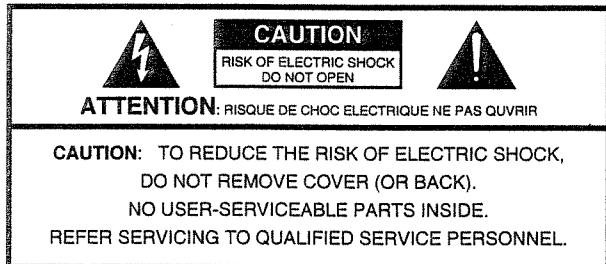


# Roland

## JV-1000 MUSIC WORKSTATION

### SYNTHESIZER MANUAL





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



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

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

# IMPORTANT SAFETY INSTRUCTIONS SAVE THESE INSTRUCTIONS

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

1. Read all the instructions before using the product.
2. Do not use this product near water — for example, near a bathtub, washbowl, kitchen sink, in a wet basement, or near a swimming pool, or the like.
3. This product should be used only with a cart or stand that is recommended by the manufacturer.
4. This product, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.
5. The product should be located so that its location or position does not interfere with its proper ventilation.
6. The product should be located away from heat sources such as radiators, heat registers, or other products that produce heat.
7. The product should be connected to a power supply only of the type described in the operating instructions or as marked on the product.
8. The power-supply cord of the product should be unplugged from the outlet when left unused for a long period of time.
9. Care should be taken so that objects do not fall and liquids are not spilled into the enclosure through openings.
10. The product should be serviced by qualified service personnel when:
  - A. The power-supply cord or the plug has been damaged; or
  - B. Objects have fallen, or liquid has been spilled onto the product; or
  - C. The product has been exposed to rain; or
  - D. The product does not appear to operate normally or exhibits a marked change in performance; or
  - E. The product has been dropped, or the enclosure damaged.
11. Do not attempt to service the product beyond that described in the user-maintenance instructions. All other servicing should be referred to qualified service personnel.

### For the USA

This product may be equipped with a polarized line plug (one blade wider than the other). This is a safety feature. If you are unable to insert the plug into the outlet, contact an electrician to replace your obsolete outlet. Do not defeat the safety purpose of the plug.

### For Polarized Line Plug

**CAUTION:** TO PREVENT ELECTRIC SHOCK, MATCH WIDE BLADE OF PLUG TO WIDE SLOT, FULLY INSERT.

**ATTENTION:** POUR ÉVITER LES CHOCS ÉLECTRIQUES, INTRODUIRE LA LAME LA PLUS LARGE DE LA FICHE DANS LA BORNE CORRESPONDANTE DE LA PRISE ET POUSSER JUSQU' AU FOND.

### For Canada

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

BLUE	: NEUTRAL
BROWN	: LIVE

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

The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.  
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.

### For the U.K.

MUSIC WORKSTATION

**JV - 1000**

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**SYNTHESIZER MANUAL**

## **Introduction**

Thank you for purchasing the Roland JV - 1000 Music Workstation. To take full advantage of the JV - 1000's functions, and to enjoy years of trouble-free service, please read this owner's manual carefully.

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# HOW TO USE THIS MANUAL

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This manual explains the functions and operation of the JV - 1000 synthesizer sound source and the optional voice expansion board. If you already have a basic understanding of synthesizers, it may not be necessary for you to read every chapter.

## Chapter 1. About the JV - 1000 synthesizer sound source

This chapter explains how the JV - 1000 synthesizer sound source is organized, the various play modes, and sound editing operations. It also explains how to save edited data, and various 'Write' mode commands for data management.

## Chapter 2. About the voice expansion board

This chapter explains the functions and operations when the optional voice expansion board is installed. If a voice expansion board is not installed in your JV - 1000, there is no need to read this chapter.

## Chapter 3. Appendix

This chapter contains reference materials such as sound data lists and the MIDI implementation chart. It also contains alphabetical and topical indexes. The topical index allows you to quickly find the page which explains the operation or function you wish to read about.

### ■ Conventions used in this manual

Parameter names often appear in the display in abbreviated form, like [Mode] or [ChoRate]. In this manual, these abbreviations will be followed by the full name, such as "Key mode" or "Chorus rate". In addition, the range of values that can be set for the parameter will be given as (for example) 0—127 for a continuous value, or (for example) -100/50/0/50/100 for a value which can have only specific settings.

### ■ About the displays

The display screens printed in this manual as illustrations may not necessarily be identical to the factory preset data (sound names, etc.).

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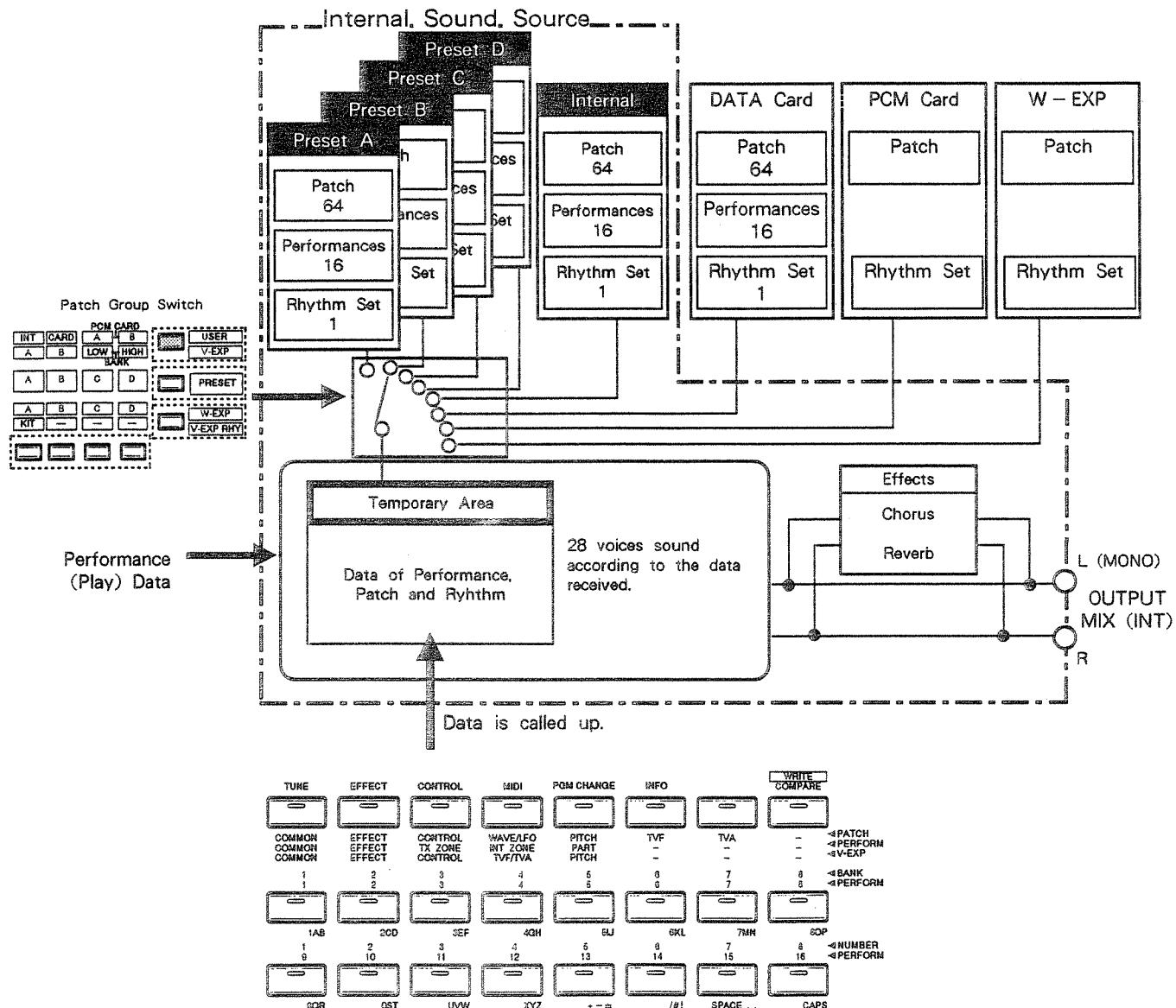
*About the* ***JV-1000 synthesizer***  
*sound source*

# 1. About the JV-1000 synthesizer sound source

## ■ Organization

The synthesizer sound source of the JV-1000 consists of sound data memory, circuitry which generates sound, and an effects unit. This sound source produces sound according to the settings made from the front panel or selected by a MIDI program change message.

The sound is then sent through the effects unit which applies chorus and/or reverb, and is finally output from the output jacks or headphone jack.



## ○ Preset/user memories

The memory of the synthesizer section is organized into the following sections: Preset (A/B/C/D), User memory (INT/CARD), PCM card (PCM CARD), and Wave Expansion Board (W - EXP).

\* DATA cards, PCM cards, and Wave Expansion Boards are sold separately.

\* In addition, JV-80 compatible preset memories (A/B) are also provided.

## ○ The temporary area

The temporary area is a section of memory which temporarily contains the sound data (performance or patch data, etc.) you select from the user memory or preset memory (A/B/C/D). The JV - 1000 synthesizer section produces sound in accordance with the data in the temporary area. Modifications you make by editing a sound will affect only the sound data in the temporary area.

## ○ The sound generating circuitry

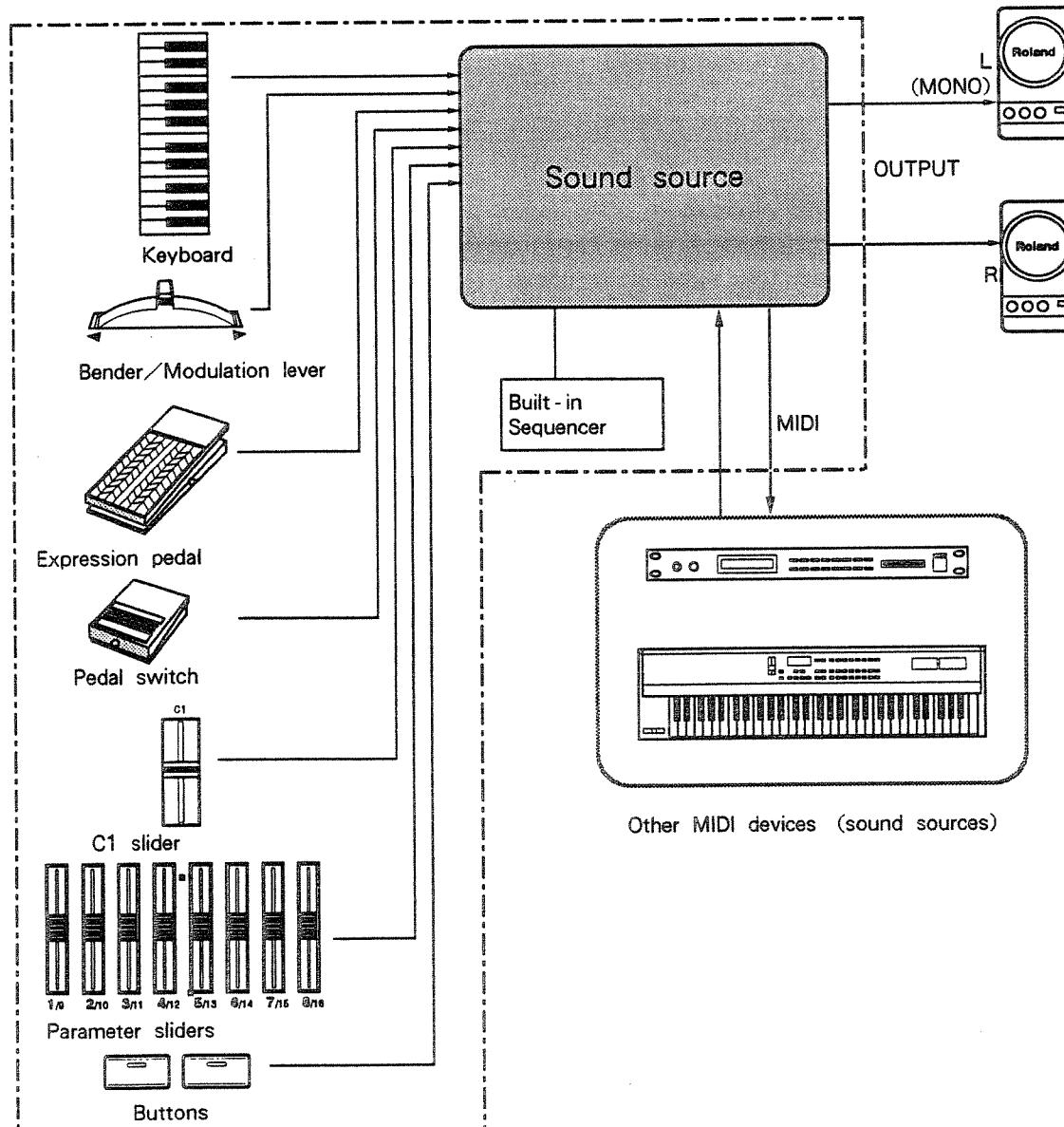
The JV - 1000 sound source can produce up to 28 notes simultaneously. The number of notes that can be produced simultaneously is referred to as the number of "voices".

## ○ Effects unit

The stereo effects unit of the JV - 1000 provides chorus and reverb. Chorus and reverb can be used simultaneously.

# ■ The sound source and the controllers

The synthesizer sound source creates and produces sound. The various controllers (keyboard, pedals, sliders, etc.) control the sound.



---

## ○ Keyboard

When played, the keyboard sends Note on/Note off messages, as well as messages (data) about the pitch of notes played,. The force (velocity) with which you play a key, or the pressure (aftertouch) you apply after playing a key, can also be used to continuously control various aspects of the sound. You can also use aftertouch to apply effects such as vibrato or pitch bend.

## ○ Bender/modulation lever

When this lever is moved to the left or right, only the pitch of notes played will change. By pushing the lever away from you, various aspects of the sound can be continuously controlled. This is often used to apply effects such as vibrato or tremolo.

## ○ Foot pedal

You can assign a parameter (such as volume or modulation) to a pedal connected to pedal jack 1 or 2, and move the pedal to control that parameter. A dedicated jack for a hold (sustain) pedal is also provided.

- \* Optional sold expression pedals (EV - 5, FV - 300L) or pedal switches (FS - 1, DP - 2) can be connected.

## ○ C1 slider

This slider can control any parameter which has been assigned to it.

## ○ Parameter sliders

These sliders can be used to edit the sound as you play, and also to change parameters which determine how the JV - 1000 is played. These parameters are different from those which can be assigned to the foot pedals or to the C1 slider. When you edit a sound, these sliders are used not only to set the parameter value, but also to select the kind of parameter.

## ○ Buttons

These buttons are used to turn parameters on/off as you play, and to select sounds or modes.

## ○ MIDI

By connecting the JV - 1000 to other MIDI devices, you can use it to control those devices or use other MIDI devices to play the JV - 1000. Messages from the keyboard, the bender/modulation lever, foot pedals, and other types of message can also be exchanged.

## ■ Types of sound data in the JV - 1000

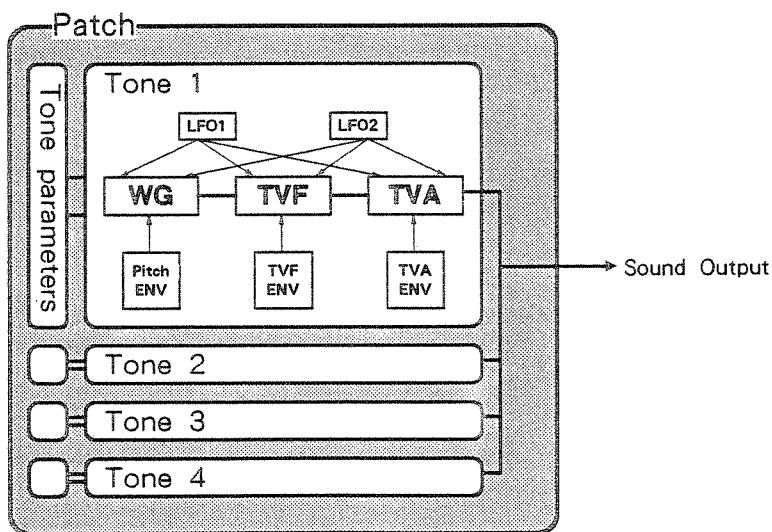
The JV - 1000 synthesizer section uses two types of sound data. One is the "Patch" (the basic unit of sound), and the other is the "Performance" (a selection of seven Patches and one Rhythm Set).

### ● Patches and Tones

The Patch is the basic unit of sound used by the JV - 1000. Patches are in turn made up of "Tones". A Tone is a sound waveform stored in the JV - 1000's internal memory, on a PCM card or in a Wave Expansion Board.

It is possible to make a Patch using just one Tone, but for more complex and rich sounds you can use up to four Tones in one Patch. However, using more Tones means that the sound source is being required to produce more voices, and this will decrease the number of notes that you can play simultaneously.

Each Tone is organized as follows.



#### ◆ WG (Wave Generator)

This section reads a waveform from internal memory (or a PCM card or the wave expansion board), and produces the basic sound of the Tone. This section also determines the pitch.

The selected waveform determines the basic character of the sound.

#### ◆ TVF (Time Variant Filter)

This section boosts or cuts specified frequency ranges of the waveform produced by the Wave Generator.

#### ◆ TVA (Time Variant Amplifier)

This section controls the level (volume) of the sound.

#### ◆ ENV (Envelope Generator)

This section sends control signals to the WG, TVF, and TVA to create time - varying changes in pitch, frequency spectrum, and level.

---

◆ **LFO** .....

This section sends control signals to the WG, TVF, and TVA to create cyclical variation in pitch, frequency spectrum, and level. This gives richness and life to the sound.

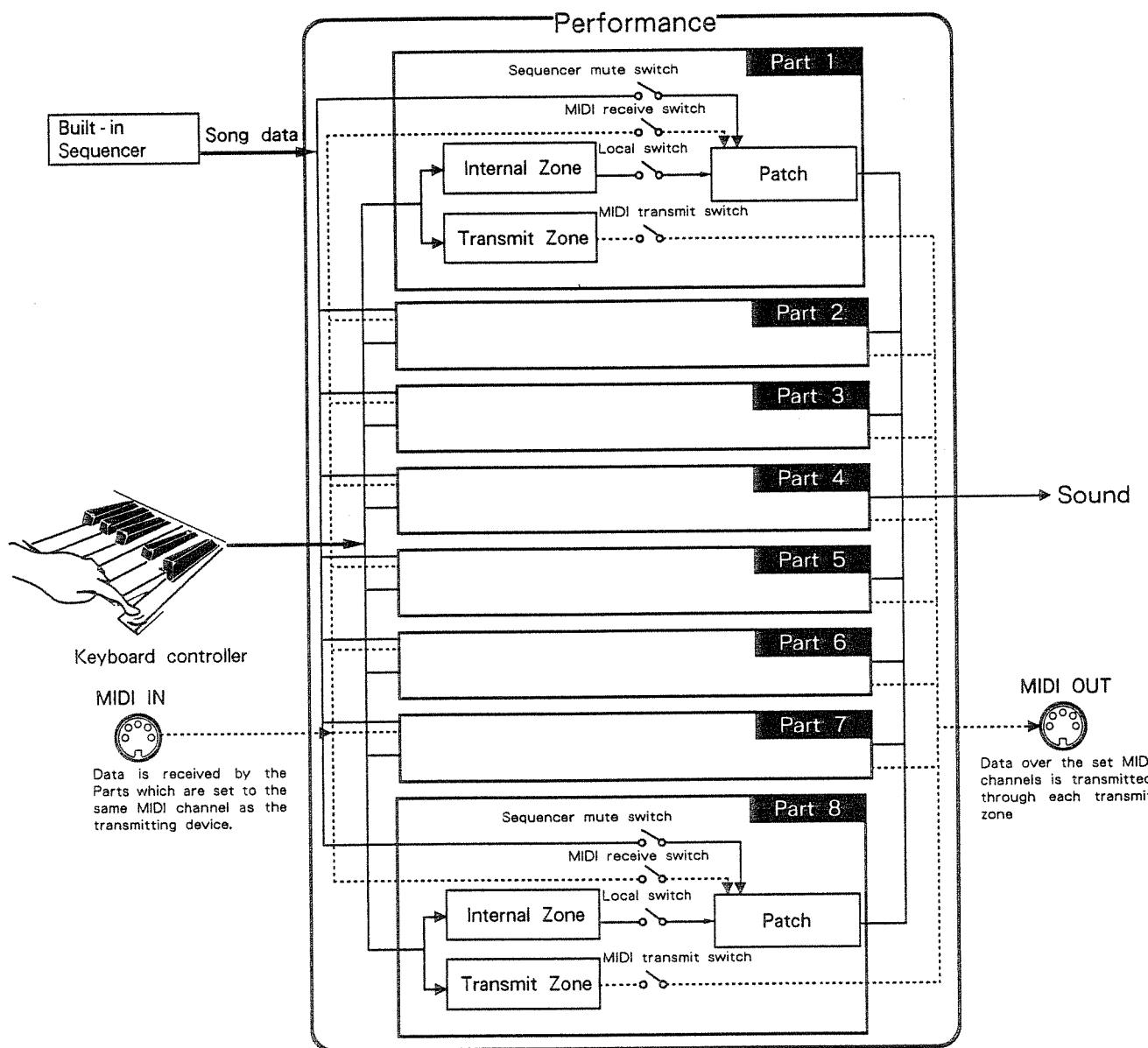
- \* By "Patch parameters" we mean the Tone parameters explained above, together with effect settings for the Patch (chorus, reverb) and settings (such as bend range) which are common to all Tones in the Patch.

## ● Performances and Patches

The JV - 1000 allows you to select seven Patches and one set of rhythm sounds (Rhythm Set) to create an ensemble.

This combination of Patches and a Rhythm Set is called a Performance.

A Performance is organized as follows.



### ◆ Parts .....

A JV - 1000 Performance contains eight "Parts". A Patch is assigned to each Part 1 - 7, and a Rhythm Set is assigned to Part 8. Each Part produces sound in response to notes played on its Internal Zone and in response to musical data from MIDI IN and from the built - in sequencer.

Relative adjustments to the Patch settings can be made to volume and pan (stereo position) for each Part, to determine the overall sound of the Performance. You can also set the MIDI receive switch (RX switch) to determine whether or not each Part will receive MIDI data from MIDI IN.

---

#### ◆ ***Internal Zone*** .....

The Internal Zone settings modify the musical data coming from the JV - 1000's keyboard controller and then transmits it to each Patch (and to the Rhythm Set). The Patch (or Rhythm Set) assigned to each Part will produce sound according to this modified musical data. Internal Zone settings are made independently for each Part, so that each Part can be played in a different way.

The LOCAL switch determines whether or not the Internal Zone will transmit musical data to each Part. If this is switch is turned off, playing the keyboard will not produce sound.

#### ◆ ***Transmit Zone*** .....

The Transmit Zone settings modify the musical data coming from the JV - 1000's keyboard controller and transmits the modified musical data from MIDI OUT on the specified MIDI channel. When you select a Performance, program change messages and volume messages will be transmitted for each Transmit Zone. This allows you to use external MIDI sound sources in a Performance along with the internal sound sources of the JV - 1000.

The MIDI transmit switch (TX switch) determines whether or not the Transmit Zone of each Part will transmit MIDI messages.

- \* By "Performance parameters" we mean parameters common to all Parts in a Performance such as effect settings (chorus, reverb) and key mode, together with the parameters that specify Part, Internal Zone, and Transmit Zone.

## About Modes

The JV - 1000 can function in several different modes. Select the mode most appropriate for your particular application.

### ○ Patch Play mode (p.16)

In this mode you can select and play individual Patches. You can use the eight parameter sliders or an optional sold foot pedal to modify the volume and character of the sound you are playing. This mode is appropriate when you wish to have maximum expressive control over the sound.

### ○ Performance Play mode (p.24)

In this mode you can combine seven Patches and one Rhythm Set to create very thick and rich sounds. You can also play the Patches independently to create an ensemble. Even while you play, you can adjust the volume or pan of each Patch to give variety and expression to the sound.

### ○ Rhythm Play mode (p.32)

In this mode you can play a Rhythm Set (Part 8 of a Performance). This mode is convenient when recording a rhythm part into a sequencer.

### ○ Patch Edit mode (p.42)

In this mode you can modify the various parameters which make up a sound to create an original Patch.

### ○ Performance Edit mode (p.69)

In this mode you can combine seven Patches and one Rhythm Set, and specify how they will be played and how effects will be added. In this mode, you can use the JV - 1000 as a live performance master keyboard, so that your playing dynamics and pedal control movements etc. will control not only the JV - 1000, but also external MIDI devices. Or, you can use the JV - 1000 as a multi - timbral sound source for composition and recording.

### ○ Rhythm Edit mode (p.88)

In this mode you can make settings for a Rhythm Set which can then be assigned to a Performance. You can specify how each Rhythm Tone will sound, and how the sound will change. A "Rhythm Set" is a collection of the Rhythm Tones assigned to each note number.

- \* In addition to the modes described above, there is also a Write mode (p.100), in which you can manage JV - 1000 data.

#### ● Voice Expansion mode (p.113)

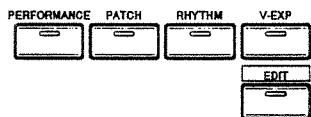
When a Voice Expansion Board (optional) has been installed in the JV - 1000, this mode allows you to use the keyboard to play the expansion board's sound source, and to edit the sounds. If a Voice Expansion Board has not been installed, it is possible to control a GS sound module connected to SEQ OUT.

- \* The GS Format is a standardized set of specifications for Roland's sound sources which defines the manner in which multi - timbral sound generating units will respond to MIDI messages.

## 2. Basic operation

### ■ How to select modes

The mode you select will depend on how you wish to use the JV - 1000. To select a mode, press a mode select button (PATCH, PERFORMANCE, RHYTHM, V - EXP, EDIT).



#### ○ PATCH

This button selects Patch Play mode.

#### ○ PERFORMANCE

This button selects Performance Play mode.

#### ○ RHYTHM

This button selects Rhythm Play mode.

#### ○ V - EXP

This button selects Voice Expansion mode.

\* For instructions on how to use the Voice Expansion Board, refer to chapter 2 "Voice Expansion Mode" (p.113).

#### ○ EDIT

If you press EDIT when in Patch Play mode, you will enter Patch Edit mode. If you press EDIT when in Performance Play mode, you will enter Performance Edit mode. If you press EDIT when in Rhythm Play mode, you will enter Rhythm Edit mode.

## How to select sounds

### Select the memory (Patch Group)

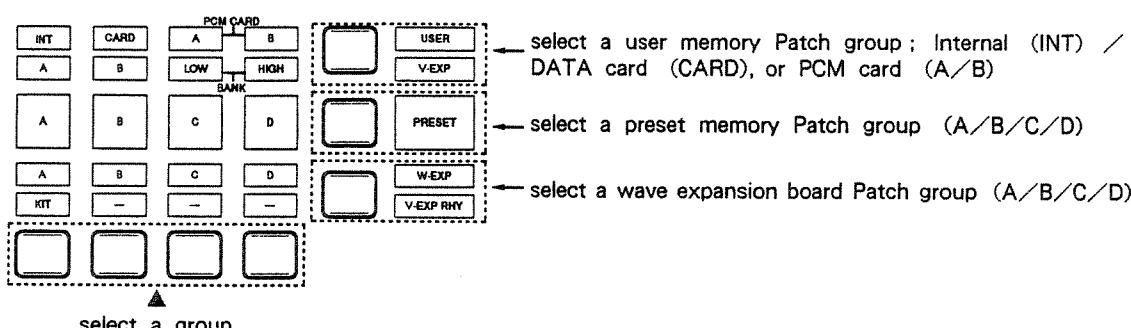
Preset memories A/B/C/D each contain 16 Performances, 64 Patches, and 1 Rhythm Set. PCM cards or the Wave Expansion Board (both optional) also contain Patch and Rhythm Set data. These memories cannot be overwritten, but you can edit the data they contain and then save it to a user memory (either INT or CARD). INT and CARD each contain 16 Performances, 64 Patches, and 1 Rhythm Set.

