variety of sound models (elements) such as the pickup, the body of the guitar, the guitar amp, mic, and speaker etc.

## Current Song

The song currently being recorded, played back, or edited is referred to as the current song.

## DAT

Short for **Digital Audio Tape**. This refers both to the system of recording digitized sound to magnetic tape, as well as to the tapes themselves. Besides digital audio signals, all song information is recorded on the tape, including starts and track data, information to allow or prevent copying, etc.

## Finalize

This is the operation that writes the TOC to a prepared audio disc. Whereas additions and changes can be made to discs that have not yet been finalized, such discs are not playable on regular CD players.

## Formants

A formant is an important element which determines the character of a vocal sound. It is a fixed overtone whose

location is determined by the size of the vocal chords.

Conventional pitch shifters modify the pitch in a way that changes even the location of the formants (which by nature do not change). For example when a conventional pitch shifter raises the pitch, a "duck voice" is produced as if the vocal chords had shrunk, and when the pitch is lowered a "giant voice" is produced as if the vocal chords had expanded.

The Voice Transformer modifies the basic pitch and the formant separately, allowing a variety of voice characters to be created.

## Frame

Similar to the individual frames in a roll of movie film, the numerous still pictures that are displayed in rapid succession to create a moving video image are also known as "frames." About thirty of these frames are shown each second. When hard disk recorders, sequencers, and other such equipment are synchronized with video, it is generally assumed that there should be one frame every 1/30th of a second.

## GUITAR (Hi-Z)

A high-impedance input jack for directly connecting electric guitars.

## GPI

GPI stands for **General Purpose Interface**. This is a control jack provided on professional and consumer video devices such as video editors and title superimposers. By connecting this control jack to the foot switch jack of the VS-1824 and setting the Foot Switch Assign to "GPI," the connected device will be able to playback/stop the VS-1824.

## IDE

IDE stands for **Integrated Device and Electronics**. This is the standard data transmission method used by the hard disk drives of recent personal computers. The hard disk drives that can be installed in the VS-1824 are IDE compatible.

## MMC

MMC is an acronym for **MIDI Machine Control**. This is a rule that defines how MIDI system exclusive messages can be used to control multiple recording devices from a single device. The VS-1824 supports MMC. In addition to song playback, stop and fast-forward, you can also select the tracks for recording, etc.

## MTC

MTC stands for **MIDI Time Code**. This is a group of messages which are transmitted and received between MIDI devices to synchronize their operation. Unlike MIDI Clock messages, MTC specifies an absolute time. Like SMPTE time code, MTC also supports a variety of frame rates. If you wish to use MTC to synchronize the operation of two devices, both devices must be set to the same frame rate.

**NTSC Format**

Color television format used in Japan, the United States, and other countries. Tapes recorded in the NTSC format cannot be played back on video decks utilizing the SECAM/PAL formats.

**Phantom Power**

This is a method of providing electric power to condenser mics via the mic cables. Generally, a mixer's internal phantom power source supplies 6–48 volts (DC). Supplying phantom power to dynamic mics, audio playback devices, or other such equipment may result in damage to the equipment. Turn the phantom power switch on only when connecting condenser mics which need phantom power; otherwise, leave it switched off.

**R-BUS**

Roland's digital communication specification developed to allow audio and control data to be exchanged between devices. Multi-channel audio signals, word clock, and MIDI-compatible operation data and synchronization signals can be exchanged. A single R-BUS connector allows simultaneous bi-directional transfer of eight channels of digital audio data. The connector is a DB-25 type, and uses a special cable for connections. It should NOT be connected to other types of ports that use similar connectors!

**Removable Disk Drives**

Disk drives that have been able to remove the disk, such as a Zip drive, are referred to as the "removable disk drives."

**RSS**

RSS stands for **Roland Sound Space**. This is an effect which allows a sound source to be placed in three-dimensional space when played back on a conventional stereo system. The sound can be placed not only in front of the listener, but also directly to the side, above, below, and behind the listener.

**S/P DIF**

S/P DIF stands for **Sony/Philips Digital Interface Format**. This is a specifications for transmitting and receiving stereo digital audio signals between digital audio devices. The VS-1824 provides coaxial connectors which support S/P DIF.

**SCMS**

SCMS stands for **Serial Copy Management System**. This is a function that protects the rights of copyright holders by prohibiting recording via a digital connection for more than two generations. When digital connections are made between digital recorders that implement this function, SCMS data will be recorded along with the audio data. Digital audio data which contains this SCMS data cannot again be recorded via a digital connection.

**SCSI**

SCSI stands for **Small Computer System Interface**. This is a data transmission method that can transmit large amounts of data in a short time. Since the VS-1824 has a SCSI connector, external SCSI devices such as hard disks or removable disk drive etc. can be connected.

**SECAM Formats/PAL Formats**

Color television formats used in Europe and other areas. Tapes recorded in the SECAM or PAL formats cannot be played back on video decks designed for the NTSC format.

**Shutdown**

In order to turn the power off safely, you must first make sure that the performance has been saved to hard disk, and that the hard disk heads are parked. This procedure is referred to as Shutdown.

**SMPTE time code**

This is a signal format defined by the American organization SMPTE (Society of Motion Picture and Television Engineers) which is used to synchronize the operation of video or audio devices. SMPTE specifies "hours:minutes:seconds:frames" to indicate the address of each frame of a video image. For this reason, there are a variety of frame rates.

**Terminator Power**

This refers to the power supplied to external type active terminators.

**TOC**

Short for Table of Contents. This is the region on the CD-R disc that handles information such as song times, end times, sequence, and so on. Although the songs on a disc and their playing time can be displayed when an audio CD is placed in a CD player, this is because they can be read automatically from the TOC. The TOC is recorded differently than music data, with its main characteristic being disc access, such as the ability to go to the start of any song instantly.

**Track Minutes**

The amount of available recording time that is called for a standard unit corresponding to the time of one continuous monaural signal recorded to one track.

**Zip Drive**

A magnetic disk drive format standardized by Iomega Corporation. Disks that can be used for reading and writing data with Zip drives are call Zip disks. Similar to 3.5-inch floppy disks in size and usage, one Zip disk can store 100 MB of data.

# Shortcut Key Operations

Here is a list of the functions that can be performed by pressing multiple buttons, or using the **TIME/VALUE** dial in conjunction with a button.

## ■ SELECT/CH EDIT buttons

[SHIFT] + [SELECT 1] (INPUT):	To the Mix Send Pan setting page (PRM.V)
[SHIFT] + [SELECT 2] (INPUT):	To the ATT setting page (PRM.V)
[SHIFT] + [SELECT 3] (INPUT):	To the EQ Low setting page (PRM.V)
[SHIFT] + [SELECT 4] (INPUT):	To the EQ Mid setting page (PRM.V, 3-bandEQ)
[SHIFT] + [SELECT 5] (INPUT):	To the EQ High setting page (PRM.V)
[SHIFT] + [SELECT 6] (INPUT):	To the Link setting page (PRM.V)
[SHIFT] + [SELECT 1] (TRACK):	To the V-track setting page (PRM.V)
[SHIFT] + [SELECT 2] (TRACK):	To the FX1 setting page (PRM.V)
[SHIFT] + [SELECT 3] (TRACK):	To the FX2 setting page (PRM.V)
[SHIFT] + [SELECT 4] (TRACK):	To the FX3 (AUX1) setting page (PRM.V)
[SHIFT] + [SELECT 5] (TRACK):	To the FX4 (AUX2) setting page (PRM.V)
[SHIFT] + [SELECT 6] (TRACK):	To the AUX (AUX3) setting page (PRM.V)
[STATUS] + [SELECT] (*1):	Select source to be recorded on the track (Input Assign)
[ST IN] + [SELECT] (*2):	Select source to Stereo In function
[EFFECT 1/3 RTN] + [SELECT] (*3):	Select the Send switch setting to FX1 bus (off/pre/post)
[EFFECT 2/4 RTN] + [SELECT] (*3):	Select the Send switch setting to FX2 bus (off/pre/post)
[SHIFT] + [EFFECT 1/3 RTN] + [SELECT] (*3):	Select the Send switch setting to FX3 bus (off/pre/post)
[SHIFT] + [EFFECT 2/4 RTN] + [SELECT] (*3):	Select the Send switch setting to FX4 bus (off/pre/post)
[SHIFT] + [SOLO (EDIT)]:	Solo mode on/off
[SOLO (EDIT)] + [SELECT] (*1):	Solo function on/off (each channel)
[CLEAR] + [SOLO (EDIT)]:	Solo function off (all channel)
[MUTE (FADER)] + [SELECT] (*1):	Mute function on/off (each channel)
[CLEAR] + [MUTE (FADER)]:	Mute function off (all channel)
[AUTOMIX] + [SELECT] (*1):	Switch the Automix status of each channel (when Automix is “on”)

(\*1) INPUT 1-8, DIGITAL, EFFECT 1/3 RTN, EFFECT 2/4 RTN, TRACK 1-18

(\*2) INPUT 1-8, DIGITAL

(\*3) INPUT 1-8, DIGITAL, TRACK 1-18

## ■ Transport Control buttons

[SHIFT] + [STORE (ZERO)]:	Store song data to the disk drive
[SHIFT] + [SONG TOP (REW)]:	Move to the time where the first sound of the song is recorded
[SHIFT] + [SONG END (FF)]:	Move to the time where the last sound of the song is recorded
[SHIFT] + [SHUT/EJECT (STOP)]:	Shut down
[SHIFT] + [RESTART (PLAY)]:	Restart (after shut down)
[REC] + [STATUS] (1-18):	Switch the status to REC (REC indicator blinks red)
[STOP] + [STATUS] (1-18):	Switch the status to PLAY (PLAY indicator lights green)

## ■ LOCATOR/SCENE buttons

[CLEAR] + [LOC] (1-8):	Clear the setting of locators
[CLEAR] + [TAP]:	Erase a marker
[SHIFT] + [CLEAR] + [TAP]→[YES]:	Erase all markers
[BANK] + [LOC] (1-8):	Switch the locator bank
[SCENE] + [TAP]:	Execute the snapshot (When Automix is “on”)
[SCENE] + [PREVIOUS]:	Gradation to mixer setting of previous marker (when Automix is “on”)
[SCENE] + [NEXT]:	Gradation to mixer setting of next marker (when Automix is “on”)

## ■ LOCATOR/SCENE buttons

[SCENE] + [REC]:	Automix Realtime recording (when Automix is “on.”)
[SHIFT] + [SCENE]:	Transmit the condition of the digital mixer as MIDI data from MIDI OUT connector
[SHIFT] + [START (1)]:	Enter the current time as track edit start point. If it has been already set, move to that time (except track condition).
[SHIFT] + [END (2)]:	Enter the current time as track edit end point. If it has been already set, move to that time (except track condition).
[SHIFT] + [FROM (3)]:	Enter the current time as track edit from point. If it has been already set, move to that time (except track condition).
[SHIFT] + [TO (4)]:	Enter the current time as track edit to point. If it has been already set, move to that time (except track condition).
[SHIFT] + [CLEAR] + [START (1)]:	Clear the track edit start point (except track condition)
[SHIFT] + [CLEAR] + [END (2)]:	Clear the track edit end point (except track condition)
[SHIFT] + [CLEAR] + [FROM (3)]:	Clear the track edit from point (except track condition)
[SHIFT] + [CLEAR] + [TO (4)]:	Clear the track edit to point (except track condition)
[SHIFT] + [PREVIOUS]:	If there is a phrase on current time, move to the beginning of that phrase. If not, move to the end of the previous phrase (when PREVIOUS/NEXT Sw is “PHRASE”). Move to the previous marker (when PREVIOUS/NEXT Sw is “MARKER”)
[SHIFT] + [NEXT]:	If there is a phrase on current time, move to the end of that phrase. If not, move to the beginning of the next phrase (when PREVIOUS/NEXT Sw is “PHRASE”). Move to the next marker (when PREVIOUS/NEXT Sw is “MARKER”)
[PLAY (DISPLAY)] + [TAP]:	Register a marker for audio CD track number

## ■ FUNCTION buttons

[SHIFT] + [F1 (SONG)]:	To Song Menu
[SHIFT] + [F2 (TRACK)]:	To Track/Phase Menu
[SHIFT] + [F3 (FX A)]:	To Effect A Menu
[SHIFT] + [F4 (FX B)]:	To Effect B Menu
[SHIFT] + [F5 (SYSTEM)]:	To System Menu
[SHIFT] + [F6 (UTIL)]:	To Utility Menu
[SHIFT] + [CD-RW (MASTERING)]:	To Mastering Room setting page

## ■ Other

[SHIFT] + [PAGE]:	Popup the Jump setting page
[SHIFT] + [PLAY]:	Switch the Graphic display (Play Condition)
[SHIFT] + [SCRUB]:	Popup the Scrub length setting page
[SHIFT] + [TO]:	Popup the PREVIEW TO length setting page
[SHIFT] + [FROM]:	Popup the PREVIEW FROM length setting page
[SHIFT] + [UNDO]:	Popup the Redo setting page (when the UNDO indicator is lit)
[SHIFT] + [TAP]:	To the Tempo map setting page
[SHIFT] + [EXT SYNC]:	To the Sync source setting page
[SHIFT] + [LOOP]:	To the loop start/end point setting page
[SHIFT] + [AUTO PUNCH]:	To the punch in/out point setting page
[SHIFT] + [▲] or [▼]:	Move the range of display to edit (Pane)
[STATUS] (1–18) + [CLEAR]:	Cancel the all routing of mixer section.
[SHIFT] + TIME/VALUE dial:	Modify the value at 10 times the usual speed. In Play condition when the cursor is displayed at the sub frame of the time code display, move the current time in units of approximately 1/100 frame.

# Parameter List

## ■ Input Mixer [CH EDIT] (INPUT 1–8, DIGITAL)]

Parameter name	Display	Value, Initial value
Channel Link	Link	Off, On
Attenuator	ATT	-12-0-+12 dB
Phase	Phase	<b>NRM</b> , INV
Fader Group	Group	<b>Off</b> , 1-8
Level Meter	Meter	<b>Pre</b> , Pst
Solo	Solo	<b>Off</b> , On
Mute	Mute	<b>Off</b> , On
Offset Level	-	0- <b>100</b> -127 (*1)
Fader	Fader	0- <b>100</b> -127
Mix Send Switch	MIX Sw	Off, <b>On</b>
Offset Balance	Bal	L63- <b>0</b> -R63 (*1)
Mix Send Pan	Pan	L63- <b>0</b> -R63
Equalizer Switch	EQ SW	Off, <b>On</b>
Equalizer Select	-	2BandEQ, <b>3BandEQ</b>
Equalizer Low Gain	EQ Low G	-12- <b>0</b> -12 dB
Equalizer Low Frequency	EQ Low F	40 Hz- <b>300 Hz</b> -1.5 kHz
Equalizer Mid Gain	EQ Mid G	-12- <b>0</b> -12 dB (*3)
Equalizer Mid Q	EQ Mid Q	<b>0.5</b> -16 (*3)
Equalizer Mid Frequency	EQ Mid F	200 Hz- <b>1.4 kHz</b> -8 kHz (*3)
Equalizer High Gain	EQ High G	-12- <b>0</b> -12 dB
Equalizer High Frequency	EQ High F	500 Hz- <b>4 kHz</b> -18 kHz
AUX Switch	AUX (1-3)	<b>Off</b> , PreFade, PstFade (*6)
AUX Level	-	0- <b>100</b> -127 (*4)
AUX Pan/Balance	-	L63- <b>0</b> -R63 (*2) (*4)
Effect Insert Switch	FX (1-4) Ins	<b>Off</b> , Ins, InsL, InsR, InsS (*6)
Effect Insert Send Level	Snd	-42- <b>0</b> -6 dB (*5)
Effect Insert Return Level	Rtn	-42- <b>0</b> -6 dB (*5)
Effect Send Switch	FX (1-4)	<b>Off</b> , Pre, Pst (*6)
Effect Send Level	-	0- <b>100</b> -127 (*7)
Effect Pan/Balance	-	L63- <b>0</b> -R63 (*2) (*7)

\*1 Valid when Channel Link is "On."

\*2 If Channel Link is On, the "Pan" parameter will change to the balance parameter.

\*3 Valid when Equalizer Select is "3 Band EQ."

\*4 Valid when AUX Switch is except "Off."

\*5 Valid when Effect Insert Switch is except "Off."

\*6 If two VS8F-2(s) are installed in your VS-1824, the AUX1 will change to the FX3, the AUX2 will change to the FX4, the AUX3 will change to the AUX.

\*7 Valid when Effect Send Switch is except "Off."

## ■ Track Mixer [CH EDIT] (TRACK 1–18)

Parameter name	Display	Value, Initial value
Channel Link	Link	Off, On
Attenuator	ATT	-12-0-+12 dB
Phase	Phase	<b>NRM</b> , INV
Fader Group	Group	<b>Off</b> , 1-8
Level Meter	Meter	<b>Pre</b> , Pst
Solo	Solo	<b>Off</b> , On
Mute	Mute	<b>Off</b> , On
Offset Level	-	0- <b>100</b> -127 (*1)
Fader	Fader	0- <b>100</b> -127
Mix Send Switch	MIX Sw	Off, <b>On</b>
Offset Balance	Bal	L63- <b>0</b> -R63 (*1)
Mix Send Pan	Pan	L63- <b>0</b> -R63
Equalizer Switch	EQ SW	Off, <b>On</b>
Equalizer Select	-	2BandEQ, <b>3BandEQ</b>
Equalizer Low Gain	EQ Low G	-12- <b>0</b> -12 dB
Equalizer Low Frequency	EQ Low F	40 Hz- <b>300 Hz</b> -1.5 kHz
Equalizer Mid Gain	EQ Mid G	-12- <b>0</b> -12 dB (*3)
Equalizer Mid Q	EQ Mid Q	<b>0.5</b> -16 (*3)
Equalizer Mid Frequency	EQ Mid F	200 Hz- <b>1.4 kHz</b> -8 kHz (*3)
Equalizer High Gain	EQ High G	-12- <b>0</b> -12 dB
Equalizer High Frequency	EQ High F	500 Hz- <b>4 kHz</b> -18 kHz



Parameter name	Display	Value, Initial value
V-track	V.Track	1-16
AUX Switch	AUX (1-3)	Off, PreFade, PstFade (*6)
AUX Level	-	0-100-127 (*4)
AUX Pan/Balance	-	L63-0-R63 (*2) (*4)
Effect Insert Switch	FX (1-4) Ins	Off, Ins, InsL, InsR, InsS (*6)
Effect Insert Send Level	Snd	-42-0-6 dB (*5)
Effect Insert Return Level	Rtn	-42-0-6 dB (*5)
Effect Send Switch	FX (1-4)	Off, Pre, Pst (*6)
Effect Send Level	-	0-100-127 (*7)
Effect Pan/Balance	-	L63-0-R63 (*2) (*7)

\*1 Valid when Channel Link is "On."

\*2 If Channel Link is On, the "Pan" parameter will change to the balance parameter.

\*3 Valid when Equalizer Select is "3 Band EQ."

\*4 Valid when AUX Switch is except "Off."

\*5 Valid when Effect Insert Switch is except "Off."

\*6 If two VS8F-2(s) are installed in your VS-1824, the AUX1 will change to the FX3, the AUX2 will change to the FX4, the AUX3 will change to the AUX.

\*7 Valid when Effect Send Switch is except "Off."

## ■ Stereo In/Effect Return [ST IN], [EFFECT 1/3 RTN], [EFFECT 2/4 RTN]

Parameter name	Display	Value, Initial value
Stereo In Select	StereoIn Select	Off, Input1/2, Input3/4, Input5/6, Input7/8, Digital
Stereo In Level	-	0-100-127 (*)
Stereo In Balance	-	L63-0-R63 (*)
Effect Return Level (1-4)	FX (1-4) Rtn	0-100-127
Effect Return Balance (1-4)	FX (1-4) Rtn	L63-0-R63
Solo (Stereo In, FX1-4)	Solo	Off, On
Mute (Stereo In, FX1-4)	Solo	Off, On

\* Valid when Stereo In Select is except "Off."

## ■ Master Block [MASTER]

Parameter name	Display	Value, Initial value
Master Level	MASTER	0-100-127
Master Balance	MASTER	L63-0-R63
Monitor Level	MONITOR	0-100-127
Monitor Balance	MONITOR	L63-0-R63
AUX A	AUX.A	FX1, FX2, AUX1, AUX2, AUX3 (*1)
AUX B	AUX.B	FX1, FX2, AUX1, AUX2, AUX3 (*1)
Monitor Out	MON	MST, FX1, FX2, AUX1, AUX2, AUX3, REC, ST IN (*1)
Digital Out (1-2)	DOut (1-2)	MST, MON, FX1, FX2, AUX1, AUX2, AUX3 (*1)
Effect Insert Switch (1-4)	FX (1-4) Ins	Off, Ins
Effect Insert Send Level	Snd	-42-0-6 dB (*2)
Effect Insert Return Level	Rtn	-42-0-6 dB (*2)
Direct Out	Direct Out	Off, On
Effect Send Level (1-4)	FX (1-4)	0-100-127
Effect Send Balance (1-4)	FX (1-4)	L63-0-R63
AUX Send Level	AUX	0-100-127
AUX Send Balance	AUX	L63-0-R63

\*1 If two VS8F-2(s) are installed in your VS-1824, the AUX1 will change to the FX3, the AUX2 will change to the FX4, the AUX3 will change to the AUX.

\*2 Valid when Effect Insert Switch is "On."

## Parameter List

### ■ System Parameter [SHIFT] + [F5 (SYSTEM)] → [F1 (SYSPM)]

Parameter name	Display	Value, Initial value
Master Clock	MasterClk	DIGIN1, INT, DIGIN2
Time Display Format	Time Disp Fmt	ABS, REL
Offset	Ofs	00h00m00s00–23h59m59s29 (*1)
Fader Match	Fader Match	Null, <b>Jump</b>
Undo Message	UNDO MSG	Off, <b>On</b>
Peak Hold Switch	PeakHoldSw	<b>Off</b> , On
Scene Mode	Scene Mode	<b>All</b> , KeepF
Fader Mode	Fader Mode	<b>VS-1824</b> , VS-1880
Remaining Display	RemainDsp	<b>Time</b> , CapaMB, Capa%, Event
Foot Switch Assign	FootSw	<b>Play/Stop</b> , Record, TapMarker, Next, Previous, GPI
Digital Copy Protect Switch	D.CpyProtect	<b>Off</b> , On

\*1 The settable value for Offset will change slightly depending on the MTC type.

### ■ Global Parameter [SHIFT] + [F5 (SYSTEM)] → [F2 (GROBL)]

Parameter name	Display	Value, Initial value
IDE Drive	IDE Drv	Off, <b>On</b>
SCSI Self ID	SCSI Self	1–7
Shift Lock	Shift Lock	<b>Off</b> , On
Measure Display	MeasurDsp	<b>Always</b> , Auto
Numerics Type	NIMERICs Type	<b>Up</b> , Down
Previous/Next Switch	PREVIOUS/NEXT Sw	<b>PHRASE</b> , MARKER
Input Peak Level	Input Peak Level	CLIP, -3 dB, <b>-6 dB</b>
Switching Time	SwitchTime	0.3– <b>0.5</b> –2.0 sec
CD Digital Recording	CD DigiREC	<b>Off</b> , On
Fan Control	Fan Control	<b>Off</b> , Play, Rec&Play
DC Cut	DC Cut	Off, <b>On</b>
Model ID	Model ID	<b>VS-1880</b> , VS-1680

### ■ Play/Recording Parameter [SHIFT] + [F5 (SYSTEM)] → [F3 (PLAY)]

Parameter name	Display	Value, Initial value
Record Monitor	Record Mon	<b>AUTO</b> , SOURCE
Marker Stop	Marker Stop	<b>Off</b> , On
Vari Pitch Switch	VARI Pitch Sw	<b>Off</b> , On
Vari Pitch	Vari Pitch	21.96– <b>48.00 kHz</b> –50.43 kHz (48.00 kHz) 22.05– <b>44.10 kHz</b> –50.48 kHz (44.10 kHz) 21.96– <b>32.00 kHz</b> –50.43 kHz (32.00 kHz)
Fade Length	Fade Length	2, <b>10</b> , 20, 30, 40, 50 ms
Scrub Length	Scrub Len	25– <b>45</b> –100 ms
Preview To Length	PREVIEW TO length	<b>1.0</b> –10.0 s
Preview From Length	PREVIEW FROM length	<b>1.0</b> –10.0 s
Waveform Scroll	Waveform Scroll	<b>Off</b> , On

### ■ MIDI Parameter [SHIFT] + [F5 (SYSTEM)] → [F4 (MIDI)]

Parameter name	Display	Value, Initial value
Device ID	DeviceID	1–17–32
MIDI through Switch	MIDI Thr	<b>Out</b> , Thru
System Exclusive Receive Switch	SysEx.Rx	<b>Off</b> , On
System Exclusive Transmit Switch	SysEx.Tx	<b>Off</b> , On
Mixer Control Local Switch	Cntrl Local	Off, <b>On</b>
MMC Mode	MMC	Off, <b>MASTER</b> , SLAVE
Control Type	Ctr Type	<b>Off</b> , C.C., Excl
Program Change Scene	P.C.Scene	<b>Off</b> , On
Program Change Effect	P.C.Eff	<b>Off</b> , On
Control Change Effect	C.C.Eff	<b>Off</b> , On

### ■ Metronome Parameter [SHIFT] + [F5 (SYSTM)] → [F5 (METRO)]

Parameter name	Display	Value, Initial value
Metronome Out	MetroOut	Off, INT, MIDI
Metronome Mode	MetroMd	Rec Only, Rec&Play (*1)
Metronome Level	MetroLevel	0-100-127 (*2)
Metronome Channel	MetroCh	1-10-16 (*3)
Accent Note	Acc.Note	C_0-C*2-G_9 (*3)
Accent Velocity	Acc.Velo	1-100-127 (*3)
Normal Note	Nrm.Note	C_0-C*2-G_9 (*3)
Normal Velocity	Nrm.Velo	1-60-127 (*3)

\*1 Valid when Metronome Out is except "Off."

\*2 Valid when Metronome Out is "INT."

\*3 Valid when Metronome Out is "MIDI."

### ■ Sync/Tempo Parameter [SHIFT] + [EXT SYNC]

Parameter name	Display	Value, Initial value
Sync Source	Source	INT, EXT
Sync Generator	Gen.	Off, MTC, MIDIclk, SyncTr
Error Level	ErrLevel	0-5-10
MTC Type	MTC Type	30, 29N, 29D, 25, 24
Offset	Ofs	00h00m00s00-23h59m59s29 (*)

\* The settable value for Offset will change slightly depending on the MTC type.

### ■ Sync Track Convert [SHIFT] + [EXT SYNC] → [F2 (StCnv)]

Parameter name	Display	Value, Initial value
Beat	Beat	1/1-8/1, 1/2-8/2, 1/4-4/4-8/4, 1/8-8/8
Tap Beat	Tap Beat	1-4-8
Sync Track Beat	Sync Trk Beat	1/1-8/1, 1/2-8/2, 1/4-4/4-8/4, 1/8-8/8
Start Time	Start Time	00h00m00s00-23h59m59s29 (*)
End Time	End Time	00h00m00s00-23h59m59s29 (*)
Measure	Measure	1-999

\* The settable value for Start Time/End Time will change slightly depending on the MTC type.

### ■ Tempo Map [SHIFT] + [TAP]

Parameter name	Display	Value, Initial value
Tempo Map Number	-	1-50
Tempo	♩ =	25.0-120.0-250.0
Measure	MEASURE	1-999
Beat	BEAT	1/1-8/1, 1/2-8/2, 1/4-4/4-8/4, 1/8-8/8

### ■ Drive Initialize [SHIFT] + [F5 (UTIL)] → [F4 (DrIni)]

Parameter name	Display	Value, Initial value
Initialize Drive	Init Drive	IDE, SC0-SC7
Physical Format	PhysicalFmt	Off, On
Partition	Partition	500, 1000, 2000 MB
Surface Scan	SurfaceScan	Off, On

### ■ Automix [SHIFT] + [F5 (UTIL)] → [F5 (A.Mix)]

Parameter name	Display	Value, Initial value
Auto Mix Snapshot Mode	Snap Mode	ALL, MaskF
Erase Mode	Erase Mode	Event, Marker
Erase From	(none)	0-999
Erase To	(none)	0-999

# Preset Patch List

On the VS-1824, you can access the range of effects listed below.

**Loop:** Direct Level is set to "0." Connect this Patch to the effects bus.

**Insert:** This Patch mixes the direct sound and effected sound. Insert it into a channel.

You cannot select preset Patches P000–P021, P080, P097, P198 or P210–P228 for FX2. These Patches must be used for FX1.

## ■ Reverb (18 presets)

No.	Patch Name	Algorithm	Type	Input	Comment
P000	RV:LargeHall	Reverb	Loop	Mono	Large concert hall reverberation.
P001	RV:SmallHall	Reverb	Loop	Mono	Small hall reverberation.
P002	RV:Strings	Reverb	Loop	Mono	Reverberation optimized for delicate highs of strings.
P003	RV:PianoHall	Reverb	Loop	Mono	Rich and warm reverberation optimized for pianos.
P004	RV:Orch Room	Reverb	Loop	Mono	Reverberation of large-capacity rooms such as big banquet halls.
P005	RV:VocalRoom	Reverb	Loop	Mono	Room reverb suitable for vocals and chorus.
P006	RV:MediumRm	Reverb	Loop	Mono	Warm and naturally spacious room reverb.
P007	RV:LargeRoom	Reverb	Loop	Mono	Simulated acoustics of wide rooms with lots of reverberation.
P008	RV:CoolPlate	Reverb	Loop	Mono	Distinctive bright plate reverb.
P009	RV:Short Plt	Reverb	Loop	Mono	Shorter plate reverb.
P010	RV:Vocal Plt	Reverb	Loop	Mono	Crystal-clear reverb optimized for vocals.
P011	RV:Soft Amb.	Reverb	Loop	Mono	Simulated reverberation of a room with minimal wall reflections.
P012	RV:Room Amb.	Reverb	Loop	Mono	Natural reverberation of rooms with good acoustics, suitable for drums and guitars.
P013	RV:Cathedral	Reverb	Loop	Mono	Acoustics of a very large, high-ceilinged church.
P014	RV:Long Cave	Reverb	Loop	Mono	Simulated reverberation of deep caves.
P015	RV:GarageDr.	Reverb	Loop	Mono	Natural reverb that enhances unique drum sounds.
P016	RV:Rock Kick	Reverb	Loop	Mono	Reverb with many low-frequency components, suitable for rock kicks.
P017	RV:RockSnare	Reverb	Loop	Mono	Rich and thick sounding reverb suitable for rock snares.

## ■ Gate Reverb (4 presets)

No.	Patch Name	Algorithm	Type	Input	Comment
P018	RV:BriteGate	Gate Reverb	Loop	Mono	Slightly brighter gate reverb.
P019	RV:Fat Gate	Gate Reverb	Loop	Mono	Dynamic reverb sound with powerful mids and lows.
P020	RV:ReverseGt	Gate Reverb	Loop	Mono	A reverse gate commonly used as a special effect.
P021	RV:PanningGt	Gate Reverb	Loop	Mono	A special effect with gate reverb shifting from left to right.

## ■ Delay (9 presets)

No.	Patch Name	Algorithm	Type	Input	Comment
P022	DL:Short Dly	Delay	Loop	Mono	An ambience effect that adds depth to the sound by doubling.
P023	DL:MediumDly	Delay	Loop	Mono	Natural echo optimized for vocals.
P024	DL:LongDelay	Delay	Loop	Mono	Long delay suited for brass and analog synth solos.
P025	DL:AnalogDly	Delay	Loop	Mono	Analog sound with gradually diminishing feedbacking highs.
P026	DL:Tape Echo	Stereo Delay Chorus	Loop	Stereo	Simulated tape echo with distinctive wow flutter.
P027	DL:Karaoke	Stereo Delay Chorus	Loop	Stereo	Intense reverberation that effectively enhances karaoke vocals.
P028	DL:Multi-Tap	Stereo Delay Chorus	Loop	Stereo	Spacious reflections using positioning delay at any point along the stereo soundfield.
P029	DL:MltTapAmb	Multi Tap Delay	Loop	Mono	An ambience effect using 10 short delay units.
P030	DL:Ping Pong	Multi Tap Delay	Loop	Mono	A special effect using tap delay.

## ■ Vocal (10 presets)

No.	Patch Name	Algorithm	Type	Input	Comment
P031	VO:Vocal Efx	Vocal Multi	Insert	Mono	Basic setup for recording/mixdown of vocals.
P032	VO:JazzVocal	Vocal Multi	Insert	Mono	A natural sounding jazz club-like ambience for warm reverb well-suited for vocals.
P033	VO:RockVocal	Vocal Multi	Insert	Mono	Sound featuring limiter/enhancer processing as well as a unison effect.
P034	VO:Narration	Vocal Multi	Insert	Mono	An effect with heavy compression, used for narration.
P035	VO:BigChorus	Vocal Multi	Insert	Mono	A spacious-sounding stereo effect similar to increasing the number of vocalists.
P036	VO:Club DJ	Vocal Multi	Insert	Mono	A club DJ-tailored effect that uses a pitch shifter to make voices lower.
P037	VO:AM-Radio	Vocal Multi	Insert	Mono	Sound featuring hard compression and narrower frequency range.
P038	VO:PlusTwo	Stereo PSD	Insert	Stereo	A special effect that adds two more voices using a pitch shifter.
P039	VO:Robot Efx	Stereo PSD	Insert	StereoSF	movie-like effect using a pitch shifter.
P040	VO:Bull Horn	Guitar Multi 3	Insert	Mono	Simulated effect of sound produced from a Bull Horn or old radio.

\* PSD = Pitch Shifter Delay

## ■ Guitar (11 presets)

No.	Patch Name	Algorithm	Type	Input	Comment
P041	GT:Rock Lead	Guitar Multi 2	Insert	Mono	Straight distortion sound with delay.
P042	GT:LA Lead	Guitar Multi 2	Insert	Mono	Lead guitar sound with tasty compression and chorus applied.
P043	GT:MetalLead	Guitar Multi 1	Insert	Mono	Metal sound with dynamic, ultrahigh gain distortion.
P044	GT:Metal Jet	Guitar Multi 1	Insert	Mono	Distortion together with a metallic effect achieved by flanging.
P045	GT:CleanRthm	Guitar Multi 1	Insert	Mono	Clean sound with compression and chorus applied.

No.	Patch Name	Algorithm	Type	Input	Comment
P046	GT:DiedClean	Vocal Multi	Insert	Mono	Superclean sound like line recording directly into the console.
P047	GT:Delay Rif	Guitar Multi 2	Insert	Mono	Delay sounds at dotted eighth note intervals when a 120 BPM riff is played.
P048	GT:Acoustic	Vocal Multi	Insert	Mono	Optimized for electroacoustic guitars.
P049	GT:BluesDrv.	Guitar Multi 3	Insert	Mono	Crunchy overdrive sound suited to blues and R&R.
P050	GT:Liverpool	Guitar Multi 3	Insert	Mono	Crunchy sound often heard on '60s British rock.
P051	GT:Country	Guitar Multi 3	Insert	Mono	Clean sound featuring distinctive compression and delay.

### ■ Guitar Amp Modeling (9 presets)

No.	Patch Name	Algorithm	Type	Input	Comment
P052	GA:JazChorus	Guitar Amp Modeling	Insert	Mono	Roland JC-120 amp. Sounds more authentic when used with chorus for mixdown.
P053	GA:CleanTwin	Guitar Amp Modeling	Insert	Mono	U.S. tube combo amp circa "black panel."
P054	GA:Vin.Tweed	Guitar Amp Modeling	Insert	Mono	'50s U.S. tube amp overdrive.
P055	GA:BluesDrv.	Guitar Amp Modeling	Insert	Mono	Old British amp crunchy overdrive.
P056	GA:MatchLead	Guitar Amp Modeling	Insert	Mono	Hot-rodded British combo amp.
P057	GA:StudioCmb	Guitar Amp Modeling	Insert	Mono	Favorite late '70s amp of studio musicians.
P058	GA:JMP-Stack	Guitar Amp Modeling	Insert	Mono	Late '60s British stacks.
P059	GA:SLDN Lead	Guitar Amp Modeling	Insert	Mono	An '80s amp known for versatile distortion.
P060	GA:5150 Lead	Guitar Amp Modeling	Insert	Mono	Big tube amp standard for American heavy metal.

### ■ Bass (5 presets)

No.	Patch Name	Algorithm	Type	Input	Comment
P061	BS:DI'edBass	Vocal Multi	Insert	Mono	Slight limiting and equalization optimized, ideal for line recording applications.
P062	BS:MikedBass	Guitar Amp Modeling	Insert	Mono	A miked speaker box with four 12"s.
P063	BS:CompBass	Stereo Multi	Insert	Stereo	Hard-compressed sound optimized for slaps.
P064	BS:Auto Wah	Guitar Multi 2	Insert	Mono	Synth bass like sound added with auto wah essential for '70s funk.
P065	BS:EFX Bass	Stereo Delay Chorus	Insert	Stereo	Solo-optimized sound with depth and spaciousness added through delay and chorus.

### ■ Stereo Multi (5 presets)

No.	Patch Name	Algorithm	Type	Input	Comment
P066	CL:Comp	Stereo Multi	Insert	Stereo	Stereo type compression optimized for broadcast mixing.
P067	CL:Limiter	Stereo Multi	Insert	Stereo	A convenient effect for analog mastering because it can limit peak signals.
P068	EQ:Loudness	Stereo Multi	Insert	Stereo	Applies EQ curve with slightly boosted lows and highs.
P069	EQ:Fat Dance	Stereo Multi	Insert	Stereo	Hard compression plus equalizing for dance music.
P070	EQ:ThinJingl	Stereo Multi	Insert	Stereo	Limiter and EQ processing for FM radio and TV broadcasting.

### ■ Chorus/Flanger/Phaser/Pitch Shifter (9 presets)

No.	Patch Name	Algorithm	Type	Input	Comment
P071	CH:Lt Chorus	Stereo Delay Chorus	Insert	Stereo	Natural stereo chorus with shallow depth for spacious, crystal-clear sound.
P072	CH:Deep Cho	Stereo Delay Chorus	Insert	Stereo	Intense stereo chorus that adds depth and spaciousness to the sound.
P073	CH:DetuneCho	Stereo PSD	Insert	Stereo	Chorus with left and right channels separately pitch shift-detuned up and down.
P074	FL:LtFlanger	Stereo Flanger	Insert	Stereo	Stereo flanger with slight modulation.
P075	FL:Deep Fl	Stereo Flanger	Insert	Stereo	Deeper stereo flanger for metallic jet swooshing sound.
P076	PH:Lt Phaser	Stereo Phaser	Insert	Stereo	Lighter 4-stage stereo phaser suitable for synth strings.
P077	PH:DeepPhase	Stereo Phaser	Insert	Stereo	Deep phaser effective for electronic piano and clavinet sounds.
P078	PS:-4thVoice	Vocal Multi	Insert	Mono	Adds sound down a fourth to the direct sound.
P079	PS:ShimmerUD	Stereo PSD	Insert	Stereo	A special effect with left channel pitch rising and right channel pitch dropping over time.

\* PSD = Pitch Shifter Delay

### ■ Same as Algorithm (20 presets)

No.	Patch Name	Algorithm	Type	Input	Comment
P080	Reverb	Reverb	Loop	Mono	(p. 26)
P081	Delay	Delay	Loop	Mono	(p. 28)
P082	StDly-Chorus	Stereo Delay Chorus	Insert	Stereo	(p. 30)
P083	StPS-Delay	Pitch Shifter Delay	Insert	Stereo	(p. 32)
P084	Vocoder	Vocoder	Insert	Mono	(p. 34)
P085	2ch RSS	2ch RSS	Insert	2ch	(p. 35)
P086	Delay RSS	Delay RSS	Insert	Mono	(p. 37)
P087	Chorus RSS	Chorus RSS	Insert	Mono	(p. 38)
P088	GuitarMulti1	Guitar Multi 1	Insert	Mono	(p. 39)
P089	GuitarMulti2	Guitar Multi 2	Insert	Mono	(p. 39)
P090	GuitarMulti3	Guitar Multi 3	Insert	Mono	(p. 39)

## Preset Patch List

No.	Patch Name	Algorithm	Type	Input	Comment
P091	Vocal Multi	Vocal Multi	Insert	Mono	(p. 42)
P092	Rotary	Rotary	Insert	Mono	(p. 44)
P093	GuitarAmpMdl	Guitar Amp Modeling	Insert	Mono	(p. 44)
P094	St Phaser	Stereo Phaser	Insert	Stereo	(p. 47)
P095	St Flanger	Stereo Flanger	Insert	Stereo	(p. 49)
P096	DualComp/Lim	Dual Compressor/Limiter	Insert	2ch	(p. 50)
P097	Gate Reverb	Gate Reverb	Loop	Mono	(p. 52)
P098	MultiTapDly	Multi Tap Delay	Insert	Mono	(p. 54)
P099	Stereo Multi	Stereo Multi	Insert	Stereo	(p. 56)

### ■ Reverb2 (20 presets)

No.	Patch Name	Algorithm	Type	Input	Comment
P100	R2:LargeHall	Reverb2	Loop	Mono	Large concert hall reverberation.
P101	R2:SmallHall	Reverb2	Loop	Mono	Small hall reverberation.
P102	R2:Strings	Reverb2	Loop	Mono	Reverberation optimized for delicate highs of strings.
P103	R2:PianoHall	Reverb2	Loop	Mono	Rich and warm reverberation optimized for pianos.
P104	R2:Orch Room	Reverb2	Loop	Mono	Reverberation of large-capacity rooms such as big banquet halls.
P105	R2:VocalRoom	Reverb2	Loop	Mono	Room reverb suitable for vocals and chorus.
P106	R2:MediumRm	Reverb2	Loop	Mono	Warm and naturally spacious room reverb.
P107	R2:LargeRoom	Reverb2	Loop	Mono	Simulated acoustics of wide rooms with lots of reverberation.
P108	R2:CoolPlate	Reverb2	Loop	Mono	Distinctive bright plate reverb.
P109	R2:Short Plt	Reverb2	Loop	Mono	Shorter plate reverb.
P110	R2:Vocal Plt	Reverb2	Loop	Mono	Crystal-clear reverb optimized for vocals.
P111	R2:Soft Amb.	Reverb2	Loop	Mono	Simulated reverberation of a room with minimal wall reflections.
P112	R2:Room Amb.	Reverb2	Loop	Mono	Natural reverberation of rooms with good acoustics, suitable for drums and guitars.
P113	R2:Cathedral	Reverb2	Loop	Mono	Acoustics of a very large, high-ceilinged church.
P114	R2:Long Cave	Reverb2	Loop	Mono	Simulated reverberation of deep caves.
P115	R2:GarageDr.	Reverb2	Loop	Mono	Natural reverb that enhances unique drum sounds.
P116	R2:Rock Kick	Reverb2	Loop	Mono	Reverb with many low-frequency components, suitable for rock kicks.
P117	R2:RockSnare	Reverb2	Loop	Mono	Rich and thick sounding reverb suitable for rock snares.
P118	R2:BrteGte2	Reverb2	Loop	Mono	A high-density and bright sounding gated reverb. Adjust Threshold.
P119	R2:Fat Gate2	Reverb2	Loop	Mono	A high-density and warm sounding gated reverb. Adjust Threshold.

### ■ Mic Modeling (22 presets)

No.	Patch Name	Algorithm	Type	Input	Comment
P120	MM:57→58	Mic Modeling	Insert	2ch	Converts a general-purpose D. mic to a vocal D. mic. Rich mid/low range.
P121	MM:57→421	Mic Modeling	Insert	2ch	Converts a general-purpose D. mic to a large D. mic. For drums and guitar amp.
P122	MM:57→451	Mic Modeling	Insert	2ch	Converts a general-purpose D. mic to a small C. mic. For acoustic guitar and cymbals.
P123	MM:57→87	Mic Modeling	Insert	2ch	Converts a general-purpose D. mic to a large C. mic. For vocals and acoustic inst.
P124	MM:57→47	Mic Modeling	Insert	2ch	Converts a general-purpose D. mic to a vintage C. mic. For vocals and acoustic inst.
P125	MM:57→Line	Mic Modeling	Insert	2ch	Cancels the characteristics of D.mic, giving the sound a flat frequency response.
P126	MM:DR20→421	Mic Modeling	Insert	2ch	Converts a Roland DR-20 to an instrumental D. mic. For drums and guitar amp.
P127	MM:DR20→451	Mic Modeling	Insert	2ch	Converts a Roland DR-20 to a small C. mic. For acoustic guitar and cymbals.
P128	MM:DR20→87	Mic Modeling	Insert	2ch	Converts a Roland DR-20 to a large C. mic. For vocals and acoustic inst.
P129	MM:10→58	Mic Modeling	Insert	2ch	Converts a headset mic to a vocal D. mic.
P130	MM:10→87	Mic Modeling	Insert	2ch	Converts a headset mic to a large C. mic.
P131	MM:Mini→57	Mic Modeling	Insert	2ch	Converts a miniature C. mic to a general-purpose D. mic.
P132	MM:Mini→87	Mic Modeling	Insert	2ch	Converts a miniature C. mic to a large C. mic.
P133	MM:Kick&Snr1	Mic Modeling	Insert	2ch	For the bass drum (L channel) and snare drum (R channel) of a drum set (1).
P134	MM:Kick&Snr2	Mic Modeling	Insert	2ch	For the bass drum (L channel) and snare drum (R channel) of a drum set (2).
P135	MM:H.Hat&Tom	Mic Modeling	Insert	2ch	For the hi-hat (L channel) and tom (R channel) of a drum set.
P136	MM:Dr.OvrTop	Mic Modeling	Insert	2ch	A patch for placing mics above the drums mainly to mic the cymbals.
P137	MM:Dr.OvrAll	Mic Modeling	Insert	2ch	A patch for placing mics above the front of the drums to mic the entire set.
P138	MM:Ac.Guitar	Mic Modeling	Insert	2ch	For acoustic guitar. InsertL: brighter, InsertR: warmer.
P139	MM:StudioVcl	Mic Modeling	Insert	2ch	For vocals. InsertL: natural, InsertR: Rock.
P140	MM:StereoMic	Mic Modeling	Insert	2ch	Gives time-lag to a sound miked in stereo, emphasizing spaciousness.
P141	MM:Ambience	Mic Modeling	Insert	2ch	Simulates ambience mics. Add reverb and mix with original source.

\* D. mic = dynamic microphone, C. mic = condenser microphone

## ■ Parametric Equalizer (26 presets)

No.	Patch Name	Algorithm	Type	Input	Comment
P142	PEQ:BassDrum	Parametric EQ	Insert	Stereo	For bass drum. Adjust LowQ and HiG.
P143	PEQ:RockBD	Parametric EQ	Insert	Stereo	For bass drum. A sound suitable for rock with mid-lows emphasized.
P144	PEQ:RockSD	Parametric EQ	Insert	Stereo	For snare drum. Drops the mid-lows and emphasizes the attack and snares.
P145	PEQ:RimShot	Parametric EQ	Insert	Stereo	For rim shot. Emphasizes the feeling of attack unique to a rim shot.
P146	PEQ:Toms	Parametric EQ	Insert	Stereo	For toms. Adjust LowF and LowMidF.
P147	PEQ:Hi Hat	Parametric EQ	Insert	Stereo	For the crisper hi-hat. Adjust bell sound with HiMidG.
P148	PEQ:Cymbals	Parametric EQ	Insert	Stereo	For cymbals. Emphasizes the difference in tone between cymbals and their clarity.
P149	PEQ:Overhead	Parametric EQ	Insert	Stereo	For drum kit. Use when miking the sound of the entire kit.
P150	PEQ:Bass 1	Parametric EQ	Insert	Stereo	For electric bass. Wide-range and tight bass sound.
P151	PEQ:Bass 2	Parametric EQ	Insert	Stereo	For electric bass. Fatter and with more punch than P150. For rock.
P152	PEQ:SlapBass	Parametric EQ	Insert	Stereo	For electric bass. Settings that emphasize the accent of pulled notes with slap technique.
P153	PEQ:Sax	Parametric EQ	Insert	Stereo	For alto/soprano sax. Lower HiG for mellow sound.
P154	PEQ:Bari.Sax	Parametric EQ	Insert	Stereo	For baritone sax. Adjust LoMidF.
P155	PEQ:ElecGtr	Parametric EQ	Insert	Stereo	Settings that keep the lead guitar from being buried in the mix.
P156	PEQ:NylonGtr	Parametric EQ	Insert	Stereo	Emphasize the tone of nylon strings. Adjust fret sound with HiG.
P157	PEQ:BluesGtr	Parametric EQ	Insert	Stereo	Adds a delicate nuance suitable when playing blues on an acoustic guitar.
P158	PEQ:SlideGtr	Parametric EQ	Insert	Stereo	Adds a rich feel to acoustic slide guitar. Adjust HiF.
P159	PEQ:LineGtr	Parametric EQ	Insert	Stereo	For piezo pickups. Adjust brightness with HiG.
P160	PEQ:Male	Parametric EQ	Insert	Stereo	Improves the tone quality of a male vocal. Adjust HiG.
P161	PEQ:RockMale	Parametric EQ	Insert	Stereo	Equalizer that adds energy to a male vocal. Best for rock. Try with Comp.
P162	PEQ:Female	Parametric EQ	Insert	Stereo	Improves the tone quality of a female vocal. Adjust LoMidG.
P163	PEQ:RockFeml	Parametric EQ	Insert	Stereo	Equalizer that adds energy to a female vocal. Best for rock. Try with Comp.
P164	PEQ:Narrator	Parametric EQ	Insert	Stereo	Standard equalizer for male narration. Brings out the character of the voice.
P165	PEQ:Organ	Parametric EQ	Insert	Stereo	Settings to bring out the character of a church organ.
P166	PEQ:St.Piano	Parametric EQ	Insert	Stereo	For miking piano in stereo. Left: low range, right: high range.
P167	PEQ:SmallCho	Parametric EQ	Insert	Stereo	Settings that bring out the chorus without letting it conflict with the main vocal.

## ■ Graphic Equalizer (3 presets)

No.	Patch Name	Algorithm	Type	Input	Comment
P168	GEQ:TotalEQ1	Graphic EQ	Insert	Stereo	Boosts the low and high ranges.
P169	GEQ:TotalEQ2	Graphic EQ	Insert	Stereo	Attenuates the lows and highs to narrow the range, tightening up the sound.
P170	GEQ:Space EQ	Graphic EQ	Insert	Stereo	Special settings that turn a monaural source into stereo.

## ■ Space Chorus (3 presets)

No.	Patch Name	Algorithm	Type	Input	Comment
P171	SPCHO:MODE 1	Space Chorus	Insert	Stereo	Simulates MODE1 of the classic SDD-320 ambience processor.
P172	SPCHO:MODE 2	Space Chorus	Insert	Stereo	Simulates MODE2 of the classic SDD-320 ambience processor.
P173	SPCHO:MODE 3	Space Chorus	Insert	Stereo	Simulates MODE3 of the classic SDD-320 ambience processor.

## ■ Special Effects(16 presets)

No.	Patch Name	Algorithm	Type	Input	Comment
P174	LFP:BreakBts	Lo-Fi Processor	Insert	Stereo	Reproduces the tonal change produced by lowering the bit/rate of a sampled sound.
P175	LFP:1bitDist	Lo-Fi Processor	Insert	Stereo	Extreme distortion sound produced by lowering the number of bits.
P176	LFP:TeknoFlt	Lo-Fi Processor	Insert	Stereo	Emphasizes the out-of-band noise that occurs with low sampling rates.
P177	LFP:Reso Flt	Lo-Fi Processor	Insert	Stereo	Filter with resonance as found on synthesizers. Adjust CutOff.
P178	LFP:FatBotom	Lo-Fi Processor	Loop	Stereo	Add heavy low-range for the groove. Mix with original source.
P179	VT:M to Fm	Voice Transformer	Insert	Mono	Converts a male voice into a female voice.
P180	VT:Fm to M	Voice Transformer	Insert	Mono	Converts a female voice into a male voice.
P181	VT:Male Duo	Voice Transformer	Insert	Mono	Turns a single male voice into a duet (by adding a female voice).
P182	VT:FemaleDuo	Voice Transformer	Insert	Mono	Turns a single female voice into a duet (by adding a male voice).
P183	VT:Robot	Voice Transformer	Insert	Mono	Special effect like a robot speaking.
P184	VOP22:M19Band	Vocoder2	Insert	Mono	Clear and crisp vocoder.
P185	VOP22:S19Band	Vocoder2	Insert	Mono	Special stereo vocoder with long decay.
P186	HC:Quiet60Hz	Hum Canceler	Insert	Stereo	Cancels 60 Hz hum noise.
P187	HC:Quiet50Hz	Hum Canceler	Insert	Stereo	Cancels 50 Hz hum noise.
P188	VC:Vocal Cnl	Vocal Canceler	Insert	Stereo	Cancels a vocal located in the center.
P189	VC:CenterCnl	Vocal Canceler	Insert	Stereo	Cancel all sound located in the center.

## ■ Same as Algorithm (14 presets)

No.	Patch Name	Algorithm	Type	Input	Comment
P190	Reverb2	Reverb2	Loop	Mono	(p. 58)
P191	Space Chorus	Space Chorus	Insert	Stereo	(p. 60)
P192	Lo-Fi Proces	Lo-Fi Processor	Insert	Stereo	(p. 61)

## Preset Patch List

No.	Patch Name	Algorithm	Type	Input	Comment
P193	ParametricEQ	Parametric Equalizer	Insert	2ch	(p. 62)
P194	Graphic EQ	Graphic Equalizer	Insert	2ch	(p. 63)
P195	Hum Canceler	Hum Canceler	Insert	Stereo	(p. 64)
P196	Vocal Cancel	Vocal Canceler	Insert	Stereo	(p. 65)
P197	Voice Trans	Voice Transformer	Insert	Mono	(p. 67)
P198	Vocoder2 (19)	Vocoder2	Insert	Mono	(p. 69)
P199	MicModeling	Mic Modeling	Insert	2ch	(p. 71)
P200	3BndIsolator	3BandIsolator	Insert	Stereo	(p. 73)
P201	TapeEcho201	Tape Echo 201	Loop	Mono	(p. 74)
P202	AnalogFlnger	Analog Flanger	Insert	Stereo	(p. 75)
P203	AnalogPhaser	Analog Phaser	Insert	Stereo	(p. 76)

### ■ Tape Echo 201 (4 presets)

No.	Patch Name	Algorithm	Type	Input	Comment
P204	TE:ShortEcho	Tape Echo 201	Loop	Mono	Simulates short type tape echo.
P205	TE:LongEcho	Tape Echo 201	Loop	Mono	Simulates long type tape echo.
P206	TE:OldTape	Tape Echo 201	Loop	Mono	Simulates tape echo using an old tape.
P207	TE:PanEcho	Tape Echo 201	Loop	Mono	Simulates tape echo in stereo.

### ■ Analog Flanger (1 preset)

No.	Patch Name	Algorithm	Type	Input	Comment
P208	AF:SBF-325	Analog Flanger	Insert	Stereo	Simulates Roland SBF-325 analog flanger.

### ■ Analog Phaser (1 preset)

No.	Patch Name	Algorithm	Type	Input	Comment
P209	AP:FB-Phaser	Analog Phaser	Insert	Stereo	Simulates analog phaser with oscillation on purpose.

### ■ Mastering Tool Kit (19 presets)

No.	Patch Name	Type	Input	Comment
P210	MTK:Mixdown	Insert	Stereo	Mix down for CD
P211	MTK:PreMastr	Insert	Stereo	Pre-master for video editing
P212	MTK:LiveMix	Insert	Stereo	Final mix of live recording
P213	MTK:PopMix	Insert	Stereo	for Pop music
P214	MTK:DanceMix	Insert	Stereo	for Dance music
P215	MTK:JinglMix	Insert	Stereo	Jingle for FM radio
P216	MTK:HardComp	Insert	Stereo	Heavy compression
P217	MTK:SoftComp	Insert	Stereo	Light compression
P218	MTK:ClnComp	Insert	Stereo	Eliminating the background noise and clean up the sound
P219	MTK:DnceComp	Insert	Stereo	Compression for dance music
P220	MTK:OrchComp	Insert	Stereo	Compression for orchestra
P221	MTK:VocalCmp	Insert	Stereo	Compression for vocal
P222	MTK:Acoustic	Insert	Stereo	Acoustic guitar
P223	MTK:RockBand	Insert	Stereo	for Rock band
P224	MTK:Orchestr	Insert	Stereo	for Orchestra
P225	MTK:LoBoost	Insert	Stereo	Enhancing the low frequency range
P226	MTK:Brighten	Insert	Stereo	Enhancing the high frequency range
P227	MTK:DJsVoice	Insert	Stereo	DJ Microphone
P228	MTK:PhoneVox	Insert	Stereo	Telephone voice simulation

### ■ Speaker Modeling (11 presets)

No.	Patch Name	Type	Input	Comment
P229	SPM:SuperFlt	Insert	Stereo	Modeling is used to compensate the DS-90, to produce an even flatter sound with a wider range.
P230	SPM:P.GenBlk	Insert	Stereo	A widely used model of powered monitors (two-way type, with a woofer diameter of 170 mm (6-1/2 inches)).
P231	SPM:P.E-Bs	Insert	Stereo	Powered monitors characterized by a bright tone.
P232	SPM:P.Mack	Insert	Stereo	Powered monitors characterized by an extended low-frequency response.
P233	SPM:SmalCube	Insert	Stereo	Small full-range speakers widely used in recording studios.
P234	SPM:WhiteCon	Insert	Stereo	Sealed enclosure two-way speakers known for their white woofers and widely used in recording studios.
P235	SPM:W.C+tiss	Insert	Stereo	A more mild sound, with tissue paper affixed over the tweeters of the above "White Cone" speakers.
P236	SPM:S.Radio	Insert	Stereo	Small pocket-type radio.
P237	SPM:SmallTV	Insert	Stereo	Speakers built into a 14 inch size television.
P238	SPM:BoomBox	Insert	Stereo	Radio cassette recorder.
P239	SPM:BB.LowBs	Insert	Stereo	Radio cassette recorder with the Low Boost switched on.



# Algorithm List

This section describes the effects associated with the respective algorithms and internal terminations. Read this section when you need to check the algorithms in the built-in library (pre-set library) or before creating a new library.

- **To add reverbs (Reverb-related)**

Reverb.....	(p. 26)
Gate Reverb.....	(p. 52)
Reverb2.....	(p. 58)

- **To add delayed sounds (Delay-related)**

Delay.....	(p. 28)
StPS-Delay.....	(p. 32)
MultiTapDly.....	(p. 54)
TapeEcho201.....	(p. 74)

- **To expand sounds (Chorus-related)**

StDly-Chorus.....	(p. 30)
Space Chorus.....	(p. 60)

- **To swing sounds (Modulation-related)**

St Phaser.....	(p. 47)
St Flanger.....	(p. 49)
AnalogFlnger.....	(p. 75)
AnalogPhaser.....	(p. 76)

- **To alter the volume increment (Compressor-related)**

Dual Comp/Limi.....	(p. 50)
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- **To increase/decrease levels by frequency band (Filter-related)**

Parametric EQ.....	(p. 62)
Graphic EQ.....	(p. 63)
3BandIsolator.....	(p. 73)

- **To make sound quality rough (Lo-Fi-related)**

Lo-Fi Process.....	(p. 61)
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- **To add effects suited for the guitar/bass**

Guitar Multi1.....	(p. 39)
Guitar Multi2.....	(p. 39)
Guitar Multi3.....	(p. 39)
GuitarAmpMdl.....	(p. 44)

- **To add effects suited for vocals**

Vocal Multi.....	(p. 42)
Vocal Cancel.....	(p. 65)
Voice Trans.....	(p. 67)

- **To add movement to sounds**

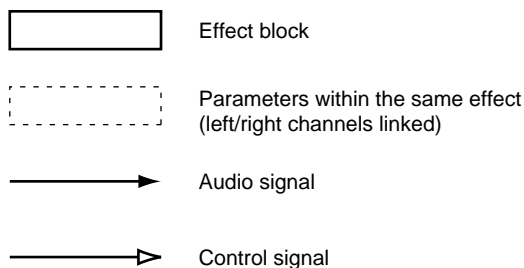
Rotary.....	(p. 44)
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- **To give three-dimensional location**

2ch RSS.....	(p. 35)
Delay RSS.....	(p. 37)
Chorus RSS.....	(p. 38)

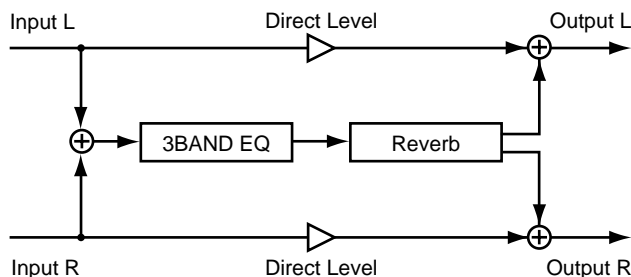
- **Others**

Vocoder.....	(p. 34)
Stereo Multi.....	(p. 56)
Hum Canceler.....	(p. 64)
MicModeling.....	(p. 71)
Vocoder2(19).....	(p. 69)
Speaker Modeling.....	(p. 77)
Mastering Tool Kit.....	(p. 79)



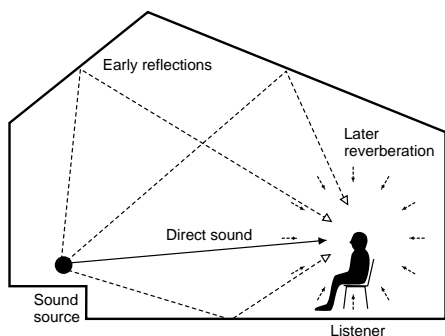
## Reverb

This feature adds reverberation to the sound to simulate the size of space such as a hall and a room.



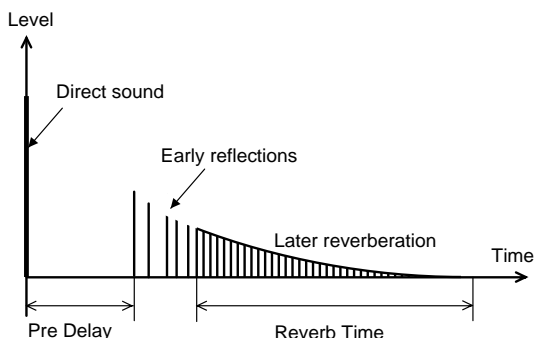
### Sound types

Sounds around us can be analyzed and categorized into three types: direct sounds, early reflections and reverberation. A direct sound is the sound that reaches the listener directly from the source. An early reflection is the sound that has rebounded from the wall once, twice or several times. A reverberation is the sound we hear after sound reflections are repeated many times.



### Relationship between sound and time

Reflected sound reach the listener in the following sequence. The pre-delay is the time from when the direct sound is heard until the reverb is heard. The reverb time is the time over which the reverb decays to silence.



### Reverb sound quality

The sound quality of a reverb is affected by materials of the walls and other members from which the sound is rebounded. This is because the degree of attenuation in the High and low frequency bands varies. HF-Damp Gain and LF-Damp Gain are provided so that you can adjust such attenuation degrees. The smaller the value becomes, the steeper the degree of attenuation of the reverberation becomes severer in the High and low frequency bands. In addition, in order to obtain softer reverberation, make the frequency lower by using HF-Damp Frequency (High Freqeq-Damp Freq). In order to obtain harder reverberation, make the frequency Higher by using LF-Damp Frequency (LoFreq-Damp Freq).

Parameter (full name)	Setting	Function
<b>EQ (Equalizer)</b>		
Sw (Switch)	On, Off	Turns the equalizer on or off.
Low Gain	-12– +12 dB	Sets the boost/cut amount in the low frequency band.
Low Freq (Low Frequency)	20 - 2000 Hz	Sets the center frequency in the low frequency band.
Low Q	0.3–10.0	Sets the width of the area around the low frequency that will be affected by the gain settings.1 *1
Low Type	Shlv, Peak	Sets the type of the low frequency band equalizer (Shelving type or peaking type).
Mid Gain (Middle Gain)	-12– +12 dB	Sets the boost/cut amount in the middle frequency band.
Mid Freq (Middle Frequency)	200–8000 Hz	Sets the center frequency in the middle frequency band.
Mid Q (Middle Q)	0.3–10.0	Sets the width of the area around the middle frequency that will be affected by the gain settings.
High Gain	-12– +12 dB	Sets the boost/cut amount in the High frequency band.
High Freq (High Frequency)	1.4–20.0 kHz	Sets the center frequency in the High frequency band.
High Q	0.3–10.0	Sets the width of the area around the High frequency that will be affected by the gain settings.1 *1
Hi Type (High Type)	Shlv, Peak	Sets the type of the High frequency band equalizer (Shlving type or peaking type).
Level (Output Level)	0–100	Sets the volume after passing through the equalizer.

