YAMAHA

Virtual Acoustic Synthesizer
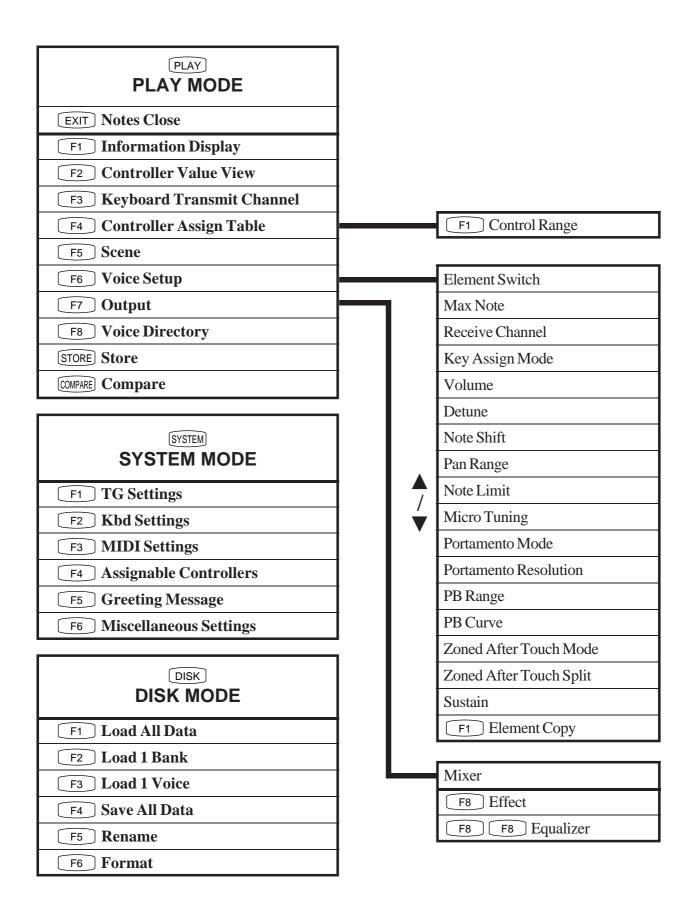
VP1

PERFORMANCE NOTES

Reading the Performance Sheets

Bank

Voice number   Category   Voice name   Scene variations

A

No.	A01(01)			
Voice Name	SPad: SpacePorta			
	EL1: SpacePorta	EL2: -		
	EL3: -	EL4: -		
Comment	Long-release pad sound with portamento			
Notes				
Scene (Foot)	Initial Scene No. = 2		1 Indistinct (dull) 2 Normal 3 Modulated	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato Depth
Param2 (MW2)	Brilliance	-	-	-	Controls brilliance
Param3 (FC1)	HarmPosit	-	-	-	Depress to reduce harmonics
Param4 (FC2)	HarmVol	-	-	-	Controls the sound clarity
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Emerge	-	-	-	Raise to convert sound into noise
Param8 (CS2)	Resonance	-	-	-	Resonance
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	ON	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
EffectType	Reverb Hall				
Performance Hints	Useful for synth rubato and intro, or as normal background pad. Use MW2 and CS2 in combination to obtain extreme analog-type synthetic nuance. FC1 provides an interesting, extremely distinctive effect: depressing the controller eliminates the lower ranges. Lifting the CS1 controller converts the sound into noise. Use the scene controller to simultaneously modulate all control parameters. If portamento is too strong, adjust Quick Edit POR TIME.			

Element

Initial scene

Variations produced by controllers

Function Map

PLAY MODE
(PLAY)

EXIT	**Notes Close**
F1	**Information Display**
F2	**Controller Value View**
F3	**Keyboard Transmit Channel**
F4	**Controller Assign Table**
F5	**Scene**
F6	**Voice Setup**
F7	**Output**
F8	**Voice Directory**
STORE	**Store**
COMPARE	**Compare**

F1	Control Range

Element Switch
Max Note
Receive Channel
Key Assign Mode
Volume
Detune
Note Shift
Pan Range
Note Limit
Micro Tuning
Portamento Mode
Portamento Resolution
PB Range
PB Curve
Zoned After Touch Mode
Zoned After Touch Split
Sustain
F1   Element Copy

▲ / ▼

SYSTEM MODE
(SYSTEM)

F1	**TG Settings**
F2	**Kbd Settings**
F3	**MIDI Settings**
F4	**Assignable Controllers**
F5	**Greeting Message**
F6	**Miscellaneous Settings**

DISK MODE
(DISK)

F1	**Load All Data**
F2	**Load 1 Bank**
F3	**Load 1 Voice**
F4	**Save All Data**
F5	**Rename**
F6	**Format**

Mixer	
F8	Effect
F8 F8	Equalizer

No.	A01(01)			
Voice Name	SPad: **SpacePorta**			
	EL1: SpacePorta		EL2: -	
	EL3: -		EL4: -	
Comment	Long-release pad sound with portamento			
Notes				
Scene (Foot)	Initial Scene No. = 2			1 Indistinct (dull) 2 Normal 3 Modulated
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato Depth
Param2 (MW2)	Brilliance	-	-	-	Controls brilliance
Param3 (FC1)	HarmPosit	-	-	-	Depress to reduce harmonics
Param4 (FC2)	HarmVol	-	-	-	Controls the sound clarity
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Emerge	-	-	-	Raise to convert sound into noise
Param8 (CS2)	Resonance	-	-	-	Resonance
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	ON	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
EffectType	Reverb Hall				

Performance Hints

Useful for synth rubato and intro, or as normal background pad.

Use MW2 and CS2 in combination to obtain extreme analog-type synthetic nuance.

FC1 provides an interesting, extremely distinctive effect: depressing the controller eliminates the lower ranges.

Lifting the CS1 controller converts the sound into noise.

Use the scene controller to simultaneously modulate all control parameters.

If portamento is too strong, adjust Quick Edit POR TIME.

No.	A02(02)			

Voice Name	MSFx: WaterBell			
	EL1: WaterBell		EL2: -	
	EL3: -		EL4: -	

Comment	Use controllers to select water, crystal, or bell sound.				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Water sound 2 Pitched water sound 3 Crystal bell sound	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	Stiffness	-	-	-	Bell sound
Param2 (MW2)	Mellow	-	-	-	Overall clarity
Param3 (FC1)	FluidSpeed	-	-	-	Modulation speed
Param4 (FC2)	Emerge	-	-	-	Harmonic level
Param5 (MBx)	Resonance	-	-	-	Metallic quality
Param6 (MBy)	Thickness	-	-	-	Metallic quality
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	PitchDown	-	-	-	Pitch-down
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
EffectType	Reverb Hall				

Performance Hints	At initial selection, this voice produces a background sound of flowing water. Flow speed is extremely slow with FC1 in full-up position, but increases as FC1 is depressed. Pressing FC2 adds harmonics; when FC2 is in full-up position, sound is completely metallic and virtually pitchless. The MB controller alters the resonance within the metallic range. As you continue to adjust controllers, you may lose track of the initial sound. To restore sound, return the Scene Controller to Position 2. (If the Scene Controller is already at Position 2, move it slightly off the position, then return it.) This voice offers a wide variety of differing sounds. Practice using the controllers to get the sounds you like.

No.	A03(03)				

Voice Name	MSFx: **StrSqueak**				
	EL1: StrSqueak		EL2: -		
	EL3: -		EL4: -		
Comment	Squeaking string effect				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Muted 2 Normal 3 Vibrato	

	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	FluidVol	-	-	-	Water sound
Param3 (FC1)	StrMute	-	-	-	String mute
Param4 (FC2)	Squeak	-	-	-	String stroke position
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	SqueakSpd	-	-	-	Speed of stroke-position change
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	Stress	-	-	-	Stress
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	At initial selection, this voice produces attack/decay qualities characteristic of flanger application. As you hold the key down, a synth string sound gradually comes up. The voice is highly distinctive; it will not appeal to everyone, and is probably not suitable for ensemble play. But you can remove the flanging effect and produce a normal string sound by increasing the Quick Edit Attack/Decay speed. The voice includes a background sound of running water, but you can eliminate this effect completely by shifting MW2 all the way down.

No.	A04(04)				
Voice Name	OEns: OrcheStr				
	EL1: RoughStr'		EL2: Low Bowed		
	EL3: High Bowed		EL4: KitBowed'		
Comment	Strings ensemble sound				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Ensemble with high and low solos 2 Ensemble with high solo 3 Solo	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	Tremolo	Tremolo	Tremolo	Tremolo	
Param3 (FC1)	-	Volume	-	-	Volume of low solo
Param4 (FC2)	-	-	Volume	-	Volume of high solo
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Volume	-	-	-	Volume of ensemble strings
Param8 (CS2)	-	-	-	Volume	Solo volume
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress1	Stress	Stress	Stress	Stress
Param11(AT)	-	VibDepth	VibDepth	VibDepth	Solo vibrato depth
Param12(PB)	-	-	-	-	
Param13(TEG)	Stress2	Strs&VibSp	Strs&VibSp	Strs&VibSp	Solo vibrato speed, volume
Sustain Enable	OFF	OFF	OFF	OFF	
Portamento	OFF	OFF	OFF	ON	
Max Notes	11	MONO	MONO	3	
Microtuning	Equal_(off)	Equal_(off)	Equal_(off)	Equal_(off)	
Effect Type	Reverb Hall				
Performance Hints	This voice produces the sound of a large string ensemble combined with distinct solo voices. If you feel that the default attack setting is too slow for rapid passages, increase the Quick Edit ATTACK speed. Use the foot controllers to change the solo/low-range balance. Aftertouch adds vibrato to the solo.				