	Preset						User Memory		Others	
					JV - 80 compatible		INT	CARD (* 1)	PCM Card (* 1)	W- EXP Board (* 1)
	A	B	C	D	A	B				
<b>Patch</b>	64	64	64	64	64	64	64	64	( * 2)	( * 2)
<b>Performance</b>	16	16	16	16	16	16	16	16	—	—
<b>Rhythm Set</b>	1	1	1	1	1	1	1	1	( * 2)	( * 2)
<b>Re - writable</b>	X	X	X	X	X	X	O	O	X	X

\* ( \* 1) indicates an optional sold memory.

\* ( \* 2) Number depends on the type of card or board.

Use the PATCH GROUP switches to select the memory.



\* To select JV - 80 compatible preset memories (A/B), press and hold ENTER and press PCM CARD (A/B).

## Display Sample

Patch Group	Patch/Performance	Rhythm Sets
User (INT/CARD)	U <sub>1</sub> / U <sub>2</sub>	U1/U2
Preset (A/B/C/D)	A/B/C/D	A/B/C/D
W - EXP board (A/B/C/D)	E <sub>1</sub> / E <sub>2</sub> / E <sub>3</sub> / E <sub>4</sub> (*)	E <sub>1</sub> / E <sub>2</sub> / E <sub>3</sub> / E <sub>4</sub>
PCM card (A/B)	F <sub>1</sub> / F <sub>2</sub> (*)	PA/PA
JV - 80 compatible presets	G <sub>1</sub> / G <sub>2</sub>	GA/GB

( \*) Wave expansion boards and PCM cards do not contain Performance data.

- \* If a DATA card (optional) is not inserted into the DATA card slot, you cannot select DATA card Patches, Performances, or Rhythm Sets.
- \* If a PCM card (optional) is not inserted into the PCM card slot, you cannot select PCM card Patches or Rhythm Sets.
- \* If a Wave Expansion Board (optional) is not installed in the JV - 1000, you cannot select W - EXP Patches or Rhythm Sets. For some types of boards, not all Patch groups can be selected.

### ● PCM cards and wave expansion boards

Separately sold PCM cards and wave expansion boards (both optional) contain PCM recordings of various waveforms (sounds). PCM cards or an expansion board can be used to supplement the 152 waveforms already built into the synthesizer sound source.

Some PCM cards or wave expansion boards contain Patch and Rhythm Set data as well. The number of Patches or Rhythm Sets will depend on the type of card or board.

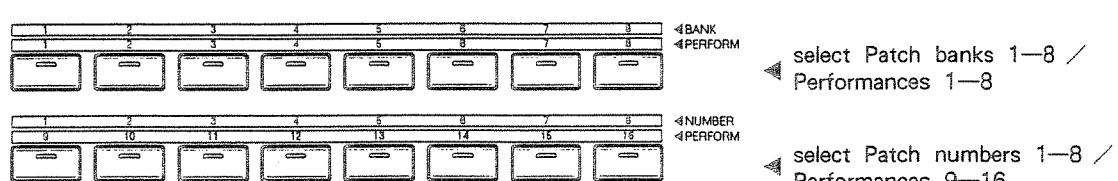
```
EXP-INFO Voice EXP | Wave EXP
A01    | Ready    | SR-JV80-03 Piano
```

To check the type of wave expansion board that is installed, press the function select button [INFO] and use [▲]/[▼].

## ● Select the Bank/Number

In Patch mode, Patches (1 - 1 — 8 - 8) are selected by the combination of the bank (1—8) and number (1—8). Select the Patch bank using BANK, and the number using NUMBER.

In Performance mode, use the BANK/NUMBER switches to select Performance numbers (1—16).



- \* For details on how to select sounds when a Voice Expansion Board (optional) is installed, refer to p.122.

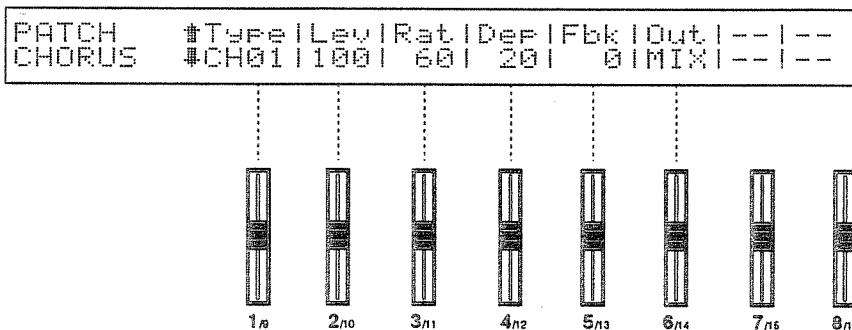
## How to modify settings

This section explains the basic editing procedure.

### Using the parameter sliders

In display 'pages' which contain two or more parameters or values, values are arranged horizontally, divided by a vertical line. To modify a value, move the parameter slider corresponding to the position of the value in the display. From the left, the displayed values correspond to parameter sliders 1—8, so move the appropriate parameter slider for the value you wish to modify.

#### 【Example】

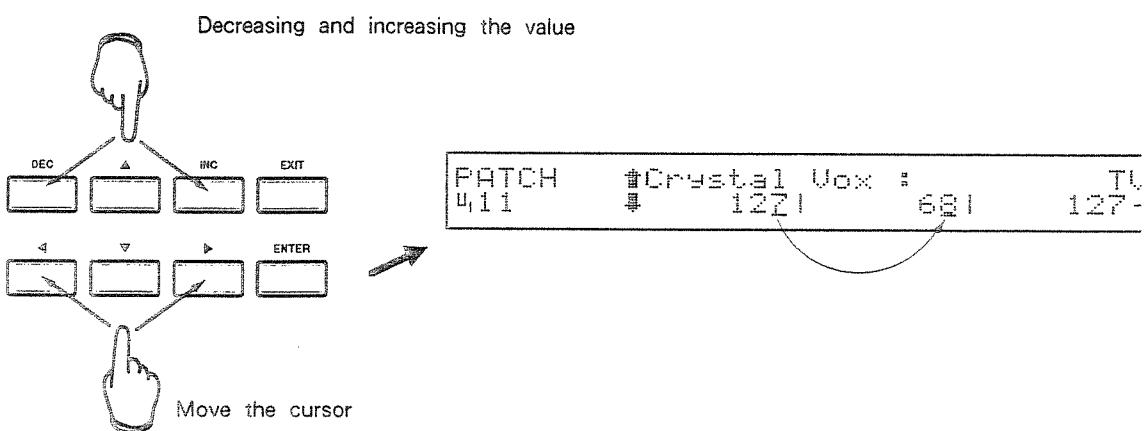


- \* If only one value is displayed, move parameter slider 1.

### Using DEC/INC

You can also adjust a displayed value using the DEC/INC buttons. Press  $\blacktriangleleft/\triangleright$  to move the cursor to the value of the part you wish to modify, and press INC to increase the value or DEC to decrease the value.

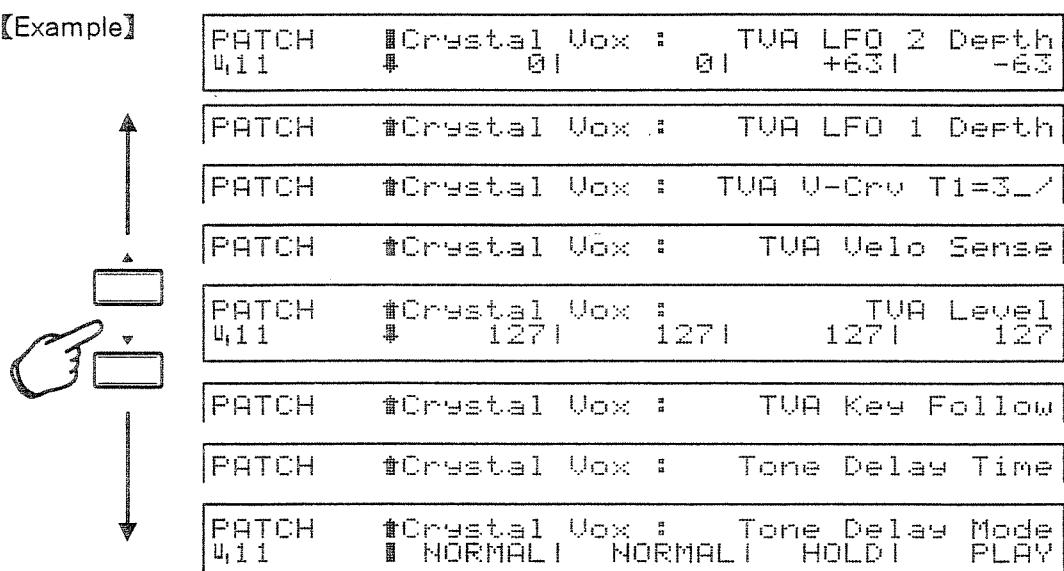
- \* The value will change continuously if you hold the DEC/INC,  $\blacktriangleleft/\triangleright$ , or  $\blacktriangle/\blacktriangledown$  buttons. If you continue to hold a button and then press the other button, of the pair the change will become faster.



## ■ Selecting pages

If a “↑” or “↓” appears in the display, you can press **[▲]/[▼]** to select other displays (pages) in addition to the one currently shown.

### 【Example】



In Patch Edit mode, Performance Edit mode, and Rhythm Edit mode, each function select button has several pages assigned to it. You can switch between two of these pages by pressing that function select button (i.e., the button whose indicator is currently lit).

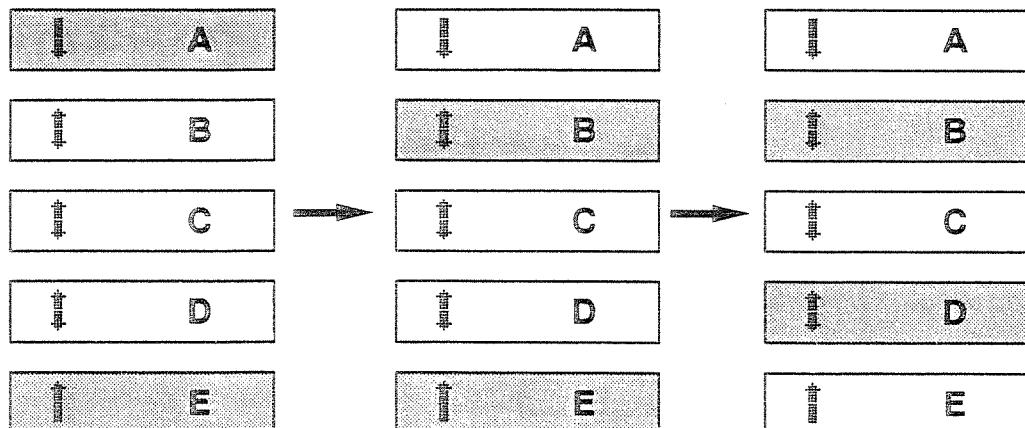
As you edit, you can use this function to instantly compare the parameters of two pages without having to use **[▲]/[▼]** to move between the two pages.

When you press the function select button, the pages will switch as follows.

When the power is turned on, the first page (A) and last page (E) will alternate each time you press the function select button.

If when (A) is selected you press **[▼]** to select (B), (B) and (E) will alternate each time you press the function select button.

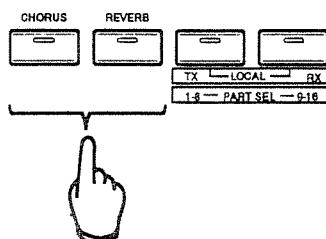
If when (E) is selected you press **[▲]** to select (D), (B) and (D) will alternate each time you press the function select button.



\* If you have used **[▲]/[▼]** to select the same page, the selected page and the first page will alternate each time you press the function select button. If the first page has been selected for both, the first page and the last page will alternate.

## ■ Effector on/off

The CHORUS/REVERB button turns the chorus and reverb of the internal synthesizer sound source on/off. When on the indicator will be lit, and effects will be applied as specified by the Patch and Performance parameters.

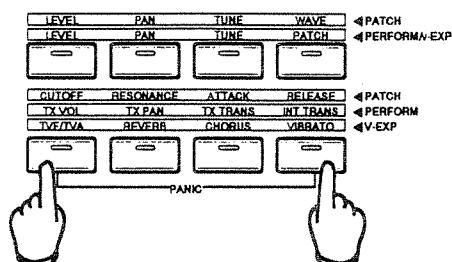


## ■ If stuck notes occur ...

The following procedure will reset the entire system (including MIDI). Use this procedure to stop "stuck" or "hanging" notes.

### ● Procedure

While pressing CUTOFF/TX VOLUME, press RELEASE/INT TRANS.



If you press the buttons only for a short time (less than one second), the internal sound source will be muted, and Key Off / Hold Off messages will be transmitted to each channel for which there is a Key On / Hold On. If you press the buttons for more than one second, the following messages will be transmitted to all channels.

All Note Off (note off velocity 127)

Pitch Bender = center

Channel Aftertouch = 0

Modulation = 0

Hold = 10

Volume = 127

- \* As a result of using the Panic function, the Internal Level will be set to 127, and Internal Pan will be set to 0 for Performances.

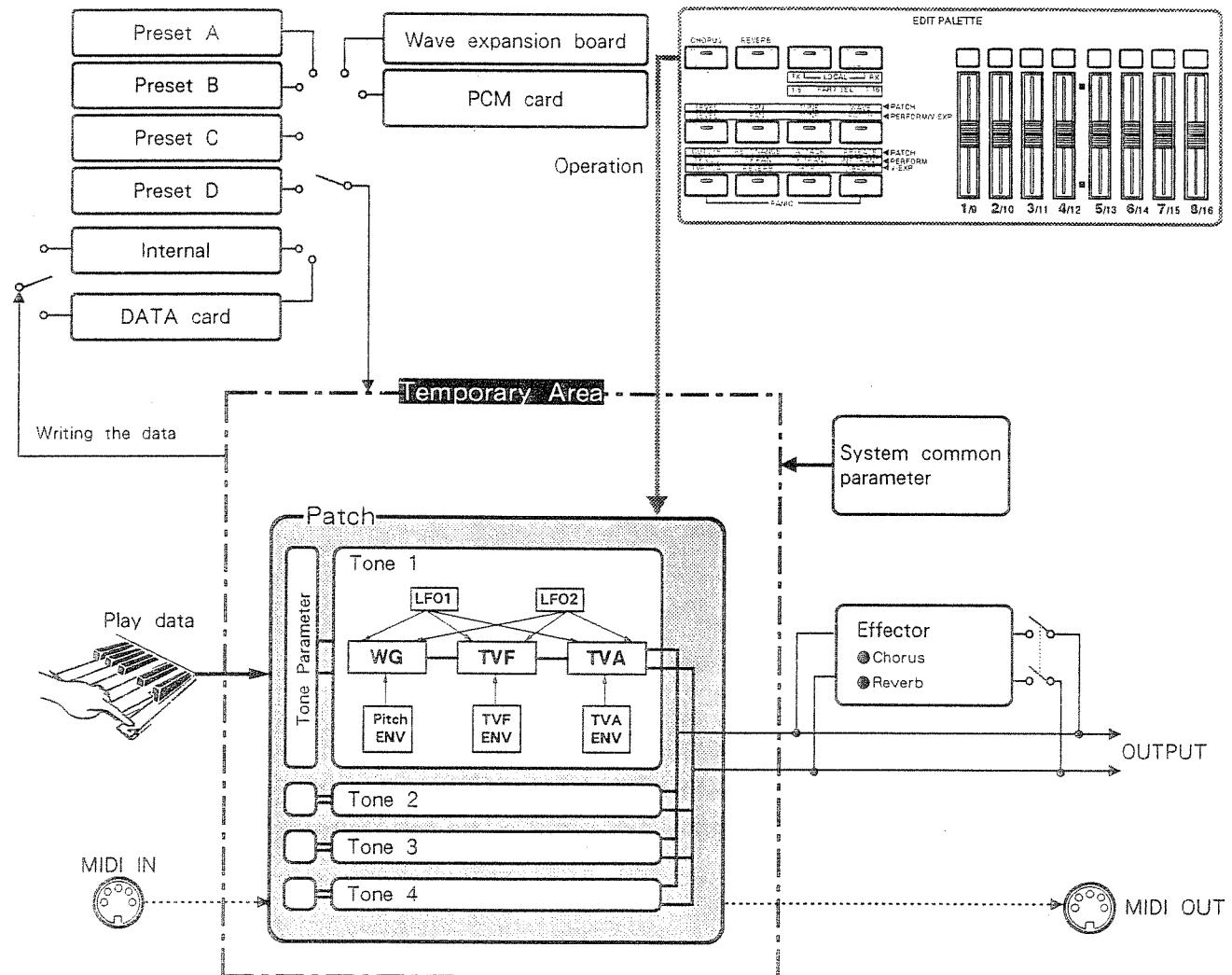
### 3. Patch Play mode

#### ■ What is the Patch Play mode?

Patch Play mode is when just a single Patch is called into the temporary area and played. A Patch may consist of up to four Tones, and you can use the parameter sliders and the TONE SWITCH buttons to adjust each Tone in realtime as you play.

By adjusting parameters in realtime you can add expression to your playing, or create effects that are not possible with conventional controllers. This mode allows you maximum expressiveness with a single sound, and is suitable for playing solos, etc.

- \* Changes you make with the parameter sliders etc. will affect only the data that has been read into the temporary area. The original Patch data in internal memory (or the DATA card) will not change. If you wish, you can store the modified settings from the temporary area as a Patch in the user memory. (See p.101, Write mode.)

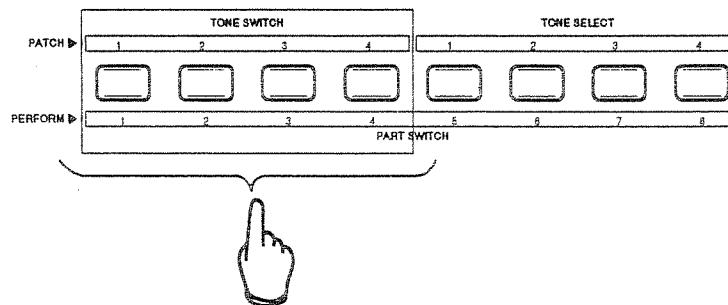


## ■ Operation guide

### ● TONE SWITCH

You can use the TONE SWITCH buttons (1—4) to turn the sound on/off for each Tone. This is convenient when you wish to hear only a specific Tone.

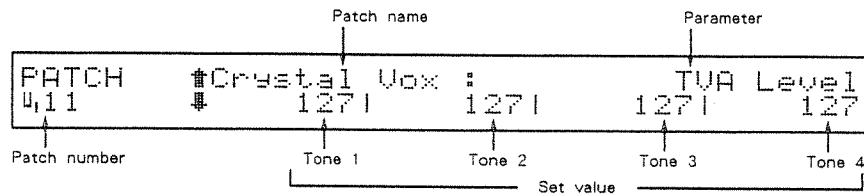
- \* The button indicator is lit when on.



- \* The on/off setting you make for each Tone using the TONE SWITCH buttons (1—4) is stored as part of the Patch settings when you use the Write operation (p.101).

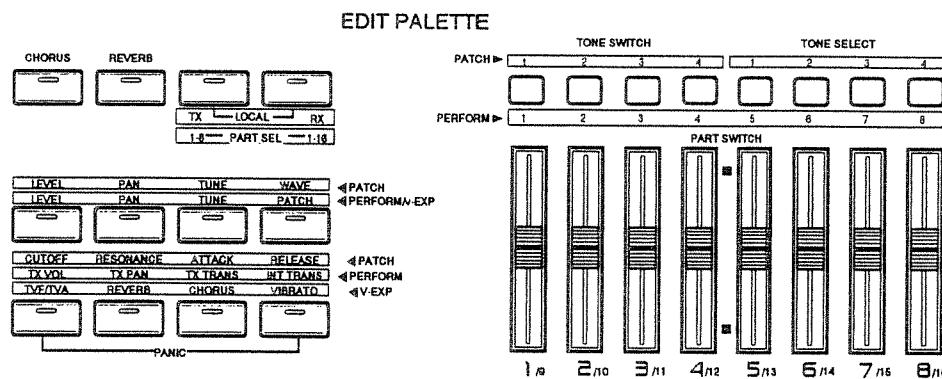
## ● Use the assign buttons to select parameters

In Patch Play mode, you can press the assign buttons to directly select Patch parameters which determine the basic sound of each Tone (pitch, frequency spectrum, volume, and time - varying change and effects).



(\*) U<sub>i</sub> = internal, U<sub>c</sub> = DATA card, A/B/C/D = preset (group),  
P<sub>a</sub> or P<sub>b</sub> = PCM card, E<sub>a</sub>/E<sub>b</sub>/E<sub>c</sub>/E<sub>d</sub> = wave expansion board, S or D = JV-80 compatible preset

The display will show the parameter values for each Tone. Use parameter sliders 1 — 4 to adjust the values for Tones 1 — 4.



## ■ Parameters you can adjust while in Patch Play mode

In the JV - 1000, display screens in which you can modify parameters are called Pages. Each of the assign buttons has several pages assigned to it, and by changing pages you can adjust various parameters in realtime.

This section will explain the parameters in the page which appears first when each assign button is pressed. Adjusting these parameters as you play will provide a good deal of musically useful control.

### ◆ LEVEL

**TVA Level** *Level 0—127*

You can adjust the TVA level to set the volume level of each Tone.

PATCH	Crystal Vox :	TVA Level
¶11	¶ 127	32   68   98

### ◆ PAN

**Pan** *Pan L64—0—63R/RND*

By adjusting the stereo position of each Tone you can modify the spatial characteristics of the sound.

PATCH	Crystal Vox :	Pan
¶11	¶ 63R	0   L63   RND

### ◆ TUNE

**Coarse Tune** *Coarse tune -48—+48*

This parameter adjusts the pitch in semitone steps.

PATCH	Crystal Vox :	Coarse Tune
¶11	¶ 0	0   +12   -12

### ◆ WAVE

**Wave** *Waveform*

This parameter selects the number of the wave to be used.

PATCH	Crystal Vox:	SYN VOX	1	Wave
¶11	¶ 41	46	38	37

---

### ◆ CUTOFF

**Cutoff** TVF cutoff 0—127

This parameter adjusts the TVF cutoff frequency.

PATCH	Crystal Vox	Cutoff
U,11	127	100

### ◆ RESONANCE

**Resonance** TVF resonance 0—127

This parameter emphasizes the frequency area around the TVF cutoff frequency, creating a distinctive sound character.

PATCH	Crystal Vox	Resonance
U,11	0	70

### ◆ ATTACK/RELEASE

**TVA Envelope T1/T4** TVA envelope T1/T4 each 0—127

These parameters adjust the TVA envelope to determine how volume will change over time.

T1 adjusts the attack time, and T4 adjusts the decay time.

PATCH	Crystal Vox	TVA Envelope T1
U,11	0	25

## ● Patch play mode parameter list

When the assign buttons have been pressed, you can use **[▲]/[▼]** to select the each parameters. You can modify these settings while you play. For details on each parameter, refer to 7, Patch Edit mode. (p.42)

Assign button	Parameter selected by <b>[▲]/[▼]</b>	Corresponding parameter of Patch Edit mode		See Page
		Function select button	Parameter selected by <b>[▲]/[▼]</b>	
LEVEL	<b>[▲] TVA LFO 2 Depth</b>	WAVE/LFO	LFO DEPTH	A1 P.56
	<b>[▲] TVA LFO 1 Depth</b>			A2 P.56
	<b>[▲] TVA V-Crv</b>	TVA	CrV	P.65
	<b>[▲] TVA Velo Sense</b>			Vel P.66
	TVA Level			Lev P.65
	<b>[▼] TVA Key Follow</b>			L - KF P.65
	<b>[▼] Tone Delay Time</b>	DELAY	Time	Time P.67
	<b>[▼] Tone Delay Mode</b>			Mode P.67
PAN	<b>[▲] Reverb Send</b>	EFFECT	FX SEND	Reverb P.46
	<b>[▲] Chorus Send</b>			Chorus P.46
	<b>[▲] Dry Level</b>			Dry P.46
	Pan	TVA	TVA	Pan P.66
	<b>[▼] Pan Key Follow</b>			P - KF P.66
TUNE	<b>[▲] Pitch LFO 2 Depth</b>	WAVE/LFO	LFO DEPTH	P2 P.56
	<b>[▲] Pitch LFO 1 Depth</b>			P1 P.56
	<b>[▲] Pitch Envelope</b>	PITCH	PITCH	Env P.59
	Coarse Tune			Crs P.58
	<b>[▼] Fine Tune</b>			Fin P.58
	<b>[▼] Random Pitch</b>			Rnd P.58
	<b>[▼] Pitch Key Follow</b>			P - KF P.59
WAVE	Wave	WAVE/LFO	WAVE	No P.53
	<b>[▼] Wave Group</b>			Group P.53
	<b>[▼] FXM Switch</b>	WAVE/LFO	FXM	Switch P.53
	<b>[▼] FXM Depth</b>			Depth P.53
CUTOFF	<b>[▲] TUF LFO 2 Depth</b>	WAVE/LFO	LFO DEPTH	F2 P.56
	<b>[▲] TUF LFO 1 Depth</b>			F1 P.56

Assign button	Parameter selected by ▲/▼	Corresponding parameter of Patch Edit mode		See Page
		Function select button	Parameter selected by ▲/▼	
CUTOFF	▲ TVF-EnvVelоЕSense	TVF	TVF - ENV *	Vel P.63
	▲ TVF Envelope			Env P.62
	Cutoff			Cut P.61
	▼ Filter Type			Typ P.61
	▼ Cutoff Key Follow			F - KF P.62
RESO- NANCE	Resonance	TVF	TVF	Res P.61
	▼ Resonance Mode			Mode P.62
ATTACK	▲ TVF-EnvKeyFollow	TVF	TVF - ENV *	T - KF P.63
	▲ TVF Envelope T4			T4 P.64
	▲ TVF Envelope L3			L3 P.64
	▲ TVF Envelope T2			T2 P.64
	▲ TVF Envelope T1			T1 P.64
	TVA Envelope T1	TVA	TVA - ENV *	T1 P.68
	▼ TVA Envelope T2			T2 P.68
	▼ TVA Envelope L3			L3 P.68
	▼ TVA Envelope T4			T4 P.68
	▼ TVA-EnvKeyFollow			Time - KF P.68
RELEASE	▲ TVF-EnvKeyFollow	TVF	TVF - ENV *	T - KF P.63
	▲ TVF Envelope T1			T1 P.64
	▲ TVF Envelope T2			T2 P.64
	▲ TVF Envelope L3			L3 P.64
	▲ TVF Envelope T4			T4 P.64
	TVA Envelope T4	TVA	TVA - ENV *	T4 P.68
	▼ TVA Envelope L3			L3 P.68
	▼ TVA Envelope T2			T2 P.68
	▼ TVA Envelope T1			T1 P.68
	▼ TVA-EnvKeyFollow			Time - KF P.68

Parameter setting displays marked by \* occupy two pages.

- 
- \* In Patch Play mode, MIDI channels for transmission and reception can be set independently. However, these settings are determined not by the Patch parameters, but rather by the System Common parameters. Thus, the MIDI channels will not change when you select a different Patch. If you wish to change the MIDI channels, modify the System Common parameters (p.38).

In Patch Play mode, it is possible to adjust the same parameter simultaneously for all four Tones. In Patch Edit mode (p.42), which is explained later in this manual, the screen will show several parameters for one Tone, so it may be difficult to keep track of the overall Patch. For this reason, it is effective to use Patch Play mode for Patch editing when you wish to adjust the balance between Tones, since this helps you to remain aware of the overall structure of the Patch.