**Reverb: Adds reverberation.**

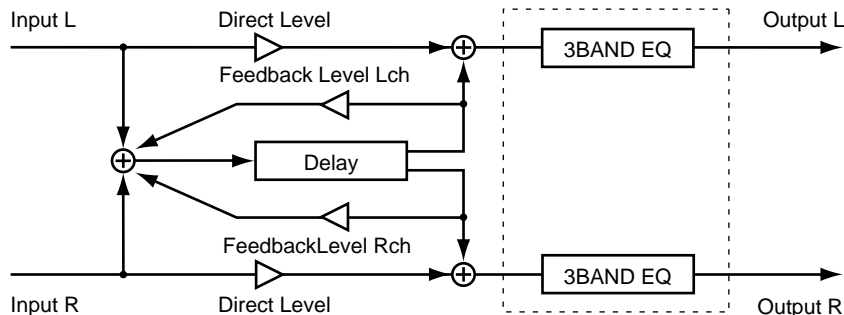
Room Size (Room Size)	5–40 m	Sets the size of the room.
Time (Reverb Time)	0.1–32.0 sec.	Sets the time length of the reverb sound.
PreDLY (Pre-Delay)	0–200 ms	Sets the time until the reverb sound appears.
Difusi (Diffusion)	0–100	Sets the extent of diffusion of the early reflection sound.
Density (Density)	0–100	Sets the density of the reverb sound.
ERLvl (Early Reflection Level)	0 to100	Sets the volume of the early reflection.
LF Damp Gain (LF-Damp Gain)	-36–0 dB	Sets the degree of attenuation of the reverb in the low frequency band.
LF Damp Freq (LF-Damp Frequency)	50–4000 Hz	Sets the frequency on which the reverb starts attenuating in the low frequency band.
HF Damp Gain (HF-Damp Gain)	-36–0 dB	Sets the degree of attenuation of the reverb in the High frequency band.
HF Damp Freq (HF-Damp Frequency)	1.0–20.0 kHz	Sets the frequency on which the reverb starts attenuating in the High frequency band.
HiCF (High Cut Frequency)	0.2–20.0 kHz	Sets the frequency for which the High frequency band elements of the reverb are cut.
FX Lvl (Effect Level)	-100–100	Sets the volume of the reverb sound.
DirLvl (Direct Level)	-100–100	Sets the volume of the direct sound.



\*1: If Low Type (Lo Type) or High Type (Hi Type) is set to “Shlv (Shlving Type),” the setting for Lo Q or High Q is invalid.

## Delay

Delay is a feature to add a delayed sound to the direct sound in order to add thickness to the sound or to yield a special effect.



### Delay sounds and the spread of sound

As a delay is output in the stereo mode, it sounds from the right and the left sides. These delay sounds can be adjusted by setting Delay shift (shift). Set it to the value on the L side to cause the left-side delay sound lag behind and to the value on the R side to cause the right-side delay sound lag behind. Set shift to "0" to make the delay sounds on the both sides simultaneously. Setting the right and left delay times to different values yields more spreading effect.

\* *The sum of the Delay Time value and the Delay shift value should not exceed the setting range of Delay Time. For example, if the setting range of Delay Time is 0 to 1200 ms and Delay Time is set to 1000 ms, the setting range of Delay Shift should be L200 to R200 ms.*

### Delay repetition

Delay feedback means to return the delay sound to the Delay input. The amount of feedback is set with FBLevel (Feedback Level). The greater this value becomes, the more times the delay sound is repeated. Setting this level to a negative value inverts the phase. Excessively large values may cause oscillation.

Parameter (full name)	Setting	Function
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**Delay:**Adds a delayed sound to the direct sound, adding depth to the sound or creating special effects.

Sw (Switch)	On, Off	Turns the delay on or off.
Time (Delay Time)	0–1200 ms	Sets the time from direct sound until when the delay sound is heard. <sup>*1</sup>
Shift (Delay Shift)	L1200–0–R1200 ms	Sets the delay time difference between the right and left delay sounds.
Lch FeedbackLvl (Lch Feedback Level)	-100–100	Sets the amount of the left-side delay should be returned to the delay input.
Rch FeedbackLvl (Rch Feedback Level)	-100–100	Sets the amount of the right-side delay should be returned to the delay input.
LF Damp Gain (LF-Damp Gain)	-36–0 dB	Sets the degree of attenuation in the low frequency band for the delay sound fed back.
LF Damp Freq (LF-Damp Frequency)	50–4000 Hz	Sets the frequency at which attenuation in the low frequency band starts to the delay sound fed back.
HF Damp Gain (HF-Damp Gain)	-36–0 dB	Sets the degree of attenuation in the High frequency band for the delay sound fed back.
HF Damp Freq (HF-Damp Frequency)	1.0–20.0 kHz	Sets the frequency at which attenuation in the High frequency band starts to the delay sound fed back.
Lch FXLvl (Lch Effect Level)	-100–100	Sets the volume for the left-side delay sound.
Rch FXLvl (Rch Effect Level)	-100–100	Sets the volume for the right-side delay sound.
DirLvl (Direct Level)	-100–100	Sets the volume of the direct sound.

## EQ (Equalizer)

Sw (Switch)	On, Off	Turns the equalizer on or off.
Low Gain (Low Gain)	-12– +12 dB	Sets the boost/cut amount in the low frequency band.
Low Freq (Low Frequency)	20 - 2000 Hz	Sets the center frequency in the low frequency band.
Low Q	0.3–10.0	Sets the width of the area around the low frequency that will be affected by the gain settings. <sup>1</sup> *2
Low Type	Shlv, Peak	Sets the type of the low frequency band equalizer (Shlving type or peaking type).
Mid Gain (Middle Gain)	-12– +12 dB	Sets the boost/cut amount in the middle frequency band.
Mid Freq (Middle Frequency)	200–8000 Hz	Sets the center frequency in the middle frequency band.
Mid Q (Middle Q)	0.3–10.0	Sets the width of the area around the middle frequency that will be affected by the gain settings.
High Gain	-12– +12 dB	Sets the boost/cut amount in the High frequency band.
High Freq (High Frequency)	1.4–20.0 kHz	Sets the center frequency in the High frequency band.
High Q	0.3–10.0	Sets the width of the area around the High frequency that will be affected by the gain settings. <sup>1</sup> *2
Hi Type (High Type)	Shlv, Peak	Sets the type of the High frequency band equalizer (Shlving type or peaking type).
Level (Output Level)	0–100	Sets the volume after passing through the equalizer.

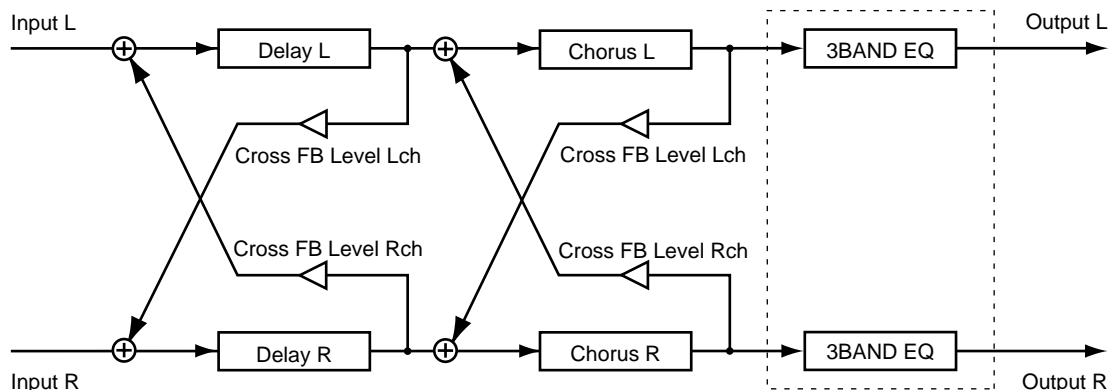
### NOTE

- \*1: The sum of the Delay Time (Time) value and the Delay Shift (Shift) value should not exceed the setting range of Delay Time. For example, if Delay Time is set to 1000 ms, the setting range of Delay Shift is L200 to R200 ms.
- \*2: If Low Type (Lo Type) or Hi Type (High Type) is set to “Shlv (Shlving Type),” the setting for Lo Q or High Q is invalid.



## StDly-Chorus (Stereo Delay Chorus)

Delay and Chorus can be combined to create spaciousness.



### How feedback works for Delay and Chorus

Feedback is the feature to return the effect sound to its input. The amount of feedback is set with FBLevel (Feedback Level). Cross-Feedback is the feature to return the effect sound from the right input to the left input and the effect send from the left input to the right. The amount of cross-feedback is set with Cross-Feedback Level (CrossFB Level).

The greater this value becomes, the more times the delay sound is repeated. Setting this level to a negative value inverts the phase.

For feedback of chorus, the greater the value becomes, the more spaciousness and thickness is added to the sound. Setting this level to a negative value inverts the phase.

\* *Excessively great values may cause oscillation, leading to abnormal noise.*

Parameter (full name)	Setting	Function
<b>Delay: Adds a delayed sound to the direct sound, adding depth to the sound or creating special effects.</b>		
Sw (Switch)	On, Off	Turns the delay on or off.
Time (Delay Time)	0–500 ms	Sets the time from direct sound until when the delay sound is heard. *1
Shift (Delay Shift)	L500–0–R500 ms	Sets the delay time difference between the right and left delay sounds.
Lch FeedbackLvl (Lch Feedback Level)	-100–100	Sets the amount of the left-side delay should be returned to the left delay input.
Rch FeedbackLvl (Rch Feedback Level)	-100–100	Sets the amount of the right-side delay should be returned to the right delay input.
Lch CrossFeedbackLvl (Lch Cross-Feedback Level)	-100–100	Sets the amount of the left-side delay should be returned to the right delay input.
Rch CrossFeedbackLvl (Rch Cross-Feedback Level)	-100–100	Sets the amount of the right-side delay should be returned to the left delay input.
FX Lvl (Effect Level)	-100–100	Sets the volume of the delay sound.
DirLvl (Direct Level)	-100–100	Sets the volume of the direct sound.

**Chorus: Adds spaciousness and depth to the sound.**

Sw (Switch)	On, Off	Turns the chorus on or off.
Rate (Rate)	0.1–10.0 kHz	Sets the rate of modulation.
Depth (Depth)	0–100	Sets the depth of modulation.
PreDLY (Pre-Delay)	0–50 ms	Sets the time delay from when the direct sound begins until the processed sound is heard.
Lch FeedbackLvl (Lch Feedback Level)	-100–100	Sets the amount of the left-side chorus sound should be returned to the left chorus input.
Rch FeedbackLvl (Rch Feedback Level)	-100–100	Sets the amount of the right-side chorus sound should be returned to the right chorus input.
Lch CrossFeedbackLvl (Lch Cross-Feedback Level)	-100–100	Sets the amount of the left-side chorus sound should be returned to the right chorus input.
Rch CrossFeedbackLvl (Rch Cross-Feedback Level)	-100–100	Sets the amount of the right-side chorus sound should be returned to the left chorus input.
FX Lvl (Effect Level)	-100–100	Sets the volume of the chorus sound.
DirLvl (Direct Level)	-100–100	Sets the volume of the direct sound.

**EQ (Equalizer)**

Sw (Switch)	On, Off	Turns the equalizer on or off.
Low Gain (Low Gain)	-12– +12 dB	Sets the boost/cut amount in the low frequency band.
Low Freq (Low Frequency)	20 - 2000 Hz	Sets the center frequency in the low frequency band.
Low Q	0.3–10.0	Sets the width of the area around the low frequency that will be affected by the gain settings.1 *2
Low Type	Shlv, Peak	Sets the type of the low frequency band equalizer (Shlving type or peaking type).
Mid Gain (Middle Gain)	-12– +12 dB	Sets the boost/cut amount in the middle frequency band.
Mid Freq (Middle Frequency)	200–8000 Hz	Sets the center frequency in the middle frequency band.
Mid Q (Middle Q)	0.3–10.0	Sets the width of the area around the middle frequency that will be affected by the gain settings.
High Gain	-12– +12 dB	Sets the boost/cut amount in the High frequency band.
High Freq (High Frequency)	1.4–20.0 kHz	Sets the center frequency in the High frequency band.
High Q	0.3–10.0	Sets the width of the area around the High frequency that will be affected by the gain settings.1 *2
Hi Type (High Type)	Shlv, Peak	Sets the type of the High frequency band equalizer (Shlving type or peaking type).
Level (Output Level)	0–100	Sets the volume after passing through the equalizer.



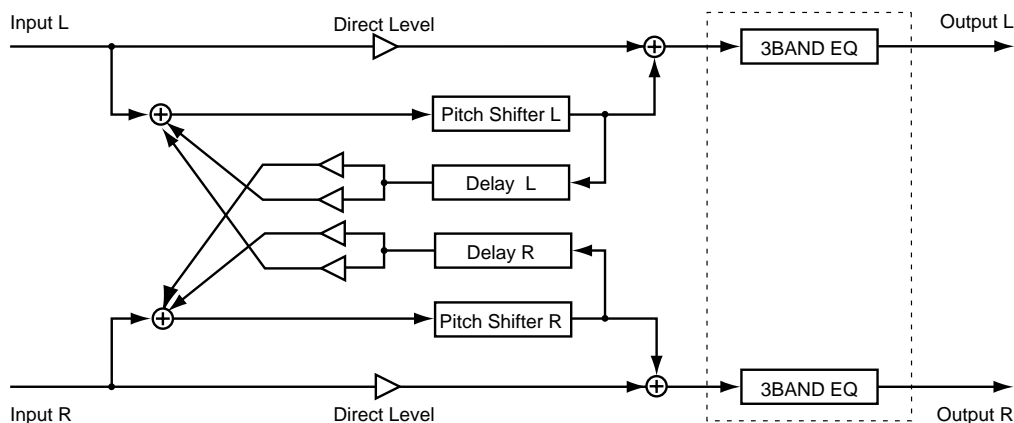
\*1: The sum of the Delay Time (Time) value and the Delay Shift (Shift) value should not exceed the setting range of Delay Time. For example, if the delay time is set to 300 ms, the setting range of Delay Shift is L200 to R200 ms.

\*2: If Lo Type (Low Type) or Hi Type (High Type) is set to “Shlv (Shlving Type),” the setting for Lo Q or High Q is invalid.



## StPS-Delay (Stereo Pitch Shifter Delay)

Changes the pitch of the direct sound. Corrects vocals out of tune or adds thickness to the sound by mixing the direct sound and a sound at a shifted pitch.



### Setting up pitch

Chromatic Pitch (Chromatic) is used for major pitch variation while Fine Pitch (Fine) is used for fine adjustment. Setting up slightly different pitches for the right and left gives thickness to the sound.

Parameter (full name)	Setting	Function
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#### PShift (Pitch Shifter Delay) : Shifts the pitch.

Sw (Switch)	On, Off	Turns the pitch shifter on or off.
Lch Chroma Pitch (Lch Chromatic Pitch)	-12-12	Sets the left-side pitch variation (by semitone).
Rch Chroma Pitch (Rch Chromatic Pitch)	-12-12	Sets the right-side pitch variation (by semitone).
Lch Fine Pitch	-100-100	Sets the left-side pitch variation (by cent).
Rch Fine Pitch	-100-100	Sets the right-side pitch variation (by cent).
Lch PreDly (Lch Pre-Delay)	0-50 ms	Sets the time from when the direct sound is output until when the left-side sound at a shifted pitch is output.
Rch PreDly (Rch Pre-Delay)	0-50 ms	Sets the time from when the direct sound is output until when the right-side sound at a shifted pitch is output.
Lch FBDly (Lch Feedback Delay Time)	0-500 ms	Sets the feedback repetition cycle for the left-side delay sound.
Rch FBDly (Rch Feedback Delay Time)	0-500 ms	Sets the feedback repetition cycle for the right-side delay sound.
Lch FeedbackLvl (Lch Feedback Level)	-100-100	Sets the amount of the left-side sound at a shifted pitch should be returned to the left pitch shifter input.
Rch FeedbackLvl (Rch Feedback Level)	-100-100	Sets the amount of the right-side sound at a shifted pitch should be returned to the right-side pitch shifter input.
Lch CrossFeedbackLvl (Lch Cross-Feedback Level)	-100-100	Sets the amount of the left-side sound at a shifter pitch should be returned to the right-side pitch shifter input.
Rch CrossFeedbackLvl (Rch Cross-Feedback Level)	-100-100	Sets the amount of the right-side sound at a shifted pitch should be returned to the left-side pitch shifter input.
FX Lvl (Effect Level)	-100-100	Sets the volume of the sound at a shifter pitch.
DirLvl (Direct Level)	-100-100	Sets the volume of the direct sound.



**EQ (Equalizer)**

Sw (Switch)	On, Off	Turns the equalizer on or off.
Low Gain (Low Gain)	-12– +12 dB	Sets the boost/cut amount in the low frequency band.
Low Freq (Low Frequency)	20 - 2000 Hz	Sets the center frequency in the low frequency band.
Low Q	0.3–10.0	Sets the width of the area around the low frequency that will be affected by the gain settings. <sup>1</sup> *1
Low Type	Shlv, Peak	Sets the type of the low frequency band equalizer (Shlving type or peaking type).
Mid Gain (Middle Gain)	-12– +12 dB	Sets the boost/cut amount in the middle frequency band.
Mid Freq (Middle Frequency)	200–8000 Hz	Sets the center frequency in the middle frequency band.
Mid Q (Middle Q)	0.3–10.0	Sets the width of the area around the middle frequency that will be affected by the gain settings.
High Gain	-12– +12 dB	Sets the boost/cut amount in the High frequency band.
High Freq (High Frequency)	1.4–20.0 kHz	Sets the center frequency in the High frequency band.
High Q	0.3–10.0	Sets the width of the area around the High frequency that will be affected by the gain settings. <sup>1</sup> *1
Hi Type (High Type)	Shlv, Peak	Sets the type of the High frequency band equalizer (Shlving type or peaking type).
Level (Output Level)	0–100	Sets the volume after passing through the equalizer.

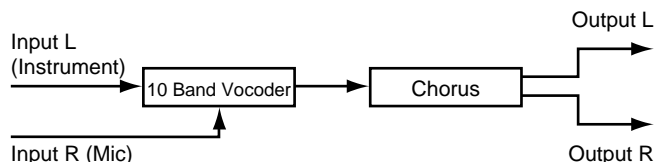
**NOTE**

\*1: If Low Type (Lo Type) or High Type (Hi Type) is set to “Shlv (Shlving Type),” the setting for Lo Q or High Q is invalid.



## Vocoder

The vocoder creates “talking instrument” effects. To use Vocoder, input an instrumental sound into the left channel and a vocal sound into the right channel. The instrumental sound is split into ten frequency bands to be processed according to its frequency components.



Instrumental sounds are input into the L-channel side of the effect. Therefore, it is required to insert and connect “Lch” of the effect to the channel handling instrumental sounds. Similarly, vocal sounds are input into the R-channel side of the effect. Insert and connect “Rch” of the effect to the channel handling vocal sounds.

### Tips for using Vocoder

It is a good idea to choose instrumental sounds containing a lot of overtones. Recommended sounds include those with saw-tooth waveforms such as strings and distorted guitar sounds.

Parameter (full name)	Setting	Function
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**Voc (Vocoder): The pitch is specified with the instrumental sound while the tone is output in vocals.**

Char 1–10 (Voice Characters)	0–100	Sets the volume by frequency band. These are used to change the vocoder tone.
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**CHO (Chorus):**

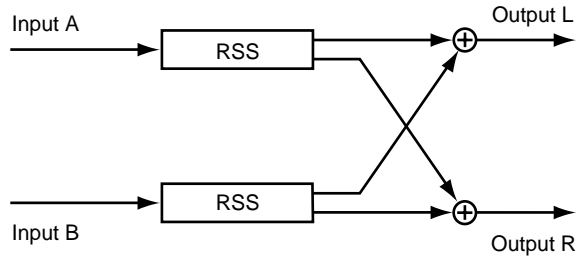
**Adds spaciousness and depth to the sound.**

Sw (Switch)	On, Off	Turns the chorus on or off.
Rate (Rate)	0.1–10.0 Hz	Sets the rate of modulation.
Depth (Depth)	0–100	Sets the depth of modulation.
PreDLY (Pre-Delay)	0–50 ms	Sets the time delay from when the direct sound begins until the processed sound is heard.
FBLvl (Feedback Level)	-100–100	Sets the amount of the chorus sound should be returned to the chorus input.
FX Lvl (Effect Level)	-100–100	Sets the volume of the chorus sound.
DirLvl (Direct Level)	-100–100	Sets the volume of the direct sound.



## 2ch RSS

Gives each of the sounds input into the respective channels three-dimensional locations.

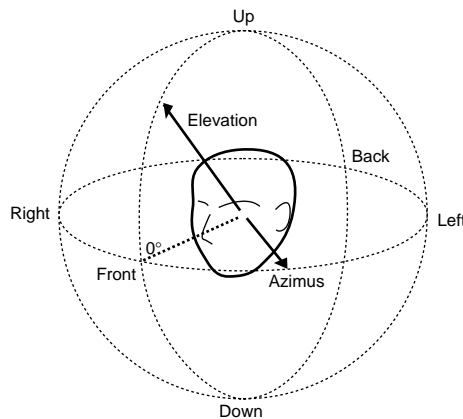


### NOTE

- Input A is input into the L-channel side of the effect. Therefore, it is required to insert and connect “Lch” of the effect to the channel handling Input A. Similarly, Input B is input into the R-channel side of the effect. Insert and connect “Rch” of the effect to the channel handling Input B.
- Do not output the direct sound.

### What is RSS?

It stands for Roland Sound Space. This is one of the Roland’s proprietary effect technologies that enables three-dimensional location of the sound source on the ordinary stereo system. Not only control on effect for the front and the sides of the audience, this technology provides controls on directions (azimuth) such as up, down and rear as well as control on distance to localize the sound source.



**Parameter (full name)**

**Setting**

**Function**

**RSS:**

**Gives sounds three-dimensional locations.**

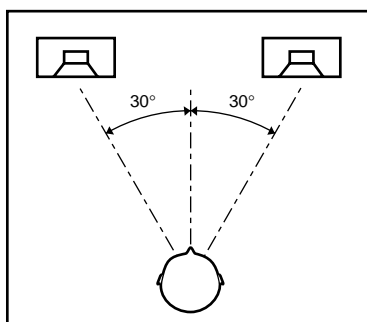
Azimuth	-180–180°	Sets output directions, front, back, right and left, for the Input A channel.
Elevation	-90–90°	Sets output directions, up and down, for the Input A channel.

→ Continued...

### Precautions for using RSS

In order to obtain the maximum effect from the RSS, observe the following points.

- Acoustically “dead” rooms are most suitable.
- A single-way speaker is suited. However, a multi-way type will do if it incorporates the coaxial or virtual coaxial system.
- Place the speakers as far as possible from the walls on the sides.
- Do not separate the right and left speakers too much.
- Recommended sweet spots for listening are as follows:



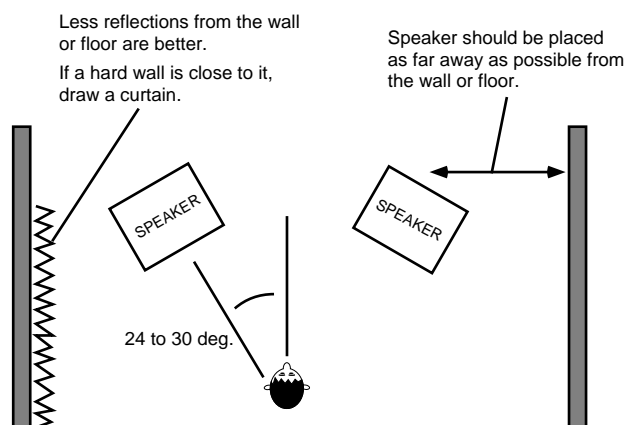
### Labeling on RSS product package

In order to allow RSS to demonstrate its maximum performance, it is important to specify listening environment. For sale, we recommend that you should attach the following labeling on the packages of your products produced by using RSS patches.



#### **For Stereo Speakers**

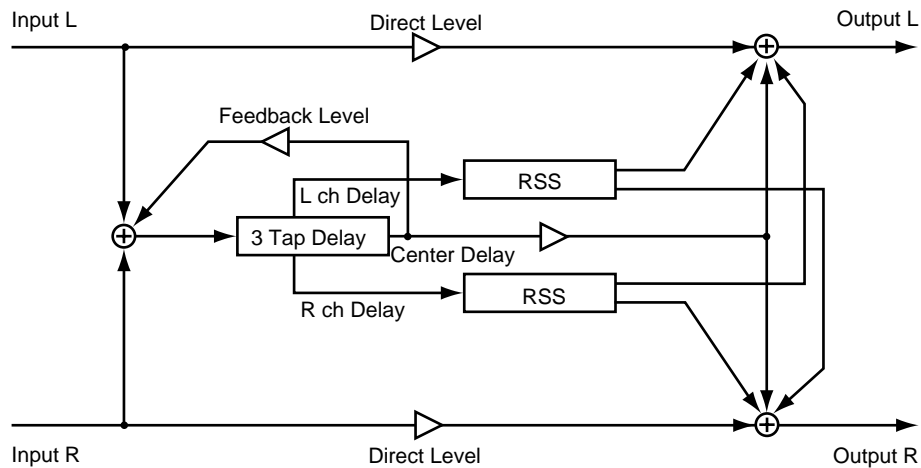
This sound is made to be played specifically through speakers.  
The proper effect cannot be obtained if listened to through headphones.





## Delay RSS

The right-side, left-side and center Delay sounds can be set separately. As RSS is connected to both the right and left outputs, the sound image of the sound from the left-side channel is localized at 90° to the left and that of the sound from the right-side channel at 90° to the right. The center Delay output can receive the Feedback effect.



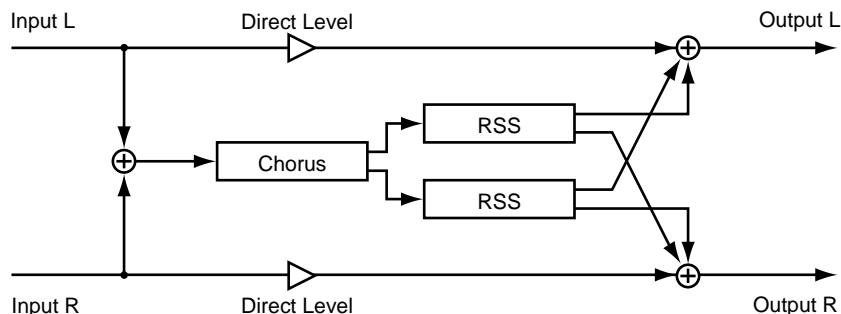
The location is fixed; no azimuth or elevation can be specified.

Parameter (full name)	Setting	Function
<b>DlyRSS (Delay RSS): Gives three-dimensional location to Delay sounds.</b>		
Time (Delay Time)	0–1200 ms	Sets the time from direct sound until when the left and right delay sound is heard.
shift (Delay shift)	L1200–0–R1200 ms	Sets the balance of the right and left delay times.
C.Time (Center Delay Time)	0–1200 ms	Sets the time from direct sound until when the center delay sound is heard.
RSS Lvl (RSS Level)	0–100	Sets the volume of the RSS sound.
C-Lvl (Center Level)	0–100	Sets the volume for the center delay sound.
LF Damp Gain (LF-Damp Gain)	-36–0 dB	Sets the degree of attenuation in the low frequency band for the center delay sound returned to the input.
LF Damp Freq (LF-Damp Frequency)	50–4000 Hz	Sets the frequency at which attenuation in the low frequency band starts for the center delay sound returned to the input.
HF Damp Gain (HF-Damp Gain)	-36–0 dB	Sets the degree of attenuation in the High frequency band for the center delay sound returned to the input.
HF Damp Freq (HF-Damp Frequency)	1.0–20.0 kHz	Sets the frequency at which attenuation in the High frequency band starts for the center delay sound returned to the input.
FBLvl (Feedback Level)	-100–100	Sets the amount of the center delay sound should be returned to the delay input.
FX Lvl (Effect Level)	-100–100	Sets the volume of the delay RSS sound.
DirLvl (Direct Level)	-100–100	Sets the volume of the direct sound.



## Chorus RSS

RSS is connected to the Chorus output. The sound image is defined with the sound from the left-side channel located at left 90° and the sound from the right-side channel at right 90°.



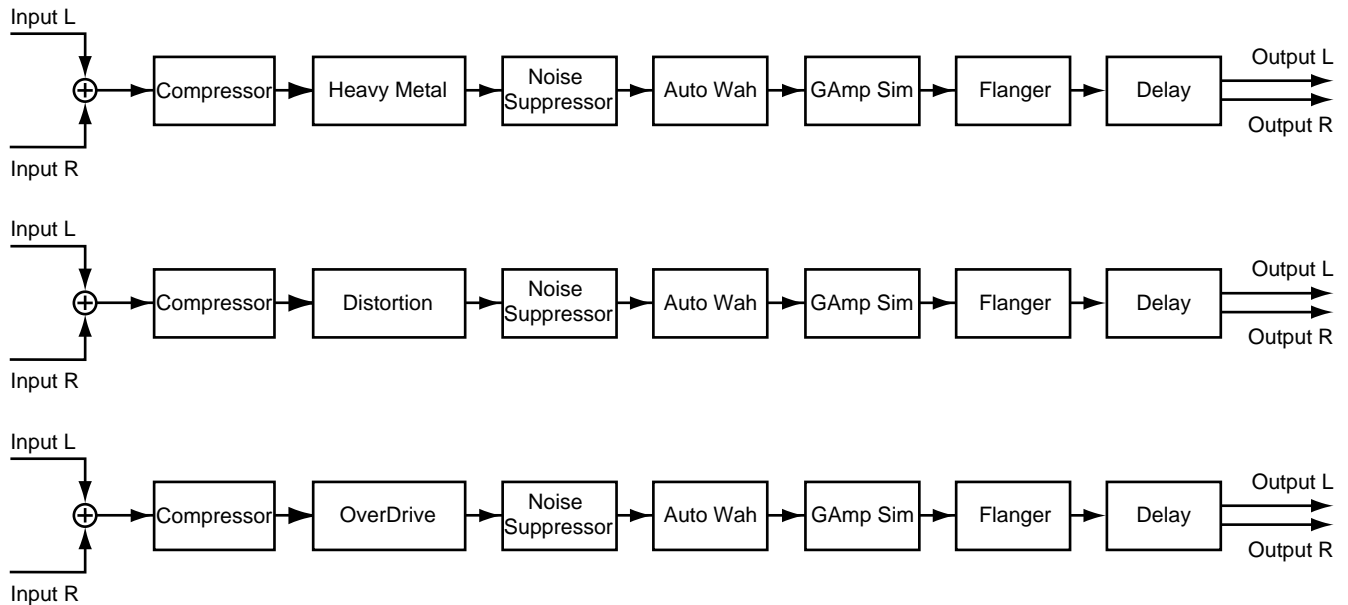
**NOTE** Location is fixed; no azimuth or elevation can be specified.

Parameter (full name)	Setting	Function
<b>ChoRSS (Chorus RSS)</b>	<b>: Locates chorus sounds three-dimensionally.</b>	
Rate (Chorus Rate)	0.1–10.0 Hz	Sets the rate of modulation.
Depth (Chorus Depth)	0–100	Sets the depth of modulation.
FX Lvl (Effect Level)	-100–100	Sets the volume of the chorus RSS sound.
DirLvl (Direct Level)	-100–100	Sets the volume of the direct sound.



## GuitarMulti 1-3

These provide multi-effects for guitar sounds suited for rock. Guitar Multi 1 through 3 differ in the degree of sound distortion. Guitar Multi 1 provides the Highest degree of distortion and Guitar-Multi 3 the lowest.



### Usage of Guitar Multi 1 through 3

The basic configuration is almost identical for all of Guitar-Multi 1 through 3. The only difference is the type of the second effect (heavy metal, distortion, and overdrive). Select Guitar Multi 1 to add severe distortion to the sound, and select Guitar Multi 3 for soft distortion as that achieved with the vacuum tube amplifier.

### Adding Wah effect by changing input volume

Typically, Auto-Wah provides an automatic wah effect at the cycle set with Rate (Rate).

Alternatively, you can give wah effect according to changes of input volume. For example, you can apply the wah effect so that it reflects changes in picking on the guitar. First, adjust sensitivity for changes in input volume by using Sense (Sens). Set it to a larger value for finer subtlety. After that, you simply decide the direction into which the filter should be moved by entering a setting for Polarity (Pol).

### Selecting Guitar Amplifier

You can select which type of Guitar Amplifier to use with Mode (Mode) under Guitar Amplifier Modeling.

Small:	Small-sized amplifier
Built In:	Built-in type amplifier
2 Stack:	Large-sized two-deck stacked amplifiers
3 Stack:	Large-sized three-deck stacked amplifiers

### Compressors used in Guitar Multi 1 through 3

Compressors used in Guitar Multi 1 through 3 are designed to accommodate playing of the guitar, providing a slightly different effect from ordinary compressors. Compressors for the guitar unifies volumes by suppressing signals at High levels and enhancing signals at low levels.

Unlike these, ordinary compressors simply suppress signals at High levels.

→ Continued...

## Algorithm List

Parameter (full name)	Setting	Function
<b>Comp (Compressor): Compresses the entire output signals when the input volume exceeds a specified value.</b>		
Sw (Switch)	On, Off	Turns the compressor on or off.
Sustain (Sustain)	0–100	Sets the time over which low level signals are boosted to a constant volume.
Attack (Attack)	0–100	Sets the strength of attack when a sound is input.
Tone (Tone)	-50–50	Sets the tone color.
Level (Level)	0–100	Sets the volume of the compressor sound.
<b>Metal (Heavy Metal) / Dstr (Distortion) / Ovd (Overdrive): Gives distortion to the sound.</b>		
Sw (Switch)	On, Off	Turns the metal, distortion or overdrive on or off.
Gain (Gain)	0–100	Sets the degree of the distortion.
Low Gainain (Low Gain)	-100–100	Sets the boost/cut amount in the low frequency band. (only for Metal)
MidGain (Middle Gain)	-100–100	Sets the boost/cut amount in the middle frequency band. (only for Metal)
High Gainain (High Gain)	-100–100	Sets the boost/cut amount in the High frequency band. (only for Metal)
Tone (Tone)	0–100	Sets the tone color. (for Distortion/Overdrive only)
Level (Level)	0–100	Sets the volume of the metal, distortion or overdrive sound.
<b>NS (Noise Suppressor): Mutes noise in the silent mode.</b>		
Sw (Switch)	On, Off	Turns the noise suppressor on or off.
Thresh (Threshold)	0–100	Sets the level to start muting noise.
Release (Release)	0–100	Sets the time over which the volume will drop to 0 after the noise starts being muted.
<b>Wah (Auto Wah): Adds the wah effect.</b>		
Sw (Switch)	On, Off	Turns the auto wah on or off.
Mode (Mode)	LPF, BPF	Set to “BPF” for the wah effect in a narrow range of frequencies and to “LPF” for wah effect in a broad range of frequencies.
Pol (Polarity)	Up, Down	Activated only for adding the wah effect according to input volume changes. Set to “Up” for moving the filter to a Higher frequency and “Down” for moving it to a lower frequency.
Sens (Sense)	0–100	Normally “0.” Sets sensitivity for input volume changes for adding the wah effect according to input volume changes.
Freq (Frequency)	0–100	Sets the frequency at which the wah effect starts working.
Peak (Peak)	0–100	Sets the degree of the wah effect applied at around the frequency.
Rate (Rate)	0.1–10.0 Hz	Sets the rate at which the wah effect will be cyclically modulated.
Depth (Depth)	0–100	Sets the depth at which the wah effect will be cyclically modulated.
Level (Level)	0–100	Sets the volume of the wah sound.
<b>AMP (Guitar Amplifier Modeling): Simulates Guitar Amplifier.</b>		
Sw (Switch)	On, Off	Turns the guitar amplifier modeling on or off.
Mode (Mode)	See the column on the previous page.	Type of the guitar amplifier.



**Flg (Flanger):** Adds effects similar to ascending/descending sound of a jet.

Sw (Switch)	On, Off	Turns the flanger on or off.
Rate (Rate)	0.1–10.0 Hz	Sets the rate of modulation for the flanger.
Depth (Depth)	0–100	Sets the depth of modulation for the flanger.
Manual (Manual)	0–100	Sets the center frequency subject to application of the flanger effect.
Reso (Resonance)	0–100	Enhances frequency components at around the center frequency set with Manual.

**Dly (Delay):** Adds a delayed sound to the direct sound, adding depth to the sound or creating special effects.

Sw (Switch)	On, Off	Turns the delay on or off.
Time (Delay Time)	0–1000 ms	Sets the time from direct sound until when the delay sound is heard.* <sup>*1</sup>
shift (shift)	L1000–0–R1000 ms	Sets the delay time difference between the right and left delay sounds.
FBTim (Feedback Delay Time)	0–1000 ms	Sets the feedback repetition cycle.
FBLvl (Feedback Level)	-100–100	Sets the amount of the delay sound should be returned to the delay input.
FX Lvl (Effect Level)	-100–100	Sets the volume of the delay sound.
DirLvl (Direct Level)	-100–100	Sets the volume of the direct sound.

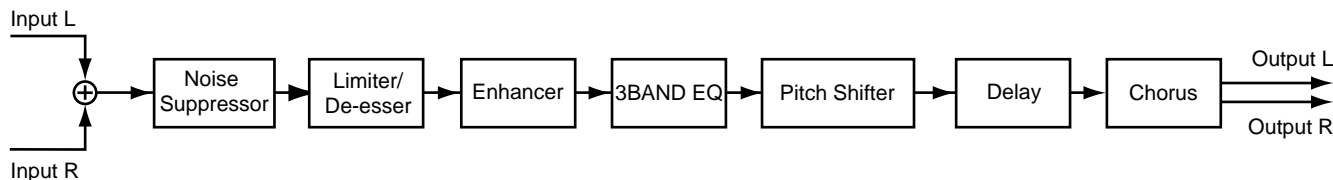
**NOTE**

\*1: The sum of the Delay Time value and the Delay shift value should not exceed the setting range of Delay Time. For example, if Delay Time is set to 800 ms, the setting range of Delay shift is L200 to R200 ms.



## Vocal Multi

This feature provides a multi-effect suited for vocals.



### Cutting distortion in vocals

Limiter can be used to suppress signals at a High level to prevent sound distortion. To do this, follow the steps below:

- Mode (Mode): Limiter
- Limiter Threshold (Thresh): Sets the volume at which sound distortion starts being suppressed.
- Limiter Release (Release): Determines the time that elapses before the input level becomes off after it drops below the Limiter Threshold.
- Limiter Level (Level): Decides the volume after passing through Limiter.

### Cutting the sibilant sounds of a voice.

De-esser can be used to cut off sibilant sounds contained in vocal sounds to achieve softer sound quality. To do this, follow the steps below:

- Mode (Mode): De-esser
- De-esser Sense (Sens): Sets the degree of the De-esser effect.
- De-esser Frequency (Freq): Sets the frequency at which De-esser effect starts working.

Parameter (full name)	Setting	Function
<b>NS (Noise Suppressor):</b>	<b>Mutes noise in the silent mode.</b>	
Sw (Switch)	On, Off	Turns the noise suppressor on or off.
Thresh (Threshold)	0-100	Sets the level to start muting noise.
Release (Release)	0-100	Sets the time over which the volume will drop to 0 after the noise starts being muted.
<b>Lmt (Limiter / De-esser):</b>	<b>Suppresses signals at High levels to control distortion / Suppresses the annoying s-consonant.</b>	
Sw (Switch)	On, Off	Turns the limiter/de-esser on or off.
Mode (Mode)	Limiter, De-esser	Selects limiter or de-esser.
Thresh (Limiter Threshold)	0-100	Sets the volume at which sound distortion starts being suppressed.
Release (Limiter Release)	0-100	Sets the time until when the limiter will turn off after the input level falls the limiter Threshold (Thresh).
Level (Limiter Level)	0-100	Sets the volume of the limiter sound.
<b>ENH (Enhancer):</b>	<b>Accentuates the sound and push the sound forward.</b>	
Sw (Switch)	On, Off	Turns the enhancer on or off.
Sens (Sense)	0-100	Sets the degree of the enhancer effect desired.
Freq (Frequency)	1.0-10.0 kHz	Sets the frequency at which the enhancer effect starts working.
MixLvl (Mix Level)	0-100	Sets the amount of the enhancer sound should be mixed into the direct sound.
Level (Level)	0-100	Sets the volume of the enhancer sound.

### EQ (Equalizer)

Sw (Switch)	On, Off	Turns the equalizer on or off.
Low Gain (Low Gain)	-12– +12 dB	Sets the boost/cut amount in the low frequency band.
Low Freq (Low Frequency)	20 - 2000 Hz	Sets the center frequency in the low frequency band.
Low Q	0.3–10.0	Sets the width of the area around the low frequency that will be affected by the gain settings.1 *1
Low Type	Shlv, Peak	Sets the type of the low frequency band equalizer (Shlving type or peaking type).
Mid Gain (Middle Gain)	-12– +12 dB	Sets the boost/cut amount in the middle frequency band.
Mid Freq (Middle Frequency)	200–8000 Hz	Sets the center frequency in the middle frequency band.
Mid Q (Middle Q)	0.3–10.0	Sets the width of the area around the middle frequency that will be affected by the gain settings.
High Gain	-12– +12 dB	Sets the boost/cut amount in the High frequency band.
High Freq (High Frequency)	1.4–20.0 kHz	Sets the center frequency in the High frequency band.
High Q	0.3–10.0	Sets the width of the area around the High frequency that will be affected by the gain settings.1 *1
Hi Type (High Type)	Shlv, Peak	Sets the type of the High frequency band equalizer (Shlving type or peaking type).
Level (Output Level)	0–100	Sets the volume after passing through the equalizer.

### Pshift (Pitch shifter): **shifts the pitch.**

Sw (Switch)	On, Off	Turns the pitch shifter on or off.
Chromatic Pitch	-12–12	Pitch variation (by semitone)
Fine Pitch	-100–100	Pitch variation (by cent)
FX Lvl (Effect Level)	-100–100	Sets the volume of the pitch shift sound.
DirLvl (Direct Level)	-100–100	Sets the volume of the direct sound.

### Dly(Delay): **Adds a delayed sound to the direct sound, adding depth to the sound or creating special effects.**

Sw (Switch)	On, Off	Turns the delay on or off.
Time (Delay Time)	0–1000 ms	Sets the time from direct sound until when the delay sound is heard.
FBLvl (Feedback Level)	-100–100	Sets the amount of the delay sound should be returned to the delay input.
FX Lvl (Effect Level)	-100–100	Sets the volume of the delay sound.
DirLvl (Direct Level)	-100–100	Sets the volume of the direct sound.

### Cho (Chorus): **Adds spaciousness and thickness to the sound.**

Sw (Switch)	On, Off	Turns the chorus on or off.
Rate (Rate)	0.1–10.0 Hz	Sets the rate of modulation.
Depth (Depth)	0–100	Sets the depth of modulation.
PreDLY (Pre-Delay)	0–50 ms	Sets the time delay from when the direct sound begins until the processed sound is heard.
FX Lvl (Effect Level)	-100–100	Sets the volume of the chorus sound.
DirLvl (Direct Level)	-100–100	Sets the volume of the direct sound.

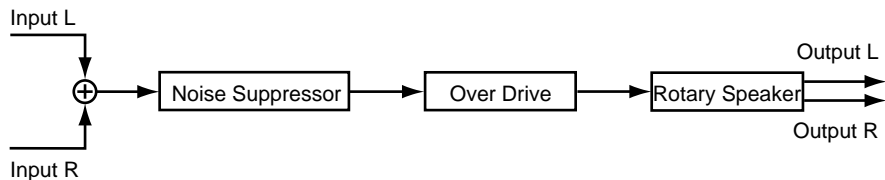


\*1: If Low Type (Lo Type) or High Type (Hi Type) is set to “Shlv (Shlving Type),” the setting for Lo Q or High Q is invalid.



## Rotary

Simulates a rotary speaker. Behaviors of High and low frequency band Roters can be set up separately, allowing realistic modeling of unique surging sensation. This effect is suited for organ sounds.



Parameter (full name)	Setting	Function
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**NS (Noise Suppressor): Mutes noise in the silent mode.**

Sw (Switch)	On, Off	Turns the noise suppressor on or off.
Thresh (Threshold)	0-100	Sets the level to start muting noise.
Release (Release)	0-100	Sets the time over which the volume will drop to 0 after the noise starts being muted.

**Ovd (Overdrive): Adds distortion to the sound.**

Sw (Switch)	On, Off	Turns overdrive on or off.
Gain (Gain)	0-100	Sets the degree of sound distortion.
Level (Level)	0-100	Sets the volume of the overdrive sound.

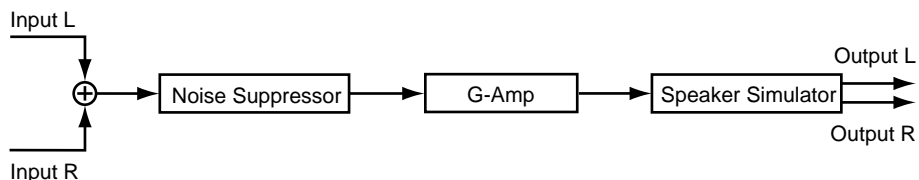
**Rot (Rotary Speaker): Simulates a rotary speaker.**

LRate (Low Rate)	0.1-10.0 Hz	Sets the rotary frequency of the low frequency band roter.
HRate (High Rate)	0.1-10.0 Hz	Sets the rotary frequency of the High frequency band roter.



## GuitarAmpMdl (Guitar Amplifier Modeling)

Simulates a guitar amplifier.



## Pre-amplifier

Simulates the pre-amplifier section of a guitar amplifier. 14 types of pre-amplifiers that can be simulated are listed below: The type can be set with pre-amplifier Type.

JC-120:	The sound of a Roland.
Clean Twin:	The sound of standard built-in type vacuum tube amplifier.
Match Drive:	The sound of a recent vacuum tube amplifier widely used in blues, rock and fusion.
BG Lead:	The sound of a vacuum tube amplifier representative of the late 70's through 80's.
MS1959<I>:	The sound of the large vacuum tube amplifier stack that was indispensable to the British hard rock of the 70's, with input I connected.
MS1959<II>:	The same amplifier as MS1959 <I>, but with input II connected.
MS1959<I+II>:	The same amplifier as MS1959 <I>, but with input I and II connected in parallel.
SLDN Lead:	The sound of a vacuum tube amplifier usable in a wide variety of styles.
Metal 5150:	The sound of a large vacuum tube amplifier suitable for heavy metal.
Metal Lead:	A metal lead sound with a distinctive mid-range.
OD-1:	The sound of the BOSS OD-1 compact effector.
OD-2Turbo:	The sound of the BOSS OD-2 compact effector with the Turbo switch on.
Distortion:	Distortion sound
Fuzz:	Fuzz sound

\* With JC-120, Clean Twin or BG Lead is selected, turning Bright (Bright) on generates clear-cut bright sound.

## Speaker modeling

Simulates a speaker. The 12 types of speakers as listed below can be simulated: The type is set with Speaker Type. The type can be set with Speaker Type.

Type	Cabinet (size (in inch), number of units)	Speaker	Microphone
Small	Small open-back enclosure	10	Dynamic microphone
Middle	Open back enclosure	12 x 1	Dynamic microphone
JC-120	Open back enclosure	12 x 2	Dynamic microphone
Built In 1	Open back enclosure	12 x 2	Dynamic microphone
Built In 2	Open back enclosure	12 x 2	Condenser microphone
Built In 3	Open back enclosure	12 x 2	Condenser microphone
Built In 4	Open back enclosure	12 x 2	Condenser microphone
BG Stack 1	Sealed enclosure	12 x 2	Condenser microphone
BG Stack 2	Large sealed enclosure	12 x 2	Condenser microphone
MS Stack 1	Large sealed enclosure	12 x 4	Condenser microphone
MS Stack 2	Large sealed enclosure	12 x 4	Condenser microphone
Metal Stack	Large double stack	12 x 4	Condenser microphone

## Recommended combinations of Pre-amplifier and Speaker

Pre-amplifier Type	Speaker Type
BG Lead	BG Stack 1, BG Stack 2, Middle
MS1959II	BG Stack 1, BG Stack 2, Metal Stack
MS1959I+II	BG Stack 1, BG Stack 2, Metal Stack
SLDN Lead	BG Stack 1, BG Stack 2, Metal Stack
Metal 5150	BG Stack 1, BG Stack 2, Metal Stack
Metal Lead	BG Stack 1, BG Stack 2, Metal Stack
OD-2 Turbo	Built In1 - 4
Distortion	Built In1 - 4
Fuzz	Built In 1 - 4

→ Continued...

## Algorithm List

Parameter (full name)	Setting	Function
<b>NS (Noise Suppressor): Mutes noise in the silent mode.</b>		
Sw (Switch)	On, Off	Turns the noise suppressor on or off.
Thresh (Threshold)	0–100	Sets the level to start muting noise.
Release (Release)	0–100	Sets the time over which the volume will drop to 0 after the noise starts being muted.
<b>AMP (Pre-Amplifier): Simulates the pre-amplifier section of a guitar amplifier.</b>		
Sw (Switch)	On, Off	Turns the compressor on or off.
Amp Type (Pre-amplifier type)	See the column on the previous page.	Sets the type of the guitar amplifier.
Gain (Gain)	Low, Middle, High	Sets the degree of sound distortion on the pre-amplifier.
Bright (Bright)	On, Off	You can set this on to generate clear-cut bright sounds. *1
Volume (Volume)	0–100	Sets the volume and degree of distortion of the amplifier.
Bass (Bass)	0–100	Sets the tone of the low range.
Middle (Middle)	0–100	Sets the tone of the middle range. *2
Treble (Treble)	0–100	Sets the tone of the High range.
Presence (Presence)	0–100 (-100–0)	Sets the tone of the ultra-High range. *3
Master (Master)	0–100	Sets the volume of the entire pre-amplifier
<b>Sp (Speaker Modeling): Simulates a speaker.</b>		
Sw (Switch)	On, Off	Turns the speaker modeling on or off.
Sp Type (Speaker Type)	See the column on the previous page.	Sets the speaker type.
Mic Setting (Microphone Setting)	1, 2, 3	Sets the location of the microphone that is recording the sound of the speaker. This can be adjusted in three steps, with the microphone becoming more distant in the order of 1, 2, and 3.
MicLvl (Microphone Level)	0–100	Sets the microphone volume.
DirLvl (Direct Level)	0–100	Sets the volume of the direct sound.



\*1: Can be set only when JC-120, Clean Twin or BG Lead is selected for Pre-amplifier Type.

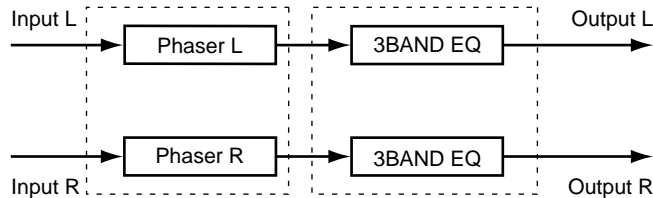
\*2: Cannot be set when Match Drive is selected for the Pre-amplifier Type.

\*3: The setting range is -100 to 0 when Match Drive is selected for the Pre-amplifier Type.



## St Phaser (Stereo Phaser)

A phaser adds a phase-shifted sound to the direct sound, producing a twisting modulation that creates spaciousness and depth.



### Phaser and Flanger

The effects obtained with Phaser and Flanger are very similar. Both add twisting modulation effects to the sound, creating spaciousness and depth. In other words, they create something like strongly accentuated chorus. Phaser provides a unique surge sounding like bubbles coming up. Flanger works mostly in the same mechanism as for Chorus. Besides that, it can create SE-type sounds like ascending/descending sounds of a jet.

Parameter (full name)	Setting	Function
<b>Phs (Phaser):</b> Adds a sound with a shifted phase to the direct sound to add spaciousness to the sound.		
Sw (Switch)	Off, On	Turns the phaser on or off.
Mode (Mode)	4, 8, 12, 16	Sets the number of stages in the phaser (p. 76).
Pol (Polarity)	Sync, Inv	Sets the right and left phases of modulation. *3
Rate (Rate)	0.1–10.0 Hz	Sets the rate at which the phaser will modulate.
Depth (Depth)	0–100	Sets the depth of modulation.
Manual (Manual)	0–100	Sets the reference frequency for adding the surging effect to the sound.
Reso (Resonance)	0–100	Enhances frequency components at around the center frequency set with Manual. *1
CrossFBLvl (Cross-Feedback Level)	0–100	Sets the amount of the phaser sound to be returned to the channel opposite to the one used for input. *2
FX Lvl (Effect Level).	-100–100	Sets the volume of the phaser sound.
DirLvl (Direct Level)	-100–100	Sets the volume of the direct sound.

→ Continued...

## Algorithm List

### EQ (Equalizer)

Sw (Switch)	On, Off	Turns the equalizer on or off.
Low Gain (Low Gain)	-12– +12 dB	Sets the boost/cut amount in the low frequency band.
Low Freq (Low Frequency)	20 - 2000 Hz	Sets the center frequency in the low frequency band.
Low Q	0.3–10.0	Sets the width of the area around the low frequency that will be affected by the gain settings.1 *4
Low Type	Shlv, Peak	Sets the type of the low frequency band equalizer (Shlving type or peaking type).
Mid Gain (Middle Gain)	-12– +12 dB	Sets the boost/cut amount in the middle frequency band.
Mid Freq (Middle Frequency)	200–8000 Hz	Sets the center frequency in the middle frequency band.
Mid Q (Middle Q)	0.3–10.0	Sets the width of the area around the middle frequency that will be affected by the gain settings.
High Gain	-12– +12 dB	Sets the boost/cut amount in the High frequency band.
High Freq (High Frequency)	1.4–20.0 kHz	Sets the center frequency in the High frequency band.
High Q	0.3–10.0	Sets the width of the area around the High frequency that will be affected by the gain settings.1 *4
Hi Type (High Type)	Shlv, Peak	Sets the type of the High frequency band equalizer (Shlving type or peaking type).
Level (Output Level)	0–100	Sets the volume after passing through the equalizer.

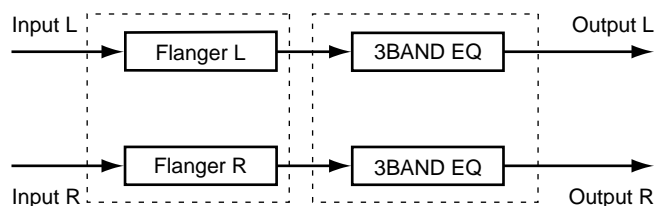
### NOTE

- \*1: An excessively great values for Resonance (Reso) may cause oscillation.
- \*2: An excessively large value for Cross-Feedback level may cause oscillation.
- \*3: When a mono source has been input, set “Inv” to provide spaciousness to the sound. Set “Sync” for inputting a stereo source.
- \*4: If Low Type (Lo Type) or High Type (Hi Type) is set to “Shlv (Shlving Type),” the setting for Lo Q or High Q is invalid.





## St Finger (Stereo Flanger)



**Flg (Flanger):** Adds effect similar to ascending/descending sound of a jet.

Sw (Switch)	On, Off	Turns the flanger on or off.	
Pol (Polarity)	Sync, Inv	Sets the right and left phases of modulation.	*3
Rate (Rate)	0.1–10.0 Hz	Sets the rate at which the flanger is modulated.	
Depth (Depth)	0–100	Sets the depth of modulation.	
Manual (Manual)	0–100	Sets the center frequency subject to application of the Flanger effect.	
Reso (Resonance)	0–100	Enhances frequency components at around the center frequency set with Manual.	*1
CrossFBLvl (Cross-Feedback Level)	0–100	Sets the amount of the flanger sound to be returned to the channel opposite to the one used for input.	*2
FX Lvl (Effect Level).	-100–100	Sets the volume of the flanger sound.	
DirLvl (Direct Level)	-100–100	Sets the volume of the direct sound.	

### EQ (Equalizer)

Sw (Switch)	On, Off	Turns the equalizer on or off.	
Low Gain (Low Gain)	-12– +12 dB	Sets the boost/cut amount in the low frequency band.	
Low Freq (Low Frequency)	20 - 2000 Hz	Sets the center frequency in the low frequency band.	
Low Q	0.3–10.0	Sets the width of the area around the low frequency that will be affected by the gain settings.1	*4
Low Type	Shlv, Peak	Sets the type of the low frequency band equalizer (Shlving type or peaking type).	
Mid Gain (Middle Gain)	-12– +12 dB	Sets the boost/cut amount in the middle frequency band.	
Mid Freq (Middle Frequency)	200–8000 Hz	Sets the center frequency in the middle frequency band.	
Mid Q (Middle Q)	0.3–10.0	Sets the width of the area around the middle frequency that will be affected by the gain settings.	
High Gain	-12– +12 dB	Sets the boost/cut amount in the High frequency band.	
High Freq (High Frequency)	1.4–20.0 kHz	Sets the center frequency in the High frequency band.	
High Q	0.3–10.0	Sets the width of the area around the High frequency that will be affected by the gain settings.1	*4
Hi Type (High Type)	Shlv, Peak	Sets the type of the High frequency band equalizer (Shlving type or peaking type).	
Level (Output Level)	0–100	Sets the volume after passing through the equalizer.	

### NOTE

\*1: An excessively great values for Resonance (Reso) may cause oscillation.

\*2: An excessively large value for Cross-Feedback level may cause oscillation.

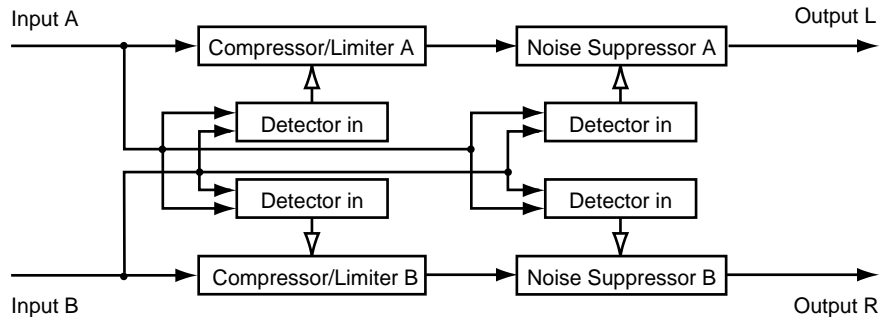
\*3: When a mono source has been input, set “Inv” to provide spaciousness to the sound. Set “Sync” for inputting a stereo source.

\*4: If Low Type (Lo Type) or High Type (Hi Type) is set to “Shlv (Shlving Type),” the setting for Lo Q or High Q is invalid.



## Dual Comp/Lim (Dual Compressor/Limiter)

Compressors suppress signals at High levels. Limiter is used to control excessive input. Each of the above is used to prevent sound distortion or to control dynamics.



Input A is input into the L-channel side of the effect. Therefore, it is required to insert and connect “Lch” of the effect to the channel handling Input A. Similarly, Input B is input into the R-channel side of the effect. Insert and connect “Rch” of the effect to the channel handling Input B.

### Difference between Compressor and Limiter

Behaviors of Compressor and Limiter are very similar. Both of them compress the entire output signals if input signals exceed a certain level (threshold level), according to the input level.

Compressor automatically drops the amplitude to suppress all levels in the exceeding section. Limiter suppresses only the maximum level of input signals.

#### Using as Limiter

Threshold Level (Thresh):	Relatively High
Ratio (Ratio):	100:1
Attack Time (Attack):	Relatively short
Release Time (Release):	Relatively short

#### Using as Compressor

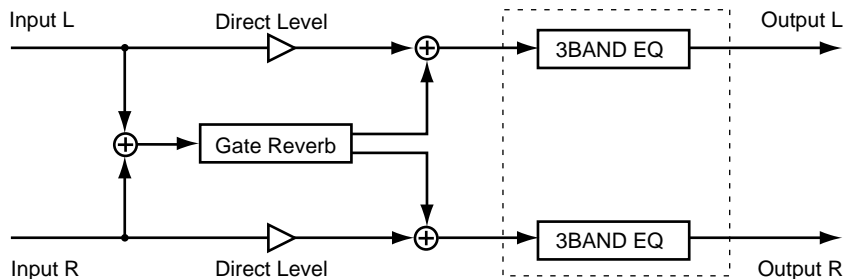
Threshold Level (Thresh):	A level that does not cause distortion of output sounds.
Ratio (Ratio):	1.5:1, 2:1, 4:1
Attack Time (Attack):	Adjusted according to the input sound type.
Release Time (Release):	Adjusted according to the input sound type.

Parameter (full name)	Setting	Function
<b>CmpA, CmpB</b>		
<b>(Compressor):</b>	<b>Compresses the entire output signals when the input volume has exceeded a preset value.</b>	
<b>(Limiter):</b>	<b>Suppresses the volume of the section where the input volume has exceeded the preset value.</b>	
Sw (Switch)	On, Off	Turns the compressor/limiter on or off.
Thresh (Threshold Level)	-60 - 0 dB	Sets the level at which the compressor/limiter starts taking effect.
Ratio (Ratio)	1.5:1, 2:1, 4:1, 100:1	Sets the compression ratio applied when threshold level (Thresh) is exceeded.
Attack (Attack Time)	0–100	Sets the time from when the input level exceeds the threshold level to when the effect begins to apply.
Release (Release Time)	0–100	Sets the time from when the input level drops below the threshold level to when the effect ceases to apply.
Level (Output Level)	-60–12 dB	Sets the volume of the compressor/limiter sound.
Detect (Detect In)	A, B, Link	Selects Input A or B for controlling compressor/limiter. Set this to “Link” for controlling by the input at a greater level.
<b>NS (Noise Suppressor): Mutes noise in the silent mode.</b>		
Sw (Switch)	On, Off	Turns the noise suppressor on or off.
Thresh (Threshold)	0–100	Sets the level to start muting noise.
Release (Release)	0–100	Sets the time over which the volume will drop to 0 after the noise starts being muted.
Detect (Detect In)	A, B, Link	Selects the input (Input A/Input B) for controlling Noise Suppressor. Set this to “Link” for controlling by the input at a greater level.

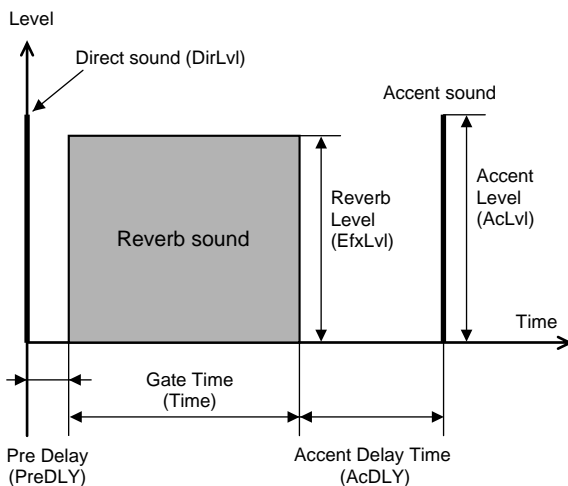


## Gate Reverb

This is a reverb in which the reverberation is muted during its decay. Its reverse mode can be used in conjunction with Accent sounds to obtain sounds like from reverse playback of a tape.



### Gate Reverb



### Reverb applications

You can select how reverb sounds can be applied by setting up Gate Mode (Mode).

- |           |  |
|-----------|--|
| Normal:   | Ordinary Gate Reverb                                       |
| L->R:     | The Gate Reverb sound moves from the left to right side.   |
| R->L:     | The Gate Reverb sound moves from the right to left side.   |
| Reverse1: | Reverse Gate (effect as if reverb are replayed backward.)  |
| Reverse2: | Reverse Gate that causes the reverb sound to decay midway. |

Parameter (full name)	Setting	Function
<b>GRev (Gate Reverb):</b> <b>Mutes the revert sound midway.</b>		
Sw (Switch)	On, Off	Turns the gate reverb on or off.
Mode (Gate Mode)	See the column on the previous page.	Defines how the reverb sound is applied.
Time (Gate Time)	10–400 s	Sets the time from when the reverb sound begins until it is muted.
PreDLY (Pre-Delay)	0–300 ms	Sets the time until the reverb sound appears.
Thick (Thickness)	0–100	Sets the thickness of the reverb sound.
Densty (Density)	0–100	Sets the density of the reverb sound.
AcDLY (Accent Delay Time)	0–200 ms	Sets the time from when the reverb sound is muted until the accent sound appears.
AcLvl (Accent Level)	0–100	Sets the volume of the accent sound.
AcPan (Accent Pan)	L63–R63	Sets the pan of the accent sound.
FX Lvl (Effect Level).	-100–100	Sets the volume of the gate reverb sound.
DirLvl (Direct Level)	-100–100	Sets the volume of the direct sound.

### EQ (Equalizer)

Sw (Switch)	On, Off	Turns the equalizer on or off.
Low Gain (Low Gain)	-12– +12 dB	Sets the boost/cut amount in the low frequency band.
Low Freq (Low Frequency)	20 - 2000 Hz	Sets the center frequency in the low frequency band.
Low Q	0.3–10.0	Sets the width of the area around the low frequency that will be affected by the gain settings. <sup>1</sup> *1
Low Type	Shlv, Peak	Sets the type of the low frequency band equalizer (Shlving type or peaking type).
Mid Gain (Middle Gain)	-12– +12 dB	Sets the boost/cut amount in the middle frequency band.
Mid Freq (Middle Frequency)	200–8000 Hz	Sets the center frequency in the middle frequency band.
Mid Q (Middle Q)	0.3–10.0	Sets the width of the area around the middle frequency that will be affected by the gain settings.
High Gain	-12– +12 dB	Sets the boost/cut amount in the High frequency band.
High Freq (High Frequency)	1.4–20.0 kHz	Sets the center frequency in the High frequency band.
High Q	0.3–10.0	Sets the width of the area around the High frequency that will be affected by the gain settings. <sup>1</sup> *1
Hi Type (High Type)	Shlv, Peak	Sets the type of the High frequency band equalizer (Shlving type or peaking type).
Level (Output Level)	0–100	Sets the volume after passing through the equalizer.

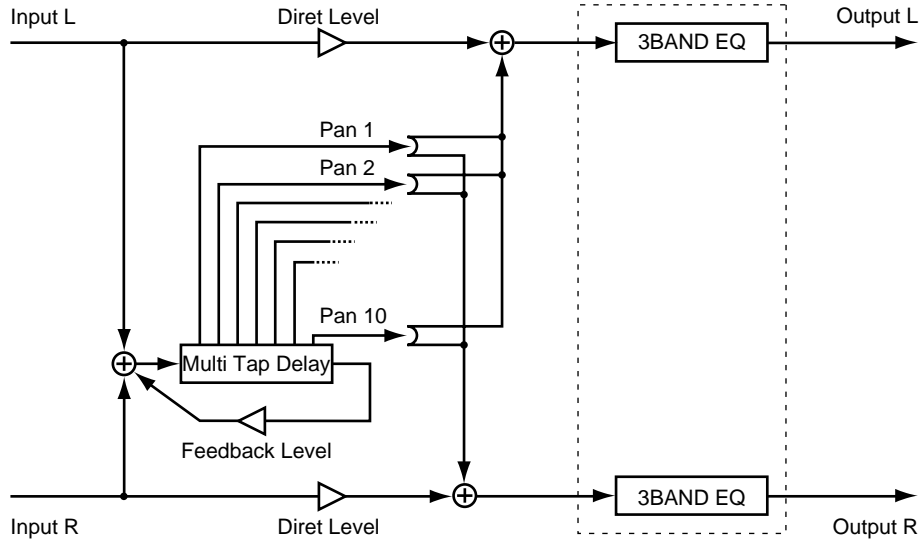


\*1: If Low Type (Lo Type) or High Type (Hi Type) is set to “Shlv (Shlving Type),” the setting for Lo Q or High Q is invalid.