No.	A05(05)				

Voice Name	Chor: VowBra				
	EL1: VowBra		EL2: -		
	EL3: -		EL4: -		

Comment	Brassy sound; sound of human voice as replayed at high-speed.				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Vibrato 2 Normal 3 Dual	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	Chorus	-	-	-	Dual
Param3 (FC1)	-	-	-	-	
Param4 (FC2)	-	-	-	-	
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	AtkPitch	-	-	-	Attack-pitch instability level
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	Wah	-	-	-	Wah-Wah
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	At low velocities, this voice may sound either human or brassy. At higher velocities, it sounds like a clavinet. Be sure to try out the aftertouch wow effect. If you increase the Quick Edit Attack/Decay speed, the voice will produce a more conventional synth solo sound.

No.	A06(06)				

Voice Name	SCmp: NoisyKing				
	EL1: VowBra		EL2: -		
	EL3: -		EL4: -		

Comment	Pitched attack noise				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Faint pitch 2 Normal 3 Modulation, distortion	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato Depth
Param2 (MW2)	HarmPosit	-	-	-	Combines with CS1 to produce extreme pitch changes
Param3 (FC1)	Emerge	-	-	-	Reduces pitch quality, converting sound into noise
Param4 (FC2)	Resonance1	-	-	-	Resonance
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	HarmVol	-	-	-	Changes overall harmonics
Param8 (CS2)	Resonance2	-	-	-	Resonance
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

| Performance Hints | Highly unusual voice, with distinctive balance between low-range noise and pitched sound. FC1 controls the balance.

FC2 and CS2 both control resonance, but their effects are slightly different.

Operation of MW2 has little effect until you raise CS1. When CS1 is raised, MW2 will produce violent ringing modulation.

Skillful handling of velocity and controllers will allow you to produce extremely interesting low-range percussive sequences. If you are using a sequencer, try recording the notes first, then mixing in the controller signals in real time.

Note that this voice's pitch quality begins to degrade as you move into the higher ranges. |
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No.	A07(07)			

Voice Name	**SCmp: Fantasy**			
	EL1: Crystal		EL2: Crystal	
	EL3: -		EL4: -	

Comment	Sparkling synth decay sound			
Notes				
Scene (Foot)	Initial Scene No. = 1			1 Variation 1 2 Variation 2 3 Variation 3
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	VibDepth	-	-	Vibrato depth
Param2 (MW2)	MetalTone	MetalTone	-	-	Increases metallic tone component
Param3 (FC1)	Stiffness	Stiffness	-	-	Adds distinctive harmonics
Param4 (FC2)	-	-	-	-	
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	Stress	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	OFF	-	-	
Portamento	OFF	OFF	-	-	
Max Notes	8	8	-	-	
Microtuning	Equal_(off)	Equal_(off)	-	-	
Effect Type	Reverb Hall				

Performance Hints	Decay sound with high-quality metallic harmonics; can be used as synth bell or as chord backing. Controller effects are relatively mild, making the voice ideal for typical performances. Use the scene controller to produce appropriate variations. To filter out all components other than the attack sound, shift the following Quick Edit sliders all the way down: EG ATTACK, DECAY, SUSTN, and RELSE. Then try the MW2 slider for some interesting effects.

No.	A08(08)

Voice Name	SCmp: Sweepy				
	EL1: Sweepy		EL2: -		
	EL3: -		EL4: -		

Comment	Bell sound with aftertouch effect				
Notes					
Scene (Foot)	Initial Scene No. = 3			1 Decay 2 Decay + pad 3 Decay + sweep	

	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	NzVol	-	-	-	Noise highlight
Param3 (FC1)	-	-	-	-	
Param4 (FC2)	-	-	-	-	
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	CompVol	-	-	-	Volume of decay sound
Param8 (CS2)	NzVol	-	-	-	Volume of noise component
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)		-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	NzStress	-	-	-	Noise emphasis
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	At initial selection, this voice produces a soft attack followed by metallic harmonics. (If velocity is very low, you will not hear the harmonics.) You can use aftertouch to achieve a strong padding image. For best results, play arpeggios with your right hand while holding down chords (for aftertouch effect) with your left hand. Use CS1 and CS2 to alter the balance of the decay and sustain components. Once you have moved either one of these controllers, sound will be cut off if you then move both controllers to the full down position. Aftertouch and MW2 affect the sustain component only.

No.	A09(09)				
Voice Name	MKey: **HarpBell**				
	EL1: HarpBell		EL2: -		
	EL3: -		EL4: -		
Comment	Harp timbre with bell-like metallic component mixed in				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Bell attack　　2 Normal　　3 Short decay	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	Stiffness1	-	-	-	Harmonics of attack component
Param3 (FC1)	StrMute	-	-	-	Decay
Param4 (FC2)	HarmVol	-	-	-	Decay (Clearer than FC1)
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Stiffness2	-	-	-	Overall harmonics
Param8 (CS2)	HarmPosit	-	-	-	Harmonics of attack component
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)		-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	When first selected, this voice produces a pleasant decay sound, with a bell sound in the high range and a plucked sound in the low range. If you move MW2 all the way down, the metallic overtones change into the overtones produced by tapped glass, while the plucked component becomes thinner. Use CS1 and CS2 to emphasize and control the plucking sound. Experiment with MW2, CS1, and CS2 to produce a wide range of sound variation. You can use FC1 to cut the peak harmonics. Depress FC2 to reduce the decay and release times for a more percussive sound.

No.	A10(10)				
Voice Name	EGtr: **HyperDrive**				
	EL1: HyperDrive		EL2: -		
	EL3: -		EL4: -		
Comment	Lead-guitar effect with extreme sound changes				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Eerie 2 Normal 3 Feedback	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	Drive	-	-	-	Drive
Param3 (FC1)	ScreamWah	-	-	-	Wow effect with harmonics change
Param4 (FC2)	-	-	-	-	
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	AtkSpd	-	-	-	Attack speed
Param11(AT)	DirtyMod	-	-	-	Adds rapid pitch modulation for muddier sound
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	ON	-	-	-	
Max Notes	MONO	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Stereo Echo				

Performance Hints	At initial selection, this voice produces the sound of a distortion guitar lead. Use the pitch wheel to get a choking or tremolo arm effect: moving the wheel all the way raises pitch only two steps, while moving it all the way down drops the pitch by one octave. Moving MW2 below middle position produces the sound of scraping guitar strings, with various harmonics. But if you move MW2 all the way down, only the attack component will remain. Try working with aftertouch and the FC1 wow effect to achieve some strange, drastic sounds. This voice is initially set for monophonic, but feel free to reset it for polyphonic.

No.	A11(11)				
Voice Name	AGtr: **SteelSpeak**				
	EL1: Guitaristk		EL2: -		
	EL3: -		EL4: -		
Comment	Steel guitar sound				
Notes					
Scene (Foot)	Initial Scene No. = 1			1 Normal 2 Thin string 3 Overtone	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	HarmVol	-	-	-	Harmonics
Param2 (MW2)	Str Mute1	-	-	-	Adds steeliness
Param3 (FC1)	BodyTone1	-	-	-	Adds body resonance
Param4 (FC2)	Str Mute2	-	-	-	Brightness
Param5 (MBx)	Pan1	-	-	-	Pan (for some components)
Param6 (MBy)	Pan2	-	-	-	Pan (for remaining components)
Param7 (CS1)	NzVol	-	-	-	Noise quality
Param8 (CS2)	BodyTone2	-	-	-	Fine tuning of body resonance
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	VibDepth	-	-	-	Vibrato depth
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb White Room				
Performance Hints	This voice produces the sound of a plucked acoustic steel guitar. You can use the controller to add various other components. Controllers will not produce drastic sound changes. This voice differs from most in that MW1 regulates harmonics rather than vibrato depth. In this voice, vibrato can only be applied by aftertouch. Body resonance has a significant affect on the overall sound, so be sure to practice with the FC1 and CS2 controllers. The scene controller can be also be quite effective for broad sound changes. This is essentially a guitar-like voice, but you can make it percussive by lifting MW1 all the way up and lowering MW2 all the way down.				

No.	A12(12)

Voice Name	Bass: **FeedBackB**
	EL1: FeedBack1 EL2: -
	EL3: - EL4: -

Comment	Chopper bass sound, useful for feedback or percussion effect			
Notes				
Scene (Foot)	Initial Scene No. = 1			1 Bass 2 Feedback and harmonics 3 Bell

	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	Feedback	-	-	-	Feedback
Param3 (FC1)	AtkTone	-	-	-	Low-range quality
Param4 (FC2)	Stiffness	-	-	-	Bell sound
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Thickness	-	-	-	Sound, volume; feedback harmonics
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	This voice initially sounds like a normal electric bass. Try lifting the MW2 controller to sustain the harmonics for an interesting avant-garde quality. The pitch of the harmonics changes drastically in response to velocity, offering some peculiar possibilities. When playing this voice as a normal bass, you can use FC1 to bring out the lower-range harmonics for a heavier sound.

No.	**A13(13)**

Voice Name	Eth : **Oriental**

	EL1: AsianPc	EL2: -
	EL3: -	EL4: -

Comment	Bell sound with free decay

Notes		

Scene (Foot)	Initial Scene No. = 2	1 Attenuating strings 2 Normal 3 Vibrato

	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	-	-	-	-	
Param3 (FC1)	Stiffness	-	-	-	String stiffness (thickness) = harmonic discord
Param4 (FC2)	StrMute	-	-	-	String mute
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	RelseVol	-	-	-	Reverberation
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	At initial selection, this voice produces an attractive decay sound with free metallic overtones. Pressing FC2 all the way down (if it is already fully depressed, raise it a little and then press it down again) shortens the decay time, producing a clearer attack. If you fully depress FC1 while FC2 is also down, you eliminate the discordant metallic overtone, obtaining a koto-like sound. Applying aftertouch will bring up a sustained modulated tone. The tone comes up very slowly it will take at least three or four seconds to arise.