# 4. Performance Play mode

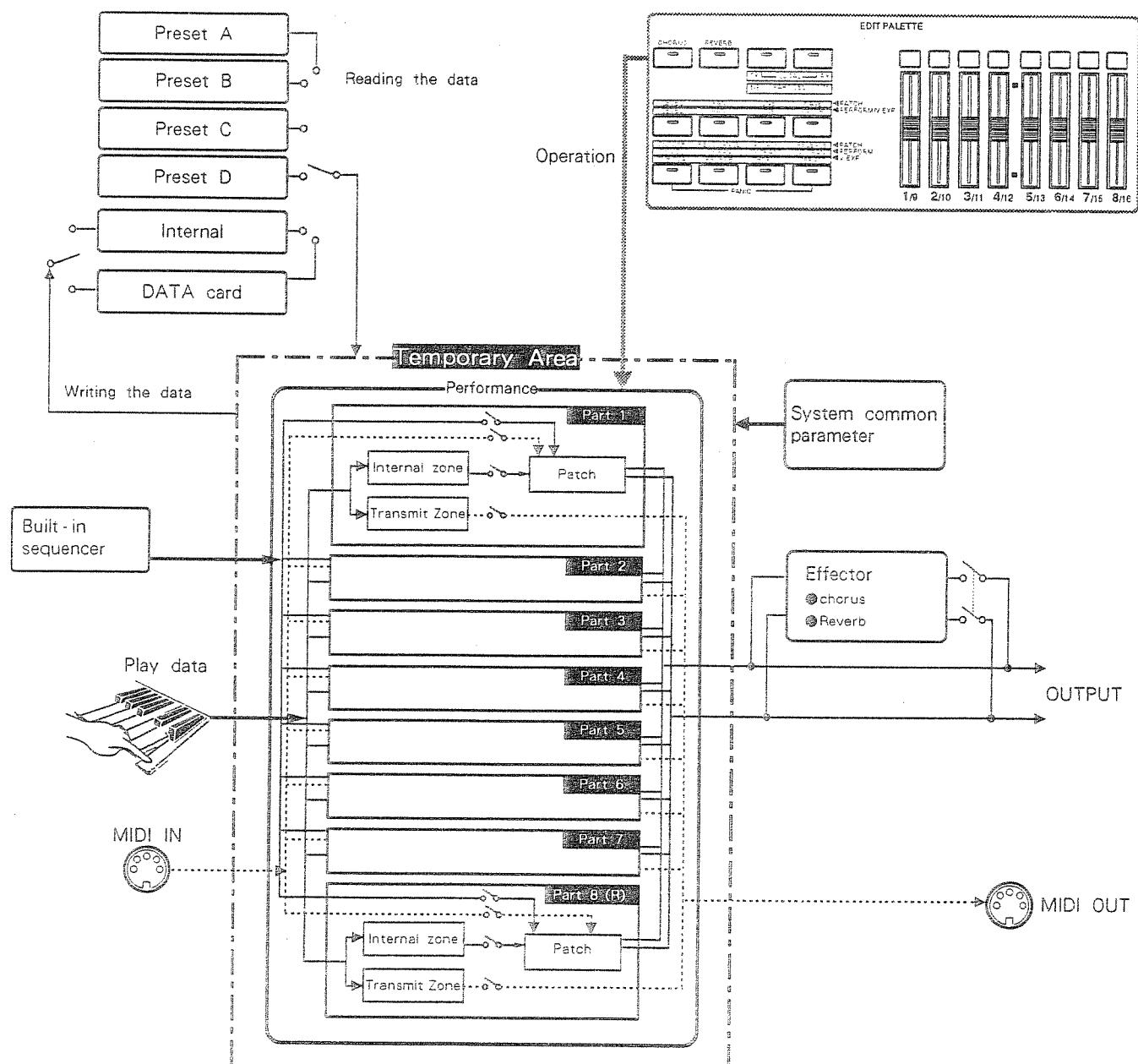
## ■ What is the Performance Play mode?

In Performance Play mode you can combine seven Patch and one Rhythm Set to create richer and more complex sounds. Or, you can play the various Patches independently to create an ensemble.

Musical data from the keyboard controller and other control data (from the parameter sliders and other controllers) passes through the Internal Zone settings and controls the Patch which has been assigned to each Part. External MIDI devices can be controlled on eight MIDI channels via the Transmit Zone.

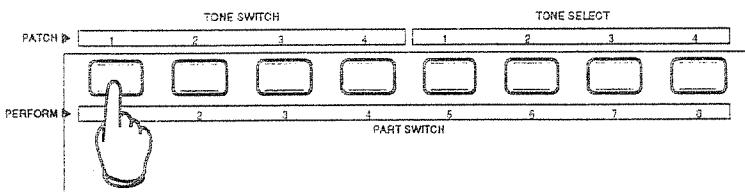
\* Changes you make using the parameter sliders etc. affect only the data which has been read into the temporary area.

The original performance data in internal memory (or the DATA card) remains unchanged. If you wish, you can save the modified data from the temporary area into user memory as a Patch. (→ Command reference: Write mode)



### ● How to use the PART SWITCH buttons

In performance play mode, the PART SWITCH buttons (1—8) can be used to turn sequencer muting, or the transmit/receive/local switches on/off for each Part. The function of the PART SWITCH buttons depends on the state of the TX/RX switches:



#### ◆ When neither TX nor RX are lit Sequencer mute switch .....

Parts which are turned on will receive musical data from the on - board sequencer, and Parts which are turned off will not.

#### ◆ When TX is lit MIDI transmit switch .....

Parts which are turned on will transmit musical data from the keyboard etc. from MIDI OUT to external MIDI devices, and Parts which are turned off will not transmit data.

#### ◆ When RX is lit MIDI receive switch .....

Parts which are turned on will receive musical data from external MIDI devices connected to MIDI IN, and Parts which are turned off will not receive data.

#### ◆ When both TX and RX are lit Local switch .....

Parts which are turned on will play their Patch in response to musical data from the keyboard etc., and Parts which are turned off will not play.

- \* Settings made using the PART SWITCH (1—8) and TX/RX buttons are stored as part of the Performance data when you use the Write operation (p.101).
- \* When the Key Mode (p.73) is at SINGLE, settings for the Transmit Switch and Local Switch will be ignored. Only the Transmit Switch and Local Switch for the Part to which the cursor currently points will be turned ON.

## ● The Part Information function

In performance play mode you can press the INFO function select button to see each type of MIDI data which is being received by each Part from the on - board sequencer and from MIDI IN. To specify which type of MIDI data will be displayed, use **[▲]/[▼]**. The following types of data can be displayed.

PERFORM	■	[PART INFORMATION]	Modulation
4,01	■	01 01 01 01 01 01 0	

### **Modulation** Modulation 0—127

Messages that control vibrato (pitch modulation) or tremolo (volume modulation)

### **Volume** Volume 0—127

Messages that control the volume level

### **Pan** Pan L63—0—64R

Messages that control stereo position

### **Expression** Expression 0—127

Messages that affect the character of the sound

### **Hold - 1** Hold 1 ON/OFF

Hold pedal messages

### **Aftertouch** Aftertouch 0—127

Aftertouch messages

### **Bender** Pitch bend change -64—+63

Messages that control continuous change in pitch

### **Voice** the number of voices used 0—28

The number of currently - sounding voices in the Patch

- \* The number of voices will vary depending on the number of tones used to form a patch. For ever four voices used, " ■ " will appear in the display. " □ " will appear when the total number of voices being used has exceeded 24.
- \* The display will show the actual data value of the MIDI message received. The actual result of the message may differ from the displayed data value.
- \* The internal synthesizer sound source will not receive the type of MIDI message for which the Receive switch (p.39) has been turned off. Also, Parts whose MIDI Receive switch (p.25) has been turned off will not receive any MIDI messages from MIDI IN.

## ■ Parameters accessible from Performance Play mode

Each assign button has several parameter pages assigned to it. This section explains the parameter settings for the page that appears when you first press an assign button.

In pages such as Internal Level or Internal Pan, "<SEQ>" will be displayed to the right of the performance number.

```
PERFORM ¶  
¶,01<SEQ>¶
```

In pages where this display appears, parameter changes you make will be sent to the on-board sequencer, allowing you to record time-varying changes in volume balance and pan for each Part. For the parameters which can be recorded, refer to the parameter list on p.30.

- \* If the same Receive Channel has been specified for a multiple number of Parts, the value for all Parts on that channel will be altered at the same time that you make a change in the value for any one Part. If you need to make setting changes that are specific to individual Parts, you will need to assign a different Receive Channel to each Part.
- \* The setting for Internal Level and Internal Pan will not change when changing Performances. Also, alterations made in this setting cannot be stored in memory by performing a write. When you need to adjust the volume balance for the various Parts when creating a Performance, use the Preformance parameter, Part Level and Part Pan (p.84).
- \* As a result of using the Panic function, Internal Level and Internal Pan will be set respectively to 127 and 0 for each of the Parts.

### ◆ LEVEL

**Internal Level** Internal level 0—127

This parameter adjusts the volume of the Part relative to the volume specified in the Patch itself. At a setting of 127, the part will have the full volume specified in the Patch. (When the power is turned on, each Part will be set to a value of 127.) Modify this Internal Level parameter when you wish to record volume data into the sequencer.

```
PERFORM ¶Syn Lead : Internal Level  
¶,01<SEQ>¶127|127|127|127|127|127|127|127
```

### ◆ PAN

**Internal Pan** Internal pan L64—0—63R

This parameter adjusts the stereo position of each Part. Relative to the pan setting of the Patch, L64 will be far left, 0 will be the same as the setting of the Patch, and 63R will be far right. (When the power is turned on, each Part will be set to a value of 0.) Modify this Internal Pan parameter when you wish to record pan data into the sequencer.

```
PERFORM ¶Syn Lead : Internal Pan  
¶,01<SEQ>¶0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0
```

## ◆ TUNE

### Part Coarse Tune *Part coarse tune -48—+48*

This parameter adjusts the pitch of each Part in semitone steps. Positive (+) values will raise the pitch, and negative (-) values will lower it.

```
PERFORM #Milky Way : Part Coarse Tune  
#01<SEQ># 01 01+121-121 +41 +71 01 0
```

## ◆ PATCH

### Patch Select *Patch select*

This parameter selects the Patch (or Rhythm Set for Part 8) assigned to each Part.

```
PERFORM # Patch Select P1=Crystal Vox  
#01<SEQ>##11#12#13#14#15#16#17# UI
```

- \* Use PATCH GROUP to select the Patch group and BANK/NUMBER to select the bank/number. When you select a Patch, the Patch name will appear in the upper right of the display.
- \* It is not possible to select PA/PB or EA — ED Patch groups unless a PCM card is inserted or a wave expansion board is installed.  
For some types of boards or cards, not all Patch groups / bank numbers can be selected.

## ◆ TX VOLUME

### Transmit Volume *Transmit volume 0—127*

These parameters adjust the volume of external MIDI devices.

```
PERFORM #Milky Way : Transmit Volume  
#01 #127#100#100# 85# 30# 80#100#127
```

## ◆ TX PAN

### Transmit Pan *Transmit pan L64—0—63R*

These parameters adjust the pan of external MIDI devices.

```
PERFORM #Milky Way : Transmit Pan  
#01 # 0# 0#1L64#1L32# 0#132R#164R# 0#
```

- \* If you have selected a Performance whose Transmit Volume or Transmit Pan settings are OFF, the display will show "OFF" when you press TX VOLUME or TX PAN. However, if you then use the parameter sliders or DEC/INC buttons to modify the setting, you will not be able to re-select "OFF". (P.79)

---

## ◆ TX TRANS

### **Transmit Transpose** *Transmit transpose -36—+36*

This parameter transposes the Transmit Zone in semitone steps.

PERFORM #Milky Way :	Tx. Transpose
U,01      ♭ 01 01+121+121 +31 +71 01 0	

- \* If the Key Mode is Single (p.73), this setting has no effect.

## ◆ INT TRANS

### **Int.Transpose** *Internal transpose -36—+36*

This parameter transposes the Internal Zone in semitone steps.

We recommend that you use the Part parameter 'Coarse Tune' to adjust the character of the sound, and use this Transpose parameter to make adjustments for playability.

PERFORM #Milky Way :	Int. Transpose
U,01      ♭ 01 01+121-121 +41 +71 01 0	

- \* The Internal Zone processes the musical data and passes it on to the Part. The sound that actually results will depend on the Patch settings.
- \* If the Key Mode is Single (p.73), this setting has no effect.

## ● Performance play mode parameter list

When the assign buttons have been pressed, you can use **[▲]/[▼]** to select the pages containing the key range or velocity parameters for the Transmit Zone and Internal Zone. You can modify these settings while you play. For details on each parameter, refer to 8, Performance Edit Mode. (p.69)

Assign button	Parameter selected by <b>[▲]/[▼]</b>	Corresponding parameter of Patch Edit mode		See Page
		Function select button	Parameter selected	
LEVEL	<b>[▲] Part Level</b>	PART	Level	P.84
	Internal Level (*1)(*3)	—	—	P.27
	<b>[▼] Receive Channel (*2)</b>	PART	Receive Channel	P.85
	<b>[▼] Voice Reserve (*2)</b>		Voice Reserve	P.85
	<b>[▼] Chorus Switch (*2)</b>		Chorus Switch	P.86
	<b>[▼] Reverb Switch (*2)</b>		Reverb Switch	P.86
	<b>[▼] Receive P.C (*2)</b>		Receive Program Change	P.86
	<b>[▼] Receive Volume (*2)</b>		Receive Volume	P.86
	<b>[▼] Receive Hold-1 (*2)</b>		Receive Hold - 1	P.86
PAN	<b>[▲] Part Pan</b>	PART	Pan	P.84
	Internal Pan (*1)(*3)	—	—	P.27
TUNE	Part Coarse Tune (*3)	PART	Coarse Tune	P.85
	<b>[▼] Part Fine Tune (*3)</b>		Fine Tune	P.85
PATCH	Patch Select (*3)	PART	Patch Select	P.84
Tx VOLUME	<b>[▲] Transmit Program Change</b>	TX ZONE	Transmit Program Change	P.79
	Transmit Volume		Transmit Volume	P.79
	<b>[▼] Transmit Channel</b>		Transmit Channel	P.78
TX PAN	<b>[▲] Transmit Program Change</b>	TX ZONE	Transmit Program Change	P.79
	Transmit Pan		Transmit pan	P.79
	<b>[▼] Transmit Channel</b>		Transmit Channel	P.78
Tx TRANS	<b>[▲] Tx. Max Velocity</b>	TX ZONE	Max Velocity	P.77
	<b>[▲] Tx. U-Crv</b>		Velocity Curve	P.78
	<b>[▲] Tx. Velo Sense</b>		Velocity Sense	P.78
	Tx. Transpose		Transpose	P.77

Assign button	Parameter selected by ▲/▼	Corresponding parameter of Patch Edit mode		See Page
		Function select button	Parameter selected	
TX TRANS	▼ Tx. Range Lower	TX ZONE	Key Range Lower	P.76
	▼ Tx. Range Upper		Key Range Upper	P.76
INT TRANS	▲ Int. Max Velocity	INT ZONE	Max Velocity	P.82
	▲ Int. V-Crv		Velocity Curve	P.83
	▲ Int. Velo Sense		Velocity Sense	P.82
	Int. Transpose		Transpose	P.82
	▼ Int. Range Lower		Key Range Lower	P.81
	▼ Int. Range Upper		Key Range Upper	P.81

( \* 1) Internal Level and Internal Pan settings can not be written by the Write operation.

( \* 2) This parameter can also be accessed by the PAN assign button.

( \* 3) Parameter change data will be sent to the on - board sequencer.

- \* In addition to the parameters listed above, the JV - 1000 has other parameters which are common to the entire synthesizer sound source (System Common parameters) and are not specific to an individual Performance. Settings of these parameters will not change even when you select a different Performance or enter a different mode. (p.33)

# 5. Rhythm Play mode

## ■ What is the Rhythm Play mode?

The JV - 1000 synthesizer sound source has a Rhythm Set (a set of rhythm sounds) for each memory; internal, preset A B C and D. When you press RHYTHM you can play one of these Rhythm Sets from the keyboard controller.

If you are in Performance Play mode when you press RHYTHM, the Rhythm Set assigned to Part 8 of the Performance will be selected. If you are in Patch Play mode when you press RHYTHM, the Rhythm Set assigned to Part 8 of the last - selected Performance will be selected.

If you wish to play a different Rhythm Set, use the Patch group switches to select the desired memory.

When you play the keyboard, the rhythm sound (Rhythm Tone) assigned to that key will sound. The 61 keys from C2 to C7 can be assigned as key numbers.

- \* Page 164 lists the Rhythm Tones which were assigned to each key at the factory.
- \* Rhythm Sets cannot be played when the Local Switch for PERFORM MIDI (p.38) is OFF.
- \* The transmit/receive channels for the Rhythm Play mode will be the same as the transmit/receive channels for Part 8 in the Performance mode.

## ■ How to select and modify parameters

In Rhythm Play mode, the display of the synthesizer section will be as follows. The left side of the display will show the note name and key number (Note Number) of the key that was pressed.

UI	Switch	Group	No	
G#2( 44)	ON	INT	95(CLOSED HAT 2)	

At this time you can use the parameter sliders, / and INC/DEC to modify the values of the following parameters.

### **Switch** Tone switch ON/OFF

This parameter turns the currently selected Rhythm Tone ON (it will sound) or OFF (it will not sound).

### **Group** Wave group INT/EXP/CARD

This parameter selects the memory from which the waveform of the Rhythm Tone will be taken: internal (INT), wave expansion board (EXP), or PCM card (CARD).

### **No** Wave number

This parameter selects a waveform from the specified wave group. The wave name of the selected number will be displayed in parentheses ( ).

## 6. Play mode

### ■ System Common parameters

Press TUNE, CONTROL, or MIDI to access the System Common parameters (parameters common to the entire JV - 1000). Here we will explain the System Common parameters relevant to Patch Play mode and Performance Play mode. However, be aware that modifications you make to these parameters will remain even if you select a different Performance or Patch.

#### ● TUNE

TUNE& FUNCTION	II	Tune   Transpose   L-LCD-R	PowerUp
440.01	OFF	01 31	31 DEFAULT

**Tune** Master tune 427.4—452.6

This determines the overall tuning of the JV - 1000. The displayed value is the pitch frequency of the A4 key.

**Transpose** Transpose ON/OFF -36—+36

This transposes the entire JV - 1000 in semitone steps. The setting to the left of the “ | ” determines whether transpose will be used (ON) or not (OFF). The setting to the right of the “ | ” specifies the amount of transposition.

**LCD(L)** LCD(L) contrast 0—10

This adjusts the contrast (brightness) of the synthesizer section display.

**LCD(R)** LCD(R) contrast 0—10

This adjusts the contrast (brightness) of the sequencer section display.

**PowerUp** Power up mode LASTSET/DEFAULT

This specifies the condition the JV - 1000 will be in when power is turned on.

**LASTSET** : The Patch or Performance last selected when the power was turned off will be selected.

**DEFAULT** : Patch UI11 or Performance UI01 will be selected.

TUNES	†	Scale Tune				
FUNCTION	†	OFF		-----	-----	-----

**Scale Tune** *Scale Tune Switch ON/OFF*

Tune it ON to use the scale tune feature, and OFF when it is not to be used.

The pages below are used for making the setting for Scale Tune. The particular page that appears will be different depending on the mode.

**[From the Patch Play Mode]**

TUNES	†	Note		Tune				
FUNCTION	†	C#		-8		-----	-----	-----

**Note** *Note C-B*

Provides for selection of the note for which a Scale Tune setting is to be made. The note can be specified by simply pressing a keyboard key.

**Tune** *Scale Tune -64 to +63*

Sets the pitch of the specified note in steps of 1/100 of a semitone.

**[From the Performance Play Mode]**

TUNES	†					Scale Tune	C#	
FUNCTION	†	-8		-8		0		0

**Scale Tune** *Scale Tune -64 to +63*

The note for which a Scale Tune setting is to be made is specified by pressing a keyboard key. The pitch of the specified note can be set in steps of 1/100 of a semitone, for each Part.

### ● The Scale Tune Feature

The scale Tune feature allows you to finely adjust the individual pitch of the notes from C through B. Through the settings are made while working with one octave, the fine adjustments will affect all octaves. By making the appropriate Scale Tune settings, you can obtain a complete variety of tuning methods other than equal temperament.

#### ○ Equal Temperament

This method of tuning divides the octave into 12 equal parts. It is currently the most widely used form of tuning, especially in occidental music. On the JV - 1000, equal temperament is used whenever Scale Tune is OFF.

#### ○ Just Temperament (Keytone C)

The three main chords resound much more beautifully than with equal temperament, but this benefit can only be obtained in one key. If transposed, the chords tend to become ambiguous. The example given involves settings for a key in which C is the keynote.

#### ○ Arabian Scale

E and B are a half of a semitone lower than equal temperament, whereas C#, F#, and G# are a half of a semitone higher in this method of tuning. The intervals G-B, C-E, F-G#, A#-C#, D#-F# are a neutral third (interval between a major third and a minor third). On the JV - 1000, the Arabian Scale can be enjoyed with the three keys of G, C, and F.

### 【Example Settings】

Note	Equal Temperament	Just Temperament (Keytone C)	Arabian Scale
C	0	0	-6
C#	0	-8	+45
D	0	+4	-2
D#	0	+16	-12
E	0	-14	-51
F	0	-2	-8
F#	0	-10	+43
G	0	+2	-4
G#	0	+14	+47
A	0	-16	0
A#	0	+14	-10
B	0	-12	-49

## ● CONTROL

These settings determine the parameters which will be controlled by foot pedals connected to pedal jacks 1 and 2 and by the C1 slider.

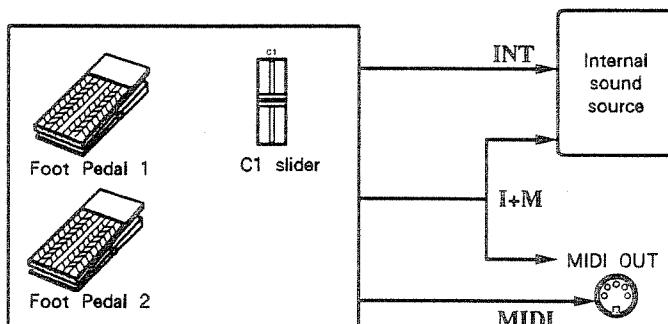
PEDAL1	Model	Assign (Val:127)
ASSIGN	INT/CC7/	VOLUME ---- ----

PEDAL2	Model	Assign (Val:127)
ASSIGN	INT/CC11/	EXPRESSION ---- ----

C1	Model	Assign (Val:127)
ASSIGN	INTI	BEND-UP ---- ----

### **Mode** Output mode OFF/INT/MIDI/I+M

This setting determines the destination of the control messages sent by the pedals or the C1 slider. When INT is selected, the messages will be sent only to the internal sound source. When MIDI is selected, the messages will be sent only to MIDI OUT. When I+M is selected, the messages will be sent to both the internal sound source and to MIDI OUT. When OFF is selected, the pedals and the C1 slider will not transmit any messages.



### **Assign** Assign CC0—CC85/AFTERTOUCH/BEND-UP/BEND-DOWN/PROG-UP/PROG-DOWN

These settings determine the parameters which will be controlled by the pedal or C1 slider. CC0—CC95 are control change numbers 0 - 95. BEND - UP / BEND - DOWN indicates pitch bend up and down. PROG - UP / PROG - DOWN will select the next higher or lower Performance or Patch. The value in parentheses ( ) indicates the current position of the pedal or C1 slider.

## PEDAL POLARITY page

PEDAL	†	Pedal1		Pedal2		Hold		---
POLARITY	†	STANDARD		STANDARD		REVERSE		---

**PEDAL1** **PEDAL2** **HOLD** STANDARD/REVERSE

These settings allow the polarity of pedal switches connected to the pedal jacks 1/2 or the hold pedal jack to be reversed so as to be compatible with the JV - 1000. When using a Roland pedal switch (DP - 2) set this to STANDARD.

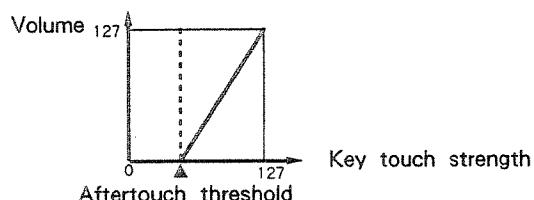
If you are using a reverse - polarity pedal switch made by another manufacturer (e.g., if the sound is held even when the pedal switch connected to the Hold Pedal jack is not pressed), set this to REVERSE.

## AFTER TOUCH page

AFTER	†	Thresh				
TOUCH	†	10	-----	-----	-----	-----

**Thresh** Threshold 0—127

This sets the level (threshold) at which aftertouch will begin to function. If the aftertouch value does not reach this level, aftertouch will have no effect. If this Threshold setting is set to 127, aftertouch will not function at all.



## MIDI

For some types of board or card, not all Patch groups / bank numbers can be selected.

### [ When in Patch Play mode ]

PATCH	■	Local	Rx-Ch   Tx-Ch
MIDI	■	ON	1   Rx-Ch   -----

#### **Local** Local switch ON/OFF

The internal sound source will produce sound in response to musical data from the JV - 1000 itself when this is ON, and will ignore such data when this is OFF. This setting does not affect MIDI transmission or reception.

#### **Rx - Ch** Patch receive channel 1—16

This sets the receive channel for Patch Play mode.

#### **Tx - Ch** Patch transmit channel 1—16/Rx - Ch/OFF

This sets the transmit channel for Patch Play mode. When this parameter is set to "Rx - Ch", the transmit channel will be the same as the receive channel. When this is set OFF, data will not be transmitted.

### [ When in Performance Play mode ]

PERFORM	■	Local	Ctrl-Ch	-----
MIDI	■	ON	OFF   -----   -----	-----

#### **Local** Local switch ON/OFF

The internal sound source will produce sound in response to musical data from the JV - 1000 itself when this is ON, and will ignore such data when this is OFF. This setting does not affect MIDI transmission or reception.

#### **Ctrl - Ch** Control channel 1—16/OFF

This setting specifies the channel on which Performances will be selected. (This is separate from (and in addition to) the transmit/receive channels for each Part in the Performance.) If this setting is the same as the receive channel setting for one of the Parts in the Performance, Performance selection will take priority. When this is set OFF, transmission/reception will take place.

- \* The MIDI transmit/receive channels for each Part are determined by the Performance parameters.

## TRANSMIT MIDI, RECEIVE MIDI page

TRANSMIT	P.C	Bnk	IC.	C.	Vol	Bend	Mod	Aft	I
MIDI	■	ON	ON	ON	ON	ON	ON	ON	--

RECEIVE	P.C	Bnk	IC.	C.	Vol	Bend	Mod	Aft	I
MIDI	■	ON	ON	ON	ON	ON	ON	ON	--

**P.C** **Bnk** **C.C** **Vol** **Bend** **Mod** **Aft** ON/OFF

These settings specify whether each type of MIDI message will (ON) or will not (OFF) be transmitted/received. The various types of message are abbreviated as follows.

<i>P.C</i>	<i>Program change</i>
<i>Bnk</i>	<i>Bank select</i>
<i>C.C</i>	<i>Control change( * )</i>
<i>Vol</i>	<i>Volume( * )</i>
<i>Bend</i>	<i>Pitch bender( * )</i>
<i>Mod</i>	<i>Modulation ( * )</i>
<i>Aft</i>	<i>Aftertouch ( * )</i>

For messages indicated by ( \* ), a RECEIVE MIDI setting of OFF will also disable control by the JV - 1000 itself or from the pedals.

## SYS - EX MIDI page

SYS-EX	■	Receive	Unit-No	1	-----	-----
MIDI	■	ON	17	-----	-----	-----

**Receive** Exclusive receive switch ON/OFF

This setting turns on/off reception of MIDI data specific to the JV - 1000 (such as Performance or Patch data).

**Unit-No** Unit number 17—32

When you wish to transmit or receive exclusive messages, set this parameter to match the unit number of the other MIDI device.

## Effect parameters

These parameters determine effect unit settings (chorus/reverb) for the currently selected Patch or Performance.

- \* In Rhythm Play mode, the following operations are not possible.

### EFFECT

In Patch Play mode, these settings modify Patch effect parameters. In Performance Play mode, these settings modify Performance effect parameters.

PATCH EFFECTS	ChorRate	Depth	Rev-Lev	Time
	201	201	1001	80

PERFORM EFFECTS	ChorRate	Depth	Rev-Lev	Time
	201	201	1001	80

#### ChoRate Chorus rate 0—127

This parameter sets the modulation speed for the chorus effect.