## MultiTapDly (Multi-Tap Delay)

This is a Delay feature that can set 10 delay sounds separately.



**Parameter (full name)**

**Setting**

**Function**

**MTD (Multi-Tap Delay): Issues 10 delay sounds separately.**

Time Ch1 – Ch10 (Delay Time 1 – 10)	0–1200 ms	Sets the time from the direct sound until when the delay sound for channels 1–10 is heard.
Level Ch1 – Ch10 (Delay Level 1 – 10)	0–100	Sets the volumes of delay sounds for channels 1–10.
Pan Ch1 – Ch10 (Pan 1 – 10)	L63–R63	Sets the pan of the delay sounds for channels 1–10.
FBTim (Feedback Delay Time)	0–1200 ms	Sets the repetition frequency for feedback.
FBLvl (Feedback Level)	-100–100	Sets the amount of the delay sound should be returned to the delay input.
FX Lvl (Effect Level).	-100–100	Sets the volume of the delay sound.
DirLvl (Direct Level)	-100–100	Sets the volume of the direct sound.

**EQ (Equalizer)**

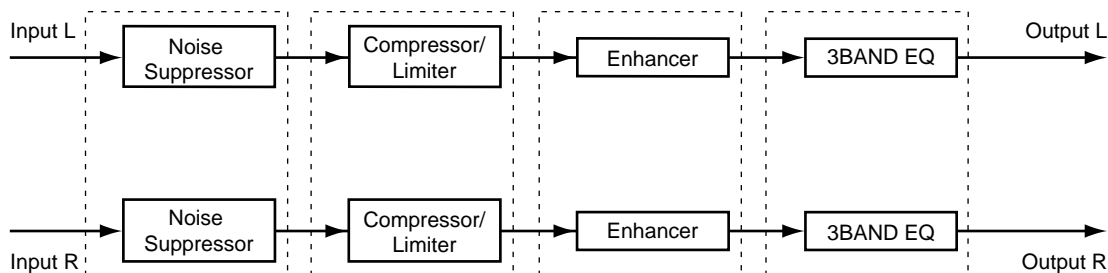
Sw (Switch)	On, Off	Turns the equalizer on or off.
Low Gain (Low Gain)	-12– +12 dB	Sets the boost/cut amount in the low frequency band.
Low Freq (Low Frequency)	20 - 2000 Hz	Sets the center frequency in the low frequency band.
Low Q	0.3–10.0	Sets the width of the area around the low frequency that will be affected by the gain settings. <sup>1</sup> *1
Low Type	Shlv, Peak	Sets the type of the low frequency band equalizer (Shlving type or peaking type).
Mid Gain (Middle Gain)	-12– +12 dB	Sets the boost/cut amount in the middle frequency band.
Mid Freq (Middle Frequency)	200–8000 Hz	Sets the center frequency in the middle frequency band.
Mid Q (Middle Q)	0.3–10.0	Sets the width of the area around the middle frequency that will be affected by the gain settings.
High Gain	-12– +12 dB	Sets the boost/cut amount in the High frequency band.
High Freq (High Frequency)	1.4–20.0 kHz	Sets the center frequency in the High frequency band.
High Q	0.3–10.0	Sets the width of the area around the High frequency that will be affected by the gain settings. <sup>1</sup> *1
Hi Type (High Type)	Shlv, Peak	Sets the type of the High frequency band equalizer (Shlving type or peaking type).
Level (Output Level)	0–100	Sets the volume after passing through the equalizer.

**NOTE**

\*1: If Low Type (Lo Type) or High Type (Hi Type) is set to “Shlv (Shlving Type),” the setting for Lo Q or High Q is invalid.



## Stereo Multi



Parameter (full name)	Setting	Function
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**NS (Noise Suppressor): Mutes noise in the silent mode.**

Sw (Switch)	On, Off	Turns the noise suppressor on or off.
Thresh (Threshold)	0–100	Sets the level to start muting noise.
Release (Release)	0–100	Sets the time over which the volume will drop to 0 after the noise starts being muted.

**Cmp (Compressor/Limiter): Compresses the entire output signals when the input volume exceeds a specified value.**

Sw (Switch)	On, Off	Turns the compressor on or off.
Thresh (Threshold Level)	-60–0 dB	Sets the level at which the compressor starts taking effect.
Ratio (Ratio)	1.5:1, 2:1, 4:1, 100:1	Sets the compression ratio applied when the threshold level is exceeded.
Attack (Attack Time)	0–100	Sets the time from when the input level exceeds the threshold level to when the effect begins to apply.
Release (Release Time)	0–100	Sets the time from when the input level drops below the threshold level to when the effect ceases to apply.
Level (Output Level)	-60–12 dB	Sets the volume of the compressor sound.

**Enh (Enhancer): Accentuates the sound and push the sound forward.**

Sw (Switch)	On, Off	Turns the enhancer on or off.
Sens (Sense)	0–100	Sets the degree of the enhancer effect desired.
Freq (Frequency)	1.0–10.0 kHz	Sets the frequency at which the enhancer effect starts working.
MixLvl (Mix Level)	0–100	Sets the amount of the enhancer sound should be mixed into the direct sound.
Level (Level)	0–100	Sets the volume of the enhancer sound.



### EQ (Equalizer)

Sw (Switch)	On, Off	Turns the equalizer on or off.
Low Gain (Low Gain)	-12– +12 dB	Sets the boost/cut amount in the low frequency band.
Low Freq (Low Frequency)	20 - 2000 Hz	Sets the center frequency in the low frequency band.
Low Q	0.3–10.0	Sets the width of the area around the low frequency that will be affected by the gain settings. <sup>*1</sup>
Low Type	Shlv, Peak	Sets the type of the low frequency band equalizer (Shlving type or peaking type).
Mid Gain (Middle Gain)	-12– +12 dB	Sets the boost/cut amount in the middle frequency band.
Mid Freq (Middle Frequency)	200–8000 Hz	Sets the center frequency in the middle frequency band.
Mid Q (Middle Q)	0.3–10.0	Sets the width of the area around the middle frequency that will be affected by the gain settings.
High Gain	-12– +12 dB	Sets the boost/cut amount in the High frequency band.
High Freq (High Frequency)	1.4–20.0 kHz	Sets the center frequency in the High frequency band.
High Q	0.3–10.0	Sets the width of the area around the High frequency that will be affected by the gain settings. <sup>*1</sup>
Hi Type (High Type)	Shlv, Peak	Sets the type of the High frequency band equalizer (Shlving type or peaking type).
Level (Output Level)	0–100	Sets the volume after passing through the equalizer.

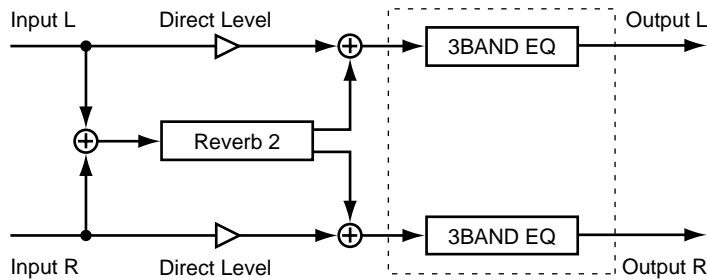


<sup>\*1</sup>: If Low Type (Lo Type) or High Type (Hi Type) is set to “Shlv (Shlving Type),” the setting for Lo Q or High Q is invalid.



## Reverb 2

This gate reverb works in either of two modes of gate operation (Gate/Ducking). In the Gate mode, the gate opens when a certain volume (Threshold Level) is exceeded while in the Ducking mode, the gate opens when the volume becomes as low as or lower than Threshold Level. You can use two reverbs (FX1 and FX2) with different settings, or use it in combination with a previous reverb.



### Reverb types

There are five reverb types: You can choose the type with Reverb Type.

Room1:	Ordinary room reverb
Room2:	Room reverb with a softer tone compared with Room1
Hall1:	Ordinary hall reverb
Hall2:	Hall reverb with a softer tone compared with Hall1
Plate:	Plate reverb

### Selecting Gate type

Reverb sounds have different effects depending on the gate operation types. Use Gate Mode to select the type.

Gate:	The gate opens when the volume of the direct sound exceeds the value set with Threshold Level (Thres). The gate closes when the volume drops below the Threshold Level value.
Duckn:	Operates in the opposite manner as in the "Gate" mode. The gate closes when the volume of the direct sound exceeds the value set with Threshold Value. The gate opens when the volume becomes as low as or lower than the Threshold Level value.

Parameter (full name)	Setting	Function
<b>Rev (Reverb 2): Gate reverb with two modes of gate operation</b>		
Sw (Switch)	On, Off	Turns the reverb on or off.
Type (Reverb Type)	See the column on the previous page.	Sets the reverb type.
Gate (Gate)	On, Off	Opens or closes the gate.
Mode (Gate Mode)	Gate, Ducking	Sets the gate operation type.
Time (Reverb Time)	0.1–10.0 sec.	Sets the length (time) of the reverb sound.
PreDLY (Pre-Delay)	0–200 ms	Sets the time until the reverb sound is output.
Densty (Density)	0–100	Sets the density of the reverb sound.
HPF (High Pass Filter)	Thru, 20 - 2000 Hz	Sets the frequency at which HPF starts taking effect. Set this to “Thru” if HPF is to be disabled.
LPF (Low Pass Filter)	1.0–20.0 kHz, Thru	Sets the frequency at which LPF starts taking effect. Set this to “Thru” if LPF is to be disabled.
Thresh (Threshold)	0–100	Sets the reference volume for controlling gate operations.
Attack (Attack)	1–100	Sets the time from when the direct sound level exceeds the threshold level until when the gate is completely open.
Releas (Release)	1–100	Sets the time from when the hold time has elapsed until the sound is completely muted.
HoldT (Hold Time)	1–100	Sets the time from when the input falls below the threshold level until when the release begins.
FX Lvl (Effect Level).	0–100	Sets the volume of the reverb sound.
DirLvl (Direct Level)	0–100	Sets the volume of the direct sound.

### EQ (Equalizer)

Sw (Switch)	On, Off	Turns the equalizer on or off.
Low Gain (Low Gain)	-12– +12 dB	Sets the boost/cut amount in the low frequency band.
Low Freq (Low Frequency)	20 - 2000 Hz	Sets the center frequency in the low frequency band.
Low Q	0.3–10.0	Sets the width of the area around the low frequency that will be affected by the gain settings. <sup>1</sup>
Low Type	Shlv, Peak	Sets the type of the low frequency band equalizer (Shlving type or peaking type).
Mid Gain (Middle Gain)	-12– +12 dB	Sets the boost/cut amount in the middle frequency band.
Mid Freq (Middle Frequency)	200–8000 Hz	Sets the center frequency in the middle frequency band.
Mid Q (Middle Q)	0.3–10.0	Sets the width of the area around the middle frequency that will be affected by the gain settings.
High Gain	-12– +12 dB	Sets the boost/cut amount in the High frequency band.
High Freq (High Frequency)	1.4–20.0 kHz	Sets the center frequency in the High frequency band.
High Q	0.3–10.0	Sets the width of the area around the High frequency that will be affected by the gain settings. <sup>1</sup>
Hi Type (High Type)	Shlv, Peak	Sets the type of the High frequency band equalizer (Shlving type or peaking type).
Level (Output Level)	0–100	Sets the volume after passing through the equalizer.

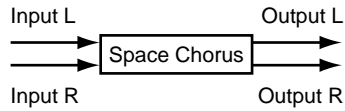


<sup>1</sup>: If Low Type (Lo Type) or High Type (Hi Type) is set to “Shlv (Shlving Type),” the setting for Lo Q or High Q is invalid.



## Space Chorus

This is a chorus effect simulating Roland SDD-320. The effect to be changed can be reproduced by turning the four buttons 1 to 4 on or off.

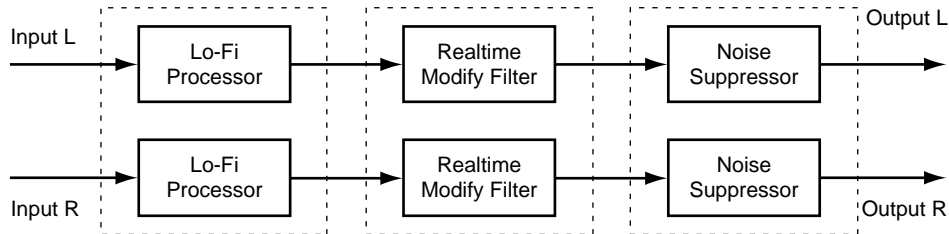


Parameter (full name)	Setting	Function
<b>Spcho (Space Chorus): Adds a chorus effect simulating SDD-320.</b>		
Sw (Switch)	On, Off	Turns the space chorus on or off.
InMode (Input Mode)	Mono, Stereo	Specifies whether the input signal is stereo or mono.
Mode (Space Mode)	1, 2, 3, 4, 1+4, 2+4, 3+4	Sets the chorus variation style.
MixBal (Mix Balance)	0–100	Sets the volume balance between the chorus sound and the direct sound.



## Lo-Fi Process (Lo-Fi Processor)

This allows you to create a “lo-fi” sound by lowering the sample rate and/or decreasing the number of bits.



### Creating lo-fi sounds

Follow the steps below to create lo-fi sounds essential to dance music including hip-hop and DJ music.

#### Lo-fi Processor

- Turn Pre Filter and Post Filter off. This provides powerful lo-fi sounds containing digital distortion.
- Set Rate and Bit to relatively low values. Note, however, an excessively low value for Bit may cause big noise even in the silent mode. In that case, increase Threshold (Thresh) of Noise Suppressor.

#### Realtime Modify Filter

- Increase resonance to add a twist to the sound. Note that excessive resonance may cause oscillation.

#### Lo-Fi (Lo-Fi Processor): Creates lo-fi sounds.

Sw (Switch)	On, Off	Turns the lo-fi processor on or off.
Pre Filter (Pre Filter Switch)	On, Off	Turns the filter to reduce digital distortion on or off.
Rate (Rate)	Off, 1/2 - 1/32	Sets the sample rate. Set Rate to “Off” if no change is desired.
Bit (Bit)	Off, 15 bits - 1 bit	Sets the number of bits in data. Set Bit to “Off” if no change is desired.
Post Filter (Post Filter Switch)	On, Off	Turns the filter to reduce digital distortion due to modification to lo-fi sounds on or off.
FX Lvl (Effect Level).	0–100	Sets the volume of the lo-fi sound.
DirLvl (Direct Level)	0–100	Sets the volume of the direct sound.

#### RMF (Realtime Modify Filter): Creates sounds with a twist.

Sw (Switch)	On, Off	Turns the realtime modify filter on or off.
Type (Type)	LPF, BPF, HPF	Sets the filter type.
CutOff (Cutoff Frequency)	0–100	Sets the cutoff frequency.
Reso (Resonance)	0–100	Enhances the frequency components around cutoff frequency.
Gain (Gain)	0–24 dB	Sets the volume of the realtime modify filter.

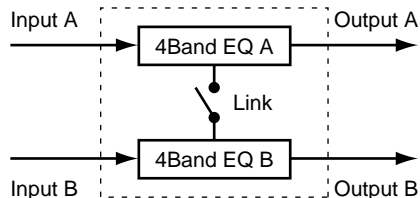
#### NS (Noise Suppressor): Mutes noise in the silent mode.

Thresh (Threshold)	0–100	Sets the level to start muting noise.
Release (Release)	0–100	Sets the time over which the volume will drop to 0 after the noise starts being muted.



## ParametricEQ (4-Band Parametric Equalizer)

This is an equalizer that can freely change the cutoff frequency or the band width (Q). With this equalizer, you can create sounds with subtlety.



### Cutting noise.

4-Band Parametric Equalizer can freely change the cutoff frequency or the band width (Q) at four points, that is, in the High, High middle, low middle and low frequency bands.

Capitalizing on this feature, you can precisely capture the point where any noise or howling is occurring. To find such point, the first step is to increase the gain for easier identification of sound variation and move the cutoff frequency little by little. Then, perform filtering by sharpening “Q.”

### Controlling Channels A and B separately

Setting Link On enables simultaneous control on the 4-Band Parametric Equalizer via Channel B according to the settings on the Channel A side. To control Channels A and B separately, turn Link off.

Parameter (full name)	Setting	Function
<b>Lnk (Link):</b> <b>Makes Channel B follow the settings for Channel A.</b>		
Link (Link Switch)	On, Off	Specifies if Channel B follows or does not follow the settings for Channel A.
<b>PEQA, PEQB (4 Band Parametric Equalizer): Parametric equalizer with four bands.</b>		
Sw (Switch)	On, Off	Turns the parametric equalizer on or off.
Low Gain (Low Gain)	-12– +12 dB	Sets the boost/cut amount in the low frequency band.
Low Freq (Low Frequency)	20 - 2000 Hz	Sets the center frequency in the low frequency band.
Low Q (Low Q)	0.3–10	Sets the width of the area around the low frequency that will be affected by the gain settings. *1
Low Type	Shlv, Peak	Sets the type of the low frequency band equalizer (Shlving type or peaking type).
LowMid Gain (Low Middle Gain)	-12– +12 dB	Sets the boost/cut amount in the low middle frequency band.
LoMid Freq (Low Middle Frequency)	200–8000 Hz	Sets the center frequency in the low middle frequency band.
LoMid Q (Low Middle Q)	0.3–10	Sets the width of the area around the Low middle frequency that will be affected by the gain settings.
HiMid Gain (High Middle Gain)	-12– +12 dB	Sets the boost/cut amount in the High middle frequency band.
HiMid Freq (High Middle Frequency)	200–8000 Hz	Sets the center frequency in the High middle frequency band.
HiMid Q (High Middle Q)	0.3–10	Sets the width of the area around the High middle frequency that will be affected by the gain settings.
Hi Type (High Type)	Shlv, Peak	Sets the type of the High frequency band equalizer (Shlving type or peaking type).
High Gain (High Gain)	-12– +12 dB	Sets the boost/cut amount in the High frequency band.
High Freq (High Frequency)	1.4–20.0 kHz	Sets the center frequency in the High frequency band.
High Q (High Q)	0.3–10	Sets the width of the area around the High frequency that will be affected by the gain settings. *1
InputG (Input Gain)	-60– +12 dB	Sets the overall volume before passing through the equalizer.
Level (Output Level)	-60– +12 dB	Sets the overall volume after passing through the equalizer.

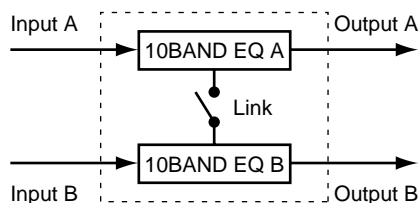
**NOTE**

\*1: If Low Type (Low Type) or High Type (High Type) is set to “Shlv (Shlving Type),” the setting for Lo Q or High Q is invalid.



## Graphic EQ (10-Band Graphic Equalizer)

This Equalizer sets the boost/cut amount by each segment of the frequency divided into ten bands. In performing PA at a live, this feature is useful to prevent howling by cutting the site-specific resonance frequency.



### Preventing howling

While performing PA at a live, follow the steps below to prevent howling. First, identify the site-specific resonance frequency to cut its gain.

### Controlling Channels A and B separately

Setting Link On enables simultaneous control on the 10-Band Parametric Equalizer via Channel B according to the settings on the Channel A side.

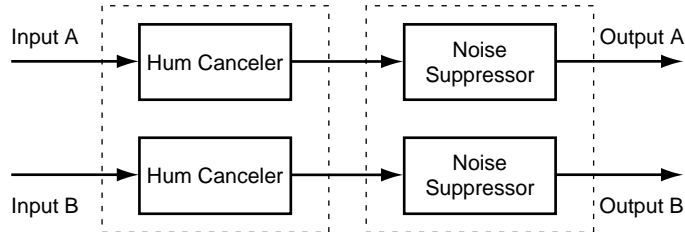
To control Channels A and B separately, turn Link Off.

Parameter (full name)	Setting	Function
<b>Lnk (Link):</b> Makes Channel B follow the settings for Channel A.		
Link (Link Switch)	On, Off	Specifies if Channel B follows or does not follow the settings for Channel A.
<b>GEQA, GEQB (10-Band Graphic Equalizer):</b> Simulates a 10-band graphic equalizer.		
Sw (Switch)	On, Off	Turns the parametric equalizer on or off.
31.2 – 16 k (Gain)	-12– +12 dB	Sets the boost/cut amount at the respective frequencies.
InputG (Input Gain)	-60– +12 dB	Sets the overall volume before passing through the equalizer.
Level (Output Level)	-60– +12 dB	Sets the overall volume after passing through the equalizer.



## Hum Canceler

Eliminates annoying hum (or “surge” sounding “boon”).



### Removing hum

Hum is a noise with a certain low frequency. Hum is generated mostly due to ingress of part of alternating current into signals as alternating current is converted into direct current in the power circuit. Sets Frequency (Freq) to that according with the frequency of the power source (50 Hz/60 Hz), and hum with that frequency and frequencies of its multiples can be removed.

Range Lo and Range Hi can be used to specify the frequency band of hum to be removed.

Parameter (full name)	Setting	Function
<b>HC (Hum Canceler): Removes hum.</b>		
Sw (Switch)	On, Off	Turns the hum canceler on or off.
Freq (Frequency)	20.0–800.0 Hz	Sets the frequency of hum to be removed.
Width (Width)	10–40%	Sets the width of the filter which will remove the hum.
Depth (Depth)	0–100	Sets the depth of the filter which will remove the hum.
Thresh (Threshold)	0–100	Sets the level at which the hum is to be removed.
RangeLo (Range Low)	Unlimit, 20 - 2000 Hz	Sets the lower limit of the frequency of hum to be removed. *1
RangeHi (Range High)	1.0 - 20.0 kHz, Unlimit	Sets the upper limit of the frequency of hum to be removed. *2
<b>NS (Noise Suppressor): Mutes noise in the silent mode.</b>		
Sw (Switch)	On, Off	Turns the noise suppressor on or off.
Thresh (Threshold)	0–100	Sets the level to start muting noise.
Release (Release)	0–100	Sets the time over which the volume will drop to 0 after the noise starts being muted.



\*1: Setting to “Unlimit” means that the frequency that can be played back on this unit is the lower limit.

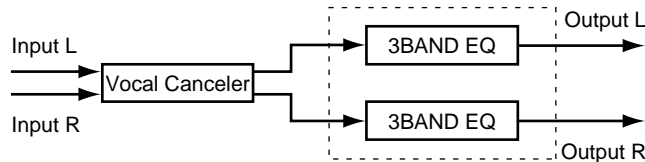
\*2: Setting to “Unlimit” means that the frequency that can be played back on this unit is the upper limit.





## Vocal Canceler

When a stereo source is being input from CD or DAT and so on, this cancels the sound which is located in the stereo center, such as the vocal or bass.



### NOTE

Depending on the music source, sounds that you do not wish to be canceled may be canceled as well. In particular if the musical source has heavy reverb or if the sound that you wish to delete is not located in the center, the vocal canceler may not produce the desired result.

### Canceling the vocals alone

Vocal Canceler cancels the sound located in the center. That means it cancels sounds such as the bass and sounds of the lead instrument along with vocal sounds. To cancel vocals only to create music for karaoke, for example, set Range Lo to around 100 Hz and Range Hi to around 1 kHz.

Parameter (full name)	Setting	Function
<b>VC (Vocal Canceler):</b>	<b>Cancels sounds located in the center such as vocals and the bass.</b>	
Sw (Switch)	On, Off	Turns the vocal canceler on or off.
Balance (Balance)	0-100	If the sound that you wish to cancel is not located in the center, find the point at which it is most effectively cancelled.
RangeLo (Range Low)	Unlimit, 20 - 2000 Hz	Sets the lower limit of the frequency band to be canceled. *1
RangeHi (Range High)	1.0 - 20.0 kHz, Unlimit	Sets the upper limit of the frequency band to be canceled. *2
<b>EQ (Equalizer)</b>		
Sw (Switch)	On, Off	Turns the equalizer on or off.
Low Gain (Low Gain)	-12- +12 dB	Sets the boost/cut amount in the low frequency band.
Low Freq (Low Frequency)	20 - 2000 Hz	Sets the center frequency in the low frequency band.
Low Q	0.3-10.0	Sets the width of the area around the low frequency that will be affected by the gain settings.1 *3
Low Type	Shlv, Peak	Sets the type of the low frequency band equalizer (Shlving type or peaking type).
Mid Gain (Middle Gain)	-12- +12 dB	Sets the boost/cut amount in the middle frequency band.
Mid Freq (Middle Frequency)	200-8000 Hz	Sets the center frequency in the middle frequency band.
Mid Q (Middle Q)	0.3-10.0	Sets the width of the area around the middle frequency that will be affected by the gain settings.
High Gain	-12- +12 dB	Sets the boost/cut amount in the High frequency band.
High Freq (High Frequency)	1.4-20.0 kHz	Sets the center frequency in the High frequency band.
High Q	0.3-10.0	Sets the width of the area around the High frequency that will be affected by the gain settings.1 *3
Hi Type (High Type)	Shlv, Peak	Sets the type of the High frequency band equalizer (Shlving type or peaking type).
Level (Output Level)	0-100	Sets the volume after passing through the equalizer.

## Algorithm List

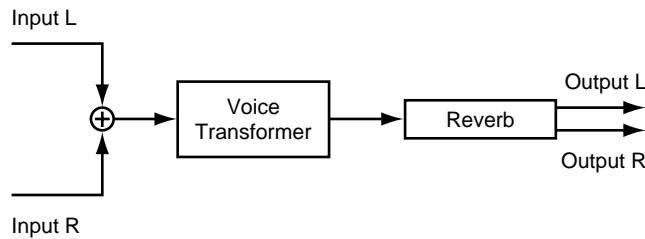
### NOTE

- \*1: Setting to “Unlimit” means that the frequency that can be played back on this unit is the lower limit.
- \*2: Setting to “Unlimit” means that the frequency that can be played back on this unit is the upper limit.
- \*3: If Low Type (Lo Type) or High Type (Hi Type) is set to “Shlv (Shlving Type),” the setting for Lo Q or High Q is invalid.



## Voice Transformer

You can convert male voice into female voice, female voice into male voice, and human voice into mechanical voice to create sounds of various qualities by controlling the base pitch and the formant separately.



### NOTE

- \* When inputting voice, use voice of one person only. Inputting voices of more than one person disables normal operation.
- \* Be sure that sound from a speaker does not enter the microphone you are using. This will have the same effect as if several voices were input to the unit.
- \* A unidirectional microphone is recommended for use. It is also recommended that the person should speak standing as close to the microphone as possible.

### FE (Feder Edit)

If the Channel Fader is on, channel faders will control the following settings.

- \* *Fader Edit is valid only when you are in Effect Edit condition. In other conditions, the faders will control the volume level of each channel as usual. Also, it will fail to operate in Auto Mix.*

Parameter	FX1	FX2
Robot (*1)	Channel 1	Channel 8/14
(Pitch) (*2)	Channel 2	Channel 9/15
(Formant) (*3)	Channel 3	Channel 10/16
MixBal	Channel 4:	Channel 11/17
EfxLev	Channel 5:	Channel 12/18

- (\*1) Moving the fader above the middle will turn this on, and downroad will turn it off.
- (\*2) Chromatic Pitch and Fine Pitch will change simultaneously to smoothly change the pitch.)
- (\*3) Chromatic Formant and Fine Formant will change simultaneously to smoothly change the pitch.

### MIDI (MIDI control)

When the MIDI control is on, MIDI note on messages and pitch bend messages will adjust the pitch and formant. This is effective when a MIDI keyboard etc. is connected.

- \* *The MIDI channels on which the pitch and formant are adjusted are fixed respectively as below. They cannot be changed to other channels.*

MIDI channel 1:	FX1:Chromatic Pitch+Fine Pitch (C2-C6, original key is C3)
MIDI channel 2:	FX2:Chromatic Formant+Fine Formant (C2-C4, original key is C3)
MIDI channel 3:	FX3:Chromatic Pitch+Fine Pitch (C2-C6, original key is C3)
MIDI channel 4:	FX4:Chromatic Formant+Fine Formant (C2-C4, original key is C3)

→ Continued...

## Algorithm List

Parameter (full name)	Setting	Function
<b>VT (Voice Transformer):</b> <b>Creates various voice characters.</b>		
Sw (Switch)	On, Off	Turns Vocal the transformer on or off.
Robot (Robot)	On, Off	When this is on, the audio will be output at a fixed pitch regardless of the pitch that is input.
Chromatic Pitch	-12– +36	Sets the pitch variation of the voice to be output (by semitone).
Fine Pitch	-100–100	Sets the pitch variation of the voice to be output (by cent).
Chromatic Formant	-12– +12	Sets the formant variation of the voice to be output (by semitone).
Fine Formant	-100– +100	Sets the formant variation of the voice to be output (by cent).
MixBal (Mix Balance)	0–100	Sets the volume balance between the output voice and the input voice.
<b>REV (Reverb):</b> <b>Adds reverberation.</b>		
Sw (Switch)	On, Off	Turns the reverb on or off.
Time (Reverb Time)	0.1–32.0 sec	Sets the length (time) of the reverb sound.
PreDLY (Pre-Delay)	0–200 ms	Sets the time until the reverberation appears.
Density (Density)	0–100	Sets the density of the reverb sound.
FX Lvl (Effect Level).	0–100	Sets the volume of the reverb sound.
<b>FE (Fader Edit):</b> <b>Adjusts the Voice Transformer using the channel faders of the top panel.</b>		
Sw (Switch)	On, Off	Turns the Fader Edit on or off.
<b>MIDI (MIDI Control):</b> <b>Adjust the pitch and formant via MIDI note on messages and pitch bend messages.</b>		
Sw (Switch)	On, Off	Turns the Fader Edit on or off.
PitchBend (Pitch bend)	Off, 1–12	Specify the maximum change produced by pitch bend (bend range), in semitone steps.
Portament (Portamento)	Off, 1–100	Specify the speed at which the portamento effect will change.

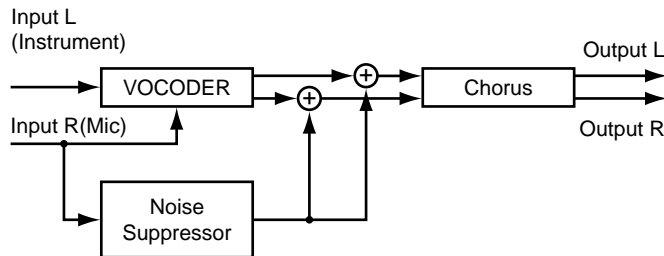


Formants (p.12)



## Vocoder 2 (19)

This is a 19-band vocoder. Provides clear sounds that used to be impossible with the previous vocoders.



- Instrumental sounds are input into the L channel side of Effect. Therefore, it is required to insert-connect “Lch” of Effect to the channel handling instrumental sounds. Similarly, vocal sounds are input into the R channel side of Effect. Insert-connect “Rch” of Effect to the channel handling vocal sounds.

### Difference between Vocoder and Vocoder 2

Compared to Vocoder, Vocoder 2 has a significant number of frequency bands as points. It also makes it possible to make fine adjustment including adjustment of the input sensitivity of the microphone and location of sounds as well as setting the input level for instrumental sounds and removing noise. All this yields clear human voices.

### “Envelope” for defining sound characteristics

Each sound has its own envelope. An envelope gives characteristics to the sound and functions as a significant factor for the human ear to distinguish different sound types. On Vocoder 2, you can use Envelope to give the following characteristics.

Sharp:	Enhances human voice.
Soft:	Enhances instrumental sound.
Long:	Vintage sound with long reverberation.

### Sound location

Pan Mode (PanMode) can be used to specify how Vocoder sounds should be located.

Mono:	Locating in the middle.
Stereo:	Stereo (Odd-number frequencies are located to the left and even-number frequencies to the right.)
L→R:	Lower frequencies are located to the left and upper frequencies to the right.
R→L:	Lower frequencies are located to the right and upper frequencies to the left.

### Sounding instrumental sounds with the formant fixed

While inputting voice through the microphone, instrumental sounds can be sounded at the same vocal formant.

1. According to “Adjusting Effects” (Owner’s Manual p. 208), change setting to accept MIDI control change message to change effect parameters.
2. Set “Hold” under “Voc” (Vocoder 2) parameter to “MIDI.”

For example, when saying “a-b-c-d-e” into the microphone, if VS-1824 accept a control change message “Hold 1” (40H) while “b” is spoken, instrument makes sound at same formant as “b.”

→ Continued...

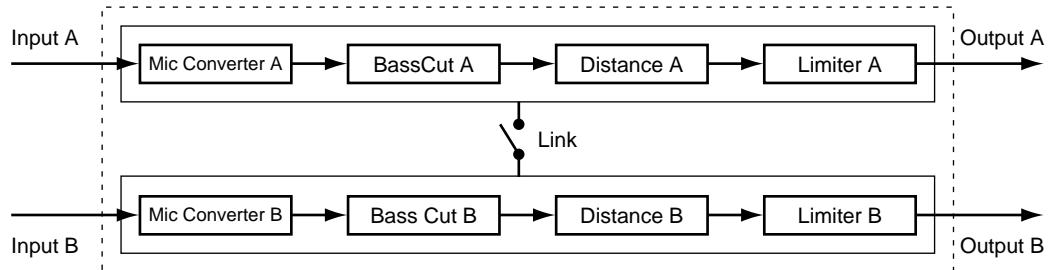
## Algorithm List

Parameter (full name)	Setting	Function
<b>Voc (Vocoder 2):</b>		
<b>The pitch is specified as in the instrumental sound while the tone is output in the human voice.</b>		
Envelope (Envelope)	Sharp, Soft, Long	Defines characteristics of the sound.
PanMode (Pan Mode)	Mono, Stereo, L→R, R→L	Defines how the sound is located.
Hold (Hold)	On, MIDI	Specifies that an instrumental sound is or is not issued with the formant fixed.
MicSens (Microphone Sensitivity)	0–100	Sets the input sensitivity of the microphone.
SynInLvl (Synthesizer In Level)	0–100	Sets the input level of the instrumental sound.
Character Ch1 – 19 (Voice Character Channels 1 - 19)	0–100	Sets the tone of the vocoder.
Mic (Microphone Mix)	0–100	Sets the amount of the sound after passing through the microphone HPF should be mixed into the Vocoder output.
MicHPF (Microphone HPF)	Thru, 1.0–20.0 kHz	Sets the frequency at which HPF on the vocal sounds through the microphone starts taking effect. Sets this to “Thru” if HPF is not desired.
MicPan (Microphone Pan)	L63–R63	Sets the panning of vocal sounds through the microphone.
NSThresh (Noise Suppressor Threshold)	0–100	Sets the volume to start muting noise on the instrumental sound input.
<b>Cho (Chorus):</b>		
<b>Adds spaciousness and depth to the sound.</b>		
Sw (Switch)	On, Off	Turns the chorus on or off.
Rate (Rate)	0.1–10.0 Hz	Sets the rate of modulation.
Depth (Depth)	0–100	Sets the depth of modulation.
PreDly (Pre-Delay)	0–50 ms	Sets the time delay from when the direct sound begins until the chorus sound is heard.
MixBal (Mix Balance)	0–100	Sets the volume balance between the chorus sound and the direct sound.



## MicModeling (Microphone Modeling)

This modifies sound that was recorded by a conventional dynamic mic, lapel mic or direct line, causing it to sound as though it had been recorded by an expensive condenser mic or a special studio mic. The mic modeling can add effects of proximity or distance.



### Selecting the microphone used for recording.

Input of Mic Converter selects the type of microphone to be used recording.

DR-20:	Roland DR-20 (dynamic microphone from Roland)
Sm.lDy:	Small Dynamic Microphone (dynamic microphone used for instruments and vocal)
Hed.Dy:	Head-worn Dynamic Microphone (headset-type dynamic microphone)
Min.Cn:	Miniature Condenser Microphone (very small condenser microphone)
Flat:	Line input
AKGC3K:	AKG C3000B (Condenser microphone manufactured by AKG.)

### Microphone types that can be simulated

The characteristics of the low-end general-purpose microphone are converted into the characteristics of the High-end microphone for studio application. You can add sound quality changes to already recorded sounds just as if a different type of microphone were used or if they were recorded at a different distance. In addition, it is possible to add microphone characteristics to line-recorded instrumental sounds. These characteristics can be set up by selecting the relevant value for Out of Mic Converter.

- Sml.Dy: Dynamic microphone for general musical instruments and vocal sounds. Ideal for a guitar amplifier and snare drums.
- Voc.Dy: Dynamic microphone for standard vocal sounds. Characterized in middle frequency band sounds with tension. Suited for vocal.
- Lrg.Dy: Dynamic microphone with an extended low frequency band. For bass and tom drums.
- Sml.Cn: Small condenser microphone for musical instruments. Characterized in bright High frequency band sounds. For metal percussion and acoustic guitars.
- Lrg.Cn: Condenser microphone with flat characteristics. For vocal, narration and live musical instruments.
- Vnt.Cn: Vintage condenser microphone. For vocal and live musical instruments.
- Flat: Microphone with flat frequency response. For removing peculiarity of the microphone used for recording sounds.

\* When a condenser-type mic is selected in OUT, low-range noise transmitted through the mic stand may be accentuated due to the mic's low range characteristics. In such instances, either cut out any unnecessary low end with bass cut filter, or equip the mic stand with an isolation mount (a mic holder with rubber or other shock absorbing material).

### Proximity effect of microphone

In nature, a microphone tends to extend the low frequency band characteristics when placed close to the sound source. This is called proximity effect. This effect can be simulated in Proximity Effect (Prox-Efect). Set the parameter to a positive (+) value for a shorter distance to the sound source and a negative (-) value for a longer distance to the sound source. Time of Distance simulates the time difference due to distance from the sound source.

### Controlling Channels A and B separately

Setting Link On enables simultaneous control on the 4-Band Parametric Equalizer via Channel B according to the settings on the Channel A side. To control Channels A and B separately, turn Link Off.

## Algorithm List

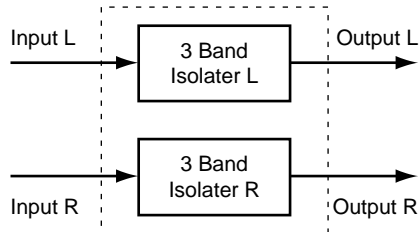
Parameter (full name)	Setting	Function
<b>Lnk (Link): Channel B follows the settings for Channel A.</b>		
Link (Link Switch)	On, Off	Specifies if Channel B follows or does not follow the settings for Channel A.
<b>CnvA, CnvB (Mic Converter): Converts the characteristics of the low-end general-purpose microphone into the characteristics of the High-end microphone for studio application.</b>		
Sw (Switch)	On, Off	Turns the microphone converter on or off.
Input (Input)	See the column on the previous page.	Sets the microphone type used for recording.
Output (Output)	See the column on the previous page.	Sets the microphone types to be simulated.
Phase (Phase)	Nor, Inv	Sets the microphone phase.
<b>BCutA, BCutB (Bass Cut Filter): Cuts off undesired low frequency band sounds such as pop noise.</b>		
Sw (Switch)	On, Off	Turns the bass cut filter on or off.
Freq (Frequency)	Thru, 20 - 2000 Hz	Sets the frequency for cutting off undesired low frequency band sounds such as pop noise.
<b>DstnA, DstnB (Distance): Simulates the frequency characteristics and time difference due to distance difference.</b>		
Sw (Switch)	On, Off	Turns the distance on or off.
Prox.Fx (Proximity Effect)	-12- +12	Corrects the low frequency band characteristics due to the distance from the sound source.
Time (Time)	0-3000 cm	Simulates the time difference due to the distance from the sound source.
<b>LmtA, LmtB (Limiter): Prevents distortion by suppressing signals at High levels.</b>		
Sw (Switch)	On, Off	Turns the limiter on or off.
Thrsh (Threshold)	-60-0 dB	Sets the volume level to start suppressing excessive input.
Attack (Attack Time)	0-100	Sets the time from when the input level exceeds the threshold level to when the effect begins to apply.
Release (Release Time)	0-100	Sets the time from when the input level drops below the threshold level to when the effect ceases to apply.
Detect HPF Freq (Detect HPF Frequency)	Thru, 20 - 2000 Hz	Normally, sets "Thru". Sets the cutoff frequency of the level detection section.
Level (Output Level)	-60- +24 dB	Sets the volume of the compressor sound.





## 3BndIsolater (3-Band Isolator)

Sharply cuts off components by frequency band to eliminate undesired sounds. Useful to eliminate undesired sounds and take out only specific sounds from a CD. Isolator can make sounds completely perish, unlike ordinary equalizers that leave some sounds even with the gains of the respective frequency bands set to the minimum.



### Muting the bass

Set up as follows to eliminate low frequency band sounds such as bass sounds.

Anti-phase Low Mix Switch (AntiPhase LoMixSw): On

Anti-phase Low Level (AntiPhase LoLev): Relatively High

### Muting vocals

Set up as follows to eliminate middle frequency band sounds such as vocal sounds.

Anti-phase Middle Mix Switch (AntiPhase MidMixSw): On

Anti-phase Middle Level (AntiPhase MidLev): Relatively High

### Muting noise

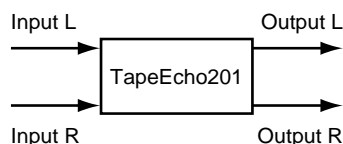
Identify the frequency band of the noise and set the relevant Level (LowLvl, MidLvl or HiLvl) to -60 dB.

Parameter (full name)	Setting	Function
<b>Iso (3-band Isolator):</b>	<b>Divides the input sound into three frequency bands to abstract or eliminate the sound.</b>	
Sw (Switch)	On, Off	Turns the 3-band isolator on or off.
AntiPhase LoLev (Anti-phase Low Level)	0-100	Sets the amount of the low frequency band sound should be muted.
AntiPhase MidLev (Anti-phase Middle Level)	0-100	Sets how much of the middle frequency band sound should be muted.
LoMixSw (Anti-phase Low Mix Switch)	On, Off	Mutes or leaves the low frequency band sound.
MidMixSw (Anti-phase Middle Mix Switch)	On, Off	Mutes or leaves the middle frequency band sound.
LowLvl (Low Level)	-60- +4 dB	Increases or decreases frequency bands in the low frequency band.
MidLvl (Middle Level)	-60- +4 dB	Increases or decreases frequency bands in the middle frequency band.
HiLvl (High Level)	-60- +4 dB	Increases or decreases frequency bands in the High frequency band.



## TapeEcho201

Simulates the tape echo section of the Roland RE-201 Space Echo. Capable of reproducing very subtle behavior at the measuring instrument level as well as adding subtle changes in pitch due to deterioration of the tape or inconsistency in tape rotation



### About replay head

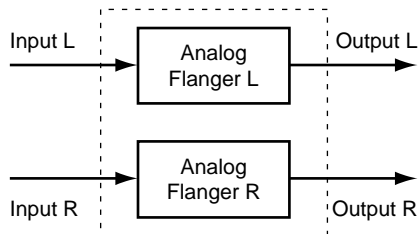
RE-201 is equipped with three heads for creating sounds with different delay times (short, middle and long delay sounds). A desired combination of heads for use can be selected with Mode Selector (Mode). In addition, separate panning features for the three replay heads not included in RE-201 are added.

Parameter (full name)	Setting	Function
<b>Echo (Tape Echo 201): Simulates the tape echo section of the Roland RE-201 Space Echo.</b>		
Sw (Switch)	On, Off	Turns the tape echo on or off.
Mode (Mode Selector)	1–7	Selects a combination of the three replay heads.
Repeat Rate (Repeat Rate)	0–100	Sets the tape speed.
Intnsty (Intensity)	0–100	Sets the number of repeated the delay sound.
Tone Bass (Tone Bass)	-100– +100	Sets the low frequency band tone of the tape echo sound.
Tone Treble (Tone Treble)	-100– +100	Sets the High frequency band tone of Tape Echo sound.
Pan HeadS (Pan Head S)	L63–R63	Sets the pan settings for the short delay playback head.
Pan HeadM (Pan Head M)	L63–R63	Sets the pan settings for the middle delay playback head.
Pan HeadL (Pan Head L)	L63–R63	Sets the pan settings for the long delay playback head.
Tape Dist (Tape Distortion)	0–100	Adds tape-specific distortion.
WahFlutter Rate (Wah-Flutter Rate)	0–100	Sets the fluttering rate of pitch due to deterioration of the tape or inconsistency in the rotation.
WahFlutter Depth (Wah-Flutter Depth)	0–100	Sets the fluttering depth of pitch due to deterioration of the tape or inconsistency in the rotation.
FX Lvl (Effect Level).	0–100	Sets the volume of the tape echo sound.
DirLvl(Direct Level)	0–100	Sets the volume of the direct sound.



## AnalogFinger (Analog Flanger)

Simulates Roland SBF-325 Analog Flanger. Provides three types of flanger effects as well as chorus-like effect.



### Types of Flanger Effect

Analog Flanger provides a variety of flanger effects or chorus effects. Selecting the desired flanger effect type in Mode.

FL1:	General monaural flanger
FL2:	Stereo flanger that allows stereo location of the direct sound to take effect.
FL3:	Cross mix flanger that provides more powerful effect
CHO:	Chorus effect

Parameter (full name)	Setting	Function
<b>AFL (Analog Flanger): Simulates SBF-325 Analog Flanger.</b>		
Sw (Switch)	On, Off	Turns the analog flanger on or off.
Modulation Freq (Modulation Frequency)	0–100	Sets the center frequency subject to application of the flanger effect.
Modulation Rate (Modulation Rate)	0–100	Sets the flanger's modulation rate.
Modulation Depth (Modulation Depth)	0–100	Sets the depth of the flanger modulation.
Mode (Mode)	FL1, FL2, FL3, CHO	Sets the type of flanger effects.
Feedback (Feedback Level)	0–100	Sets the amount of the delayed sound should be returned to the flanger input. <sup>*1, *2</sup>
ChB (Channel B Inverse)	Nor, Inv	"Inv" indicates that the Flanger effect on Channel B should be inverted. "Nor" indicates that it should not be inverted.
Phase ChA (Mix A Inverse)	Nor, Inv	"Inv" indicates that the phase should be inverted for mixing Channel A Flanger sound into the direct sound. "Nor" indicates that the phase should not be inverted.
Phase ChB (Mix B Inverse)	Nor, Inv	"Inv" indicates that the phase should be inverted for mixing Channel B Flanger sound into the direct sound. "Nor" indicates that the phase should not be inverted.



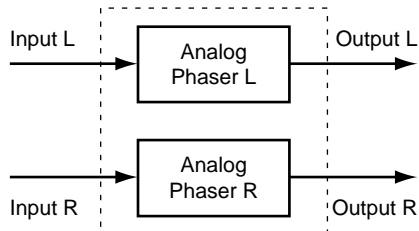
\*1: This feature is disabled when Mode is set to "CHO."

\*2: Excessively large values may cause oscillation.



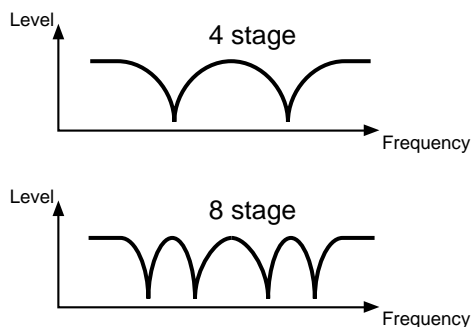
## AnalogPhaser

Two units of analog phasers are placed in parallel to accommodate stereo sounds. Surges unique to Phaser is created by adding sounds with the phase shifted periodically.



### Number of stages of Phaser

As the number of sages of Phaser increases, the number of frequency points suppressed increases as well, generating sharper effect.

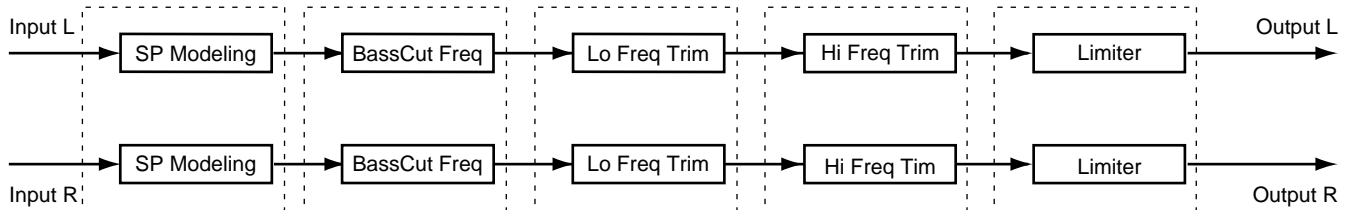


Parameter (full name)	Setting	Function
<b>APH (Analog Phaser): Two units of analog phaser are placed in parallel to accommodate stereo sounds.</b>		
Sw (Switch)	On, Off	Turns the analog phaser on or off.
Mode (Mode)	8STAGE, 4STAGE	Sets the number of stages of phaser.
Freq (Frequency)	0-100	Sets the center frequency to which the phase effect is applied.
Reso (Resonance)	0-100	Enhances frequency components at around the center frequency set with Frequency.
LFO1/2 Rate (LFO1/2 Rate)	0-100	Sets the phase effect cycle length.
LFO1/2 Dep (LFO1/2 Depth)	0-100	Sets the depth of the phase effect cycle.
LFO1/2 ChB(LFO1/2 Channel B Inverse)	Nor Inv	"Inv" indicates that the surge phase should be inverted and "Nor" indicates that it should not be inverted.



## Speaker Modeling

Models a variety of speaker characteristics ranging from those of High-end professional monitor speakers used as the standard at studios around the world to those of speakers of small-sized TV sets and portable radios.



Speaker Modeling is adjusted so that its optimal effect is achieved when a Roland Powered Monitor DS-90 is used in digital connection. Its effect may not be fully achieved with other types of speakers.

### Speaker types applicable for modeling

The characteristics of the following types of speakers can be modeled. Set the desired type for Model.

THRU:	No modeling is to be performed.
Super FLAT:	DS-90 is corrected by modeling to produce wider-range and untwisted sounds.
Powered GenBlk:	Typical model of powered monitor (two-way type, the woofer diameter = 170 mm (6-1/2 inches))
Powered E-Bas:	Powered monitor characterized in delightful sound quality
Powered Mack:	Powered monitor characterized in well-extended low frequency band sounds
Small Cube:	Small-sized full-range speaker widely used in recording studios
White Cone:	Enclosed-type two-way speaker widely used in recording studios, characterized in white woofers.
White C +tissue:	Mild sounds from "White Cone" Tweeter covered with tissue paper
Small Radio:	Pocket-type small-sized radio
Small TV:	Speaker attached to the 14-inch TV set
Boom Box:	Radio cassette recorder
BoomBox LoBoost:	Radio cassette recorder with the low frequency band enhanced

\* Use "THRU" for clear comparison between sounds with and without modeling.

→ Continued...

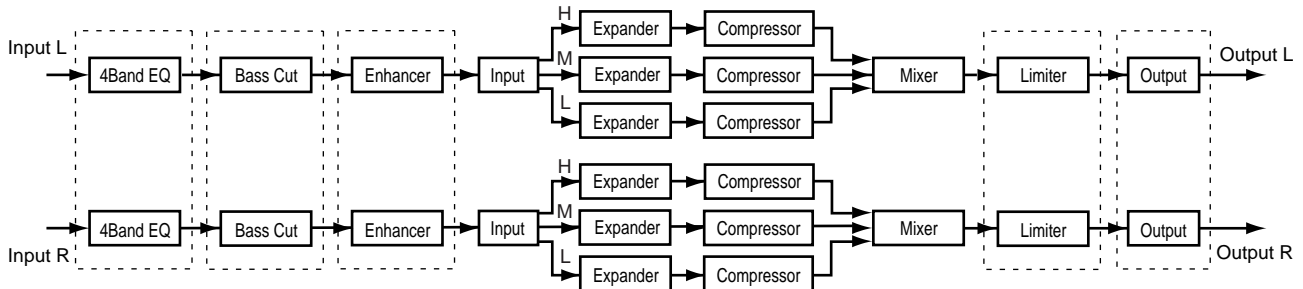
## Algorithm List

Parameter (full name)	Setting	Function
<b>SpMod (Speaker Modeling): Selects the speaker subject to characteristics modeling.</b>		
Sw (Switch)	Off, On	Turns the Speaker Modeling on or off.
Model (Model)	See the column on the previous page.	Specifies the speaker actually generating sounds.
Phase (Phase)	NRM, INV	Sets the phase of the speaker. "NRM" for the same phase, and "INV" for the inverted phase.
<b>BCut (Bass Cut Filter): Cuts off undesired low sounds such as pop noise.</b>		
Sw (Switch)	On, Off	Turns the bass cut filter on or off.
Freq (Frequency)	Thru, 20 - 2000 Hz	Sets the frequency for cutting off undesired low frequency band sounds such as pop noise.
<b>LFT (Low Frequency Trimmer): Adjusts the low frequency band sounds.</b>		
Sw (Switch)	On, Off	Turns the low frequency trimmer on or off.
Gain (Gain)	-12- +12dB	Sets the boost/cut amount.
Freq (Frequency)	20-2000 Hz	Sets the center frequency of the trimmer.
<b>HFT (High Frequency Trimmer): Adjusts the High frequency band sounds.</b>		
Sw (Switch)	On, Off	Turns the High frequency trimmer on or off.
Gain (Gain)	-12- +12dB	Sets the boost/cut amount.
Freq (Frequency)	1.0-20.0 kHz	Sets the center frequency.
<b>Lmt (Limiter): Prevents distortion by suppressing signals at High levels.</b>		
Sw (Switch)	On, Off	Turns the limiter on or off.
Thresh (Threshold)	-60-0 dB	Sets the volume at which the limiter starts working.
Release (Release)	0-100	Sets the time from when the input level drops below the threshold level to when the effect ceases to apply.
Level (Level)	-60- +24 dB	Sets the volume after passing through the limiter.



# Mastering Tool Kit

This Kit is a compressor that splits sounds into different frequency band to unify their volumes. With this feature, you can perform mastering at the optimized level when mixing down into an MD or a CD or when producing your original audio CD using the CD-R disk.

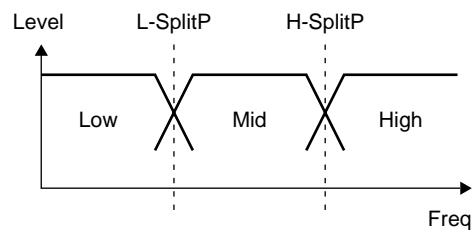


## Effect of “Detect Time” under Input

With ordinary compressors, a moment of delay occurs to suppress a level over instance after it has been detected. With this algorithm, this problem is bypassed by using the input sound only for level detection and adding a specified length of delay to the sound for processing and output. “Detect Time” under Input is the setting of the delay time for this purpose. Note that supplying Detect Time causes time difference between input and output of audio signals, requiring due considerations if used for operations other than mastering (ex. channel insertion).

## Splitting into frequency bands

To split into High, middle and low frequency bands, Low Split Point (LoSplit Point) and High Split Point (HiSplit Point) under Input are used to specify frequencies.



Parameter (full name)	Setting	Function
-----------------------	---------	----------

### EQ (Equalizer)

Sw (Switch)	On, Off	Turns the equalizer on or off.
InputG (Input Gain)	-24+ +12 dB	Sets the overall volume before passing through the equalizer.
Low Gain (Low Gain)	-12+ +12 dB	Sets the boost/cut amount in the low frequency band.
Low Freq (Low Frequency)	20–2000 Hz	Sets the center frequency in the low frequency band.
Low Q (Low Q)	0.3–16.0	Sets the width of the area around the low frequency that will be affected by the gain settings. *1
Low Type	Shlv, Peak	Sets the type of the low frequency band equalizer (Shlving type or peaking type).
LoMid Gain (Low Middle Gain)	-12+ +12 dB	Sets the boost/cut amount in the low middle frequency band.
LoMid Freq (Low Middle Frequency)	20–8000 Hz	Sets the center frequency in the low middle frequency band.
LoMid Q (Low Middle Q)	0.3–16.0	Sets the width of the area around the low middle frequency that will be affected by the gain settings.
HiMid Gain (High Middle Gain)	-12+ +12 dB	Sets the boost/cut amount in the High frequency band.
HiMid Freq (High Middle Frequency)	20–8000 Hz	Sets the center frequency in the High middle frequency band.
HiMid Q (High Middle Q)	0.3–16.0	Sets the width of the area around the High middle frequency that will be affected by the gain settings.
High Gain (High Gain)	-12+ +12 dB	Sets the boost/cut amount in the High frequency band.

## Algorithm List

High Freq (High Frequency)	1.40–20.0 kHz	Sets the center frequency in the High frequency band.
High Q (High Q)	0.3–16.0	Sets the width of the area around the High frequency that will be affected by the gain settings. *1
Hi Type (High Type)	Shlv, Peak	Sets the type of the High frequency band equalizer (Shlving type or peaking type).
Lvl (Level)	-24– +12 dB	Sets the overall volume after passing through the equalizer.

### **BCut (Bass Cut Filter): Cuts off undesired low frequency band sounds such as pop noise.**

Sw (Switch)	On, Off	Turns the bass cut filter on or off.
Freq (Frequency)	Thru, 20 - 2000 Hz	Sets the frequency for cutting off undesired low frequency band sounds such as pop noise.

### **Enh (Enhancer): Accentuates the sound and push the sound forward.**

Sw (Switch)	On, Off	Turns the enhancer on or off.
Sens (Sensitivity)	0–100	Sets the degree of the enhancer effect desired.
Freq (Frequency)	1.00–10.0 kHz	Sets the frequency at which the enhancer effect starts working.
MixLvl (Mix Level)	-24– +12dB	Set the amount of the enhancer sound to be added to the direct sound.

### **In (Input): Splits the direct sound into three frequency bands, that is, low, middle and High frequency bands.**

InputG (Input Gain)	-24– +12dB	Sets the overall volume before entering expander/compressor.
D-Time (Detect Time)	0–10 ms	Sets the length of delay to add to the direct sound input.
L-SplitP (Low Split Point)	20–800 Hz	Sets the frequency at which the direct sound is split into three bands (on the low frequency band side).
H-SplitP (High Split Point)	1.60–16.0 kHz	Sets the frequency at which the direct sound is split into three bands (on the High frequency band side).

### **Exp (Expander): Expands the dynamic range at a certain ratio.**

Sw (Switch)	On, Off	Turns the expander on or off.
Low Thre (Low Threshold)	-80–0 dB	Sets the volume at which the expander for the low frequency band starts working.
Low Ratio (Low Raito)	1:1.0–1:16, 1:INF	Sets the ratio at which the output in the low frequency band is increased when the input level has dropped below the low threshold level.
Low Atck (Low Attack)	0–100 ms	Sets the time until when the low frequency band expander starts working after the input level dropps below the low threshold level.
Low Rel (Low Release)	50 ms–5.000 s	Sets the time until when the High frequency band expander stops working after the input level exceeds the low threshold level.
Mid Thre (High Threshold)	-80–0 dB	Sets the volume at which the expander for the middle frequency band starts working.
Mid Ratio (High Ratio)	1:1.0–1:16, 1:INF	Sets the ratio at which the output in the middle frequency band is increased when the input level has dropped below the middle threshold level.
Mid Atck (High Attack)	0–100 ms	Sets the time until when the middle frequency band expander starts working after the input level dropps below the middle threshold level.
Mid Rel (High Release)	50 ms–5.000 s	Sets the time until when the middle frequency band expander stops working after the input level exceeds the middle threshold level.
High Thre (High Threshold)	-80–0 dB	Sets the volume at which the expander for the High frequency band starts working.
High Ratio (High Ratio)	1:1.0–1:16, 1:INF	Sets the ratio at which the output in the High frequency band is increased when the input level has dropped below the High threshold level.
High Atck (High Attack)	0–100 ms	Sets the time until when the High frequency band expander starts working after the input level dropps below the High threshold level.



High Rel (High Release)	50 ms–5.000 s	Sets the time until when the High frequency band expander stops working after the input level exceeds the High threshold level.
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**Cmp (Compressor): Compresses the entire output signals when the input volume exceeds a specified value.**

SW (Switch)	On, Off	Turns the compressor on or off.
Low Thre (Low Threshold)	-24–0 dB	Sets the volume at which the compressor for the low frequency band starts working.
Low Ratio (Low Raito)	1:1.0–1:16, 1:INF	Sets the ratio at which the output in the low frequency band is suppressed when the input level has exceeded the low threshold level.
Low Atck (Low Attack)	0–100 ms	Sets the time until when the low frequency band compressor starts working after the input level has exceeded the low threshold level.
Low Rel (Low Release)	50 ms–5.000 s	Sets the time until when the low frequency band compressor stops working after the input level has dropped below the low threshold level.
Mid Thre (Middle Threshold)	-24–0 dB	Sets the volume at which the compressor in the middle frequency band starts working.
Mid Ratio (Middle Ratio)	1:1.0–1:16, 1:INF	Sets the ratio at which the output in the middle frequency band is suppressed when the input level has exceeded the middle threshold level.
Mid Atck (Middle Attack)	0–100 ms	Sets the time until when the middle frequency band compressor starts working after the input level has exceeded the middle threshold level.
Mid Rel (Middle Release)	50 ms–5.000 s	Sets the time until when the middle frequency band compressor stops working after the input level has dropped below the middle threshold level.
High Thre (High Threshold)	-24–0 dB	Sets the volume at which the compressor for the High frequency band starts working.
High Raito (High Ratio)	1:1.0–1:16, 1:INF	Sets the ratio at which the output in the High frequency band is suppressed when the input level has exceeded the High threshold level.
High Atck (High Attack)	0–100 ms	Sets the time until when the High frequency band compressor starts working after the input level has exceeded the High threshold level.
High Rel (High Release)	50 ms–5.000 s	Sets the time until when the High frequency band compressor stops working after the input level has dropped below the High threshold level.

**Mix (Mixer): Adjusts the volume by frequency band.**

Low Level (Low Level)	-80– +6 dB	Sets the volume in the low frequency band after passing through the expander and compressor.
Mid Level (Middle Level)	-80– +6 dB	Sets the middle frequency band volume after passing through the expander and compressor.
High Level (High Level)	-80– +6 dB	Sets the volume in the High frequency band after passing through the expander and compressor.

**Lmt (Limiter): Prevents distortion by suppressing signals at High levels.**

Sw (Switch)	On, Off	Turns the limiter on or off.
Thresh (Threshold)	-24–0 dB	Sets the volume at which the limiter starts working.
Attack (Attack)	0–100 ms	Sets the time until when the limiter starts working after the input level has exceeded threshold level.
Release (Release)	50 ms–5.000 s	Sets the time until when the limiter stops working after the input level drops below the threshold level.

**Out (Output): Provides settings concerning overall output.**

SoftClip (Soft Clip)	On, Off	Suppresses conspicuous distortion that may occur when the effect of compressor/limiter has been applied excessively.
Dither (Dither)	Off, 8–24 bit	Smooths the transition where the sound disappears.
Level (Level)	-80– +6 dB	Sets the overall volume after passing through the limiter.



With Compressor, the level is automatically adjusted to the optimal with the settings for Threshold (Thres) and Raito (Ratio). Setting Attack (Atck) to a relatively long time may cause distortion. For this reason, a margin of -6 dB is provided. Adjust the Mixer (Mix) level as required.

\*1: If Low Type (Lo Type) or High Type (Hi Type) is set to “Shlv (Shlving Type),” the setting for Lo Q or High Q is invalid.

# MIDI Implementation

Model: VS-1824, Version 1.00, Aug. 01 2001

## 1. TRANSMITTED DATA AND RECOGNIZED RECEIVE DATA

### ■ Channel Voice Message

#### ● Note On/Off

When "Metronome Out Mode (\*1)" in the SYSTEM parameters is "MIDI," MIDI note number/velocity of MIDI channel number which is assigned to the Metronome is transmitted.

Received when the effect patch Voice Transformer effect (algorithm 27) is selected and MIDI Control SW is On.

Status	Second	Third
9nH	mmH	lH
n = MIDI Channel No.:	0H - FH (ch.1-ch.16) (*2) 0H - 3H (ch.1-ch.4) (*3)	
mm = Note No.:	00H - 7FH (0 - 127) (*3)	
l = Velocity:	01H - 7FH (1 - 127) / 00H = NOTE OFF	

- (\*1) See "2. Data Transfer Address Map" section.
- (\*2) Only when transmitting Metronome.
- (\*3) Only when receiving with MIDI Control SW of Voice Transformer is On.

n = 0,2 (ch.1,3) : Voice Transformer : Chromatic Pitch  
mm = 24H - 54H (C2 - C6)  
l = ignored

n = 1,3 (ch.2,4) : Voice Transformer : Chromatic Formant  
mm = 24H - 3CH (C2 - C4)  
l = ignored

#### ● Polyphonic Key Pressure

Transmits the level meter value of VS-1824 according to the value of "Level Meter Tx. via MIDI." (see "2. Data Transfer Address Map") (MIDI ch. is fixed to 16.)  
Ignored when received.

When VS-1824 is booted up, "Level Meter Tx. via MIDI" is set to Off. Level meter value is not transmitted until it is set to On or Interval with Data Set (DT1).