No.	A14(14)				
Voice Name	CPrc: **Clox**				
	EL1: Clikbel		EL2: -		
	EL3: -		EL4: -		
Comment	Backup sound: a multitude of analog clocks				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Added winding noise 2 Clock shop 3 Large old clocks	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	NzVol1	-	-	-	Winding noise
Param2 (MW2)	Tone	-	-	-	Bell tone
Param3 (FC1)	Thinness	-	-	-	Thinness
Param4 (FC2)	-	-	-	-	
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Formant	-	-	-	Formant
Param8 (CS2)	Buzzmetal	-	-	-	Buzzing
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	NzVol2	-	-	-	Noise change (fine)
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Chorus				
Performance Hints	At initial selection, this voice produces a pleasant bell sound with rapid decay. Raise MW1 to add a winding noise. Playing the appropriate sequence with the right hand while raising MW1 will produce a vivid impression of clocks. MW2 changes the attack harmonics, while FC1 adjusts the overall harmonics. Use these controllers to produce different "clock sizes." CS2 introduces a buzzing noise, and can be used in combination with CS1 to produce interesting harmonic changes.				

No.	A15(15)				

Voice Name	Perc: **TalkDrum**				
	EL1: TalkDrum		EL2: -		
	EL3: -		EL4: -		

Comment	Percussive sound with interesting controller-induced variations				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Pitched decay 2 Drum 3 Pitched percussion	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	Brilliance	-	-	-	Addition, variation of noise
Param2 (MW2)	Stiffness	-	-	-	Harmonics change
Param3 (FC1)	AtkTone1	-	-	-	Sound change (Most effective with MW2 at Max)
Param4 (FC2)	AtkTone2	-	-	-	Sound change (Most effective with MW2 at Max)
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Tone	-	-	-	Tone brightness
Param8 (CS2)	HarmVol	-	-	-	Lift to produce velocity-driven pitch change
Param9 (BC)	-	-	-	-	
Param10(VEL)	HarmP/Mute	-	-	-	Volume control.Combine with CS2 to control pitch.High velocity produces mute sound.
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Room 1				

Performance Hints	This voice becomes interesting as you master the use of the controllers. The pitch wheel is particularly important: adjust the wheel during play to produce the nuance of a "tabla" or "talking drum." MW1 adds a rough, frictional pink-noise reverb effect. FC1 and FC2 produce muted pitch changes, different from the effects you get with the pitch wheel. CS2 also produces pitch changes, based on velocity. Bringing MW2 all the way down removes all inharmonic overtones, allowing you to use the lower ranges for bass effects. But note that other controllers continue to remain effective. If you are using a sequencer, try playing a simple phrase first, then merging in the controller signals later.

No.	**A16(16)**				
Voice Name	SSFx: **Harmagedon**				
	EL1: Harmagedon		EL2: -		
	EL3: -		EL4: -		
Comment	Eerie, scary sound effect				
Notes					
Scene (Foot)	Initial Scene No. = 2				1 Turbulent rumbling 2 Knocking sound (left) 3 Modulating sound (right)
	Element1	Element2	Element3	Element4	
Param1 (MW1)	MadMachine	-	-	-	Volume of right-side modulation sound
Param2 (MW2)	Mute/Wah	-	-	-	Overall brightness
Param3 (FC1)	Tone1	-	-	-	Quality change in punch and modulation sounds
Param4 (FC2)	Tone2	-	-	-	Quality change in punch and modulation sounds
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	-	-	-	-	
Param11(AT)	Wildness	-	-	-	Wild changes in punching and modulation sounds
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				
Performance Hints	A thunderous storm, with someone (or something) rapping on the door. Depress the sustain pedal to make the sound even scarier. Use MW2, FC1, and FC2 to vary the character of the rapping sound making it heavier, shriller, more violent. Slowly raise MW1 to bring in some hysteric overtones. When MW1 reaches full-up position, the sound becomes one of dreadful chaos. Now try striking violently at random keys for some additional panic. (Safety tip: Avoid extended use of this voice while listening through headphones.)				

No.	B01(17)				
Voice Name	Bowd: **Viologue**				
	EL1: Bowed		EL2: -		
	EL3: -		EL4: -		
Comment	Bowed-string sound				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Tremolo 2 Normal 3 Unstable	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	-	-	-	-	
Param2 (MW2)	Tremolo	-	-	-	Tremolo depth
Param3 (FC1)	-	-	-	-	
Param4 (FC2)	-	-	-	-	
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Tone-Deaf	-	-	-	Random-attack pitch. Raise to increase randomness.
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	VibDepth	-	-	-	Vibrato depth
Param12(PB)	-	-	-	-	
Param13(TEG)	Strs&VibSp	-	-	-	Volume, vibrato speed
Sustain Enable	OFF	-	-	-	
Portamento	ON	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				
Performance Hints	This voice produces a bowed-string lead.				
	If the initial attack setting seems too slow, increase the Quick Edit ATTACK speed.				
	Try varying MW2 (tremolo), aftertouch vibrato, and volume.				
	For a strange, scary effect, try raising the Quick Edit POR TIME control to full-up position.				
	Phrasing will become unclear, but the sound will be eerie and full of tension.				

No.	B02(18)

Voice Name	OEns: Jody				
	EL1: Jody		EL2: -		
	EL3: -		EL4: -		

Comment	Dynamic mix of noise and strings				
Notes					
Scene (Foot)	Initial Scene No. = 3			1 Noise 2 Chorus 3 Strings	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	FluidVol	-	-	-	Volume of modulating sound; range and speed of modulation
Param2 (MW2)	Stiffness	-	-	-	Chorus effect
Param3 (FC1)	StrMute	-	-	-	Noise component (Overall brightness)
Param4 (FC2)	Emerge	-	-	-	Resonance level
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	HarmVol	-	-	-	Octave up (if CS2 is at MIN position)
Param8 (CS2)	HarmPosit	-	-	-	Sliding CS2 while CS1 is "on" will produce an interesting effect
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress2	-	-	-	Volume
Param11(AT)	Stress1	-	-	-	Volume
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	At initial selection, this voice produces the sound of a string ensemble. But lifting MW2 changes the overall harmonics completely, producing a square-wave timbre with a formant feel. Depressing FC2 to full-down position removes all pitch quality, creating a white-noise effect. Try bringing in the pitch gradually for an interesting lead-in highlighting the unusual capabilities of the VP1. Note that once you depress FC1, bring it back up will close the low-pass filter, blocking out almost all sound. Moving CS1 into full-up position renders MW2 completely ineffective while increasing the flanger effect of CS2.

No.	**B03(19)**				
Voice Name	OEns: **RoughStr**				
	EL1: RoughStr		EL2: -		
	EL3: -		EL4: -		
Comment	Distinctive rough string sound. A VP1 special				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Tremolo 2 Standard 3 Modulating	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	TremDepth	-	-	-	Tremolo depth
Param3 (FC1)	StrMute	-	-	-	String mute
Param4 (FC2)	Stiffness	-	-	-	String stiffness (thickness): harmonic discord
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Squeak	-	-	-	Bow-position modulation (flanging effect)
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress1	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	Stress2	-	-	-	Stress
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				
Performance Hints	This voice is extremely sensitive to velocity and aftertouch. It can reproduce the slow crescendo obtained by the sustained aftertouch of a full ensemble. MW2 produces the tremolo effect characteristic of a string instrument. CS1 and FC2 produce relatively drastic sound changes; raise them both to full-up position to obtain an unpitched formant noise. To get a scary effect, raise these controllers all the way, then hold down notes for full aftertouch effect while lifting MW2.				

No.	B04(20)				
Voice Name	OEns: **SlowStrs**				
	EL1: SlowStrs		EL2: -		
	EL3: -		EL4: -		
Comment	Analog synth pad with slow attack				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 No fundamental 2 Normal 3 Modulation	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	Stiffness1	-	-	-	Fine brightness control
Param3 (FC1)	HarmVol	-	-	-	Coarser brightness control
Param4 (FC2)	Stiffness2	-	-	-	Basic change in harmonic structure
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Spectrum	-	-	-	Higher harmonics
Param8 (CS2)	Squeak	-	-	-	Continuous movement produces flanging effect
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				
Performance Hints	Synth string with slow attack. Try adjusting the Quick Edit EG parameters. Continuous sliding of CS2 and MW2 produces a flanging modulation effect. (The CS2 effect is more obvious.) The CS1 spectral effect is obtained by phase change rather than by low-pass filter. Most controller movements leave the essential sound intact. But try depressing FC2 all the way and then sliding CS2 continuously to get the sound of gas from a pipe. Then hold this sound with the sustain pedal while operating various controllers.				

No.	B05(21)

Voice Name	OEns: **Eleanor**				
	EL1: Contrello		EL2: Quartet		
	EL3: Bow 3D		EL4: -		

Comment	String sound with pine-resin quality				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Bright 2 Mellow 3 With attack	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	Tone1	Stiffness	HarmVol	-	Harmonic discord
Param3 (FC1)	-	-	-	-	
Param4 (FC2)	-	-	-	-	
Param5 (MBx)	Pan	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	-	Tone	StrMute	-	Brightness
Param8 (CS2)	Tone2	-	Bowscratch	-	Bow Scratch
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	Stress	Stress	-	Stress
Param11(AT)	-	VibDepth	VibDepth	-	Vibrato depth
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	OFF	OFF	-	
Portamento	ON	ON	OFF	-	
Max Notes	5	5	5	-	
Microtuning	Equal_(off)	Equal_(off)	Equal_(off)	-	
Effect Type	Reverb Room 2				

Performance Hints	This voice produces an authentic string-ensemble sound. The three elements are layered, allowing for approximately five-note polyphony. (two elements have five-note polyphony, while the remaing element has six-note polyphony.) Raise CS1 or CS2 to emphasize the bowed-string feeling, creating an interesting sampled-string sound. Lifting MW2 increases discordant overtones. If MW2 is set above center position, the upper ranges of the keyboard lose their chromatic relationship. Although this voice essentially creates a realistic string sound, you can use MW2 to mix in the sound of recorder for a very different type of image.