#### Depth Chorus depth 0—127

This parameter sets the modulation depth for the chorus effect.

#### Rev - Lev Reverb level 0—127

This parameter sets the volume of the reverb.

#### Time Reverb time 0—127

This parameter sets the reverberation time.

- \* When using chorus/reverb, press CHORUS/REVERB to turn the effect on.

## ■ Transmit a Program Change message

Here you can specify a program change message to be transmitted directly.

### ● PGM CHANGE

#### TRANSMIT P.C page

TRANSMIT	Tx-Ch	P.C-No	Bnk -MSB	Bnk -LSB
P.C	11012/A24	01	0	0

##### **Tx - Ch** *Transmit channel 1—16*

This parameter determines the MIDI channel on which Program Change messages will be transmitted.

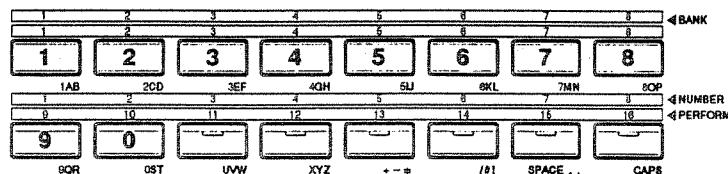
##### **P.C - No** *Program change number 001/A11—128/B88*

Specify the program change that will be transmitted on the Tx - Ch.

The display will show the number in the format of "program change number / group - bank - number. For example, ....

The PATCH GROUP / BANK / NUMBER indicators will light to show the selected program change number.

- \* When the cursor is located at the program change number display, you can directly enter a number from 001 — 128.
- The BANK 1 — 8 buttons will enter the numerals 1 — 8, and the NUMBER 1 — 2 buttons will enter the numerals 9 — 0.
- Input the desired program change number, and press ENTER to transmit the program change message.



When the cursor is located at the group/bank/number display, you can use the PATCH GROUP / BANK / NUMBER buttons to specify the program change number.

##### **Bnk - MSB/Bnk - LSB** *Bank select number each 0—127*

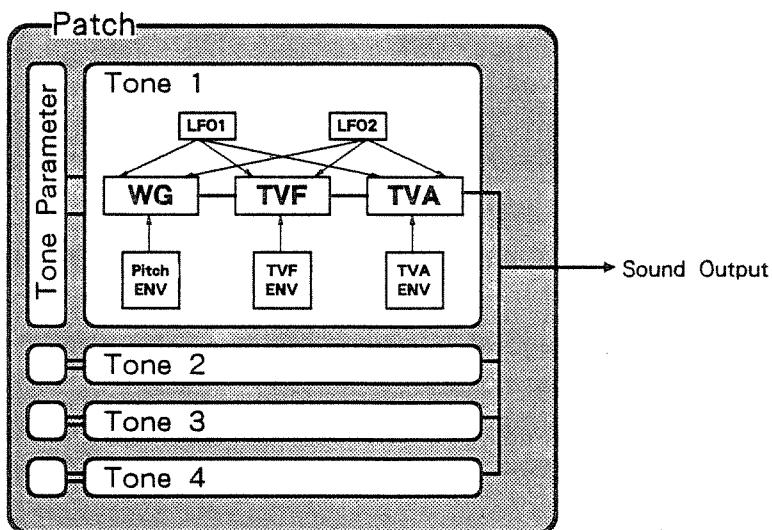
Specify the MSB (control change #0) and LSB (control change #32) of the Bank Select message to be transmitted from the Tx - Ch.

- \* The Bank Select message will be transmitted at the same time that the Program Change message is transmitted.
- \* For information on the correspondence between the JV - 1000's Patch Groups (Media) and Program Change and Bank Select numbers, refer to the "MIDI Implementation"(p.177).

# 7. Patch Edit mode

## ■ What is the Patch Edit mode?

Each Patch is made up of four Tones. Each Tone has various Tone parameters which determine the character of the sound (pitch, frequency spectrum, loudness, and how these factors change). Tone parameters for the four Tones, a Patch name, and effect unit settings used in Patch Play mode are collectively called "Patch parameters". The process of modifying Patch parameter settings is called "Patch editing".

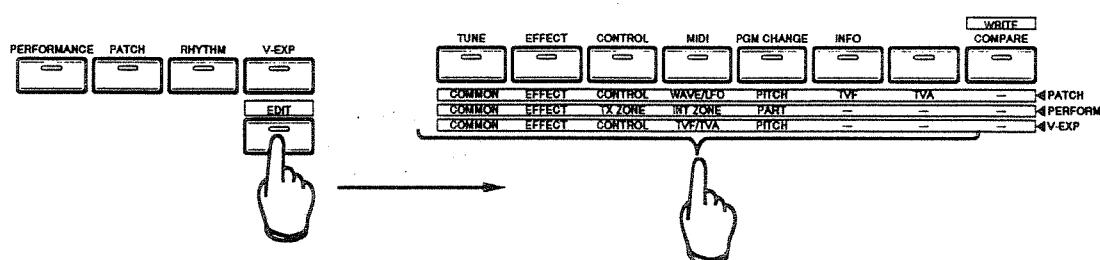


The sound produced by each Tone passes through several stages to create the final result, and function select buttons have been assigned to access the parameters for each of these stages.

## ■ Operation guide

### ● Patch editing procedure

In Patch Play mode, select the Patch you wish to edit. Then press EDIT to enter Patch Edit mode. Then press one of the function select buttons to select the desired Patch parameter.



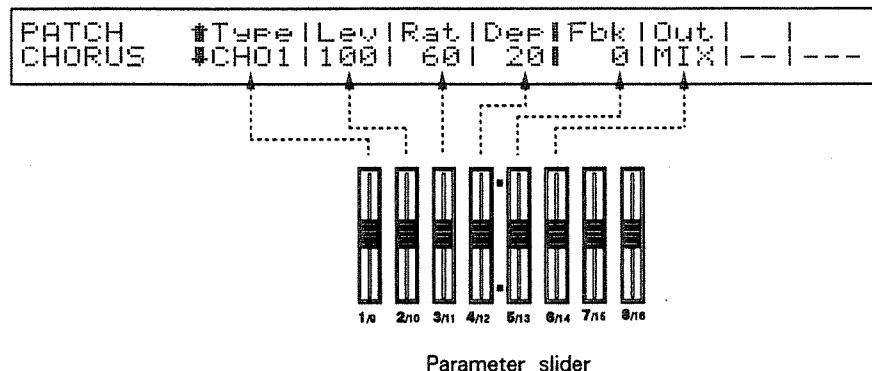
In Patch Edit mode, the following type of pages will appear in the display.

【Example】 Page name (parameter type) Related parameters

PATCH CHORUS	Type #CHO1	Lev 100	Rat 60	Dep 20	Fbk 0	Out MIX	--	--
Set values								

The values from left to right correspond to parameter sliders 1—8. Move the parameter slider (or DEC/INC) corresponding to the parameter you wish to modify (p.13).

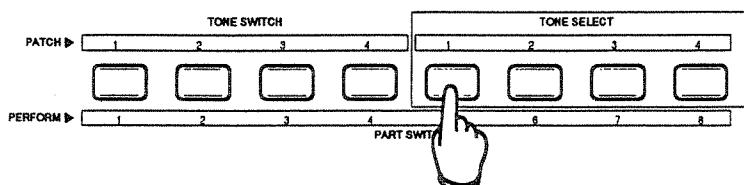
【Example】



For pages in which “↑” or “↓” is displayed, you can use ▲ / ▼ to select other pages (p.14).

## ● TONE SELECT

The TONE SELECT buttons are used in Patch Edit mode. For parameters which can be set individually for each Tone (1 - 4), the display will indicate (for example) “1 — —”. This display indicates the number of the Tone which is currently selected. Use the TONE SELECT (1 - 4) buttons to select the Tone to display and edit.



You can also press two or more TONE SELECT buttons simultaneously. The display will indicate the number of the last - selected Tone, and other selected Tones will be indicated by “\*”. In this condition, further adjustments you make to a parameter will set the same value for all selected Tones.

---

## ● Using the assign buttons to select parameters

In Patch Edit mode, you can press the assign buttons to get the following type of pages.

PATCH	■	127	127	TVA	Level
EDIT	■	127	127	127	127

Then you can press an assign button to edit the parameters accessible in Patch Play mode. The screen displays (and operation will be the same as for) Patch Play mode, but the upper left of the screen will read "PATCH EDIT".

## About the parameters

In this section we will explain the main parameters for each button, and how the parameters work. Press a function select button, and then use **▲/▼** to select pages.

### ● Parameters accessed by COMMON

Here you can make settings for parameters that are common to the entire Patch.

#### PATCH NAME page

PATCH	NAME	#[Woody Bass 1]
-------	------	-----------------

**Patch name** space, A—Z, a—z, 1—9, 0, +-\*/#!, .

You can give a 12 - character name to the Patch you are editing. Use parameter slider 2 or **◀/▶** to move the cursor, and use parameter slider 1 or INC/DEC to select a character at the cursor location.

Characters can also be selected using the following buttons. (Characters and symbols are printed in grey on the lower right of the buttons.)

The three characters or symbols will alternate each time you press the button.

**CAPS** : This button switches between uppercase and lowercase letters. When the indicator is lit, uppercase letters will be selected.

**SPACE**: This button enters a space.

#### PATCH COMMON page

PATCH	Level	Pan	Velo-Sw
COMMON	127	0	OFF

**Level** Patch level 0—127

This parameter sets the level (volume) of the Patch.

**Pan** Patch pan L64—0—83R

This parameter sets the pan position.

**Velo - Sw** Velocity range switch ON/OFF

The velocity range setting will be valid when this is ON.

## VELOCITY RANGE page

VELOCITY	Tone 1	Tone 2	Tone 3	Tone 4
RANGE	0   127	0   127	0   63	64   127

**Tone 1** **Tone 2** **Tone 3** **Tone 4** each 0—127

These parameters set the velocity range (lower/upper) for each Tone. Lower range is displayed at left, and the upper range at right. The velocity values surrounded by the lower and upper settings are the Velocity Range. Each Tone will sound only in response to velocities in its specified range.

\* It is not possible to set the Lower value above the Upper.

## ● Parameters accessed by EFFECT

These parameters determine the settings of the built - in effects unit when a Patch is selected in Patch Play mode. The effect settings apply to the entire Patch. The effects unit provides a wide range of possibilities, from deepening and enriching the sound, to radical transformations of the tonal character.

\* In Performance Play mode, the effects unit will use the settings of the Performance.

### FX SEND (effect send) page

1---	Dry	Chorus	Reverb	
FX SEND	0   127	0   45	0   80	-----

**Dry** *Dry level* 0—127

This parameter sets the level of the dry (unprocessed) sound.

**Chorus** *Chorus send level* 0—127

This parameter sets the level of the signal sent to the chorus.

**Reverb** *Reverb send level* 0—127

This parameter sets the level of the signal sent to the reverb.

## PATCH CHORUS page

PATCH	Type	Lev	Rat	Dep	Fbk	Out		
CHORUS	CHO1	100	60	20	0	MIX	--	--

### Type Chorus type CHO1—3

This parameter selects the type of chorus effect.

CHO1	A conventional chorus.
CHO2	A chorus with slower rate. You can also apply feedback to use this as a flanger.
CHO3	A chorus with greater depth. An effect of extreme detuning can be produced.

### Lev Chorus level 0—127

This parameter sets the level of the chorused sound.

### Rat Chorus rate 0—127

This parameter sets the modulation speed of the chorus effect.

### Dep Chorus depth 0—127

This parameter sets the modulation depth of the chorus effect.

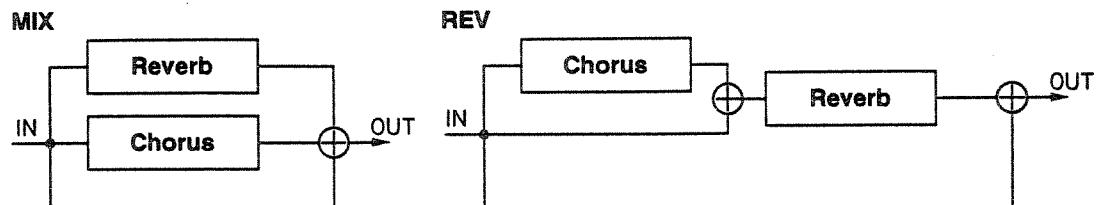
### Fbk Chorus feedback 0—127

This parameter sets the level at which sound is fed back into the chorus effect.

\* Excessively high settings of Fbk can distort the sound.

### Out Output switch MIX/REV

This parameter determines the output destination of the chorused sound. When MIX is selected, the chorus sound and the reverb sound will be mixed with the dry signal. When REV is selected, the chorus sound will be sent through the reverb and then mixed with the dry signal.



## PATCH REVERB page

PATCH	<input checked="" type="radio"/>	Type	Level	Time	F-Back
REVERB	<input type="radio"/>	ROOM1	100	60	20

### Type Reverb type ROOM1—2/STAGE1—2/HALL1—2/DELAY/PAN - DLY

This parameter selects the type of reverb.

ROOM1	short reverb with dense reverberation
ROOM2	short reverb with sparse reverberation
STAGE1	reverb with more late reverberation
STAGE2	reverb with strong early reflections
HALL1	clear reverb
HALL2	rich reverb
DELAY	conventional delay
PAN - DLY	delay with echoes panned left/right

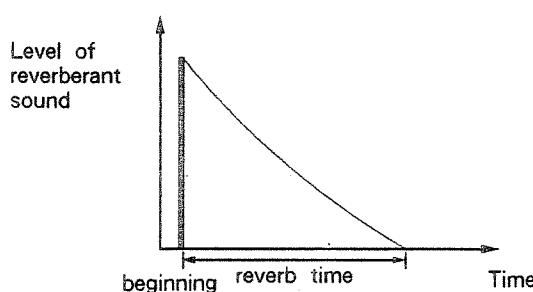
### Level Reverb level 0—127

This parameter sets the level of the reverb sound. Higher values will result in a louder level.

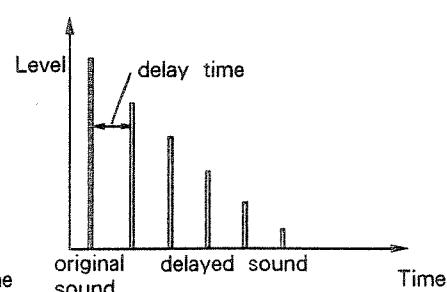
### Time Reverb time 0—127

If Reverb Type has been set to ROOM1—HALL2, this parameter determines the length of the reverb. If Reverb Type has been set to DELAY/PAN - DLY, this parameter determines the delay time.

when Reverb is selected :



When Delay is selected :



### F - Back Delay feedback 0—127

If Reverb Type has been set to DELAY, this parameter determines the level at which the delayed sound will be fed back into the delay.

## ANALOG FEEL page

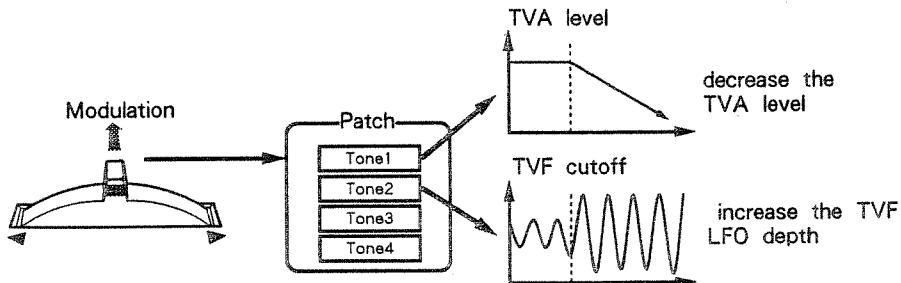
ANALOG FEEL	Depth	10	-----	-----	-----
----------------	-------	----	-------	-------	-------

### Depth Depth 0—127

This parameter sets the depth of the Analog Feel effect, which applies “1/f modulation” to level and pitch to give greater “naturalness” to the sound (ie., make it sound less digital). Higher settings will result in more modulation.

## ● Parameters accessed by CONTROL

Here you can make settings for the JV - 1000 keyboard and controllers.



## KEY ASGN & BEND RANGE (Key Assign & Bend Range) page

KEY ASGN & BENDER	Assign	Legato	Bender-Range
	POLY	OFF	-21 2

### Assign Assign mode POLY/SOLO

This parameter determines whether the Patch will be polyphonic (POLY) or monophonic (SOLO). If POLY is selected you can play chords, and if SOLO is selected, only the last - played note will sound.

### Legato Legato ON/OFF

This parameter determines whether the Legato function will be applied (ON) or not (OFF). Even if Legato is ON, it will not function if the Assign Mode is POLY.

*Legato : The envelopes and LFO of the previous note continue. This allows you to simulate the hammer-on/pull-off playing technique of a guitarist.*

### Bender - Range Bender range -48—0 (down) / 0—12 (up)

Bend Range Down determines how far (in semitone steps) the pitch will fall when the bender lever is moved to the left. Bend Range Up determines how far the pitch will rise when the bender lever is moved to the right.

---

## PORTEMEMTO page

PORTEMEMTO	<input type="button" value="Switch"/> <input checked="" type="radio"/>	Switch	Mode	Type	Time
	<input type="button" value="OFF"/> <input type="radio"/>	OFF	NORMAL	Time	10

**Switch** Portamento switch ON/OFF

This determines whether portamento will be applied (ON) or not (OFF).

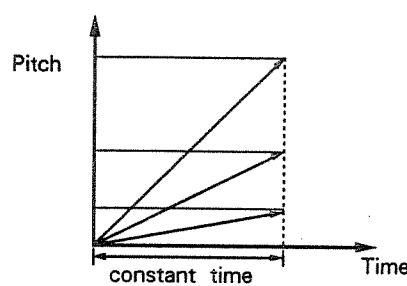
**Mode** Portamento mode LEGATO/NORMAL

This determines how the portamento effect will be applied. When NORMAL is selected, portamento will always be applied. When LEGATO is selected, portamento will be applied only to notes played in legato style (i.e., when you play a note before releasing the previous note).

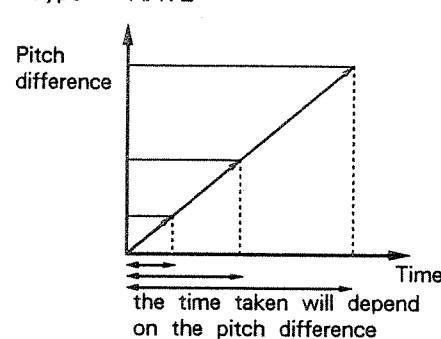
**Type** Portamento time TIME/RATE

This determines the type of the portamento effect. When TIME is selected, the pitch will move to the new pitch over a specific time regardless of how far apart the two pitches are. When RATE is selected, the pitch will move to the new pitch at a specific rate, so that it will take longer to reach a more distant pitch.

Type = TIME



Type = RATE

**Time** Portamento time 0—127

This determines the time over which the pitch will move to the new pitch.

*Portamento: Portamento is an effect in which the pitch changes smoothly between notes. In Solo mode, it is appropriate to apply Portamento to guitar and wind instrument sounds.*

## PEDALS page

1---	Volume	Hold-1	Re-Damp	
PEDALS	OFF	ON	ON	-----

### Volume *Volume control switch ON/OFF*

This determines whether MIDI Volume messages will be received by the Tone (ON) or not (OFF).

### Hold-1 *Hold 1 Control Switch ON/OFF*

This parameter determines whether Hold 1 (sustain) messages from HOLD / PEDAL1 / PEDAL2 / C1 slider will (ON) or will not (OFF) affect the Tone.

### Re-Damp *Re-damp switch ON/OFF*

If a Hold 1 message is received after key - off while notes are still sounding, this parameter determines whether the sound at that time will be held (ON) or not (OFF).

- \* If Hold - 1 is OFF, Re - Damp will have no effect even if it is turned ON.
- \* The MIDI specification defines control change #7 as volume and control change #64 as Hold 1.

## CONTROL page

1---	Modulation(Destination:Depth)	
CONTROL	#PCH1+12 AL21-12 RES1	0 LEV1 0

### Modulation *Modulation control*

You can specify up to 4 Tone parameters to be controlled by modulation messages.

1---	Aftertouch(Destination:Depth)	
CONTROL	#PL11+12 PL21-12 FL11	0 FL21 0

### Aftertouch *Aftertouch control*

You can specify up to 4 Tone parameters to be controlled by aftertouch.

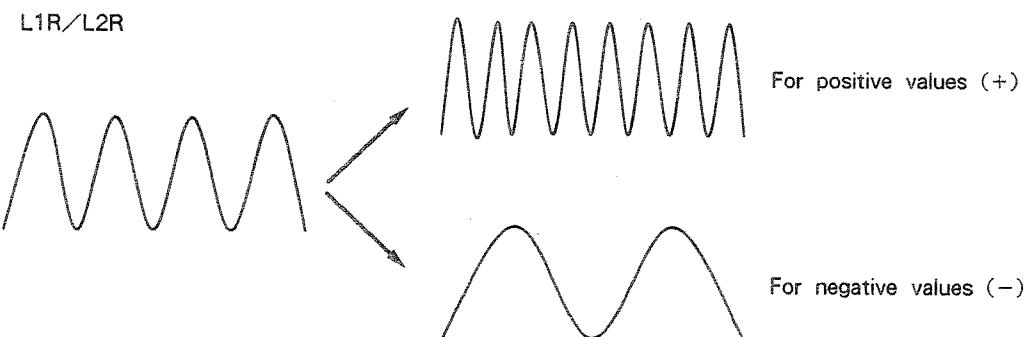
1---	Expression(Destination:Depth)	
CONTROL	#AL11+12 AL21-12 L1R1	0 L2R1 0

### Expression *Expression control*

You can specify up to 4 Tone parameters to be controlled by an expression pedal.

The Tone parameters that can be controlled and the ranges of control are given below.

Destination (parameter to be controlled)		Depth (setting range)	Remarks
Display	Meaning		
PCH	pitch (semitone)	- 63 — + 63	The parameter will increase (rise) for positive (+) values, and decrease (fall) for negative (-) values
CUT	cutoff frequency	- 63 — + 63	
RES	resonance	- 63 — + 63	
LEV	level (volume)	- 63 — + 63	
PL1	depth of LFO 1 applied to pitch	- 63 — + 63	
PL2	depth of LFO 2 applied to pitch	- 63 — + 63	
FL1	depth of LFO 1 applied to cutoff	- 63 — + 63	
FL2	depth of LFO 2 applied to cutoff	- 63 — + 63	
RL1	depth of LFO 1 applied to volume	- 63 — + 63	Positive (+) and negative (-) values invert the phase of the LFO. In either case, values diverging from 0 will have an increasingly greater effect.
RL2	depth of LFO 2 applied to volume	- 63 — + 63	
L1R	rate of LFO 1	- 63 — + 63	With positive (+) values the LFO cycle will be shortened, and with negative (-) values the cycle will be lengthened. (See diagram)
L2R	rate of LFO 2	- 63 — + 63	



- \* The MIDI specification defines Expression as control change #11 and Modulation as control change #1. The JV - 1000 transmits Modulation messages when you move the bender/modulation lever away from you. Pedal 1, pedal 2 and the C1 slider will each transmit the MIDI message that has been assigned to them. For details refer to the MIDI implementation chart.

## ● Parameters accessed by WAVE/LFO

These parameters select the waveform (the basic element of sound) and determine the LFO settings.

### WAVE page

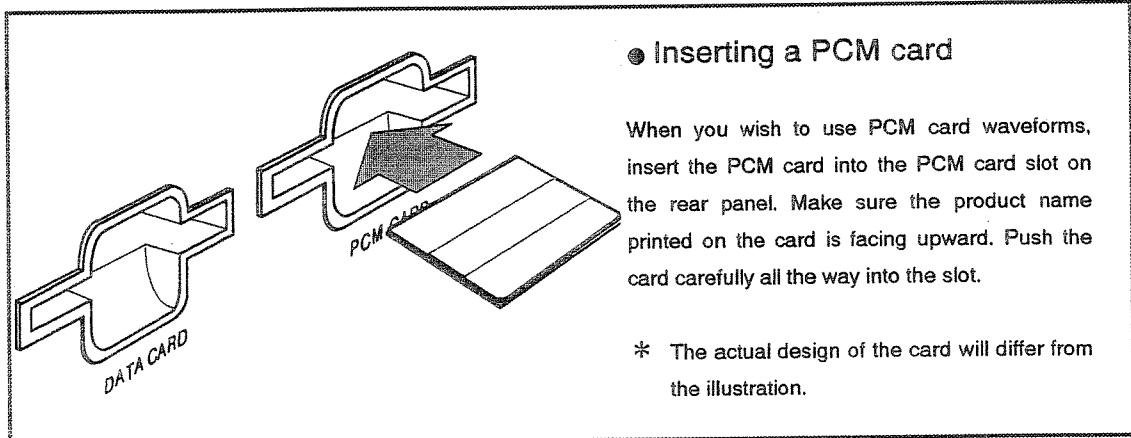
1---	Switch   Group   No
WAVE	ON   INT   1 (Ac Piano 1 )

#### Switch Tone switch ON/OFF

This parameter determines whether the currently selected Tone will be used (ON) or not used (OFF). Voices will be used only by Tones for which this parameter is turned ON.

#### Group Wave group INT/EXP/CARD

This parameter determines which memory the waveform will be taken from. The JV - 1000 has 152 waveforms in internal memory (INT). In addition, you can also use waveforms from optional wave expansion boards (EXP) or PCM cards (PCM).



#### No Wave number

This parameter determines the waveform number.

- \* The display will show only the memory numbers which can be read.

### FXM page

1---	Switch   Depth
FXM	ON   3   -----   -----

FXM modulates the waveform by a different waveform (i.e., applies cross - modulation) to create a new waveform.

#### Switch FXM (Frequency X - Modulation) switch ON/OFF

This parameter determines whether FXM (Frequency Cross Modulation) will be used (ON) or not used (OFF).

#### Depth FXM depth 1 — 16

This parameter determines the depth of FXM.

## LFO 1/2 page

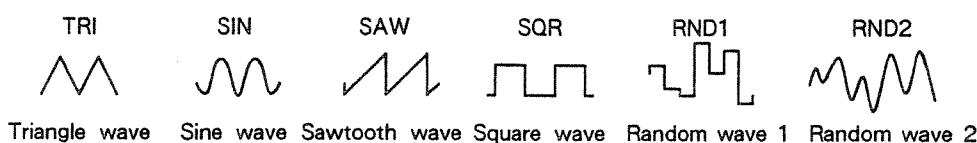
The following four pages contain the settings for LFO 1 and 2. (The parameters are the same for both LFOs.)

1---	Form	Synchro	Rate	Offset
LFO 1	TRI~	OFF	40	0

1---	Form	Synchro	Rate	Offset
LFO 2	RND2~	ON	20	0

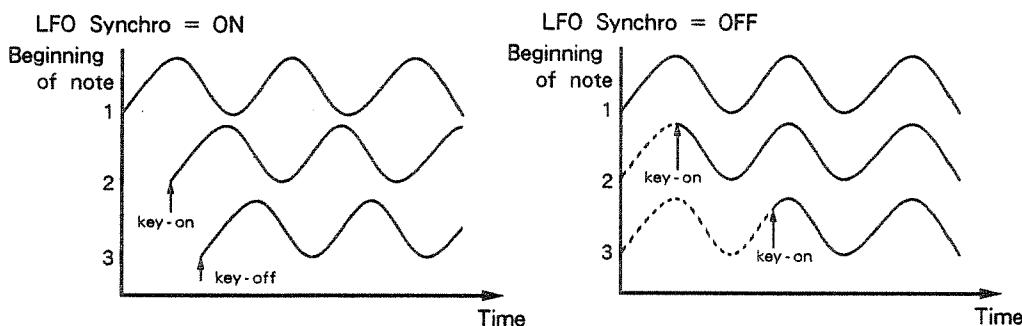
### Form LFO waveform TRI/SIN/SAW/SQR/RND1—2

You can select from the following LFO waveforms: triangle, sine, sawtooth, square, random 1, and random 2.