Status	Second	Third
AFH	mmH	lH
mm = Note No.:	00H - 29H (0 - 41) (*1)	
l = Level Meter Value:	00H - 36H (0 - 54) (*2)	

#### Level Meter and Note No. (\*1)

Level Meter Ch.	Note No.	Level Meter Ch.	Note No.
TRACK MIX CH. 1	0	FX1 BUS Lch	26
TRACK MIX CH. 2	1	FX1 BUS Rch	27
TRACK MIX CH. 3	2		
TRACK MIX CH. 4	3	FX2 BUS Lch	28
TRACK MIX CH. 5	4	FX2 BUS Rch	29
TRACK MIX CH. 6	5		
TRACK MIX CH. 7	6	FX3(AUX1) BUS Lch	30
TRACK MIX CH. 8	7	FX3(AUX1) BUS Rch	31
TRACK MIX CH. 9	8		
TRACK MIX CH.10	9	FX4(AUX2) BUS Lch	32
TRACK MIX CH.11	10	FX4(AUX2) BUS Rch	33
TRACK MIX CH.12	11		
TRACK MIX CH.13	12	AUX(AUX3) BUS Lch	34
TRACK MIX CH.14	13	AUX(AUX3) BUS Rch	35
TRACK MIX CH.15	14		
TRACK MIX CH.16	15	MONITOR Lch	36
TRACK MIX CH.17	40	MONITOR Rch	37
TRACK MIX CH.18	41		
INPUT MIX CH. 1	16		
INPUT MIX CH. 2	17	MASTER Lch	38
INPUT MIX CH. 3	18	MASTER Rch	39
INPUT MIX CH. 4	19		
INPUT MIX CH. 5	20		
INPUT MIX CH. 6	21		
INPUT MIX CH. 7	22		
INPUT MIX CH. 8	23		
INPUT MIX CH. 9	24		
INPUT MIX CH.10	25		

#### {Level Meter Value and Level (\*2)}

Val	Level	Val	Level	Val	Level	Val	Level	Val	Level
0	-∞ dB	11	-30.0dB	22	-17.0dB	33	-8.00dB	44	-2.50dB
1	-51.0dB	12	-28.0dB	23	-16.0dB	34	-7.50dB	45	-2.25dB
2	-48.0dB	13	-26.0dB	24	-15.0dB	35	-7.00dB	46	-2.00dB
3	-46.0dB	14	-25.0dB	25	-14.0dB	36	-6.50dB	47	-1.75dB
4	-44.0dB	15	-24.0dB	26	-13.0dB	37	-6.00dB	48	-1.50dB
5	-42.0dB	16	-23.0dB	27	-12.5dB	38	-5.50dB	49	-1.25dB
6	-40.0dB	17	-22.0dB	28	-12.0dB	39	-5.00dB	50	-1.00dB
7	-38.0dB	18	-21.0dB	29	-11.0dB	40	-4.50dB	51	-0.75dB
8	-36.0dB	19	-20.0dB	30	-10.0dB	41	-4.00dB	52	-0.50dB
9	-34.0dB	20	-19.0dB	31	-9.00dB	42	-3.50dB	53	-0.25dB
10	-32.0dB	21	-18.0dB	32	-8.50dB	43	-3.00dB	54	-0.00dB

#### ● Control Change

Parameters on the Mixer section can be received and transmitted by the control change messages when "MIDI Mixer Control Type (\*1)" in the SYSTEM parameter is set to "C.C."

Status	Second	Third
BnH	mmH	lH

n = MIDI Channel No.: 0H - FH (ch.1-ch.16 : see below)  
mm = Mixer Parameter No.: (see below)  
l = Mixer Parameter Value: 00H - 7FH (0 - 127) (\*1)

#### {Mixer Parameter and MIDI Channel/Control Change No.}

##### <Channel Strip>

TRACK MIX CH.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
MIDI ch. ->	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
TRACK STATUS(*3)	3	->	->	->	->	->	->	->	->	->	->	->	->	->	->	->
MIX Send Level	7	->	->	->	->	->	->	->	->	->	->	->	->	->	->	->
MIX Send Pan	10	->	->	->	->	->	->	->	->	->	->	->	->	->	->	->
EQ L Freq.	12	->	->	->	->	->	->	->	->	->	->	->	->	->	->	->
EQ L Gain	13	->	->	->	->	->	->	->	->	->	->	->	->	->	->	->
EQ M Freq.	14	->	->	->	->	->	->	->	->	->	->	->	->	->	->	->
EQ M Gain	15	->	->	->	->	->	->	->	->	->	->	->	->	->	->	->
EQ M Q	16	->	->	->	->	->	->	->	->	->	->	->	->	->	->	->
EQ H Freq.	17	->	->	->	->	->	->	->	->	->	->	->	->	->	->	->
EQ H Gain	18	->	->	->	->	->	->	->	->	->	->	->	->	->	->	->
FX1 SND Level	19	->	->	->	->	->	->	->	->	->	->	->	->	->	->	->
FX1 SND Pan/Bal	20	->	->	->	->	->	->	->	->	->	->	->	->	->	->	->
FX2 SND Level	21	->	->	->	->	->	->	->	->	->	->	->	->	->	->	->
FX2 SND Pan/Bal	22	->	->	->	->	->	->	->	->	->	->	->	->	->	->	->
FX3 SND Level	23	->	->	->	->	->	->	->	->	->	->	->	->	->	->	->
FX3 SND Pan/Bal	24	->	->	->	->	->	->	->	->	->	->	->	->	->	->	->
FX4 SND Level	25	->	->	->	->	->	->	->	->	->	->	->	->	->	->	->
FX4 SND Pan/Bal	26	->	->	->	->	->	->	->	->	->	->	->	->	->	->	->
AUX Send Level	27	->	->	->	->	->	->	->	->	->	->	->	->	->	->	->
AUX Send Pan/Bal	28	->	->	->	->	->	->	->	->	->	->	->	->	->	->	->
MIX Offset Level	29	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--
MIX Offset Bal	30	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

TRACK MIX CH.	17	18
MIDI ch. ->	1	2
TRACK STATUS(*3)	35	->
MIX Send Level	39	->
MIX Send Pan	42	->
EQ L Freq.	44	->
EQ L Gain	45	->
EQ M Freq.	46	->
EQ M Gain	47	->
EQ M Q	48	->
EQ H Freq.	49	->
EQ H Gain	50	->
FX1 SND Level	51	->
FX1 SND Pan/Bal	52	->
FX2 SND Level	53	->
FX2 SND Pan/Bal	54	->
FX3 SND Level	55	->
FX3 SND Pan/Bal	56	->
FX4 SND Level	57	->
FX4 SND Pan/Bal	58	->
AUX Send Level	59	->
AUX Send Pan/Bal	60	->
MIX Offset Level	61	--
MIX Offset Bal	62	--

INPUT MIX CH.	1	2	3	4	5	6	7	8	9	10
MIDI ch. ->	1	2	3	4	5	6	7	8	9	10
MIX Send Level	68	->	->	->	->	->	->	->	->	->
MIX Send Pan/Bal	70	->	->	->	->	->	->	->	->	->
EQ L Freq.	71	->	->	->	->	->	->	->	->	->
EQ L Gain	72	->	->	->	->	->	->	->	->	->
EQ M Freq.	73	->	->	->	->	->	->	->	->	->
EQ M Gain	74	->	->	->	->	->	->	->	->	->
EQ M Q	75	->	->	->	->	->	->	->	->	->
EQ H Freq.	76	->	->	->	->	->	->	->	->	->
EQ H Gain	77	->	->	->	->	->	->	->	->	->
FX1 SND Level	78	->	->	->	->	->	->	->	->	->
FX1 SND Pan/Bal	79	->	->	->	->	->	->	->	->	->
FX2 SND Level	80	->	->	->	->	->	->	->	->	->
FX2 SND Pan/Bal	81	->	->	->	->	->	->	->	->	->
FX3 SND Level	82	->	->	->	->	->	->	->	->	->
FX3 SND Pan/Bal	83	->	->	->	->	->	->	->	->	->
FX4 SND Level	84	->	->	->	->	->	->	->	->	->
FX4 SND Pan/Bal	85	->	->	->	->	->	->	->	->	->
AUX Send Level	86	->	->	->	->	->	->	->	->	->
AUX Send Pan/Bal	87	->	->	->	->	->	->	->	->	->
MIX Offset Level	88	--	--	--	--	--	--	--	--	--
MIX Offset Bal	89	--	--	--	--	--	--	--	--	--

<stereo in & effect return>

MIDI ch. ->	ST IN	FX1	FX2	FX3	FX4
	11	12	13	14	15
MIX Send Level	68	->	->	->	->
MIX Send Balance	70	->	->	->	->

<MASTER Block> MIDI ch.=16

Master Level	68
Master Balance	70
FX1 SND Level	78
FX1 SND Balance	79
FX2 SND Level	80
FX2 SND Balance	81
FX3 SND Level	82
FX3 SND Pan/Bal	83
FX4 SND Level	84
FX4 SND Pan/Bal	85
AUX Level	86
AUX Balance	87
Monitor Level	102
Monitor Balance	103

- \*1) See "2. Data Transfer Address Map" section.
- (\*2) Control Change of the odd number of channel is transmitted and received when Channel Link is On.
- (\*3) Value and switching Track status corresponds as follows.

(1) While VS-1824 stops

Value :	0-31	32-63	64-95	96-127
Status:	MUTE ->MUTE	MUTE ->PLAY	MUTE ->REC	MUTE ->SOURCE
	PLAY ->MUTE	PLAY ->PLAY	PLAY ->REC	PLAY ->SOURCE
	REC ->MUTE	REC ->PLAY	REC ->REC	REC ->SOURCE
	SOURCE->MUTE	SOURCE->PLAY	SOURCE->REC	SOURCE->SOURCE

(2) While playback/recording

Value :	0-31	32-63	64-95	96-127
Status:	MUTE -> X	MUTE ->PLAY	MUTE -> X	MUTE -> X
	PLAY ->MUTE	PLAY ->PLAY	PLAY -> X	PLAY -> X
	REC -> X	REC -> X	REC ->REC	REC ->SOURCE (*)
	SOURCE->MUTE	SOURCE-> X	SOURCE->REC (*)	SOURCE->SOURCE

- (\*) Impossible to switch while recording.
- (\*) X = ignored

### ○Bank select (MSB/LSB)

Switches the effect bank of Preset/User.  
VS-1824 never transmits this message.

Status	Second	Third
BnH	00H	mmH
BnH	20H	lH

n = MIDI Channel No.: 0H - 3H (ch.1 = FX1, ch.2 = FX2, ch.3 = FX3, ch.4 = FX4)  
mm = upper byte of bank number: 00H  
ll = lower byte of bank number: 00H - 04H (0 - 4)

Bank Select	Program Change	Patch Number
MSB   LSB		
00H   00H	00H - 63H (0 - 99)	Preset #000 - #099
00H   01H	00H - 63H (0 - 99)	Preset #100 - #199
00H   02H	00H - 27H (0 - 39)	Preset #200 - #239
00H   03H	00H - 63H (0 - 99)	User #000 - #099
00H   04H	00H - 63H (0 - 99)	User #100 - #199

### ○Hold 1

Set "C.C.Eff" "On" in MIDI setting screen under SYSTEM. Select Vocoder 2 (Algorithm 28) patch as the effect. Set "Hold" parameter of Vocoder 2 as "MIDI."  
On above settings, VS-1824 receives following signal.

Status	Second	Third
BnH	40H	lH

n = MIDI Channel No.: 0.2H (ch.1 = FX1, ch.3 = FX3)  
ll = Control value: 00H - 7FH (0 = Off, 1-127 = On)

### ○NRPN (MSB/LSB)

Selects a parameter of the effect to be controlled.  
VS-1824 never transmits this message.

Status	Second	Third
BnH	62H	lH
BnH	63H	mmH

n = MIDI Channel No.: 0H - 3H (ch.1 = FX1, ch.2 = FX2, ch.3 = FX3, ch.4 = FX4)  
mm = upper byte of the parameter number to be assigned with NRPN: 00H  
ll = lower byte of the parameter number to be assigned with NRPN: 00H - 2EH (0 - 46)

### ○Data Entry (MSB/LSB)

Controls effect parameter assigned with NRPN.  
VS-1824 never transmits this message.

Status	Second	Third
BnH	06H	mmH
BnH	26H	lH

n = MIDI Channel No.: 0H - 3H (ch.1 = FX1, ch.2 = FX2, ch.3 = FX3, ch.4 = FX4)  
mm = upper byte corresponding to the parameter assigned with NRPN  
ll = lower byte corresponding to the parameter assigned with NRPN

<Ex> mmH lH = 40H 00H = -8192  
= 7FH 7FH = -1  
= 00H 00H = 0  
= 3FH 7FH = +8191

### ○Data Increment

Increments the effect parameter selected with NRPN.  
VS-1824 never transmits this message.

Status	Second	Third
BnH	60H	00H

n = MIDI Channel No.: 0H - 3H (ch.1 = FX1, ch.2 = FX2, ch.3 = FX3, ch.4 = FX4)

Increment the effect parameter selected with NRPN.

### ○Data Decrement

Decrements the effect parameter selected with NRPN.  
VS-1824 never transmits this message.

Status	Second	Third
BnH	61H	00H

n = MIDI Channel No.: 0H - 3H (ch.1 = FX1, ch.2 = FX2, ch.3 = FX3, ch.4 = FX4)

Decrement the effect parameter selected with NRPN.

{NRPN and Effect parameters}

### ◇Algorithm 0 Reverb (FX1 or FX3)

NRPN	Data Entry	
00H 00H	mmH lH	EQ SW 0,1 = Off, On
00H 01H	mmH lH	EQ: Low EQ Type 0,1 = Shelving, Peaking
00H 02H	mmH lH	EQ: Low EQ Gain -12,,12dB
00H 03H	mmH lH	EQ: Low EQ Frequency 2,,200 = 20,,2000Hz
00H 04H	mmH lH	EQ: Low EQ Q 3,,100 = 0.3,,10.0
00H 05H	mmH lH	EQ: Mid EQ Gain -12,,12dB
00H 06H	mmH lH	EQ: Mid EQ Frequency 20,,800 = 200,,8000Hz
00H 07H	mmH lH	EQ: Mid EQ Q 3,,100 = 0.3,,10.0
00H 08H	mmH lH	EQ: High EQ Type 0,1 = Shelving, Peaking
00H 09H	mmH lH	EQ: High EQ Gain -12,,12dB
00H 0AH	mmH lH	EQ: High EQ Frequency 14,,200 = 1.4,,20.0kHz
00H 0BH	mmH lH	EQ: High EQ Q 3,,100 = 0.3,,10.0
00H 0CH	mmH lH	EQ: Out Level 0,,100
00H 0DH	mmH lH	Reverb: Room Size

# MIDI Implementation

				5,,,40m
00H 0EH	mmH 11H	Reverb: Reverb Time	1,,,320 = 0.1,,,32.0s	
00H 0FH	mmH 11H	Reverb: Pre Delay	0,,,200 = 0,,,200ms	
00H 10H	mmH 11H	Reverb: Diffusion	0,,,100	
00H 11H	mmH 11H	Reverb: Density	0,,,100	
00H 12H	mmH 11H	Reverb: Early Reflection Level	0,,,100	
00H 13H	mmH 11H	Reverb: LF Damp Frequency	5,,,400 = 50,,,4000Hz	
00H 14H	mmH 11H	Reverb: LF Damp Gain	-36,,,0dB	
00H 15H	mmH 11H	Reverb: HF Damp Frequency	10,,,200 = 1.0,,,20.0kHz	
00H 16H	mmH 11H	Reverb: HF Damp Gain	-36,,,0dB	
00H 17H	mmH 11H	Reverb: HI Cut Frequency	2,,,200 = 0.2,,,20.0kHz	
00H 18H	mmH 11H	Reverb: Effect Level	-100,,,100	
00H 19H	mmH 11H	Reverb: Direct Level	-100,,,100	
00H 1AH	00H 00H	(Reserved)		
:	:			
00H 7FH	00H 00H			

## Algorithm 1 Delay

NRPN	Data Entry		
00H 00H	mmH 11H	Delay SW	0,1 = Off,On
00H 01H	mmH 11H	EQ SW	0,1 = Off,On
00H 02H	mmH 11H	Delay: Delay Time	0,,,1200ms
00H 03H	mmH 11H	Delay: Shift	-1200,,,1200 = L1200,,,R1200ms
00H 04H	mmH 11H	Delay: Lch Feedback Level	-100,,,100
00H 05H	mmH 11H	Delay: Rch Feedback Level	-100,,,100
00H 06H	mmH 11H	Delay: Lch Level	-100,,,100
00H 07H	mmH 11H	Delay: Rch Level	-100,,,100
00H 08H	mmH 11H	Delay: LF Damp Frequency	5,,,400 = 50,,,4000Hz
00H 09H	mmH 11H	Delay: LF Damp Gain	-36,,,0dB
00H 0AH	mmH 11H	Delay: HF Damp Frequency	10,,,200 = 1.0,,,20.0kHz
00H 0BH	mmH 11H	Delay: HF Damp Gain	-36,,,0dB
00H 0CH	mmH 11H	Delay: Direct Level	-100,,,100
00H 0DH	mmH 11H	EQ: Low EQ Type	0,1 = Shelving, Peaking
00H 0EH	mmH 11H	EQ: Low EQ Gain	-12,,,12dB
00H 0FH	mmH 11H	EQ: Low EQ Frequency	2,,,200 = 20,,,2000Hz
00H 10H	mmH 11H	EQ: Low EQ Q	3,,,100 = 0.3,,,10.0
00H 11H	mmH 11H	EQ: Mid EQ Gain	-12,,,12dB
00H 12H	mmH 11H	EQ: Mid EQ Frequency	20,,,800 = 200,,,8000Hz
00H 13H	mmH 11H	EQ: Mid EQ Q	3,,,100 = 0.3,,,10.0
00H 14H	mmH 11H	EQ: High EQ Type	0,1 = Shelving, Peaking

00H 15H	mmH 11H	EQ: High EQ Gain	-12,,,12dB
00H 16H	mmH 11H	EQ: High EQ Frequency	14,,,200 = 1.4,,,20.0kHz
00H 17H	mmH 11H	EQ: High EQ Q	3,,,100 = 0.3,,,10.0
00H 18H	mmH 11H	EQ: Out Level	0,,,100
00H 19H	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

\* (Delay Time) + (Absolute value of Shift) should be 1200 or less.

## Algorithm 2 Stereo Delay Chorus

NRPN	Data Entry		
00H 00H	mmH 11H	Delay SW	0,1 = Off,On
00H 01H	mmH 11H	Chorus SW	0,1 = Off,On
00H 02H	mmH 11H	EQ SW	0,1 = Off,On
00H 03H	mmH 11H	Delay: Delay Time	0,,,500ms
00H 04H	mmH 11H	Delay: Shift	-500,,,500 = L500,,,R500ms
00H 05H	mmH 11H	Delay: Lch Feedback Level	-100,,,100
00H 06H	mmH 11H	Delay: Rch Feedback Level	-100,,,100
00H 07H	mmH 11H	Delay: Lch Cross Feedback Level	-100,,,100
00H 08H	mmH 11H	Delay: Rch Cross Feedback Level	-100,,,100
00H 09H	mmH 11H	Delay: Effect Level	-100,,,100
00H 0AH	mmH 11H	Delay: Direct Level	-100,,,100
00H 0BH	mmH 11H	Chorus: Rate	1,,,100 = 0.1,,,10.0Hz
00H 0CH	mmH 11H	Chorus: Depth	0,,,100
00H 0DH	mmH 11H	Chorus: Pre Delay	0,,,50ms
00H 0EH	mmH 11H	Chorus: Effect Level	-100,,,100
00H 0FH	mmH 11H	Chorus: Direct Level	-100,,,100
00H 10H	mmH 11H	Chorus: Lch Feedback Level	-100,,,100
00H 11H	mmH 11H	Chorus: Rch Feedback Level	-100,,,100
00H 12H	mmH 11H	Chorus: Lch Cross Feedback Level	-100,,,100
00H 13H	mmH 11H	Chorus: Rch Cross Feedback Level	-100,,,100
00H 14H	mmH 11H	EQ: Low EQ Type	0,1 = Shelving, Peaking
00H 15H	mmH 11H	EQ: Low EQ Gain	-12,,,12dB
00H 16H	mmH 11H	EQ: Low EQ Frequency	2,,,200 = 20,,,2000Hz
00H 17H	mmH 11H	EQ: Low EQ Q	3,,,100 = 0.3,,,10.0
00H 18H	mmH 11H	EQ: Mid EQ Gain	-12,,,12dB
00H 19H	mmH 11H	EQ: Mid EQ Frequency	20,,,800 = 200,,,8000Hz
00H 1AH	mmH 11H	EQ: Mid EQ Q	3,,,100 = 0.3,,,10.0
00H 1BH	mmH 11H	EQ: High EQ Type	0,1 = Shelving, Peaking
00H 1CH	mmH 11H	EQ: High EQ Gain	-12,,,12dB

00H 1DH	mmH 11H	EQ: High EQ Frequency	14,,,200 = 1.4,,,20.0kHz
00H 1EH	mmH 11H	EQ: High EQ Q	3,,,100 = 0.3,,,10.0
00H 1FH	mmH 11H	EQ: Out Level	0,,,100
00H 20H	00H 00H	(Reserved)	:
:	:	:	:
00H 7FH	00H 00H		

\* (Delay Time) + (Absolute value of Shift) should be 500 or less.

### Algorithm 3 Stereo Pitch Shifter Delay

NRPN	Data Entry		
00H 00H	mmH 11H	P.ShifterDelay SW	0,1 = Off,On
00H 01H	mmH 11H	EQ SW	0,1 = Off,On
00H 02H	mmH 11H	P.ShifterDelay: Lch Chromatic Pitch	-12,,,12
00H 03H	mmH 11H	P.ShifterDelay: Lch Fine Pitch	-100,,,100
00H 04H	mmH 11H	P.ShifterDelay: Lch Pre Delay	0,,,50ms
00H 05H	mmH 11H	P.ShifterDelay: Lch Feedback Delay Time	0,,,500ms
00H 06H	mmH 11H	P.ShifterDelay: Lch Feedback Level	-100,,,100
00H 07H	mmH 11H	P.ShifterDelay: Lch Cross Feedback Level	-100,,,100
00H 08H	mmH 11H	P.ShifterDelay: Rch Chromatic Pitch	-12,,,12
00H 09H	mmH 11H	P.ShifterDelay: Rch Fine Pitch	-100,,,100
00H 0AH	mmH 11H	P.ShifterDelay: Rch Pre Delay	0,,,50ms
00H 0BH	mmH 11H	P.ShifterDelay: Rch Feedback Delay Time	0,,,500ms
00H 0CH	mmH 11H	P.ShifterDelay: Rch Feedback Level	-100,,,100
00H 0DH	mmH 11H	P.ShifterDelay: Rch Cross Feedback Level	-100,,,100
00H 0EH	mmH 11H	P.ShifterDelay: Effect Level	-100,,,100
00H 0FH	mmH 11H	P.ShifterDelay: Direct Level	-100,,,100
00H 10H	mmH 11H	EQ: Low EQ Type	0,1 = Shelving, Peaking
00H 11H	mmH 11H	EQ: Low EQ Gain	-12,,,12dB
00H 12H	mmH 11H	EQ: Low EQ Frequency	2,,,200 = 20,,,2000Hz
00H 13H	mmH 11H	EQ: Low EQ Q	3,,,100 = 0.3,,,10.0
00H 14H	mmH 11H	EQ: Mid EQ Gain	-12,,,12dB
00H 15H	mmH 11H	EQ: Mid EQ Frequency	20,,,800 = 200,,,8000Hz
00H 16H	mmH 11H	EQ: Mid EQ Q	3,,,100 = 0.3,,,10.0
00H 17H	mmH 11H	EQ: High EQ Type	0,1 = Shelving, Peaking
00H 18H	mmH 11H	EQ: High EQ Gain	-12,,,12dB
00H 19H	mmH 11H	EQ: High EQ Frequency	14,,,200 = 1.4,,,20.0kHz
00H 1AH	mmH 11H	EQ: High EQ Q	3,,,100 = 0.3,,,10.0
00H 1BH	mmH 11H	EQ: Out Level	0,,,100
00H 1CH	00H 00H	(Reserved)	:
:	:	:	:
00H 7FH	00H 00H		

### Algorithm 4 Vocoder

NRPN	Data Entry		
00H 00H	mmH 11H	Chorus SW	0,1 = Off,On
00H 01H	mmH 11H	Vocoder: Voice Character 1	0,,,100
00H 02H	mmH 11H	Vocoder: Voice Character 2	0,,,100
00H 03H	mmH 11H	Vocoder: Voice Character 3	0,,,100
00H 04H	mmH 11H	Vocoder: Voice Character 4	0,,,100
00H 05H	mmH 11H	Vocoder: Voice Character 5	0,,,100
00H 06H	mmH 11H	Vocoder: Voice Character 6	0,,,100
00H 07H	mmH 11H	Vocoder: Voice Character 7	0,,,100
00H 08H	mmH 11H	Vocoder: Voice Character 8	0,,,100
00H 09H	mmH 11H	Vocoder: Voice Character 9	0,,,100
00H 0AH	mmH 11H	Vocoder: Voice Character 10	0,,,100
00H 0BH	mmH 11H	Chorus: Rate	1,,,100 = 0.1,,,10.0Hz
00H 0CH	mmH 11H	Chorus: Depth	0,,,100
00H 0DH	mmH 11H	Chorus: Pre Delay	0,,,50ms
00H 0EH	mmH 11H	Chorus: Feedback Level	-100,,,100
00H 0FH	mmH 11H	Chorus: Effect Level	-100,,,100
00H 10H	mmH 11H	Chorus: Direct Level	-100,,,100
00H 11H	00H 00H	(Reserved)	:
:	:	:	:
00H 7FH	00H 00H		

### Algorithm 5 2CH RSS

NRPN	Data Entry		
00H 00H	mmH 11H	2CH RSS: Ach Azimuth	-30,,,30 = -180,,,180
00H 01H	mmH 11H	2CH RSS: Ach Elevation	-15,,,15 = -90,,,90
00H 02H	mmH 11H	2CH RSS: Bch Azimuth	-30,,,30 = -180,,,180
00H 03H	mmH 11H	2CH RSS: Bch Elevation	-15,,,15 = -90,,,90
00H 04H	00H 00H	(Reserved)	:
:	:	:	:
00H 7FH	00H 00H		

### Algorithm 6 Delay RSS

NRPN	Data Entry		
00H 00H	mmH 11H	Delay RSS: Delay Time	0,,,1200ms
00H 01H	mmH 11H	Delay RSS: Shift	-1200,,,1200 = L1200,,,R1200ms
00H 02H	mmH 11H	Delay RSS: Center Delay Time	0,,,1200ms
00H 03H	mmH 11H	Delay RSS: RSS Level	0,,,100

# MIDI Implementation

00H 04H	mmH 11H	Delay RSS: Center Level	0,,,100
00H 05H	mmH 11H	Delay RSS: Feedback Level	-100,,,100
00H 06H	mmH 11H	Delay RSS: LF Damp Frequency	5,,,400 = 50,,,4000Hz
00H 07H	mmH 11H	Delay RSS: LF Damp Gain	-36,,,0dB
00H 08H	mmH 11H	Delay RSS: HF Damp Frequency	10,,,200 = 1.0,,,20.0kHz
00H 09H	mmH 11H	Delay RSS: HF Damp Gain	-36,,,0dB
00H 0AH	mmH 11H	Delay RSS: Effect Level	-100,,,100
00H 0BH	mmH 11H	Delay RSS: Direct Level	-100,,,100
00H 0CH	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

## Algorithm 7 Chorus RSS

NRPN	Data Entry		
00H 00H	mmH 11H	Chorus RSS: Chorus Rate	1,,,100 = 0.1,,,10.0Hz
00H 01H	mmH 11H	Chorus RSS: Chorus Depth	0,,,100
00H 02H	mmH 11H	Chorus RSS: Effect Level	-100,,,100
00H 03H	mmH 11H	Chorus RSS: Direct Level	-100,,,100
00H 04H	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

## Common for Algorithm 8, 9, 10 Guitar Multi 1, 2, 3

NRPN	Data Entry		
00H 00H	mmH 11H	Compressor SW	0,1 = Off,On
00H 01H	mmH 11H	Metal/Distortion/Over Drive SW	0,1 = Off,On
00H 02H	mmH 11H	Noise Suppressor SW	0,1 = Off,On
00H 03H	mmH 11H	Auto Wah SW	0,1 = Off,On
00H 04H	mmH 11H	Guitar Amp Modeling SW	0,1 = Off,On
00H 05H	mmH 11H	Flanger SW	0,1 = Off,On
00H 06H	mmH 11H	Delay SW	0,1 = Off,On
00H 07H	mmH 11H	Compressor: Attack	0,,,100
00H 08H	mmH 11H	Compressor: Level	0,,,100
00H 09H	mmH 11H	Compressor: Sustain	0,,,100
00H 0AH	mmH 11H	Compressor: Tone	-50,,, -50
00H 0BH	mmH 11H	Noise Suppressor: Threshold	0,,,100
00H 0CH	mmH 11H	Noise Suppressor: Release	0,,,100
00H 0DH	mmH 11H	Auto Wah: Mode	0,1 = LPF,BPF
00H 0EH	mmH 11H	Auto Wah: Polarity	0,1 = Down,Up
00H 0FH	mmH 11H	Auto Wah: Frequency	0,,,100

00H 10H	mmH 11H	Auto Wah: Level	0,,,100
00H 11H	mmH 11H	Auto Wah: Peak	0,,,100
00H 12H	mmH 11H	Auto Wah: Sens	0,,,100
00H 13H	mmH 11H	Auto Wah: Rate	1,,,100 = 0.1,,,10.0Hz
00H 14H	mmH 11H	Auto Wah: Depth	0,,,100
00H 15H	mmH 11H	Guitar Amp Modeling: Mode	0,,,3 = Small,BultIn,2Stack,3Stack
00H 16H	mmH 11H	Flanger: Rate	1,,,100 = 0.1,,,10.0Hz
00H 17H	mmH 11H	Flanger: Depth	0,,,100
00H 18H	mmH 11H	Flanger: Manual	0,,,100
00H 19H	mmH 11H	Flanger: Resonance	0,,,100
00H 1AH	mmH 11H	Delay: Delay Time	0,,,1000ms
00H 1BH	mmH 11H	Delay: Shift	-1000,,,1000 = L1000,,,R1000ms
00H 1CH	mmH 11H	Delay: Feedback Time	0,,,1000ms
00H 1DH	mmH 11H	Delay: Feedback Level	-100,,,100
00H 1EH	mmH 11H	Delay: Effect Level	-100,,,100
00H 1FH	mmH 11H	Delay: Direct Level	-100,,,100

\* (Delay Time) + (Absolute value of Shift) should be 1000 or less.

## Individual for Algorithm 8 Guitar Multi1

00H 20H	mmH 11H	Metal: Gain	0,,,100
00H 21H	mmH 11H	Metal: Level	0,,,100
00H 22H	mmH 11H	Metal: Hi Gain	-100,,,100
00H 23H	mmH 11H	Metal: Mid Gain	-100,,,100
00H 24H	mmH 11H	Metal: Low Gain	-100,,,100
00H 25H	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

## Individual for Algorithm 9 Guitar Multi 2

00H 20H	mmH 11H	Distortion: Gain	0,,,100
00H 21H	mmH 11H	Distortion: Level	0,,,100
00H 22H	mmH 11H	Distortion: Tone	0,,,100
00H 23H	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

## Individual for Algorithm 10 Guitar Multi 3

00H 20H	mmH 11H	Over Drive: Gain	0,,,100
00H 21H	mmH 11H	Over Drive: Level	0,,,100
00H 22H	mmH 11H	Over Drive: Tone	0,,,100

00H 23H	00H 00H	(Reserved)
:	:	
00H 7FH	00H 00H	

### Algorithm 11 Vocal Multi

NRPN	Data Entry	
00H 00H	mmH 11H	Noise Suppressor SW 0,1 = Off,On
00H 01H	mmH 11H	Limiter/De-esser SW 0,1 = Off,On
00H 02H	mmH 11H	Enhancer SW 0,1 = Off,On
00H 03H	mmH 11H	EQ SW 0,1 = Off,On
00H 04H	mmH 11H	P.Shifter SW 0,1 = Off,On
00H 05H	mmH 11H	Delay SW 0,1 = Off,On
00H 06H	mmH 11H	Chorus SW 0,1 = Off,On
00H 07H	mmH 11H	Limiter/De-esser Mode 0,1 = Limiter,De-esser
00H 08H	mmH 11H	Noise Suppressor: Threshold 0,,100
00H 09H	mmH 11H	Noise Suppressor: Release 0,,100
00H 0AH	mmH 11H	Limiter: Threshold 0,,100
00H 0BH	mmH 11H	Limiter: Release 0,,100
00H 0CH	mmH 11H	Limiter: Level 0,,100
00H 0DH	mmH 11H	De-esser: Sens 0,,100
00H 0EH	mmH 11H	De-esser: Frequency 10,,100 = 1.0,,10.0kHz
00H 0FH	mmH 11H	Enhancer: Sens 0,,100
00H 10H	mmH 11H	Enhancer: Frequency 10,,100 = 1.0,,10.0kHz
00H 11H	mmH 11H	Enhancer: MIX Level 0,,100
00H 12H	mmH 11H	Enhancer: Level 0,,100
00H 13H	mmH 11H	EQ: Low EQ Type 0,1 = Shelving, Peaking
00H 14H	mmH 11H	EQ: Low EQ Gain -12,,12dB
00H 15H	mmH 11H	EQ: Low EQ Frequency 2,,200 = 20,,2000Hz
00H 16H	mmH 11H	EQ: Low EQ Q 3,,100 = 0.3,,10.0
00H 17H	mmH 11H	EQ: Mid EQ Gain -12,,12dB
00H 18H	mmH 11H	EQ: Mid EQ Frequency 20,,800 = 200,,8000Hz
00H 19H	mmH 11H	EQ: Mid EQ Q 3,,100 = 0.3,,10.0
00H 1AH	mmH 11H	EQ: High EQ Type 0,1 = Shelving, Peaking
00H 1BH	mmH 11H	EQ: High EQ Gain -12,,12dB
00H 1CH	mmH 11H	EQ: High EQ Frequency 14,,200 = 1.4,,20.0kHz
00H 1DH	mmH 11H	EQ: High EQ Q 3,,100 = 0.3,,10.0
00H 1EH	mmH 11H	EQ: Out Level 0,,100
00H 1FH	mmH 11H	P.Shifter: Chromatic Pitch -12,,12
00H 20H	mmH 11H	P.Shifter: Fine Pitch -100,,100
00H 21H	mmH 11H	P.Shifter: Effect Level

			-100,,100
00H 22H	mmH 11H	P.Shifter: Direct Level	-100,,100
00H 23H	mmH 11H	Delay: Delay Time	0,,1000
00H 24H	mmH 11H	Delay: Feedback Level	-100,,100
00H 25H	mmH 11H	Delay: Effect Level	-100,,100
00H 26H	mmH 11H	Delay: Direct Level	-100,,100
00H 27H	mmH 11H	Chorus: Rate	1,,100 = 0.1,,10.0Hz
00H 28H	mmH 11H	Chorus: Depth	0,,100
00H 29H	mmH 11H	Chorus: Pre Delay	0,,50ms
00H 2AH	mmH 11H	Chorus: Effect Level	-100,,100
00H 2BH	mmH 11H	Chorus: Direct Level	-100,,100
00H 2CH	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

### Algorithm 12 Rotary

NRPN	Data Entry	
00H 00H	mmH 11H	Noise Suppressor SW 0,1 = Off,On
00H 01H	mmH 11H	Over Drive SW 0,1 = Off,On
00H 02H	mmH 11H	Noise Suppressor: Threshold 0,,100
00H 03H	mmH 11H	Noise Suppressor: Release 0,,100
00H 04H	mmH 11H	Over Drive: Gain 0,,100
00H 05H	mmH 11H	Over Drive: Level 0,,100
00H 06H	mmH 11H	Rotary: Low Rate 1,,100 = 0.1,,10.0Hz
00H 07H	mmH 11H	Rotary: Hi Rate 1,,100 = 0.1,,10.0Hz
00H 08H	00H 00H	(Reserved)
:	:	
00H 7FH	00H 00H	

### Algorithm 13 Guitar AMP Modeling

NRPN	Data Entry	
00H 00H	mmH 11H	Noise Suppressor SW 0,1 = Off,On
00H 01H	mmH 11H	Pre Amp SW 0,1 = Off,On
00H 02H	mmH 11H	Speaker SW 0,1 = Off,On
00H 03H	mmH 11H	Noise Suppressor: Threshold 0,,100
00H 04H	mmH 11H	Noise Suppressor: Release 0,,100
00H 05H	mmH 11H	Pre Amp: Mode 0,,13 = JC-120,Clean Twin,Match Drive,BG Lead, MS1959(I), MS1959(II), MS1959(I+II), SLDN Lead, Metal 5150, Metal Lead, OD-1, OD-2Turbo, Distortion, Fuzz
00H 06H	mmH 11H	Pre Amp: Volume 0,,100
00H 07H	mmH 11H	Pre Amp: Bass 0,,100
00H 08H	mmH 11H	Pre Amp: Middle 0,,100

# MIDI Implementation

00H 09H	mmH 11H	Pre Amp: Treble	0,,,100
00H 0AH	mmH 11H	Pre Amp: Presence	0,,,100
00H 0BH	mmH 11H	Pre Amp: Master	0,,,100
00H 0CH	mmH 11H	Pre Amp: Bright	0,1 = Off,On
00H 0DH	mmH 11H	Pre Amp: Gain	0,1,2 = Low,Middle,High
00H 0EH	mmH 11H	Speaker: Type 0,,,11 = Small, Middle, JC-120, Built In 1, Built In 2,Built In 3, Built In 4, BG Stack 1, BG Stack 2, MS Stack 1, MS Stack 2, Metal Stack	
00H 0FH	mmH 11H	Speaker: MIC Setting	0,1,2 = 1,2,3
00H 10H	mmH 11H	Speaker: MIC Level	0,,,100
00H 11H	mmH 11H	Speaker: Direct Level	0,,,100
00H 12H	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

- \* Pre Amp Middle is invalid when the Mode = Match Drive.
- \* When the Mode = Match Drive, Pre Amp Presence works counter to the value (-100,,0).
- \* Pre Amp Bright is available only when the Mode = JC-120, Clean Twin, or BG Lead.

## Algorithm 14 Stereo Phaser

NRPN	Data Entry		
00H 00H	mmH 11H	Phaser SW	0,1 = Off,On
00H 01H	mmH 11H	EQ SW	0,1 = Off,On
00H 02H	mmH 11H	Phaser: Mode	0,,,3 = 4.8.12.16stage
00H 03H	mmH 11H	Phaser: Rate	1,,,100 = 0.1,,,10.0Hz
00H 04H	mmH 11H	Phaser: Depth	0,,,100
00H 05H	mmH 11H	Phaser: Polarity	0,1 = Inverse,Synchro
00H 06H	mmH 11H	Phaser: Manual	0,,,100
00H 07H	mmH 11H	Phaser: Resonance	0,,,100
00H 08H	mmH 11H	Phaser: Cross Feedback	0,,,100
00H 09H	mmH 11H	Phaser: Effect Level	-100,,,100
00H 0AH	mmH 11H	Phaser: Direct Level	-100,,,100
00H 0BH	mmH 11H	EQ: Low EQ Type	0,1 = Shelving, Peaking
00H 0CH	mmH 11H	EQ: Low EQ Gain	-12,,,12dB
00H 0DH	mmH 11H	EQ: Low EQ Frequency	2,,,200 = 20,,,2000Hz
00H 0EH	mmH 11H	EQ: Low EQ Q	3,,,100 = 0.3,,,10.0
00H 0FH	mmH 11H	EQ: Mid EQ Gain	-12,,,12dB
00H 10H	mmH 11H	EQ: Mid EQ Frequency	20,,,800 = 200,,,8000Hz
00H 11H	mmH 11H	EQ: Mid EQ Q	3,,,100 = 0.3,,,10.0
00H 12H	mmH 11H	EQ: High EQ Type	0,1 = Shelving, Peaking
00H 13H	mmH 11H	EQ: High EQ Gain	-12,,,12dB
00H 14H	mmH 11H	EQ: High EQ Frequency	14,,,200 = 1.4,,,20.0kHz
00H 15H	mmH 11H	EQ: High EQ Q	3,,,100 = 0.3,,,10.0
00H 16H	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

00H 15H	mmH 11H	EQ: High EQ Q	3,,,100 = 0.3,,,10.0
00H 16H	mmH 11H	EQ: Out Level	0,,,100
00H 17H	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

## Algorithm 15 Stereo Flanger

NRPN	Data Entry		
00H 00H	mmH 11H	Flanger SW	0,1 = Off,On
00H 01H	mmH 11H	EQ SW	0,1 = Off,On
00H 02H	mmH 11H	Flanger: Rate	1,,,100 = 0.1,,,10.0Hz
00H 03H	mmH 11H	Flanger: Depth	0,,,100
00H 04H	mmH 11H	Flanger: Polarity	0,1 = Inverse,Synchro
00H 05H	mmH 11H	Flanger: Manual	0,,,100
00H 06H	mmH 11H	Flanger: Resonance	0,,,100
00H 07H	mmH 11H	Flanger: Cross Feedback Level	0,,,100
00H 08H	mmH 11H	Flanger: Effect Level	-100,,,100
00H 09H	mmH 11H	Flanger: Direct Level	-100,,,100
00H 0AH	mmH 11H	EQ: Low EQ Type	0,1 = Shelving, Peaking
00H 0BH	mmH 11H	EQ: Low EQ Gain	-12,,,12dB
00H 0CH	mmH 11H	EQ: Low EQ Frequency	2,,,200 = 20,,,2000Hz
00H 0DH	mmH 11H	EQ: Low EQ Q	3,,,100 = 0.3,,,10.0
00H 0EH	mmH 11H	EQ: Mid EQ Gain	-12,,,12dB
00H 0FH	mmH 11H	EQ: Mid EQ Frequency	20,,,800 = 200,,,8000Hz
00H 10H	mmH 11H	EQ: Mid EQ Q	3,,,100 = 0.3,,,10.0
00H 11H	mmH 11H	EQ: High EQ Type	0,1 = Shelving, Peaking
00H 12H	mmH 11H	EQ: High EQ Gain	-12,,,12dB
00H 13H	mmH 11H	EQ: High EQ Frequency	14,,,200 = 1.4,,,20.0kHz
00H 14H	mmH 11H	EQ: High EQ Q	3,,,100 = 0.3,,,10.0
00H 15H	mmH 11H	EQ: Out Level	0,,,100
00H 16H	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

## Algorithm 16 Dual Compressor/Limiter

NRPN	Data Entry		
00H 00H	mmH 11H	Comp/Limit A SW	0,1 = Off,On
00H 01H	mmH 11H	Noise Suppressor A SW	0,1 = Off,On
00H 02H	mmH 11H	Comp/Limit B SW	0,1 = Off,On
00H 03H	mmH 11H	Noise Suppressor B SW	0,1 = Off,On
00H 04H	mmH 11H	Comp/Limit A: Detect	



NRPN	Data Entry	Parameter	Value
00H 05H	mmH 11H	Comp/Limit A: Level	0,1,2 = A,B,Link -60,,,12dB
00H 06H	mmH 11H	Comp/Limit A: Thresh	-60,,,0dB
00H 07H	mmH 11H	Comp/Limit A: Attack	0,,,100
00H 08H	mmH 11H	Comp/Limit A: Release	0,,,100
00H 09H	mmH 11H	Comp/Limit A: Ratio	0,,,3 = 1.5:1,2:1,4:1,100:1
00H 0AH	mmH 11H	Noise Suppressor A: Detect	0,1,2 = A,B,Link
00H 0BH	mmH 11H	Noise Suppressor A: Threshold	0,,,100
00H 0CH	mmH 11H	Noise Suppressor A: Release	0,,,100
00H 0DH	mmH 11H	Comp/Limit B: Detect	0,1,2 = A,B,Link
00H 0EH	mmH 11H	Comp/Limit B: Level	-60,,,12dB
00H 0FH	mmH 11H	Comp/Limit B: Thresh	-60,,,0dB
00H 10H	mmH 11H	Comp/Limit B: Attack	0,,,100
00H 11H	mmH 11H	Comp/Limit B: Release	0,,,100
00H 12H	mmH 11H	Comp/Limit B: Ratio	0,,,3 = 1.5:1,2:1,4:1,100:1
00H 13H	mmH 11H	Noise Suppressor B: Detect	0,1,2 = A,B,Link
00H 14H	mmH 11H	Noise Suppressor B: Threshold	0,,,100
00H 15H	mmH 11H	Noise Suppressor B: Release	0,,,100
00H 16H	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

### Algorithm 17 Gate Reverb (FX1 or FX3)

NRPN	Data Entry	Parameter	Value
00H 00H	mmH 11H	G.Reverb SW	0,1 = Off,On
00H 01H	mmH 11H	EQ SW	0,1 = Off,On
00H 02H	mmH 11H	G.Reverb: Gate Time	10,,,400ms
00H 03H	mmH 11H	G.Reverb: Pre Delay	0,,,300ms
00H 04H	mmH 11H	G.Reverb: Effect Level	-100,,,100
00H 05H	mmH 11H	G.Reverb: Mode	0,,,4 = Normal,L->R,R->L,Reverse1,Reverse2
00H 06H	mmH 11H	G.Reverb: Thickness	0,,,100
00H 07H	mmH 11H	G.Reverb: Density	0,,,100
00H 08H	mmH 11H	G.Reverb: Accent Delay	0,,,200ms
00H 09H	mmH 11H	G.Reverb: Accent Level	0,,,100
00H 0AH	mmH 11H	G.Reverb: Accent Pan	1,,,127 = L63,,,R63
00H 0BH	mmH 11H	G.Reverb: Direct Level	-100,,,100
00H 0CH	mmH 11H	EQ: Low EQ Type	0,1 = Shelving, Peaking
00H 0DH	mmH 11H	EQ: Low EQ Gain	-12,,,12dB
00H 0EH	mmH 11H	EQ: Low EQ Frequency	2,,,200 = 20,,,2000Hz
00H 0FH	mmH 11H	EQ: Low EQ Q	3,,,100 = 0.3,,,10.0

NRPN	Data Entry	Parameter	Value
00H 10H	mmH 11H	EQ: Mid EQ Gain	-12,,,12dB
00H 11H	mmH 11H	EQ: Mid EQ Frequency	20,,,800 = 200,,,8000Hz
00H 12H	mmH 11H	EQ: Mid EQ Q	3,,,100 = 0.3,,,10.0
00H 13H	mmH 11H	EQ: High EQ Type	0,1 = Shelving, Peaking
00H 14H	mmH 11H	EQ: High EQ Gain	-12,,,12dB
00H 15H	mmH 11H	EQ: High EQ Frequency	14,,,200 = 1.4,,,20.0kHz
00H 16H	mmH 11H	EQ: High EQ Q	3,,,100 = 0.3,,,10.0
00H 17H	mmH 11H	EQ: Out Level	0,,,100
00H 18H	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

### Algorithm 18 Multi Tap Delay

NRPN	Data Entry	Parameter	Value
00H 00H	mmH 11H	EQ SW	0,1 = Off,On
00H 01H	mmH 11H	M.Tap Delay: Time 1	0,,,1200ms
00H 02H	mmH 11H	M.Tap Delay: Level 1	0,,,100
00H 03H	mmH 11H	M.Tap Delay: Pan 1	1,,,127 = L63,,,R63
00H 04H	mmH 11H	M.Tap Delay: Time 2	0,,,1200ms
00H 05H	mmH 11H	M.Tap Delay: Level 2	0,,,100
00H 06H	mmH 11H	M.Tap Delay: Pan 2	1,,,127 = L63,,,R63
00H 07H	mmH 11H	M.Tap Delay: Time 3	0,,,1200ms
00H 08H	mmH 11H	M.Tap Delay: Level 3	0,,,100
00H 09H	mmH 11H	M.Tap Delay: Pan 3	1,,,127 = L63,,,R63
00H 0AH	mmH 11H	M.Tap Delay: Time 4	0,,,1200ms
00H 0BH	mmH 11H	M.Tap Delay: Level 4	0,,,100
00H 0CH	mmH 11H	M.Tap Delay: Pan 4	1,,,127 = L63,,,R63
00H 0DH	mmH 11H	M.Tap Delay: Time 5	0,,,1200ms
00H 0EH	mmH 11H	M.Tap Delay: Level 5	0,,,100
00H 0FH	mmH 11H	M.Tap Delay: Pan 5	1,,,127 = L63,,,R63
00H 10H	mmH 11H	M.Tap Delay: Time 6	0,,,1200ms
00H 11H	mmH 11H	M.Tap Delay: Level 6	0,,,100
00H 12H	mmH 11H	M.Tap Delay: Pan 6	1,,,127 = L63,,,R63
00H 13H	mmH 11H	M.Tap Delay: Time 7	0,,,1200ms
00H 14H	mmH 11H	M.Tap Delay: Level 7	0,,,100
00H 15H	mmH 11H	M.Tap Delay: Pan 7	1,,,127 = L63,,,R63
00H 16H	mmH 11H	M.Tap Delay: Time 8	0,,,1200ms
00H 17H	mmH 11H	M.Tap Delay: Level 8	0,,,100
00H 18H	mmH 11H	M.Tap Delay: Pan 8	1,,,127 = L63,,,R63

# MIDI Implementation

00H 19H	mmH 11H	M.Tap Delay: Time 9	0,,1200ms
00H 1AH	mmH 11H	M.Tap Delay: Level 9	0,,100
00H 1BH	mmH 11H	M.Tap Delay: Pan 9	1,,127 = L63,,R63
00H 1CH	mmH 11H	M.Tap Delay: Time 10	0,,1200ms
00H 1DH	mmH 11H	M.Tap Delay: Level 10	0,,100
00H 1EH	mmH 11H	M.Tap Delay: Pan 10	1,,127 = L63,,R63
00H 1FH	mmH 11H	M.Tap Delay: Feedback Delay Time	0,,1200ms
00H 20H	mmH 11H	M.Tap Delay: Feedback Level	-100,,100
00H 21H	mmH 11H	M.Tap Delay: Effect Level	-100,,100
00H 22H	mmH 11H	M.Tap Delay: Direct Level	-100,,100
00H 23H	mmH 11H	EQ: Low EQ Type	0,1 = Shelving, Peaking
00H 24H	mmH 11H	EQ: Low EQ Gain	-12,,12dB
00H 25H	mmH 11H	EQ: Low EQ Frequency	2,,200 = 20,,2000Hz
00H 26H	mmH 11H	EQ: Low EQ Q	3,,100 = 0.3,,10.0
00H 27H	mmH 11H	EQ: Mid EQ Gain	-12,,12dB
00H 28H	mmH 11H	EQ: Mid EQ Frequency	20,,800 = 200,,8000Hz
00H 29H	mmH 11H	EQ: Mid EQ Q	3,,100 = 0.3,,10.0
00H 2AH	mmH 11H	EQ: High EQ Type	0,1 = Shelving, Peaking
00H 2BH	mmH 11H	EQ: High EQ Gain	-12,,12dB
00H 2CH	mmH 11H	EQ: High EQ Frequency	14,,200 = 1.4,,20.0kHz
00H 2DH	mmH 11H	EQ: High EQ Q	3,,100 = 0.3,,10.0
00H 2EH	mmH 11H	EQ: Out Level	0,,100
00H 2FH	00H 00H	(Reserved)	:
:	:	:	:
00H 7FH	00H 00H		

## Algorithm 19 Stereo Multi

NRPN	Data Entry		
00H 00H	mmH 11H	Noise Suppressor SW	0,1 = Off,On
00H 01H	mmH 11H	Comp/Limit SW	0,1 = Off,On
00H 02H	mmH 11H	Enhancer SW	0,1 = Off,On
00H 03H	mmH 11H	EQ SW	0,1 = Off,On
00H 04H	mmH 11H	Noise Suppressor: Threshold	0,,100
00H 05H	mmH 11H	Noise Suppressor: Release	0,,100
00H 06H	mmH 11H	Comp/Limit: Level	-60,,12dB
00H 07H	mmH 11H	Comp/Limit: Thresh	-60,,0dB
00H 08H	mmH 11H	Comp/Limit: Attack	0,,100
00H 09H	mmH 11H	Comp/Limit: Release	0,,100
00H 0AH	mmH 11H	Comp/Limit: Ratio	0,,3 = 1.5:1,2:1,4:1,100:1
00H 0BH	mmH 11H	Enhancer: Sens	

			0,,100
00H 0CH	mmH 11H	Enhancer: Frequency	10,,100 = 1.0,,10.0kHz
00H 0DH	mmH 11H	Enhancer: MIX Level	0,,100
00H 0EH	mmH 11H	Enhancer: Level	0,,100
00H 0FH	mmH 11H	EQ: Low EQ Type	0,1 = Shelving, Peaking
00H 10H	mmH 11H	EQ: Low EQ Gain	-12,,12dB
00H 11H	mmH 11H	EQ: Low EQ Frequency	2,,200 = 20,,2000Hz
00H 12H	mmH 11H	EQ: Low EQ Q	3,,100 = 0.3,,10.0
00H 13H	mmH 11H	EQ: Mid EQ Gain	-12,,12dB
00H 14H	mmH 11H	EQ: Mid EQ Frequency	20,,800 = 200,,8000Hz
00H 15H	mmH 11H	EQ: Mid EQ Q	3,,100 = 0.3,,10.0
00H 16H	mmH 11H	EQ: High EQ Type	0,1 = Shelving, Peaking
00H 17H	mmH 11H	EQ: High EQ Gain	-12,,12dB
00H 18H	mmH 11H	EQ: High EQ Frequency	14,,200 = 1.4,,20.0kHz
00H 19H	mmH 11H	EQ: High EQ Q	3,,100 = 0.3,,10.0
00H 1AH	mmH 11H	EQ: Out Level	0,,100
00H 1BH	00H 00H	(Reserved)	:
:	:	:	:
00H 7FH	00H 00H		

## Algorithm 20 Reverb 2

NRPN	Data Entry		
00H 00H	mmH 11H	Reverb SW	0,1 = Off,On
00H 01H	mmH 11H	EQ SW	0,1 = Off,On
00H 02H	mmH 11H	Reverb 2: Reverb Type	0,,4 = Room1,Room2,Hall1,Hall2,Plate
00H 03H	mmH 11H	Reverb 2: Reverb Time	1,,100 = 0.1,,10.0sec
00H 04H	mmH 11H	Reverb 2: Pre Delay	0,,200msec
00H 05H	mmH 11H	Reverb 2: Density	0,,100
00H 06H	mmH 11H	Reverb 2: High Pass Filter	1,,200 = Thru,20,,2000Hz
00H 07H	mmH 11H	Reverb 2: Low Pass Filter	10,,201 = 1.0,,20,0kHz,Thru
00H 08H	mmH 11H	Reverb 2: Effect Level	0,,100
00H 09H	mmH 11H	Reverb 2: Direct Level	0,,100
00H 0AH	mmH 11H	Reverb 2: Gate SW	0,1 = Off,On
00H 0BH	mmH 11H	Reverb 2: Gate Mode	0,1 = Gate,Ducking
00H 0CH	mmH 11H	Reverb 2: Gate Threshold	0,,100
00H 0DH	mmH 11H	Reverb 2: Gate Attack Time	1,,100
00H 0EH	mmH 11H	Reverb 2: Gate Release Time	1,,100
00H 0FH	mmH 11H	Reverb 2: Gate Hold Time	1,,100
00H 10H	mmH 11H	EQ: Low EQ Type	0,1 = Shelving, Peaking
00H 11H	mmH 11H	EQ: Low EQ Gain	-12,,12dB

00H 12H	mmH 11H	EQ: Low EQ Frequency	2,,,200 = 20,,,2000Hz
00H 13H	mmH 11H	EQ: Low EQ Q	3,,,100 = 0.3,,,10.0
00H 14H	mmH 11H	EQ: Mid EQ Gain	-12,,,12dB
00H 15H	mmH 11H	EQ: Mid EQ Frequency	20,,,800 = 200,,,8000Hz
00H 16H	mmH 11H	EQ: Mid EQ Q	3,,,100 = 0.3,,,10.0
00H 17H	mmH 11H	EQ: High EQ Type	0,1 = Shelving, Peaking
00H 18H	mmH 11H	EQ: High EQ Gain	-12,,,12dB
00H 19H	mmH 11H	EQ: High EQ Frequency	14,,,200 = 1.4,,,20.0kHz
00H 1AH	mmH 11H	EQ: High EQ Q	3,,,100 = 0.3,,,10.0
00H 1BH	mmH 11H	EQ: Out Level	0,,,100
00H 1CH	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

### Algorithm 21 Space Chorus

NRPN	Data Entry		
00H 00H	mmH 11H	Chorus SW	0,1 = Off,On
00H 01H	mmH 11H	Chorus: Input Mode	0,1 = Mono,Stereo
00H 02H	mmH 11H	Chorus: Mode	0,,,6 = 1,2,3,4,1+4,2+4,3+4
00H 03H	mmH 11H	Chorus: Mix Balance	0,,,100
00H 04H	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

### Algorithm 22 Lo-Fi Processor

NRPN	Data Entry		
00H 00H	mmH 11H	Lo-Fi Processor SW	0,1 = Off,On
00H 01H	mmH 11H	Realtime Modify Filter SW	0,1 = Off,On
00H 02H	mmH 11H	Lo-Fi Processor: Pre Filter SW	0,1 = Off,On
00H 03H	mmH 11H	Lo-Fi Processor: Rate	0,,,31 = Off,1/2,,,1/32
00H 04H	mmH 11H	Lo-Fi Processor: Number of Bit	0,,,15 = Off,15,,,1bit
00H 05H	mmH 11H	Lo-Fi Processor: Post Filter SW	0,1 = Off,On
00H 06H	mmH 11H	Lo-Fi Processor: Effect Level	0,,,100
00H 07H	mmH 11H	Lo-Fi Processor: Direct Level	0,,,100
00H 08H	mmH 11H	Realtime Modify Filter: Filter Type	0,,,2 = LPF,BPF,HPF
00H 09H	mmH 11H	Realtime Modify Filter: Cut Off	0,,,100
00H 0AH	mmH 11H	Realtime Modify Filter: Resonance	0,,,100
00H 0BH	mmH 11H	Realtime Modify Filter: Gain	0,,,24dB
00H 0CH	mmH 11H	Noise Suppressor: Threshold	0,,,100
00H 0DH	mmH 11H	Noise Suppressor: Release	0,,,100

00H 0EH	00H 00H	(Reserved)
:	:	
00H 7FH	00H 00H	

### Algorithm 23 4 Band Parametric EQ

NRPN	Data Entry		
00H 00H	mmH 11H	Parametric EQ Link SW	0,1 = Off,On
00H 01H	mmH 11H	Parametric EQ Ach SW	0,1 = Off,On
00H 02H	mmH 11H	Parametric EQ Bch SW	0,1 = Off,On
00H 03H	mmH 11H	EQ Ach: Input Gain	-60,,,12dB
00H 04H	mmH 11H	EQ Ach: Low EQ Type	0,1 = Shelving, Peaking
00H 05H	mmH 11H	EQ Ach: Low EQ Gain	-12,,,12dB
00H 06H	mmH 11H	EQ Ach: Low EQ Frequency	2,,,200 = 20,,,2000Hz
00H 07H	mmH 11H	EQ Ach: Low EQ Q	3,,,100 = 0.3,,,10.0
00H 08H	mmH 11H	EQ Ach: Low Mid EQ Gain	-12,,,12dB
00H 09H	mmH 11H	EQ Ach: Low Mid EQ Frequency	20,,,800 = 200,,,8000Hz
00H 0AH	mmH 11H	EQ Ach: Low Mid EQ Q	3,,,100 = 0.3,,,10.0
00H 0BH	mmH 11H	EQ Ach: High Mid EQ Gain	-12,,,12dB
00H 0CH	mmH 11H	EQ Ach: High Mid EQ Frequency	20,,,800 = 200,,,8000Hz
00H 0DH	mmH 11H	EQ Ach: High Mid EQ Q	3,,,100 = 0.3,,,10.0
00H 0EH	mmH 11H	EQ Ach: High EQ Type	0,1 = Shelving, Peaking
00H 0FH	mmH 11H	EQ Ach: High EQ Gain	-12,,,12dB
00H 10H	mmH 11H	EQ Ach: High EQ Frequency	14,,,200 = 1.4,,,20.0kHz
00H 11H	mmH 11H	EQ Ach: High EQ Q	3,,,100 = 0.3,,,10.0
00H 12H	mmH 11H	EQ Ach: Output Level	-60,,,12dB
00H 13H	mmH 11H	EQ Bch: Input Gain	-60,,,12dB
00H 14H	mmH 11H	EQ Bch: Low EQ Type	0,1 = Shelving, Peaking
00H 15H	mmH 11H	EQ Bch: Low EQ Gain	-12,,,12dB
00H 16H	mmH 11H	EQ Bch: Low EQ Frequency	2,,,200 = 20,,,2000Hz
00H 17H	mmH 11H	EQ Bch: Low EQ Q	3,,,100 = 0.3,,,10.0
00H 18H	mmH 11H	EQ Bch: Low Mid EQ Gain	-12,,,12dB
00H 19H	mmH 11H	EQ Bch: Low Mid EQ Frequency	20,,,800 = 200,,,8000Hz
00H 1AH	mmH 11H	EQ Bch: Low Mid EQ Q	3,,,100 = 0.3,,,10.0
00H 1BH	mmH 11H	EQ Bch: High Mid EQ Gain	-12,,,12dB
00H 1CH	mmH 11H	EQ Bch: High Mid EQ Frequency	20,,,800 = 200,,,8000Hz
00H 1DH	mmH 11H	EQ Bch: High Mid EQ Q	3,,,100 = 0.3,,,10.0
00H 1EH	mmH 11H	EQ Bch: High EQ Type	0,1 = Shelving, Peaking
00H 1FH	mmH 11H	EQ Bch: High EQ Gain	-12,,,12dB
00H 20H	mmH 11H	EQ Bch: High EQ Frequency	14,,,200 = 1.4,,,20.0kHz
00H 21H	mmH 11H	EQ Bch: High EQ Q	

# MIDI Implementation

			3,,100 = 0.3,,10.0
00H 22H	mmH 11H	EQ Bch: Output Level	-60,,12dB
00H 23H	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

\* When Link SW = On, Bch corresponds to Ach.

## Algorithm 24 10 Band Graphic EQ

NRPN	Data Entry		
00H 00H	mmH 11H	Graphic EQ Link SW	0,1 = Off,On
00H 01H	mmH 11H	Graphic EQ Ach SW	0,1 = Off,On
00H 02H	mmH 11H	Graphic EQ Bch SW	0,1 = Off,On
00H 03H	mmH 11H	EQ Ach: Input Gain	-60,,12dB
00H 04H	mmH 11H	EQ Ach: 31.25Hz Gain	-12,,12dB
00H 05H	mmH 11H	EQ Ach: 62.5Hz Gain	-12,,12dB
00H 06H	mmH 11H	EQ Ach: 125Hz Gain	-12,,12dB
00H 07H	mmH 11H	EQ Ach: 250Hz Gain	-12,,12dB
00H 08H	mmH 11H	EQ Ach: 500Hz Gain	-12,,12dB
00H 09H	mmH 11H	EQ Ach: 1.0kHz Gain	-12,,12dB
00H 0AH	mmH 11H	EQ Ach: 2.0kHz Gain	-12,,12dB
00H 0BH	mmH 11H	EQ Ach: 4.0kHz Gain	-12,,12dB
00H 0CH	mmH 11H	EQ Ach: 8.0kHz Gain	-12,,12dB
00H 0DH	mmH 11H	EQ Ach: 16.0kHz Gain	-12,,12dB
00H 0EH	mmH 11H	EQ Ach: Output Level	-60,,12dB
00H 0FH	mmH 11H	EQ Bch: Input Gain	-60,,12dB
00H 10H	mmH 11H	EQ Bch: 31.25Hz Gain	-12,,12dB
00H 11H	mmH 11H	EQ Bch: 62.5Hz Gain	-12,,12dB
00H 12H	mmH 11H	EQ Bch: 125Hz Gain	-12,,12dB
00H 13H	mmH 11H	EQ Bch: 250Hz Gain	-12,,12dB
00H 14H	mmH 11H	EQ Bch: 500Hz Gain	-12,,12dB
00H 15H	mmH 11H	EQ Bch: 1.0kHz Gain	-12,,12dB
00H 16H	mmH 11H	EQ Bch: 2.0kHz Gain	-12,,12dB
00H 17H	mmH 11H	EQ Bch: 4.0kHz Gain	-12,,12dB
00H 18H	mmH 11H	EQ Bch: 8.0kHz Gain	-12,,12dB
00H 19H	mmH 11H	EQ Bch: 16.0kHz Gain	-12,,12dB
00H 1AH	mmH 11H	EQ Bch: Output Level	-60,,12dB
00H 1BH	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

\* When Link SW = On, Bch corresponds to Ach.