No.	B06(22)

Voice Name	MEns: FoggyAtk				
	EL1: Foggy Atk		EL2: -		
	EL3: -		EL4: -		

Comment	Synth string sound with light frictional attack				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Pitch loss 2 Normal 3 Harmonics change	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	NzVol	-	-	-	High-tone noise volume
Param3 (FC1)	Stiffness1	-	-	-	Overall harmonics change
Param4 (FC2)	StrMute	-	-	-	Change of sound contour
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	HarmPosit	-	-	-	Change in fundamental (Slide to produce flanging effect)
Param8 (CS2)	Stiffness2	-	-	-	Discordant overtones
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	Quick-rising synth string sound; attack produces interesting changes in the higher overtones. MW2 controls overtone volume. For a clearly contoured string sound, try moving MW2 below central position and then depressing FC2. CS1 and CS2 change the harmonic structure profoundly. Note that raising CS1 eliminates the lower-range frequencies. This voice has many variations. Experiment with different controller combinations, then try changing the Quick Edit EG parameters.

No.	B07(23)				
Voice Name	MEns: StrOrgan				
	EL1: StrOrgan		EL2: -		
	EL3: -		EL4: -		
Comment	Noisy sustained lead				
Notes					
Scene (Foot)	Initial Scene No. = 1			1 Noisy sustained sound 2 Lead 3 Slow modulation effect	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	Vibrato	-	-	-	Slow modulation; peculiar effect
Param2 (MW2)	Harmonics	-	-	-	Harmonics change; peculiar effect
Param3 (FC1)	PipeTone	-	-	-	Adds pipe tone one octave up
Param4 (FC2)	Stiffness	-	-	-	Pipe sound
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Changes volume and sound
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				
Performance Hints	At initial selection, this voice produces an elegant organ-type sound. FC1 and FC2 alter the sound while maintaining the organ-like image. FC1 adds an overtone one octave up for a brighter sound contour, while FC2 removes the fundamental tone, leaving a discordant residue. MW1 creates a more drastic change, producing a slow flanging effect. You can get an eerie sound effect by setting MW1 all the way up, holding down the sustain pedal, and repeatedly moving MW2, FC1, and FC2 up and down. It is virtually impossible to play a melody while doing this, but the effect is worth hearing.				

No.	B08(24)

Voice Name	MEns: TearDrop
	EL1: TearDrop EL2: -
	EL3: - EL4: -

Comment	String sound with muted guitar attack
Notes	
Scene (Foot)	Initial Scene No. = 1	1 String with attack 2 Brighter 3 With watery modulation

	Element1	Element2	Element3	Element4	
Param1 (MW1)	HarmPosit	-	-	-	At lowest position: noise effect. Normally set full-up for pitched harmonics.
Param2 (MW2)	Stiffness	-	-	-	Chorus
Param3 (FC1)	FluidVol	-	-	-	Volume/speed of watery modulation
Param4 (FC2)	StrMute	-	-	-	Overall brightness
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Volume and sound
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	At initial selection, this voice produces a sustained sound with a soft pizzicato attack. Depressing FC2 hardens the attack. Use this voice for staccato rhythmic play, or use it for padding by emphasizing its sustain qualities. For a weirder padding sound, hold the sustain while also depressing FC1 to introduce some rapid random modulation. Slide MW1 for continuous pitch change, or place it all the way down to produce pure noise. MW1 can change pitch over a four-octave range; slide it slowly for some interesting results.

No.	B09(25)				
Voice Name	Eth : **PsycheStr**				
	EL1: Psytar		EL2: PsyMello		
	EL3: PsyBowed		EL4: PsyBowed		
Comment	Psychedelic sitar plus strings				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Sitar only 2 Normal 3 Strings	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	-	Tremolo	Tremolo	Tremolo	Tremolo
Param3 (FC1)	StrMute	-	-	-	Sitar decay
Param4 (FC2)	Stiffness	-	-	-	Sitar harmonics
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Volume	-	-	-	Sitar volume
Param8 (CS2)	-	Volume	Volume	Volume	String volume
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	Stress	Stress	Stress
Param11(AT)	VibSpeed	-	VibDepth	VibDepth	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	Strs&VibSp	Strs&VibSp	
Sustain Enable	OFF	OFF	OFF	OFF	
Portamento	ON	ON	ON	ON	
Max Notes	4	4	4	4	
Microtuning	Psyche	Psyche	Psyche	Psyche	
Effect Type	Reverb Hall				
Performance Hints	Bizarre, slithery lead sound. Probably unsuitable for classics or country, but nice for a Chinese or Indian type of blues sound. CS1 and CS2 adjust the balance of sitar and strings. FC1 and FC2 control the sitar element only; you can drop CS2 all the way down to eliminate the strings, then work exclusively with the sitar sound. For effective string play, be sure to get the right aftertouch vibrato effect. If portamento seems too long, adjust the Quick Edit POR TIME parameter.				

No.	B10(26)

Voice Name	Brs : **OctBrs**				
	EL1: lite brs		EL2: lite brs2		
	EL3: -		EL4: -		

Comment	Gentle brass with eight-note polyphony sound				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Mild brass 2 Normal 3 Modulating	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	VibDepth	-	-	Vibrato
Param2 (MW2)	Stiffness	BrsMute	-	-	Changes overall harmonics
Param3 (FC1)	HarmPosit	HarmPosit	-	-	Changes overall harmonics
Param4 (FC2)	HarmVol	HarmVol	-	-	Changes fundamental component (in conjunction with FC1)
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	-	Stiffness	-	-	Changes inharmonic overtones
Param8 (CS2)	-	Wah	-	-	Resonance
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	Stress	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	OFF	-	-	
Portamento	OFF	OFF	-	-	
Max Notes	8	8	-	-	
Microtuning	Equal_(off)	Equal_(off)	-	-	
Effect Type	Reverb Hall				

Performance Hints	Gentle brass sound. Probably not suited for rock performance. The controllers have relatively mild effects on this voice, and do not change its fundamental image. If you'd like more emphasis on filtering, raise CS2 slightly to add some resonance. The Quick Edit EG parameters can produce some interesting effects. Raising EG SUSTAIN above its midpoint causes filtering to be applied are then gradually released, producing a continually varying timbre. But setting EG DECAY all the way down at the same time will eliminate the timbre change, resulting in a strings padding sound.

No.	B11(27)				
Voice Name	Brs : **RudeBrass**				
	EL1: RudeBrass		EL2: -		
	EL3: -		EL4: -		
Comment	Brass sound with ambiguous pitch				
Notes					
Scene (Foot)	Initial Scene No. = 1			1 Normal brass 2 Normal sound 3 Sound effect	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	Rudeness	-	-	-	Pitch quality
Param3 (FC1)	Brightness	-	-	-	Brightness
Param4 (FC2)	-	-	-	-	
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress1	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	Stress2	-	-	-	Stress
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				
Performance Hints	At initial selection, this voice sounds like a horn with overdrive. Try raising MW2 to add intense discordant overtones and remove all sense of pitch. Then increase the speed of the Quick Edit EG Attack parameter to produce an otherworldly solo sound. For an avant-garde effect, try holding down the sustain pedal, applying vibrato, and sliding MW2 up and down.				

No.	B12(28)

Voice Name	Brs : **PressToFly**
	EL1: PressToFly EL2: -
	EL3: - EL4: -

Comment	Unique brass voice with strange sound changes				
Notes					
Scene (Foot)	Initial Scene No. = 3				1 Vibrato 2 Normal brass 3 Rising sound
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	RiseVol	-	-	-	Normal brass <-> Rising sound
Param3 (FC1)	-	-	-	-	
Param4 (FC2)	-	-	-	-	
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	Rise	-	-	-	Rising feature
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	Play chords with low velocity, applying aftertouch for at least 10 seconds to produce some dramatic, warping sound changes. Be careful with aftertouch: if you don't apply it, the sound-change effect terminates prematurely. You can eliminate sound changes by lowering MW2. Playing with strong velocity produces a normal brass sound. If the sound seems too harsh, move the Quick Edit EG SUSTN slider slightly below midpoint. You can then drop the EG ATTACK and DECAY sliders all the way down to create a dark, slightly complicated padding sound.

No.	B13(29)

Voice Name	Reed: WoodFamily
	EL1: WoodFamily EL2: -
	EL3: - EL4: -

Comment	Woodwind sound; covers the range from clarinet to accordion				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Wood with chorus 2 Clarinet 3 Oboe	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	Vibrato	-	-	-	Vibrato
Param2 (MW2)	Tone	-	-	-	Tone change
Param3 (FC1)	Breathing	-	-	-	Breathing
Param4 (FC2)	Chorus	-	-	-	Chorus effect
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress2	-	-	-	Stress
Param11(AT)	Stress1	-	-	-	Brightness
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	At initial selection, this voice produces a mild clarinet sound. Lifting MW2 emphasizes the formant feeling, creating an oboe-like sound. Depress FC2 to generate a chorus effect, changing the sound characteristics from woodwind to accordion. Aftertouch-induced sound changes produce realistic accordion dynamics.

No.	B14(30)				
Voice Name	Pipe: WindMorph EL1: WindMorph EL2: - EL3: - EL4: -				
Comment	Wind sound with many changes				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Train whistle 2 Flute 3 Harmonica	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibSpeed	-	-	-	Vibrato speed
Param2 (MW2)	Tone	-	-	-	Tone character
Param3 (FC1)	Stress	-	-	-	Severity
Param4 (FC2)	-	-	-	-	
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Rudeness	-	-	-	Discordant steam-whistle sound
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress2	-	-	-	Stress
Param11(AT)	VibDepth	-	-	-	Vibrato depth
Param12(PB)	Scream	-	-	-	Rotate upward for scream
Param13(TEG)	Stress3	-	-	-	Stress
Sustain Enable	OFF	-	-	-	
Portamento	ON	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Stereo Echo				
Performance Hints	At initial selection, this voice sounds similar to voice B13 (WoodFamily). To get the most from this voice, use controllers such as the PITCH wheel and CS1 to generate a variety of non-pitched sound effects. For example, slide CS1 to maximum position to produce the sound of a steam whistle. Or move the PITCH wheel upward to generate some monster cries. How about combining these two effects to create the image of a monster pouncing on a steam locomotive. Try changing the Quick Edit EG parameters to create a short clicking decay sound, and then jiggling the PITCH wheel.				