### Synchro LFO synchronization ON/OFF

When this parameter is turned ON, the LFO phase will be synchronized with the key - on timing, so that the phase of each LFO will be independent for each note. When this is turned OFF, the LFO phase will be the same for all sounding Tones.



### Rate LFO rate 0—127

This parameter determines the speed of the LFO.

### Offset Offset -100/-50/0/+50/+100

This parameter offsets the waveform of the LFO in a positive (+) or negative (-) direction. If a positive (negative) offset is applied to pitch (volume) modulation, the center pitch (volume) of the modulation will be above (below) the normal pitch (volume).

1---	Delay	Fade	Time	
LFO 1	20	INI	45	-----

1---	Delay	Fade	Time	
LFO 2	KEY-OFF	INI	20	-----

---

**Delay** LFO delay time 0—127/KEY - OFF

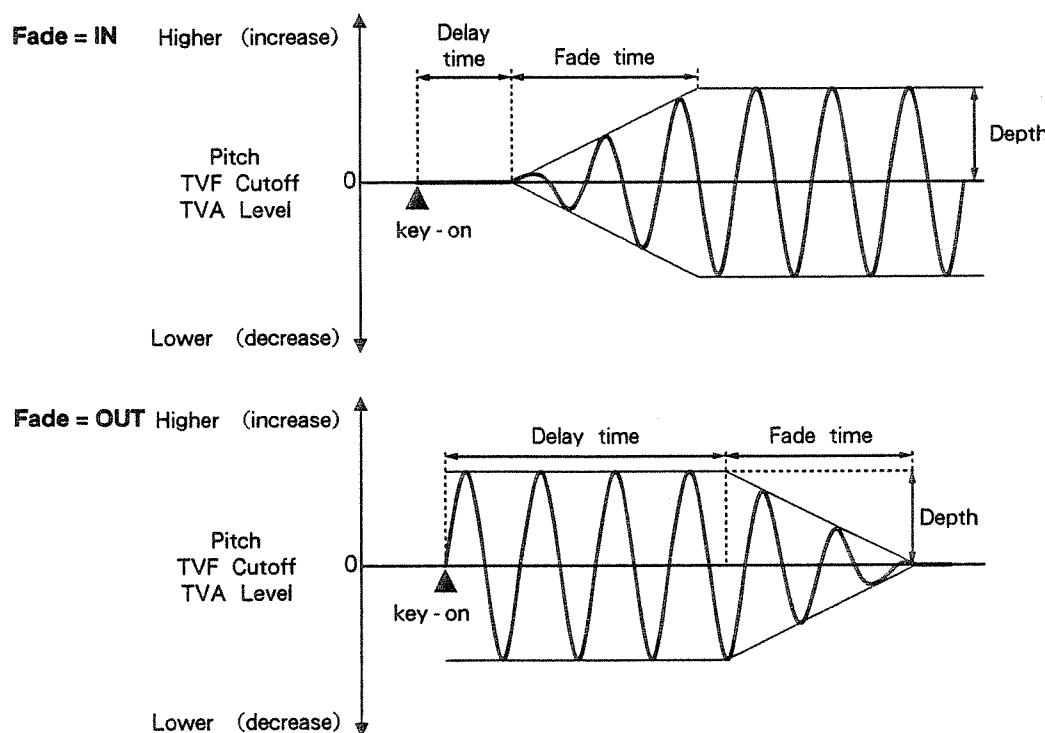
This parameter sets the length of the delay after the tone begins sounding (key - on) until when the LFO begins to take effect. If this parameter is set to KEY - OFF, the LFO will begin to take effect when the key is released (key - off).

**Fade** LFO fade mode IN/OUT

This parameter determines how the LFO will be applied over time. When IN is selected, the LFO will gradually increase after key - on, according to the LFO fade time parameter (see below). When OUT is selected, the LFO will be applied from key - on until the LFO delay time elapses, and will then gradually diminish in effect according to the LFO fade time.

**Time** LFO fade time 0—127

This parameter sets the fade in or fade out time of the LFO.



## LFO DEPTH page

1---	LFO†	P1	P2	F1	F2	A1	A2	---	
DEPTH		-10	+10	-30	+30	-20	+20	---	---

**P1 P2** Pitch LFO 1 depth, Pitch LFO 2 depth -63—+63

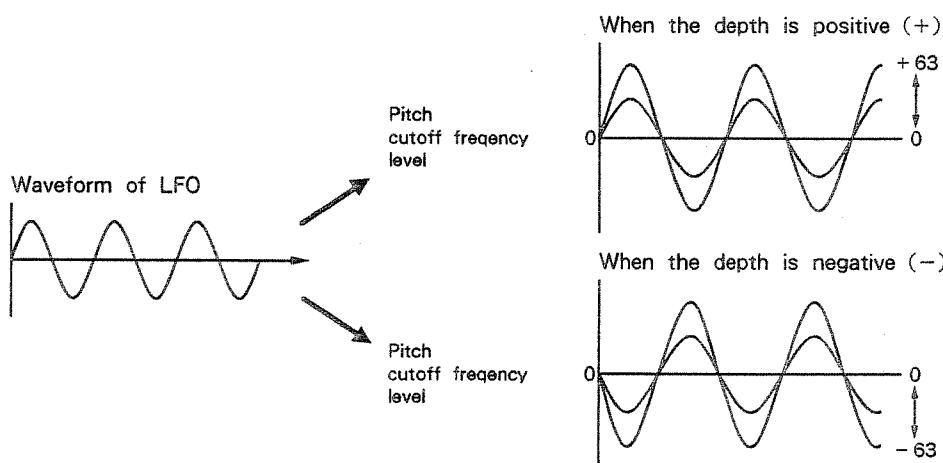
These parameters determine how deeply LFO 1 and 2 will affect the pitch of the Tone.

**F1 F2** Filter LFO 1 depth, Filter LFO 2 depth -63—+63

These parameters determine how deeply LFO 1 and 2 will affect the cutoff frequency of the Tone.

**A1 A2** Level LFO 1 depth, Level LFO 2 depth -63—+63

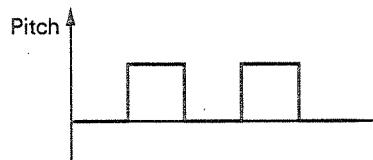
These parameters determine how deeply LFO 1 and 2 will affect the level of the Tone.



The change in pitch or volume will be opposite depending on whether Depth is positive (+) or negative (-). For example, if Depth is set to a positive (+) value for one Tone and to a negative (-) but equal value for another Tone, the two Tones will be modulated with opposite phase. This could be used to cyclically interchange two Tones, or could be used in conjunction with the Pan parameter (explained later) to create cyclic changes in stereo position.

---

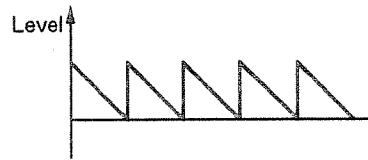
## 【Example】



Make the following pitch modulation settings for a sustain - type sound.

Waveform : square  
Offset: : -100  
Depth : +15

This will create a chromatic trill.



Make the following TVA modulation settings for a sustain - type sound.

Waveform : sawtooth  
Offset : +100  
Depth : -63

This will create an effect similar to a repeatedly struck bell.

## ● Parameters accessed by PITCH

These parameters determine the pitch of the Tone.

PITCH page

	Ours	FinIt	Rnd	P-KF	Env	Vel	IT
FITCH	+	0	0	0	0	0	--

**Crs** *Pitch shift coarse* -48—+48

This parameter shifts the pitch of the Tone in semitone steps.

**Fin** Pitch shift fine -50—+50

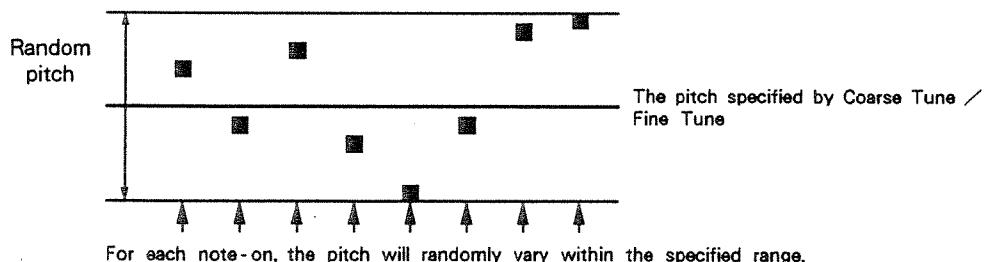
This parameter shifts the pitch of the Tone in steps of one “cent” (1/100 of a semitone step).

- \* The pitch will change but the key number of the keyboard will not be affected. This means that the Pitch Coarse/Fine settings will not affect the range settings or the note numbers of the note messages transmitted from MIDI OUT.

**Rnd** Random pitch depth

0/5/10/20/30/40/50/70/100/200/300/400/500/600/800/1200

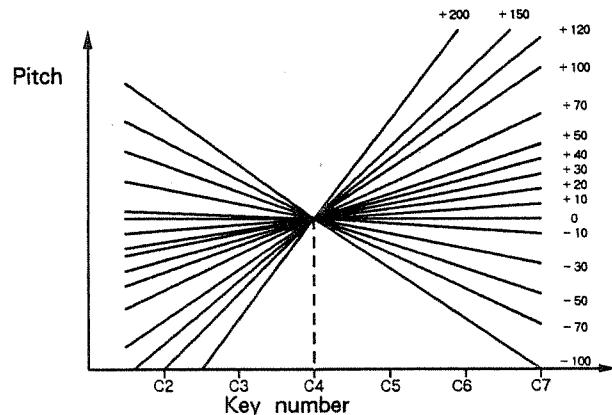
This parameter randomly shifts the pitch of the Tone. The parameter value is displayed in units of 1/100 of a semitone step.



### **P - KF** Pitch key follow

-100/-70/-50/-30/-10/0/+10/+20/+30/+40/+50/+70/+100/+120/+150/+200

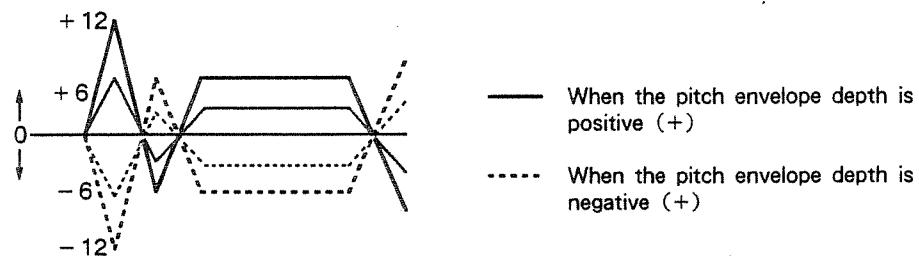
This parameter determines how the pitch of the Tone will change relative to the keyboard position. This setting is relative to the pitch of the C4 key. For positive (+) settings, the pitch will rise as the note number increases (i.e., as you play towards the right of the keyboard), and higher settings will result in a more rapid rise in pitch. For negative (-) settings, the pitch will fall as the note number increases. For standard - pitch keyboard response, the Pitch Key Follow parameter should be set at 100. If Pitch Key Follow is set at 0, all keys will produce the same pitch.



### **Env** Pitch envelope depth -12—+12

This parameter determines how the Tone's pitch will change in response to the the pitch envelope level settings. When this parameter is set to a positive (+) value, the pitch will rise as the pitch envelope levels rise. When this parameter is set to a negative (-) value, the pitch will fall as the pitch envelope levels rise.

- \* If increasing the envelope levels does not provide enough change, increase the Depth setting.



### **Vel** Velocity envelope level sensitivity -63—+63

This parameter determines how the pitch envelope levels will change in response to velocity.

---

## P - ENV (pitch envelope) page

The parameters of the following 2 pages determine how the pitch will change over time (the pitch envelope).

1 ---	↑	Velo-T1	Velo-T4   Time-KF	
P-ENV	↓	-50	-50	-70   -----

### **Velo - T1** Velocity attack time sensitivity

-100/-70/-50/-40/-30/-20/-10/0/+10/+20/+30/+40/+50/+70/+100

This parameter determines how velocity will affect the T1 parameter of the pitch envelope.

### **Velo - T4** Velocity release time sensitivity

-100/-70/-50/-40/-30/-20/-10/0/+10/+20/+30/+40/+50/+70/+100

This parameter determines how velocity will affect the T4 parameter of the pitch envelope.

### **Time - KF** Envelope time key follow

-100/-70/-50/-40/-30/-20/-10/0/+10/+20/+30/+40/+50/+70/+100

This parameter determines how keyboard position (key number) will affect the pitch envelope time. At the C4 key the envelope times will be as specified by the envelope settings. With positive (+) settings of the Time - KF parameter, the T2—T4 times will become shorter as the key number increases. With negative (-) settings, the T2—T4 times will become longer. With a setting of 0, keyboard position will not affect pitch envelope times.

1 ---	↑	T1   T2   T3   T4   L1   L2   L3   L4		
P-ENV	↓	5   10   30   80   +63   -10   0   +10		

**T1** **T2** **T3** **T4** 0—127

These parameters set the pitch envelope times T1, T2, T3 and T4. These determine the time over which the pitch will change to the next pitch (for example, T2 is the time over which the pitch will move from L1 to L2). Higher values will result in longer times.

**L1** **L2** **L3** **L4** -63—+63

These parameters set the pitch envelope levels L1, L2, L3 and L4. These determine the pitch (change) at each point. These pitch changes are in relation to the pitch specified by the Pitch Shift and Coarse/Fine parameters. With positive (+) settings, the pitch will be raised. With negative (-) settings, the pitch will be lowered.

## ● Parameters accessed by TVF

These parameters determine how the TVF will function.

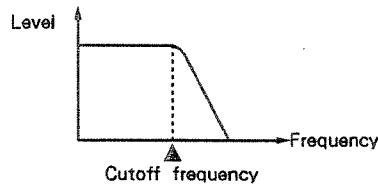
### TVF (filter) page

1---		Type	Cut	Res	Mode	F-KF	Env		--
TVF		LPF	85	0	SOFT	100	+63		--

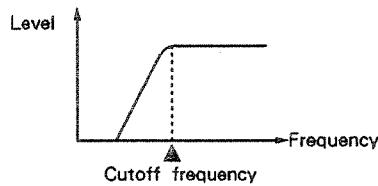
#### Typ Filter type OFF/LPF/HPF

This parameter selects the TVF type. LPF is a low - pass filter and HPF is a high - pass filter. When OFF is selected the filter will have no effect.

LPF



HPF



#### Cut Cutoff frequency 0—127

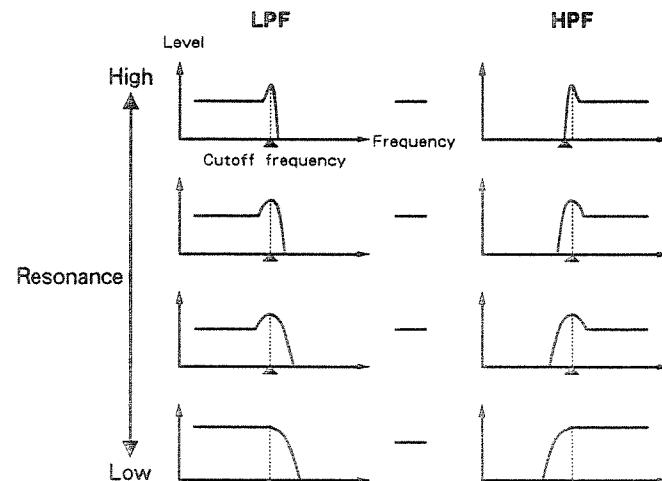
This parameter sets the frequency (cutoff frequency) at which the TVF will begin affecting the spectral content of the waveform.

##### Filter Type and Cutoff Frequency

The conventional way to use the TVF is to set the Filter Type to LPF and use the TVF to reduce the upper portion of the frequency spectrum. As the cutoff frequency is raised, more of the upper frequencies will be allowed to pass and the sound will become brighter. Conversely, as the cutoff frequency is lowered, the upper frequencies will be cut and the sound will become softer. If the Filter Type is set to HPF, raising the cutoff frequency will increasingly cut the lower frequencies, leaving only the bright portion of the sound.

#### Res Resonance 0—127

This parameter determines the amount of emphasis applied to the spectral area around the cutoff frequency.



---

**Mode** Resonance mode SOFT/HARD

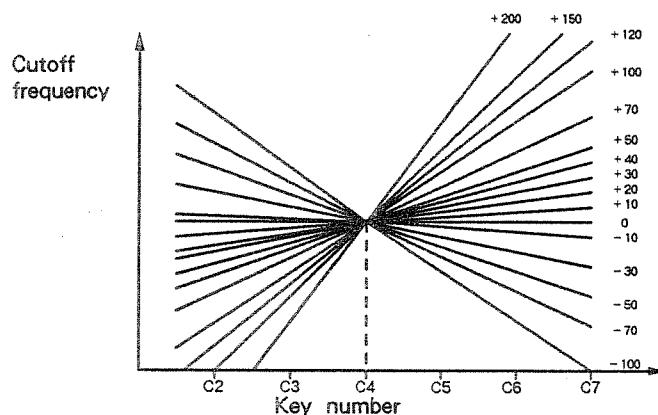
This parameter selects the type of resonance.

- \* If the Tone is played with a high level or if the cutoff frequency is high, the effect of resonance may be less noticeable.

**F - KF Cutoff key follow**

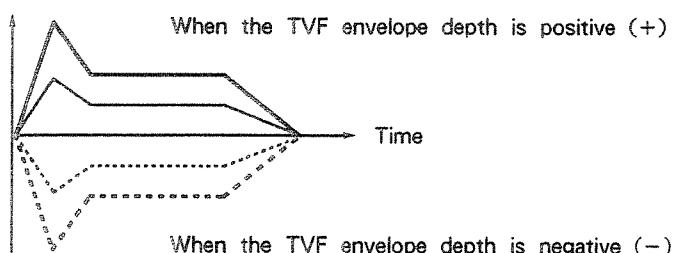
-100/-70/-50/-30/-10/0/+10/+20/+30/+40/+50/+70/+100/+120/+150/+200

This parameter determines how cutoff frequency will be affected by keyboard position. With a Cutoff Key Follow setting of +100, the cutoff frequency will have the same relation to note pitch for all notes. When this parameter has a positive (+) value, higher note numbers will have an increasingly higher cutoff frequency (relative to the C4 key). As this parameter is increased, the cutoff frequency will rise more quickly. With negative (-) values, higher note numbers will have an increasingly lower cutoff frequency.

**Env TVF envelope depth -63—+63**

This parameter determines the maximum range over which the TVF envelope will affect the cutoff frequency.

Cutoff frequency



## **TVF - ENV (TVF envelope) page**

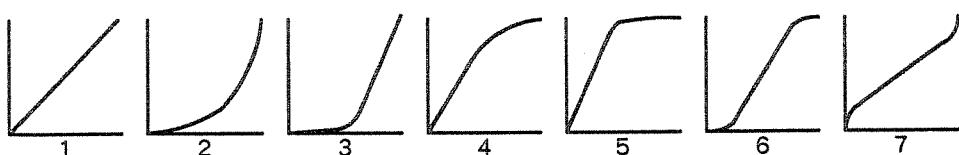
The parameters of the following two pages determine how the cutoff frequency will change over time (the TVF envelope).

1 --- +Crv|Ue1|U-T1|U-T4|T-KF| | |  
 TUF-ENU +3/-|+32|-40|-40|-30|---|---

**Crv** Velocity curve type 1—7

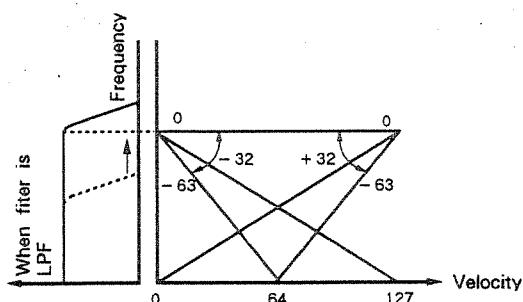
This parameter determines the way in which velocity will affect the cutoff frequency. A graphic indication of the curve shape will be displayed for the selected curve type.

## Velocity curves



**Vel** Velocity envelope level sensitivity -63—+63

This parameter determines how velocity will affect TVF envelope levels.



### V-T1 Velocity attack time sensitivity

-100/-70/-50/-40/-30/-20/-10/0/+10/+20/+30/+40/+50/+70/+100

This parameter determines how velocity will affect the TVF envelope T1 parameter.

#### V - T4 Velocity release time sensitivity

-100/-70/-50/-40/-30/-20/-10/0/+10/+20/+30/+40/+50/+70/+100

This parameter determines how key - off velocity will affect the TVF envelope T4 parameter.

**T-KF** Envelope time key follow

-100/-70/-50/-40/-30/-20/-10/0/+10/+20/+30/+40/+50/+70/+100

This parameter determines how keyboard position (relative to the C4 key) will affect the TVF envelope. With positive (+) settings, T2—T4 times will become shorter as the key number increases. With negative (-) settings, T2—T4 times will become longer as the key number increases.

---

1---	T1	T2	T3	T4	L1	L2	L3	L4
TVF-ENV	10	10	50	70	127	100	85	0

**T1 T2 T3 T4** 0—127

These parameters set the TVF envelope times T1, T2, T3 and T4.

**L1 L2 L3 L4** 0—127

These parameters set the TVF envelope levels L1, L2, L3 and L4.

## ● Parameters accessed by TVA

This is where you make TVA settings.

### TVA page

1 ---	Lev	IL-KF	Crv	Vel	Pan	IP-KF	---
TVA	41271	-10132	/1+321	0	+100	--	---

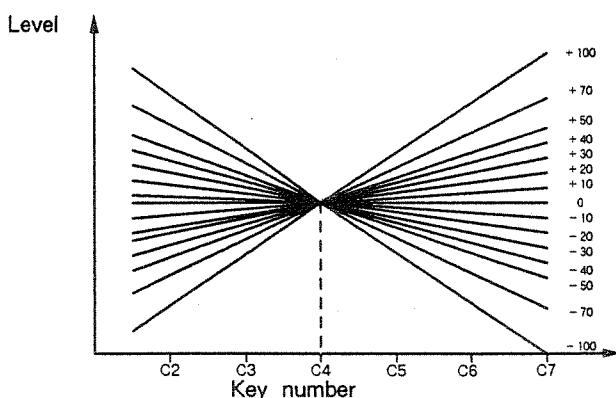
#### Lev Tone level 0—127

This parameter determines the level of the Tone.

#### L-KF Level key follow

-100/-70/-50/-40/-30/-20/-10/0/+10/+20/+30/+40/+50/+70/+100

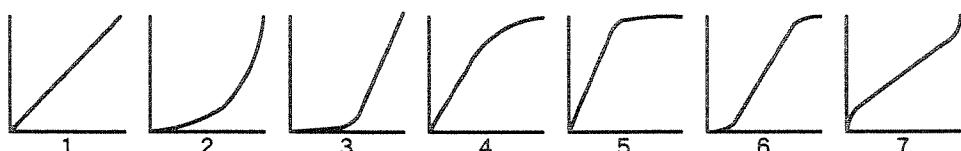
This parameter determines how keyboard position (key number) will affect the Tone level.



#### Crv Velocity curve type 1—7

This parameter determines the way in which velocity will affect the level. A graphic indication of the curve shape will be displayed for the selected curve type.

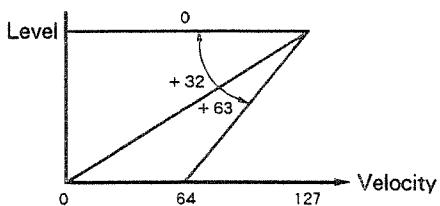
#### Velocity curves



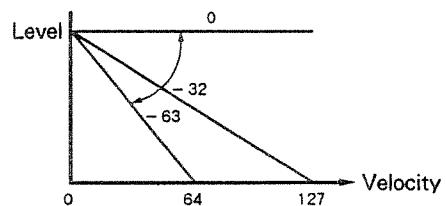
### **Vel** Velocity level sensitivity -63—+63

This parameter determines how greatly velocity will affect the level. With positive (+) settings, the level will increase as velocity increases. With negative (-) settings, the level will increase as velocity decreases. It is also possible to give Velocity Level Sensitivity settings of -32 and +32 to different Tones, so that your playing dynamics will shift between two different sounds.

When Velocity Sense is positive (+)

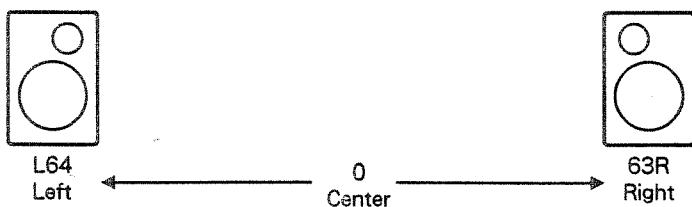


When Velocity Sense is negative (-)



### **Pan** Pan L64—0—63R / RND

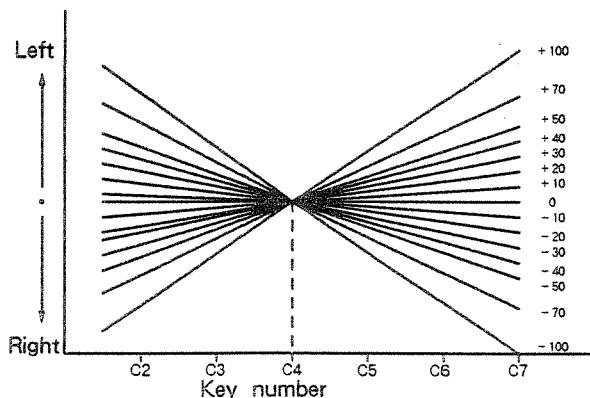
This parameter sets the stereo location of the Tone. A setting of L64 is far left, 0 is center, and 63R is far right. With a setting of RND, the stereo location will change randomly.



### **P - KF** Panning key follow

-100/-70/-50/-40/-30/-20/-10/0/+10/+20/+30/+40/+50/+70/+100

This parameter determines how keyboard position will affect the stereo location. Relative to the stereo location at the C4 key, positive (+) values will move the stereo location to the right as you play higher notes, and negative (-) values will move the stereo location to the left as you play lower notes. In either case, the movement will be greater as this Panning Key Follow is set further away from a value of 0. With a value of 0, all notes will have the same stereo location.

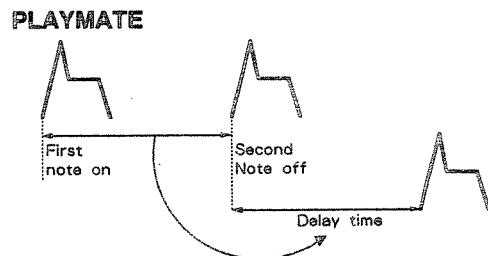
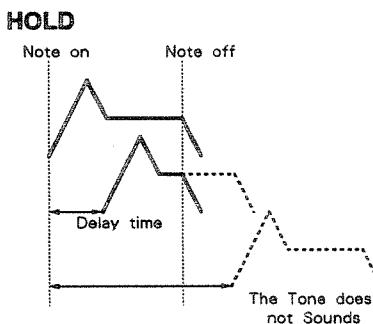
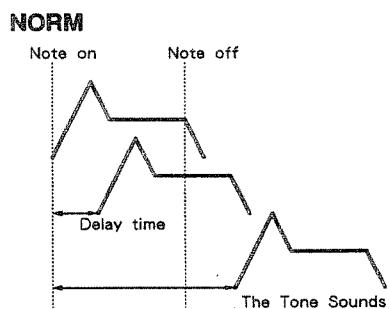


## DELAY (tone delay) page

1 ---	Mode	Time				
DELAY	PLAYMATE	KEY-OFF	---	---	---	---

### Mode Tone delay mode NORMAL/HOLD/PLAYMATE

This parameter selects the type of Tone delay. With a setting of NORMAL, Tone delay will still be valid even after the key is released. In contrast, HOLD makes Tone delay valid only while the key is held, so that if you release the key before the delay time elapses, the delayed Tone will not sound. With a setting of PLAYMATE, the delay time will be set equal to the interval between the previous note - on and the most recent note - on (only if this interval is two seconds or less, however).