## Algorithm 25 Hum Canceled

NRPN	Data Entry		
00H 00H	mmH 11H	Hum Canceled SW	0,1 = Off,On
00H 01H	mmH 11H	Noise Suppressor SW	0,1 = Off,On
00H 02H	mmH 11H	Hum Canceled: Freq	200,,8000 = 20.0,,800.0Hz
00H 03H	mmH 11H	Hum Canceled: Width	10,,40%
00H 04H	mmH 11H	Hum Canceled: Depth	0,,100
00H 05H	mmH 11H	Hum Canceled: Threshold	0,,100
00H 06H	mmH 11H	Hum Canceled: Range Low	1,,200 = Unlimit,20,,2000Hz
00H 07H	mmH 11H	Hum Canceled: Range High	10,,201 = 1.0,,20,0kHz,Unlimit
00H 08H	mmH 11H	Noise Suppressor: Threshold	0,,100
00H 09H	mmH 11H	Noise Suppressor: Release	0,,100
00H 0AH	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

## Algorithm 26 Vocal Canceled

NRPN	Data Entry		
00H 00H	mmH 11H	Vocal Canceled SW	0,1 = Off,On
00H 01H	mmH 11H	EQ SW	0,1 = Off,On
00H 02H	mmH 11H	Vocal Canceled: Balance	0,,100
00H 03H	mmH 11H	Vocal Canceled: Range Low	1,,200 = Unlimit,20,,2000Hz
00H 04H	mmH 11H	Vocal Canceled: Range High	10,,201 = 1.0,,20,0kHz,Unlimit
00H 05H	mmH 11H	EQ: Low EQ Type	0,1 = Shelving, Peaking
00H 06H	mmH 11H	EQ: Low EQ Gain	-12,,12dB
00H 07H	mmH 11H	EQ: Low EQ Frequency	2,,200 = 20,,2000Hz
00H 08H	mmH 11H	EQ: Low EQ Q	3,,100 = 0.3,,10.0
00H 09H	mmH 11H	EQ: Mid EQ Gain	-12,,12dB
00H 0AH	mmH 11H	EQ: Mid EQ Frequency	20,,800 = 200,,8000Hz
00H 0BH	mmH 11H	EQ: Mid EQ Q	3,,100 = 0.3,,10.0
00H 0CH	mmH 11H	EQ: High EQ Type	0,1 = Shelving, Peaking
00H 0DH	mmH 11H	EQ: High EQ Gain	-12,,12dB
00H 0EH	mmH 11H	EQ: High EQ Frequency	14,,200 = 1.4,,20.0kHz
00H 0FH	mmH 11H	EQ: High EQ Q	3,,100 = 0.3,,10.0
00H 10H	mmH 11H	EQ: Out Level	0,,100
00H 11H	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

## Algorithm 27 Voice Transformer (FX1 or FX3)

NRPN	Data Entry		

00H 00H	mmH 11H	Voice Transformer SW	0,1 = Off,On
00H 01H	mmH 11H	Reverb SW	0,1 = Off,On
00H 02H	mmH 11H	Fader Edit SW	0,1 = Off,On
00H 03H	mmH 11H	MIDI Control SW	0,1 = Off,On
00H 04H	mmH 11H	Voice Transformer: Robot SW	0,1 = Off,On
00H 05H	mmH 11H	Voice Transformer: Chromatic Pitch	-12,,,36
00H 06H	mmH 11H	Voice Transformer: Fine Pitch	-100,,,100
00H 07H	mmH 11H	Voice Transformer: Chromatic Formant	-12,,,12
00H 08H	mmH 11H	Voice Transformer: Fine Formant	-100,,,100
00H 09H	mmH 11H	Voice Transformer: Mix Balance	0,,,100
00H 0AH	mmH 11H	Reverb: Reverb Time	1,,,100 = 0.1,,,10.0sec
00H 0BH	mmH 11H	Reverb: Pre Delay	0,,,200msec
00H 0CH	mmH 11H	Reverb: Density	0,,,100
00H 0DH	mmH 11H	Reverb: Effect Level	0,,,100
00H 0EH	mmH 11H	MIDI Control: Bend Range	0,,,12 = Off,1,,,12
00H 0FH	mmH 11H	MIDI Control: Portamento	0...100 = Off,1,,,100
00H 10H	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

### Algorithm 28 Vocoder 2 (FX1 or FX3)

NRPN	Data Entry		
00H 00H	mmH 11H	Chorus SW	0,1 = Off,On
00H 01H	mmH 11H	Vocoder: Envelope Mode	0,,,2 = Sharp,Soft,Long
00H 02H	mmH 11H	Vocoder: Pan Mode	0,,,3 = Mono,Stereo,L->R,R->L
00H 03H	mmH 11H	Vocoder: Hold	0,1 = Off,MIDI
00H 04H	mmH 11H	Vocoder: Mic Sens	0,,,100
00H 05H	mmH 11H	Vocoder: Synth Input Level	0,,,100
00H 06H	mmH 11H	Vocoder: Voice Char Level 1	0,,,100
00H 07H	mmH 11H	Vocoder: Voice Char Level 2	0,,,100
00H 08H	mmH 11H	Vocoder: Voice Char Level 3	0,,,100
00H 09H	mmH 11H	Vocoder: Voice Char Level 4	0,,,100
00H 0AH	mmH 11H	Vocoder: Voice Char Level 5	0,,,100
00H 0BH	mmH 11H	Vocoder: Voice Char Level 6	0,,,100
00H 0CH	mmH 11H	Vocoder: Voice Char Level 7	0,,,100
00H 0DH	mmH 11H	Vocoder: Voice Char Level 8	0,,,100
00H 0EH	mmH 11H	Vocoder: Voice Char Level 9	0,,,100
00H 0FH	mmH 11H	Vocoder: Voice Char Level 10	0,,,100
00H 10H	mmH 11H	Vocoder: Voice Char Level 11	0,,,100

00H 11H	mmH 11H	Vocoder: Voice Char Level 12	0,,,100
00H 12H	mmH 11H	Vocoder: Voice Char Level 13	0,,,100
00H 13H	mmH 11H	Vocoder: Voice Char Level 14	0,,,100
00H 14H	mmH 11H	Vocoder: Voice Char Level 15	0,,,100
00H 15H	mmH 11H	Vocoder: Voice Char Level 16	0,,,100
00H 16H	mmH 11H	Vocoder: Voice Char Level 17	0,,,100
00H 17H	mmH 11H	Vocoder: Voice Char Level 18	0,,,100
00H 18H	mmH 11H	Vocoder: Voice Char Level 19	0,,,100
00H 19H	mmH 11H	Vocoder: Mic High Pass Filter	9,,,200 = Thru,1.0,,,20.0kHz
00H 1AH	mmH 11H	Vocoder: Mic High Pass Filter Pan	1,,,127 = L63,,,R63
00H 1BH	mmH 11H	Vocoder: Mic Mix	0,,,100
00H 1CH	mmH 11H	Vocoder: Noise Suppressor Threshold	0,,,100
00H 1DH	mmH 11H	Chorus: Rate	1,,,100 = 0.1,,,10.0Hz
00H 1EH	mmH 11H	Chorus: Depth	0,,,100
00H 1FH	mmH 11H	Chorus: Pre Delay	0,,,50ms
00H 20H	mmH 11H	Chorus: Mix Balance	0,,,100
00H 21H	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

### Algorithm 29 Mic Modeling

NRPN	Data Entry		
00H 00H	mmH 11H	Link SW	0,1 = Off,On
00H 01H	mmH 11H	Mic Converter Ach SW	0,1 = Off,On
00H 02H	mmH 11H	Bass Cut Ach SW	0,1 = Off,On
00H 03H	mmH 11H	Distance Ach SW	0,1 = Off,On
00H 04H	mmH 11H	Limiter Ach SW	0,1 = Off,On
00H 05H	mmH 11H	Mic Converter Bch SW	0,1 = Off,On
00H 06H	mmH 11H	Bass Cut Bch SW	0,1 = Off,On
00H 07H	mmH 11H	Distance Bch SW	0,1 = Off,On
00H 08H	mmH 11H	Limiter Bch SW	0,1 = Off,On
00H 09H	mmH 11H	Mic Converter Ach: Input	0,,,4 = DR-20,SmlDy,HedDy,MinCn,Flat
00H 0AH	mmH 11H	Mic Converter Ach: Output	0,,,6 = SmlDy,VocDy,LrgDy,SmlCn,LrgCn,VntCn,Flat
00H 0BH	mmH 11H	Mic Converter Ach: Phase	0,1 = Normal,Inverse
00H 0CH	mmH 11H	Bass Cut Ach: Bass Cut Frequency	1,,,200 = Thru,20,,,2000Hz
00H 0DH	mmH 11H	Distance Ach: Proximity Effect	-12,,,+12
00H 0EH	mmH 11H	Distance Ach: Timelag	0,,,1000 = 0,,,3000cm
00H 0FH	mmH 11H	Limiter Ach: Detect HPF Frequency	1,,,200 = Thru,20,,,2000Hz
00H 10H	mmH 11H	Limiter Ach: Level	-60,,,24dB
00H 11H	mmH 11H	Limiter Ach: Threshold	

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			-60,,,0dB
00H 12H	mmH 11H	Limiters Ach: Attack	0,,,100
00H 13H	mmH 11H	Limiters Ach: Release	0,,,100
00H 14H	mmH 11H	Mic Converter Bch: Input 0,,,4 = DR-20,SmlDy,HedDy,MinCn,Flat	
00H 15H	mmH 11H	Mic Converter Bch: Output 0,,,6 = SmlDy,VocDy,LrgDy,SmlCn,LrgCn,VntCn,Flat	
00H 16H	mmH 11H	Mic Converter Bch: Phase 0,1 = Normal,Inverse	
00H 17H	mmH 11H	Bass Cut Bch: Bass Cut Frequency 1,,,200 = Thru,20,,,2000Hz	
00H 18H	mmH 11H	Distance Bch: Proximity Effect	-12,,,+12
00H 19H	mmH 11H	Distance Bch: Timelag 0,,,1000 = 0,,,3000cm	
00H 1AH	mmH 11H	Limiters Bch: Detect HPF Frequency 1,,,200 = Thru,20,,,2000Hz	
00H 1BH	mmH 11H	Limiters Bch: Level	-60,,,24dB
00H 1CH	mmH 11H	Limiters Bch: Threshold	-60,,,0dB
00H 1DH	mmH 11H	Limiters Bch: Attack	0,,,100
00H 1EH	mmH 11H	Limiters Bch: Release	0,,,100
00H 1FH	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

- \* When Mic Converter Input = MinCn, Output is fixed to SmlDy or LrgCn.
- \* When Link SW = On, Bch corresponds to Ach.

## Algorithm 30 3 Band Isolator

NRPN	Data Entry		
00H 00H	mmH 11H	Isolator SW	0,1 = Off,On
00H 01H	mmH 11H	Isolator High Volume	-60,,,+4dB
00H 02H	mmH 11H	Isolator Middle Volume	-60,,,+4dB
00H 03H	mmH 11H	Isolator Low Volume	-60,,,+4dB
00H 04H	mmH 11H	Isolator Anti Phase Middle Switch	0,1 = Off,On
00H 05H	mmH 11H	Isolator Anti Phase Middle Level	0,,,100
00H 06H	mmH 11H	Isolator Anti Phase Low Switch	0,1 = Off,On
00H 07H	mmH 11H	Isolator Anti Phase Low Level	0,,,100
00H 08H	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

## Algorithm 31 Tape Echo 201

NRPN	Data Entry		
00H 00H	mmH 11H	Tape Echo SW	0,1 = Off,On
00H 01H	mmH 11H	Tape Echo Mode Select	0,,,6 = 1,,,7
00H 02H	mmH 11H	Tape Echo Repeat Rate	0,,,100
00H 03H	mmH 11H	Tape Echo Intensity	0,,,100
00H 04H	mmH 11H	Tape Echo Effect Level	0,,,100
00H 05H	mmH 11H	Tape Echo Direct Level	

			0,,,100
00H 06H	mmH 11H	Tape Echo Tone Bass	-100,,,100
00H 07H	mmH 11H	Tape Echo Tone Treble	-100,,,100
00H 08H	mmH 11H	Tape Echo Tape Head S Pan	1,,,127 = L63,,,R63
00H 09H	mmH 11H	Tape Echo Tape Head M Pan	1,,,127 = L63,,,R63
00H 0AH	mmH 11H	Tape Echo Tape Head L Pan	1,,,127 = L63,,,R63
00H 0BH	mmH 11H	Tape Echo Tape Distortion	0,,,100
00H 0CH	mmH 11H	Tape Echo Wah Flutter Rate	0,,,100
00H 0DH	mmH 11H	Tape Echo Wah Flutter Depth	0,,,100
00H 0EH	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

## Algorithm 32 Analog Flanger

NRPN	Data Entry		
00H 00H	mmH 11H	Analog Flanger SW	0,1 = Off,On
00H 01H	mmH 11H	Analog Flanger Mode	0,,,3 = FL1,FL2,FL3,CHO
00H 02H	mmH 11H	Analog Flanger Feedback	0,,,100
00H 03H	mmH 11H	Analog Flanger Modulation Rate	0,,,100
00H 04H	mmH 11H	Analog Flanger Modulation Depth	0,,,100
00H 05H	mmH 11H	Analog Flanger Modulation Frequency	0,,,100
00H 06H	mmH 11H	Analog Flanger Channel B Modulation	0,1 = Nor,Inv
00H 07H	mmH 11H	Analog Flanger Channel A Phase	0,1 = Nor,Inv
00H 08H	mmH 11H	Analog Flanger Channel B Phase	0,1 = Nor,Inv
00H 09H	00H 00H	(Reserved)	
:	:		
00H 7FH	00H 00H		

## Algorithm 33 Analog Phaser

NRPN	Data Entry		
00H 00H	mmH 11H	Analog Phaser SW	0,1 = Off,On
00H 01H	mmH 11H	Analog Phaser Mode	0,1 = 4STAGE,8STAGE
00H 02H	mmH 11H	Analog Phaser Frequency	0,,,100
00H 03H	mmH 11H	Analog Phaser Resonance	0,,,100
00H 04H	mmH 11H	Analog Phaser LFO 1 Rate	0,,,100
00H 05H	mmH 11H	Analog Phaser LFO 1 Depth	0,,,100
00H 06H	mmH 11H	Analog Phaser LFO 1 Channel B Mod	0,1 = Nor,Inv
00H 07H	mmH 11H	Analog Phaser LFO 2 Rate	0,,,100
00H 08H	mmH 11H	Analog Phaser LFO 2 Depth	0,,,100
00H 09H	mmH 11H	Analog Phaser LFO 2 Channel B Mod	0,1 = Nor,Inv
00H 0AH	00H 00H	(Reserved)	
:	:		

00H 7FH | 00H 00H |

### Algorithm 34 Speaker Modeling

NRPN	Data Entry	
00H 00H	mmH 11H	Speaker Modeling SW 0,1 = Off,On
00H 01H	mmH 11H	Bass Cut SW 0,1 = Off,On
00H 02H	mmH 11H	Low Frequency Trimmer SW 0,1 = Off,On
00H 03H	mmH 11H	High Frequency Trimmer SW 0,1 = Off,On
00H 04H	mmH 11H	Limiter SW 0,1 = Off,On
00H 05H	mmH 11H	(Reserved)
00H 06H	mmH 11H	Speaker Modeling Model 0,,,11 = THRU,Super Flat,Powered GenBlk, Powered E-Bas,Powered Mack,Small Cube,White Cone, White C +tissue,Small Radio,Small TV,Boom Box, BoomBox LoBoost
00H 07H	mmH 11H	Speaker Modeling Phase 0,1 = NRM,INV
00H 08H	mmH 11H	Bass Cut Frequency 1,,,200 = Thru,20,,,2000Hz
00H 09H	mmH 11H	Low Frequency Trimmer Gain -12,,,12dB
00H 0AH	mmH 11H	Low Frequency Trimmer Frequency 2,,,200 = 20,,,2000Hz
00H 0BH	mmH 11H	High Frequency Trimmer Gain -12,,,12dB
00H 0CH	mmH 11H	High Frequency Trimmer Frequency 10,,,200 = 1.0,,,20.0kHz
00H 0DH	mmH 11H	Limiter Threshold -60,,,0dB
00H 0EH	mmH 11H	Limiter Release 0,,,100
00H 0FH	mmH 11H	Limiter Level -60,,,24dB
00H 10H	00H 00H	(Reserved)
:	:	
00H 7FH	00H 00H	

### Algorithm 35 Mastering Tool Kit

NRPN	Data Entry	
00H 00H	mmH 11H	EQ SW 0,1 = Off,On
00H 01H	mmH 11H	Bass Cut SW 0,1 = Off,On
00H 02H	mmH 11H	Enhancer SW 0,1 = Off,On
00H 03H	mmH 11H	Expander SW 0,1 = Off,On
00H 04H	mmH 11H	Compressor SW 0,1 = Off,On
00H 05H	mmH 11H	Limiter SW 0,1 = Off,On
00H 06H	mmH 11H	EQ: Input Gain -24,,,12dB
00H 07H	mmH 11H	EQ: Low EQ Type 0,1 = Shelving, Peaking
00H 08H	mmH 11H	EQ: Low EQ Gain -12,,,12dB
00H 09H	mmH 11H	EQ: Low EQ Frequency 2,,,42 = 20,,,2000Hz(*1 Frequency Table)
00H 0AH	mmH 11H	EQ: Low EQ Q 0,,,31 = 0.3,,,16.0(*2 Q Table)
00H 0BH	mmH 11H	EQ: Low Mid EQ Gain -12,,,12dB
00H 0CH	mmH 11H	EQ: Low Mid EQ Frequency

		2,,,54 = 20,,,8000Hz(*1 Frequency Table)
00H 0DH	mmH 11H	EQ: Low Mid EQ Q 0,,,31 = 0.3,,,16.0(*2 Q Table)
00H 0EH	mmH 11H	EQ: High Mid EQ Gain -12,,,12dB
00H 0FH	mmH 11H	EQ: High Mid EQ Frequency 2,,,54 = 20,,,8000Hz(*1 Frequency Table)
00H 10H	mmH 11H	EQ: High Mid EQ Q 0,,,31 = 0.3,,,16.0(*2 Q Table)
00H 11H	mmH 11H	EQ: High EQ Type 0,1 = Shelving, Peaking
00H 12H	mmH 11H	EQ: High EQ Gain -12,,,12dB
00H 13H	mmH 11H	EQ: High EQ Frequency 39,,,62 = 1.4,,,20.0kHz(*1 Frequency Table)
00H 14H	mmH 11H	EQ: High EQ Q 0,,,31 = 0.3,,,16.0(*2 Q Table)
00H 15H	mmH 11H	EQ: Level -24,,,12dB
00H 16H	mmH 11H	Bass Cut Frequency 1,,,42 = Off,20,,,2000Hz(*1 Frequency Table)
00H 17H	mmH 11H	Enhancer Sens 0,,,100
00H 18H	mmH 11H	Enhancer Frequency 36,,,56 = 1.0,,,10.0kHz(*1 Frequency Table)
00H 19H	mmH 11H	Enhancer Mix Level -24,,,12dB
00H 1AH	mmH 11H	Input Gain -24,,,12dB
00H 1BH	mmH 11H	Input Detect Time 0,,,10ms
00H 1CH	mmH 11H	Input Low Split Point 2,,,34 = 20,,,800Hz(*1 Frequency Table)
00H 1DH	mmH 11H	Input High Split Point 40,,,60 = 1.6,,,16.0kHz(*1 Frequency Table)
00H 1EH	mmH 11H	Expander Low Threshold 0,,,80 = -80,,,0dB
00H 1FH	mmH 11H	Expander Mid Threshold 0,,,80 = -80,,,0dB
00H 20H	mmH 11H	Expander High Threshold 0,,,80 = -80,,,0dB
00H 21H	mmH 11H	Expander Low Ratio 0,,,13 = 1:1.0,,,1:INF(*3 Ratio Table)
00H 22H	mmH 11H	Expander Mid Ratio 0,,,13 = 1:1.0,,,1:INF(*3 Ratio Table)
00H 23H	mmH 11H	Expander High Ratio 0,,,13 = 1:1.0,,,1:INF(*3 Ratio Table)
00H 24H	mmH 11H	Expander Low Attack 0,,,100ms
00H 25H	mmH 11H	Expander Mid Attack 0,,,100ms
00H 26H	mmH 11H	Expander High Attack 0,,,100ms
00H 27H	mmH 11H	Expander Low Release 0,,,100 = 50,,,5000ms
00H 28H	mmH 11H	Expander Mid Release 0,,,100 = 50,,,5000ms
00H 29H	mmH 11H	Expander High Release 0,,,100 = 50,,,5000ms
00H 2AH	mmH 11H	Compressor Low Threshold -24,,,0dB
00H 2BH	mmH 11H	Compressor Mid Threshold -24,,,0dB
00H 2CH	mmH 11H	Compressor High Threshold -24,,,0dB
00H 2DH	mmH 11H	Compressor Low Ratio 0,,,13 = 1:1.0,,,1:INF(*3 Ratio Table)
00H 2EH	mmH 11H	Compressor Mid Ratio 0,,,13 = 1:1.0,,,1:INF(*3 Ratio Table)
00H 2FH	mmH 11H	Compressor High Ratio 0,,,13 = 1:1.0,,,1:INF(*3 Ratio Table)
00H 30H	mmH 11H	Compressor Low Attack 0,,,100ms
00H 31H	mmH 11H	Compressor Mid Attack 0,,,100ms
00H 32H	mmH 11H	Compressor High Attack 0,,,100ms





## ●Song Position Pointer

The current position is transmitted with the Song Position Pointer Message before the VS-1824 starts to run or after the locate operation, when "Sync Source" is "INT" and "Sync Gen." is "MIDIck" or "SyncTr."

Status	Second	Third
F2H	mmH	nnH
mm,nn = Song Position Point:      00H 00H - 7FH 7FH		

## ■System Realtime Message

Transmitted when "Sync Source" is "INT" and "Sync Gen." is "MIDIck" or "SyncTr."

### ●Timing Clock

Status
F8H

### ●Start

Status
FAH

### ●Continue

Status
FBH

### ●Stop

Status
FCH

## ■System Exclusive Message

Status	Data Bytes	Status
F0H	iiH,ddH, ..., eeH	F7H
Byte	Description	
F0H	Status of System Exclusive Message	
iiH	Manufacturer ID 41H Roland's Manufacturer ID 7EH Universal Non Realtime Message 7FH Universal Realtime Message	
ddH	Data : 00H - 7FH (0-127)	
:	:	
eeH	Data	
F7H	EOX (End of System Exclusive Message)	

The VS-1824 can transfer and receive the internal parameters information using system exclusive messages, and also can be controlled by the external devices using system exclusive messages.

The VS-1824 can transmit and receive Universal System Exclusive messages, Data Request(RQ1) and Data set(DS1) as the System Exclusive message.

### ○About Model ID

The Model ID of the VS-1824 is 00H,2AH as for Data Request (RQ1) and Data set(DT1). The VS-1824 also can transfer and receive 00H,0EH to be compatible with the VS-1680. The model ID of Data Request (RQ1) and Data set (DT1) is according to the value of SYSTEM parameter "MIDI Model ID."

### ○About Device ID

System Exclusive messages are not assigned to any particular MIDI channel. Instead, they have their own special control parameter called device ID. The Roland system exclusive messages use device IDs to specify multiple VS-1824 units. The VS-1824 sends system exclusive messages using 00H - 1FH, and receives the system exclusive messages whose device ID is same as its device ID and 7FH. The value of the device ID is the value set on the SYSTEM parameter "Device ID" minus one.

## ●Universal System Exclusive Message

## ○INQUIRY MESSAGE

### ◇Identity Request

Status	Data Byte	Status
F0H	7EH,Dev,06H,01H	F7H
Byte	Description	
F0H	Status of System Exclusive Message	
7EH	Universal System Exclusive Message Non Realtime Header	
Dev	Device ID (or 7FH)	
06H	General Information (sub ID #1)	
01H	Identify Request (sub ID #2)	
F7H	EOX (End of System Exclusive Message)	

The message is used to request the particular information of the VS-1824. The VS-1824 does not transmit the message.

If the VS-1824 received the message and the device ID of the message is same as its device ID or 7FH, the VS-1824 transmits the following Identity Reply message.

### ◇Identity Reply

Status	Data Bytes	Status
F0H	7EH,Dev,06H,02H,41H,7CH, 00H,00H,00H,00H,00H,ssH,ssH	F7H
Byte	Description	
F0H	Status of System Exclusive Message	
7EH	Universal System Exclusive Message Non Realtime Header	
Dev	Device ID	
06H	General Information (sub ID #1)	
02H	Identify Request (sub ID #2)	
41H	Manufacturer ID (Roland)	
mmH mmH	Device Family Code (VS-1880/VS-1680)	
00H 00H	Device Family No.	
00H		
00H		
ssH ssH	Software Revision Level	
F7H	EOX (End of System Exclusive Message)	

The value of the device family code is according to the value of SYSTEM parameter "MIDI Model ID."

If "MIDI Model ID" is "VS-1880," The value of the device family code is 2AH,01H.

If "MIDI Model ID" is "VS-1680," The value of the device family code is 0EH,01H.

### ◇MIDI Machine Control Commands

Status	Data Bytes	Status
F0H	7FH,Dev,06H,aaH, ..., bbH	F7H
Byte	Description	
F0H	Status of System Exclusive Message	
7FH	Universal System Exclusive Message Realtime Header	
Dev	Device ID (or 7FH)	
06H	MMC Command Message	
aaH	Command	
:	:	
bbH	Command	
F7H	EOX (End of System Exclusive Message)	

(\*) see "3. MIDI Machine Control" section

### ◇MIDI Machine Control Responses

Status	Data Bytes	Status
F0H	7FH,Dev,07H,aaH, ..., bbH	F7H
Byte	Description	
F0H	Status of System Exclusive Message	
7FH	Universal System Exclusive Message Realtime Header	
Dev	Device ID	
07H	MMC Response Message	

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aaH Response  
 :  
 bbH Response  
 F7H EOX (End of System Exclusive Message)

(\*) see "3. MIDI Machine Control" section

## ●Data Transfer (RQ1, DT1)

### ○Data Request (RQ1)

Status	Data Bytes	Status
F0H	41H,Dev,00H,0EH,11H, aaH,bbH,ccH,ssH,ssH,ssH,Sum	F7H

Byte	Description
F0H	Status of System Exclusive Message
41H	Manufacturer ID (Roland)
Dev	Device ID
mmH mmH	Model ID (VS-1880/VS-1680)
11H	Command ID (RQ1)
aaH	Address MSB
bbH	Address
ccH	Address LSB
ssH	Size MSB
ssH	Size
ssH	Size LSB
Sum	Check Sum
F7H	EOX (End of System Exclusive Message)

The message is used to request data to the VS-1824.

The VS-1824 does not transmit this message.

The VS-1824 transmits the requested data using Data Set(DT1) under following condition when it received the message.

1. The requested address correspond to the specified parameter base address of the VS-1824.
2. The requested size is over 1 byte.

### ○Data Set (DT1)

Status	Data Bytes	Status
F0H	41H,Dev,00H,0EH,12H, aaH,bbH,ccH,ddH, ..., eeH,Sum	F7H

Byte	Description
F0H	Status of System Exclusive Message
41H	Manufacturer ID (Roland)
Dev	Device ID
mmH mmH	Model ID (VS-1880/VS-1680)
12H	Command ID (DT1)
aaH	Address MSB
bbH	Address
ccH	Address LSB
ddH	Data
:	:
eeH	Data
Sum	Check Sum
F7H	EOX (End of System Exclusive Message)

◇The message is received under the following condition.

If the device ID on the message is same as that of the receive device, and the address on the message correspond to the specified parameter base address, the received data are stored from the specified parameter base address.

If the interval of received messages is shorter than 25 msec, the VS-1824 can not work the receive message procedure correctly.

◇The message is transmitted under the following condition.

When the VS-1824 transmit the data on the requested parameter after receiving the Data Request message (RQ1).

(\*) see "2. Data Transfer Address Map" for more details of the transfer parameters.

◇The message is transmitted under the following condition.

When the VS-1824 transmit the data on the requested parameter after receiving the Data Request message (RQ1).

(\*) see "2. Data Transfer Address Map" for more details of the transfer parameters.

## 2. Data Transfer Address Map

Address are expressed in 7 - bit hexadecimal values.

Address	MSB		LSB
Binary 7 Bit Hex	0aaa aaaa AA	0bbb bbbb BB	0ccc cccc CC

### ■Parameter Address Block

<Model ID = 00H 2AH>

Start address	Contents and remarks	
00 00 00	System Parameter	
01 00 00	Song Parameter	
02 00 00	Mixer Parameter	
03 00 00	Locate Parameter	
04 00 00	Effect Parameter	
05 00 00	Remote Operation	
06 00 00 07 00 00	(Reserved)	
08 00 00 09 00 00 0A 00 00 0B 00 00 0C 00 00 0D 00 00 0E 00 00 0F 00 00	Sync Track Data	
10 00 00 : :	(Reserved)	
7F 7F 7F		

### ●System Parameter

Start address	Data	Contents and remarks	
00 00 00	0aaaaaaaa	SMPTE(MTC) Offset Time	
00 00 01#	0bbbbbbb	aaaaaaaaabbbbbbbccccccddddd =	
00 00 02#	0ccccccc	0,,,268435455block (1block=16sample)	
00 00 03#	0ddddddd		
00 00 04	0aaaaaaaa	Vari Pitch	
00 00 05#	0bbbbbbb	48kHz	-241,,,23 (22.00,,,50.48kHz)
00 00 06#	0ccccccc	44.1kHz	-202,,,58 (22.05,,,50.43kHz)
00 00 07#	0ddddddd	32kHz	-93,,,172 (22.05,,,50.41kHz)
00 00 08 00 00 09#	0aaaaaaaa 0bbbbbbb	(Reserved)	
00 00 0A	00 - 01	Vari Pitch Switch	Off,On
00 00 0B	00 - 01	Marker Stop Switch	Off,On
00 00 0C	00 - 05	Fade Length	2,10,20,30,40,50mS
00 00 0D	0A - 64	Preview From Length	1.0,,,10.0S
00 00 0E	0A - 64	Preview To Length	1.0,,,10.0S
00 00 0F	00 - 05	Foot Switch Assign	Play/Stop,Record, TapMarker,Next,Previous
00 00 10	00 - 02	Metronome Out Mode	Off,INT,MIDI
00 00 11	00 - 01	Metronome Out Type	REOnly,AnyTime
00 00 12	00 - 02	Master Clock	DIGITAL1,INT,DIGITAL2
00 00 13	00 - 1F	MIDI System Exclusive Device ID (*1)	1,,,32
00 00 14	00 - 01	MIDI OUT/THRU Switch	(*1) Out,Thru
00 00 15	00 - 01	MIDI System Exclusive RX Switch (*1)	Off,On

00 00 16	00 - 01	MIDI System Exclusive TX Switch (*1)	Off,On
00 00 17	00 - 0F	MIDI Metronome Channel	1,,,16
00 00 18	0C - 7F	MIDI Metronome Accent Note	12,,,127
00 00 19	01 - 7F	MIDI Metronome Accent Velocity	1,,,127
00 00 1A	0C - 7F	MIDI Metronome Normal Note	12,,,127
00 00 1B	01 - 7F	MIDI Metronome Normal Velocity	1,,,127
00 00 1C	00 - 01	MIDI Mixer Control Local Switch	Off,On
00 00 1D	00 - 02	MIDI Mixer Control Type	Off,C.C.,Excl
00 00 1E	00 - 0A	Sync. Error Level	0,,,10
00 00 1F	00 - 01	Sync. Source	INT,EXT
00 00 20	00 - 03	Sync. Generate	Off,MTC,MIDIclck,SyncTr
00 00 21	00 - 04	Sync. MTC Format	24,25,29D,29N,30
00 00 22	01 - 1F	(Reserved)	
00 00 23	01 - 1F	(Reserved)	
00 00 24	00 - 01	Recording Monitor	Auto,Source
00 00 25	00 - 01	Time Disply	ABS,REL
00 00 26	00 - 7f	Internal Metronome Level	0-127
00 00 27	00 - 01	Undo Message	Off,On
00 00 28	0aaaaaaa	Tempo Map-1	Tempo Map Time
00 00 29#	0bbbbbbb		
00 00 2A#	0ccccccc		
00 00 2B#	0ddddddd		
00 00 2C	0aaaaaaa	Tempo Map-1	Sync Track Time
00 00 2D#	0bbbbbbb		
00 00 2E#	0ccccccc		
00 00 2F#	0ddddddd		
00 00 30	0aaaaaaa	Tempo Map-1	Tempo
00 00 31#	0bbbbbbb		250 - 2500 = 25.0 - 250.0
00 00 32	0aaaaaaa	Tempo Map-1	Meas
00 00 33#	0bbbbbbb		1 - 999
00 00 34	00	Tempo Map-1	Beat 0 - 31 =
00 00 35#	00 - 1F		1/1, 1/2, ..., 7/8, 8/8
00 00 36	00	Tempo Map-1	(Reserved)
00 00 37#	00		
00 00 38	:	Tempo Map-2 (See Tempo Map-1, 16bytes each)	
:	:		
00 06 47#	:	Tempo Map-50	
00 06 48	01 - 32	Total Tempo Map Number (*2)	1 - 50
00 06 49	00 - 4B	Scrub Loop Length	25 - 100 mS
00 06 4A	00 - 02	MMC Mode	Off, Master, Slave
00 06 4B	00 - 01	(Reserved)	
00 06 4C	00 - 01	Digital Output Copy Protect	Off,On
00 06 4D	00 - 01	Auto Mix Mode	Off,On
00 06 4E	00 - 01	Auto Mix Snap Shot Mode	ALL,MaskF
00 06 4F	00 - 03	Display Type of Remaining Time,CapaMB,Capa%,Event	
00 06 50	00 - 01	Fader Match Mode	Null,Jump
00 06 51	00 - 01	Peak Hold	Off,On
00 06 52	00 - 01	Scene Change by PG#	Off,On
00 06 53	00 - 01	Effect Change by PG#	Off,On
00 06 54	00 - 01	Effect Ctrl by Control Change	Off,On
00 06 55	00 - 02	Level Meter Tx. via MIDI (*3)	Off,On,Interval
00 06 56	00 - 03	Effector Board Available (*4)	00, 01, 03
00 06 57	00 -	(Reserved)	
:	:		
00 07 5F	00 -	(Reserved)	
00 06 60	00 - 01	Mastering Room Sw	Off,On
00 06 61	00 - 01	Mastering Status	REC,PLAY
00 06 62	00 - 0F	Mastering V-Track	VTrk1,,,VTrk16
00 06 63	00 - 04	Mastering Track After Rec	0,,,4 = to ZERO, to Last Phrs: 0s,to Last Phrs: 2s, to Last Phrs: 4s,stay HERE
00 06 64	00 - 01	Mastering Track Marker Add	Off,On
00 06 65	00 - 01	Mastering Track Type	Norm,CD-R

(\*1) The address marked by "#" are invalid. Transmit the Data Set (DT1) or Data Request

(RQ1) message with the specified size to the address without "#" mark.

- (\*1) These parameters are read only. The setting is a panel operation only.
- (\*2) You must write to the parameter whenever you rewrite the Tempo Map Data. The calculation will be begun when to write the parameter.
- (\*3) For details refer to "Polyphonic Key Pressure (p.81)."
- (\*4) The flag shows that the Effect Board (VS8F-2) exists or not. It is a read only.  
0=None 1=A piece of VS8F-2. 3=Two pieces of VS8F-2.

### ●Song Parameter

Start address	Data	Contents and remarks	
01 00 00	20 - 7E	Current Song Name -1 (ASCII)	
:	:		
01 00 0B	20 - 7E	Current Song Name -12	
01 00 0C	00 - 02	Current Song Sampling Frequency 48K,44.1K,32KHz	
01 00 0D	00 - 06	Current Song Recording Mode MTP(5),CDR(4),MAS(3), MT1(0),MT2(1),LIV(2),LV2(6)	
01 00 0E	00 - 3B	Current Song Created (second)	
01 00 0F	00 - 3B		(minute)
01 00 10	00 - 17		(hour)
01 00 11	01 - 07		(a day of week)
01 00 12	01 - 1F		(day)
01 00 13	01 - 0C		(month)
01 00 14	0aaaaaaaa		
01 00 15#	0bbbbbbb	(year)	
01 00 16	00 - 3B	Current Song Saved (second)	
01 00 17	00 - 3B		(minute)
01 00 18	00 - 17		(hour)
01 00 19	01 - 07		(a day of week)
01 00 1A	01 - 1F		(day)
01 00 1B	01 - 0C		(month)
01 00 1C	0aaaaaaaa		
01 00 1D#	0bbbbbbb	(year)	
01 00 1E	00	(Reserved)	
01 00 1F	00	(Reserved)	
01 00 20	00 - xx	Current Song Protect Off, On(=01 or 81)	
01 00 21	00	(Reserved)	
01 00 22	0000000a	Song List Length abbbbbbb = 1,,,200	
01 00 23#	0bbbbbbb		
01 00 24	00	(Reserved)	
:	:		
01 00 7F	00	(Reserved)	
01 01 00	20 - 7E	Current Song Comment - 1 (ASCII)	
:	:		
01 01 63	20 - 7E	Current Song Comment -100 (ASCII)	
01 01 64	00	(Reserved)	
:	:		
01 01 7D	00	(Reserved)	
01 02 00	00 -	Song- 1 (similar to 01 00 00 - 01 00 1F)	
:	:		
01 02 1F	00 -		
:	:		
01 33 60	00 -	Song-200 (similar to 01 00 00 - 01 00 1F)	
:	:		
01 33 7F	00 -		

- (\*1) The address marked by "#" are invalid. Request to Data Request (RQ1) message with the specified size to the address without "#" mark.
- (\*2) Only the Data Set (DT1) message to the song name and song comment is acceptable.

### ●Mixer Parameter

Start address	Data	Contents and remarks
02 00 00	00 -	Track Status -1 00=SOURCE,01=PLAY,02=REC 40=SOURCE_MUTE,41=PLAY_MUTE,22=REC_SOURCE
:	:	
02 00 0F	00 -	Track Status -16
02 00 10	00 - 0F	V.Track -1 1,,,16
:	:	
02 00 1F	00 - 0F	V.Track -16
02 00 20	00 -	(Reserved) 0
:	:	
02 00 3F	00 -	(Reserved)
02 00 40	00 - 08	Track Channel ATT -1 -42,-36,-30,-24,-18,-12,-6,0,+6dB
:	:	

# MIDI Implementation

02 00 4F	00 - 08	Track Channel ATT -16	
02 00 50	00 - 08	Input Channel ATT -1	-42,-36,-30,-24,-18,-12,-6,0,+6dB
:	:	:	:
02 00 59	00 - 08	Input Channel ATT -10	
02 00 5A	00 -	(dummy)	
:	:	:	:
02 00 5F	00 -		
02 00 60	00 - 01	Track Channel Phase -1	Nor,Inv
:	:	:	:
02 00 6F	00 - 01	Track Channel Phase -16	
02 00 70	00 - 01	Input Channel Phase -1	Nor,Inv
:	:	:	:
02 00 79	00 - 01	Input Channel Phase -10	
02 00 7A	00 -	(dummy)	
:	:	:	:
02 00 7F	00 -		
02 01 00	00 -	(Reserved)	0
:	:	:	:
02 01 1F	00 -	(Reserved)	
02 01 20	00 - 01	Track Channel EQ Switch -1	Off,On
:	:	:	:
02 01 2F	00 - 01	Track Channel EQ Switch -16	
02 01 30	00 - 01	Input Channel EQ Switch -1	Off,On
:	:	:	:
02 01 39	00 - 01	Input Channel EQ Switch -10	
02 01 3A	00 -	(dummy)	
:	:	:	:
02 01 3F	00 -		
02 01 40	00 - 7F	Track Channel EQ L Freq.-1	40,50,60,70,80,90,100,120,140,160,180,200,300,400,500,600,700,800,900,1K,1.1K,1.2K,1.3K,1.4K,1.5KHz
:	:	:	:
02 01 4F	00 - 7F	Track Channel EQ L Freq.-16	
02 01 50	00 - 7F	Input Channel EQ L Freq.-1	40,50,60,70,80,90,100,120,140,160,180,200,300,400,500,600,700,800,900,1K,1.1K,1.2K,1.3K,1.4K,1.5KHz
:	:	:	:
02 01 59	00 - 7F	Input Channel EQ L Freq.-10	
02 01 5A	00 -	(dummy)	
:	:	:	:
02 01 5F	00 -		
02 01 60	00 - 7F	Track Channel EQ L Gain -1	-12,,,+12dB
:	:	:	:
02 01 6F	00 - 7F	Track Channel EQ L Gain -16	
02 01 70	00 - 7F	Input Channel EQ L Gain -1	-12,,,+12dB
:	:	:	:
02 01 79	00 - 7F	Input Channel EQ L Gain -10	
02 01 7A	00 -	(dummy)	
:	:	:	:
02 01 7F	00 -		
02 02 00	00 - 7F	Track Channel EQ M Freq.-1	200,300,400,500,600,700,800,900,1K,1.1K,1.2K,1.3K,1.4K,1.5K,1.6K,1.7K,1.8K,1.9K,2K,3K,4K,5K,6K,7K,8KHz
:	:	:	:
02 02 0F	00 - 7F	Track Channel EQ M Freq.-16	
02 02 10	00 - 7F	Input Channel EQ M Freq.-1	200,300,400,500,600,700,800,900,1K,1.1K,1.2K,1.3K,1.4K,1.5K,1.6K,1.7K,1.8K,1.9K,2K,3K,4K,5K,6K,7K,8KHz
:	:	:	:
02 02 19	00 - 7F	Input Channel EQ M Freq.-16	
02 02 1A	00 -	(dummy)	
:	:	:	:
02 02 1F	00 -		
02 02 20	00 - 7F	Track Channel EQ M Gain -1	-12,,,+12dB
:	:	:	:
02 02 2F	00 - 7F	Track Channel EQ M Gain -16	
02 02 30	00 - 7F	Input Channel EQ M Gain -1	-12,,,+12dB
:	:	:	:
02 02 39	00 - 7F	Input Channel EQ M Gain -10	
02 02 3A	00 -	(dummy)	
:	:	:	:
02 02 3F	00 -		
02 02 40	00 - 7F	Track Channel EQ M Q -1	0.5,1,2,4,8,16
:	:	:	:
02 02 4F	00 - 7F	Track Channel EQ M Q -16	
02 02 50	00 - 7F	Input Channel EQ M Q -1	0.5,1,2,4,8,16
:	:	:	:
02 02 59	00 - 7F	Input Channel EQ M Q -10	
02 02 5A	00 -	(dummy)	

:	:	:	
02 02 5F	00 -		
02 02 60	00 - 7F	Track Channel EQ H Freq.-1	500,600,700,800,900,1K,1.2K,1.4K,1.6K,1.8K,2K,3K,4K,5K,6K,7K,8K,9K,10K,11K,12K,13K,14K,16K,18KHz
:	:	:	:
02 02 6F	00 - 7F	Track Channel EQ H Freq.-16	
02 02 70	00 - 7F	Input Channel EQ H Freq.-1	500,600,700,800,900,1K,1.2K,1.4K,1.6K,1.8K,2K,3K,4K,5K,6K,7K,8K,9K,10K,11K,12K,13K,14K,16K,18KHz
:	:	:	:
02 02 79	00 - 7F	Input Channel EQ H Freq.-10	
02 02 7A	00 -	(dummy)	
:	:	:	:
02 02 7F	00 -		
02 03 00	00 - 7F	Track Channel EQ H Gain -1	-12,,,+12dB
:	:	:	:
02 03 0F	00 - 7F	Track Channel EQ H Gain -16	
02 03 10	00 - 7F	Input Channel EQ H Gain -1	-12,,,+12dB
:	:	:	:
02 03 19	00 - 7F	Input Channel EQ H Gain -10	
02 03 1A	00 -	(dummy)	
:	:	:	:
02 03 1F	00 -		
02 03 20	00 - 04	Track Channel FX1 Insert Switch -1	Off,Ins,InsL,InsR,InsS
:	:	:	:
02 03 2F	00 - 04	Track Channel FX1 Insert Switch -16	
02 03 30	00 - 04	Input Channel FX1 Insert Switch -1	Off,Ins,InsL,InsR,InsS
:	:	:	:
02 03 39	00 - 04	Input Channel FX1 Insert Switch -10	
02 03 3A	00 -	(dummy)	
:	:	:	:
02 03 3F	00 -		
02 03 40	00 - 08	Track Channel FX1 Insert Send Level -1	-42,-36,-30,-24,-18,-12,-6,0,+6dB
:	:	:	:
02 03 4F	00 - 08	Track Channel FX1 Insert Send Level -16	
02 03 50	00 - 08	Input Channel FX1 Insert Send Level -1	-42,-36,-30,-24,-18,-12,-6,0,+6dB
:	:	:	:
02 03 59	00 - 08	Input Channel FX1 Insert Send Level -10	
02 03 5A	00 -	(dummy)	
:	:	:	:
02 03 5F	00 -		
02 03 60	00 - 08	Track Channel FX1 Insert Return Level -1	-42,-36,-30,-24,-18,-12,-6,0,+6dB
:	:	:	:
02 03 6F	00 - 08	Track Channel FX1 Insert Return Level -16	
02 03 70	00 - 08	Input Channel FX1 Insert Return Level -1	-42,-36,-30,-24,-18,-12,-6,0,+6dB
:	:	:	:
02 03 79	00 - 08	Input Channel FX1 Insert Return Level -10	
02 03 7A	00 -	(dummy)	
:	:	:	:
02 03 7F	00 -		
02 04 00	00 - 04	Track Channel FX2 Insert Switch -1	Off,Ins,InsL,InsR,InsS
:	:	:	:
02 04 0F	00 - 04	Track Channel FX2 Insert Switch -16	
02 04 10	00 - 04	Input Channel FX2 Insert Switch -1	Off,Ins,InsL,InsR,InsS
:	:	:	:
02 04 19	00 - 04	Input Channel FX2 Insert Switch -10	
02 04 1A	00 -	(dummy)	
:	:	:	:
02 04 1F	00 -		
02 04 20	00 - 08	Track Channel FX2 Insert Send Level -1	-42,-36,-30,-24,-18,-12,-6,0,+6dB
:	:	:	:
02 04 2F	00 - 08	Track Channel FX2 Insert Send Level -16	
02 04 30	00 - 08	Input Channel FX2 Insert Send Level -1	-42,-36,-30,-24,-18,-12,-6,0,+6dB
:	:	:	:
02 04 39	00 - 08	Input Channel FX2 Insert Send Level -10	
02 04 3A	00 -	(dummy)	
:	:	:	:
02 04 3F	00 -		
02 04 40	00 - 08	Track Channel FX2 Insert Return Level -1	-42,-36,-30,-24,-18,-12,-6,0,+6dB
:	:	:	:

# MIDI Implementation

02 04 4F	00 - 08	Track Channel FX2 Insert Return Level -16	
02 04 50	00 - 08	Input Channel FX2 Insert Return Level -1 -42,-36,-30,-24,-18,-12,-6,0,+6dB	
:	:	:	
02 04 59	00 - 08	Input Channel FX2 Insert Return Level -10	
02 04 5A	00 -	(dummy)	
:	:	:	
02 04 5F	00 -		
02 04 60	00 - 04	Track Channel FX3(AUX1) Insert Switch -1 Off,Ins,InsL,InsR,InsS	
:	:	:	
02 04 6F	00 - 04	Track Channel FX3(AUX1) Insert Switch -16	
02 04 70	00 - 04	Input Channel FX3(AUX1) Insert Switch -1 Off,Ins,InsL,InsR,InsS	
:	:	:	
02 04 79	00 - 04	Input Channel FX3(AUX1) Insert Switch -10	
02 04 7A	00 -	(dummy)	
:	:	:	
02 04 7F	00 -		
02 05 00	00 - 08	Track Channel FX3(AUX1) Insert Send Level -1 -42,-36,-30,-24,-18,-12,-6,0,+6dB	
:	:	:	
02 05 0F	00 - 08	Track Channel FX3(AUX1) Insert Send Level -16	
02 05 10	00 - 08	Input Channel FX3(AUX1) Insert Send Level -1 -42,-36,-30,-24,-18,-12,-6,0,+6dB	
:	:	:	
02 05 19	00 - 08	Input Channel FX3(AUX1) Insert Send Level -10	
02 05 1A	00 -	(dummy)	
:	:	:	
02 05 1F	00 -		
02 05 20	00 - 08	Track Channel FX3(AUX1) Insert Return Level -1 -42,-36,-30,-24,-18,-12,-6,0,+6dB	
:	:	:	
02 05 2F	00 - 08	Track Channel FX3(AUX1) Insert Return Level -16	
02 05 30	00 - 08	Input Channel FX3(AUX1) Insert Return Level -1 -42,-36,-30,-24,-18,-12,-6,0,+6dB	
:	:	:	
02 05 39	00 - 08	Input Channel FX3(AUX1) Insert Return Level -10	
02 05 3A	00 -	(dummy)	
:	:	:	
02 05 3F	00 -		
02 05 40	00 - 04	Track Channel FX4(AUX2) Insert Switch -1 Off,Ins,InsL,InsR,InsS	
:	:	:	
02 05 4F	00 - 04	Track Channel FX4(AUX2) Insert Switch -16	
02 05 50	00 - 04	Input Channel FX4(AUX2) Insert Switch -1 Off,Ins,InsL,InsR,InsS	
:	:	:	
02 05 59	00 - 04	Input Channel FX4(AUX2) Insert Switch -10	
02 05 5A	00 -	(dummy)	
:	:	:	
02 05 5F	00 -		
02 05 60	00 - 08	Track Channel FX4(AUX2) Insert Send Level -1 -42,-36,-30,-24,-18,-12,-6,0,+6dB	
:	:	:	
02 05 6F	00 - 08	Track Channel FX4(AUX2) Insert Send Level -16	
02 05 70	00 - 08	Input Channel FX4(AUX2) Insert Send Level -1 -42,-36,-30,-24,-18,-12,-6,0,+6dB	
:	:	:	
02 05 79	00 - 08	Input Channel FX4(AUX2) Insert Send Level -10	
02 05 7A	00 -	(dummy)	
:	:	:	
02 05 7F	00 -		
02 06 00	00 - 08	Track Channel FX4(AUX2) Insert Return Level -1 -42,-36,-30,-24,-18,-12,-6,0,+6dB	
:	:	:	
02 06 0F	00 - 08	Track Channel FX4(AUX2) Insert Return Level -16	
02 06 10	00 - 08	Input Channel FX4(AUX2) Insert Return Level -1 -42,-36,-30,-24,-18,-12,-6,0,+6dB	
:	:	:	
02 06 19	00 - 08	Input Channel FX4(AUX2) Insert Return Level -10	
02 06 1A	00 -	(dummy)	
:	:	:	
02 06 1F	00 -		
02 06 20	00 - 7F	Track Channel Level -1	0,,127
:	:	:	
02 06 2F	00 - 7F	Track Channel Level -16	
02 06 30	00 - 7F	Input Channel Level -1	0,,127
:	:	:	
02 06 39	00 - 7F	Input Channel Level -10	
02 06 3A	00 -	(dummy)	

:	:	:	
02 06 3F	00 -		
02 06 40	00 -	(Reserved)	2
:	:	:	
02 06 5F	00 -	(Reserved)	
02 06 60	01 - 7F	Track Channel MIX & BUS Pan -1	L63,,,R63
:	:	:	
02 06 6F	01 - 7F	Track Channel MIX & BUS Pan -16	
02 06 70	01 - 7F	Input Channel MIX & BUS Pan -1	L63,,,R63
:	:	:	
02 06 79	01 - 7F	Input Channel MIX & BUS Pan -10	
02 06 7A	00 -	(dummy)	
:	:	:	
02 06 7F	00 -		
02 07 00	00 - 02	Track Channel MIX Switch -1	Off,On
:	:	:	
02 07 0F	00 - 02	Track Channel MIX Switch -16	
02 07 10	00 - 02	Input Channel MIX Switch -1	Off,On
:	:	:	
02 07 19	00 - 02	Input Channel MIX Switch -10	
02 07 1A	00 -	(dummy)	
:	:	:	
02 07 1F	00 -		
02 07 20	00 - 01	Track Channel BUS Send Switch -1 -1	Off,On
:	:	:	
02 07 2F	00 - 01	Track Channel BUS Send Switch -1 -16	
02 07 30	00 - 01	Track Channel BUS Send Switch -2 -1	Off,On
:	:	:	
02 07 3F	00 - 01	Track Channel BUS Send Switch -2 -16	
02 07 40	00 - 01	Track Channel BUS Send Switch -3 -1	Off,On
:	:	:	
02 07 4F	00 - 01	Track Channel BUS Send Switch -3 -16	
02 07 50	00 - 01	Track Channel BUS Send Switch -4 -1	Off,On
:	:	:	
02 07 5F	00 - 01	Track Channel BUS Send Switch -4 -16	
02 07 60	00 - 01	Track Channel BUS Send Switch -5 -1	Off,On
:	:	:	
02 07 6F	00 - 01	Track Channel BUS Send Switch -5 -16	
02 07 70	00 - 01	Track Channel BUS Send Switch -6 -1	Off,On
:	:	:	
02 07 7F	00 - 01	Track Channel BUS Send Switch -6 -16	
02 08 00	00 - 01	Track Channel BUS Send Switch -7 -1	Off,On
:	:	:	
02 08 0F	00 - 01	Track Channel BUS Send Switch -7 -16	
02 08 10	00 - 01	Track Channel BUS Send Switch -8 -1	Off,On
:	:	:	
02 08 1F	00 - 01	Track Channel BUS Send Switch -8 -16	
02 08 20	00 - 01	Track Channel BUS Send Switch -9 -1	Off,On
:	:	:	
02 08 2F	00 - 01	Track Channel BUS Send Switch -9 -16	
02 08 30	00 - 01	Track Channel BUS Send Switch -10 -1	Off,On
:	:	:	
02 08 3F	00 - 01	Track Channel BUS Send Switch -10 -16	
02 08 40	00 - 01	Track Channel BUS Send Switch -11 -1	Off,On
:	:	:	
02 08 4F	00 - 01	Track Channel BUS Send Switch -11 -16	
02 08 50	00 - 01	Track Channel BUS Send Switch -12 -1	Off,On
:	:	:	
02 08 5F	00 - 01	Track Channel BUS Send Switch -12 -16	
02 08 60	00 - 01	Track Channel BUS Send Switch -13 -1	Off,On
:	:	:	
02 08 6F	00 - 01	Track Channel BUS Send Switch -13 -16	
02 08 70	00 - 01	Track Channel BUS Send Switch -14 -1	Off,On
:	:	:	
02 08 7F	00 - 01	Track Channel BUS Send Switch -14 -16	
02 09 00	00 - 01	Track Channel BUS Send Switch -15 -1	Off,On
:	:	:	
02 09 0F	00 - 01	Track Channel BUS Send Switch -15 -16	
02 09 10	00 - 01	Track Channel BUS Send Switch -16 -1	Off,On
:	:	:	
02 09 1F	00 - 01	Track Channel BUS Send Switch -16 -16	
02 09 20	00 - 01	Input Channel BUS Send Switch -1 -1	Off,On
:	:	:	
02 09 2F	00 - 01	Input Channel BUS Send Switch -1 -16	
02 09 30	00 - 01	Input Channel BUS Send Switch -2 -1	Off,On
:	:	:	
02 09 3F	00 - 01	Input Channel BUS Send Switch -2 -16	

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02 09 40	00 - 01	Input Channel BUS Send Switch -3 -1	Off,On
: :	:	:	:
02 09 4F	00 - 01	Input Channel BUS Send Switch -3 -16	
: :	:	:	:
02 09 50	00 - 01	Input Channel BUS Send Switch -4 -1	Off,On
: :	:	:	:
02 09 5F	00 - 01	Input Channel BUS Send Switch -4 -16	
: :	:	:	:
02 09 60	00 - 01	Input Channel BUS Send Switch -5 -1	Off,On
: :	:	:	:
02 09 6F	00 - 01	Input Channel BUS Send Switch -5 -16	
: :	:	:	:
02 09 70	00 - 01	Input Channel BUS Send Switch -6 -1	Off,On
: :	:	:	:
02 09 7F	00 - 01	Input Channel BUS Send Switch -6 -16	
: :	:	:	:
02 0A 00	00 - 01	Input Channel BUS Send Switch -7 -1	Off,On
: :	:	:	:
02 0A 0F	00 - 01	Input Channel BUS Send Switch -7 -16	
: :	:	:	:
02 0A 10	00 - 01	Input Channel BUS Send Switch -8 -1	Off,On
: :	:	:	:
02 0A 1F	00 - 01	Input Channel BUS Send Switch -8 -16	
: :	:	:	:
02 0A 20	00 - 01	Input Channel BUS Send Switch -9 -1	Off,On
: :	:	:	:
02 0A 2F	00 - 01	Input Channel BUS Send Switch -9 -16	
: :	:	:	:
02 0A 30	00 - 01	Input Channel BUS Send Switch -10 -1	Off,On
: :	:	:	:
02 0A 3F	00 - 01	Input Channel BUS Send Switch -10 -16	
: :	:	:	:
02 0A 40	00 -	(dummy)	
: :	:	:	:
02 0B 1F	00 -		
: :	:	:	:
02 0B 20	00 - 02	Track Channel FX1 Switch -1	Off,Pre,Post
: :	:	:	:
02 0B 2F	00 - 02	Track Channel FX1 Switch -16	
: :	:	:	:
02 0B 30	00 - 02	Input Channel FX1 Switch -1	Off,Pre,Post
: :	:	:	:
02 0B 39	00 - 02	Input Channel FX1 Switch -10	
: :	:	:	:
02 0B 3A	00 -	(dummy)	
: :	:	:	:
02 0B 3F	00 -		
: :	:	:	:
02 0B 40	00 - 7F	Track Channel FX1 Level -1	0,,127
: :	:	:	:
02 0B 4F	00 - 7F	Track Channel FX1 Level -16	
: :	:	:	:
02 0B 50	00 - 7F	Input Channel FX1 Level -1	0,,127
: :	:	:	:
02 0B 59	00 - 7F	Input Channel FX1 Level -10	
: :	:	:	:
02 0B 5A	00 -	(dummy)	
: :	:	:	:
02 0B 5F	00 -		
: :	:	:	:
02 0B 60	01 - 7F	Track Channel FX1 Pan -1	L63,,R63
: :	:	:	:
02 0B 6F	01 - 7F	Track Channel FX1 Pan -16	
: :	:	:	:
02 0B 70	01 - 7F	Input Channel FX1 Pan -1	L63,,R63
: :	:	:	:
02 0B 79	01 - 7F	Input Channel FX1 Pan -10	
: :	:	:	:
02 0B 7A	00 -	(dummy)	
: :	:	:	:
02 0B 7F	00 -		
: :	:	:	:
02 0C 00	00 - 02	Track Channel FX2 Switch -1	Off,Pre,Post
: :	:	:	:
02 0C 0F	00 - 02	Track Channel FX2 Switch -16	
: :	:	:	:
02 0C 10	00 - 02	Input Channel FX2 Switch -1	Off,Pre,Post
: :	:	:	:
02 0C 19	00 - 02	Input Channel FX2 Switch -10	
: :	:	:	:
02 0C 1A	00 -	(dummy)	
: :	:	:	:
02 0C 1F	00 -		
: :	:	:	:
02 0C 20	00 - 7F	Track Channel FX2 Level -1	0,,127
: :	:	:	:
02 0C 2F	00 - 7F	Track Channel FX2 Level -16	
: :	:	:	:
02 0C 30	00 - 7F	Input Channel FX2 Level -1	0,,127
: :	:	:	:
02 0C 39	00 - 7F	Input Channel FX2 Level -10	
: :	:	:	:
02 0C 3A	00 -	(dummy)	
: :	:	:	:
02 0C 3F	00 -		
: :	:	:	:
02 0C 40	01 - 7F	Track Channel FX2 Pan -1	L63,,R63
: :	:	:	:
02 0C 4F	01 - 7F	Track Channel FX2 Pan -16	
: :	:	:	:
02 0C 50	01 - 7F	Input Channel FX2 Pan -1	L63,,R63
: :	:	:	:

02 0C 59	01 - 7F	Input Channel FX2 Pan -10	
: :	:	:	:
02 0C 5A	00 -	(dummy)	
: :	:	:	:
02 0C 5F	00 -		
: :	:	:	:
02 0C 60	00 - 02	Track Channel FX3(AUX1) Switch -1	Off,Pre,Post
: :	:	:	:
02 0C 6F	00 - 02	Track Channel FX3(AUX1) Switch -16	
: :	:	:	:
02 0C 70	00 - 02	Input Channel FX3(AUX1) Switch -1	Off,Pre,Post
: :	:	:	:
02 0C 79	00 - 02	Input Channel FX3(AUX1) Switch -10	
: :	:	:	:
02 0C 7A	00 -	(dummy)	
: :	:	:	:
02 0C 7F	00 -		
: :	:	:	:
02 0D 00	00 - 7F	Track Channel FX3(AUX1) Level -1	0,,127
: :	:	:	:
02 0D 0F	00 - 7F	Track Channel FX3(AUX1) Level -16	
: :	:	:	:
02 0D 10	00 - 7F	Input Channel FX3(AUX1) Level -1	0,,127
: :	:	:	:
02 0D 19	00 - 7F	Input Channel FX3(AUX1) Level -10	
: :	:	:	:
02 0D 1A	00 -	(dummy)	
: :	:	:	:
02 0D 1F	00 -		
: :	:	:	:
02 0D 20	01 - 7F	Track Channel FX3(AUX1) Pan -1	L63,,R63
: :	:	:	:
02 0D 2F	01 - 7F	Track Channel FX3(AUX1) Pan -16	
: :	:	:	:
02 0D 30	01 - 7F	Input Channel FX3(AUX1) Pan -1	L63,,R63
: :	:	:	:
02 0D 39	01 - 7F	Input Channel FX3(AUX1) Pan -10	
: :	:	:	:
02 0D 3A	00 -	(dummy)	
: :	:	:	:
02 0D 3F	00 -		
: :	:	:	:
02 0D 40	00 - 02	Track Channel FX4(AUX2) Switch -1	Off,Pre,Post
: :	:	:	:
02 0D 4F	00 - 02	Track Channel FX4(AUX2) Switch -16	
: :	:	:	:
02 0D 50	00 - 02	Input Channel FX4(AUX2) Switch -1	Off,Pre,Post
: :	:	:	:
02 0D 59	00 - 02	Input Channel FX4(AUX2) Switch -10	
: :	:	:	:
02 0D 5A	00 -	(dummy)	
: :	:	:	:
02 0D 5F	00 -		
: :	:	:	:
02 0D 60	00 - 7F	Track Channel FX4(AUX2) Level -1	0,,127
: :	:	:	:
02 0D 6F	00 - 7F	Track Channel FX4(AUX2) Level -16	
: :	:	:	:
02 0D 70	00 - 7F	Input Channel FX4(AUX2) Level -1	0,,127
: :	:	:	:
02 0D 79	00 - 7F	Input Channel FX4(AUX2) Level -10	
: :	:	:	:
02 0D 7A	00 -	(dummy)	
: :	:	:	:
02 0D 7F	00 -		
: :	:	:	:
02 0E 00	01 - 7F	Track Channel FX4(AUX2) Pan -1	L63,,R63
: :	:	:	:
02 0E 0F	01 - 7F	Track Channel FX4(AUX2) Pan -16	
: :	:	:	:
02 0E 10	01 - 7F	Input Channel FX4(AUX2) Pan -1	L63,,R63
: :	:	:	:
02 0E 19	01 - 7F	Input Channel FX4(AUX2) Pan -10	
: :	:	:	:
02 0E 1A	00 -	(dummy)	
: :	:	:	:
02 0E 1F	00 -		
: :	:	:	:
02 0E 20	00 - 02	Track Channel AUX(AUX3) Switch -1	Off,Pre,Post
: :	:	:	:
02 0E 2F	00 - 02	Track Channel AUX(AUX3) Switch -16	
: :	:	:	:
02 0E 30	00 - 02	Input Channel AUX(AUX3) Switch -1	Off,Pre,Post
: :	:	:	:
02 0E 39	00 - 02	Input Channel AUX(AUX3) Switch -10	
: :	:	:	:
02 0E 3A	00 -	(dummy)	
: :	:	:	:
02 0E 3F	00 -		
: :	:	:	:
02 0E 40	00 - 7F	Track Channel AUX(AUX3) Level -1	0,,127
: :	:	:	:
02 0E 4F	00 - 7F	Track Channel AUX(AUX3) Level -16	
: :	:	:	:
02 0E 50	00 - 7F	Input Channel AUX(AUX3) Level -1	0,,127
: :	:	:	:
02 0E 59	00 - 7F	Input Channel AUX(AUX3) Level -10	
: :	:	:	:
02 0E 5A	00 -	(dummy)	
: :	:	:	:
02 0E 5F	00 -		
: :	:	:	:
02 0E 60	01 - 7F	Track Channel AUX(AUX3) Pan -1	L63,,R63