No.	B15(31)				

Voice Name	Eth : SyacScream				
	EL1: SyacScream		EL2: -		
	EL3: -		EL4: -		

Comment	Shakuhachi lead				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Tremolo 2 Normal 3 Scream	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	TremDepth	-	-	-	Tremolo depth
Param3 (FC1)	-	-	-	-	
Param4 (FC2)	-	-	-	-	
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	AtkPitch	-	-	-	Attack-pitch quaver
Param11(AT)	Stress1	-	-	-	Stress
Param12(PB)	Scream	-	-	-	Rotate upward for scream
Param13(TEG)	Stress2	-	-	-	Stress
Sustain Enable	OFF	-	-	-	
Portamento	ON	-	-	-	
Max Notes	MONO	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	This is a monophonic shakuhachi lead. Because the voice is "single trigger", legato notes are completely free of white noise from the attack component. White noise comes up suddenly with aftertouch, so take your time and hold the keys down. MW1 gives vibrato; but for a more graceful Japanese-style vibrato effect, try sliding the PITCH wheel continiously downward instead. Moving the PITCH wheel upward produces a monster scream.

No.	B16(32)				

Voice Name	SLd : **MetalWind**				
	EL1: MetalWind		EL2: -		
	EL3: -		EL4: -		

Comment	Continuous flute sound with metallic attack				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Thin 2 Normal 3 Brassy	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	-	-	-	-	
Param3 (FC1)	HarmPosit	-	-	-	Combine with CS1 for subtle sound changes
Param4 (FC2)	Stiffness	-	-	-	Depress to change to brass lead
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	HarmVol	-	-	-	Changes fundamental component
Param8 (CS2)	Oct.Vol	-	-	-	Changes fundamental component (clearer than CS1)
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				
Performance Hints	Light airy woodwind solo, with metallic attack. Depressing FC2 changes the harmonics, creating a sawtooth-wave lead sound. Lift CS1 to full-up position to reduce the voice's sustained component, highlighting the voice's attack features. If you then raise CS2 all the way up, the lower keys produce a crisp, plucked sound. Try playing with mechanical, machine-like sequences.				

No.	**C01(33)**

Voice Name	SLd : **Soodosynth**
	EL1: Filtersyn EL2: -
	EL3: - EL4: -

Comment	Synth lead with auto wow effect	
Notes		
Scene (Foot)	Initial Scene No. = 2	1 Profound 2 Bright 3 Synth pad

	Element1	Element2	Element3	Element4	
Param1 (MW1)	Vibrato	-	-	-	LFO
Param2 (MW2)	Brightness	-	-	-	Brightness
Param3 (FC1)	Tone1	-	-	-	Filter Cutoff
Param4 (FC2)	Wah1	-	-	-	Resonance
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Wah2	-	-	-	Filter Cutoff 2
Param8 (CS2)	ArpStrings	-	-	-	ARP STRINGS
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	Tone2	-	-	-	Wow
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Phaser				

Performance Hints

This is a pleasing synth lead with an auto wow effect. Use aftertouch, FC1, and CS1 to cut filters during play.

Depressing FC2 generates a refreshing white-noise sound reminiscent of a soda bottle being opened.

Try raising CS2 to maximum position to eliminate the lead sound completely, replacing it with the padding sound of a dated analog string-ensemble machine.

This voice makes heavy use of the VP1's internal effects block. If the effects feel inappropriate, adjust the EF DEPTH at the Quick Edit panel.

No.	C02(34)

Voice Name	SPad: BigSlowPad			
	EL1: SlowStrs'		EL2: SlowPad2	
	EL3: -		EL4: -	

Comment	Majestic slow pad with eight-note polyphony			
Notes				
Scene (Foot)	Initial Scene No. = 2		1 High-tone roughness 2 Normal 3 Resonating	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	VibDepth	-	-	Vibrato
Param2 (MW2)	Stiffness1	StrMute1	-	-	Changes high-range harmonics
Param3 (FC1)	-	Heaviness	-	-	Heaviness
Param4 (FC2)	Stiffness2	-	-	-	High overtones
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Spectrum	StrMute2	-	-	Changes mid and low ranges
Param8 (CS2)	Squeak	Wah	-	-	Resonance
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	Stress	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	OFF	-	-	
Portamento	OFF	OFF	-	-	
Max Notes	8	8	-	-	
Microtuning	Equal_(off)	Equal_(off)	-	-	
Effect Type	Delay L,C,R				

Performance Hints	Analog synth pad large, majestic sound.
	Controllers produce relatively subtle effects.
	Slowly move FC1 up and down for a pleasant undulating effect.
	Be sure to try the CS2 resonance control.
	You may also want to try manipulating the controllers with your eyes closed.
	You may want to adjust the Quick Edit ATTACK parameter to change the attack speed.

No.	**C03(35)**

Voice Name	SPad: **BigDeepPad**
	EL1: BigPad01 EL2: -
	EL3: - EL4: -

Comment	Deep, mysterious pad: half noise, half music				
Notes					
Scene (Foot)	Initial Scene No. = 2				1 Noise 2 Normal 3 Pitch up and modulation
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato
Param2 (MW2)	Brilliance	-	-	-	Fundamental component
Param3 (FC1)	Formant	-	-	-	
Param4 (FC2)	Lightness	-	-	-	Pitch quality and sound contour
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Stiffness	-	-	-	Obliterates pitch
Param8 (CS2)	Resonance	-	-	-	Resonance
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	The initial sound can be described as "noise with pitch." If you slowly depress FC2, the contours become clearer and the sound develops into a distinctive synth-string pad. To give the impression of moving among different universes, slide FC2 and MW2 back and forth as you play. Things become even stranger if you also include discord (CS2) and resonance (CS1). To best highlight these effects, play in rubato. You may want to adjust the Quick Edit EG ATTACK parameter to get a different attack speed.

No.	C04(36)

Voice Name	SPad: DeepBelPad			
	EL1: ClickPad		EL2: BellVox	
	EL3: -		EL4: -	

Comment	Layered voice (eight-note polyphony) combining deep rapid-attack pad with a slow-attack bell pad				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Layered 2 Normal 3 Heavy	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	Mellow	-	-	Vibrato depth
Param2 (MW2)	HarmVol	Stiffness	-	-	Changes bell-pad overtones
Param3 (FC1)	AckTone1	Brightness	-	-	Changes bell-pad overtones
Param4 (FC2)	AckTone2	HarmVol	-	-	Subtle voice change
Param5 (MBx)	Pan	-	-	-	One-layer pan
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	HarmPosit	Emerge1	-	-	Bell pad -> noise
Param8 (CS2)	-	Emerge2	-	-	Bell pad -> noise
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	Stress	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	OFF	-	-	
Portamento	OFF	OFF	-	-	
Max Notes	8	8	-	-	
Microtuning	Equal_(off)	Equal_(off)	-	-	
Effect Type	Reverb Hall				

Performance Hints	One of the VP1's avant-garde, "meditative" pads. Mixes a rapid-attack pad ("ClickPad") with a slow-attack pad ("BellVox"), and is therefore suitable also for fast passages. BellVox includes metallic overtones, but you can eliminate these by pushing CS1 and CS2 all the way up, so that only a wind-like noise component remains. Then try moving the two controllers repeatedly down and back for an interesting and pleasant effect. The effect is even more pleasant if you also use MB to change the ClickPad pan.

No.	**C05(37)**				
Voice Name	SPad: **DistModPad**				
	EL1: DistModPad		EL2: -		
	EL3: -		EL4: -		
Comment	Slow-attack pad with modulating high overtone				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Strong modulation 2 Normal 3 Light modulation	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato
Param2 (MW2)	Behavior	-	-	-	Combine with CS1 for subtle sound changes
Param3 (FC1)	Chorus	-	-	-	Breadth
Param4 (FC2)	Brightness	-	-	-	High overtones
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Mellow1	-	-	-	Fundamental component
Param8 (CS2)	Mellow2	-	-	-	Modulation control
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				
Performance Hints	Deep meditative pad, with complex modulation evoking a variety of images. Harmonics are slightly distorted at strong velocities. Lifting CS2 to max position eliminates all modulation, producing a strings-type pad. Lifting CS1 to max position cuts off the fundamental component, effectively removing harmonic distortion.				

No.	C06(38)				

Voice Name	SPad: Aquarimba				
	EL1: Aquarimba		EL2: -		
	EL3: -		EL4: -		

Comment	Strange water-sound pad				
Notes					
Scene (Foot)	Initial Scene No. = 2				1 Heavy 2 Normal 3 Floating sound
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	FluidSpeed	-	-	-	Water speed
Param3 (FC1)	StrMute	-	-	-	String mute
Param4 (FC2)	Stiffness	-	-	-	String stiffness (thickness): harmonic discord
Param5 (MBx)	FluidVol1	-	-	-	Water sound 1
Param6 (MBy)	FluidVol2	-	-	-	Water sound 2
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress2	-	-	-	Stress
Param11(AT)	Stress1	-	-	-	Stress
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	Decay sound with deep, attractive modulation. Use MB to vary the modulation quality, and MW2 to alter its speed. Dropping MW2 all the way produces very slow modulation with random changes in the voice's sustained components. Be careful with FC2: if you depress it and then return it to its original position, the voice goes silent. To get the best out of this voice, play the voice on its own rather than as part of an ensemble.