The delay time changes depending on the time difference between the first note on and the second note on.

### Time Tone delay time 0—127/KEY-OFF

This parameter sets the time delay after key - on until the Tone begins to sound. Higher values will result in a longer delay.

If the Mode parameter has been set to PLAYMATE, a Tone Delay Time setting of 64 will set the delay time to the interval between the previous note - on and the current note - on. A Tone Delay Time setting of 127 will result in a delay approximately twice as long as a setting of 64.

If the Tone Delay Time parameter is set to KEY - OFF, the delayed Tone will begin sounding when the key is released, regardless of the Mode setting. Unlike the delay produced by the effect unit, this method allows the delayed sound to have a different tonal character, or a different pitch so as to create arpeggio effects played by a single key.

- \* Unlike the delay produced by the effect unit, the Tone Delay allows you to change the tonal color of the delayed note, or modify the pitch for each Tone to create arpeggios played by a single key.

**TVA - ENV (TVA envelope) page**

1---	<b>Velo-T1</b>	<b>Velo-T4</b>	<b>Time-KF</b>	---	
TVA-ENV	+	-20	-40	20	-----

**Velo - T1** Velocity attack time sensitivity

-100/-70/-50/-40/-30/-20/-10/0/+10/+20/+30/+40/+50/+70/+100

This parameter determines how velocity will affect the TVA envelope T1 parameter.

**Velo - T4** Velocity release time sensitivity

-100/-70/-50/-40/-30/-20/-10/0/+10/+20/+30/+40/+50/+70/+100

This parameter determines how key - off velocity will affect the TVA envelope T4 parameter.

**Time - KF** Envelope time key follow

-100/-70/-50/-40/-30/-20/-10/0/+10/+20/+30/+40/+50/+70/+100

This parameter determines how keyboard position (key number) will affect the TVA envelope. With positive (+) settings, T2—T4 times will become shorter as the key number increases. With negative (-) settings, T2—T4 times will become longer as the key number increases.

1---	<b>T1</b>	<b>T2</b>	<b>T3</b>	<b>T4</b>	<b>L1</b>	<b>L2</b>	<b>L3</b>	---	
TVA-ENV	+	0	10	30	70	127	100	85	-----

**T1** **T2** **T3** **T4** 0—127

These parameters set the TVA envelope times T1, T2, T3 and T4.

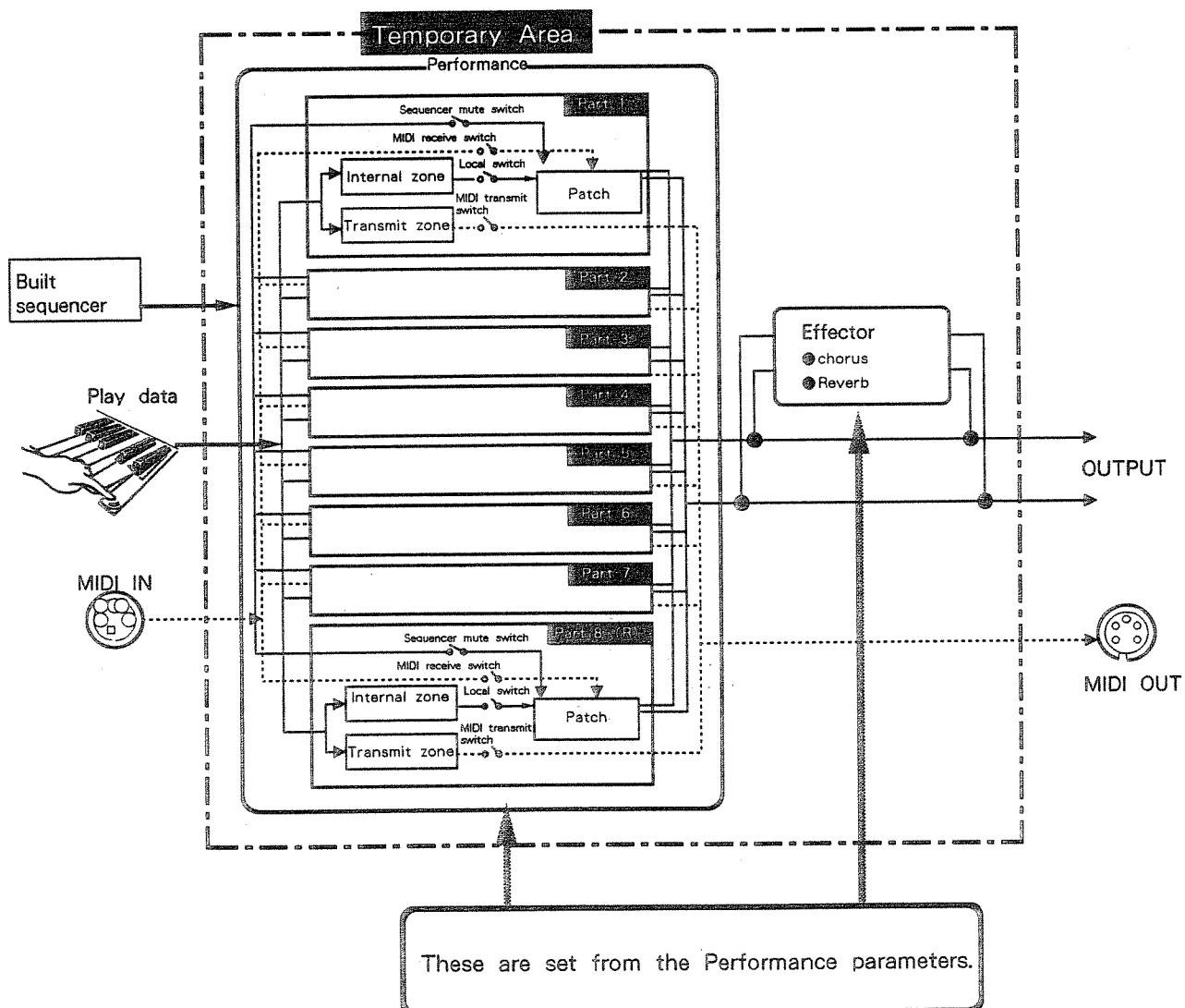
**L1** **L2** **L3** 0—127

These parameters set the TVA envelope levels L1, L2 and L3.

# 8. Performance Edit mode

## ■ What is the Performance Edit mode?

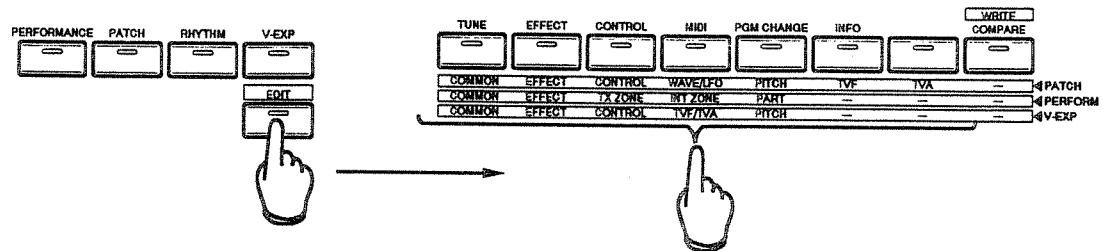
The JV - 1000 allows you to create a "Performance" that assigns seven Patches and one Rhythm Set each to their own "Part", to create an ensemble in which more than one Patch can be played simultaneously. Performance Edit mode is the mode in which you make these settings.



## Operation guide

### Performance Edit procedure

In Performance Play mode, select a Performance and then press EDIT. You will enter Performance Edit mode. Now press one of the function select buttons to select the desired Performance parameter.



When you press COMMON or EFFECT, a display like the following will appear.

**[Example]** when **EFFECT** is pressed

page name (parameter)	related parameters
PERFORM	#TYPE Lev Rat Deep FBk Out ---
CHORUS	#CHO1 100 60 20 0 MIX ---

parameter

When you press TX ZONE, INT ZONE or PART, a display like the following will appear.

**[Example]** when **TX ZONE** is pressed

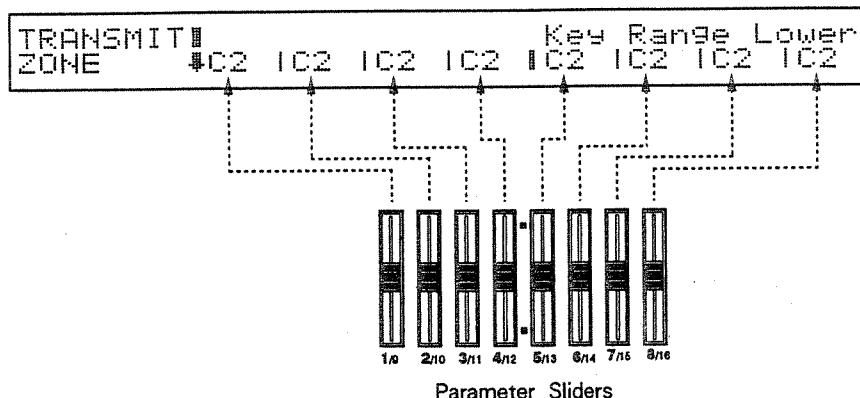
page name (parameter)	Parameter
TRANSMIT	Key Range Lower
ZONE	#C2 IC2 IC2 IC2 IC2 IC2 IC2 IC2

Part 1 Part 2 Part 3 Part 4 Part 5 Part 6 Part 7 Part 8

parameter value

In either case, the values from left to right correspond to parameter sliders 1—8. Use the parameter sliders to modify the desired value.

**[Example]**



For pages in which “” or “” are displayed, you can press / to select other pages (p.14).

You can use the PART SWITCH (1—8) buttons to switch various functions for each Part, such as turning MIDI reception/transmission on or off, or specifying whether or not a Part will sound. The function switched on/off by the PART SWITCH buttons will depend on the function select button you press, as follows (p.25).

Function select button	The setting controlled by the PART
COMMON	Receive Switch
EFFECT	Chorus/Reverb Switch
TX ZONE	Transmit Switch
INT ZONE	Local Switch
PART	Receive Switch

- \* To select the Part that the cursor currently points to when in the Performance mode, hold down ENTER while you press PATCH. Thereafter, you can edit that Part by pressing EDIT. To return to the Performance mode, press PERFORMANCE.

## ■ Explanation of parameters

We will explain the parameters in the following order: Common, Transmit Zone, Internal Zone, and Part.

### ● Parameters accessed by COMMON

These parameters are common to all Parts. These settings determine the Performance Name, Key Mode, and Effect (chorus/reverb) settings.

When this button has been pressed, the PART SWITCH (1—8) buttons will act as MIDI Receive switches to turn on/off MIDI message reception for each Part.

#### PERFORM NAME page

PERFORM NAME [Piano+Bass]

*Performance Name* space, A—Z, a—z, 1—9, 0, +—\*/#!, .

You can give a 12 - character name to the Performance being edited. Use parameter slider 2 or / to move the cursor, and use parameter slider 1 or INC/DEC to select characters. Create the Performance name using the same procedure as when entering a Patch name.

## KEY MODE page

KEY MODE	Mode   L/Z Record   LAYER   ON   -----   -----
-------------	---

### Mode Key mode LAYER/ZONE/SINGLE

This parameter determines how keyboard data will be handled.

	Use of the performance data	Data transmitted by MIDI
LAYER	The settings of the key range of the internal/transmit zone become invalid; all keyboard performance data is sent to the eight Parts and via MIDI OUT.	<ul style="list-style-type: none"> <li>● When the Performance is changed, program change data, as well as volume data and pan data, which are set in the transmit zone, are transmitted.</li> </ul>
ZONE	The performance data within the key range set in the internal/transmit zone is sent to the eight Parts and via MIDI OUT.	<ul style="list-style-type: none"> <li>● The receiving channel numbers which are assigned to the Parts are also used for the transmission channels.</li> </ul>
SINGLE	The settings of the internal/transmit zone are ignored, and only the Part at the cursor position can be controlled. Playing the keyboard sounds the Patch of the Part at the cursor position.	<ul style="list-style-type: none"> <li>● When the Patch is changed, bank select and program change messages, which correspond to the Patch number, are transmitted.</li> <li>● When the Performance is changed, bank select and program change messages, which correspond to the Patch number that is assigned to the Part, are transmitted.</li> </ul>

### **L/Z Record** Layer/zone recording switch ON/OFF

When this switch is ON, musical data from the keyboard will be sent both to the internal sound source and to the internal sequencer (low speed mode). When this switch is OFF, the data will be sent only to the internal sound source (high speed mode).

When you are playing a Performance in Layer mode or Zone mode, the increased amount of musical data may be more than the system can handle, and errors may occur in the operation of the sound source. If this occurs, set the Layer/Zone Recording Switch OFF. (When power is turned on, this parameter will be ON.)

- \* If this switch is OFF, a Zone/Layer Performance cannot be recorded. When you wish to record, turn it ON.
- \* When the Key Mode is Single, this setting has no effect, and recording will always be possible.

## ● Parameters accessed by EFFECT

These parameters are the chorus and reverb settings. Chorus and reverb can be used to give depth or spacious stereo width to the sound.

The settings of the built - in effect unit will apply to all Parts. The effect depth for each Part is determined by the Patch parameter Send Level, but the Patch parameter effect settings for use in Patch Play mode will be ignored.

### **PERFORM CHORUS** page

When this page is selected, the PART SWITCH (1—8) buttons will turn on/off the chorus for each Part.

PERFORM	Type	Lev	Rat	Def	Fbk	Out	—	—	—
CHORUS	CHO1	100	60	20	0	MIX	--	--	--

#### **Type** Chorus type CHO1—3

This parameter selects the type of chorus effect.

<b>CHO1</b>	A conventional chorus.
<b>CHO2</b>	A chorus with slower rate. You can also apply feedback to use this as a flanger.
<b>CHO3</b>	A chorus with greater depth. An effect of extreme detuning can be produced.

#### **Lev** Chorus level 0—127

This parameter sets the level of the chorused sound.

#### **Rat** Chorus rate 0—127

This parameter sets the modulation speed of the chorus.

**Dep** *Chorus depth* 0—127

This parameter sets the depth of the chorus.

**Fbk** *Chorus feedback* 0—127

This parameter sets the level at which the chorused sound will be fed back into the chorus effect.

**Out** *Output switch* MIX/REV

This parameter specifies the output destination of the chorus sound. When MIX is selected, the chorus sound and the reverb sound will be mixed with the dry signal. When REV is selected, the chorus sound will be sent through the reverb, and then mixed with the dry signal.

**PERFORM REVERB** page

When this page is selected, the PART SWITCH (1—8) buttons will turn on/off the reverb for each Part.

PERFORM	1	Type	Level	Time	F-Back
REVERB	1	ROOM1	100	60	20

**Type** *Reverb type* ROOM1—2/STAGE1—2/HALL1—2/DELAY/PAN - DLY

This parameter selects the reverb type.

ROOM1	short reverb with dense reverberation
ROOM2	short reverb with sparse reverberation
STAGE1	reverb with more late reverberation
STAGE2	reverb with strong early reflections
HALL1	clear reverb
HALL2	rich reverb
DELAY	conventional delay
PAN - DLY	delay with echoes panned left/right

**Level** *Reverb level* 0—127

This parameter sets the level of the reverb sound.

**Time** *Reverb time* 0—127

If the Reverb Type has been set to ROOM1—HALL2, this parameter sets the length of the reverberation. If the Reverb Type has been set to DELAY/PAN - DELAY, this parameter sets the delay time.

**F - Back** *Delay feedback* 0—127

If the Reverb Type has been set to DELAY, this parameter sets the level at which the delayed sound will be fed back into the delay. This can be used to create echo effects that repeat two or more times.

## ● Parameters accessed by TX ZONE

When this button has been pressed, the PART SWITCH (1—8) buttons will act as MIDI Transmit Switches to turn on/off MIDI transmission.

### Kye Range Lower/Upper page

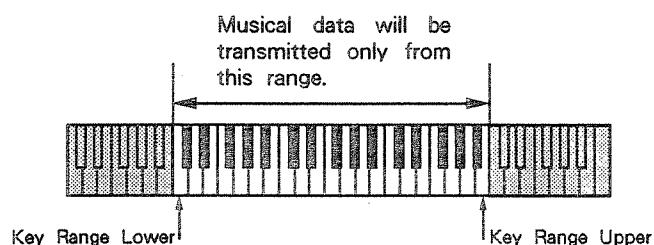
TRANSMIT	ZONE	#C-1	1C-1	1C-1	1C3	1C5	1E3	1F4	1C-1	Key Range Lower
----------	------	------	------	------	-----	-----	-----	-----	------	-----------------

TRANSMIT	ZONE	#G9	1G9	1G9	1B5	1G9	1E4	1E5	1G9	Key Range Upper
----------	------	-----	-----	-----	-----	-----	-----	-----	-----	-----------------

**Key Range Lower** Key range lower C-1—G9

**Key Range Upper** Key range upper C-1—G9

The parameters of these two pages determine the lower and upper limits of the key range of the Transmit Zone for each part. Musical data from the keyboard will be transmitted only for notes within the specified key range.



- \* For the Key Range settings to have an effect, the Key Mode (p.73) must be set to ZONE.
- \* It is not possible to set the Key Range Lower parameter above the Key Range Upper parameter.
- \* The Key Range setting is specified as a range of keys on the JV-1000 keyboard itself, and is not affected by parameters such as Transpose, or parameters which affect the pitch of the sound. Thus, whether or not a note is in a certain Key Range depends on the physical location of the note which you press, and not on the pitch that is produced.

## Transpose page

TRANSMIT	#	ZONE	4	01	01+121-121	+41	+71	01	0	Transpose
----------	---	------	---	----	------------	-----	-----	----	---	-----------

### Transpose *Transpose -36—+36*

This parameter determines how notes from the keyboard will be transposed by the Transmit Zone for each Part before being transmitted from MIDI OUT.

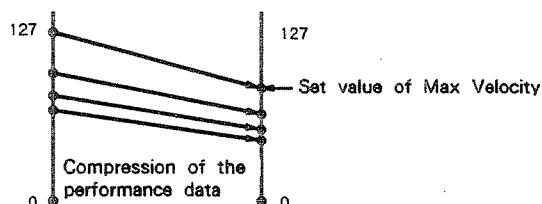
The parameters of these three pages determine how velocity from the JV - 1000's keyboard will be processed by the Transmit Zone of each Part.

## Max Velocity page

TRANSMIT	#	ZONE	4	127 127 100 100	Max Velocity	80 115 115 127
----------	---	------	---	-----------------	--------------	----------------

### Max Velocity *Max velocity 0—127*

Velocity will be limited to the Max Velocity.



## Velocity Sense page

TRANSMIT ZONE	4+32+32+101	Velocity Sense 01-101-321+251+32
------------------	-------------	-------------------------------------

### Velocity Sense Velocity sensitivity -63—+63

Velocity Sensitivity will determine how playing dynamics affect the resulting velocity value. For positive (+) values of sensitivity, velocity will increase more rapidly as you play more strongly. For negative (-) values of sensitivity, velocity will increase more gradually as you play more strongly. In either case, the effect will be more pronounced as the parameter value is modified away from 0.

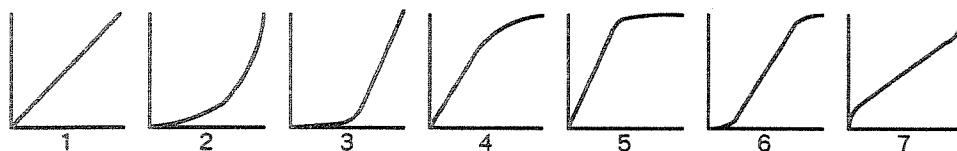
## Velocity Curve page

TRANSMIT ZONE	4 21 31 11 41 21 11 61 2	Velocity Curve P1=2- /
------------------	--------------------------	---------------------------

### Velocity Curve Velocity curve 1—7

In this case, the dynamics of the original velocity will be adjusted by the Velocity Curve. A graphic indication of the curve shape for the edited part will be shown in the upper right corner of the display.

#### Velocity Curves



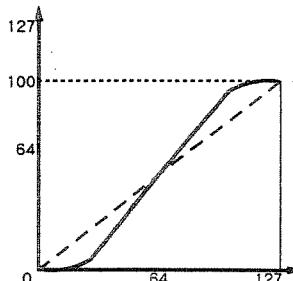
#### 【Example】

Max Velocity ..... 100

Velocity Curve ..... 6

Velocity Sensitivity ..... +32

The following settings will result in a velocity response curve like that shown in the graph to the right.



## Transmit Channel page

TRANSMIT ZONE	4 11 21 31 41 51 61 71 10	Transmit Channel
------------------	---------------------------	------------------

### Transmit Channel Transmit channel 1—16

This parameter sets the MIDI transmit channel for the Transmit Zone of each Part.

However, if the Key Mode is set to SINGLE (p.73), the transmit channel will be the same as the receive channel of the Part, and the settings in this page will be ignored.

---

## Transmit Program Change page

TRANSMIT†	Transmit Program Change P1=001
ZONE	#A11 A12 A13 A14 A15 A16 A17 A18

### **Transmit Program Change** *Transmit program change A11—A88/B11—B88/OFF*

This parameter specifies the Program Change number that will be transmitted by the Transmit Zone for each Part. The program change number of the edited Part is shown in the upper right corner of the display. If this parameter is set OFF, a Program Change message will not be transmitted.

- \* In the Edit mode, a Program Change message will not be transmitted. The specified program change message will be transmitted when the performance is selected.

## Transmit Volume page

TRANSMIT†	Transmit Volume
ZONE	#127 127 100 100  85  85 127 127

### **Transmit Volume** *Transmit volume 0—127/OFF*

This parameter specifies the Volume message that will be transmitted by the Transmit Zone for each Part. The maximum volume is 127. If this parameter is set OFF, a Volume message will not be transmitted.

- \* The specified volume message will be transmitted when the Performance is selected.

## Transmit Pan page

TRANSMIT†	Transmit Pan
ZONE	+ 0   0  L64 L32  0  32R L64  0

### **Transmit Pan** *Transmit pan L64—0—63R/OFF*

This parameter specifies the Pan message that will be transmitted by the Transmit Zone for each Part. A value of L64 is far left, 0 is center, and 63R is far right. If this parameter is set OFF, a Pan message will not be transmitted.

- \* The specified Pan message will be transmitted when the Performance is selected.

## Transmit Switch page

TRANSMIT ZONE	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
------------------	---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

### Transmit Switch *MIDI transmit switch ON/OFF*

This parameter determines whether data will be transmitted (ON) or will not be transmitted (OFF) to MIDI OUT by the Transmit Zone for each Part. If this parameter is set OFF, the Program Change, Volume and Pan messages will not be transmitted when the Performance is selected.

- \* If you use the TX or PART SWITCH buttons to turn on/off the MIDI transmit switches, the settings of this page will also change automatically.
- \* When the Key Mode is SINGLE (p.73) these settings will have no effect.

## ● Parameters accessed by INT ZONE

These parameters determine how musical data from the JV - 1000 keyboard will be processed by each Internal Zone and sent to each Part.

When this button has been pressed, the PART SWITCH (1—8) buttons will act as Local switches to turn on/off reception of data from the JV - 1000 keyboard for each Part.

### Key Range Lower/Upper page

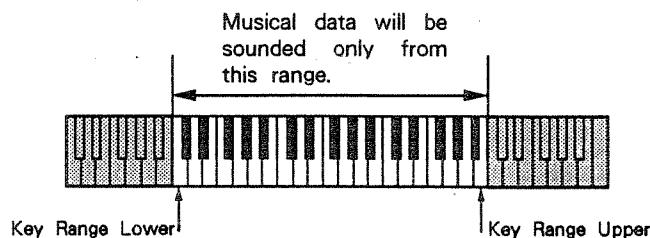
INTERNAL ZONE	IC-1	IC-1	IC-1	IC-1	IC-1	IC-1	IE3	IF4	IC-1	Key Range Lower
------------------	------	------	------	------	------	------	-----	-----	------	-----------------

#### Key Range Lower Key range lower C - 1—G9

INTERNAL ZONE	IG9	IG9	IG9	IB5	IG9	IE4	IE5	IG9	Key Range Upper
------------------	-----	-----	-----	-----	-----	-----	-----	-----	-----------------

#### Key Range Upper Key range upper C - 1—G9

The parameters of these two pages determine the lower and upper limits of the key range for the Internal Zone of each Part. Musical data from the keyboard will be sent to each Part only for notes within the specified key range.



- \* For the Key Range settings to have an effect, the Key Mode (p.73) must be set to ZONE.
- \* It is not possible to set the Key Range Lower parameter above the Key Range Upper parameter.
- \* Some commercially available ROM DATA cards contain Zone mode Performances in which the key range has been set as C2 to C7, so that notes outside this range will not sound. In such cases, copy the Performance to user memory and modify the key range.
- \* Some commercially available ROM DATA cards contain Zone mode Performances in which the key range has been set as C2 to C7, so that notes outside this range will not sound. In such cases, copy the Performance to user memory and modify the key range.

**Transpose** page

INTERNAL	+	ZONE	↓	0   0+12   -12   +4   +7   0   0	Transpose
----------	---	------	---	----------------------------------	-----------

**Transpose** *Transpose -36—+36*

This parameter determines how notes from the keyboard will be transposed by the Internal Zone for each Part before being sent to the Patch.

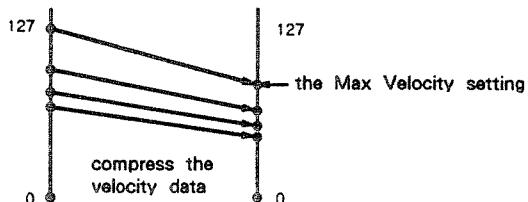
**Max Velocity/Sense/Curve** page

The parameters of these three pages determine how the Internal Zone will process velocities from the JV-1000 keyboard.

INTERNAL	+	ZONE	↓	127   127   127   127   127   127   127   127   127	Max Velocity
----------	---	------	---	---	--------------

**Max Velocity** *Max velocity 0—127*

Velocity will be restricted to the value of the Max Velocity.

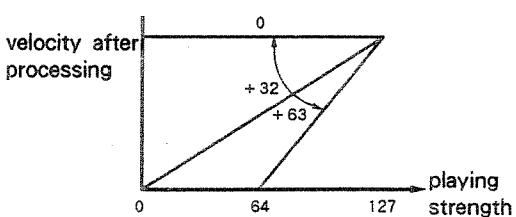


INTERNAL	+	ZONE	↓	+32   +32   +32   +32   +32   +32   +32   +32   +32	Velocity Sense
----------	---	------	---	---	----------------

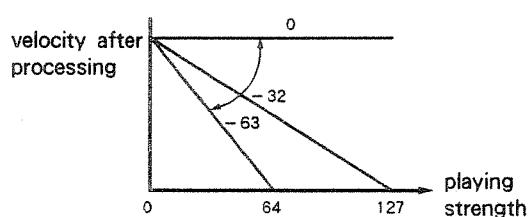
**Velocity Sense** *Velocity sensitivity -63—63*

Velocity Sensitivity will determine how playing dynamics affect the resulting velocity value.

for positive (+) values of Velocity Sense



for negative (-) values of Velocity Sense

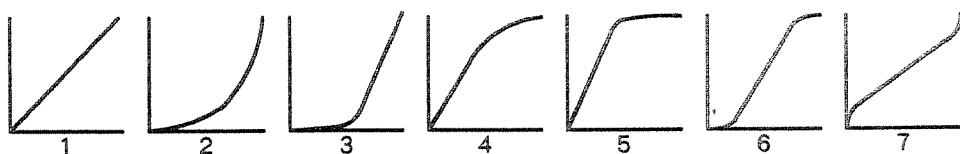


INTERNAL  $\mu$       Velocite Curve Pi=25/  
ZONE      31      31      31      31      31      31      31      31      31

## Velocity Curve

The dynamics of the original velocity will be adjusted by the Velocity Curve. A graphic indication of the curve shape for the edited Part will be shown in the upper right corner of the display.