# MIDI Implementation

: 02 0E 6F	: 01 - 7F	: Track Channel AUX(AUX3) Pan -16	
: 02 0E 70	: 01 - 7F	: Input Channel AUX(AUX3) Pan -1	L63,,,R63
: 02 0E 79	: 01 - 7F	: Input Channel AUX(AUX3) Pan -10	
: 02 0E 7A	: 00 -	: (dummy)	
: 02 0E 7F	: 00 -		
: 02 0F 00	: 00 -	: (Reserved)	0
: 02 0F 1F	: 00 -	: (Reserved)	
: 02 0F 20	: 00 - 01	: Track Channel Solo Switch -1	Off,On
: 02 0F 2F	: 00 - 01	: Track Channel Solo Switch -16	
: 02 0F 30	: 00 - 01	: Input Channel Solo Switch -1	Off,On
: 02 0F 39	: 00 - 01	: Input Channel Solo Switch -10	
: 02 0F 3A	: 00 -	: (dummy)	
: 02 0F 3F	: 00 -		
: 02 0F 40	: 00 - 01	: Track Channel Mute Switch -1	Off,On
: 02 0F 4F	: 00 - 01	: Track Channel Mute Switch -16	
: 02 0F 50	: 00 - 01	: Input Channel Mute Switch -1	Off,On
: 02 0F 59	: 00 - 01	: Input Channel Mute Switch -10	
: 02 0F 5A	: 00 -	: (dummy)	
: 02 0F 5F	: 00 -		
: 02 0F 60	: 00 - 01	: Track Channel Link Switch -1	Off,On
: 02 0F 6F	: 00 - 01	: Track Channel Link Switch -16	
: 02 0F 70	: 00 - 01	: Input Channel Link Switch -1	Off,On
: 02 0F 79	: 00 - 01	: Input Channel Link Switch -10	
: 02 0F 7A	: 00 -	: (dummy)	
: 02 0F 7F	: 00 -		
: 02 10 00	: 00 - 7F	: Track Channel Offset Level -a	0,,,127
: 02 10 07	: 00 - 7F	: Track Channel Offset Level -h	
: 02 10 08	: 00 - 7F	: Input Channel Offset Level -a	0,,,127
: 02 10 0C	: 00 - 7F	: Input Channel Offset Level -e	
: 02 10 0D	: 00 -	: (dummy)	
: 02 10 0F	: 00 -		
: 02 10 10	: 00 - 7F	: Track Channel Offset Pan -a	L63,,,R63
: 02 10 17	: 00 - 7F	: Track Channel Offset Pan -h	
: 02 10 18	: 00 - 7F	: Input Channel Offset Pan -a	L63,,,R63
: 02 10 1C	: 00 - 7F	: Input Channel Offset Pan -e	
: 02 10 1D	: 00 -	: (dummy)	
: 02 10 1F	: 00 -		
: 02 10 20	: 00 -	: (Reserved)	
: 02 10 27	: 00 -	: (Reserved)	
: 02 10 28	: 00 - 05	: Stereo In Select	Off,Input12,Input34,Input56,Input78,DigitalIn
: 02 10 29	: 00 - 7F	: Stereo In Level	0,,,127
: 02 10 2A	: 01 - 7F	: Stereo In Balance	L63,,,R63
: 02 10 2B	: 00 -	: (Reserved)	
: 02 10 2C	: 00 - 01	: Stereo In Bus Send Switch -1	Off,On
: 02 10 3B	: 00 - 01	: Stereo In Bus Send Switch -16	
: 02 10 3C	: 00 - 01	: Stereo In Solo Switch	Off,On
: 02 10 3D	: 00 - 01	: Stereo In Mute Switch	Off,On
: 02 10 3E	: 00	: (Reserved)	
: 02 10 3F	: 00 - 7F	: FX1 Return Level	0,,,127
: 02 10 40	: 01 - 7F	: FX1 Return Balance	L63,,,R63
: 02 10 41	: 00 -	: (Reserved)	
: 02 10 42	: 00 - 01	: FX1 Return Bus Send Switch -1	Off,On

: 02 10 51	: 00 - 01	: FX1 Return Bus Send Switch -16	
: 02 10 52	: 00 - 01	: FX1 Return Solo Switch	Off,On
: 02 10 53	: 00 - 01	: FX1 Return Mute Switch	Off,On
: 02 10 54	: 00	: (Reserved)	
: 02 10 55	: 00 - 7F	: FX2 Return Level	0,,,127
: 02 10 56	: 01 - 7F	: FX2 Return Balance	L63,,,R63
: 02 10 57	: 00 -	: (Reserved)	
: 02 10 58	: 00 - 01	: FX2 Return Bus Send Switch -1	Off,On
: 02 10 67	: 00 - 01	: FX2 Return Bus Send Switch -16	
: 02 10 68	: 00 - 01	: FX2 Return Solo Switch	Off,On
: 02 10 69	: 00 - 01	: FX2 Return Mute Switch	Off,On
: 02 10 6A	: 00	: (Reserved)	
: 02 10 6B	: 00 - 7F	: FX3 Return Level	0,,,127
: 02 10 6C	: 01 - 7F	: FX3 Return Balance	L63,,,R63
: 02 10 6D	: 00 -	: (Reserved)	
: 02 10 6E	: 00 - 01	: FX3 Return Bus Send Switch -1	Off,On
: 02 10 7D	: 00 - 01	: FX3 Return Bus Send Switch -16	
: 02 10 7E	: 00 - 01	: FX3 Return Solo Switch	Off,On
: 02 10 7F	: 00 - 01	: FX3 Return Mute Switch	Off,On
: 02 11 00	: 00	: (Reserved)	
: 02 11 01	: 00 - 7F	: FX4 Return Level	0,,,127
: 02 11 02	: 01 - 7F	: FX4 Return Balance	L63,,,R63
: 02 11 03	: 00 -	: (Reserved)	
: 02 11 04	: 00 - 01	: FX4 Return Bus Send Switch -1	Off,On
: 02 11 13	: 00 - 01	: FX4 Return Bus Send Switch -16	
: 02 11 14	: 00 - 01	: FX4 Return Solo Switch	Off,On
: 02 11 15	: 00 - 01	: FX4 Return Mute Switch	Off,On
: 02 11 16	: 00 - 01	: FX1 Master Insert Sw	Off,Ins
: 02 11 17	: 00 - 08	: FX1 Master Send Level	-42,-36,-30,-24,-18,-12,-6,0,+6dB
: 02 11 18	: 00 - 08	: FX1 Master Return Level	-42,-36,-30,-24,-18,-12,-6,0,+6dB
: 02 11 19	: 00 - 01	: FX2 Master Insert Sw	Off,Ins
: 02 11 1A	: 00 - 08	: FX2 Master Send Level	-42,-36,-30,-24,-18,-12,-6,0,+6dB
: 02 11 1B	: 00 - 08	: FX2 Master Return Level	-42,-36,-30,-24,-18,-12,-6,0,+6dB
: 02 11 1C	: 00 - 01	: FX3 Master Insert Sw	Off,Ins
: 02 11 1D	: 00 - 08	: FX3 Master Send Level	-42,-36,-30,-24,-18,-12,-6,0,+6dB
: 02 11 1E	: 00 - 08	: FX3 Master Return Level	-42,-36,-30,-24,-18,-12,-6,0,+6dB
: 02 11 1F	: 00 - 01	: FX4 Master Insert Sw	Off,Ins
: 02 11 20	: 00 - 08	: FX4 Master Send Level	-42,-36,-30,-24,-18,-12,-6,0,+6dB
: 02 11 21	: 00 - 08	: FX4 Master Return Level	-42,-36,-30,-24,-18,-12,-6,0,+6dB
: 02 11 22	: 00 - 7F	: Master Out Level	0,,,127
: 02 11 23	: 01 - 7F	: Master Out Balance	L63,,,R63
: 02 11 24	: 00 - 7F	: Master FX1 Send Level	0,,,127
: 02 11 25	: 01 - 7F	: Master FX1 Send Balance	L63,,,R63
: 02 11 26	: 00 - 7F	: Master FX2 Send Level	0,,,127
: 02 11 27	: 01 - 7F	: Master FX2 Send Balance	L63,,,R63
: 02 11 28	: 00 - 7F	: Master FX3(AUX1) Send Level	0,,,127
: 02 11 29	: 01 - 7F	: Master FX3(AUX1) Send Balance	L63,,,R63
: 02 11 2A	: 00 - 7F	: Master FX4(AUX2) Send Level	0,,,127
: 02 11 2B	: 01 - 7F	: Master FX4(AUX2) Send Balance	L63,,,R63
: 02 11 2C	: 00 - 7F	: Master AUX(AUX3) Send Level	0,,,127
: 02 11 2D	: 01 - 7F	: Master AUX(AUX3) Send Balance	L63,,,R63
: 02 11 2E	: 00 - 07	: Monitor Mode	Master,RecBus,FX1,FX2,FX3(AUX1),FX4(AUX2),AUX(AUX3),StereoIn

# MIDI Implementation

02 11 2F	00 - 7F	Monitor Out Level	0,,127
02 11 30	01 - 7F	Monitor Out Balance	L63,,R63
02 11 31	00 -	(Reserved)	
02 11 32	00 - 04	AUX A Output Select	FX1,FX2, FX3(AUX1),FX4(AUX2),AUX(AUX3)
02 11 33	00 - 04	AUX B Output Select	FX1,FX2, FX3(AUX1),FX4(AUX2),AUX(AUX3)
02 11 34	00 - 06	Digital 1 Output Select	Master,FX1,FX2, FX3(AUX1),FX4(AUX2),AUX(AUX3),Monitor
02 11 35	00 - 06	Digital 2 Output Select	Master,FX1,FX2, FX3(AUX1),FX4(AUX2),AUX(AUX3),Monitor
02 11 36	00 - 01	EQ Mode	2Band,3Band
02 11 37	00 -	(Reserved)	
02 11 38	00 -	(Reserved)	
02 11 39	00 - 01	Digital Input Select	0,1
02 11 3A	00 - 02	Direct Output Switch	Off,1-8,9-16
02 11 3B	00 -	(dummy)	
:	:		
02 11 3F	00 -		
:	:		
02 11 40	00 - 7F	Track Channel Fader Group -1	0,,8 = Off,1,,8
:	:		
02 11 4F	00 - 7F	Track Channel Fader Group -16	
:	:		
02 11 50	00 - 7F	Input Channel Fader Group -1	0,,8 = Off,1,,8
:	:		
02 11 59	00 - 7F	Input Channel Fader Group -10	
:	:		
02 11 5A	00 -	(dummy)	
:	:		
02 11 5F	00 -		
:	:		
02 11 60	00 -	Track Status -17	
		00=SOURCE,01=PLAY,02=REC	
		40=SOURCE_MUTE,41=PLAY_MUTE,22=REC_SOURCE	
02 11 61	00 -	Track Status -18	
:	:		
02 11 62	00 - 0f	V.Track -17	1,,16
02 11 63	00 - 0f	V.Track -18	
:	:		
02 11 64	00 - 08	Track Channel ATT -17	
		-42,-36,-30,-24,-18,-12,-6,0,+6dB	
02 11 65	00 - 08	Track Channel ATT -18	
:	:		
02 11 66	00 - 01	Track Channel Phase -17	Nor,Inv
02 11 67	00 - 01	Track Channel Phase -18	
:	:		
02 11 68	00 - 01	Track Channel EQ Switch -17	Off,On
02 11 69	00 - 01	Track Channel EQ Switch -18	
:	:		
02 11 6A	00 - 7F	Track Channel EQ L Freq.-17	40,50,60, 70,80,90,100,120,140,160,180,200,300,400,500, 600,700,800,900,1K,1.1K,1.2K,1.3K,1.4K,1.5KHz
02 11 6B	00 - 7F	Track Channel EQ L Freq.-18	
:	:		
02 11 6C	00 - 7F	Track Channel EQ L Gain -17	-12,,,+12dB
02 11 6D	00 - 7F	Track Channel EQ L Gain -18	
:	:		
02 11 6E	00 - 7F	Track Channel EQ M Freq.-17	200,300, 400,500,600,700,800,900,1K,1.1K,1.2K,1.3K,1.4K, 1.5K,1.6K,1.7K,1.8K,1.9K,2K,3K,4K,5K,6K,7K,8KHz
02 11 6F	00 - 7F	Track Channel EQ M Freq.-18	
:	:		
02 11 70	00 - 7F	Track Channel EQ M Gain -17	-12,,,+12dB
02 11 71	00 - 7F	Track Channel EQ M Gain -18	
:	:		
02 11 72	00 - 7F	Track Channel EQ M Q -17	0.5,1,2,4,8,16
02 11 73	00 - 7F	Track Channel EQ M Q -18	
:	:		
02 11 74	00 - 7F	Track Channel EQ H Freq.-17	500, 600,700,800,900,1K,1.1K,1.2K,1.4K,1.6K,1.8K,2K,3K, 4K,5K,6K,7K,8K,9K,10K,11K,12K,13K,14K,16K,18KHz
02 11 75	00 - 7F	Track Channel EQ H Freq.-18	
:	:		
02 11 76	00 - 7F	Track Channel EQ H Gain -17	-12,,,+12dB
02 11 77	00 - 7F	Track Channel EQ H Gain -18	
:	:		
02 11 78	00 - 04	Track Channel FX1 Insert Switch -17	Off,Ins,InsL,InsR,InsS
02 11 79	00 - 04	Track Channel FX1 Insert Switch -18	
:	:		
02 11 7A	00 - 08	Track Channel FX1 Insert Send Level -17	-42,-36,-30,-24,-18,-12,-6,0,+6dB
02 11 7B	00 - 08	Track Channel FX1 Insert Send Level -18	
:	:		
02 11 7C	00 - 08	Track Channel FX1 Insert Return Level -17	-42,-36,-30,-24,-18,-12,-6,0,+6dB
02 11 7D	00 - 08	Track Channel FX1 Insert Return Level -18	
:	:		
02 11 7E	00 - 04	Track Channel FX2 Insert Switch -17	Off,Ins,InsL,InsR,InsS
02 11 7F	00 - 04	Track Channel FX2 Insert Switch -18	
:	:		
02 12 00	00 - 08	Track Channel FX2 Insert Send Level -17	-42,-36,-30,-24,-18,-12,-6,0,+6dB
02 12 01	00 - 08	Track Channel FX2 Insert Send Level -18	
:	:		
02 12 02	00 - 08	Track Channel FX2 Insert Return Level -17	-42,-36,-30,-24,-18,-12,-6,0,+6dB
02 12 03	00 - 08	Track Channel FX2 Insert Return Level -18	

02 12 04	00 - 04	Track Channel FX3(AUX1) Insert Switch -17	
02 12 05	00 - 04	Track Channel FX3(AUX1) Insert Switch -18	
:	:		
02 12 06	00 - 08	Track Channel FX3(AUX1) Insert Send Level -17	
		-42,-36,-30,-24,-18,-12,-6,0,+6dB	
02 12 07	00 - 08	Track Channel FX3(AUX1) Insert Send Level -18	
:	:		
02 12 08	00 - 08	Track Channel FX3(AUX1) Insert Return Level -17	
		-42,-36,-30,-24,-18,-12,-6,0,+6dB	
02 12 09	00 - 08	Track Channel FX3(AUX1) Insert Return Level -18	
:	:		
02 12 0A	00 - 04	Track Channel FX4(AUX2) Insert Switch -17	Off,Ins,InsL,InsR,InsS
02 12 0B	00 - 04	Track Channel FX4(AUX2) Insert Switch -18	
:	:		
02 12 0C	00 - 08	Track Channel FX4(AUX2) Insert Send Level -17	
		-42,-36,-30,-24,-18,-12,-6,0,+6dB	
02 12 0D	00 - 08	Track Channel FX4(AUX2) Insert Send Level -18	
:	:		
02 12 0E	00 - 08	Track Channel FX4(AUX2) Insert Return Level -17	
		-42,-36,-30,-24,-18,-12,-6,0,+6dB	
02 12 0F	00 - 08	Track Channel FX4(AUX2) Insert Return Level -18	
:	:		
02 12 10	00 - 7F	Track Channel Level -17	0,,127
02 12 11	00 - 7F	Track Channel Level -18	
:	:		
02 12 12	01 - 7F	Track Channel MIX & BUS Pan -17	L63 ,,, R63
02 12 13	01 - 7F	Track Channel MIX & BUS Pan -18	
:	:		
02 12 14	00 - 02	Track Channel MIX Switch -17	Off,On
02 12 15	00 - 02	Track Channel MIX Switch -18	
:	:		
02 12 16	00 - 01	Track Channel BUS Send Switch -1 -17	Off,On
02 12 17	00 - 01	Track Channel BUS Send Switch -1 -18	
:	:		
02 12 18	00 - 01	Track Channel BUS Send Switch -2 -17	Off,On
02 12 19	00 - 01	Track Channel BUS Send Switch -2 -18	
:	:		
02 12 1A	00 - 01	Track Channel BUS Send Switch -3 -17	Off,On
02 12 1B	00 - 01	Track Channel BUS Send Switch -3 -18	
:	:		
02 12 1C	00 - 01	Track Channel BUS Send Switch -4 -17	Off,On
02 12 1D	00 - 01	Track Channel BUS Send Switch -4 -18	
:	:		
02 12 1E	00 - 01	Track Channel BUS Send Switch -5 -17	Off,On
02 12 1F	00 - 01	Track Channel BUS Send Switch -5 -18	
:	:		
02 12 20	00 - 01	Track Channel BUS Send Switch -6 -17	Off,On
02 12 21	00 - 01	Track Channel BUS Send Switch -6 -18	
:	:		
02 12 22	00 - 01	Track Channel BUS Send Switch -7 -17	Off,On
02 12 23	00 - 01	Track Channel BUS Send Switch -7 -18	
:	:		
02 12 24	00 - 01	Track Channel BUS Send Switch -8 -17	Off,On
02 12 25	00 - 01	Track Channel BUS Send Switch -8 -18	
:	:		
02 12 26	00 - 01	Track Channel BUS Send Switch -9 -17	Off,On
02 12 27	00 - 01	Track Channel BUS Send Switch -9 -18	
:	:		
02 12 28	00 - 01	Track Channel BUS Send Switch -10 -17	Off,On
02 12 29	00 - 01	Track Channel BUS Send Switch -10 -18	
:	:		
02 12 2A	00 - 01	Track Channel BUS Send Switch -11 -17	Off,On
02 12 2B	00 - 01	Track Channel BUS Send Switch -11 -18	
:	:		
02 12 2C	00 - 01	Track Channel BUS Send Switch -12 -17	Off,On
02 12 2D	00 - 01	Track Channel BUS Send Switch -12 -18	
:	:		
02 12 2E	00 - 01	Track Channel BUS Send Switch -13 -17	Off,On
02 12 2F	00 - 01	Track Channel BUS Send Switch -13 -18	
:	:		
02 12 30	00 - 01	Track Channel BUS Send Switch -14 -17	Off,On
02 12 31	00 - 01	Track Channel BUS Send Switch -14 -18	
:	:		
02 12 32	00 - 01	Track Channel BUS Send Switch -15 -17	Off,On
02 12 33	00 - 01	Track Channel BUS Send Switch -15 -18	
:	:		
02 12 34	00 - 01	Track Channel BUS Send Switch -16 -17	Off,On
02 12 35	00 - 01	Track Channel BUS Send Switch -16 -18	
:	:		
02 12 36	00 - 01	Track Channel BUS Send Switch -17 -1	Off,On
:	:		
02 12 47	00 - 01	Track Channel BUS Send Switch -17 -18	
:	:		
02 12 48	00 - 01	Track Channel BUS Send Switch -18 -1	Off,On
:	:		
02 12 59	00 - 01	Track Channel BUS Send Switch -18 -18	
:	:		
02 12 5A	00 - 01	Input Channel BUS Send Switch -1 -17	Off,On
02 12 5B	00 - 01	Input Channel BUS Send Switch -1 -18	
:	:		
02 12 5C	00 - 01	Input Channel BUS Send Switch -2 -17	Off,On
02 12 5D	00 - 01	Input Channel BUS Send Switch -2 -18	
:	:		
02 12 5E	00 - 01	Input Channel BUS Send Switch -3 -17	Off,On
02 12 5F	00 - 01	Input Channel BUS Send Switch -3 -18	
:	:		
02 12 60	00 - 01	Input Channel BUS Send Switch -4 -17	Off,On
02 12 61	00 - 01	Input Channel BUS Send Switch -4 -18	
:	:		
02 12 62	00 - 01	Input Channel BUS Send Switch -5 -17	Off,On
02 12 63	00 - 01	Input Channel BUS Send Switch -5 -18	
:	:		
02 12 64	00 - 01	Input Channel BUS Send Switch -6 -17	Off,On
02 12 65	00 - 01	Input Channel BUS Send Switch -6 -18	
:	:		
02 12 66	00 - 01	Input Channel BUS Send Switch -7 -17	Off,On
02 12 67	00 - 01	Input Channel BUS Send Switch -7 -18	
:	:		
02 12 68	00 - 01	Input Channel BUS Send Switch -8 -17	Off,On
02 12 69	00 - 01	Input Channel BUS Send Switch -8 -18	



02 12 6A	00 - 01	Input Channel BUS Send Switch -9 -17	Off, On
02 12 6B	00 - 01	Input Channel BUS Send Switch -9 -18	
02 12 6C	00 - 01	Input Channel BUS Send Switch -10 -17	Off, On
02 12 6D	00 - 01	Input Channel BUS Send Switch -10 -18	
02 12 6E	00 - 02	Track Channel FX1 Switch -17	Off, Pre, Post
02 12 6F	00 - 02	Track Channel FX1 Switch -18	
02 12 70	00 - 7F	Track Channel FX1 Level -17	0, , , 127
02 12 71	00 - 7F	Track Channel FX1 Level -18	
02 12 72	01 - 7F	Track Channel FX1 Pan -17	L63, , , R63
02 12 73	01 - 7F	Track Channel FX1 Pan -18	
02 12 74	00 - 02	Track Channel FX2 Switch -17	Off, Pre, Post
02 12 75	00 - 02	Track Channel FX2 Switch -18	
02 12 76	00 - 7F	Track Channel FX2 Level -17	0, , , 127
02 12 77	00 - 7F	Track Channel FX2 Level -18	
02 12 78	01 - 7F	Track Channel FX2 Pan -17	L63, , , R63
02 12 79	01 - 7F	Track Channel FX2 Pan -18	
02 12 7A	00 - 02	Track Channel FX3(AUX1) Switch -17	Off, Pre, Post
02 12 7B	00 - 02	Track Channel FX3(AUX1) Switch -18	
02 12 7C	00 - 7F	Track Channel FX3(AUX1) Level -17	0, , , 127
02 12 7D	00 - 7F	Track Channel FX3(AUX1) Level -18	
02 12 7E	01 - 7F	Track Channel FX3(AUX1) Pan -17	L63, , , R63
02 12 7F	01 - 7F	Track Channel FX3(AUX1) Pan -18	
02 13 00	00 - 02	Track Channel FX4(AUX2) Switch -17	Off, Pre, Post
02 13 01	00 - 02	Track Channel FX4(AUX2) Switch -18	
02 13 02	00 - 7F	Track Channel FX4(AUX2) Level -17	0, , , 127
02 13 03	00 - 7F	Track Channel FX4(AUX2) Level -18	
02 13 04	01 - 7F	Track Channel FX4(AUX2) Pan -17	L63, , , R63
02 13 05	01 - 7F	Track Channel FX4(AUX2) Pan -18	
02 13 06	00 - 02	Track Channel AUX(AUX3) Switch -17	Off, Pre, Post
02 13 07	00 - 02	Track Channel AUX(AUX3) Switch -18	
02 13 08	00 - 7F	Track Channel AUX(AUX3) Level -17	0, , , 127
02 13 09	00 - 7F	Track Channel AUX(AUX3) Level -18	
02 13 0A	01 - 7F	Track Channel AUX(AUX3) Pan -17	L63, , , R63
02 13 0B	01 - 7F	Track Channel AUX(AUX3) Pan -18	
02 13 0C	00 - 01	Track Channel Solo Switch -17	Off, On
02 13 0D	00 - 01	Track Channel Solo Switch -18	
02 13 0E	00 - 01	Track Channel Mute Switch -17	Off, On
02 13 0F	00 - 01	Track Channel Mute Switch -18	
02 13 10	00 - 01	Track Channel Link Switch -17	Off, On
02 13 11	00 - 01	Track Channel Link Switch -18	
02 13 12	00 - 7F	Track Channel Offset Level -17/18	0, , , 127
02 13 13	00 - 7F	Track Channel Offset Pan -17/18	L63, , , R63
02 13 14	00 - 01	Stereo In Bus Send Switch -17	Off, On
02 13 15	00 - 01	Stereo In Bus Send Switch -18	
02 13 16	00 - 01	FX1 Return Bus Send Switch -17	Off, On
02 13 17	00 - 01	FX1 Return Bus Send Switch -18	
02 13 18	00 - 01	FX2 Return Bus Send Switch -17	Off, On
02 13 19	00 - 01	FX2 Return Bus Send Switch -18	
02 13 1A	00 - 01	FX3 Return Bus Send Switch -17	Off, On
02 13 1B	00 - 01	FX3 Return Bus Send Switch -18	
02 13 1C	00 - 01	FX4 Return Bus Send Switch -17	Off, On
02 13 1D	00 - 01	FX4 Return Bus Send Switch -18	
02 13 1E	00 - 7F	Track Channel Fader Group -17	0, , , 8 = Off, 1, , , 8
02 13 1F	00 - 7F	Track Channel Fader Group -18	

## Locate Parameter

Start address	Data	Contents and remarks
03 00 00	0aaaaaaaa	LOCATE-1 (*)
03 00 01#	0bbbbbbb	aaaaaaaaabbbbbbbccccccddddd =
03 00 02#	0ccccccc	0, , , 268435455block (1block=16sample)
03 00 03#	0ddddddd	
03 00 04	0aaaaaaaa	LOCATE-2 (*)
03 00 05#	0bbbbbbb	aaaaaaaaabbbbbbbccccccddddd =
03 00 06#	0ccccccc	0, , , 268435455block (1block=16sample)
03 00 07#	0ddddddd	
03 00 08	0aaaaaaaa	LOCATE-3 (*)
03 00 09#	0bbbbbbb	aaaaaaaaabbbbbbbccccccddddd =
03 00 0A#	0ccccccc	0, , , 268435455block (1block=16sample)
03 00 0B#	0ddddddd	
03 00 0C	0aaaaaaaa	LOCATE-4 (*)
03 00 0D#	0bbbbbbb	aaaaaaaaabbbbbbbccccccddddd =
03 00 0E#	0ccccccc	0, , , 268435455block (1block=16sample)
03 00 0F#	0ddddddd	
03 00 10	0aaaaaaaa	LOCATE-5 (*)
03 00 11#	0bbbbbbb	aaaaaaaaabbbbbbbccccccddddd =
03 00 12#	0ccccccc	0, , , 268435455block (1block=16sample)

03 00 13#	0ddddddd	
03 00 14	0aaaaaaaa	LOCATE-6 (*)
03 00 15#	0bbbbbbb	aaaaaaaaabbbbbbbccccccddddd =
03 00 16#	0ccccccc	0, , , 268435455block (1block=16sample)
03 00 17#	0ddddddd	
03 00 18	0aaaaaaaa	LOCATE-7 (*)
03 00 19#	0bbbbbbb	aaaaaaaaabbbbbbbccccccddddd =
03 00 1A#	0ccccccc	0, , , 268435455block (1block=16sample)
03 00 1B#	0ddddddd	
03 00 1C	0aaaaaaaa	LOCATE-8 (*)
03 00 1D#	0bbbbbbb	aaaaaaaaabbbbbbbccccccddddd =
03 00 1E#	0ccccccc	0, , , 268435455block (1block=16sample)
03 00 1F#	0ddddddd	
03 00 20	0aaaaaaaa	Loop Start Point (*)
03 00 21#	0bbbbbbb	aaaaaaaaabbbbbbbccccccddddd =
03 00 22#	0ccccccc	0, , , 268435455block (1block=16sample)
03 00 23#	0ddddddd	
03 00 24	0aaaaaaaa	Loop End Point (*)
03 00 25#	0bbbbbbb	aaaaaaaaabbbbbbbccccccddddd =
03 00 26#	0ccccccc	0, , , 268435455block (1block=16sample)
03 00 27#	0ddddddd	
03 00 28	0aaaaaaaa	Punch In Point (*)
03 00 29#	0bbbbbbb	aaaaaaaaabbbbbbbccccccddddd =
03 00 2A#	0ccccccc	0, , , 268435455block (1block=16sample)
03 00 2B#	0ddddddd	
03 00 2C	0aaaaaaaa	Punch Out Point (*)
03 00 2D#	0bbbbbbb	aaaaaaaaabbbbbbbccccccddddd =
03 00 2E#	0ccccccc	0, , , 268435455block (1block=16sample)
03 00 2F#	0ddddddd	
03 01 00	0aaaaaaaa	Marker Time or Marker Number (*)
03 01 01#	0bbbbbbb	aaaaaaaaabbbbbbbccccccddddd =
03 01 02#	0ccccccc	0, , , 268435455block (1block=16sample)
03 01 03#	0ddddddd	or 0, , , 999 Marker Number, >=1000 All
03 01 04	00 - 04	Marker/Locator Command
		00=Marker Read (*3)
		01=Marker Write (*3)
		02=Marker Clear (*3)
		03 = Get Locate Bank (*4)
		04 = Set Locate Bank (*4)

- (\*) The address marked by “#” are invalid. Transmit the Data Set (DT1) or Data Request (RQ1) message with the specified size to the address without “#” mark.
- (\*) Time parameters are set to the relocated time (REL) that the time of song top is “00:00:00:00.”
- (\*) The VS-1824 treats the 16 samples as 1 block for managing internal time. Pay attention to the expression of the internal time changes respond to the sampling frequency of each song. And time parameter can not be set to over 24 hours.

Example 1) Set the time 00:01:00:00 (30 Non-Drop)

Sampling Frequency is 48 kHz :

2880000 sample = 180000 block = 00 0A 7E 20 (7bit Hex)

Sampling Frequency is 44.1 kHz :

2646000 sample = 165375 block = 00 0A 0B 7F (7bit Hex)

Sampling Frequency is 32 kHz :

1920000 sample = 120000 block = 00 07 29 40 (7bit Hex)

Example 2) Set the time 23:59:59:29 (30 Non-Drop)

Sampling Frequency is 48 kHz :

4147198400 sample = 259199900 block = 7B 4C 27 1C (7bit Hex)

Sampling Frequency is 44.1 kHz :

3810238530 sample = 238139908 block = 71 46 74 04 (7bit Hex)

Sampling Frequency is 32 kHz :

2764798933 sample = 172799933 block = 52 32 6F 3D (7bit Hex)

- (\*) The Loop Start point must be before the Loop Stop point. The Auto Punch In point must be before the Auto Punch Out point. If the interval of each point is shorter than 1 sec, the VS-1824 does not work correctly.
- (\*) Read/Write/Erase of the Mark points are done by writing operation mode to the Marker command. Set the value of the Marker Time and Marker Number, before setting the value of the Marker command.

Example 1) Delete all mark points (DeviceID = 10)

```
(HOST) => F0 41 10 00 0E 12 03 01 00 7F 7F 7F 7F 7A F7 => (VS-1824)
(HOST) => F0 41 10 00 0E 12 03 01 04 02 74 F7 => (VS-1824)
(HOST) <= F0 41 10 00 0E 12 03 01 00 00 00 00 ss F7 <= (VS-1824)
```

The return value “00000000” is a sum of mark points.

# MIDI Implementation

## Example 2) Write the mark point ( DeviceID = 10 )

```
(HOST) => F0 41 10 00 0E 12 03 01 00 aa aa aa aa ss F7 => (VS-1824)
          aaaaaaaa = time of Marker
(HOST) => F0 41 10 00 0E 12 03 01 04 01 75 F7 => (VS-1824)
(HOST) <= F0 41 10 00 0E 12 03 01 00 nn nn nn nn ss F7 <= (VS-1824)
          nnnn = total marker number, ss = check sum
```

If the total of mark point is over 1000, the VS-1824 ignores the writing and returns the total numbers of the mark points.

If the mark point already exists 0.1 msec near the new mark point, the VS-1824 ignores the writing and returns the total numbers of the mark points.

## Example 3) Read the mark point #3 ( DeviceID = 10 )

```
(HOST) => F0 41 10 00 0E 12 03 01 00 00 00 03 75 F7 => (VS-1824)
(HOST) => F0 41 10 00 0E 12 03 01 04 00 76 F7 => (VS-1824)
(HOST) <= F0 41 10 00 0E 12 03 01 00 nn nn nn nn ss F7 <= (VS-1824)
          nnnnnnnn = total marker number, ss = check sum
(HOST) <= F0 41 10 00 0E 12 03 01 00 aa aa aa aa ss F7 <= (VS-1824)
          aaaaaaaa = time of Marker #3
```

If the mark point is less than 3, the VS-1824 does not return the block of "aaaaaaa."

## Example 4) Read all mark points ( DeviceID = 10 )

```
(HOST) => F0 41 10 00 0E 12 03 01 00 7F 7F 7F 7A F7 => (VS-1824)
          7F7F7F7F(>= 1000) means All marker
(HOST) => F0 41 10 00 0E 12 03 01 04 00 76 F7 => (VS-1824)
(HOST) <= F0 41 10 00 0E 12 03 01 00 nn nn nn nn ss F7 <= (VS-1824)
          nnnnnnnn = total marker number, ss = check sum
(HOST) <= F0 41 10 00 0E 12 03 01 00 aa aa aa aa ss F7 <= (VS-1824)
          aaaaaaaa = time of Marker #1
(HOST) <= F0 41 10 00 0E 12 03 01 00 bb bb bb bb ss F7 <= (VS-1824)
          bbbbbbbb = time of Marker #2
          :
(HOST) <= F0 41 10 00 0E 12 03 01 00 xx xx xx xx ss F7 <= (VS-1824)
          xxxxxxxx = time of the last Marker#
```

If the mark point does not exist, the VS-1824 does not return blocks under "aaaaaaa."

## Example 5) Delete the mark point ( DeviceID = 10 )

```
(HOST) => F0 41 10 00 0E 12 03 01 00 aa aa aa aa ss F7 => (VS-1824)
          aaaaaaaa = time of Marker
(HOST) => F0 41 10 00 0E 12 03 01 04 02 74 F7 => (VS-1824)
(HOST) <= F0 41 10 00 0E 12 03 01 00 nn nn nn nn ss F7 <= (VS-1824)
          nnnn = total marker number, ss = check sum
```

The VS-1824 deletes the mark point which includes specified time, and returns the total numbers of the mark points.

(\*4) Write Locate data into a bank memory (Set Locate Bank), and read from a bank memory (Get Locate Bank), according to the Locate bank number (0-3) set in Marker Number.

## ●Effect parameters

### ◇Basic Address

Start address	Contents and remarks
04 00 00	0aaaaaaa Effector - 1 Algorithm aaaaaabbbbbbb =
04 00 01#	0bbbbbbb ( 0:Reverb *1)
	1:Delay
	2:Stereo Delay Chorus
	3:Stereo Pitch Shifter Delay
	4:Vocoder
	5:2ch RSS
	6:Delay RSS
	7:Chorus RSS
	8:Guitar Multi 1
	9:Guitar Multi 2
	10:Guitar Multi 3
	11:Vocal Multi
	12:Rotary
	13:Guitar Amp Modeling
	14:Stereo Phaser
	15:Stereo Flanger
	16:Dual Comp/Limiter
	(17:Gate Reverb *1)
	18:Multi Tap Delay
	19:Stereo Multi
	20:Reverb 2
	21:Space Chorus
	22:Lo-Fi Processor
	23:4Band Parametric Equalizer
	24:10Band Graphic Equalizer
	25:Hum Canceler
	26:Vocal Canceler
	(27:Voice Transformer *1,*2)
	(28:Vocoder 2 *1,*2)
	29:Mic Modeling

		30:3Band Isolator	
		31:Tape Echo 201	
		32:Analog Flanger	
		33:Analog Phaser	
		34:Speaker Modeling	
		(35:Mastering Tool Kit *1,*2)	
04 00 02	20 - 7E	Effector - 1 Name -1	(ASCII)
:	:	:	:
04 00 0D	20 - 7E	Effector - 1 Name -12	
04 00 0E	00 - 7F	Effector - 1 Parameter Area (See Below)	
:	:	:	:
04 00 7F	00 - 7F		
04 01 00	0aaaaaaa	Effector - 2 Algorithm aaaaaabbbbbbb =	
04 01 01#	0bbbbbbb	( 0:Reverb *1)	
		1:Delay	
		2:Stereo Delay Chorus	
		3:Stereo Pitch Shifter Delay	
		4:Vocoder	
		5:2ch RSS	
		6:Delay RSS	
		7:Chorus RSS	
		8:Guitar Multi 1	
		9:Guitar Multi 2	
		10:Guitar Multi 3	
		11:Vocal Multi	
		12:Rotary	
		13:Guitar Amp Modeling	
		14:Stereo Phaser	
		15:Stereo Flanger	
		16:Dual Comp/Limiter	
		(17:Gate Reverb *1)	
		18:Multi Tap Delay	
		19:Stereo Multi	
		20:Reverb 2	
		21:Space Chorus	
		22:Lo-Fi Processor	
		23:4Band Parametric Equalizer	
		24:10Band Graphic Equalizer	
		25:Hum Canceler	
		26:Vocal Canceler	
		(27:Voice Transformer *1,*2)	
		(28:Vocoder 2 *1,*2)	
		29:Mic Modeling	
		30:3Band Isolator	
		31:Tape Echo 201	
		32:Analog Flanger	
		33:Analog Phaser	
		34:Speaker Modeling	
		(35:Mastering Tool Kit *1,*2)	
04 01 02	20 - 7E	Effector - 2 Name -1	(ASCII)
:	:	:	:
04 01 0D	20 - 7E	Effector - 2 Name -12	
04 01 0E	20 - 7E	Effector - 2 Parameter Area (See Below)	
:	:	:	:
04 01 7F	20 - 7E		
04 02 00	0aaaaaaa	Effector - 3 Algorithm aaaaaabbbbbbb =	
04 02 01#	0bbbbbbb	( 0:Reverb *1)	
		1:Delay	
		2:Stereo Delay Chorus	
		3:Stereo Pitch Shifter Delay	
		4:Vocoder	
		5:2ch RSS	
		6:Delay RSS	
		7:Chorus RSS	
		8:Guitar Multi 1	
		9:Guitar Multi 2	
		10:Guitar Multi 3	
		11:Vocal Multi	
		12:Rotary	
		13:Guitar Amp Modeling	
		14:Stereo Phaser	
		15:Stereo Flanger	
		16:Dual Comp/Limiter	
		(17:Gate Reverb *1)	
		18:Multi Tap Delay	
		19:Stereo Multi	
		20:Reverb 2	
		21:Space Chorus	
		22:Lo-Fi Processor	
		23:4Band Parametric Equalizer	
		24:10Band Graphic Equalizer	
		25:Hum Canceler	
		26:Vocal Canceler	
		(27:Voice Transformer *1,*2)	
		(28:Vocoder 2 *1,*2)	
		29:Mic Modeling	
		30:3Band Isolator	
		31:Tape Echo 201	
		32:Analog Flanger	
		33:Analog Phaser	
		34:Speaker Modeling	
		(35:Mastering Tool Kit *1,*2)	
04 02 02	20 - 7E	Effector - 3 Name -1	(ASCII)
:	:	:	:
04 02 0D	20 - 7E	Effector - 3 Name -12	
04 02 0E	20 - 7E	Effector - 3 Parameter Area (See Below)	
:	:	:	:
04 02 7F	20 - 7E		
04 03 00	0aaaaaaa	Effector - 4 Algorithm aaaaaabbbbbbb =	
04 03 01#	0bbbbbbb	( 0:Reverb *1)	
		1:Delay	
		2:Stereo Delay Chorus	
		3:Stereo Pitch Shifter Delay	

		4:Vocoder 5:2ch RSS 6:Delay RSS 7:Chorus RSS 8:Guitar Multi 1 9:Guitar Multi 2 10:Guitar Multi 3 11:Vocal Multi 12:Rotary 13:Guitar Amp Modeling 14:Stereo Phaser 15:Stereo Flanger 16:Dual Comp/Limiter (17:Gate Reverb *1) 18:Multi Tap Delay 19:Stereo Multi 20:Reverb 2 21:Space Chorus 22:Lo-Fi Processor 23:4Band Parametric Equalizer 24:10Band Graphic Equalizer 25:Hum Canceler 26:Vocal Canceler (27:Voice Transformer *1,*2) (28:Vocoder 2 *1,*2) 29:Mic Modeling 30:3Band Isolator 31:Tape Echo 20l 32:Analog Flanger 33:Analog Phaser 34:Speaker Modeling (35:Mastering Tool Kit *1,*2)
04 03 02	20 - 7E	Effector - 4 Name -1 (ASCII)
04 03 0D	20 - 7E	Effector - 4 Name -12
04 03 0E	20 - 7E	Effector - 4 Parameter Area (See Below)
04 03 7F	20 - 7E	

- (\*) cannot select "0:Reverb," "17:Gate Reverb," "27:Voice Transformer," "28:Vocoder2" or "35:Mastering Tool Kit" on EX2 and FX4.
- (\*) If "27:Voice Transformer," "28:Vocoder2," or "35:Mastering Tool Kit" is selected at FX1 or FX3, FX2 or FX4 is invalid.
- (\*) Two same parameters exist with two system EX.
- (\*) A meaning of the parameter area changes correspond with the top of parameter of Effect Algorithm. See the following tables. The address shows at FX1.
- (\*) If select the different Algorithm type from current one, all parameters will be copied from the preset patch data which selected Algorithm.

### Algorithm 0 Reverb (FX1 or FX3)

04 00 0E	0aaaaaaa	EQ SW	0,1 = Off,On
04 00 0F#	0bbbbbbb		
04 00 10	0aaaaaaa	EQ: Low EQ Type	0,1 = Shelving, Peaking
04 00 11#	0bbbbbbb		
04 00 12	0aaaaaaa	EQ: Low EQ Gain	-12,,12dB
04 00 13#	0bbbbbbb		
04 00 14	0aaaaaaa	EQ: Low EQ Frequency	2,,200 = 20,,2000Hz
04 00 15#	0bbbbbbb		
04 00 16	0aaaaaaa	EQ: Low EQ Q	3,,100 = 0.3,,10.0
04 00 17#	0bbbbbbb		
04 00 18	0aaaaaaa	EQ: Mid EQ Gain	-12,,12dB
04 00 19#	0bbbbbbb		
04 00 1A	0aaaaaaa	EQ: Mid EQ Frequency	20,,800 = 200,,8000Hz
04 00 1B#	0bbbbbbb		
04 00 1C	0aaaaaaa	EQ: Mid EQ Q	3,,100 = 0.3,,10.0
04 00 1D#	0bbbbbbb		
04 00 1E	0aaaaaaa	EQ: High EQ Type	0,1 = Shelving, Peaking
04 00 1F#	0bbbbbbb		
04 00 20	0aaaaaaa	EQ: High EQ Gain	-12,,12dB
04 00 21#	0bbbbbbb		
04 00 22	0aaaaaaa	EQ: High EQ Frequency	14,,200 = 1.4,,20.0kHz
04 00 23#	0bbbbbbb		
04 00 24	0aaaaaaa	EQ: High EQ Q	3,,100 = 0.3,,10.0
04 00 25#	0bbbbbbb		
04 00 26	0aaaaaaa	EQ: Out Level	0,,100
04 00 27#	0bbbbbbb		
04 00 28	0aaaaaaa	Reverb: Room Size	5,,40m
04 00 29#	0bbbbbbb		
04 00 2A	0aaaaaaa	Reverb: Reverb Time	1,,320 = 0.1,,32.0s
04 00 2B#	0bbbbbbb		
04 00 2C	0aaaaaaa	Reverb: Pre Delay	0,,200 = 0,,200ms
04 00 2D#	0bbbbbbb		
04 00 2E	0aaaaaaa	Reverb: Diffusion	0,,100
04 00 2F#	0bbbbbbb		

04 00 30	0aaaaaaa	Reverb: Density	0,,100
04 00 31#	0bbbbbbb		
04 00 32	0aaaaaaa	Reverb: Early Reflection Level	0,,100
04 00 33#	0bbbbbbb		
04 00 34	0aaaaaaa	Reverb: LF Damp Frequency	5,,400 = 50,,4000Hz
04 00 35#	0bbbbbbb		
04 00 36	0aaaaaaa	Reverb: LF Damp Gain	-36,,0dB
04 00 37#	0bbbbbbb		
04 00 38	0aaaaaaa	Reverb: HF Damp Frequency	10,,200 = 1.0,,20.0kHz
04 00 39#	0bbbbbbb		
04 00 3A	0aaaaaaa	Reverb: HF Damp Gain	-36,,0dB
04 00 3B#	0bbbbbbb		
04 00 3C	0aaaaaaa	Reverb: HI Cut Frequency	2,,200 = 0.2,,20.0kHz
04 00 3D#	0bbbbbbb		
04 00 3E	0aaaaaaa	Reverb: Effect Level	-100,,100
04 00 3F#	0bbbbbbb		
04 00 40	0aaaaaaa	Reverb: Direct Level	-100,,100
04 00 41#	0bbbbbbb		
04 00 42	00	(Reserved)	
:	:		
04 00 7F	00		

### Algorithm 1 Delay

04 00 0E	0aaaaaaa	Delay SW	0,1 = Off,On
04 00 0F#	0bbbbbbb		
04 00 10	0aaaaaaa	EQ SW	0,1 = Off,On
04 00 11#	0bbbbbbb		
04 00 12	0aaaaaaa	Delay: Delay Time	0,,1200ms
04 00 13#	0bbbbbbb		
04 00 14	0aaaaaaa	Delay: Shift	-1200,,1200 = L1200,,R1200ms
04 00 15#	0bbbbbbb		
04 00 16	0aaaaaaa	Delay: Lch Feedback Level	-100,,100
04 00 17#	0bbbbbbb		
04 00 18	0aaaaaaa	Delay: Rch Feedback Level	-100,,100
04 00 19#	0bbbbbbb		
04 00 1A	0aaaaaaa	Delay: Lch Level	-100,,100
04 00 1B#	0bbbbbbb		
04 00 1C	0aaaaaaa	Delay: Rch Level	-100,,100
04 00 1D#	0bbbbbbb		
04 00 1E	0aaaaaaa	Delay: LF Damp Frequency	5,,400 = 50,,4000Hz
04 00 1F#	0bbbbbbb		
04 00 20	0aaaaaaa	Delay: LF Damp Gain	-36,,0dB
04 00 21#	0bbbbbbb		
04 00 22	0aaaaaaa	Delay: HF Damp Frequency	10,,200 = 1.0,,20.0kHz
04 00 23#	0bbbbbbb		
04 00 24	0aaaaaaa	Delay: HF Damp Gain	-36,,0dB
04 00 25#	0bbbbbbb		
04 00 26	0aaaaaaa	Delay: Direct Level	-100,,100
04 00 27#	0bbbbbbb		
04 00 28	0aaaaaaa	EQ: Low EQ Type	0,1 = Shelving, Peaking
04 00 29#	0bbbbbbb		
04 00 2A	0aaaaaaa	EQ: Low EQ Gain	-12,,12dB
04 00 2B#	0bbbbbbb		
04 00 2C	0aaaaaaa	EQ: Low EQ Frequency	2,,200 = 20,,2000Hz
04 00 2D#	0bbbbbbb		
04 00 2E	0aaaaaaa	EQ: Low EQ Q	3,,100 = 0.3,,10.0
04 00 2F#	0bbbbbbb		
04 00 30	0aaaaaaa	EQ: Mid EQ Gain	-12,,12dB
04 00 31#	0bbbbbbb		
04 00 32	0aaaaaaa	EQ: Mid EQ Frequency	20,,800 = 200,,8000Hz
04 00 33#	0bbbbbbb		
04 00 34	0aaaaaaa	EQ: Mid EQ Q	3,,100 = 0.3,,10.0
04 00 35#	0bbbbbbb		
04 00 36	0aaaaaaa	EQ: High EQ Type	0,1 = Shelving, Peaking
04 00 37#	0bbbbbbb		
04 00 38	0aaaaaaa	EQ: High EQ Gain	-12,,12dB
04 00 39#	0bbbbbbb		
04 00 3A	0aaaaaaa	EQ: High EQ Frequency	14,,200 = 1.4,,20.0kHz
04 00 3B#	0bbbbbbb		
04 00 3C	0aaaaaaa	EQ: High EQ Q	3,,100 = 0.3,,10.0
04 00 3D#	0bbbbbbb		
04 00 3E	0aaaaaaa	EQ: Out Level	0,,100
04 00 3F#	0bbbbbbb		
04 00 40	00	(Reserved)	

# MIDI Implementation

```

:
| 04 00 7F | 00 |
+-----+

```

\* (Delay Time) + (Absolute Shift) should be 1200 or less.

## Algorithm 2 Stereo Delay Chorus

04 00 0E 04 00 0F#	0aaaaaaaa 0bbbbbbb	Delay SW	0,1 = Off,On
04 00 10 04 00 11#	0aaaaaaaa 0bbbbbbb	Chorus SW	0,1 = Off,On
04 00 12 04 00 13#	0aaaaaaaa 0bbbbbbb	EQ SW	0,1 = Off,On
04 00 14 04 00 15#	0aaaaaaaa 0bbbbbbb	Delay: Delay Time	0,,,500ms
04 00 16 04 00 17#	0aaaaaaaa 0bbbbbbb	Delay: Shift	-500,,,500 = L500,,,R500ms
04 00 18 04 00 19#	0aaaaaaaa 0bbbbbbb	Delay: Lch Feedback Level	-100,,,100
04 00 1A 04 00 1B#	0aaaaaaaa 0bbbbbbb	Delay: Rch Feedback Level	-100,,,100
04 00 1C 04 00 1D#	0aaaaaaaa 0bbbbbbb	Delay: Lch Cross Feedback Level	-100,,,100
04 00 1E 04 00 1F#	0aaaaaaaa 0bbbbbbb	Delay: Rch Cross Feedback Level	-100,,,100
04 00 20 04 00 21#	0aaaaaaaa 0bbbbbbb	Delay: Effect Level	-100,,,100
04 00 22 04 00 23#	0aaaaaaaa 0bbbbbbb	Delay: Direct Level	-100,,,100
04 00 24 04 00 25#	0aaaaaaaa 0bbbbbbb	Chorus: Rate	1,,,100 = 0.1,,,10.0Hz
04 00 26 04 00 27#	0aaaaaaaa 0bbbbbbb	Chorus: Depth	0,,,100
04 00 28 04 00 29#	0aaaaaaaa 0bbbbbbb	Chorus: Pre Delay	0,,,50ms
04 00 2A 04 00 2B#	0aaaaaaaa 0bbbbbbb	Chorus: Effect Level	-100,,,100
04 00 2C 04 00 2D#	0aaaaaaaa 0bbbbbbb	Chorus: Direct Level	-100,,,100
04 00 2E 04 00 2F#	0aaaaaaaa 0bbbbbbb	Chorus: Lch Feedback Level	-100,,,100
04 00 30 04 00 31#	0aaaaaaaa 0bbbbbbb	Chorus: Rch Feedback Level	-100,,,100
04 00 32 04 00 33#	0aaaaaaaa 0bbbbbbb	Chorus: Lch Cross Feedback Level	-100,,,100
04 00 34 04 00 35#	0aaaaaaaa 0bbbbbbb	Chorus: Rch Cross Feedback Level	-100,,,100
04 00 36 04 00 37#	0aaaaaaaa 0bbbbbbb	EQ: Low EQ Type	0,1 = Shelving, Peaking
04 00 38 04 00 39#	0aaaaaaaa 0bbbbbbb	EQ: Low EQ Gain	-12,,,12dB
04 00 3A 04 00 3B#	0aaaaaaaa 0bbbbbbb	EQ: Low EQ Frequency	2,,,200 = 20,,,2000Hz
04 00 3C 04 00 3D#	0aaaaaaaa 0bbbbbbb	EQ: Low EQ Q	3,,,100 = 0.3,,,10.0
04 00 3E 04 00 3F#	0aaaaaaaa 0bbbbbbb	EQ: Mid EQ Gain	-12,,,12dB
04 00 40 04 00 41#	0aaaaaaaa 0bbbbbbb	EQ: Mid EQ Frequency	20,,,800 = 200,,,8000Hz
04 00 42 04 00 43#	0aaaaaaaa 0bbbbbbb	EQ: Mid EQ Q	3,,,100 = 0.3,,,10.0
04 00 44 04 00 45#	0aaaaaaaa 0bbbbbbb	EQ: High EQ Type	0,1 = Shelving, Peaking
04 00 46 04 00 47#	0aaaaaaaa 0bbbbbbb	EQ: High EQ Gain	-12,,,12dB
04 00 48 04 00 49#	0aaaaaaaa 0bbbbbbb	EQ: High EQ Frequency	14,,,200 = 1.4,,,20.0kHz
04 00 4A 04 00 4B#	0aaaaaaaa 0bbbbbbb	EQ: High EQ Q	3,,,100 = 0.3,,,10.0
04 00 4C 04 00 4D#	0aaaaaaaa 0bbbbbbb	EQ: Out Level	0,,,100
04 00 4E :	: :	(Reserved)	
04 00 7F :	: :		

\* (Delay Time) + (Absolute Shift) should be 500 or less.

## Algorithm 3 Stereo Pitch Shifter Delay

04 00 0E 04 00 0F#	0aaaaaaaa 0bbbbbbb	P.ShifterDelay SW	0,1 = Off,On
04 00 10 04 00 11#	0aaaaaaaa 0bbbbbbb	EQ SW	0,1 = Off,On
04 00 12 04 00 13#	0aaaaaaaa 0bbbbbbb	P.ShifterDelay: Lch Chromatic Pitch	-12,,,12
04 00 14 04 00 15#	0aaaaaaaa 0bbbbbbb	P.ShifterDelay: Lch Fine Pitch	-100,,,100
04 00 16 04 00 17#	0aaaaaaaa 0bbbbbbb	P.ShifterDelay: Lch Pre Delay	0,,,50ms
04 00 18 04 00 19#	0aaaaaaaa 0bbbbbbb	P.ShifterDelay: Lch Feedback Delay Time	0,,,500ms
04 00 1A 04 00 1B#	0aaaaaaaa 0bbbbbbb	P.ShifterDelay: Lch Feedback Level	-100,,,100
04 00 1C 04 00 1D#	0aaaaaaaa 0bbbbbbb	P.ShifterDelay: Lch Cross Feedback Level	-100,,,100
04 00 1E 04 00 1F#	0aaaaaaaa 0bbbbbbb	P.ShifterDelay: Rch Chromatic Pitch	-12,,,12
04 00 20 04 00 21#	0aaaaaaaa 0bbbbbbb	P.ShifterDelay: Rch Fine Pitch	-100,,,100
04 00 22 04 00 23#	0aaaaaaaa 0bbbbbbb	P.ShifterDelay: Rch Pre Delay	0,,,50ms
04 00 24 04 00 25#	0aaaaaaaa 0bbbbbbb	P.ShifterDelay: Rch Feedback Delay Time	0,,,500ms
04 00 26 04 00 27#	0aaaaaaaa 0bbbbbbb	P.ShifterDelay: Rch Feedback Level	-100,,,100
04 00 28 04 00 29#	0aaaaaaaa 0bbbbbbb	P.ShifterDelay: Rch Cross Feedback Level	-100,,,100
04 00 2A 04 00 2B#	0aaaaaaaa 0bbbbbbb	P.ShifterDelay: Effect Level	-100,,,100
04 00 2C 04 00 2D#	0aaaaaaaa 0bbbbbbb	P.ShifterDelay: Direct Level	-100,,,100
04 00 2E 04 00 2F#	0aaaaaaaa 0bbbbbbb	EQ: Low EQ Type	0,1 = Shelving, Peaking
04 00 30 04 00 31#	0aaaaaaaa 0bbbbbbb	EQ: Low EQ Gain	-12,,,12dB
04 00 32 04 00 33#	0aaaaaaaa 0bbbbbbb	EQ: Low EQ Frequency	2,,,200 = 20,,,2000Hz
04 00 34 04 00 35#	0aaaaaaaa 0bbbbbbb	EQ: Low EQ Q	3,,,100 = 0.3,,,10.0
04 00 36 04 00 37#	0aaaaaaaa 0bbbbbbb	EQ: Mid EQ Gain	-12,,,12dB
04 00 38 04 00 39#	0aaaaaaaa 0bbbbbbb	EQ: Mid EQ Frequency	20,,,800 = 200,,,8000Hz
04 00 3A 04 00 3B#	0aaaaaaaa 0bbbbbbb	EQ: Mid EQ Q	3,,,100 = 0.3,,,10.0
04 00 3C 04 00 3D#	0aaaaaaaa 0bbbbbbb	EQ: High EQ Type	0,1 = Shelving, Peaking
04 00 3E 04 00 3F#	0aaaaaaaa 0bbbbbbb	EQ: High EQ Gain	-12,,,12dB
04 00 40 04 00 41#	0aaaaaaaa 0bbbbbbb	EQ: High EQ Frequency	14,,,200 = 1.4,,,20.0kHz
04 00 42 04 00 43#	0aaaaaaaa 0bbbbbbb	EQ: High EQ Q	3,,,100 = 0.3,,,10.0
04 00 44 04 00 45#	0aaaaaaaa 0bbbbbbb	EQ: Out Level	0,,,100
04 00 46 :	: :	(Reserved)	
04 00 7F :	: :		

## Algorithm 4 Vocoder

04 00 0E 04 00 0F#	0aaaaaaaa 0bbbbbbb	Chorus SW	0,1 = Off,On
04 00 10 04 00 11#	0aaaaaaaa 0bbbbbbb	Vocoder: Voice Character 1	0,,,100
04 00 12 04 00 13#	0aaaaaaaa 0bbbbbbb	Vocoder: Voice Character 2	0,,,100

04 00 14	0aaaaaaa	Vocoder: Voice Character 3	
04 00 15#	0bbbbbbb		0,,,100
04 00 16	0aaaaaaa	Vocoder: Voice Character 4	
04 00 17#	0bbbbbbb		0,,,100
04 00 18	0aaaaaaa	Vocoder: Voice Character 5	
04 00 19#	0bbbbbbb		0,,,100
04 00 1A	0aaaaaaa	Vocoder: Voice Character 6	
04 00 1B#	0bbbbbbb		0,,,100
04 00 1C	0aaaaaaa	Vocoder: Voice Character 7	
04 00 1D#	0bbbbbbb		0,,,100
04 00 1E	0aaaaaaa	Vocoder: Voice Character 8	
04 00 1F#	0bbbbbbb		0,,,100
04 00 20	0aaaaaaa	Vocoder: Voice Character 9	
04 00 21#	0bbbbbbb		0,,,100
04 00 22	0aaaaaaa	Vocoder: Voice Character 10	
04 00 23#	0bbbbbbb		0,,,100
04 00 24	0aaaaaaa	Chorus: Rate	
04 00 25#	0bbbbbbb		1,,,100 = 0.1,,,10.0Hz
04 00 26	0aaaaaaa	Chorus: Depth	
04 00 27#	0bbbbbbb		0,,,100
04 00 28	0aaaaaaa	Chorus: Pre Delay	
04 00 29#	0bbbbbbb		0,,,50ms
04 00 2A	0aaaaaaa	Chorus: Feedback Level	
04 00 2B#	0bbbbbbb		-100,,,100
04 00 2C	0aaaaaaa	Chorus: Effect Level	
04 00 2D#	0bbbbbbb		-100,,,100
04 00 2E	0aaaaaaa	Chorus: Direct Level	
04 00 2F#	0bbbbbbb		-100,,,100
04 00 30	00	(Reserved)	
:	:		
04 00 7F	00		

### Algorithm 5 2CH RSS

04 00 0E	0aaaaaaa	2CH RSS: Ach Azimuth	
04 00 0F#	0bbbbbbb		-30,,,30 = -180,,,180
04 00 10	0aaaaaaa	2CH RSS: Ach Elevation	
04 00 11#	0bbbbbbb		-15,,,15 = -90,,,90
04 00 12	0aaaaaaa	2CH RSS: Bch Azimuth	
04 00 13#	0bbbbbbb		-30,,,30 = -180,,,180
04 00 14	0aaaaaaa	2CH RSS: Bch Elevation	
04 00 15#	0bbbbbbb		-15,,,15 = -90,,,90
04 00 16	00	(Reserved)	
:	:		
04 00 7F	00		

### Algorithm 6 Delay RSS

04 00 0E	0aaaaaaa	Delay RSS: Delay Time	
04 00 0F#	0bbbbbbb		0,,,1200ms
04 00 10	0aaaaaaa	Delay RSS: Shift	
04 00 11#	0bbbbbbb		-1200,,,1200 = L1200,,,R1200ms
04 00 12	0aaaaaaa	Delay RSS: Center Delay Time	
04 00 13#	0bbbbbbb		0,,,1200ms
04 00 14	0aaaaaaa	Delay RSS: RSS Level	
04 00 15#	0bbbbbbb		0,,,100
04 00 16	0aaaaaaa	Delay RSS: Center Level	
04 00 17#	0bbbbbbb		0,,,100
04 00 18	0aaaaaaa	Delay RSS: Feedback Level	
04 00 19#	0bbbbbbb		-100,,,100
04 00 1A	0aaaaaaa	Delay RSS: LF Damp Frequency	
04 00 1B#	0bbbbbbb		5,,,400 = 50,,,4000Hz
04 00 1C	0aaaaaaa	Delay RSS: LF Damp Gain	
04 00 1D#	0bbbbbbb		-36,,,0dB
04 00 1E	0aaaaaaa	Delay RSS: HF Damp Frequency	
04 00 1F#	0bbbbbbb		10,,,200 = 1.0,,,20.0kHz
04 00 20	0aaaaaaa	Delay RSS: HF Damp Gain	
04 00 21#	0bbbbbbb		-36,,,0dB
04 00 22	0aaaaaaa	Delay RSS: Effect Level	
04 00 23#	0bbbbbbb		-100,,,100
04 00 24	0aaaaaaa	Delay RSS: Direct Level	
04 00 25#	0bbbbbbb		-100,,,100

04 00 26	00	(Reserved)	
:	:		
04 00 7F	00		

### Algorithm 7 Chorus RSS

04 00 0E	0aaaaaaa	Chorus RSS: Chorus Rate	
04 00 0F#	0bbbbbbb		1,,,100 = 0.1,,,10.0Hz
04 00 10	0aaaaaaa	Chorus RSS: Chorus Depth	
04 00 11#	0bbbbbbb		0,,,100
04 00 12	0aaaaaaa	Chorus RSS: Effect Level	
04 00 13#	0bbbbbbb		-100,,,100
04 00 14	0aaaaaaa	Chorus RSS: Direct Level	
04 00 15#	0bbbbbbb		-100,,,100
04 00 16	00	(Reserved)	
:	:		
04 00 7F	00		

### Common for Algorithm 8, 9, 10 Guitar Multi 1, 2, 3

04 00 0E	0aaaaaaa	Compressor SW	
04 00 0F#	0bbbbbbb		0,1 = Off,On
04 00 10	0aaaaaaa	Metal/Distortion/Over Drive SW	
04 00 11#	0bbbbbbb		0,1 = Off,On
04 00 12	0aaaaaaa	Noise Suppressor SW	
04 00 13#	0bbbbbbb		0,1 = Off,On
04 00 14	0aaaaaaa	Auto Wah SW	
04 00 15#	0bbbbbbb		0,1 = Off,On
04 00 16	0aaaaaaa	Guitar Amp Modeling SW	
04 00 17#	0bbbbbbb		0,1 = Off,On
04 00 18	0aaaaaaa	Flanger SW	
04 00 19#	0bbbbbbb		0,1 = Off,On
04 00 1A	0aaaaaaa	Delay SW	
04 00 1B#	0bbbbbbb		0,1 = Off,On
04 00 1C	0aaaaaaa	Compressor: Attack	
04 00 1D#	0bbbbbbb		0,,,100
04 00 1E	0aaaaaaa	Compressor: Level	
04 00 1F#	0bbbbbbb		0,,,100
04 00 20	0aaaaaaa	Compressor: Sustain	
04 00 21#	0bbbbbbb		0,,,100
04 00 22	0aaaaaaa	Compressor: Tone	
04 00 23#	0bbbbbbb		-50,,, -50
04 00 24	0aaaaaaa	Noise Suppressor: Threshold	
04 00 25#	0bbbbbbb		0,,,100
04 00 26	0aaaaaaa	Noise Suppressor: Release	
04 00 27#	0bbbbbbb		0,,,100
04 00 28	0aaaaaaa	Auto Wah: Mode	
04 00 29#	0bbbbbbb		0,1 = LPF,BPF
04 00 2A	0aaaaaaa	Auto Wah: Polarity	
04 00 2B#	0bbbbbbb		0,1 = Down,Up
04 00 2C	0aaaaaaa	Auto Wah: Frequency	
04 00 2D#	0bbbbbbb		0,,,100
04 00 2E	0aaaaaaa	Auto Wah: Level	
04 00 2F#	0bbbbbbb		0,,,100
04 00 30	0aaaaaaa	Auto Wah: Peak	
04 00 31#	0bbbbbbb		0,,,100
04 00 32	0aaaaaaa	Auto Wah: Sens	
04 00 33#	0bbbbbbb		0,,,100
04 00 34	0aaaaaaa	Auto Wah: Rate	
04 00 35#	0bbbbbbb		1,,,100 = 0.1,,,10.0Hz
04 00 36	0aaaaaaa	Auto Wah: Depth	
04 00 37#	0bbbbbbb		0,,,100
04 00 38	0aaaaaaa	Guitar Amp Modeling: Mode	
04 00 39#	0bbbbbbb		0,,,3 = Small,BultIn,2Stack,3Stack
04 00 3A	0aaaaaaa	Flanger: Rate	
04 00 3B#	0bbbbbbb		1,,,100 = 0.1,,,10.0Hz
04 00 3C	0aaaaaaa	Flanger: Depth	
04 00 3D#	0bbbbbbb		0,,,100
04 00 3E	0aaaaaaa	Flanger: Manual	
04 00 3F#	0bbbbbbb		0,,,100
04 00 40	0aaaaaaa	Flanger: Resonance	
04 00 41#	0bbbbbbb		0,,,100
04 00 42	0aaaaaaa	Delay: Delay Time	

# MIDI Implementation

04 00 43#	0bbbbbbb		0,,1000ms
04 00 44	0aaaaaaa	Delay: Shift	
04 00 45#	0bbbbbbb		-1000,,1000 = L1000,,R1000ms
04 00 46	0aaaaaaa	Delay: Feedback Time	
04 00 47#	0bbbbbbb		0,,1000ms
04 00 48	0aaaaaaa	Delay: Feedback Level	
04 00 49#	0bbbbbbb		-100,,100
04 00 4A	0aaaaaaa	Delay: Effect Level	
04 00 4B#	0bbbbbbb		-100,,100
04 00 4C	0aaaaaaa	Delay: Direct Level	
04 00 4D#	0bbbbbbb		-100,,100

\* (Delay Time) + (Absolute Shift) should be 1000 or less.