No.	C07(39)				
Voice Name	SPad: **Vpepad**				
	EL1: DstModPad'		EL2: ShrtDcBel2		
	EL3: -		EL4: -		
Comment	Pad with eight-note polyphony, strong modulation, and metallic attack				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Maximum modulation 2 Normal 3 No modulation	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	VibDepth	-	-	Vibrato depth
Param2 (MW2)	Behavior	HarmVol	-	-	Use with FC1 to change attack harmonics
Param3 (FC1)	Solidness	HarmPosit	-	-	Changes middle-range characteristics
Param4 (FC2)	Resonance	Stiffness	-	-	Changes high overtones
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Emange1	Resonance	-	-	Subtle sound change
Param8 (CS2)	Emange2	Spectrum	-	-	Use with FC2 for subtle sound change
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	Stress	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	OFF	-	-	
Portamento	OFF	OFF	-	-	
Max Notes	8	8	-	-	
Microtuning	Equal_(off)	Equal_(off)	-	-	
Effect Type	Reverb Hall				
Performance Hints	Layered sound comprised of the DstModPad and ShrtCdBel2 voices. The key to good performance is to highlight the metallic attack (ShrtCdBel2 layer) while backgrounding it with the complex modulations of DstModpad. But note that at low velocities the metallic attack essentially disappears, so that the voice becomes virtually identical to DstModPad. MW2 and FC2 are most effective for controlling the attack; try moving them continuously while playing arpeggios. Lifting CS2 all the way up eliminates the DstModPad modulation components.				

No.	C08(40)				
Voice Name	SPad: **MadVoxLead**				
	EL1: MadVoxLead		EL2: -		
	EL3: -		EL4: -		

Comment	Lead voice with pitch envelop; effective also for chords				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Peaky 2 Normal 3 Thin	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	Spectrum	-	-	-	Changes peak
Param3 (FC1)	HarmPosit	-	-	-	Overall harmonic change
Param4 (FC2)	HarmVol	-	-	-	Mid- and low-range harmonic change
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Mellow	-	-	-	Mid-range change
Param8 (CS2)	Stiffness	-	-	-	Subtle sound change
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints

Although this is a lead voice, it is also effective as a keyboard comp, since the played note decays if you continue to hold down the key. You can eliminate the decay by sliding the Quick Edit EG DECAY and EG SUSTN knobs all the way up.

The controller parameters have been selected to facilitate voice customization. Combine the various controllers to obtain interesting harmonic variations and voice changes.

The Quick Edit EQ LO-MID parameter has a strong impact on the voice's central harmonics. Move the LO-MID knob up to get a clear voice-like formant.

No.	**C09(41)**

Voice Name	SCmp: **Ellegant**
	EL1: Ellegant EL2: -
	EL3: - EL4: -

Comment	Sparkling bell sound; effective for pop applications				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Full echo 2 Normal 3 Light	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato
Param2 (MW2)	Formant	-	-	-	Decay and harmonics
Param3 (FC1)	FeedBack	-	-	-	Decay
Param4 (FC2)	Stiffness	-	-	-	Sparkle quality
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	This voice can serve nicely for a relaxed countermelody. You can also use it for ethnic music applications. FC1 speeds up the decay, highlighting the voice's attack component. Depressing FC1 and FC2 together shortens the decay time even further. Depressing FC2 alone applies a pitch envelope effect to the attack.

No.	**C10(42)**

Voice Name

SCmp: Celluloid

EL1:	Celluloid	EL2:	-
EL3:	-	EL4:	-

Comment	Bright, kaleidoscopic decay			
Notes				
Scene (Foot)	Initial Scene No. = 3	1 Bright decay	2 Chorus	3 Three-octave attack

	Element1	Element2	Element3	Element4	
Param1 (MW1)	Pitch	-	-	-	Adds volume (three octave up)
Param2 (MW2)	Bubble	-	-	-	Bubble-type modulation; degree and speed of modulation (Delayed effect)
Param3 (FC1)	Stiffness	-	-	-	Bell sound -> children's chorus
Param4 (FC2)	Tremolo	-	-	-	Modulation degree, speed (Does not affect bell component)
Param5 (MBx)	HarmPosit	-	-	-	Bell quality and material
Param6 (MBy)	HarmVol	-	-	-	Bell quality and material
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Volume change
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints

This voice relies heavily on the controllers.

At initial selection, the voice produces mysterious alternating tones four octaves apart as you hold down and then release each key. If you raise MW1 a bit and then lower it all the way, the voice changes to a long-release synth string sound.

MB, FC1, and FC2 can change the nuance considerably, but MW2 is more dramatic. Sliding MW2 upwards generates severe modulation with sudden loss of pitch, as the sound changes into pure sound effects.
MW2 has a built-in delay; try holding a chord with your left hand for background modulation while playing melody with your right hand.

No. **C11(43)**				
Voice Name	SCmp: **VP Atk** EL1: VP Atk EL2: - EL3: - EL4: -			
Comment	Continuous sound with distinctive attack			
Notes				
Scene (Foot)	Initial Scene No. = 2			1 Faint pitch 2 Normal 3 Strong attack
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	Spectrum	-	-	-	Attack characteristics
Param3 (FC1)	HarmPosit	-	-	-	Noise
Param4 (FC2)	HarmVol	-	-	-	Attack harmonics
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Stiffness	-	-	-	Phase quality
Param8 (CS2)	Resonance	-	-	-	Resonance
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				
Performance Hints	At initial selection, this voice produces a pleasant sustained sound with a light metallic attack. FC2 changes the attack sound and increases the depth. (The FC2 action is defined in the voice program and does not utilize the VP1's built-in sound effects block.) As FC1 moves down past its midpoint, the voice's lower ranges suddenly disappear. Pressing it all the way down produces a sound that is close to pure noise. Use CS1 in combination with the foot controllers to get a wide range of different sounds. For a peculiar steam-organ effect, bring in as many discordant overtones as you can.			

No.	C12(44)

Voice Name	SCmp: FantaBell
	EL1: FantaBell EL2: -
	EL3: - EL4: -

Comment	Padding sound with metallic attack

Notes	

Scene (Foot)	Initial Scene No. = 2	1 Pitch loss 2 Normal 3 Resonance

	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	-	-	-	-	
Param3 (FC1)	HarmPosit	-	-	-	Changes the resonance
Param4 (FC2)	Resonance	-	-	-	Changes the overtones
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Stiffness	-	-	-	Removes pitch
Param8 (CS2)	HarmVol	-	-	-	Changes the resonance
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	

Effect Type	Reverb Hall

Performance Hints	In general, use this voice for piano padding, with appropriate application of the sustain pedal.
	With the exception of CS1, all controllers produce relatively mild nuance changes, allowing for normal piano-type play. But CS1 removes the pitch and creates a very different sound.
	The attack's metallic overtone level is extremely responsive to velocity, allowing for a full range of emotional control. If the overtone peaks too sharply, adjust the Quick Edit EQ HIGH slider slightly downward.

No.	C13(45)

Voice Name	SCmp: ResoMetal				
	EL1: ResoHarp			EL2: -	
	EL3: -			EL4: -	

Comment	Decay sound with strong peak				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Emphatic attack 2 Normal 3 Gentler peak	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	Stiffness1	-	-	-	Moves the peak
Param3 (FC1)	HarmPosit	-	-	-	Peak volume
Param4 (FC2)	HarmVol	-	-	-	Peak overtones
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Stiffness2	-	-	-	Changes attack's inharmonic overtones
Param8 (CS2)	StrMute	-	-	-	Changes attack decay
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	For nice results, hold down the sustain pedal and play leisurely arpeggios. Try to get full advantage from the abrasive ringing in the lower-range peaks. Use FC1 and FC2 to alter the peak's timbre and volume, or use CS2 to eliminate the peak entirely. (To familiarize yourself with these effects, operate the controllers while playing in the lower ranges.) Try moving MW2 up and back in the upper half of its range (above its midpoint position) to get the sound of a jew's harp.

No. C14(46)

Voice Name	SCmp: HardSeq				
	EL1: HardSeq		EL2: -		
	EL3: -		EL4: -		

Comment	Synth pad; good for use in sequence patterns				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Loss of attack 2 Normal 3 Distortion	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	Brilliance	-	-	-	Brilliance
Param3 (FC1)	HarmPosit	-	-	-	Source-wave change
Param4 (FC2)	HarmVol	-	-	-	Distortion level
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Stress1	-	-	-	Attack change
Param8 (CS2)	Stiffness	-	-	-	Controls high metallic overtone (in combination with FC1)
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress2	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	At initial selection, this voice produces a tight synth bass. But sliding CS1 upwards adds noisy distortion for a darker, more violent sound. FC1 and FC2 produce relatively mild effects when operated separately. But try moving them in unison to obtain a harsh flanging effect. (If FC1 and FC2 are positioned for maximum flanging, the voice's lower ranges drop off.) If you are using a sequencer, try recording the notes first, then mixing in the controller signals later.

No.	C15(47)

Voice Name	SCmp: Stormy
	EL1: StormComp EL2: -
	EL3: - EL4: -

Comment	Digital synth decay with sustain sound
Notes	
Scene (Foot)	Initial Scene No. = 2	1 Guitar only 2 Normal 3 Stronger noise

	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	Brilliance	-	-	-	Sustain characteristics
Param3 (FC1)	-	-	-	-	
Param4 (FC2)	-	-	-	-	
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	CompVol	-	-	-	Volume of decay component
Param8 (CS2)	StormVol	-	-	-	Sustain volume
Param9 (BC)	-	-	-	-	
Param10(VEL)	PanSpeed	-	-	-	Pan LFO speed
Param11(AT)	PanDepth	-	-	-	Pan LFO depth
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints

A plucked decay sound combined with a gently modulated pad sound.
(The pad's modulation is independent of the internal effects block.)

Use CS1 and CS2 to balance the decay for the pad and plucked components. But note that dropping both of these controllers to minimum position will shut off all sound output.

LFO auto-pan is assigned to the aftertouch parameter, so remember to use aftertouch during play.