### Velocity Curve Type



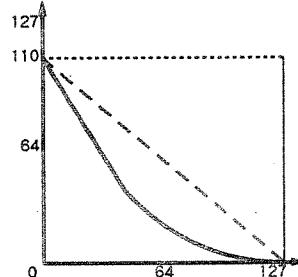
### [Example]

**Max Velocity .....** 110

**Velocity Curve ..... 4**

### **Velocity Sensitivity ..... -32**

The following settings will result in a velocity response curve like that shown in the graph to the right.



## Local Switch page

INTERNAL	ZONE	ON	ON	ON OFF	OFF ON	ON	ON OFF	Local	Switch
----------	------	----	----	--------	--------	----	--------	-------	--------

**Local Switch** Local switch ON/OFF

This parameter determines whether or not the Internal Zone for each Part will send musical data to the Patch. When this is set OFF, musical data will not be sent to the Patch. Parts which are turned OFF will not send musical data to the on - board sequencer.

- \* If you use the TX/RX and PART SWITCH buttons to turn the Local switch on/off, the settings of this page will also change automatically.

\* If the Key Mode is SINGLE (p.73), the Internal Zone settings are ignored.

## ● Parameters accessed by PART

When this button has been pressed, the PART SWITCH (1—8) buttons will act as MIDI Receive switches to turn MIDI reception on/off for each Part.

### Patch Select page

PART	Patch Select P1=A.Piano 1
PARAM	#A11 A12 A13 A14 A15 A16 A17  A

#### **Patch Select** Patch select

This parameter specifies the Patch assigned to each Part (the Rhythm Set in the case of Part 8).

- \* If a PCM card has not been inserted or a Wave Expansion Board has not been installed, you will not be able to select PCM CARD or W - EXP Patch groups.

### Level page

PART	Level
PARAM	4127 100 100  85 100  80 100 127

#### **Level** Part level 0—127

This parameter sets the level of each Part (relative to the value of the Patch parameter Level). If you do not need to adjust the volume balance between Parts, it is best to set this to the maximum value (127).

- \* When you adjust Part Level, set the Internal Level (p.27) to 127 for all Parts.

### Pan page

PART	Pan
PARAM	4 0   0  L64 L32  0  32R 63R  0

#### **Pan** Part pan L64—0—63R

This parameter sets the stereo position of each Part.

- \* When you adjust Part Pan, set the Internal Pan (p.27) to 0 for all Parts.

## Coarse Tune/Fine Tune page

PART	†	01	01	01+121-121	+41	+81	0	Coarse Tune
PARAM	‡	-51-101+101	+51	01	01	01	0	Fine Tune

**Coarse Tune** Coarse tune -48—+48

PART	†	11	21	31	41	51	61	71	81	Receive Channel
PARAM	‡	11	21	31	41	51	61	71	10	Fine Tune

**Fine Tune** Fine tune -50—+50

The parameters of these two pages determine the pitch of the Patch assigned to each Part. Coarse Tune adjusts the pitch in semitones. Fine Tune adjusts the pitch in steps of 1/100 of a semitone.

- \* These pitch adjustments are relative to the pitch of the Patch itself. The pitch that actually results will also depend on the Patch parameters.

## Receive Channel page

PART	†	11	21	31	41	51	61	71	81	Receive Channel
PARAM	‡	11	21	31	41	51	61	71	10	Fine Tune

**Receive Channel** Receive channel 1—16

This parameter sets the receive channel for each Part.

- \* If you set this parameter to the same channel as the System Common parameter Control Channel (p.38), the control channel setting will take priority so that when a Program Change message is received a Performance will be selected.
- \* Musical data from the keyboard will be recorded in the on-board sequencer as data of the Receive Channel for each Part.

## Voice Reserve page

PART	†	41	41	41	41	41	41	01	4	Voice Reserve
PARAM	‡	41	41	41	41	41	41	01	4	Fine Tune

**Voice Reserve** Voice reserve 0—28

This parameter determines the number of voices that will be reserved for each Part. Since each note played by a Patch will require as many voices as the Patch has Tones, you should set this parameter to the number of notes you wish to reserve, multiplied by the number of Tones used by the Patch. It is not possible to make Voice Reserve settings that would total more than 28 for all Parts.

---

### **Chorus Switch** page

PART	PARAM	Chorus Switch
	ON  OFF  ON  OFF  OFF  OFF  OFF  ON	

#### **Chorus Switch** Chorus switch ON/OFF

This parameter determines whether the signal will be sent to the chorus (ON) or not (OFF).

### **Reverb Switch** page

PART	PARAM	Reverb Switch
	ON  OFF  OFF  OFF  ON  ON  ON  ON  ON  OFF	

#### **Reverb Switch** Reverb switch ON/OFF

This parameter determines whether the signal will be sent to the reverb (ON) or not (OFF).

### **Receive Program Change** page

PART	PARAM	Receive Program Change
	OFF  OFF  ON  ON  ON  ON  ON  ON  ON  OFF	

#### **Receive Program Change** Program change receive switch ON/OFF

This parameter determines whether each Part will receive Program Change messages (ON) or not (OFF).

### **Receive Volume** page

PART	PARAM	Receive Volume
	OFF  OFF  ON  ON  ON  ON  ON  OFF  OFF	

#### **Receive Volume** Volume receive switch ON/OFF

This parameter determines whether each Part will receive Volume messages (ON) or not (OFF).

### **Receive Hold - 1** page

PART	PARAM	Receive Hold-1
	OFF  OFF  ON  ON  ON  ON  ON  ON  OFF	

#### **Receive Hold - 1** Hold 1 receive switch ON/OFF

This parameter determines whether each Part will receive Hold 1 messages (ON) or not (OFF).

---

## Receive Switch page

PART	PARAM	Receive Switch
	1OFF OFF ON ON ON ON ON OFF	

### Receive Switch *MIDI receive switch ON/OFF*

This parameter determines whether each Part will receive MIDI data (ON) or not (OFF).

- \* If you use the RX or PART SWITCH buttons to turn the MIDI Receive Switch on/off, the settings in this page will also change automatically.

# 9. Rhythm Edit mode

This section explains how to edit a Rhythm Tone, and the role of each parameter.

## ■ What is a Rhythm Edit mode?

In Rhythm Edit mode you can edit the rhythm sounds (rhythm instruments) assigned to a Rhythm Set.

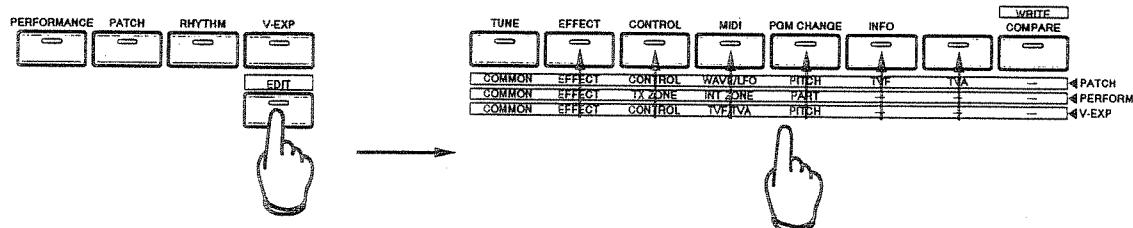
Each rhythm instrument is assigned to a key, and a set of instruments for each key is stored as a Rhythm Set. One Rhythm Set can be stored in internal memory (INT), and another can be stored in a DATA card (CARD).

- \* In Rhythm mode, the effect unit will use the settings of the Performance which is currently in the temporary area.
- \* Page 164 lists the Rhythm Tones assigned to each key at the factory.

## ■ Procedure

### ● Rhythm editing procedure

- (1) Press RHYTHM and you will enter Rhythm Play mode. The Rhythm Set selected for Part 8 of the current Performance will be selected. If you wish to edit another Rhythm Set, use the PATCH GROUP SWITCH to select the memory of the desired Rhythm Set.



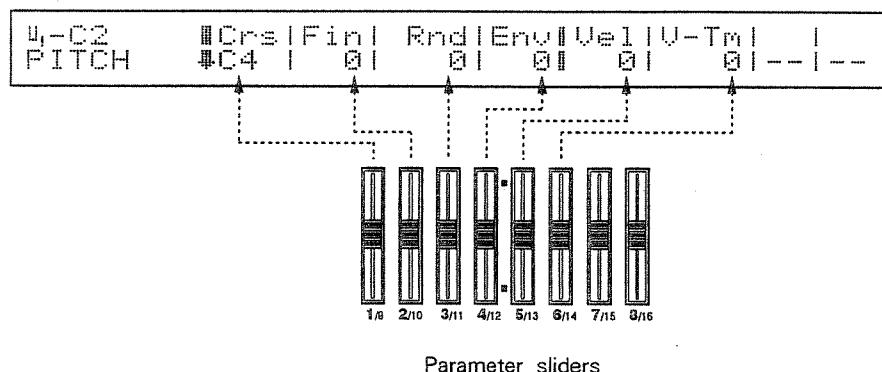
- (2) Press EDIT to enter Rhythm Edit mode.

- (3) In Rhythm Edit mode, pages like the following will be displayed.

【Example】		Key number currently selected	Related parameters				
I = Internal	A = Preset A						
B = Preset B	C = DATA card						
		U-C2	I Crs   F in   Rnd   Env   Vel   U-Tm   -   -				
		PITCH	#C4   0   0   0   0   0   0   -				
Page name (parameter type)			Set values				
Memory type in which presently selected Rhythm Set is stored							

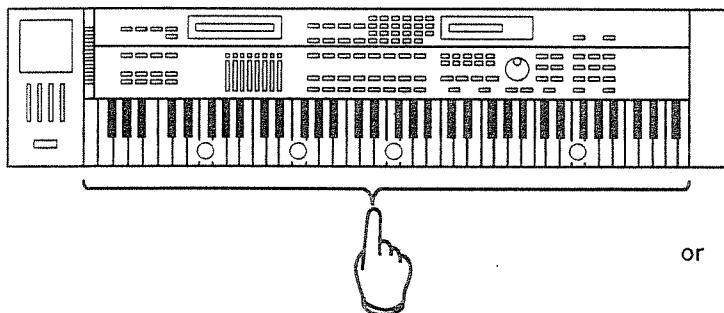
The values from the left correspond to parameter sliders 1 — 8. Move the appropriate parameter slider to modify the desired value.

【Example】



For pages in which “” or “” are displayed, you can press / to select other pages.

- (4) The upper left of the display will show a symbol indicating the memory of the Rhythm Set of the currently selected Rhythm Tone, and the key number to which the Rhythm Tone is assigned. To select a Rhythm Tone to edit, you can either press the key to which that Rhythm Tone is assigned, or press TONE SELECT 1 — 4. The key number display will change to indicate the selected key.



To select the Rhythm Tone you wish to edit, press the key to which it is assigned.

**TONE SELECT 1**

Each time you press this button, the currently displayed key number will go down one octave.

**TONE SELECT 2**

Each time you press this button, the key number will go down a semitone.

**TONE SELECT 3**

Each time you press this button, the key number will go up a semitone.

**TONE SELECT 4**

Each time you press this button, the currently displayed key number will go up one octave.

- \* Rhythm Tones can only be assigned to the C2 through C7 range on the keyboard. The Rhythm Tone cannot be switched if you press any other keys.

## ■ Explanation of parameters

Here we will explain the parameters you can set in Rhythm Tone Edit mode, and how to use the buttons.

### ● Parameters accessed by EFFECT

#### FX SEND (effect send) page

UI-C2	FX SEND ↓	Dry   Chorus   Reverb	80   -----
		127   0	

##### **Dry** Dry level 0—127

This parameter sets the level of the dry sound (not processed by the effect).

##### **Chorus** Chorus send level 0—127

This parameter sets the level of the sound sent to the chorus.

##### **Reverb** Reverb send level 0—127

This parameter sets the level of the sound sent to the reverb.

#### PERFORM CHORUS/REVERB (Performance chorus/reverb) page

The following two pages contain parameters for chorus and reverb. Be aware that these are Performance parameters which have been read into the temporary area. This means that effect unit settings you make here for a Rhythm Set need to be stored as Performance data. However, if this Rhythm Set is selected from a different Performance, the effect settings of that Performance will be used.

PERFORM	Type   Lev   Rat   Dpr   Fbk   Out	
CHORUS	CHO1   100   60   20   0   MIX   --	--

##### **Type** Chorus type CHO1—3

This parameter selects the type of chorus effect.

CHO1	A conventional chorus.
CHO2	A chorus with slower rate. You can also apply feedback to use this as a flanger.
CHO3	A chorus with greater depth. An effect of extreme detuning can be produced.

##### **Lev** Chorus level 0—127

This parameter sets the level of the chorused sound.

##### **Rat** Chorus rate 0—127

This parameter sets the modulation speed of the chorus.

---

**Dep** Chorus depth 0—127

This parameter sets the modulation depth of the chorus.

**Fbk** Chorus feedback 0—127

This parameter sets the level of the chorused sound that is fed back into the chorus. This allows more complex chorus effects to be produced.

**Out** Output switch MIX/REV

This parameter specifies the output destination of the chorus. When MIX is selected, the chorus sound and reverb sound will be mixed with the dry sound. When REV is selected, the chorus sound will be sent through the reverb and then mixed with the dry sound.

PERFORM	¶	Type	Level	Time	F-Back
REVERB	■	ROOM1	100	60	20

**Type** Reverb type ROOM1—2/STAGE1—2/HALL1—2/DELAY/PAN - DRY

This parameter selects the type of reverb.

ROOM1	short reverb with dense reverberation
ROOM2	short reverb with sparse reverberation
STAGE1	reverb with more late reverberation
STAGE2	reverb with strong early reflections
HALL1	clear reverb
HALL2	rich reverb
DELAY	conventional delay
PAN - DLY	delay with echoes panned left/right

**Level** Reverb level 0—127

This parameter sets the level of the reverb sound.

**Time** Reverb time 0—127

If the Reverb Type has been set to ROOM1—HALL2, this parameter sets the length of reverberation. If the Reverb Type has been set to DELAY/PAN - DLY, this parameter sets the delay time.

**F - Back** Delay feedback 0—127

If the Reverb Type has been set to DELAY, this parameter sets the level of the delayed sound that is fed back into the delay.

## ● Parameters accessed by CONTROL

### CONTROL page

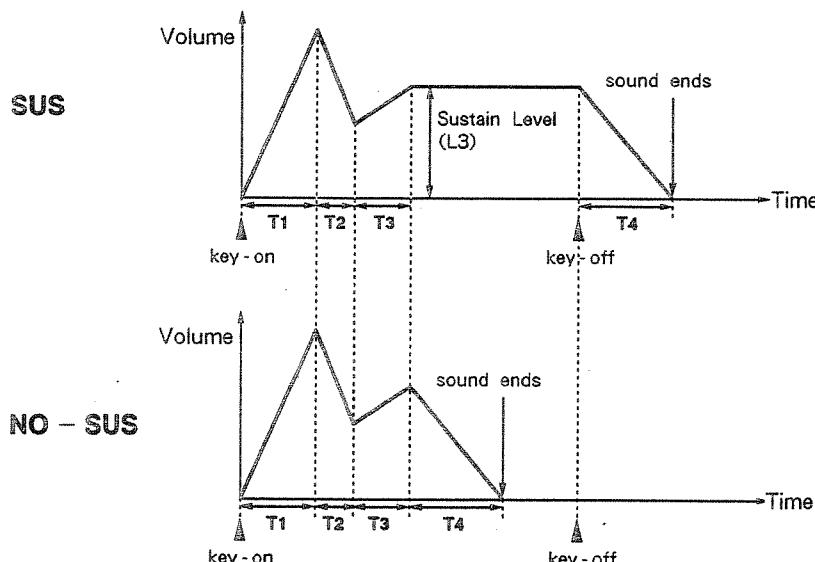
UI-C2	Bender	Env-Mode	Mute-Grp
CONTROL	21	NO-SUS	OFF

#### **Bender** Bend range 0—12

This parameter determines the range of pitch change that results when the bender/modulation lever is moved to right or left.

#### **Env - Mode** Envelope mode NO - SUS/SUS

This parameter determines how the Rhythm Tone will be sounded. When NO - SUS is selected, the time between the sustain level (L3) and the key - off will be ignored, and the decay will begin immediately. This means that the sound will always end after the same length of time (T1+T2+T3+T4). When SUS is selected, the sustain level will be maintained until key - off. This allows you to use key - off to mute the Rhythm Tone.



#### **Mute - Grp** Mute group OFF/1—31

This parameter assigns the Rhythm Tone to a Mute Group. When a Rhythm Tone is sounded, any other currently - sounding Rhythm Tone in the same mute group will be muted. 31 separate mute groups can be used. When OFF is selected, that Rhythm Tone will not mute any other Rhythm Tone, nor will it be muted by any other Rhythm Tone.

## ● Parameters accessed by WAVE/LFO

### WAVE page

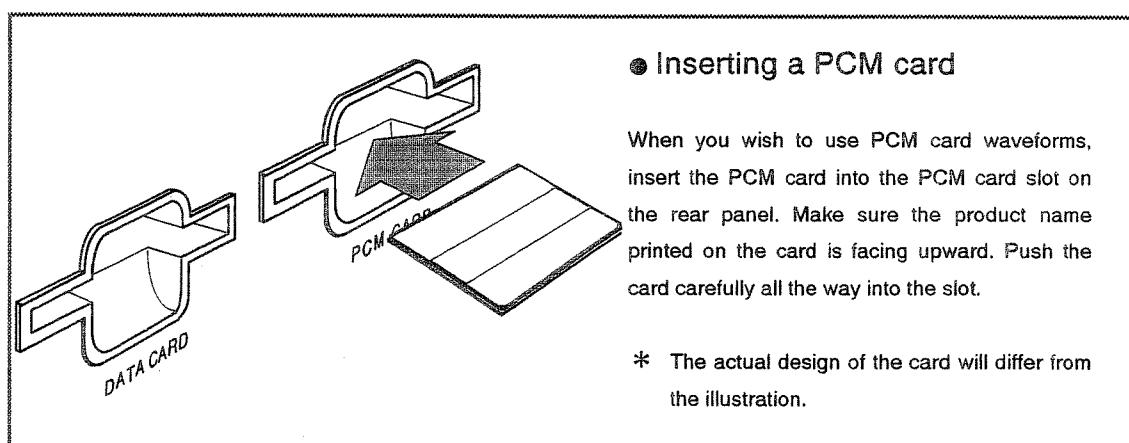
UI-C2	Switch	Group	No		
WAVE	ON	INT	87(LA Snare)	)	

#### Switch Tone switch ON/OFF

This parameter specifies whether the currently selected Rhythm Tone will be sounded (ON) or not (OFF).

#### Group Wave group INT/EXP/CARD

In the same way as for a standard Tone, you can select the waveform that will be the basis of the Rhythm Tone. The Wave Group parameter specifies the memory from which the waveform will be read: Internal (INT), Wave Expansion Board (EXP) or PCM card (PCM).



#### No Wave number

This parameter specifies a waveform from the selected wave group. The wave name of the selected number will be displayed in parentheses ( ).

## ● Parameters accessed by PITCH

### PITCH page

UI-C2	I	Crs Finl	Rnd Env Vel V-Tm	
PITCH	#C4	0	0   +1   +5   +10   --   --	

#### **Crs** Pitch coarse C-1—G8

This parameter selects the key pitch within the waveform to be sounded.

- \* Some waveforms have an upper pitch limit. If you set Pitch Coarse above this limit, the waveform will sound at its upper pitch limit.

#### **Fin** Pitch shift fine -50—+50

This parameter adjusts the pitch of the Rhythm Tone in steps of 1/100 of a semitone.

#### **Rnd** Random pitch depth

0/5/10/20/30/40/50/70/100/200/300/400/500/600/800/1200

This parameter adds random variation to the pitch of the Rhythm Tone within the specified range. The setting value is in units of 1/100 of a semitone.

#### **Env** Pitch envelope depth -12—+12

This parameter determines the maximum pitch change produced by the pitch envelope.

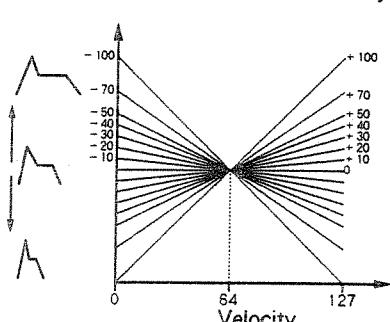
#### **Vel** Velocity envelope level sensitivity -63—+63

This parameter determines how velocity will affect the pitch envelope levels.

#### **V - Tm** Velocity envelope time sensitivity

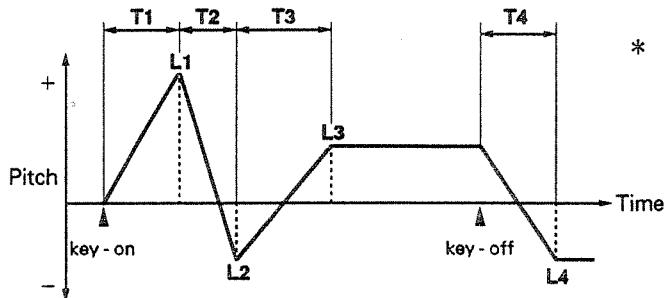
-100/-70/-50/-40/-30/-20/-10/0/+10/+20/+30/+40/+50/+70/+100

This parameter determines how velocity will affect the overall pitch envelope time.



## P - ENV (pitch envelope) page

UI-C2	T1	T2	T3	T4	L1	L2	L3	L4
P-ENV	51	101	301	801+631-101	01+10			



\* For negative (-) values of Envelope Depth, the polarity (+/-) of the pitch change will be inverted.

**T1 T2 T3 T4** 0—127

These parameters set the pitch envelope times T1, T2, T3 and T4. These determine the time over which one pitch will change to the next (for example, from L1 to L2).

**L1 L2 L3 L4** -63—+63

These parameters set the pitch envelope levels L1, L2, L3 and L4. These determine the pitch (change) at each point.

## ● Parameters accessed by TVF

These parameters determine how the TVF will function.

### TVF page

UI-C2	■TVF   Cut   Res   Mode   ENV   Vel   U-TM
TUF	■LPF   100   50   SOFT   +48   +32   +70   -

#### Type Filter type LPF/HPF/OFF

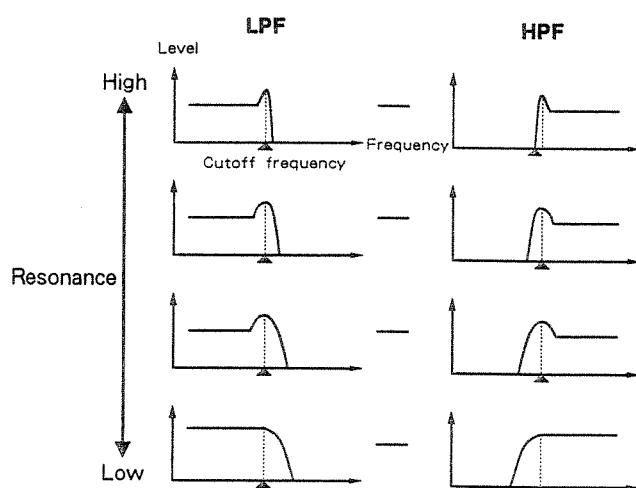
This parameter selects the TVF type. LPF is a low - pass filter and HPF is a high - pass filter. When OFF is selected the filter will have no effect.

#### Cut Cutoff frequency 0—127

This parameter sets the frequency (cutoff frequency) at which the TVF will begin affecting the frequencies of the waveform.

#### Res Resonance 0—127

This parameter determines the amount of emphasis applied to the frequencies around the cutoff frequency.



#### Mode Resonance mode SOFT/HARD

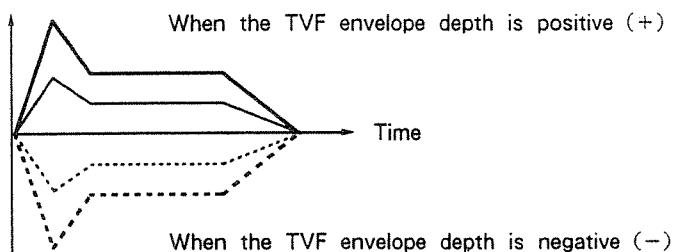
This parameter selects the type of resonance. When SOFT is selected the resonance will be soft, and when HARD is selected, the resonance will be sharp.

\* If the Tone is played with a high level, or if the cutoff frequency is high, the effect of resonance may be less noticeable.

**Env** TVF envelope depth -63—+63

This parameter determines the maximum range over which the TVF envelope will affect the cutoff frequency.

Cutoff frequency



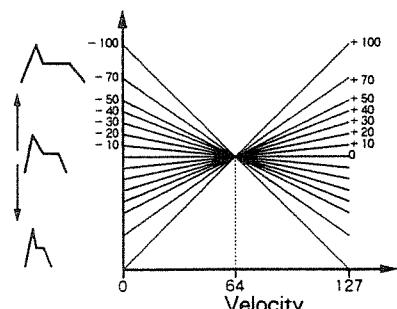
**Vel** Velocity envelope level sensitivity -63—+63

This parameter determines how velocity will affect TVF envelope levels.

**V-Tm** Velocity time sensitivity

-100/-70/-50/-40/-30/-20/-10/0/+10/+20/+30/+40/+50/+70/+100

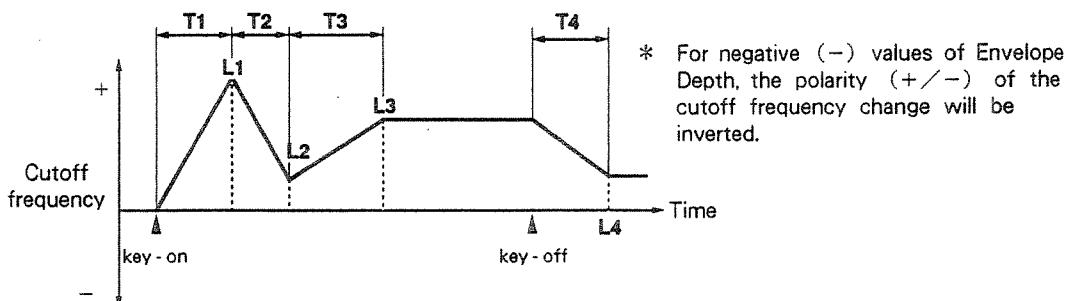
This parameter determines how velocity will affect the overall TVF envelope times.



**TVF - ENV (TVF envelope) page**

The parameters in this page determine how the cutoff frequency will change over time (TVF envelope).

UI-C2	¶	T1	T2	T3	T4	L1	L2	L3	L4
TUF-ENV	■	10	10	50	70	127	100	85	0



**T1 T2 T3 T4** 0—127

These parameters set the TVF envelope times T1, T2, T3 and T4. These will determine the time over which the cutoff frequency will move from one level to the next (for example from L1 to L2).

**L1** **L2** **L3** **L4** 0—127

These parameters set the TVF envelope levels L1, L2, L3 and L4. These will determine the cutoff frequency at each point. The values you set here are adjusted by the TVF Envelope Depth parameter before they are applied to the cutoff frequency.

## ● Parameters accessed by TVA

These parameters determine how the TVA will function.

### TVA page

UI-C2	Level	Velo	V-Time	Pan
TVA	127	+32	+7	0

**Level** Tone level 0—127

This parameter determines the level of the Rhythm Tone.

**Velo** Velocity level sensitivity -63—+63/HPF/OFF

This parameter determines how greatly velocity will affect the level.

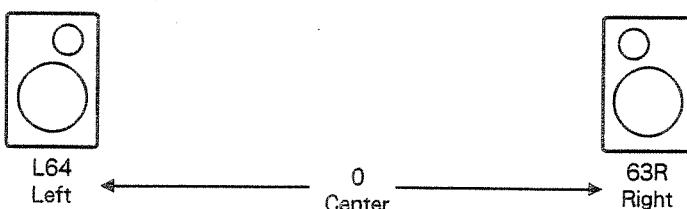
**V - Time** Velocity time sensitivity

-100/-70/-50/-40/-30/-20/-10/0/+10/+20/+30/+40/+50/+70/+100

This parameter determines how velocity will affect the overall time of the TVA envelope.