## ◇Individual : Algorithm 8 Guitar Multi 1

04 00 4E	0aaaaaaa	Metal: Gain	
04 00 4F#	0bbbbbbb		0,,100
04 00 50	0aaaaaaa	Metal: Level	
04 00 51#	0bbbbbbb		0,,100
04 00 52	0aaaaaaa	Metal: Hi Gain	
04 00 53#	0bbbbbbb		-100,,100
04 00 54	0aaaaaaa	Metal: Mid Gain	
04 00 55#	0bbbbbbb		-100,,100
04 00 56	0aaaaaaa	Metal: Low Gain	
04 00 57#	0bbbbbbb		-100,,100
04 00 58	00	(Reserved)	
:	:		
04 00 7F	00		

## ◇Individual : Algorithm 9 Guitar Multi 2

04 00 4E	0aaaaaaa	Distortion: Gain	
04 00 4F#	0bbbbbbb		0,,100
04 00 50	0aaaaaaa	Distortion: Level	
04 00 51#	0bbbbbbb		0,,100
04 00 52	0aaaaaaa	Distortion: Tone	
04 00 53#	0bbbbbbb		0,,100
04 00 54	00	(Reserved)	
:	:		
04 00 7F	00		

## ◇Individual : Algorithm 10 Guitar Multi 3

04 00 4E	0aaaaaaa	Over Drive: Gain	
04 00 4F#	0bbbbbbb		0,,100
04 00 50	0aaaaaaa	Over Drive: Level	
04 00 51#	0bbbbbbb		0,,100
04 00 52	0aaaaaaa	Over Drive: Tone	
04 00 53#	0bbbbbbb		0,,100
04 00 54	00	(Reserved)	
:	:		
04 00 7F	00		

## ◇Algorithm 11 Vocal Multi

04 00 0E	0aaaaaaa	Noise Suppressor SW	
04 00 0F#	0bbbbbbb		0,1 = Off,On
04 00 10	0aaaaaaa	Limiter/De-esser SW	
04 00 11#	0bbbbbbb		0,1 = Off,On
04 00 12	0aaaaaaa	Enhancer SW	
04 00 13#	0bbbbbbb		0,1 = Off,On
04 00 14	0aaaaaaa	EQ SW	
04 00 15#	0bbbbbbb		0,1 = Off,On
04 00 16	0aaaaaaa	P.Shifter SW	
04 00 17#	0bbbbbbb		0,1 = Off,On
04 00 18	0aaaaaaa	Delay SW	
04 00 19#	0bbbbbbb		0,1 = Off,On
04 00 1A	0aaaaaaa	Chorus SW	

04 00 1B#	0bbbbbbb		0,1 = Off,On
04 00 1C	0aaaaaaa	Limiter/De-esser Mode	
04 00 1D#	0bbbbbbb		0,1 = Limiter,De-esser
04 00 1E	0aaaaaaa	Noise Suppressor: Threshold	
04 00 1F#	0bbbbbbb		0,,100
04 00 20	0aaaaaaa	Noise Suppressor: Release	
04 00 21#	0bbbbbbb		0,,100
04 00 22	0aaaaaaa	Limiter: Threshold	
04 00 23#	0bbbbbbb		0,,100
04 00 24	0aaaaaaa	Limiter: Release	
04 00 25#	0bbbbbbb		0,,100
04 00 26	0aaaaaaa	Limiter: Level	
04 00 27#	0bbbbbbb		0,,100
04 00 28	0aaaaaaa	De-esser: Sens	
04 00 29#	0bbbbbbb		0,,100
04 00 2A	0aaaaaaa	De-esser: Frequency	
04 00 2B#	0bbbbbbb		10,,100 = 1.0,,10.0kHz
04 00 2C	0aaaaaaa	Enhancer: Sens	
04 00 2D#	0bbbbbbb		0,,100
04 00 2E	0aaaaaaa	Enhancer: Frequency	
04 00 2F#	0bbbbbbb		10,,100 = 1.0,,10.0kHz
04 00 30	0aaaaaaa	Enhancer: MIX Level	
04 00 31#	0bbbbbbb		0,,100
04 00 32	0aaaaaaa	Enhancer: Level	
04 00 33#	0bbbbbbb		0,,100
04 00 34	0aaaaaaa	EQ: Low EQ Type	
04 00 35#	0bbbbbbb		0,1 = Shelving, Peaking
04 00 36	0aaaaaaa	EQ: Low EQ Gain	
04 00 37#	0bbbbbbb		-12,,12dB
04 00 38	0aaaaaaa	EQ: Low EQ Frequency	
04 00 39#	0bbbbbbb		2,,200 = 20,,2000Hz
04 00 3A	0aaaaaaa	EQ: Low EQ Q	
04 00 3B#	0bbbbbbb		3,,100 = 0.3,,10.0
04 00 3C	0aaaaaaa	EQ: Mid EQ Gain	
04 00 3D#	0bbbbbbb		-12,,12dB
04 00 3E	0aaaaaaa	EQ: Mid EQ Frequency	
04 00 3F#	0bbbbbbb		20,,800 = 200,,8000Hz
04 00 40	0aaaaaaa	EQ: Mid EQ Q	
04 00 41#	0bbbbbbb		3,,100 = 0.3,,10.0
04 00 42	0aaaaaaa	EQ: High EQ Type	
04 00 43#	0bbbbbbb		0,1 = Shelving, Peaking
04 00 44	0aaaaaaa	EQ: High EQ Gain	
04 00 45#	0bbbbbbb		-12,,12dB
04 00 46	0aaaaaaa	EQ: High EQ Frequency	
04 00 47#	0bbbbbbb		14,,200 = 1.4,,20.0kHz
04 00 48	0aaaaaaa	EQ: High EQ Q	
04 00 49#	0bbbbbbb		3,,100 = 0.3,,10.0
04 00 4A	0aaaaaaa	EQ: Out Level	
04 00 4B#	0bbbbbbb		0,,100
04 00 4C	0aaaaaaa	P.Shifter: Chromatic Pitch	
04 00 4D#	0bbbbbbb		-12,,12
04 00 4E	0aaaaaaa	P.Shifter: Fine Pitch	
04 00 4F#	0bbbbbbb		-100,,100
04 00 50	0aaaaaaa	P.Shifter: Effect Level	
04 00 51#	0bbbbbbb		-100,,100
04 00 52	0aaaaaaa	P.Shifter: Direct Level	
04 00 53#	0bbbbbbb		-100,,100
04 00 54	0aaaaaaa	Delay: Delay Time	
04 00 55#	0bbbbbbb		0,,1000
04 00 56	0aaaaaaa	Delay: Feedback Level	
04 00 57#	0bbbbbbb		-100,,100
04 00 58	0aaaaaaa	Delay: Effect Level	
04 00 59#	0bbbbbbb		-100,,100
04 00 5A	0aaaaaaa	Delay: Direct Level	
04 00 5B#	0bbbbbbb		-100,,100
04 00 5C	0aaaaaaa	Chorus: Rate	
04 00 5D#	0bbbbbbb		1,,100 = 0.1,,10.0Hz
04 00 5E	0aaaaaaa	Chorus: Depth	
04 00 5F#	0bbbbbbb		0,,100
04 00 60	0aaaaaaa	Chorus: Pre Delay	
04 00 61#	0bbbbbbb		0,,50ms
04 00 62	0aaaaaaa	Chorus: Effect Level	
04 00 63#	0bbbbbbb		-100,,100
04 00 64	0aaaaaaa	Chorus: Direct Level	
04 00 65#	0bbbbbbb		-100,,100
04 00 66	00	(Reserved)	
:	:		

04 00 7F	00	
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### Algorithm 12 Rotary

04 00 0E	0aaaaaaa	Noise Suppressor SW	
04 00 0F#	0bbbbbbb		0,1 = Off,On
04 00 10	0aaaaaaa	Over Drive SW	
04 00 11#	0bbbbbbb		0,1 = Off,On
04 00 12	0aaaaaaa	Noise Suppressor: Threshold	
04 00 13#	0bbbbbbb		0,,,100
04 00 14	0aaaaaaa	Noise Suppressor: Release	
04 00 15#	0bbbbbbb		0,,,100
04 00 16	0aaaaaaa	Over Drive: Gain	
04 00 17#	0bbbbbbb		0,,,100
04 00 18	0aaaaaaa	Over Drive: Level	
04 00 19#	0bbbbbbb		0,,,100
04 00 1A	0aaaaaaa	Rotary: Low Rate	
04 00 1B#	0bbbbbbb		1,,,100 = 0.1,,,10.0Hz
04 00 1C	0aaaaaaa	Rotary: Hi Rate	
04 00 1D#	0bbbbbbb		1,,,100 = 0.1,,,10.0Hz
04 00 1E	00	(Reserved)	
:	:		
04 00 7F	00		

### Algorithm 13 Guitar AMP Modeling

04 00 0E	0aaaaaaa	Noise Suppressor SW	
04 00 0F#	0bbbbbbb		0,1 = Off,On
04 00 10	0aaaaaaa	Pre Amp SW	
04 00 11#	0bbbbbbb		0,1 = Off,On
04 00 12	0aaaaaaa	Speaker SW	
04 00 13#	0bbbbbbb		0,1 = Off,On
04 00 14	0aaaaaaa	Noise Suppressor: Threshold	
04 00 15#	0bbbbbbb		0,,,100
04 00 16	0aaaaaaa	Noise Suppressor: Release	
04 00 17#	0bbbbbbb		0,,,100
04 00 18	0aaaaaaa	Pre Amp: Mode	
04 00 19#	0bbbbbbb	0,,,13 = JC-120,Clean Twin,Match Drive,BG Lead, MS1959(I), MS1959(II), MS1959(I+II), SLDN Lead, Metal 5150, Metal Lead, OD-1, OD-2Turbo, Distortion, Fuzz	
04 00 1A	0aaaaaaa	Pre Amp: Volume	
04 00 1B#	0bbbbbbb		0,,,100
04 00 1C	0aaaaaaa	Pre Amp: Bass	
04 00 1D#	0bbbbbbb		0,,,100
04 00 1E	0aaaaaaa	Pre Amp: Middle	
04 00 1F#	0bbbbbbb		0,,,100
04 00 20	0aaaaaaa	Pre Amp: Treble	
04 00 21#	0bbbbbbb		0,,,100
04 00 22	0aaaaaaa	Pre Amp: Presence	
04 00 23#	0bbbbbbb		0,,,100
04 00 24	0aaaaaaa	Pre Amp: Master	
04 00 25#	0bbbbbbb		0,,,100
04 00 26	0aaaaaaa	Pre Amp: Bright	
04 00 27#	0bbbbbbb		0,1 = Off,On
04 00 28	0aaaaaaa	Pre Amp: Gain	
04 00 29#	0bbbbbbb		0,1,2 = Low,Middle,High
04 00 2A	0aaaaaaa	Speaker: Type	
04 00 2B#	0bbbbbbb	0,,,11 = Small. Middle, JC-120, Built In 1, Built In 2,Built In 3, Built In 4, BG Stack 1, BG Stack 2, MS Stack 1, MS Stack 2, Metal Stack	
04 00 2C	0aaaaaaa	Speaker: MIC Setting	
04 00 2D#	0bbbbbbb		0,1,2 = 1,2,3
04 00 2E	0aaaaaaa	Speaker: MIC Level	
04 00 2F#	0bbbbbbb		0,,,100
04 00 30	0aaaaaaa	Speaker: Direct Level	
04 00 31#	0bbbbbbb		0,,,100
04 00 32	00	(Reserved)	
:	:		
04 00 7F	00		

(\*) The "Pre Amp Middle" is invalid when "Mode" is "Match Drive."

(\*) The "Pre Amp Presence" works counter to the Value (-100,,0) when "Mode" is "Match Drive."

(\*) The "Pre Amp Bright" is valid when "Mode" is "JC-120," "Clean Twin" or "BG Lead."

### Algorithm 14 Stereo Phaser

04 00 0E	0aaaaaaa	Phaser SW	
04 00 0F#	0bbbbbbb		0,1 = Off,On
04 00 10	0aaaaaaa	EQ SW	
04 00 11#	0bbbbbbb		0,1 = Off,On
04 00 12	0aaaaaaa	Phaser: Mode	
04 00 13#	0bbbbbbb		0,,,3 = 4.8.12.16stage
04 00 14	0aaaaaaa	Phaser: Rate	
04 00 15#	0bbbbbbb		1,,,100 = 0.1,,,10.0Hz
04 00 16	0aaaaaaa	Phaser: Depth	
04 00 17#	0bbbbbbb		0,,,100
04 00 18	0aaaaaaa	Phaser: Polarity	
04 00 19#	0bbbbbbb		0,1 = Inverse,Synchro
04 00 1A	0aaaaaaa	Phaser: Manual	
04 00 1B#	0bbbbbbb		0,,,100
04 00 1C	0aaaaaaa	Phaser: Resonance	
04 00 1D#	0bbbbbbb		0,,,100
04 00 1E	0aaaaaaa	Phaser: Cross Feedback	
04 00 1F#	0bbbbbbb		0,,,100
04 00 20	0aaaaaaa	Phaser: Effect Level	
04 00 21#	0bbbbbbb		-100,,,100
04 00 22	0aaaaaaa	Phaser: Direct Level	
04 00 23#	0bbbbbbb		-100,,,100
04 00 24	0aaaaaaa	EQ: Low EQ Type	
04 00 25#	0bbbbbbb		0,1 = Shelving, Peaking
04 00 26	0aaaaaaa	EQ: Low EQ Gain	
04 00 27#	0bbbbbbb		-12,,,12dB
04 00 28	0aaaaaaa	EQ: Low EQ Frequency	
04 00 29#	0bbbbbbb		2,,,200 = 20,,,2000Hz
04 00 2A	0aaaaaaa	EQ: Low EQ Q	
04 00 2B#	0bbbbbbb		3,,,100 = 0.3,,,10.0
04 00 2C	0aaaaaaa	EQ: Mid EQ Gain	
04 00 2D#	0bbbbbbb		-12,,,12dB
04 00 2E	0aaaaaaa	EQ: Mid EQ Frequency	
04 00 2F#	0bbbbbbb		20,,,800 = 200,,,8000Hz
04 00 30	0aaaaaaa	EQ: Mid EQ Q	
04 00 31#	0bbbbbbb		3,,,100 = 0.3,,,10.0
04 00 32	0aaaaaaa	EQ: High EQ Type	
04 00 33#	0bbbbbbb		0,1 = Shelving, Peaking
04 00 34	0aaaaaaa	EQ: High EQ Gain	
04 00 35#	0bbbbbbb		-12,,,12dB
04 00 36	0aaaaaaa	EQ: High EQ Frequency	
04 00 37#	0bbbbbbb		14,,,200 = 1.4,,,20.0kHz
04 00 38	0aaaaaaa	EQ: High EQ Q	
04 00 39#	0bbbbbbb		3,,,100 = 0.3,,,10.0
04 00 3A	0aaaaaaa	EQ: Out Level	
04 00 3B#	0bbbbbbb		0,,,100
04 00 3C	00	(Reserved)	
:	:		
04 00 7F	00		

### Algorithm 15 Stereo Flanger

04 00 0E	0aaaaaaa	Flanger SW	
04 00 0F#	0bbbbbbb		0,1 = Off,On
04 00 10	0aaaaaaa	EQ SW	
04 00 11#	0bbbbbbb		0,1 = Off,On
04 00 12	0aaaaaaa	Flanger: Rate	
04 00 13#	0bbbbbbb		1,,,100 = 0.1,,,10.0Hz
04 00 14	0aaaaaaa	Flanger: Depth	
04 00 15#	0bbbbbbb		0,,,100
04 00 16	0aaaaaaa	Flanger: Polarity	
04 00 17#	0bbbbbbb		0,1 = Inverse,Synchro
04 00 18	0aaaaaaa	Flanger: Manual	
04 00 19#	0bbbbbbb		0,,,100
04 00 1A	0aaaaaaa	Flanger: Resonance	
04 00 1B#	0bbbbbbb		0,,,100
04 00 1C	0aaaaaaa	Flanger: Cross Feedback Level	
04 00 1D#	0bbbbbbb		0,,,100

# MIDI Implementation

04 00 1E	0aaaaaaa	Flanger: Effect Level	
04 00 1F#	0bbbbbbb		-100,,,100
04 00 20	0aaaaaaa	Flanger: Direct Level	
04 00 21#	0bbbbbbb		-100,,,100
04 00 22	0aaaaaaa	EQ: Low EQ Type	
04 00 23#	0bbbbbbb		0,1 = Shelving, Peaking
04 00 24	0aaaaaaa	EQ: Low EQ Gain	
04 00 25#	0bbbbbbb		-12,,,12dB
04 00 26	0aaaaaaa	EQ: Low EQ Frequency	
04 00 27#	0bbbbbbb		2,,,200 = 20,,,2000Hz
04 00 28	0aaaaaaa	EQ: Low EQ Q	
04 00 29#	0bbbbbbb		3,,,100 = 0.3,,,10.0
04 00 2A	0aaaaaaa	EQ: Mid EQ Gain	
04 00 2B#	0bbbbbbb		-12,,,12dB
04 00 2C	0aaaaaaa	EQ: Mid EQ Frequency	
04 00 2D#	0bbbbbbb		20,,,800 = 200,,,8000Hz
04 00 2E	0aaaaaaa	EQ: Mid EQ Q	
04 00 2F#	0bbbbbbb		3,,,100 = 0.3,,,10.0
04 00 30	0aaaaaaa	EQ: High EQ Type	
04 00 31#	0bbbbbbb		0,1 = Shelving, Peaking
04 00 32	0aaaaaaa	EQ: High EQ Gain	
04 00 33#	0bbbbbbb		-12,,,12dB
04 00 34	0aaaaaaa	EQ: High EQ Frequency	
04 00 35#	0bbbbbbb		14,,,200 = 1.4,,,20.0kHz
04 00 36	0aaaaaaa	EQ: High EQ Q	
04 00 37#	0bbbbbbb		3,,,100 = 0.3,,,10.0
04 00 38	0aaaaaaa	EQ: Out Level	
04 00 39#	0bbbbbbb		0,,,100
04 00 3A	00	(Reserved)	
:	:		
04 00 7F	00		

## Algorithm 16 Dual Compressor/Limiter

04 00 0E	0aaaaaaa	Comp/Limit A SW	
04 00 0F#	0bbbbbbb		0,1 = Off,On
04 00 10	0aaaaaaa	Noise Suppressor A SW	
04 00 11#	0bbbbbbb		0,1 = Off,On
04 00 12	0aaaaaaa	Comp/Limit B SW	
04 00 13#	0bbbbbbb		0,1 = Off,On
04 00 14	0aaaaaaa	Noise Suppressor B SW	
04 00 15#	0bbbbbbb		0,1 = Off,On
04 00 16	0aaaaaaa	Comp/Limit A: Detect	
04 00 17#	0bbbbbbb		0,1,2 = A,B,Link
04 00 18	0aaaaaaa	Comp/Limit A: Level	
04 00 19#	0bbbbbbb		-60,,,12dB
04 00 1A	0aaaaaaa	Comp/Limit A: Thresh	
04 00 1B#	0bbbbbbb		-60,,,0dB
04 00 1C	0aaaaaaa	Comp/Limit A: Attack	
04 00 1D#	0bbbbbbb		0,,,100
04 00 1E	0aaaaaaa	Comp/Limit A: Release	
04 00 1F#	0bbbbbbb		0,,,100
04 00 20	0aaaaaaa	Comp/Limit A: Ratio	
04 00 21#	0bbbbbbb		0,,,3 = 1.5:1,2:1,4:1,100:1
04 00 22	0aaaaaaa	Noise Suppressor A: Detect	
04 00 23#	0bbbbbbb		0,1,2 = A,B,Link
04 00 24	0aaaaaaa	Noise Suppressor A: Threshold	
04 00 25#	0bbbbbbb		0,,,100
04 00 26	0aaaaaaa	Noise Suppressor A: Release	
04 00 27#	0bbbbbbb		0,,,100
04 00 28	0aaaaaaa	Comp/Limit B: Detect	
04 00 29#	0bbbbbbb		0,1,2 = A,B,Link
04 00 2A	0aaaaaaa	Comp/Limit B: Level	
04 00 2B#	0bbbbbbb		-60,,,12dB
04 00 2C	0aaaaaaa	Comp/Limit B: Thresh	
04 00 2D#	0bbbbbbb		-60,,,0dB
04 00 2E	0aaaaaaa	Comp/Limit B: Attack	
04 00 2F#	0bbbbbbb		0,,,100
04 00 30	0aaaaaaa	Comp/Limit B: Release	
04 00 31#	0bbbbbbb		0,,,100
04 00 32	0aaaaaaa	Comp/Limit B: Ratio	
04 00 33#	0bbbbbbb		0,,,3 = 1.5:1,2:1,4:1,100:1
04 00 34	0aaaaaaa	Noise Suppressor B: Detect	
04 00 35#	0bbbbbbb		0,1,2 = A,B,Link
04 00 36	0aaaaaaa	Noise Suppressor B: Threshold	

04 00 37#	0bbbbbbb		0,,,100
04 00 38	0aaaaaaa	Noise Suppressor B: Release	
04 00 39#	0bbbbbbb		0,,,100
04 00 3A	00	(Reserved)	
:	:		
04 00 7F	00		

## Algorithm 17 Gate Reverb (FX1 or FX3)

04 00 0E	0aaaaaaa	G.Reverb SW	
04 00 0F#	0bbbbbbb		0,1 = Off,On
04 00 10	0aaaaaaa	EQ SW	
04 00 11#	0bbbbbbb		0,1 = Off,On
04 00 12	0aaaaaaa	G.Reverb: Gate Time	
04 00 13#	0bbbbbbb		10,,,400ms
04 00 14	0aaaaaaa	G.Reverb: Pre Delay	
04 00 15#	0bbbbbbb		0,,,300ms
04 00 16	0aaaaaaa	G.Reverb: Effect Level	
04 00 17#	0bbbbbbb		-100,,,100
04 00 18	0aaaaaaa	G.Reverb: Mode	
04 00 19#	0bbbbbbb		0,,,4 = Normal,L->R,R->L,Reverse1,Reverse2
04 00 1A	0aaaaaaa	G.Reverb: Thickness	
04 00 1B#	0bbbbbbb		0,,,100
04 00 1C	0aaaaaaa	G.Reverb: Density	
04 00 1D#	0bbbbbbb		0,,,100
04 00 1E	0aaaaaaa	G.Reverb: Accent Delay	
04 00 1F#	0bbbbbbb		0,,,200ms
04 00 20	0aaaaaaa	G.Reverb: Accent Level	
04 00 21#	0bbbbbbb		0,,,100
04 00 22	0aaaaaaa	G.Reverb: Accent Pan	
04 00 23#	0bbbbbbb		1,,,127 = L63,,,R63
04 00 24	0aaaaaaa	G.Reverb: Direct Level	
04 00 25#	0bbbbbbb		-100,,,100
04 00 26	0aaaaaaa	EQ: Low EQ Type	
04 00 27#	0bbbbbbb		0,1 = Shelving, Peaking
04 00 28	0aaaaaaa	EQ: Low EQ Gain	
04 00 29#	0bbbbbbb		-12,,,12dB
04 00 2A	0aaaaaaa	EQ: Low EQ Frequency	
04 00 2B#	0bbbbbbb		2,,,200 = 20,,,2000Hz
04 00 2C	0aaaaaaa	EQ: Low EQ Q	
04 00 2D#	0bbbbbbb		3,,,100 = 0.3,,,10.0
04 00 2E	0aaaaaaa	EQ: Mid EQ Gain	
04 00 2F#	0bbbbbbb		-12,,,12dB
04 00 30	0aaaaaaa	EQ: Mid EQ Frequency	
04 00 31#	0bbbbbbb		20,,,800 = 200,,,8000Hz
04 00 32	0aaaaaaa	EQ: Mid EQ Q	
04 00 33#	0bbbbbbb		3,,,100 = 0.3,,,10.0
04 00 34	0aaaaaaa	EQ: High EQ Type	
04 00 35#	0bbbbbbb		0,1 = Shelving, Peaking
04 00 36	0aaaaaaa	EQ: High EQ Gain	
04 00 37#	0bbbbbbb		-12,,,12dB
04 00 38	0aaaaaaa	EQ: High EQ Frequency	
04 00 39#	0bbbbbbb		14,,,200 = 1.4,,,20.0kHz
04 00 3A	0aaaaaaa	EQ: High EQ Q	
04 00 3B#	0bbbbbbb		3,,,100 = 0.3,,,10.0
04 00 3C	0aaaaaaa	EQ: Out Level	
04 00 3D#	0bbbbbbb		0,,,100
04 00 3E	00	(Reserved)	
:	:		
04 00 7F	00		

## Algorithm 18 Multi Tap Delay

04 00 0E	0aaaaaaa	EQ SW	
04 00 0F#	0bbbbbbb		0,1 = Off,On
04 00 10	0aaaaaaa	M.Tap Delay: Time 1	
04 00 11#	0bbbbbbb		0,,,1200ms
04 00 12	0aaaaaaa	M.Tap Delay: Level 1	
04 00 13#	0bbbbbbb		0,,,100
04 00 14	0aaaaaaa	M.Tap Delay: Pan 1	
04 00 15#	0bbbbbbb		1,,,127 = L63,,,R63
04 00 16	0aaaaaaa	M.Tap Delay: Time 2	
04 00 17#	0bbbbbbb		0,,,1200ms



04 00 18	0aaaaaaa	M.Tap Delay: Level 2	
04 00 19#	0bbbbbbb		0,,100
04 00 1A	0aaaaaaa	M.Tap Delay: Pan 2	
04 00 1B#	0bbbbbbb		1,,127 = L63,,R63
04 00 1C	0aaaaaaa	M.Tap Delay: Time 3	
04 00 1D#	0bbbbbbb		0,,1200ms
04 00 1E	0aaaaaaa	M.Tap Delay: Level 3	
04 00 1F#	0bbbbbbb		0,,100
04 00 20	0aaaaaaa	M.Tap Delay: Pan 3	
04 00 21#	0bbbbbbb		1,,127 = L63,,R63
04 00 22	0aaaaaaa	M.Tap Delay: Time 4	
04 00 23#	0bbbbbbb		0,,1200ms
04 00 24	0aaaaaaa	M.Tap Delay: Level 4	
04 00 25#	0bbbbbbb		0,,100
04 00 26	0aaaaaaa	M.Tap Delay: Pan 4	
04 00 27#	0bbbbbbb		1,,127 = L63,,R63
04 00 28	0aaaaaaa	M.Tap Delay: Time 5	
04 00 29#	0bbbbbbb		0,,1200ms
04 00 2A	0aaaaaaa	M.Tap Delay: Level 5	
04 00 2B#	0bbbbbbb		0,,100
04 00 2C	0aaaaaaa	M.Tap Delay: Pan 5	
04 00 2D#	0bbbbbbb		1,,127 = L63,,R63
04 00 2E	0aaaaaaa	M.Tap Delay: Time 6	
04 00 2F#	0bbbbbbb		0,,1200ms
04 00 30	0aaaaaaa	M.Tap Delay: Level 6	
04 00 31#	0bbbbbbb		0,,100
04 00 32	0aaaaaaa	M.Tap Delay: Pan 6	
04 00 33#	0bbbbbbb		1,,127 = L63,,R63
04 00 34	0aaaaaaa	M.Tap Delay: Time 7	
04 00 35#	0bbbbbbb		0,,1200ms
04 00 36	0aaaaaaa	M.Tap Delay: Level 7	
04 00 37#	0bbbbbbb		0,,100
04 00 38	0aaaaaaa	M.Tap Delay: Pan 7	
04 00 39#	0bbbbbbb		1,,127 = L63,,R63
04 00 3A	0aaaaaaa	M.Tap Delay: Time 8	
04 00 3B#	0bbbbbbb		0,,1200ms
04 00 3C	0aaaaaaa	M.Tap Delay: Level 8	
04 00 3D#	0bbbbbbb		0,,100
04 00 3E	0aaaaaaa	M.Tap Delay: Pan 8	
04 00 3F#	0bbbbbbb		1,,127 = L63,,R63
04 00 40	0aaaaaaa	M.Tap Delay: Time 9	
04 00 41#	0bbbbbbb		0,,1200ms
04 00 42	0aaaaaaa	M.Tap Delay: Level 9	
04 00 43#	0bbbbbbb		0,,100
04 00 44	0aaaaaaa	M.Tap Delay: Pan 9	
04 00 45#	0bbbbbbb		1,,127 = L63,,R63
04 00 46	0aaaaaaa	M.Tap Delay: Time 10	
04 00 47#	0bbbbbbb		0,,1200ms
04 00 48	0aaaaaaa	M.Tap Delay: Level 10	
04 00 49#	0bbbbbbb		0,,100
04 00 4A	0aaaaaaa	M.Tap Delay: Pan 10	
04 00 4B#	0bbbbbbb		1,,127 = L63,,R63
04 00 4C	0aaaaaaa	M.Tap Delay: Feedback Delay Time	
04 00 4D#	0bbbbbbb		0,,1200ms
04 00 4E	0aaaaaaa	M.Tap Delay: Feedback Level	
04 00 4F#	0bbbbbbb		-100,,100
04 00 50	0aaaaaaa	M.Tap Delay: Effect Level	
04 00 51#	0bbbbbbb		-100,,100
04 00 52	0aaaaaaa	M.Tap Delay: Direct Level	
04 00 53#	0bbbbbbb		-100,,100
04 00 54	0aaaaaaa	EQ: Low EQ Type	
04 00 55#	0bbbbbbb		0,1 = Shelving, Peaking
04 00 56	0aaaaaaa	EQ: Low EQ Gain	
04 00 57#	0bbbbbbb		-12,,12dB
04 00 58	0aaaaaaa	EQ: Low EQ Frequency	
04 00 59#	0bbbbbbb		2,,200 = 20,,2000Hz
04 00 5A	0aaaaaaa	EQ: Low EQ Q	
04 00 5B#	0bbbbbbb		3,,100 = 0.3,,10.0
04 00 5C	0aaaaaaa	EQ: Mid EQ Gain	
04 00 5D#	0bbbbbbb		-12,,12dB
04 00 5E	0aaaaaaa	EQ: Mid EQ Frequency	
04 00 5F#	0bbbbbbb		20,,800 = 200,,8000Hz
04 00 60	0aaaaaaa	EQ: Mid EQ Q	
04 00 61#	0bbbbbbb		3,,100 = 0.3,,10.0
04 00 62	0aaaaaaa	EQ: High EQ Type	
04 00 63#	0bbbbbbb		0,1 = Shelving, Peaking

04 00 64	0aaaaaaa	EQ: High EQ Gain	
04 00 65#	0bbbbbbb		-12,,12dB
04 00 66	0aaaaaaa	EQ: High EQ Frequency	
04 00 67#	0bbbbbbb		14,,200 = 1.4,,20.0kHz
04 00 68	0aaaaaaa	EQ: High EQ Q	
04 00 69#	0bbbbbbb		3,,100 = 0.3,,10.0
04 00 6A	0aaaaaaa	EQ: Out Level	
04 00 6B#	0bbbbbbb		0,,100
04 00 6C	00	(Reserved)	
:	:		
04 00 7F	00		

### Algorithm 19 Stereo Multi

04 00 0E	0aaaaaaa	Noise Suppressor SW	
04 00 0F#	0bbbbbbb		0,1 = Off,On
04 00 10	0aaaaaaa	Comp/Limit SW	
04 00 11#	0bbbbbbb		0,1 = Off,On
04 00 12	0aaaaaaa	Enhancer SW	
04 00 13#	0bbbbbbb		0,1 = Off,On
04 00 14	0aaaaaaa	EQ SW	
04 00 15#	0bbbbbbb		0,1 = Off,On
04 00 16	0aaaaaaa	Noise Suppressor: Threshold	
04 00 17#	0bbbbbbb		0,,100
04 00 18	0aaaaaaa	Noise Suppressor: Release	
04 00 19#	0bbbbbbb		0,,100
04 00 1A	0aaaaaaa	Comp/Limit: Level	
04 00 1B#	0bbbbbbb		-60,,12dB
04 00 1C	0aaaaaaa	Comp/Limit: Thresh	
04 00 1D#	0bbbbbbb		-60,,0dB
04 00 1E	0aaaaaaa	Comp/Limit: Attack	
04 00 1F#	0bbbbbbb		0,,100
04 00 20	0aaaaaaa	Comp/Limit: Release	
04 00 21#	0bbbbbbb		0,,100
04 00 22	0aaaaaaa	Comp/Limit: Ratio	
04 00 23#	0bbbbbbb		0,,3 = 1.5:1,2:1,4:1,100:1
04 00 24	0aaaaaaa	Enhancer: Sens	
04 00 25#	0bbbbbbb		0,,100
04 00 26	0aaaaaaa	Enhancer: Frequency	
04 00 27#	0bbbbbbb		10,,100 = 1.0,,10.0kHz
04 00 28	0aaaaaaa	Enhancer: MIX Level	
04 00 29#	0bbbbbbb		0,,100
04 00 2A	0aaaaaaa	Enhancer: Level	
04 00 2B#	0bbbbbbb		0,,100
04 00 2C	0aaaaaaa	EQ: Low EQ Type	
04 00 2D#	0bbbbbbb		0,1 = Shelving, Peaking
04 00 2E	0aaaaaaa	EQ: Low EQ Gain	
04 00 2F#	0bbbbbbb		-12,,12dB
04 00 30	0aaaaaaa	EQ: Low EQ Frequency	
04 00 31#	0bbbbbbb		2,,200 = 20,,2000Hz
04 00 32	0aaaaaaa	EQ: Low EQ Q	
04 00 33#	0bbbbbbb		3,,100 = 0.3,,10.0
04 00 34	0aaaaaaa	EQ: Mid EQ Gain	
04 00 35#	0bbbbbbb		-12,,12dB
04 00 36	0aaaaaaa	EQ: Mid EQ Frequency	
04 00 37#	0bbbbbbb		20,,800 = 200,,8000Hz
04 00 38	0aaaaaaa	EQ: Mid EQ Q	
04 00 39#	0bbbbbbb		3,,100 = 0.3,,10.0
04 00 3A	0aaaaaaa	EQ: High EQ Type	
04 00 3B#	0bbbbbbb		0,1 = Shelving, Peaking
04 00 3C	0aaaaaaa	EQ: High EQ Gain	
04 00 3D#	0bbbbbbb		-12,,12dB
04 00 3E	0aaaaaaa	EQ: High EQ Frequency	
04 00 3F#	0bbbbbbb		14,,200 = 1.4,,20.0kHz
04 00 40	0aaaaaaa	EQ: High EQ Q	
04 00 41#	0bbbbbbb		3,,100 = 0.3,,10.0
04 00 42	0aaaaaaa	EQ: Out Level	
04 00 43#	0bbbbbbb		0,,100
04 00 44	00	(Reserved)	
:	:		
04 00 7F	00		

### Algorithm 20 Reverb 2

# MIDI Implementation

04 00 0E	0aaaaaaa	Reverb SW	
04 00 0F#	0bbbbbbb		0,1 = Off,On
04 00 10	0aaaaaaa	EQ SW	
04 00 11#	0bbbbbbb		0,1 = Off,On
04 00 12	0aaaaaaa	Reverb 2: Reverb Type	
04 00 13#	0bbbbbbb		0,,,4 = Room1,Room2,Hall1,Hall2,Plate
04 00 14	0aaaaaaa	Reverb 2: Reverb Time	
04 00 15#	0bbbbbbb		1,,,100 = 0.1,,,10.0sec
04 00 16	0aaaaaaa	Reverb 2: Pre Delay	
04 00 17#	0bbbbbbb		0,,,200msec
04 00 18	0aaaaaaa	Reverb 2: Density	
04 00 19#	0bbbbbbb		0,,,100
04 00 1A	0aaaaaaa	Reverb 2: High Pass Filter	
04 00 1B#	0bbbbbbb		1,,,200 = Thru,20,,,2000Hz
04 00 1C	0aaaaaaa	Reverb 2: Low Pass Filter	
04 00 1D#	0bbbbbbb		10,,,201 = 1.0,,,20,0kHz,Thru
04 00 1E	0aaaaaaa	Reverb 2: Effect Level	
04 00 1F#	0bbbbbbb		0,,,100
04 00 20	0aaaaaaa	Reverb 2: Direct Level	
04 00 21#	0bbbbbbb		0,,,100
04 00 22	0aaaaaaa	Reverb 2: Gate SW	
04 00 23#	0bbbbbbb		0,1 = Off,On
04 00 24	0aaaaaaa	Reverb 2: Gate Mode	
04 00 25#	0bbbbbbb		0,1 = Gate,Ducking
04 00 26	0aaaaaaa	Reverb 2: Gate Threshold	
04 00 27#	0bbbbbbb		0,,,100
04 00 28	0aaaaaaa	Reverb 2: Gate Attack Time	
04 00 29#	0bbbbbbb		1,,,100
04 00 2A	0aaaaaaa	Reverb 2: Gate Release Time	
04 00 2B#	0bbbbbbb		1,,,100
04 00 2C	0aaaaaaa	Reverb 2: Gate Hold Time	
04 00 2D#	0bbbbbbb		1,,,100
04 00 2E	0aaaaaaa	EQ: Low EQ Type	
04 00 2F#	0bbbbbbb		0,1 = Shelving, Peaking
04 00 30	0aaaaaaa	EQ: Low EQ Gain	
04 00 31#	0bbbbbbb		-12,,,12dB
04 00 32	0aaaaaaa	EQ: Low EQ Frequency	
04 00 33#	0bbbbbbb		2,,,200 = 20,,,2000Hz
04 00 34	0aaaaaaa	EQ: Low EQ Q	
04 00 35#	0bbbbbbb		3,,,100 = 0.3,,,10.0
04 00 36	0aaaaaaa	EQ: Mid EQ Gain	
04 00 37#	0bbbbbbb		-12,,,12dB
04 00 38	0aaaaaaa	EQ: Mid EQ Frequency	
04 00 39#	0bbbbbbb		20,,,800 = 200,,,8000Hz
04 00 3A	0aaaaaaa	EQ: Mid EQ Q	
04 00 3B#	0bbbbbbb		3,,,100 = 0.3,,,10.0
04 00 3C	0aaaaaaa	EQ: High EQ Type	
04 00 3D#	0bbbbbbb		0,1 = Shelving, Peaking
04 00 3E	0aaaaaaa	EQ: High EQ Gain	
04 00 3F#	0bbbbbbb		-12,,,12dB
04 00 40	0aaaaaaa	EQ: High EQ Frequency	
04 00 41#	0bbbbbbb		14,,,200 = 1.4,,,20.0kHz
04 00 42	0aaaaaaa	EQ: High EQ Q	
04 00 43#	0bbbbbbb		3,,,100 = 0.3,,,10.0
04 00 44	0aaaaaaa	EQ: Out Level	
04 00 45#	0bbbbbbb		0,,,100
04 00 46	00	(Reserved)	
:	:		
04 00 7F	00		

## Algorithm 21 Space Chorus

04 00 0E	0aaaaaaa	Chorus SW	
04 00 0F#	0bbbbbbb		0,1 = Off,On
04 00 10	0aaaaaaa	Chorus: Input Mode	
04 00 11#	0bbbbbbb		0,1 = Mono,Stereo
04 00 12	0aaaaaaa	Chorus: Mode	
04 00 13#	0bbbbbbb		0,,,6 = 1,2,3,4,1+4,2+4,3+4
04 00 14	0aaaaaaa	Chorus: Mix Balance	
04 00 15#	0bbbbbbb		0,,,100
04 00 16	00	(Reserved)	
:	:		
04 00 7F	00		

## Algorithm 22 Lo-Fi Processor

04 00 0E	0aaaaaaa	Lo-Fi Processor SW	
04 00 0F#	0bbbbbbb		0,1 = Off,On
04 00 10	0aaaaaaa	Realtime Modify Filter SW	
04 00 11#	0bbbbbbb		0,1 = Off,On
04 00 12	0aaaaaaa	Lo-Fi Processor: Pre Filter SW	
04 00 13#	0bbbbbbb		0,1 = Off,On
04 00 14	0aaaaaaa	Lo-Fi Processor: Rate	
04 00 15#	0bbbbbbb		0,,,31 = Off,1/2,,,1/32
04 00 16	0aaaaaaa	Lo-Fi Processor: Number of Bit	
04 00 17#	0bbbbbbb		0,,,15 = Off,15,,,1bit
04 00 18	0aaaaaaa	Lo-Fi Processor: Post Filter SW	
04 00 19#	0bbbbbbb		0,1 = Off,On
04 00 1A	0aaaaaaa	Lo-Fi Processor: Effect Level	
04 00 1B#	0bbbbbbb		0,,,100
04 00 1C	0aaaaaaa	Lo-Fi Processor: Direct Level	
04 00 1D#	0bbbbbbb		0,,,100
04 00 1E	0aaaaaaa	Realtime Modify Filter: Filter Type	
04 00 1F#	0bbbbbbb		0,,,2 = LPF,BPF,HPF
04 00 20	0aaaaaaa	Realtime Modify Filter: Cut Off	
04 00 21#	0bbbbbbb		0,,,100
04 00 22	0aaaaaaa	Realtime Modify Filter: Resonance	
04 00 23#	0bbbbbbb		0,,,100
04 00 24	0aaaaaaa	Realtime Modify Filter: Gain	
04 00 25#	0bbbbbbb		0,,,24dB
04 00 26	0aaaaaaa	Noise Suppressor: Threshold	
04 00 27#	0bbbbbbb		0,,,100
04 00 28	0aaaaaaa	Noise Suppressor: Release	
04 00 29#	0bbbbbbb		0,,,100
04 00 2A	00	(Reserved)	
:	:		
04 00 7F	00		

## Algorithm 23 4 Band Parametric EQ

04 00 0E	0aaaaaaa	Parametric EQ Link SW	
04 00 0F#	0bbbbbbb		0,1 = Off,On
04 00 10	0aaaaaaa	Parametric EQ Ach SW	
04 00 11#	0bbbbbbb		0,1 = Off,On
04 00 12	0aaaaaaa	Parametric EQ Bch SW	
04 00 13#	0bbbbbbb		0,1 = Off,On
04 00 14	0aaaaaaa	EQ Ach: Input Gain	
04 00 15#	0bbbbbbb		-60,,,12dB
04 00 16	0aaaaaaa	EQ Ach: Low EQ Type	
04 00 17#	0bbbbbbb		0,1 = Shelving, Peaking
04 00 18	0aaaaaaa	EQ Ach: Low EQ Gain	
04 00 19#	0bbbbbbb		-12,,,12dB
04 00 1A	0aaaaaaa	EQ Ach: Low EQ Frequency	
04 00 1B#	0bbbbbbb		2,,,200 = 20,,,2000Hz
04 00 1C	0aaaaaaa	EQ Ach: Low EQ Q	
04 00 1D#	0bbbbbbb		3,,,100 = 0.3,,,10.0
04 00 1E	0aaaaaaa	EQ Ach: Low Mid EQ Gain	
04 00 1F#	0bbbbbbb		-12,,,12dB
04 00 20	0aaaaaaa	EQ Ach: Low Mid EQ Frequency	
04 00 21#	0bbbbbbb		20,,,800 = 200,,,8000Hz
04 00 22	0aaaaaaa	EQ Ach: Low Mid EQ Q	
04 00 23#	0bbbbbbb		3,,,100 = 0.3,,,10.0
04 00 24	0aaaaaaa	EQ Ach: High Mid EQ Gain	
04 00 25#	0bbbbbbb		-12,,,12dB
04 00 26	0aaaaaaa	EQ Ach: High Mid EQ Frequency	
04 00 27#	0bbbbbbb		20,,,800 = 200,,,8000Hz
04 00 28	0aaaaaaa	EQ Ach: High Mid EQ Q	
04 00 29#	0bbbbbbb		3,,,100 = 0.3,,,10.0
04 00 2A	0aaaaaaa	EQ Ach: High EQ Type	
04 00 2B#	0bbbbbbb		0,1 = Shelving, Peaking
04 00 2C	0aaaaaaa	EQ Ach: High EQ Gain	
04 00 2D#	0bbbbbbb		-12,,,12dB
04 00 2E	0aaaaaaa	EQ Ach: High EQ Frequency	
04 00 2F#	0bbbbbbb		14,,,200 = 1.4,,,20.0kHz
04 00 30	0aaaaaaa	EQ Ach: High EQ Q	
04 00 31#	0bbbbbbb		3,,,100 = 0.3,,,10.0
04 00 32	0aaaaaaa	EQ Ach: Output Level	

04 00 33#	0bbbbbbb		-60,,12dB
04 00 34	0aaaaaaa	EQ Bch: Input Gain	
04 00 35#	0bbbbbbb		-60,,12dB
04 00 36	0aaaaaaa	EQ Bch: Low EQ Type	
04 00 37#	0bbbbbbb	0,1 = Shelving, Peaking	
04 00 38	0aaaaaaa	EQ Bch: Low EQ Gain	
04 00 39#	0bbbbbbb		-12,,12dB
04 00 3A	0aaaaaaa	EQ Bch: Low EQ Frequency	
04 00 3B#	0bbbbbbb	2,,200 = 20,,2000Hz	
04 00 3C	0aaaaaaa	EQ Bch: Low EQ Q	
04 00 3D#	0bbbbbbb	3,,100 = 0.3,,10.0	
04 00 3E	0aaaaaaa	EQ Bch: Low Mid EQ Gain	
04 00 3F#	0bbbbbbb		-12,,12dB
04 00 40	0aaaaaaa	EQ Bch: Low Mid EQ Frequency	
04 00 41#	0bbbbbbb	20,,800 = 200,,8000Hz	
04 00 42	0aaaaaaa	EQ Bch: Low Mid EQ Q	
04 00 43#	0bbbbbbb	3,,100 = 0.3,,10.0	
04 00 44	0aaaaaaa	EQ Bch: High Mid EQ Gain	
04 00 45#	0bbbbbbb		-12,,12dB
04 00 46	0aaaaaaa	EQ Bch: High Mid EQ Frequency	
04 00 47#	0bbbbbbb	20,,800 = 200,,8000Hz	
04 00 48	0aaaaaaa	EQ Bch: High Mid EQ Q	
04 00 49#	0bbbbbbb	3,,100 = 0.3,,10.0	
04 00 4A	0aaaaaaa	EQ Bch: High EQ Type	
04 00 4B#	0bbbbbbb	0,1 = Shelving, Peaking	
04 00 4C	0aaaaaaa	EQ Bch: High EQ Gain	
04 00 4D#	0bbbbbbb		-12,,12dB
04 00 4E	0aaaaaaa	EQ Bch: High EQ Frequency	
04 00 4F#	0bbbbbbb	14,,200 = 1.4,,20.0kHz	
04 00 50	0aaaaaaa	EQ Bch: High EQ Q	
04 00 51#	0bbbbbbb	3,,100 = 0.3,,10.0	
04 00 52	0aaaaaaa	EQ Bch: Output Level	
04 00 53#	0bbbbbbb		-60,,12dB
04 00 54	00	(Reserved)	
:	:		
04 00 7F	00		

\* When Link SW = On, Bch corresponds to Ach.

### Algorithm 24 10 Band Graphic EQ

04 00 0E	0aaaaaaa	Graphic EQ Link SW	
04 00 0F#	0bbbbbbb		0,1 = Off,On
04 00 10	0aaaaaaa	Graphic EQ Ach SW	
04 00 11#	0bbbbbbb		0,1 = Off,On
04 00 12	0aaaaaaa	Graphic EQ Bch SW	
04 00 13#	0bbbbbbb		0,1 = Off,On
04 00 14	0aaaaaaa	EQ Ach: Input Gain	
04 00 15#	0bbbbbbb		-60,,12dB
04 00 16	0aaaaaaa	EQ Ach: 31.25Hz Gain	
04 00 17#	0bbbbbbb		-12,,12dB
04 00 18	0aaaaaaa	EQ Ach: 62.5Hz Gain	
04 00 19#	0bbbbbbb		-12,,12dB
04 00 1A	0aaaaaaa	EQ Ach: 125Hz Gain	
04 00 1B#	0bbbbbbb		-12,,12dB
04 00 1C	0aaaaaaa	EQ Ach: 250Hz Gain	
04 00 1D#	0bbbbbbb		-12,,12dB
04 00 1E	0aaaaaaa	EQ Ach: 500Hz Gain	
04 00 1F#	0bbbbbbb		-12,,12dB
04 00 20	0aaaaaaa	EQ Ach: 1.0kHz Gain	
04 00 21#	0bbbbbbb		-12,,12dB
04 00 22	0aaaaaaa	EQ Ach: 2.0kHz Gain	
04 00 23#	0bbbbbbb		-12,,12dB
04 00 24	0aaaaaaa	EQ Ach: 4.0kHz Gain	
04 00 25#	0bbbbbbb		-12,,12dB
04 00 26	0aaaaaaa	EQ Ach: 8.0kHz Gain	
04 00 27#	0bbbbbbb		-12,,12dB
04 00 28	0aaaaaaa	EQ Ach: 16.0kHz Gain	
04 00 29#	0bbbbbbb		-12,,12dB
04 00 2A	0aaaaaaa	EQ Ach: Output Level	
04 00 2B#	0bbbbbbb		-60,,12dB
04 00 2C	0aaaaaaa	EQ Bch: Input Gain	
04 00 2D#	0bbbbbbb		-60,,12dB
04 00 2E	0aaaaaaa	EQ Bch: 31.25Hz Gain	
04 00 2F#	0bbbbbbb		-12,,12dB

04 00 30	0aaaaaaa	EQ Bch: 62.5Hz Gain	
04 00 31#	0bbbbbbb		-12,,12dB
04 00 32	0aaaaaaa	EQ Bch: 125Hz Gain	
04 00 33#	0bbbbbbb		-12,,12dB
04 00 34	0aaaaaaa	EQ Bch: 250Hz Gain	
04 00 35#	0bbbbbbb		-12,,12dB
04 00 36	0aaaaaaa	EQ Bch: 500Hz Gain	
04 00 37#	0bbbbbbb		-12,,12dB
04 00 38	0aaaaaaa	EQ Bch: 1.0kHz Gain	
04 00 39#	0bbbbbbb		-12,,12dB
04 00 3A	0aaaaaaa	EQ Bch: 2.0kHz Gain	
04 00 3B#	0bbbbbbb		-12,,12dB
04 00 3C	0aaaaaaa	EQ Bch: 4.0kHz Gain	
04 00 3D#	0bbbbbbb		-12,,12dB
04 00 3E	0aaaaaaa	EQ Bch: 8.0kHz Gain	
04 00 3F#	0bbbbbbb		-12,,12dB
04 00 40	0aaaaaaa	EQ Bch: 16.0kHz Gain	
04 00 41#	0bbbbbbb		-12,,12dB
04 00 42	0aaaaaaa	EQ Bch: Output Level	
04 00 43#	0bbbbbbb		-60,,12dB
04 00 44	00	(Reserved)	
:	:		
04 00 7F	00		

\* When Link SW = On, Bch corresponds to Ach.

### Algorithm 25 Hum Canceler

04 00 0E	0aaaaaaa	Hum Canceler SW	
04 00 0F#	0bbbbbbb		0,1 = Off,On
04 00 10	0aaaaaaa	Noise Suppressor SW	
04 00 11#	0bbbbbbb		0,1 = Off,On
04 00 12	0aaaaaaa	Hum Canceler: Freq	
04 00 13#	0bbbbbbb	200,,8000 = 20.0,,800.0Hz	
04 00 14	0aaaaaaa	Hum Canceler: Width	
04 00 15#	0bbbbbbb		10,,40%
04 00 16	0aaaaaaa	Hum Canceler: Depth	
04 00 17#	0bbbbbbb		0,,100
04 00 18	0aaaaaaa	Hum Canceler: Threshold	
04 00 19#	0bbbbbbb		0,,100
04 00 1A	0aaaaaaa	Hum Canceler: Range Low	
04 00 1B#	0bbbbbbb	1,,200 = Unlimit,20,,2000Hz	
04 00 1C	0aaaaaaa	Hum Canceler: Range High	
04 00 1D#	0bbbbbbb	10,,201 = 1.0,,20,0kHz,Unlimit	
04 00 1E	0aaaaaaa	Noise Suppressor: Threshold	
04 00 1F#	0bbbbbbb		0,,100
04 00 20	0aaaaaaa	Noise Suppressor: Release	
04 00 21#	0bbbbbbb		0,,100
04 00 22	00	(Reserved)	
:	:		
04 00 7F	00		

### Algorithm 26 Vocal Canceler

04 00 0E	0aaaaaaa	Vocal Canceler SW	
04 00 0F#	0bbbbbbb		0,1 = Off,On
04 00 10	0aaaaaaa	EQ SW	
04 00 11#	0bbbbbbb		0,1 = Off,On
04 00 12	0aaaaaaa	Vocal Canceler: Balance	
04 00 13#	0bbbbbbb		0,,100
04 00 14	0aaaaaaa	Vocal Canceler: Range Low	
04 00 15#	0bbbbbbb	1,,200 = Unlimit,20,,2000Hz	
04 00 16	0aaaaaaa	Vocal Canceler: Range High	
04 00 17#	0bbbbbbb	10,,201 = 1.0,,20,0kHz,Unlimit	
04 00 18	0aaaaaaa	EQ: Low EQ Type	
04 00 19#	0bbbbbbb		0,1 = Shelving, Peaking
04 00 1A	0aaaaaaa	EQ: Low EQ Gain	
04 00 1B#	0bbbbbbb		-12,,12dB
04 00 1C	0aaaaaaa	EQ: Low EQ Frequency	
04 00 1D#	0bbbbbbb	2,,200 = 20,,2000Hz	
04 00 1E	0aaaaaaa	EQ: Low EQ Q	
04 00 1F#	0bbbbbbb		3,,100 = 0.3,,10.0

# MIDI Implementation

04 00 20	0aaaaaaa	EQ: Mid EQ Gain	
04 00 21#	0bbbbbbb		-12,,12dB
04 00 22	0aaaaaaa	EQ: Mid EQ Frequency	
04 00 23#	0bbbbbbb		20,,800 = 200,,8000Hz
04 00 24	0aaaaaaa	EQ: Mid EQ Q	
04 00 25#	0bbbbbbb		3,,100 = 0.3,,10.0
04 00 26	0aaaaaaa	EQ: High EQ Type	
04 00 27#	0bbbbbbb		0,1 = Shelving, Peaking
04 00 28	0aaaaaaa	EQ: High EQ Gain	
04 00 29#	0bbbbbbb		-12,,12dB
04 00 2A	0aaaaaaa	EQ: High EQ Frequency	
04 00 2B#	0bbbbbbb		14,,200 = 1.4,,20.0kHz
04 00 2C	0aaaaaaa	EQ: High EQ Q	
04 00 2D#	0bbbbbbb		3,,100 = 0.3,,10.0
04 00 2E	0aaaaaaa	EQ: Out Level	
04 00 2F#	0bbbbbbb		0,,100
04 00 30	00	(Reserved)	
:	:		
04 00 7F	00		

## Algorithm 27 Voice Transformer (FX1 or FX3)

04 00 0E	0aaaaaaa	Voice Transformer SW	
04 00 0F#	0bbbbbbb		0,1 = Off,On
04 00 10	0aaaaaaa	Reverb SW	
04 00 11#	0bbbbbbb		0,1 = Off,On
04 00 12	0aaaaaaa	Fader Edit SW	
04 00 13#	0bbbbbbb		0,1 = Off,On
04 00 14	0aaaaaaa	MIDI Control SW	
04 00 15#	0bbbbbbb		0,1 = Off,On
04 00 16	0aaaaaaa	Voice Transformer: Robot SW	
04 00 17#	0bbbbbbb		0,1 = Off,On
04 00 18	0aaaaaaa	Voice Transformer: Chromatic Pitch	
04 00 19#	0bbbbbbb		-12,,36
04 00 1A	0aaaaaaa	Voice Transformer: Fine Pitch	
04 00 1B#	0bbbbbbb		-100,,100
04 00 1C	0aaaaaaa	Voice Transformer: Chromatic Formant	
04 00 1D#	0bbbbbbb		-12,,12
04 00 1E	0aaaaaaa	Voice Transformer: Fine Formant	
04 00 1F#	0bbbbbbb		-100,,100
04 00 20	0aaaaaaa	Voice Transformer: Mix Balance	
04 00 21#	0bbbbbbb		0,,100
04 00 22	0aaaaaaa	Reverb: Reverb Time	
04 00 23#	0bbbbbbb		1,,100 = 0.1,,10.0sec
04 00 24	0aaaaaaa	Reverb: Pre Delay	
04 00 25#	0bbbbbbb		0,,200msec
04 00 26	0aaaaaaa	Reverb: Density	
04 00 27#	0bbbbbbb		0,,100
04 00 28	0aaaaaaa	Reverb: Effect Level	
04 00 29#	0bbbbbbb		0,,100
04 00 2A	0aaaaaaa	MIDI Control: Bend Range	
04 00 2B#	0bbbbbbb		0,,12 = Off,1,,12
04 00 2C	0aaaaaaa	MIDI Control: Portamento	
04 00 2D#	0bbbbbbb		0...100 = Off,1,,100
04 00 2E	00	(Reserved)	
:	:		
04 00 7F	00		

## Algorithm 28 Vocoder 2 (FX1 or FX3)

04 00 0E	0aaaaaaa	Chorus SW	
04 00 0F#	0bbbbbbb		0,1 = Off,On
04 00 10	0aaaaaaa	Vocoder: Envelope Mode	
04 00 11#	0bbbbbbb		0,,2 = Sharp,Soft,Long
04 00 12	0aaaaaaa	Vocoder: Pan Mode	
04 00 13#	0bbbbbbb		0,,3 = Mono,Stereo,L->R,R->L
04 00 14	0aaaaaaa	Vocoder: Hold	
04 00 15#	0bbbbbbb		0,1 = Off,MIDI
04 00 16	0aaaaaaa	Vocoder: Mic Sens	
04 00 17#	0bbbbbbb		0,,100
04 00 18	0aaaaaaa	Vocoder: Synth Input Level	
04 00 19#	0bbbbbbb		0,,100
04 00 1A	0aaaaaaa	Vocoder: Voice Char Level 1	

04 00 1B#	0bbbbbbb		0,,100
04 00 1C	0aaaaaaa	Vocoder: Voice Char Level 2	
04 00 1D#	0bbbbbbb		0,,100
04 00 1E	0aaaaaaa	Vocoder: Voice Char Level 3	
04 00 1F#	0bbbbbbb		0,,100
04 00 20	0aaaaaaa	Vocoder: Voice Char Level 4	
04 00 21#	0bbbbbbb		0,,100
04 00 22	0aaaaaaa	Vocoder: Voice Char Level 5	
04 00 23#	0bbbbbbb		0,,100
04 00 24	0aaaaaaa	Vocoder: Voice Char Level 6	
04 00 25#	0bbbbbbb		0,,100
04 00 26	0aaaaaaa	Vocoder: Voice Char Level 7	
04 00 27#	0bbbbbbb		0,,100
04 00 28	0aaaaaaa	Vocoder: Voice Char Level 8	
04 00 29#	0bbbbbbb		0,,100
04 00 2A	0aaaaaaa	Vocoder: Voice Char Level 9	
04 00 2B#	0bbbbbbb		0,,100
04 00 2C	0aaaaaaa	Vocoder: Voice Char Level 10	
04 00 2D#	0bbbbbbb		0,,100
04 00 2E	0aaaaaaa	Vocoder: Voice Char Level 11	
04 00 2F#	0bbbbbbb		0,,100
04 00 30	0aaaaaaa	Vocoder: Voice Char Level 12	
04 00 31#	0bbbbbbb		0,,100
04 00 32	0aaaaaaa	Vocoder: Voice Char Level 13	
04 00 33#	0bbbbbbb		0,,100
04 00 34	0aaaaaaa	Vocoder: Voice Char Level 14	
04 00 35#	0bbbbbbb		0,,100
04 00 36	0aaaaaaa	Vocoder: Voice Char Level 15	
04 00 37#	0bbbbbbb		0,,100
04 00 38	0aaaaaaa	Vocoder: Voice Char Level 16	
04 00 39#	0bbbbbbb		0,,100
04 00 3A	0aaaaaaa	Vocoder: Voice Char Level 17	
04 00 3B#	0bbbbbbb		0,,100
04 00 3C	0aaaaaaa	Vocoder: Voice Char Level 18	
04 00 3D#	0bbbbbbb		0,,100
04 00 3E	0aaaaaaa	Vocoder: Voice Char Level 19	
04 00 3F#	0bbbbbbb		0,,100
04 00 40	0aaaaaaa	Vocoder: Mic High Pass Filter	
04 00 41#	0bbbbbbb		9,,200 = Thru,1.0,,20.0kHz
04 00 42	0aaaaaaa	Vocoder: Mic High Pass Filter Pan	
04 00 43#	0bbbbbbb		1,,127 = L63,,R63
04 00 44	0aaaaaaa	Vocoder: Mic Mix	
04 00 45#	0bbbbbbb		0,,100
04 00 46	0aaaaaaa	Vocoder: Noise Suppressor Threshold	
04 00 47#	0bbbbbbb		0,,100
04 00 48	0aaaaaaa	Chorus: Rate	
04 00 49#	0bbbbbbb		1,,100 = 0.1,,10.0Hz
04 00 4A	0aaaaaaa	Chorus: Depth	
04 00 4B#	0bbbbbbb		0,,100
04 00 4C	0aaaaaaa	Chorus: Pre Delay	
04 00 4D#	0bbbbbbb		0,,50ms
04 00 4E	0aaaaaaa	Chorus: Mix Balance	
04 00 4F#	0bbbbbbb		0,,100
04 00 50	00	(Reserved)	
:	:		
04 00 7F	00		

## Algorithm 29 Mic Modeling

04 00 0E	0aaaaaaa	Link SW	
04 00 0F#	0bbbbbbb		0,1 = Off,On
04 00 10	0aaaaaaa	Mic Converter Ach SW	
04 00 11#	0bbbbbbb		0,1 = Off,On
04 00 12	0aaaaaaa	Bass Cut Ach SW	
04 00 13#	0bbbbbbb		0,1 = Off,On
04 00 14	0aaaaaaa	Distance Ach SW	
04 00 15#	0bbbbbbb		0,1 = Off,On
04 00 16	0aaaaaaa	Limiter Ach SW	
04 00 17#	0bbbbbbb		0,1 = Off,On
04 00 18	0aaaaaaa	Mic Converter Bch SW	
04 00 19#	0bbbbbbb		0,1 = Off,On
04 00 1A	0aaaaaaa	Bass Cut Bch SW	
04 00 1B#	0bbbbbbb		0,1 = Off,On
04 00 1C	0aaaaaaa	Distance Bch SW	
04 00 1D#	0bbbbbbb		0,1 = Off,On



# MIDI Implementation

04 00 18	0aaaaaaa	Analog Phaser LFO 1 Depth	0,,100
04 00 19#	0bbbbbbb		
04 00 1A	0aaaaaaa	Analog Phaser LFO 1 Channel B Mod	0,1 = Nor,Inv
04 00 1B#	0bbbbbbb		
04 00 1C	0aaaaaaa	Analog Phaser LFO 2 Rate	0,,100
04 00 1D#	0bbbbbbb		
04 00 1E	0aaaaaaa	Analog Phaser LFO 2 Depth	0,,100
04 00 1F#	0bbbbbbb		
04 00 20	0aaaaaaa	Analog Phaser LFO 2 Channel B Mod	0,1 = Nor,Inv
04 00 21#	0bbbbbbb		
04 00 22	00	(Reserved)	
:	:		
04 00 7F	00		

## Algorithm 34 Speaker Modeling

04 00 0E	0aaaaaaa	Speaker Modeling SW	0,1 = Off,On
04 00 0F#	0bbbbbbb		
04 00 10	0aaaaaaa	Bass Cut SW	0,1 = Off,On
04 00 11#	0bbbbbbb		
04 00 12	0aaaaaaa	Low Frequency Trimmer SW	0,1 = Off,On
04 00 13#	0bbbbbbb		
04 00 14	0aaaaaaa	High Frequency Trimmer SW	0,1 = Off,On
04 00 15#	0bbbbbbb		
04 00 16	0aaaaaaa	Limiter SW	0,1 = Off,On
04 00 17#	0bbbbbbb		
04 00 18	0aaaaaaa	(Reserved)	
04 00 19#	0bbbbbbb		
04 00 1A	0aaaaaaa	Speaker Modeling Model	0,,11 = THRU,Super Flat,Powered GenBlk, Powered E-Bas,Powered Mack,Small Cube,White Cone, White C +tissue,Small Radio,Small TV,Boom Box, BoomBox LoBoost
04 00 1B#	0bbbbbbb		
04 00 1C	0aaaaaaa	Speaker Modeling Phase	0,1 = NRM,INV
04 00 1D#	0bbbbbbb		
04 00 1E	0aaaaaaa	Bass Cut Frequency	1,,200 = Thru,20,,2000Hz
04 00 1F#	0bbbbbbb		
04 00 20	0aaaaaaa	Low Frequency Trimmer Gain	-12,,12dB
04 00 21#	0bbbbbbb		
04 00 22	0aaaaaaa	Low Frequency Trimmer Frequency	2,,200 = 20,,2000Hz
04 00 23#	0bbbbbbb		
04 00 24	0aaaaaaa	High Frequency Trimmer Gain	-12,,12dB
04 00 25#	0bbbbbbb		
04 00 26	0aaaaaaa	High Frequency Trimmer Frequency	10,,200 = 1.0,,20.0kHz
04 00 27#	0bbbbbbb		
04 00 28	0aaaaaaa	Limiter Threshold	-60,,0dB
04 00 29#	0bbbbbbb		
04 00 2A	0aaaaaaa	Limiter Release	0,,100
04 00 2B#	0bbbbbbb		
04 00 2C	0aaaaaaa	Limiter Level	-60,,24dB
04 00 2D#	0bbbbbbb		
04 00 2E	00	(Reserved)	
:	:		
04 00 7F	00		

## Algorithm 35 Mastering Tool Kit

04 00 0E	0aaaaaaa	EQ SW	0,1 = Off,On
04 00 0F#	0bbbbbbb		
04 00 10	0aaaaaaa	Bass Cut SW	0,1 = Off,On
04 00 11#	0bbbbbbb		
04 00 12	0aaaaaaa	Enhancer SW	0,1 = Off,On
04 00 13#	0bbbbbbb		
04 00 14	0aaaaaaa	Expander SW	0,1 = Off,On
04 00 15#	0bbbbbbb		
04 00 16	0aaaaaaa	Compressor SW	0,1 = Off,On
04 00 17#	0bbbbbbb		
04 00 18	0aaaaaaa	Limiter SW	0,1 = Off,On
04 00 19#	0bbbbbbb		
04 00 1A	0aaaaaaa	EQ: Input Gain	-24,,12dB
04 00 1B#	0aaaaaaa	EQ: Low EQ Type	0,1 = Shelving, Peaking
04 00 1C	0aaaaaaa	EQ: Low EQ Gain	-12,,12dB
04 00 1D#	0aaaaaaa	EQ: Low EQ Frequency	2,,42 = 20,,2000Hz(*1)

04 00 1E	0aaaaaaa	EQ: Low EQ Q	0,,31 = 0.3,,16.0(*2)
04 00 1F#	0aaaaaaa	EQ: Low Mid EQ Gain	-12,,12dB
04 00 20	0aaaaaaa	EQ: Low Mid EQ Frequency	2,,54 = 20,,8000Hz(*1)
04 00 21#	0aaaaaaa	EQ: Low Mid EQ Q	0,,31 = 0.3,,16.0(*2)
04 00 22	0aaaaaaa	EQ: High Mid EQ Gain	-12,,12dB
04 00 23#	0aaaaaaa	EQ: High Mid EQ Frequency	2,,54 = 20,,8000Hz(*1)
04 00 24	0aaaaaaa	EQ: High Mid EQ Q	0,,31 = 0.3,,16.0(*2)
04 00 25#	0aaaaaaa	EQ: High EQ Type	0,1 = Shelving, Peaking
04 00 26	0aaaaaaa	EQ: High EQ Gain	-12,,12dB
04 00 27#	0aaaaaaa	EQ: High EQ Frequency	39,,62 = 1.4,,20.0kHz(*1)
04 00 28	0aaaaaaa	EQ: High EQ Q	0,,31 = 0.3,,16.0(*2)
04 00 29#	0aaaaaaa	EQ: Level	-24,,12dB
04 00 2A	0aaaaaaa	Bass Cut Frequency	1,,42 = Off,20,,2000Hz(*1)
04 00 2B#	0aaaaaaa	Enhancer Sens	0,,100
04 00 2C	0aaaaaaa	Enhancer Frequency	36,,56 = 1.0,,10.0kHz(*1)
04 00 2D#	0aaaaaaa	Enhancer Mix Level	-24,,12dB
04 00 2E	0aaaaaaa	Input Gain	-24,,12dB
04 00 2F#	0aaaaaaa	Input Detect Time	0,,10ms
04 00 30	0aaaaaaa	Input Low Split Point	2,,34 = 20,,8000Hz(*1)
04 00 31#	0aaaaaaa	Input High Split Point	40,,60 = 1.6,,16.0kHz(*1)
04 00 32	0aaaaaaa	Expander Low Threshold	0,,80 = -80,,0dB
04 00 33#	0aaaaaaa	Expander Mid Threshold	0,,80 = -80,,0dB
04 00 34	0aaaaaaa	Expander High Threshold	0,,80 = -80,,0dB
04 00 35#	0aaaaaaa	Expander Low Ratio	0,,13 = 1:1.0,,1:INF(*3)
04 00 36	0aaaaaaa	Expander Mid Ratio	0,,13 = 1:1.0,,1:INF(*3)
04 00 37#	0aaaaaaa	Expander High Ratio	0,,13 = 1:1.0,,1:INF(*3)
04 00 38	0aaaaaaa	Expander Low Attack	0,,100ms
04 00 39#	0aaaaaaa	Expander Mid Attack	0,,100ms
04 00 3A	0aaaaaaa	Expander High Attack	0,,100ms
04 00 3B#	0aaaaaaa	Expander Low Release	0,,100 = 50,,5000ms
04 00 3C	0aaaaaaa	Expander Mid Release	0,,100 = 50,,5000ms
04 00 3D#	0aaaaaaa	Expander High Release	0,,100 = 50,,5000ms
04 00 3E	0aaaaaaa	Compressor Low Threshold	-24,,0dB
04 00 3F#	0aaaaaaa	Compressor Mid Threshold	-24,,0dB
04 00 40	0aaaaaaa	Compressor High Threshold	-24,,0dB
04 00 41#	0aaaaaaa	Compressor Low Ratio	0,,13 = 1:1.0,,1:INF(*3)
04 00 42	0aaaaaaa	Compressor Mid Ratio	0,,13 = 1:1.0,,1:INF(*3)
04 00 43#	0aaaaaaa	Compressor High Ratio	0,,13 = 1:1.0,,1:INF(*3)
04 00 44	0aaaaaaa	Compressor Low Attack	0,,100ms
04 00 45#	0aaaaaaa	Compressor Mid Attack	0,,100ms
04 00 46	0aaaaaaa	Compressor High Attack	0,,100ms
04 00 47#	0aaaaaaa	Compressor Low Release	0,,100 = 50,,5000ms
04 00 48	0aaaaaaa	Compressor Mid Release	0,,100 = 50,,5000ms
04 00 49#	0aaaaaaa	Compressor High Release	0,,100 = 50,,5000ms
04 00 4A	0aaaaaaa	Mixer Low Level	0,,86 = -80,,6dB
04 00 4B#	0aaaaaaa	Mixer Mid Level	0,,86 = -80,,6dB
04 00 4C	0aaaaaaa	Mixer High Level	0,,86 = -80,,6dB
04 00 4D#	0aaaaaaa	Limiter Threshold	-24,,0dB
04 00 4E	0aaaaaaa	Limiter Attack	0,,100ms
04 00 4F#	0aaaaaaa	Limiter Release	0,,100 = 50,,5000ms
04 00 50	0aaaaaaa	Output Level	0,,86 = -80,,6dB
04 00 51#	0aaaaaaa	Output Soft Clip	0,1 = Off,On
04 00 52	0aaaaaaa	Output Dither	0,,17 = Off,24,,8Bit
04 00 53#	00	(Reserved)	
04 00 54	00	(Reserved)	
:	:		
04 00 7F	00		

## ● Remote Operation

Start address	Data	Contents and remarks
05 00 00	00 -	Remote Command / Response
05 00 01#	00 -	Parameter
:	:	:
05 nn mm#	00 -	Parameter

(\*) The address marked by “#” are invalid. Transmit the Data Set (DT1) message with the specified size to the address without “#” mark. Data Request(RQ1) message is ignored.