No.	**C16(48)**				
Voice Name	SCmp: DigiCompin				
	EL1: DigiCompin		EL2: -		
	EL3: -		EL4: -		
Comment	Electric piano with sound-effects padding				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Electric piano 2 Normal 3 Discord	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	FluidVol	-	-	-	Noise characteristics
Param3 (FC1)	Formant	-	-	-	Decay characteristics
Param4 (FC2)	Decay	-	-	-	Decay
Param5 (MBx)	CompVol	-	-	-	Component volume
Param6 (MBy)	NzVol	-	-	-	Noise volume
Param7 (CS1)	Stiffness	-	-	-	String stiffness (thickness): harmonic discord
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	NzVibDepth	-	-	-	Vibrato of noise component
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				
Performance Hints	Use CS1 and the two foot controllers for some impressive sound variations in the electric piano component. FC1 leaves the piano sound intact while changing the harmonic structure. Sliding CS1 upward increases the attack's discordant overtones, obscuring the piano-like characteristics. MW2 operates on the sound-effects pad. Placing MW2 in minimum position cuts of all modulation, producing an unusual phased sound effect reminiscent of singing insects. MB controls the balance between the electric piano and the sound-effects pad. Note that some MB positions will cut off sound completely.				

No. D01(49)

Voice Name	ElPf: **ElpBass**				
	EL1: ElpBass		EL2: -		
	EL3: -		EL4: -		

Comment	Decay sound of electric piano or bass				
Notes					
Scene (Foot)	Initial Scene No. = 3			1 Noise 2 Full sound 3 With moan	

	Element1	Element2	Element3	Element4	
Param1 (MW1)	Vibrato	-	-	-	Vibrato depth
Param2 (MW2)	HarmVol	-	-	-	Attack and timbre change
Param3 (FC1)	Formant	-	-	-	Sound quality
Param4 (FC2)	Stiffness	-	-	-	Moan
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Timbre and volume change; strong touch produces rapping sound
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	This voice is very responsive to velocity change. Light touch produces a gloomy sound with very faint volume. If your touch is too light, try adjusting the Quick Edit EQ knobs (LO-MID through HI) upward. Returning FC1 and FC2 to full-down position produces a pure electric-piano sound. Sliding MW2 upward creates a sine-wave type of decay that may damage your speakers if the volume is set too high.

No.	D02(50)				

Voice Name	ElPf: **ElePiano**				
	EL1: ElePiano		EL2: -		
	EL3: -		EL4: -		

Comment	Bright electric-piano sound				
Notes					
Scene (Foot)	Initial Scene No. =			1 Electric piano 2 Heavier 3 Bell sound	

	Element1	Element2	Element3	Element4	
Param1 (MW1)	Vibrato	-	-	-	Vibrato depth
Param2 (MW2)	Stiffness	-	-	-	Bell sound
Param3 (FC1)	Formant	-	-	-	Timbre change
Param4 (FC2)	HarmVol	-	-	-	Harmonics
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	PanDepth	-	-	-	Pan LFO Depth
Param8 (CS2)	PanSpeed	-	-	-	Pan LFO Speed
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Timbre, volume
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	Surprisingly normal electric piano voice. Even the FC1 effect fails to obliterate the electric-piano characteristics. But MW2 provides the characteristic VP1 metamorphosis, removing the pitch and changing the sound completely. Randomly jiggling MW2 while playing backup will produce some amazing sounds impossible with a normal keyboard. Try this out during a standard jazz solo.

No.	D03(51)			

Voice Name	MKey: **Bravinova**			
	EL1: Bravinova		EL2: -	
	EL3: -		EL4: -	

Comment	Brass sound; strong touch produces clavinet type attack			
Notes				
Scene (Foot)	Initial Scene No. = 2			1 Short decay 2 Normal 3 Pitch loss -> Noise

	Element1	Element2	Element3	Element4	
Param1 (MW1)	Vibrato	-	-	-	Vibrato depth
Param2 (MW2)	-	-	-	-	
Param3 (FC1)	Stress	-	-	-	Use with CS1, CS2 to highlight the attack
Param4 (FC2)	Flutter	-	-	-	Brass overtones
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	HarmVol	-	-	-	Decay
Param8 (CS2)	Stiffness	-	-	-	Removes pitch
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	If the clavinet is too faint, try depressing FC1 to create a wilder clavinet sound audible at all velocities. Depressing FC2 brightens the brass component while producing an odd peak shift during decay - ice for some easy percussive play. Try sliding CS2 all the way up for a strange pitchless sound. Use the Quick Edit EQ knobs to adjust the overtones, then try some chordal play. Slide CS1 upward to speed up the decay.

No.	D04(52)				
Voice Name	EGtr: **EG-Go!**				
	EL1: EG-Come		EL2: -		
	EL3: -		EL4: -		
Comment	Distortion guitar				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Mute 2 Normal 3 No harmonics	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	Vibrato	-	-	-	Vibrato depth
Param2 (MW2)	StrMute	-	-	-	String mute
Param3 (FC1)	Wah	-	-	-	Wow
Param4 (FC2)	Howling	-	-	-	Howl volume
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	HarmPosit	-	-	-	Harmonics position
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	HarmVol	-	-	-	Harmonics
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Stereo Echo				
Performance Hints	Convenient simulation of distortion guitar; useful for solos and backing. The PITCH wheel helps create a good simulation of a hard guitar solo. For greater realism, master the use of MW2 (string mute), FC1 (wow effect), and FC2 and aftertouch (harmonics). Editing of the voice's PAN setting has no effect.				

No.	D05(53)				
Voice Name	AGtr: **Classical**				
	EL1: Classical		EL2: -		
	EL3: -		EL4: -		
Comment	Classic guitar				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Different body 2 Normal 3 Tremolo	

	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	TremTone	-	-	-	Tremolo tone (one octave up)
Param3 (FC1)	Body	-	-	-	Body change
Param4 (FC2)	HarmVol	-	-	-	Harmonics (one octave up)
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Stiffness	-	-	-	String stiffness (thickness): harmonic discord
Param8 (CS2)	AtkPitch	-	-	-	Pitch waver
Param9 (BC)	-	-	-	-	
Param10(VEL)	Strs&TrmSp	-	-	-	Stress, tremolo speed
Param11(AT)	VibSpeed	-	-	-	Vibrato speed
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	This voice originally produces the plucked sound of an acoustic guitar. Use FC1 and FC2 to alter the nuance. Slide MW2 upwards to add some mandolin-style tremolo. If you then raise FC2 all the way, the guitar decay speeds up and the guitar quality dissipates, highlighting the tremolo sound. CS1 increases the volume of the discordant overtones. Push CS1 all the way up to get a rapping decay sound, then add some tremolo for a nice alarm-clock effect.

No.	D06(54)				

Voice Name	Pluk: **Harpy**				
	EL1: Harpy		EL2: -		
	EL3: -		EL4: -		

Comment	Harp sound				

Notes					

Scene (Foot)	Initial Scene No. = 1			1 Harp 2 Nylon-string guitar 3 Synth comp	

	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	Stiffness	-	-	-	String stiffness (thickness): harmonic discord
Param3 (FC1)	StrMute1	-	-	-	String mute
Param4 (FC2)	StrMute2	-	-	-	String material
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Chorus	-	-	-	Chorus effect
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	Plucked harp sound another VP1 specialty. Use the FC1 and FC2 controllers for some interesting variations. Try adjusting the Quick Edit EQ settings for a variety of different images. Setting MW2 above center position creates a lightly-pitched backup voice. Use this in combination with the chorus effect (CS1) to produce a pleasant soft sound.

No.	**D07(55)**

Voice Name	**Eth :** **Asiakoto**
	EL1: Asiakoto EL2: -
	EL3: - EL4: -

Comment	Asian plucked-string sound				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Discordant 2 Normal 3 Flashy brass	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	-	-	-	-	
Param2 (MW2)	Stiffness	-	-	-	String stiffness (thickness) : harmonic discord (Gamelon sound)
Param3 (FC1)	Stress2	-	-	-	Light crunchy noise
Param4 (FC2)	-	-	-	-	
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress1	-	-	-	Stress
Param11(AT)	PitchUp	-	-	-	Pitch bend. Strong pressure lifts pitch, for koto-like effect
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Plate				

Performance Hints	Plucked sound with an ambiguous ethnic quality.
	The aftertouch pitch-bending effect is difficult to master, but can eventually become addictive. Try sliding your finger up and back along the key for a true finger-vibrato effect.
	FC1 strengthens the string attack, heightening the ethnic ambiguity. MW2 converts the plucking style into a rapping style reminiscent of a gamelon.
	This voice produces a nice koto sound. But for best results, be sure to explore its more mysterious ethnic possibilities.

No.	D08(56)			

Voice Name	Eth : Miyabi			
	EL1: Miyabi		EL2: -	
	EL3: -		EL4: -	

Comment	Koto ensemble				
Notes					
Scene (Foot)	Initial Scene No. = 1			1 Koto 2 Log percussion 3 Metal percussion	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	Vibrato	-	-	-	Vibrato depth
Param2 (MW2)	Stiffness	-	-	-	String stiffness (thickness) : harmonic discord
Param3 (FC1)	StrMute	-	-	-	String mute
Param4 (FC2)	-	-	-	-	
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	TremVol	-	-	-	Tremolo volume
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Stereo Echo				

Performance Hints	Try sliding CS1 all the way down to eliminate the tremolo, leaving a very short attack sound.
	Then raise FC1 to change the attack into a metallic rapping with release.
	Next, lower MW2 all the way to minimize the metallic overtone.
	Now bring CS1 up back up to revive the tremolo, bring in a pad-like pad image.
	Finally, slide MW2 back up to get the sound of a pitched wind chime.

No.	D09(57)

Voice Name	CPrc: StarDust
	EL1: StarDust EL2: -
	EL3: - EL4: -

Comment	Twinkling-star effect				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Sound effect 2 Normal 3 Glitter	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	PartPitch	-	-	-	Partial pitch
Param3 (FC1)	StrMute	-	-	-	String mute
Param4 (FC2)	-	-	-	-	
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	TwinkleSpd	-	-	-	Twinkle speed
Param11(AT)	Stress1	-	-	-	Stress
Param12(PB)	-	-	-	-	
Param13(TEG)	Stress2	-	-	-	Stress
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				
Performance Hints	Hold keys down or use the sustain pedal to produce a delightful metallic twinkling with a continuous padding sound in the background. The twinkle speed varies according to the velocity. Try combining different velocities to get complex, naturalistic imagery. MW2 alters the pitch of the twinkling sound for some additional variations. Fast attack is suitable for rapid passages.				

No.	D10(58)				

Voice Name	CPrc: **WindChimes**				
	EL1: WindChimes		EL2: -		
	EL3: -		EL4: -		

Comment	Chime sound with delay				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Chimes 2 Bells 3 Noisy	

	Element1	Element2	Element3	Element4	
Param1 (MW1)	Vibrato	-	-	-	Modulation level, speed
Param2 (MW2)	NzVol	-	-	-	Noise volume
Param3 (FC1)	Formant	-	-	-	Quality
Param4 (FC2)	Stiffness	-	-	-	Chimes -> Bells
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Thickness	-	-	-	Quality change: Max position is thinnest
Param8 (CS2)	HarmVol	-	-	-	Quality change: Max position is thinnest
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Timbre, volume
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	Execute light keyboard glissandos to produce a sound reminiscent of wind chimes.
	Lifting CS1 brings up the higher ranges and sharpens the edge.
	Try sliding CS1 during performance for an interesting effect.
	Depressing FC2 thins out the pitch, creating a truer wind-chime image. For a stranger sound effect, rotate MW2 all the way up to get a continuous high-pass-filtered sound, then use MW1 to add modulation.
	This voice relies heavily on the controllers, so experiment with different controller combinations.

No.	D11(59)

Voice Name	Perc: GlassWhine
	EL1: WindGlass EL2: -
	EL3: - EL4: -

Comment	Tapped wineglass effect	

Notes		

Scene (Foot)	Initial Scene No. = 2	1 Rolling 2 Tapping 3 Rubbing

	Element1	Element2	Element3	Element4	
Param1 (MW1)	S/H Tone	-	-	-	Modulation depth
Param2 (MW2)	Nz1Vol	-	-	-	Attack-noise volume
Param3 (FC1)	Nz1Tone	-	-	-	Depth
Param4 (FC2)	AtkTone	-	-	-	Low cut
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	RezTone	-	-	-	Rubbing glass with finger
Param8 (CS2)	Nz2Vol	-	-	-	White-noise volume
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Attack change
Param11(AT)	Nz2Tone	-	-	-	Noise modulation (In combination with CS2)
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	

Effect Type	Reverb Hall

| Performance Hints | Realistic sound of tapped wineglass. The voice is best for percussion, since the voice program does not attempt to provide accurate pitch.

To get a chaotic sound, lift CS2 to add sustained noise, then manipulate MW1 and aftertouch to apply modulation. Try sliding the Quick Edit EG RELSE knob all the way down to cut off the release, then looping through fast, mechanical phrases to create an intricate sequence. |
|---|---|

No.	D12(60)				
Voice Name	Perc: **VP Seq**				
	EL1: VP Seq		EL2: -		
	EL3: -		EL4: -		
Comment	Fast-decaying synth bass percussion				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Peaky attack	2 Normal	3 Distorted
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	HarmVol	-	-	-	Modulation
Param3 (FC1)	Resonance	-	-	-	Resonance
Param4 (FC2)	Brilliance	-	-	-	Distortion
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Stiffness1	-	-	-	Attack harmonics
Param8 (CS2)	Stiffness2	-	-	-	Decay harmonics
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Room 1				

Another voice well suited to sequential mechanical phrasing. Controllers bring out the voice's many facets without destroying its essential qualities.

CS1 and FC1 may seem similar, but the effects are actually quite different.

The FC2 distortion effect may slightly lengthen the release for the lower range of the keyboard. You can correct the release by adjusting the Quick Edit EG RELSE knob.

Performance Hints

Heavy use of the MW2 flanging effect can produce changes in the attack pitch, resulting in a somewhat comical sound.

No.	D13(61)				
Voice Name	Perc: **AsianDance**				
	EL1: NastyAtk		EL2: AsianDance		
	EL3: -		EL4: -		
Comment	Ethnic sound with strong attack				
Notes					
Scene (Foot)	Initial Scene No. = 2			1 Peakier 2 Normal 3 Noisy	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	VibDepth	-	-	Vibrato depth
Param2 (MW2)	Stiffnes	Stffness	-	-	Resonance
Param3 (FC1)	HarmVol1	HarmVol1	-	-	Low-range harmonics
Param4 (FC2)	HarmVol2	HarmVol2	-	-	Overall noise
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	Formant	Formant	-	-	Resonance (weaker than MW2)
Param8 (CS2)	Resonance	Resonance	-	-	Adds low noise
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	Stress	-	-	Stress
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	OFF	-	-	
Portamento	OFF	OFF	-	-	
Max Notes	8	8	-	-	
Microtuning	Equal_(off)	Equal_(off)	-	-	
Effect Type	Reverb Room 2				
Performance Hints	Ethnic sound with distinctive peaky metallic attack. The pitch EG effect produces a somewhat comical image. Try moving MW2 continuously as you play. For an interesting and truly unique sound, try raising the Quick Edit EG ATTACK knob.				

No.	D14(62)				
Voice Name	MSFx: **SteamOrgan**				
	EL1: SteamOrgan		EL2: -		
	EL3: -		EL4: -		
Comment	Sustained sound with extreme controller effects				
Notes					
Scene (Foot)	Initial Scene No. = 1			1 Noise 2 Slow modulation 3 Fast modulation	
	Element1	Element2	Element3	Element4	
Param1 (MW1)	FluidVol	-	-	-	Volume and modulation of components other than noise
Param2 (MW2)	FluidSpeed	-	-	-	Modulation speed of components other than noise
Param3 (FC1)	Mellow	-	-	-	Noise timbre (overall brightness)
Param4 (FC2)	Emerge	-	-	-	Resonance (Chromaticity)
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Stress
Param11(AT)	PitchDown	-	-	-	Pitch-down
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				
Performance Hints	At initial selection, this voice produces a lightly pitched white noise. Depressing FC2 transforms the noise into a clearly pitched sustain sound. Aftertouch generates an extreme pitch-down effect. Try using aftertouch in conjunction with the pitch disruption produced by MW1 and MW2. The PITCH wheel can shift the pitch by two octaves in each direction. Mix together the various controller effects to produce a chaotic performance that quickly loses all ties to the original voice.				

No.	D15(63)				
Voice Name	SSFx: **Abyss** EL1: Abyss EL2: - EL3: - EL4: -				
Comment	Deep-sea sound effect				
Notes					
Scene (Foot)	Initial Scene No. = 2				1 Variation 2 Normal 3 Woodwind pad
	Element1	Element2	Element3	Element4	
Param1 (MW1)	VibDepth	-	-	-	Vibrato depth
Param2 (MW2)	-	-	-	-	
Param3 (FC1)	StrMute	-	-	-	String mute
Param4 (FC2)	-	-	-	-	
Param5 (MBx)	StrVol	-	-	-	Component 1 (String volume)
Param6 (MBy)	MtlVol	-	-	-	Component 2 (Metal volume)
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress/Dcy	-	-	-	Stress and decay
Param11(AT)	-	-	-	-	
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				
Performance Hints	Another bizarre VP1 voice; excellent accompaniment for a sci-fi movie scene. Try playing a chord at the keyboard, holding down the sustain pedal, then moving MB and MW1 up and back. MB can control the metallic volume and is a particularly important controller for this voice. Use it in combination with the PITCH wheel to evoke a feeling of mystery. Fully depressing FC1 cuts off almost all the sound. Application of strong velocity adds a clearly pitched decay sound, so be sure to give the keys a powerful strike from time to time.				

No.	**D16(64)**

Voice Name	SSFx: **CosmoFctry**
	EL1: CosmoFctry EL2: -
	EL3: - EL4: -

Comment	Sound effect, with right-to-left delay				
Notes					
Scene (Foot)	Initial Scene No. = 1				1 Distant brass 2 Noise 3 Slowly modulating noise
	Element1	Element2	Element3	Element4	
Param1 (MW1)	Vibrato	-	-	-	Slow pitch change
Param2 (MW2)	Brightness	-	-	-	Overall brightness
Param3 (FC1)	Brilliance	-	-	-	Timbre change
Param4 (FC2)	Stiffness	-	-	-	Pitch change. Maximum position produces noise.
Param5 (MBx)	-	-	-	-	
Param6 (MBy)	-	-	-	-	
Param7 (CS1)	-	-	-	-	
Param8 (CS2)	-	-	-	-	
Param9 (BC)	-	-	-	-	
Param10(VEL)	Stress	-	-	-	Pitch and volume change
Param11(AT)	Rise	-	-	-	Pitch rise plus noise (when FC2 is below maximum position)
Param12(PB)	-	-	-	-	
Param13(TEG)	-	-	-	-	
Sustain Enable	OFF	-	-	-	
Portamento	OFF	-	-	-	
Max Notes	16	-	-	-	
Microtuning	Equal_(off)	-	-	-	
Effect Type	Reverb Hall				

Performance Hints	Another sci-fi/horror movie sound effect. Apply ample vibrato with MW1 to evoke an image of two zombies fighting in outer space. Aftertouch produces a pitch rise combined with rumbling pink noise, creating yet another scary effect. But combining aftertouch with FC2 produces an intricate sound of a different nature. This voice is very responsive to velocity, so be careful -- striking the keyboard too hard can blow out your woofers. For best results, try a live performance through huge PA speakers.