(\*) The commands require to set simultaneously the parameter which specified size.

### ◇ Remote Operation Command List

Command	Remarks
00	NOP (No Operation)
01	Abort Command
02	Undo
03	Redo
04	Get Now Time
05	Preview From
06	Preview To
07	Preview Thru
08	Preview Scrub On
09	Preview Scrub Off
0A	Get Amplitude Profile
0B	Get Wave Data
0C	Get Track Name
0D	Set Track Name
0E	Get Event List (1) - Full Parameter Sequence
0F	Get Event List (2) - Event Number Sequence
10	Get Event List (3) - Event List Pointer:Top, Bottom, Count
11	Get Event Parameter
12	Set Event Name
13	Create New Event
14	Track Copy
15	Track Move
16	Track Exchange
17	Track Insert
18	Track Cut
19	Track Erase
1A	Track Time Comp/Exp.
1B	Track Exchange with Track Name

### ◇ Remote Operation Response List

Response	Remarks
40	Complete (No Error)
41	Error
42	Now Time
43	Amplitude Profile
44	Wave Data
45	Track Name
46	Event List (1) - Full Parameter Sequence
47	Event List (2) - Event Number Sequence
48	Event List (3) - Event List Pointer: Top,Bottom,Count
49	Event Parameter

### ◇ Command 00 NOP ( No Operation )

Start address	Data	Contents and remarks
05 00 00	00	NOP (No Operation)

### ◇ Command 01 Abort Command

Start address	Data	Contents and remarks
05 00 00	01	Abort Command

Start address	Data	Contents and remarks
05 00 00	01	Abort Command

### ◇ Command 02 Undo

Start address	Data	Contents and remarks
05 00 00	02	Undo
05 00 01#	000000aa	Undo Level
05 00 02#	0bbbbbbb	aabbbbbbbccccccc = 1,,999
05 00 03#	0ccccccc	

### ◇ Command 03 Redo

Start address	Data	Contents and remarks
05 00 00	03	Redo

### ◇ Command 04 Get Now Time

Start address	Data	Contents and remarks
05 00 00	04	Get Now Time

### ◇ Command 05 Preview From

Start address	Data	Contents and remarks
05 00 00	05	Preview From

### ◇ Command 06 Preview To

Start address	Data	Contents and remarks
05 00 00	06	Preview To

### ◇ Command 07 Preview Thru

Start address	Data	Contents and remarks
05 00 00	07	Preview Thru

### ◇ Command 08 Preview Scrub On

Start address	Data	Contents and remarks
05 00 00	08	Preview Scrub On
05 00 01#	00 - 0F	Target Track
		1,,16

### ◇ Command 09 Preview Scrub Off

Start address	Data	Contents and remarks
05 00 00	09	Preview Scrub Off

### ◇ Command 0A Get Amplitude Profile

Start address	Data	Contents and remarks
05 00 00	0A	Get Amplitude Profile
05 00 01#	0000000a	Target V.Tr.
05 00 02#	0bbbbbbb	aabbbbbbb = V.Tr.1-1,,V.Tr.18-16
05 00 03#	0aaaaaaaa	From Time
05 00 04#	0bbbbbbb	aaaaaaaaabbbbbbbcccccccdtttttttt =
05 00 05#	0ccccccc	0,,268435455block (1block=16sample)

# MIDI Implementation

05 00 06#	00000000		
05 00 07#	00000000	Length Time	
05 00 08#	00000000		aaaaaaaaabbbbbcccccccdxxxx =
05 00 09#	00000000		0,,,268435455block (1block=16sample)
05 00 0A#	00000000		
05 00 0B#	00000000	Resolution	
05 00 0C#	00000000		aaaaaaaaabbbbb = 1,,, (blocks)
05 00 0D#	00000000	Packet Byte Length	
05 00 0E#	00000000		aaaaaaaaabbbbb = 6,,,16384(=0)

## Command 0B Get Wave Data

Start address	Data	Contents and remarks	
05 00 00	0B	Get Wave Data	
05 00 01#	0000000a	Target V.Tr.	
05 00 02#	00000000		abbbbbbb = V.Tr.1-1,,,V.Tr.18-16
05 00 03#	00000000	From Time	
05 00 04#	00000000		aaaaaaaaabbbbbcccccccdxxxx =
05 00 05#	00000000		0,,,268435455block (1block=16sample)
05 00 06#	00000000		
05 00 07#	00000000	Length Time	
05 00 08#	00000000		aaaaaaaaabbbbbcccccccdxxxx =
05 00 09#	00000000		0,,,268435455block (1block=16sample)
05 00 0A#	00000000		
05 00 0B#	00000000	Packet Byte Length	
05 00 0C#	00000000		aaaaaaaaabbbbb = 6,,,16384(=0)

## Command 0C Get Track Name

Start address	Data	Contents and remarks	
05 00 00	0C	Get Track Name	
05 00 01#	0000000a	Target V.Tr.	
05 00 02#	00000000		abbbbbbb = V.Tr.1-1,,,V.Tr.18-16

## Command 0D Set Track Name

Start address	Data	Contents and remarks	
05 00 00	0D	Set Track Name	
05 00 01#	0000000a	Target V.Tr.	
05 00 02#	00000000		abbbbbbb = V.Tr.1-1,,,V.Tr.18-16
05 00 03#	20 - 7E	Name - 1	(ASCII)
05 00 04#	20 - 7E	Name - 2	
:	:	:	:
05 00 12#	20 - 7E	Name - 16	

## Command 0E Get Event List (1) - Full Parameter Sequence

Start address	Data	Contents and remarks	
05 00 00	0E	Get Event List (1) - Full Parameter Sequence	
05 00 01#	0000000a	Target V.Tr.	
05 00 02#	00000000		aaaaaaaaabbbbb = V.Tr.1-1,,,V.Tr.18-16, take(=3FFF)
05 00 03#	0000000a	Packet Byte Length	
05 00 04#	00000000		aaaaaaaaabbbbb = 6,,,16384(=0)

## Command 0F Get Event List (2) - Event Number Sequence

Start address	Data	Contents and remarks	
05 00 00	0F	Get Event List (2) - Event Number Sequence	
05 00 01#	0000000a	Target V.Tr.	
05 00 02#	00000000		aaaaaaaaabbbbb = V.Tr.1-1,,,V.Tr.18-16, take(=3FFF)
05 00 03#	0000000a	Packet Byte Length	
05 00 04#	00000000		aaaaaaaaabbbbb = 6,,,16384(=0)

## Command 10 Get Event List (3) - Event List Pointer:Top, Bottom, Count

Start address	Data	Contents and remarks	
05 00 00	10	Get Event List (3) - Event List Pointer: Top, Bottom, Count	
05 00 01#	0000000a	Target V.Tr.	
05 00 02#	00000000		aaaaaaaaabbbbb = V.Tr.1-1,,,V.Tr.18-16, take(=3FFF)

## Command 11 Get Event Parameter

Start address	Data	Contents and remarks	
05 00 00	11	Get Event Parameter	
05 00 01#	000000aa	Event Number	
05 00 02#	00000000		abbbbbbbcccccc = 0000,,,FFFE
05 00 03#	00000000		

## Command 12 Set Event Name

Start address	Data	Contents and remarks	
05 00 00	12	Set Event Name	
05 00 01#	000000aa	Event Number	
05 00 02#	00000000		abbbbbbbcccccc = 0000,,,FFFE
05 00 03#	00000000		
05 00 04#	20 - 7E	Name - 1	(ASCII)
05 00 05#	20 - 7E	Name - 2	
:	:	:	:
05 00 13#	20 - 7E	Name - 16	

## Command 13 Create New Event

Start address	Data	Contents and remarks	
05 00 00	13	Create New Event	
05 00 01#	0000000a	Target V.Tr.	
05 00 02#	00000000		aaaaaaaaabbbbb = V.Tr.1-1,,,V.Tr.18-16
05 00 03#	000000aa	Original Take Event Number	
05 00 04#	00000000		abbbbbbbcccccc = 0000,,,FFFE (silent event=FFFF)
05 00 05#	00000000		
00 00 06#	00000000	Start Time	
05 00 07#	00000000		aaaaaaaaabbbbbcccccccdxxxx =
05 00 08#	00000000		0,,,268435455block (1block=16sample)
00 00 09#	00000000		
00 00 0A#	00000000	End Time	
05 00 0B#	00000000		aaaaaaaaabbbbbcccccccdxxxx =
05 00 0C#	00000000		0,,,268435455block (1block=16sample)
00 00 0D#	00000000		
00 00 0E#	00000000	Offset Time	
05 00 0F#	00000000		aaaaaaaaabbbbbcccccccdxxxx =
05 00 10#	00000000		0,,,268435455block (1block=16sample)
00 00 11#	00000000		

## Command 14 Track Copy

Start address	Data	Contents and remarks	
05 00 00	14	Track Copy	
05 00 01#	0000000a	Track Copy Start Time	
05 00 02#	00000000		aaaaaaaaabbbbbcccccccdxxxx =
05 00 03#	00000000		0,,,268435455block (1block=16sample)
05 00 04#	00000000		
05 00 05#	0000000a	Track Copy End Time	
05 00 06#	00000000		aaaaaaaaabbbbbcccccccdxxxx =
05 00 07#	00000000		0,,,268435455block (1block=16sample)
05 00 08#	00000000		
05 00 09#	0000000a	Track Copy From Time	
05 00 0A#	00000000		aaaaaaaaabbbbbcccccccdxxxx =
05 00 0B#	00000000		0,,,268435455block (1block=16sample)
05 00 0C#	00000000		
05 00 0D#	0000000a	Track Copy To Time	
05 00 0E#	00000000		aaaaaaaaabbbbbcccccccdxxxx =
05 00 0F#	00000000		0,,,268435455block (1block=16sample)
05 00 10#	00000000		
05 00 11#	01 - 63	Track Copy Time	1,,,99
05 00 12#	00 - 01	Track Copy +Insert	Off,On
05 00 13#	000000aa	The Number Of Target	abbbbbbb = 1,,,256



05 00 14#	0bbbbbbb	
05 00 15#	0000000a	Source V.Tr.
05 00 16#	0bbbbbbb	aabbbbbbb = V.Tr.1-1,,V.Tr.18-16
05 00 17#	0000000c	Destination V.Tr.
05 00 18#	0ddddd	ccddddd = V.Tr.1-1,,V.Tr.18-16
:	:	:
:	:	:
05 nn mm#	0000000a	Source V.Tr.
	0bbbbbbb	aabbbbbbb = V.Tr.1-1,,V.Tr.18-16
	0000000c	Destination V.Tr.
	0ddddd	ccddddd = V.Tr.1-1,,V.Tr.18-16
		(nn mm = 00 14 + The Number Of Target * 4)

## Command 15 Track Move

Start address	Data	Contents and remarks
05 00 00	15	Track Move
05 00 01#	0aaaaaaa	Track Move Start Time
05 00 02#	0bbbbbbb	aaaaaabbbbbbbcccccddddd =
05 00 03#	0ccccccc	0,,268435455block (lblock=16sample)
05 00 04#	0ddddd	
05 00 05#	0aaaaaaa	Track Move End Time
05 00 06#	0bbbbbbb	aaaaaabbbbbbbcccccddddd =
05 00 07#	0ccccccc	0,,268435455block (lblock=16sample)
05 00 08#	0ddddd	
05 00 09#	0aaaaaaa	Track Move From Time
05 00 0A#	0bbbbbbb	aaaaaabbbbbbbcccccddddd =
05 00 0B#	0ccccccc	0,,268435455block (lblock=16sample)
05 00 0C#	0ddddd	
05 00 0D#	0aaaaaaa	Track Move To Time
05 00 0E#	0bbbbbbb	aaaaaabbbbbbbcccccddddd =
05 00 0F#	0ccccccc	0,,268435455block (lblock=16sample)
05 00 10#	0ddddd	
05 00 11#	00 - 01	Track Move +Insert Off,On
05 00 12#	000000aa	The Number Of Target aabbbbbbb = 1,,256
05 00 13#	0bbbbbbb	
05 00 14#	0000000a	Source V.Tr.
05 00 15#	0bbbbbbb	aabbbbbbb = V.Tr.1-1,,V.Tr.18-16
05 00 16#	0000000c	Destination V.Tr.
05 00 17#	0ddddd	ccddddd = V.Tr.1-1,,V.Tr.18-16
:	:	:
:	:	:
05 nn mm#	0000000a	Source V.Tr.
	0bbbbbbb	aabbbbbbb = V.Tr.1-1,,V.Tr.18-16
	0000000c	Destination V.Tr.
	0ddddd	ccddddd = V.Tr.1-1,,V.Tr.18-16
		(nn mm = 00 13 + The Number Of Target * 4)

## Command 16 Track Exchange

Start address	Data	Contents and remarks
05 00 00	16	Track Exchange
05 00 01#	000000aa	The Number Of Target aabbbbbbb = 1,,256
05 00 02#	0bbbbbbb	
05 00 03#	0000000a	Source V.Tr.
05 00 04#	0bbbbbbb	aabbbbbbb = V.Tr.1-1,,V.Tr.18-16
05 00 05#	0000000c	Destination V.Tr.
05 00 06#	0ddddd	ccddddd = V.Tr.1-1,,V.Tr.18-16
:	:	:
:	:	:
05 nn mm#	0000000a	Source V.Tr.
	0bbbbbbb	aabbbbbbb = V.Tr.1-1,,V.Tr.18-16
	0000000c	Destination V.Tr.
	0ddddd	ccddddd = V.Tr.1-1,,V.Tr.18-16
		(nn mm = 00 02 + The Number Of Target * 4)

## Command 17 Track Insert

Start address	Data	Contents and remarks
05 00 00	17	Track Insert
05 00 01#	0aaaaaaa	Track Insert Start Time
05 00 02#	0bbbbbbb	aaaaaabbbbbbbcccccddddd =
05 00 03#	0ccccccc	0,,268435455block (lblock=16sample)
05 00 04#	0ddddd	
05 00 05#	0aaaaaaa	Track Insert To Time
05 00 06#	0bbbbbbb	aaaaaabbbbbbbcccccddddd =
05 00 07#	0ccccccc	0,,268435455block (lblock=16sample)
05 00 08#	0ddddd	
05 00 09#	000000aa	The Number Of Target aabbbbbbb = 1,,256
05 00 0A#	0bbbbbbb	
05 00 0B#	0000000a	Insert V.Tr.
05 00 0C#	0bbbbbbb	aabbbbbbb = V.Tr.1-1,,V.Tr.18-16
:	:	:
:	:	:
	0000000a	Insert V.Tr.

05 nn mm#	0bbbbbbb	aabbbbbbb = V.Tr.1-1,,V.Tr.18-16
		(nn mm = 00 0A + The Number Of Target * 2)

## Command 18 Track Cut

Start address	Data	Contents and remarks
05 00 00	18	Track Cut
05 00 01#	0aaaaaaa	Track Cut Start Time
05 00 02#	0bbbbbbb	aaaaaabbbbbbbcccccddddd =
05 00 03#	0ccccccc	0,,268435455block (lblock=16sample)
05 00 04#	0ddddd	
05 00 05#	0aaaaaaa	Track Cut End Time
05 00 06#	0bbbbbbb	aaaaaabbbbbbbcccccddddd =
05 00 07#	0ccccccc	0,,268435455block (lblock=16sample)
05 00 08#	0ddddd	
05 00 09#	000000aa	The Number Of Target aabbbbbbb = 1,,256
05 00 0A#	0bbbbbbb	
05 00 0B#	0000000a	Cut V.Tr.
05 00 0C#	0bbbbbbb	aabbbbbbb = V.Tr.1-1,,V.Tr.18-16
:	:	:
:	:	:
05 nn mm#	0000000a	Cut V.Tr.
	0bbbbbbb	aabbbbbbb = V.Tr.1-1,,V.Tr.18-16
		(nn mm = 00 0A + The Number Of Target * 2)

## Command 19 Track Erase

Start address	Data	Contents and remarks
05 00 00	19	Track Erase
05 00 01#	0aaaaaaa	Track Erase Start Time
05 00 02#	0bbbbbbb	aaaaaabbbbbbbcccccddddd =
05 00 03#	0ccccccc	0,,268435455block (lblock=16sample)
05 00 04#	0ddddd	
05 00 05#	0aaaaaaa	Track Erase End Time
05 00 06#	0bbbbbbb	aaaaaabbbbbbbcccccddddd =
05 00 07#	0ccccccc	0,,268435455block (lblock=16sample)
05 00 08#	0ddddd	
05 00 09#	000000aa	The Number Of Target aabbbbbbb = 1,,256
05 00 0A#	0bbbbbbb	
05 00 0B#	0000000a	Erase V.Tr.
05 00 0C#	0bbbbbbb	aabbbbbbb = V.Tr.1-1,,V.Tr.18-16
:	:	:
:	:	:
05 nn mm#	0000000a	Erase V.Tr.
	0bbbbbbb	aabbbbbbb = V.Tr.1-1,,V.Tr.18-16
		(nn mm = 00 0A + The Number Of Target * 2)

## Command 1A Track Time Comp/Exp.

Start address	Data	Contents and remarks
05 00 00	1A	Track Time Comp/Exp.
05 00 01#	0aaaaaaa	Track Time Comp/Exp. Start Time
05 00 02#	0bbbbbbb	aaaaaabbbbbbbcccccddddd =
05 00 03#	0ccccccc	0,,268435455block (lblock=16sample)
05 00 04#	0ddddd	
05 00 05#	0aaaaaaa	Track Time Comp/Exp. End Time
05 00 06#	0bbbbbbb	aaaaaabbbbbbbcccccddddd =
05 00 07#	0ccccccc	0,,268435455block (lblock=16sample)
05 00 08#	0ddddd	
05 00 09#	0aaaaaaa	Track Time Comp/Exp. To Time
05 00 0A#	0bbbbbbb	aaaaaabbbbbbbcccccddddd =
05 00 0B#	0ccccccc	0,,268435455block (lblock=16sample)
05 00 0C#	0ddddd	
05 00 0D#	00 - 01	Track Time Comp/Exp. Pitch Mode Fix,Vari
05 00 0E#	00 - 02	Track Time Comp/Exp. Type A,B,C
05 00 0F#	01 - 64	Track Time Comp/Exp. Amplitude 1,,100%
05 00 10#	000000aa	The Number Of Target aabbbbbbb = 1,,256
05 00 11#	0bbbbbbb	
05 00 0B#	0000000a	Comp/Exp V.Tr.
05 00 0C#	0bbbbbbb	aabbbbbbb = V.Tr.1-1,,V.Tr.18-16
:	:	:
:	:	:
05 nn mm#	0000000a	Comp/Exp V.Tr.
	0bbbbbbb	aabbbbbbb = V.Tr.1-1,,V.Tr.18-16
		(nn mm = 00 11 + The Number Of Target * 2)

## Command 1B Track Exchange with Track Name

Start		
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# MIDI Implementation

address	Data	Contents and remarks
05 00 00	1B	Track Exchange With Track Name
05 00 01#	000000aa	The Number Of Target aabbbbbbb = 1,,256
05 00 02#	0bbbbbbb	
05 00 03#	0000000a	Source V.Tr. aabbbbbbb = V.Tr.1-1,,V.Tr.18-16
05 00 04#	0bbbbbbb	
05 00 05#	0000000c	Destination V.Tr. ccccccccc = V.Tr.1-1,,V.Tr.18-16
05 00 06#	0ddddddd	
:	:	
:	:	
05 nn mm#	0000000a 0bbbbbbb 0000000c 0ddddddd	Source V.Tr. aabbbbbbb = V.Tr.1-1,,V.Tr.18-16 Destination V.Tr. ccccccccc = V.Tr.1-1,,V.Tr.18-16 (nn mm = 00 02 + The Number Of Target * 4)

## Response 40 Complete (No Error)

Start address	Data	Contents and remarks
05 00 00	40	Complete (No Error)

## Response 41 Error

Start address	Data	Contents and remarks
05 00 00	41	Error
05 00 01#	00 - 7F	Error Code (00=No Error(complete, end of data)) 01=Busy 02=Command Aborted 03=Illegal Command 04=Command Error 05=Command Rejected (song protected)

## Response 42 Now Time

Start address	Data	Contents and remarks
05 00 00	42	Now Time
05 00 01#	0aaaaaaa	Now Relative Time
05 00 02#	0bbbbbbb	aaaaaaabbbbbbbcccccccccccccccc =
05 00 03#	0ccccccc	0,,,268435455block (1block=16sample)
05 00 04#	0ddddddd	
05 00 05#	0aaaaaaa	Now Absolute Time
05 00 06#	0bbbbbbb	aaaaaaabbbbbbbcccccccccccccccc =
05 00 07#	0ccccccc	0,,,268435455block (1block=16sample)
05 00 08#	0ddddddd	

## Response 43 Amplitude Profile

Start address	Data	Contents and remarks
05 00 00	43	Amplitude Profile
05 00 01#	0000000a	Target V.Tr. aabbbbbbb = V.Tr.1-1,,V.Tr.18-16
05 00 02#	0bbbbbbb	
05 00 03#	0aaaaaaa	Packet Number
05 00 04#	0bbbbbbb	aaaaaaabbbbbbb = 0 - 16383
05 00 05#	00 - 7F	Packet Data Buffer
:	:	
05 nn mm#		(nn mm = Packet Byte Length - 1)

Data Sequence	Data	Contents and remarks
05 00 00	00 - 7F	Amplitude Data 0=-127dB, 1=-126dB,...,126=-1dB,127=0dB

## Response 44 Wave Data

Start address	Data	Contents and remarks
05 00 00	44	Wave Data
05 00 01#	0000000a	Target V.Tr. aabbbbbbb = V.Tr.1-1,,V.Tr.18-16
05 00 02#	0bbbbbbb	
05 00 03#	0aaaaaaa	Packet Number
05 00 04#	0bbbbbbb	aaaaaaabbbbbbb = 0 - 16383
05 00 05#	00 - 7F	Packet Data Buffer

Start address	Data	Contents and remarks
05 nn mm#		(nn mm = Packet Byte Length - 1)
Data Sequence	Data	Contents and remarks
05 00 00	000000aa	Wave Data
05 00 01	0bbbbbbb	aaabbbbbcccccccc = 16bit 2*s Competent data
05 00 02	0ccccccc	

## Response 45 Track Name

Start address	Data	Contents and remarks
05 00 00	45	Track Name
05 00 01#	0000000a	Target V.Tr. aabbbbbbb = V.Tr.1-1,,V.Tr.18-16
05 00 02#	0bbbbbbb	
05 00 03#	20 - 7E	Name - 1 (ASCII)
05 00 04#	20 - 7E	Name - 2
:	:	
05 00 12#	20 - 7E	Name - 16

## Response 46 Event List (1) - Full Parameter Sequence

Start address	Data	Contents and remarks
05 00 00	46	Event List (1) - Full Parameter Sequence
05 00 01#	0aaaaaaa	Target V.Tr. aaaaaabbbbbbb = V.Tr.1-1,,V.Tr.18-16
05 00 02#	0bbbbbbb	take(=3FFF)
05 00 03#	0aaaaaaa	Packet Number
05 00 04#	0bbbbbbb	aaaaaaabbbbbbb = 0 - 16383
05 00 05#	00 - 7F	Packet Data Buffer
:	:	
05 nn mm#		(nn mm = Packet Byte Length - 1)

Data Sequence ( Event Parameter )	Data	Contents and remarks
00 00 00	000000aa	Event Number
00 00 01	0bbbbbbb	aaabbbbbcccccccc = 0000,,FFFE
00 00 02	0ccccccc	
00 00 03	0aaaaaaa	Start Time
00 00 04	0bbbbbbb	aaaaaaabbbbbbbcccccccccccccccc =
00 00 05	0ccccccc	0,,,268435455block (1block=16sample)
00 00 06	0ddddddd	
00 00 07	0aaaaaaa	End Time
00 00 08	0bbbbbbb	aaaaaaabbbbbbbcccccccccccccccc =
00 00 09	0ccccccc	0,,,268435455block (1block=16sample)
00 00 0A	0ddddddd	
00 00 0B	0aaaaaaa	Offset Time
00 00 0C	0bbbbbbb	aaaaaaabbbbbbbcccccccccccccccc =
00 00 0D	0ccccccc	0,,,268435455block (1block=16sample)
00 00 0E	0ddddddd	
00 00 0F	000000aa	Previous Event
00 00 10	0bbbbbbb	aaabbbbbcccccccc = 0000,,FFFE
00 00 11	0ccccccc	Termination(=FFFF)
00 00 12	000000aa	Next Event
00 00 13	0bbbbbbb	aaabbbbbcccccccc = 0000,,FFFE
00 00 14	0ccccccc	Termination(=FFFF)
00 00 15	000000aa	Archive Flag
00 00 16	0bbbbbbb	aaabbbbbcccccccc = 0000,,FFFE
00 00 17	0ccccccc	
00 00 18	000000aa	UNDO Level
00 00 19	0bbbbbbb	aaabbbbbcccccccc = 0000,,FFFE
00 00 1A	0ccccccc	
00 00 1B	0000000a	Target V.Tr.
00 00 1C	0bbbbbbb	aaabbbbb = V.Tr.1-1,,V.Tr.18-16
00 00 1D	00 - 01	Sub Take ORG, SUB
00 00 1E	000000aa	From Original Event Number of Take List
00 00 1F	0bbbbbbb	aaabbbbbcccccccc = 0000,,FFFE
00 00 20	0ccccccc	
00 00 21	00 - 3B	Time&Date (second)
00 00 22	00 - 3B	(minute)
00 00 23	00 - 17	(hour)
00 00 24	00 - 06	(day)
00 00 25	00 - 1E	(date)
00 00 26	00 - 0B	(month)
00 00 27	000000aa	(year) aabbbbbbbcccccccc = 1980,,2079
00 00 28	0bbbbbbb	
00 00 29	0ccccccc	
00 00 2A	20 - 7e	Name - 1 ASCII
00 00 2B	20 - 7e	Name - 2
:	:	

00 00 39	20 - 7e	Name - 16
----------	---------	-----------

### ◆Response 47 Event List (2) - Event Number Sequence

Start address	Data	Contents and remarks
05 00 00	47	Event List (2) - Event Number Sequence
05 00 01# 05 00 02#	0aaaaaaa 0bbbbbbb	Target V.Tr. aaaaaaabbbbbbb = V.Tr.1-1,,V.Tr.18-16, take(=3FFF)
05 00 03# 05 00 04#	0aaaaaaa 0bbbbbbb	Packet Number aaaaaaabbbbbbb = 0 - 16383
05 00 05# : :	00 - 7F : :	Packet Data Buffer
05 nn mm#		(nn mm = Packet Byte Length - 1)

#### Data Sequence

00 00 00	000000aa	Event Number	aabbbbbbbccccccc = 0000,,FFFE
00 00 01	0bbbbbbb		
00 00 02	0ccccccc		

### ◆Response 48 Event List (3) - Event List Pointer: Top,Bottom,Count

Start address	Data	Contents and remarks
05 00 00	48	Event List (3) - Event List Pointer: Top,Bottom,Count
05 00 01# 05 00 02#	0aaaaaaa 0bbbbbbb	Target V.Tr. aaaaaaabbbbbbb = V.Tr.1-1,,V.Tr.18-16, take(=3FFF)
00 00 03# 00 00 04# 00 00 05#	000000aa 0bbbbbbb 0ccccccc	Event List Top aabbbbbbbccccccc = 0000,,FFFE, Termination(=FFFF)
00 00 06# 00 00 07# 00 00 08#	000000aa 0bbbbbbb 0ccccccc	Event List Bottom aabbbbbbbccccccc = 0000,,FFFE, Termination(=FFFF)
00 00 09# 00 00 0A# 00 00 0B#	000000aa 0bbbbbbb 0ccccccc	Event List Count aabbbbbbbccccccc = 0000,,FFFF

### ◆Response 49 Event Parameter

Start address	Data	Contents and remarks
05 00 00	49	Event Parameter
05 00 01 05 00 02 05 00 03	000000aa 0bbbbbbb 0ccccccc	Event Number aabbbbbbbccccccc = 0000,,FFFE
05 00 04 05 00 05 05 00 06 05 00 07	0aaaaaaa 0bbbbbbb 0ccccccc 0ddddd	Start Time aaaaaaabbbbbbbccccccodddddd = 0,,268435455block (1block=16sample)
05 00 08 05 00 09 05 00 0A 05 00 0B	0aaaaaaa 0bbbbbbb 0ccccccc 0ddddd	End Time aaaaaaabbbbbbbccccccodddddd = 0,,268435455block (1block=16sample)
05 00 0C 05 00 0D 05 00 0E 05 00 0F	0aaaaaaa 0bbbbbbb 0ccccccc 0ddddd	Offset Time aaaaaaabbbbbbbccccccodddddd = 0,,268435455block (1block=16sample)
05 00 10 05 00 11 05 00 12	000000aa 0bbbbbbb 0ccccccc	Previous Event aabbbbbbbccccccc = 0000,,FFFE, Termination(=FFFF)
05 00 13 05 00 14 05 00 15	000000aa 0bbbbbbb 0ccccccc	Next Event aabbbbbbbccccccc = 0000,,FFFE, Termination(=FFFF)
05 00 16 05 00 17 05 00 18	000000aa 0bbbbbbb 0ccccccc	Archive Flag aabbbbbbbccccccc = 0000,,FFFF
05 00 19 05 00 1A 05 00 1B	000000aa 0bbbbbbb 0ccccccc	UNDO Level aabbbbbbbccccccc = 0000,,FFFF
05 00 1C 05 00 1D	000000aa 0bbbbbbb	Target V.Tr. aabbbbbbb = V.Tr.1-1,,V.Tr.18-16,
05 00 1E	00 - 01	Sub Take ORG, SUB
05 00 1F 05 00 20 05 00 21	000000aa 0bbbbbbb 0ccccccc	From Original Event Number of Take List aabbbbbbbccccccc = 0000,,FFFE

05 00 22	00 - 3B	Time&Date (second)	0,,59
05 00 23	00 - 3B	(minute)	0,,59
05 00 24	00 - 17	(hour)	0,,23
05 00 25	00 - 06	(day)	1,,7
05 00 26	00 - 1E	(date)	1,,31
05 00 27	00 - 0B	(month)	1,,12
05 00 28	000000aa	(year)	aaabbbbbccccccc = 1980,,2079
05 00 29	0bbbbbbb		
05 00 2A	0ccccccc		
05 00 2B	20 - 7e	Name - 1	
05 00 2C	20 - 7e	Name - 2	ASCII
:	:		
05 00 3A	20 - 7e	Name - 16	

### ●Sync Track Data

Start address	Data	Contents and remarks
08 00 00	0000aaaa	Sync Track Data 1
08 00 01	0000bbbb	aaaabbbccccccddd
08 00 02	0000cccc	
08 00 03	0000dddd	
08 00 04	0000aaaa	Sync Track Data 2
08 00 05	0000bbbb	aaaabbbccccccddd
08 00 06	0000cccc	
08 00 07	0000dddd	
08 00 08	0000aaaa	Sync Track Data 3
:	:	
0F 7F 7B	0000dddd	Sync Track Data 32767
0F 7F 7C	0000aaaa	Sync Track Data 32768
0F 7F 7D	0000bbbb	aaaabbbccccccddd
0F 7F 7E	0000cccc	
0F 7F 7F	0000dddd	

## 3. MIDI Machine Control

### ■MIDI Machine Control Details

#### ●STOP(MCS)

Status	Data Byte	Status
F0H	7FH,Dev.06H,01H	F7H

Byte	Description
F0H	Status of System Exclusive Message
7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (or 7FH)
06H	MMC Command Message
01H	STOP (MCS)
F7H	EOX (End of System Exclusive Message)

If the device ID on the message was as same as that of the receiving device or 7FH, the VS-1824 stops immediately.

If the transport switch [STOP] was pressed, the VS-1824 transmits as the device ID 7FH.

#### ●PLAY(MCS)

Status	Data Byte	Status
F0H	7FH,Dev.06H,02H	F7H

Byte	Description
F0H	Status of System Exclusive Message
7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (or 7FH)
06H	MMC Command Message
02H	PLAY (MCS)
F7H	EOX (End of System Exclusive Message)

If the device ID on the message was as same as that of the receiving device or 7FH, the VS-1824 goes into the playback condition.

The VS-1824 does not transmit this message.

#### ●DEFERRED PLAY(MCS)

Status	Data Bytes	Status
--------	------------	--------

# MIDI Implementation

F0H                    7FH,Dev,06H,03H                    F7H

Byte	Description
F0H	Status of System Exclusive Message
7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (or 7FH)
06H	MMC Command Message
03H	DEFERRED PLAY (MCS)
F7H	EOX (End of System Exclusive Message)

If the device ID on the message was as same as that of the receiving device or 7FH, the VS-1824 goes into the playback condition after the locate operation.  
If the transport switch [PLAY] was pressed, the VS-1824 transmits as the device ID 7FH.

## ●FAST FORWARD(MCS)

Status	Data Bytes	Status
F0H	7FH,Dev,06H,03H	F7H

Byte	Description
F0H	Status of System Exclusive Message
7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (or 7FH)
06H	MMC Command Message
03H	DEFERRED PLAY (MCS)
F7H	EOX (End of System Exclusive Message)

If the device ID on the message was as same as that of the receiving device or 7FH, the VS-1824 goes into the fast forward condition.  
The VS-1824 does not transmit the message.

## ●REWIND(MCS)

Status	Data Bytes	Status
F0H	7FH,Dev,06H,05H	F7H

Byte	Description
F0H	Status of System Exclusive Message
7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (or 7FH)
06H	MMC Command Message
05H	REWIND (MCS)
F7H	EOX (End of System Exclusive Message)

If the device ID on the message was as same as that of the receiving device or 7FH, the VS-1824 goes into the rewind condition.  
The VS-1824 does not transmit the message.

## ●RECORD STROBE

Status	Data Bytes	Status
F0H	7FH,Dev,06H,06H	F7H

Byte	Description
F0H	Status of System Exclusive Message
7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (or 7FH)
06H	MMC Command Message
06H	RECORD STROBE
F7H	EOX (End of System Exclusive Message)

If the device ID on the message was as same as that of the receiving device or 7FH, the VS-1824 goes into the following condition.

1. The VS-1824 is in the playback condition. Start Recording the tracks that status are the record standby mode.
2. The VS-1824 is in the stop condition. Start Playing back, and Start Recording the track that status are the record standby mode.

If the transport switch [REC] was pressed out of the recording condition, the VS-1824 transmits as the device ID 7FH.

## ●RECORD EXIT

Status	Data Bytes	Status
F0H	7FH,Dev,06H,07H	F7H

Byte	Description
F0H	Status of System Exclusive Message
7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (or 7FH)
06H	MMC Command Message
07H	RECORD EXIT
F7H	EOX (End of System Exclusive Message)

If the device ID on the message was as same as that of the receiving device or 7FH, the VS-1824 exits from the record condition.

If the transport switch [REC] was pressed while recording, the VS-1824 transmits as the device ID 7FH.

## ●MMC RESET

Status	Data Bytes	Status
F0H	7FH,Dev,06H,0DH	F7H

Byte	Description
F0H	Status of System Exclusive Message
7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (or 7FH)
06H	MMC Command Message
0DH	MMC RESET
F7H	EOX (End of System Exclusive Message)

If the device ID on the message was as same as that of the receiving device or 7FH, the VS-1824 resets all communication channels related with MMC.  
When powered on the VS-1824 transmits as the device ID 7FH.

## ●WRITE

Status	Data Bytes	Status
F0H	7FH,Dev,06H,40H,ccH,ddH,eeH,,,ffH,,	F7H

Byte	Description
F0H	Status of System Exclusive Message
7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (or 7FH)
06H	MMC Command Message
40H	WRITE
ccH	Information Bytes follows the command
ddH	The name of the writable Information Field
eeH	Information Field Format
:	:
ffH	Field names and data
:	:
F7H	EOX (End of System Exclusive Message)

If the device ID on the message was as same as that of the receiving device or 7FH, the VS-1824 writes the data to the specified information field.  
The VS-1824 does not transmit the message.

## ●MASKED WRITE

Status	Data Bytes	Status
F0H	7FH,Dev,06H,41H,04H,ddH,eeH,ffH,ggH	F7H

Byte	Description
F0H	Status of System Exclusive Message
7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (or 7FH)
06H	MMC Command Message
41H	MASKED WRITE
04H	Number of Bytes follows the command
ddH	The name of the masked type writable Information Field
eeH	Byte number to write in the Bit Map
ffH	Bit location of the bit map byte to change
ggH	New data to write to the specified bit map byte

F7H                      EOX (End of System Exclusive Message)

If the device ID on the message was as same as that of the receiving device or 7FH, the VS-1824 writes the data to the specified bit map byte. The VS-1824 does not transmit the message.

## ●LOCATE(MCP)

### ○Format 1 - LOCATE[*I/F*]

Status	Data Bytes	Status
F0H	7FH,Dev,06H,44H,02H,00H,nnH	F7H

Byte	Description
F0H	Status of System Exclusive Message
7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (or 7FH)
06H	MMC Command Message
44H	LOCATE(MCP)
02H	Number of Bytes
00H	"I/F" sub command
nnH	Information Field (08H, 09H, 0AH, 0BH, 0CH, 0DH, 0EH, 0FH)
F7H	EOX (End of System Exclusive Message)

If the device ID on the message was as same as that of the receiving device or 7FH, the VS-1824 locates the selected time location stored to the specified information field. The VS-1824 does not transmit the message.

### ○Format 2 - LOCATE[TARGET]

Status	Data Bytes	Status
F0H	7FH,Dev,06H,44H,06H,01H, hrH,mnH,scH,frH,ffH	F7H

Byte	Description
F0H	Status of System Exclusive Message
7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (or 7FH)
06H	MMC Command Message
44H	LOCATE(MCP)
06H	Number of Bytes
01H	"TARGET" sub command
hrH, mnH, scH, frH, ffH	Standard Time with Sub Frame
F7H	EOX (End of System Exclusive Message)

If the device ID on the message was as same as that of the receiving device or 7FH, the VS-1824 locates the specified time location received from the command. If the efficient locate switch [LOC?] or Marker switch [PREVIOUS][NEXT] is pressed, the VS-1824 transmits as the device ID 7FH.

## ●MOVE

Status	Data Bytes	Status
F0H	7FH,Dev,06H,4CH,02H,ddH,ssH	F7H

Byte	Description
F0H	Status of System Exclusive Message
7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (or 7FH)
06H	MMC Command Message
4CH	MOVE
02H	Number of Bytes
ddH	Name of the Efficient Destination Information Field (08H,09H,0AH,0BH,0CH,0DH,0EH,0FH)
ssH	Name of the Efficient Source Information Field (01H)
F7H	EOX (End of System Exclusive Message)

If the device ID on the message was as same as that of the receiving device or 7FH, the VS-1824 transfers the data on the selected source information field to the destination Information Field, if the name of both information fields is efficient. The VS-1824 does not transmit the message.

## ●The efficient Information Field

The followings are the efficient Information Field on the VS-1824.

The name of the efficient destination Information Field :

01H	SELECTED TIME CODE
08H	GP0 / LOCATE POINT
09H	GP1
0AH	GP2
0BH	GP3
0CH	GP4
0DH	GP5
0EH	GP6
0FH	GP7
4FH	TRACK RECORD READY

## 4. Appendices

### ● Decimal and Hexadecimal table

(Hexadecimal number is shown with H.)

In MIDI documentation, data values and addresses/sizes of system exclusive messages etc. are expressed as hexadecimal values for each 7 bits.

The following table shows how these correspond to decimal numbers.

dec	hex	dec	hex	dec	hex	dec	hex
0	00H	32	20H	64	40H	96	60H
1	01H	33	21H	65	41H	97	61H
2	02H	34	22H	66	42H	98	62H
3	03H	35	23H	67	43H	99	63H
4	04H	36	24H	68	44H	100	64H
5	05H	37	25H	69	45H	101	65H
6	06H	38	26H	70	46H	102	66H
7	07H	39	27H	71	47H	103	67H
8	08H	40	28H	72	48H	104	68H
9	09H	41	29H	73	49H	105	69H
10	0AH	42	2AH	74	4AH	106	6AH
11	0BH	43	2BH	75	4BH	107	6BH
12	0CH	44	2CH	76	4CH	108	6CH
13	0DH	45	2DH	77	4DH	109	6DH
14	0EH	46	2EH	78	4EH	110	6EH
15	0FH	47	2FH	79	4FH	111	6FH
16	10H	48	30H	80	50H	112	70H
17	11H	49	31H	81	51H	113	71H
18	12H	50	32H	82	52H	114	72H
19	13H	51	33H	83	53H	115	73H
20	14H	52	34H	84	54H	116	74H
21	15H	53	35H	85	55H	117	75H
22	16H	54	36H	86	56H	118	76H
23	17H	55	37H	87	57H	119	77H
24	18H	56	38H	88	58H	120	78H
25	19H	57	39H	89	59H	121	79H
26	1AH	58	3AH	90	5AH	122	7AH
27	1BH	59	3BH	91	5BH	123	7BH
28	1CH	60	3CH	92	5CH	124	7CH
29	1DH	61	3DH	93	5DH	125	7DH
30	1EH	62	3EH	94	5EH	126	7EH
31	1FH	63	3FH	95	5FH	127	7FH

- \* Decimal values such as MIDI channel, bank select, and program change are listed as one (1) greater than the values given in the above table.
- \* A 7-bit byte can express data in the range of 128 steps. For data where greater precision is required, we must use two or more bytes. For example, two hexadecimal numbers aa bbH expressing two 7-bit bytes would indicate a value of aa x 128 + bb.
- \* In the case of values which have a Å} sign, 00H = -64, 40H = Å}0, and 7FH = +63, so that the decimal expression would be 64 less than the value given in the above chart. In the case of two types, 00 00H = -8192, 40 00H = Å}0, and 7F 7FH = +8191.
- \* Data marked "nibbled" is expressed in hexadecimal in 4-bit units. A value expressed as a 2-byte nibble 0a 0bH has the value of a x 16 + b.

<Ex.1> What is 5AH in decimal system?  
5AH = 90 according to the above table.

<Ex.ÇÇ>What in decimal system is 12034H in hexadecimal of every 7 bit?  
12H = 18, 34H = 52 according to the above table. So 18 x 128 + 52 = 2356.

<Ex.3> What in decimal system is 0A 03 09 0D in nibble system?  
0AH = 10, 03H = 3, 09H = 9, 0DH = 13 according to the table.  
So ((10 x 16 + 3) x 16 + 9) x 16 + 13 = 41885.

# MIDI Implementation

<Ex. 4> What in nibble system is 1258 in decimal system?

```
16) 1258
16) 78 ... 10
16) 4 ... 14
0 ... 4
```

0 = 00H, 4 = 04H, 14 = 0EH, 10 = 0AH According to the table.  
So it is 00 04 0E 0AH.

## ● Example of system exclusive message and Checksum calculation

On Roland system exclusive message (DT1), checksum is added at the end of transmitted data (in front of F7) to check the message is received correctly. Value of checksum is defined by address and data (or size) of the system exclusive message to be transmitted.

### ◇ How to calculate checksum (Hexadecimal number is shown with H.)

Checksum is a value which lower 7 bit of the sum of address, size and checksum itself turns to be 0.

If the address of the system exclusive message to be transmitted is aa bb cCH and data or size is dd ee fFH,

aa + bb + cc + dd + ee + ff = sum  
sum / 128 = quotient and odd  
When odd is 0, 0 = checksum  
When odd is other than 0, 128 - odd = checksum

## ■ MIDI Machine Control (MMC) Command, Information Field / Response Reference

### ● Commands Recognized

Command	Action
01H STOP	STOP
02H PLAY	PLAY
03H DEFERRED PLAY	PLAY
04H FAST FORWARD	FF
05H REWIND	REW
06H RECORD STROBE	REC / PUNCH IN
07H RECORD EXIT	PUNCH OUT
0DH MMC RESET	RESET
40H WRITE	Write to Information Fields
41H MASKED WRITE	Set Track Status Information Fields
44H 00H LOCATE I/F	LOCATE (Read Locator)
44H 01H LOCATE TARGET	LOCATE (Designated Time)
4CH MOVE	Move between Information fields

### ● Commands Transmitted

Command	Action
01H STOP	STOP
03H DEFERRED PLAY	PLAY
06H RECORD STROBE	REC / PUNCH IN
07H RECORD EXIT	PUNCH OUT
0DH MMC RESET	RESET
44H 01H LOCATE TARGET	LOCATE

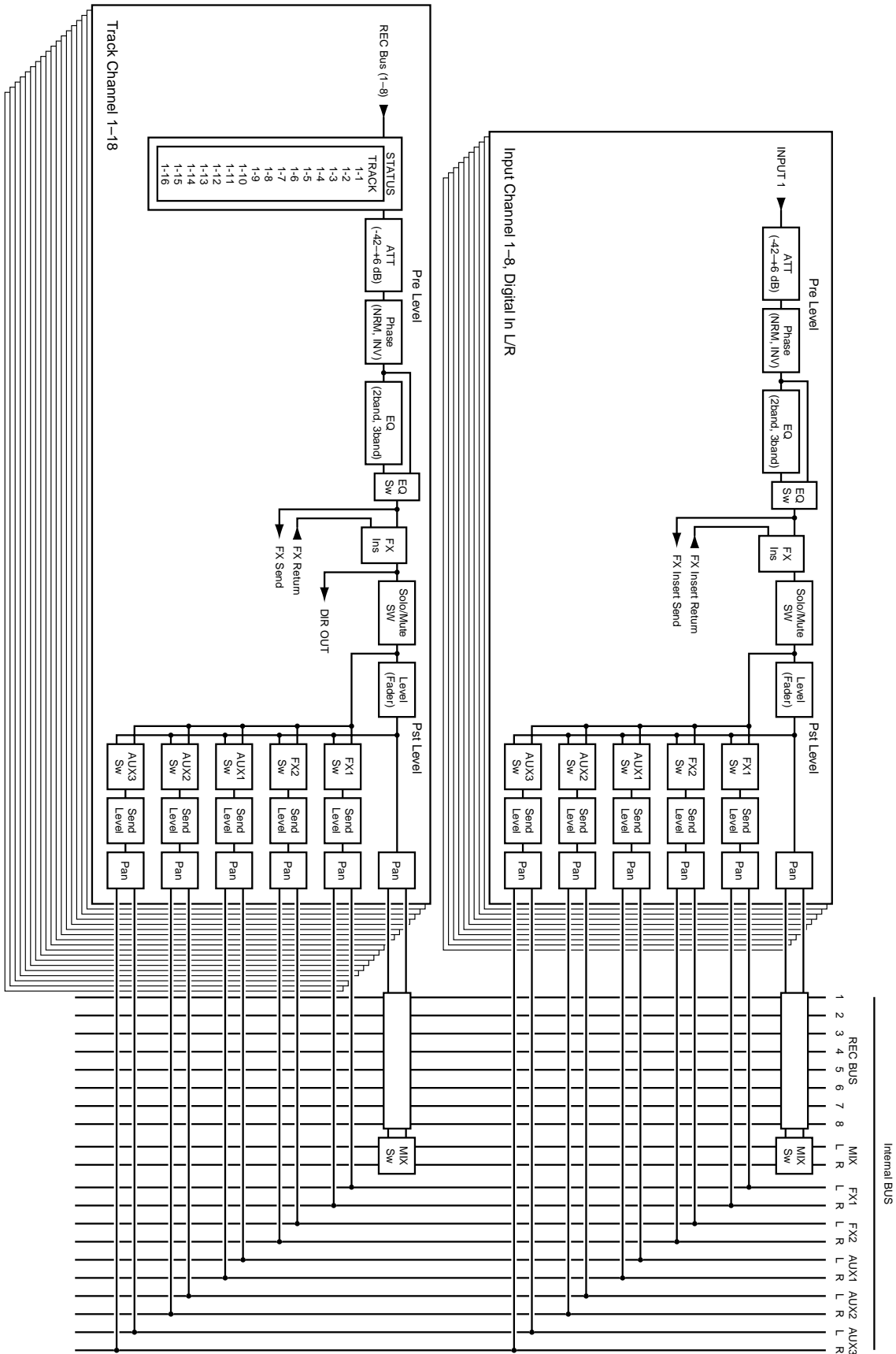
### ● Valid Information Fields / Response

Information Field	Interpret	Valid Commands
01H SELECTED TIME CODE	Current Time	MOVE(FROM)
08H GP0 / LOCATE POINT	Locator 1	MOVE(FROM), MOVE(TO), WRITE
09H GP1	Locator 2	MOVE(FROM), MOVE(TO), WRITE
0AH GP2	Locator 3	MOVE(FROM), MOVE(TO), WRITE
0BH GP3	Locator 4	MOVE(FROM), MOVE(TO), WRITE
0CH GP4	Locator 5	MOVE(FROM), MOVE(TO), WRITE
0DH GP5	Locator 6	MOVE(FROM), MOVE(TO), WRITE
0EH GP6	Locator 7	MOVE(FROM), MOVE(TO), WRITE
0FH GP7	Locator 8	MOVE(FROM), MOVE(TO), WRITE
4FH TRACK RECORD READY	Track Status	MASKED WRITE, WRITE



# Mixer Section Block Diagram

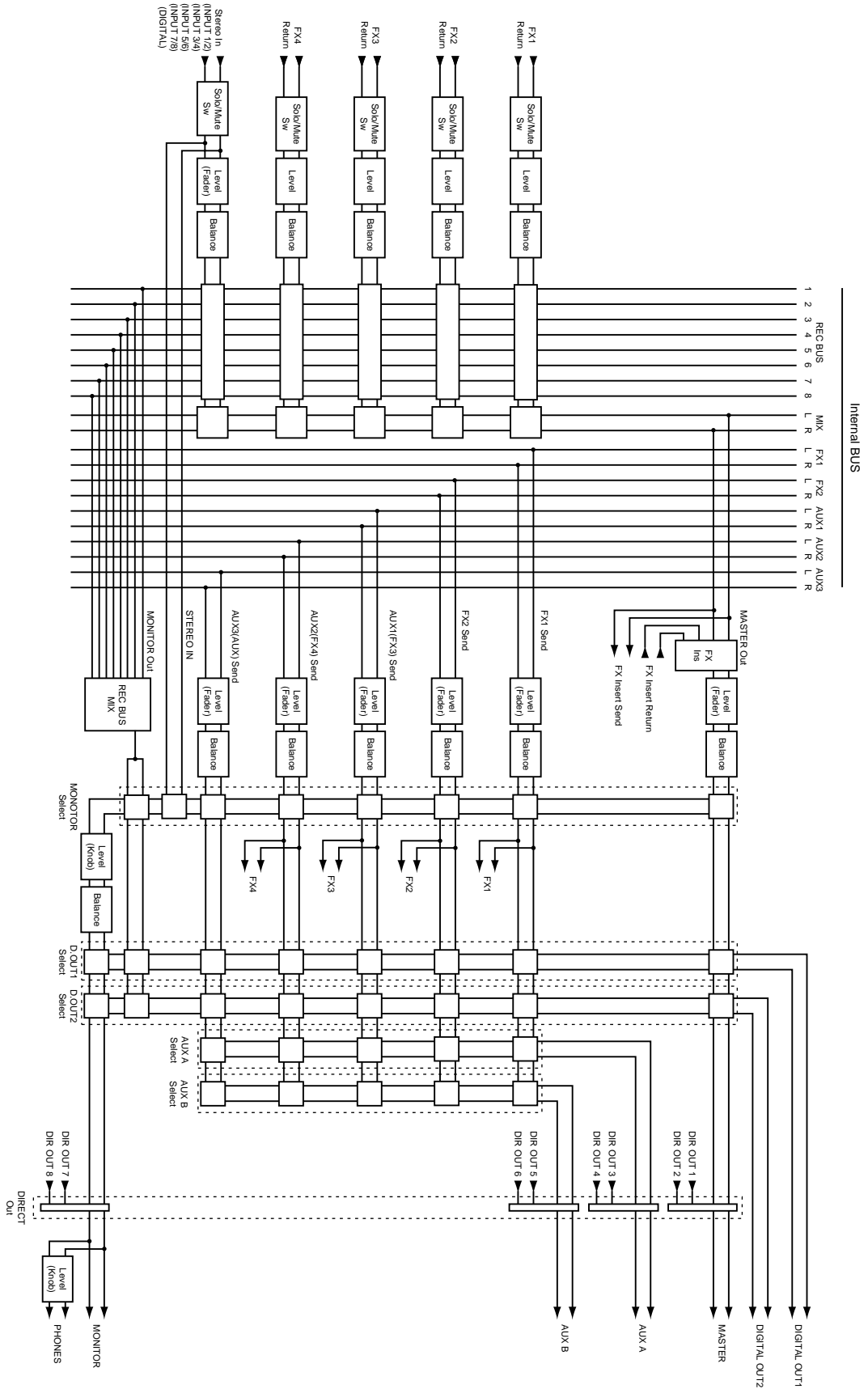
## Input Mixer and Track Mixer





# Mixer Section Block Diagram

## Master Block





# Roland® VS-1B224

## Track Sheet (2)

	Tracks									
	9	10	11	12	13	14	15	16	17	18
1										
2										
3										
4										
5										
6										
7										
8										
9										
10										
11										
12										
13										
14										
15										
16										

**NOTES**

Large empty rectangular area for notes.

# Specifications

## VS-1824 / VS-1824CD

### 24 bit Digital Studio Workstation

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

### Tracks

Tracks: 18

V-Tracks: 288 (16 V-Tracks per each Track)

- \* Up to **8 tracks** can be recorded simultaneously, and up to **18 tracks** can be played back simultaneously.
- \* When set the Record Mode to "MAS" or "CDR," up to **8 tracks** can be recorded simultaneously. However, up to **8 tracks** can be played back simultaneously.
- \* When set the Record Mode to except "MAS" or "CDR," up to **18 tracks** can be played back simultaneously and **8 tracks** can be recorded simultaneously. However, when also set the Sample Rate to "48 kHz" or set the Vari Pitch to "On," up to **6 tracks** can be recorded simultaneously.

### Maximum Useful Capacity

128 G bytes (VS-1824):

2 G bytes (capacity) x  
8 (Partition) x  
8 (Disk Drive)

112 G bytes (VS-1824CD):

2 G bytes (capacity) x  
8 (Partition) x  
7 (Disk Drive)

### Internal Memory

Songs: 200 songs for each device (VS-1880/1824, VS-880, VS-1680, VS-880EX or VS-890/VSR-880: each partition)

- \* The total songs is limited to **500**.

### Channel Equalizers

3-Band (HI, MID, LOW) or 2-Band (HI, LOW) Selectable

- \* Up to **16 channels** can be used with the 3-Band equalizers.  
Up to **28 channels** can be used with the 2-Band equalizers.

### Recording Mode

Multitrack Pro (MTP)

CD Writing (CDR)

Mastering (MAS)

Multitrack 1 (MT1)

Multitrack 2 (MT2)

Live 1 (LIV)

Live 2 (LV2)

### Signal Processing

AD Conversion: 24 bits, 64 times oversampling

DA Conversion: 24 bits, 128 times oversampling

### Sample Rate

48.0 kHz, 44.1 kHz, 32.0 kHz

- \* Sample rate can be adjusted around **22.00–50.48 kHz** (maximum) by using vari-pitch function.

### Frequency Response

#### Sample Rate

**48.0 kHz:** 20 Hz–22 kHz (+0.2 dB/-0.2 dB)

**44.1 kHz:** 20 Hz–20 kHz (+0.2 dB/-0.2 dB)

**32.0 kHz:** 20 Hz–14 kHz (+0.2 dB/-0.2 dB)

### Recording Time (at 2 G bytes, conversion in 1 track, unit: minutes)

Recording Mode	Sample Rate 48.0 kHz	Sample Rate 44.1 kHz	Sample Rate 32.0 kHz
MTP	742	808	1,114
CDR	370	404	556
MAS	370	404	556
MT1	742	808	1,114
MT2	990	1078	1,484
LIV1	1,188	1,292	1,782
LV2	1,484	1,616	2,228

- \* The above-listed recording times are approximate. Times may be slightly depending on the specifications of the disk drive and on the number of songs that were created.
- \* When set the Record Mode to "CDR," the unit will function as a four-pair stereo recorder, and above-listed recording times will be half.

### Nominal Input Level (variable)

Input1–2: -50– +4 dBu (maximum +26 dBu:Balanced, maximum +20 dBu:Unbalanced)

Input3–8: -50– +4 dBu (maximum +26 dBu:Balanced, maximum +20 dBu:Unbalanced)

Guitar (Hi-Z): -50– +4 dBu (maximum +26 dBu:Balanced, maximum +20 dBu:Unbalanced)

**Input Impedance**

**Input1–2:** 30 k ohm  
**Input3–8:** 30 k ohm  
**Guitar (Hi-Z):** 500 k ohm

**Nominal Output Level**

**Master Out:** 0 dBu  
**AUX A (L, R):** 0 dBu  
**AUX B (L, R):** 0 dBu  
**Monitor Out:** 0 dBu

**Output Impedance**

**Master Out:** 1 k ohm  
**AUX A (L, R):** 1 k ohm  
**AUX B (L, R):** 1 k ohm  
**Monitor Out:** 1 k ohm  
**Headphones:** 22 ohm

**Recommended load Impedance**

**Master Out:** 10 k ohm or greater  
**AUX A (L, R):** 10 k ohm or greater  
**AUX B (L, R):** 10 k ohm or greater  
**Monitor Out:** 10 k ohm or greater  
**Headphones:** 8–50 ohm

**Residual Noise Level (input terminated with 1 k ohm, INPUT SENS = LINE, IHF-A, typ.)**

**Master Out:** -82 dBu or less  
**AUX A (L, R):** -82 dBu or less  
**AUX B (L, R):** -82 dBu or less  
**Monitor Out:** -82 dBu or less

**Interface Connectors**

**SCSI:** DB-25 type  
**Digital I/O:** Coaxial, Optical (conforms to S/P DIF)

**Display**

320 x 240 dots, Graphic LCD (with backlit)

**Hard Disk Drive**

2.5 inches 10GB

**CD-RW Drive (VS-1824CD only)**

**Reading Speed:** 24x (max.)  
**Recording Speed:** Record (CD-R) 4x correspond  
 Re-Write (CD-RW) 4x correspond

**Connectors**

SCSI Connector (DB-25 type)  
 MIDI Connectors (IN, OUT/THRU)  
 Input Jack 1–2 (XLR type, balanced, phantom power)  
 Input Jack 3–8 (1/4 inch phone type, TRS balanced)  
 Guitar (Hi-Z) Jack (1/4 inch phone type)  
 Digital In Connectors (Coaxial type, Optical type)  
 Digital Out Connectors (Coaxial type, Optical type)  
 Foot Switch Jack (1/4 inch phone type)  
 Headphones Jack (Stereo 1/4 inch phone type)  
 AUX A Send Jack L/R (RCA phono type)  
 AUX B Send Jack L/R (RCA phono type)  
 Master Out Jack L/R (RCA phono type)  
 Monitor Out Jack L/R (RCA phono type)

**Power Supply**

AC 117 V, AC 230 V or AC 240 V

**Power Consumption**

36 W

**Dimension**

554 (W) x 336 (D) x 109 (H) mm  
 21-13/16 (W) x 13-1/4 (D) x 4-5/16 (H) inches

**Weight**

6.2 kg, 13 lbs 15 oz (VS-1824)  
 6.5 kg, 14 lbs 6 oz (VS-1824CD)

**Accessories**

AC Cord  
 Demo Song CD-ROM  
 Blanc CD-R Media (VS-1824CD only)  
 User Guide  
 Owner's Manual  
 Appendices  
 Overlay Sheet  
 Shortcut Seal

**Options**

**Internal Hard Disk Drive Unit:**HDP88 Series  
**Effect Expansion Board:**VS8F-2  
**Roland CD Recorder**

(0 dBu = 0.775 V rms)

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...MEMO...

...MEMO...



# Information

When you need repair service, call your nearest Roland Service Center or authorized Roland distributor in your country as shown below.

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SA7 9FJ,  
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