**Pan** Pan L64—0—63R/RND

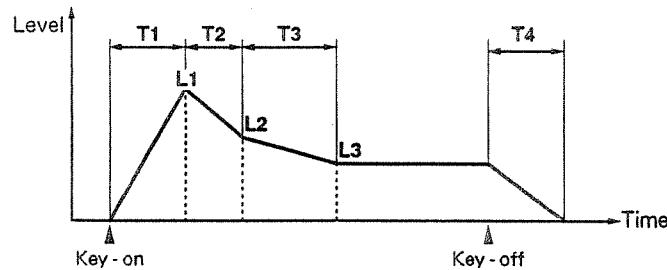
This parameter determines the stereo position of the Rhythm Tone. With a setting of RND, the stereo position will change randomly.



## TVA - ENV page

This page contains parameters which determine how the level will change over time (TVA envelope).

UI-C2		T1	T2	T3	T4	L1	L2	L3	
TVA-ENV		0	10	30	70	127	100	85	---



**T1 T2 T3 T4** 0—127

These parameters set the TVA envelope times T1, T2, T3 and T4. These will determine the time over which the volume will change from one level to the next (for example from L1 to L2)

**L1 L2 L3** 0—127

These parameters set the TVA envelope levels L1, L2 and L3. These will determine the volume at each point. Higher levels result in higher levels. For the TVA envelope, the envelope level following key - off will be 0.

# 10. Commands

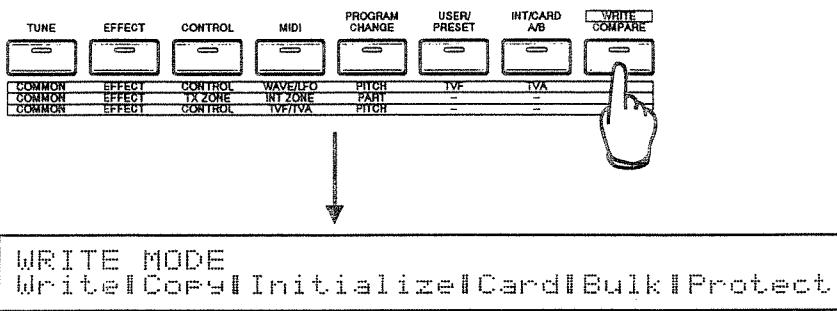
## ■ Write mode

Write mode is the mode in which you perform data management operations such as writing edited data into memory, or copying or transmitting data.

- \* Data management operations are called "commands", and to use a command to perform an operation is to "execute" the command.

## ■ Operation guide

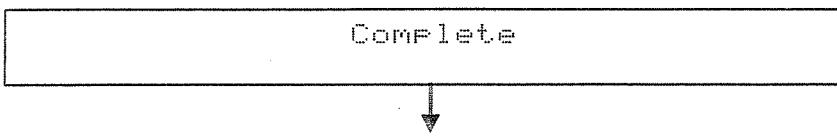
- (1) In Patch Play mode or any other mode, press WRITE. You will enter Write mode and the following will appear in the display of the synthesizer sound source section.



- (2) Use **[◀]/[▶]** or parameter slider 1 to select the command you wish to execute. The selected command will blink.

- (3) Press ENTER and the command setting display will appear.

- (4) When you are expected to execute the command, the synthesizer sound source display will read [Press ENTER]. After you finish making all necessary settings, press ENTER to execute the command. When complete, the following display will appear.



The display which appears before pressing [WRITE].

The display will show "Complete", and you will then be returned to the display (mode) before you pressed WRITE and the mode before you entered command mode.

- \* If you wish to quit without executing, press EXIT. Each time you press the button you will return to the immediately previous display.
- \* If "▲" or "▼" appears in the command setting display, you can use **[▲]/[▼]** to select other displays.

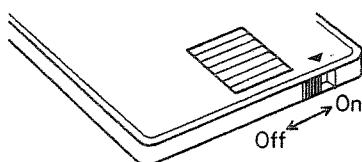
The settings for step (4) will be explained in the sections covering each command.

## ● Write

The Write command writes edited data into user memory (such as internal memory or a DATA card).

The display that appears will depend on the mode from which you pressed WRITE.

- \* When writing data into internal user memory, protect (p.111) must be turned off. If you attempt to write data while protect is on, a warning message will appear, and then the protect on/off setting display will appear. Use or to get the word "Internal" to blink, and then press DEC to turn protect off.
- \* When writing data into a DATA card, turn the protect switch of the DATA card off while it is inserted into the DATA card slot. After writing the data, turn the protect switch on to protect the data.



### Performance Play/Performance Edit Mode → Write

#### **PERFORM WRITE** Perform write

By pressing WRITE from Performance Play mode or Performance Edit mode, you can write the data of the temporary area into a Performance.

```
PERFORM [from TEMP [Press ENTER]
WRITE  [to UI01(Milky Way )]
```

Performance name of writing destination

Performance number of writing destination (I = internal, C = DATA card)

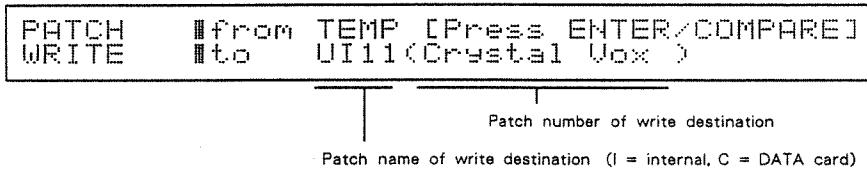
#### [Procedure]

Use the Patch group switches and BANK/NUMBER (or INC/DEC and parameter slider 1) to select the Performance number into which you wish to write the data. The name of the selected Performance will be displayed in parentheses ( ).

## Patch Play/Patch Edit Mode → Write

### **PATCH WRITE** Patch write

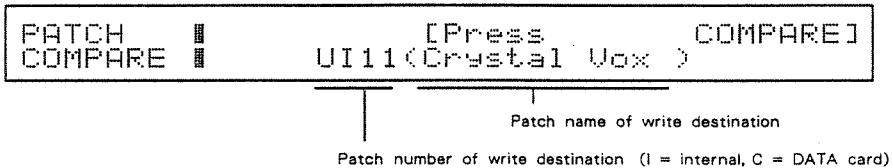
By pressing WRITE from Patch Play mode or Patch Edit mode, you can write the data of the temporary area into a Patch.



### **[Procedure]**

Use the Patch group switches and BANK/NUMBER (or INC/DEC and parameter slider 1) to select the Performance number into which you wish to write the data. The name of the selected Patch will be displayed in parentheses ( ).

Next, press WRITE (COMPARE) and the Patch Compare display will appear, allowing you to check the sound of the writing destination Patch.

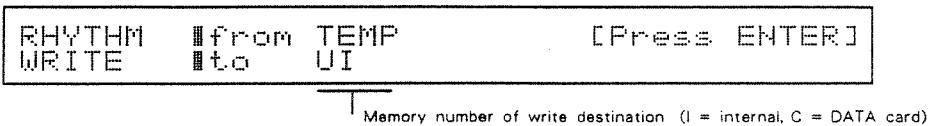


In this display you can still change Patch numbers. After checking the sound of the Patch to make sure of the writing destination, press WRITE (COMPARE). (You will return to the Patch Write display.)

## Rhythm Play/Rhythm Edit Mode → Write

### **RHYTHM WRITE** Rhythm set write

By pressing WRITE from Rhythm Play mode or Rhythm Edit mode, you can write the data of the temporary area into a Rhythm Set.



### **[Procedure]**

Use the Patch group switches (or INC/DEC, BANK/NUMBER, and parameter slider 1) to select the Rhythm Set into which you wish to write the data.

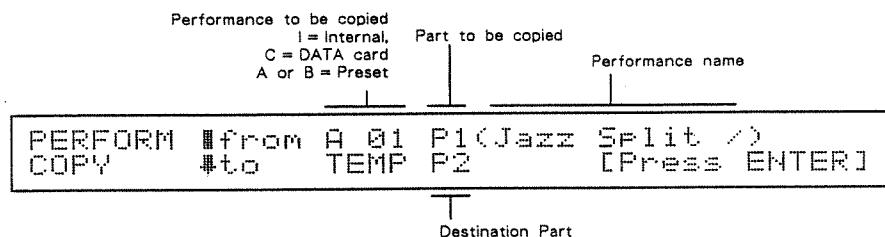
## ● Copy

These commands copy Performance, Patch, or Tone data into the temporary area.

### Performance Play/Performance Edit Mode → Copy

#### Performance part copy

This command copies a specified Part of a Performance into a Part of the Performance in the temporary area.



#### [Procedure]

Use the Patch group switches and BANK/NUMBER (or INC/DEC and parameter slider 1) to select the Performance number from which you wish to copy the data. The name of the selected Performance will be displayed in parentheses ( ).

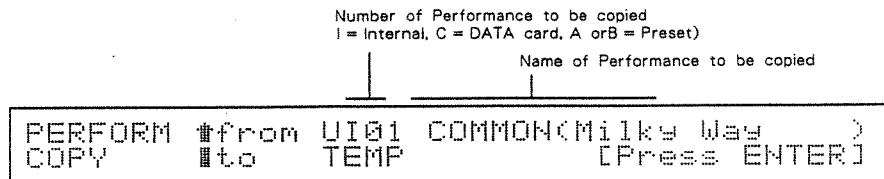
Select the Part from which you wish to copy using parameter slider 2, or use  $\blacktriangleleft/\triangleright$  to move the cursor and INC/DEC to make the selection.

Use PART SWITCH (1 — 8) to select the copy destination part.

#### Performance common copy

This command copies the Performance name, key mode, and effect unit settings from a selected Performance in memory into the Performance in the temporary area.

```
PERFORM #from A 01 COMMON(Jazz Split /)
COPY     #to    TEMP      [Press ENTER]
```



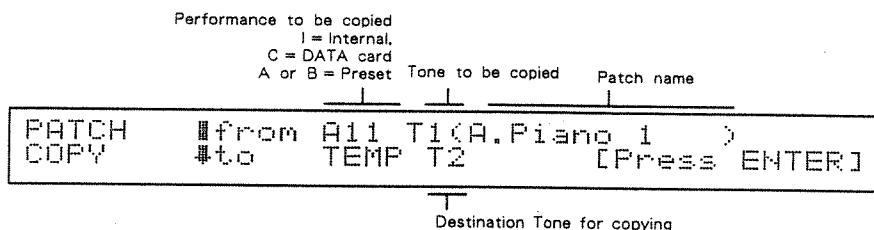
#### [Procedure]

Select the copy source Performance number using the Patch group switches and BANK/NUMBER (or INC/DEC and parameter slider 1). The name of the selected Performance will be displayed in parentheses ( ).

## Patch Play/Patch Edit Mode→Copy

### Patch tone copy

This command copies data from a selected Tone of a Patch into the specified Tone of the Patch in the temporary area.



### [Procedure]

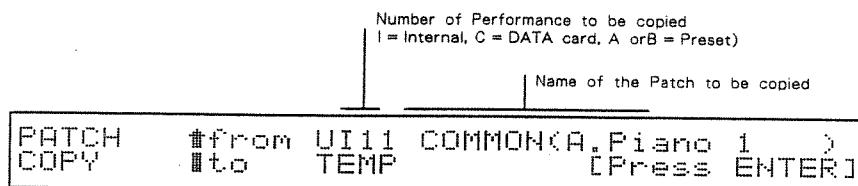
Select the copy source Patch number using the Patch group switches and BANK/NUMBER (or INC/DEC and parameter slider 1). The name of the selected Patch will be displayed in parentheses ( ).

Select the copy source Tone using parameter slider 2, or use  $\blacktriangleleft/\triangleright$  to move the cursor and use INC/DEC to make the selection.

Specify the copy destination Tone using TONE SELECT(1—4).

### Patch common copy

This command copies parameters common to all Tones from a selected Patch into the Patch in the temporary area.



\* This will copy data such as effect unit settings, key assign (POLY/SOLO), etc. ( $\rightarrow$  Patch Edit mode, p.42)

### [Procedure]

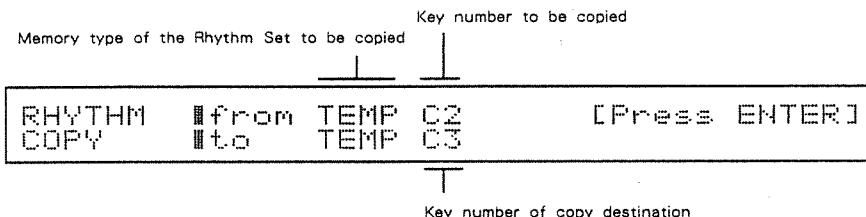
Select the copy source Patch number using the Patch group switches and BANK/NUMBER (or INC/DEC and parameter slider 1). The name of the selected Patch will be displayed in parentheses ( ).

---

## Rhythm Play/Rhythm Edit Mode → Copy

### Rhythm key copy

This command copies the Rhythm Tone data of a key in a specified Rhythm Set into a key of the Rhythm Set in the temporary area.



### [Procedure]

Select the copy source memory using the Patch group switches and BANK/NUMBER (or INC/DEC and parameter slider 1).

Select the copy source key number using parameter slider 2, or use / to move the cursor and use INC/DEC to make the selection.

Specify the copy destination key number by pressing the desired key of the keyboard.

## ● Initialize

The initialize commands restore (initialize) the data in the temporary area to a certain standard set of values, or reset a Rhythm Set to the factory settings.

- \* For details on the initialized data values and the factory settings, refer to pages 151.

### Performance Play/Performance Edit Mode → Initialize

#### **PERFORM INIT** *Performance initialize*

This command initializes the Performance data in the temporary area.

PERFORM  
INIT

[Press ENTER]

### Patch Play/Patch Edit Mode → Initialize

#### **PATCH INIT** *Patch initialize*

This command initializes the Patch data in the temporary area.

PATCH  
INIT

[Press ENTER]

### Rhythm Play/Rhythm Edit Mode → Initialize

#### **RHYTHM KEY INIT** *Rhythm key initialize*

This command initializes the Rhythm Tone data of a specified key in the Rhythm Set in the temporary area.

RHYTHM  
KEY INIT

[Press ENTER]

### 【Procedure】

Specify the key to be initialized by pressing the note on the JV - 1000 keyboard or by pressing TONE SELECT 1 — 4.

#### **RHYTHM SET INIT** *Rhythm Set initialize*

This command initializes the Rhythm Set data in the temporary area to the factory settings.

RHYTHM  
SET INIT

[Press ENTER]

## ● Card

These commands transfer data between the JV - 1000 and a DATA card. When you select this command, a display will appear allowing you to select the type of operation.

DATA CARD  
Int->Card | Card>Int | Int->Card

### [Procedure]

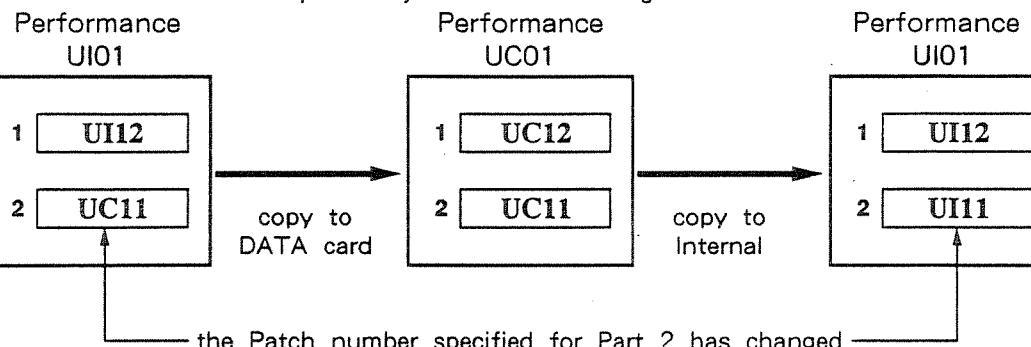
Use / or parameter slider 1 to select the desired item (the selected item will blink) and press ENTER.

#### Note

The JV - 1000 allows you to create Performances which use both internal and DATA card Patches. If you copy such a Performance from internal memory to a DATA card, or from a DATA card to internal memory, you should be aware that the following situation will occur.

Example : Suppose that there is a Performance UI01 (User Internal 01) which assigns a Patch UI12 to Part 1 and UC11 to Part 2. When this Performance is copied from internal memory to DATA card, this Performance will be stored in the DATA card as "UC01"(User card 01). The Patch assignment for Part 1 will be stored as "UC12" and the Patch assignment for Part 2 will remain UC11.

If you later copy the data from the DATA card back to internal memory, the Performance will be stored in internal memory as "UI01" with Part 1 as "UI12", but Part 2 will be stored as "UI11", meaning that even though the Performance number is the same, the Patch number specified by Part 2 has now changed.



If you wish to save internal data just as it is, use the Bulk Dump command (p.109).

---

## COPY INTERNAL→DATA CARD

CARD	INTERNAL→DATA CARD	[Press ENTER]
COPY		

This command copies all the Performance, Patch, and Rhythm Set data in internal memory to a DATA card.

- \* When this command is executed using a new DATA card (or a DATA card that has been used by another device), the DATA card will be formatted (initialized) for the JV - 1000.

## COPY DATA CARD→INTERNAL

CARD	DATA CARD→INTERNAL	[Press ENTER]
COPY		

This command copies all the Performance, Patch, and Rhythm Set data in a DATA card to internal memory.

## COPY INTERNAL↔DATA CARD

CARD	INTERNAL↔DATA CARD	[Press ENTER]
COPY		

This command exchanges all the Performance, Patch, and Rhythm Set data in a DATA card with the data in internal memory.

## ● Bulk (bulk dump)

These commands transmit Patch or Tone data from internal memory or the temporary area via MIDI to the sequencer section, or to a MIDI device that is able to store bulk data. In this case, the MIDI channels and unit numbers of the transmitting and receiving devices must match. (To set the unit number, press MIDI and make settings in the SYS - EX MIDI page.)

- \* Data is transmitted using the "one way" protocol.

When this command is selected, a display will appear allowing you to select the memory from which data is to be transmitted.

BULK DUMP  
Internal||Card||Temporary

### 【Procedure】

Select the desired item using [◀]/[▶] or parameter slider 1 (the selected item will blink), and press ENTER.

If you have selected "Temporary", another display will appear allowing you to specify the type of data to be transmitted.

BULK DUMP TEMPORARY  
Performance||Patch||Rhythm||All

Here, too, use [◀]/[▶] or parameter slider 1 to select the desired item (the selected item will blink), and press ENTER.

BULK DUMP      ■ INTERNAL DATA      [Press ENTER]  
                  ■ Remote ON

Use INC/DEC or parameter slider 1 to set Remote ON or OFF.

#### *Remote ON:*

The sequencer will automatically start/stop recording when data transmission is executed.

#### *Remote OFF:*

Executing data transmission will not cause the sequencer to start/stop.

- \* When recording a bulk dump with Remote ON, be sure to press the sequencer REC and PAUSE buttons to put the sequencer in record ready mode before you execute data transmission.

When you have specified the data to be transmitted, press ENTER. The display will read "Now Sending", and transmission will begin.

After a while the display will read "Complete", indicating that data transmission has ended.

If you set the bulk data transmission mode to Remote ON and set the JV - 1000 sequencer (or an external sequencer) to Record Ready status, recording will start when data transmission begins. When data transmission ends, recording will also stop.

- \* When bulk data transmission mode is Remote ON and a bulk dump is transmitted, if song data has been read into the sequencer it will begin playing. In such a case, select Remote OFF, or set the Sync Clock of the internal sequencer to INTERNAL (the factory setting is REMOTE). See Sequencer Manual/p.62.

## INTERNAL DATA

BULK DUMP	■INTERNAL DATA ■Remote ON	[Press ENTER]
--------------	------------------------------	---------------

### *Internal data*

This command transmits all data from the JV - 1000 internal memory; Performance, Patch, and Rhythm Set data.

## CARD DATA

BULK DUMP	■CARD DATA ■Remote ON	[Press ENTER]
--------------	--------------------------	---------------

### *Card data*

This command transmits all data from a DATA card; Performance, Patch, and Rhythm Set data.

## PERFORMANCE TEMP

BULK DUMP	■PERFORMANCE TEMP ■Remote ON	[Press ENTER]
--------------	---------------------------------	---------------

### *Performance temporary*

This command transmits the Performance data from the temporary area.

## PATCH TEMP

BULK DUMP	■PATCH TEMP ■Remote ON	[Press ENTER]
--------------	---------------------------	---------------

### *Patch temporary*

This command transmits the Patch data from the temporary area.

## RHYTHM TEMP

BULK DUMP	■RHYTHM TEMP ■Remote ON	[Press ENTER]
--------------	----------------------------	---------------

### *Rhythm temporary*

This command transmits the Rhythm Set data from the temporary area.

## ALL TEMP

BULK DUMP	■ALL TEMP ■Remote ON	[Press ENTER]
--------------	-------------------------	---------------

### *All temporary*

This command transmits the Patch and Rhythm Set data for the Performance in the temporary area.

## ● Protect

The Internal Protect setting prevents internal memory from accidentally being overwritten.

The Exclusive Protect setting prevents user memory (internal / DATA card) from being overwritten by exclusive data from the on - board sequencer or from MIDI IN.

## WRITE PROTECT

WRITE PROTECT	■Internal ■ON	■Exclusive ■OFF
------------------	------------------	--------------------

### **Internal** *Internal protect* ON/OFF

When this is ON, internal memory protect is enabled. If you wish to write Patch or Tone data from the temporary area or from a card into internal memory, this must be set to OFF. When the power is turned on, this setting will be ON.

### **Exclusive** *Exclusive protect* ON/OFF

When this is ON, exclusive protect is enabled. If you wish to overwrite the contents of user memory (internal / DATA card) with exclusive data from the on - board sequencer or from MIDI IN, this must be set to OFF. If user memory contains important data, you should set this to ON. When the power is turned on, this setting will be OFF.

\* When Exclusive Protect is OFF, exclusive messages will overwrite internal memory even if Internal Protect is ON.

## 【Procedure】

Use INC/DEC or parameter sliders 1 or 2 to turn each protect setting ON or OFF.



# *What is the Voice Expansion mode?*

## *Chapter 2*

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# Voice Expansion mode

When an optional voice expansion board has been installed in the JV-1000, a total of 56 simultaneous voices can be played simultaneously. This chapter explains how to play the expansion sound source when a voice expansion board has been installed, and how to edit the sounds of the board.

## ■ About voice expansion mode

### ● How the expansion sound source is organized

The basic unit of sound in the expansion sound source is the Patch. The expansion sound source has 16 Parts, and a Patch is assigned to each Part. Musical data from the on - board sequencer OUT1 or OUT2 is received by each Part (on its specified MIDI receive channel) to produce sound.

Musical data from the keyboard controller is transmitted from the rear panel MIDI OUT on the MIDI channel corresponding to the Part number; i.e., channel 1 when you play Part 1, and channel 16 when you are playing Part 16.

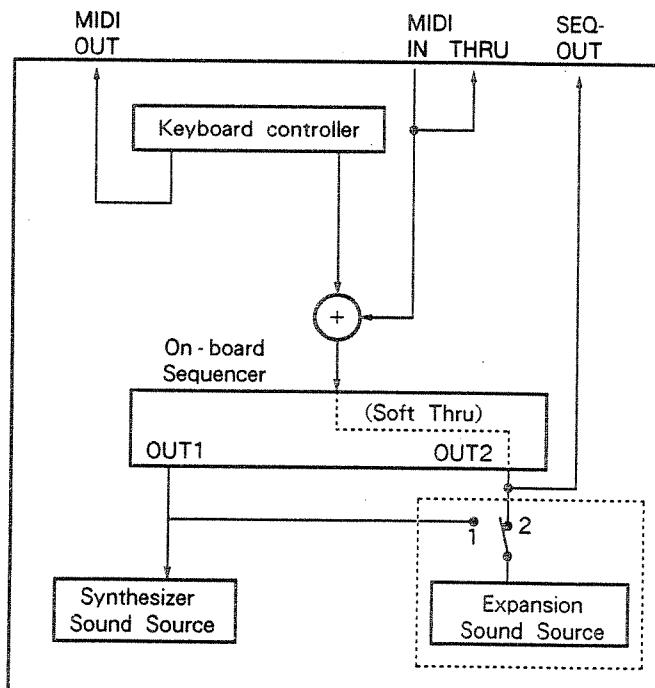
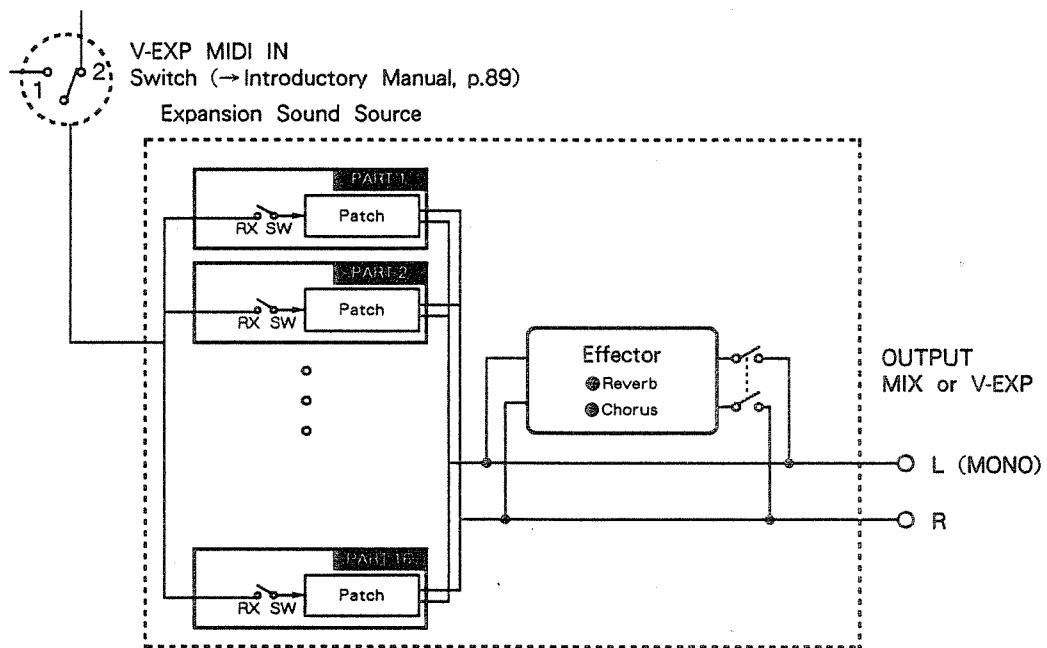


Figure of the internal MIDI route (V-EXP mode)



The MIDI Receive/Transmit channels for each of the Parts are as follows:

Part number	1	2	3	4	5	6	7	8	9	... 16
MIDI receive/Transmit channel	1	2	3	4	5	6	7	8	9	... 16

\* Refer to page 117 for information on settings for the V - EXP MIDI IN switch.

When a voice expansion board is not installed, the page shown below will appear when you press V - EXP.

```
GS-CTRL 0- 1(A11): Part Level
#100|100|100|100|100|100|100|100|100
```

When a GS compatible sound module is connected to SEQ OUT you will be able to control its parameters from the JV - 1000's panel when in this mode.

## ● Simultaneous note capability

The expansion sound source can produce up to 28 Tones (basic elements of sound) simultaneously. Each Patch assigned to a Part consists of either 1 or 2 Tones, meaning that the actual number of simultaneous notes will depend on how many Tones each Patch consists of. For example, if you use a Patch which consists of only one Tone you will be able to play 28 notes simultaneously but if you use a Patch which consists of two Tones you will be able to play only 14 notes simultaneously.

### ○ Note priority of Parts

When you use a sequencer etc. to play the expansion sound source, it may happen that more than 28 notes are requested. If notes are "stolen" from an important Part, the music will be obtrusively interrupted. To minimize this problem, the Parts have been given a note priority order as shown in the following chart.

Note priority	Part number
1	10 (rhythm part)
2	1
3	2
4	3
5	4
6	5
7	6
8	7
9	8
10	9
11	11
12	12
13	13
14	14
15	15
16	16

When the number of notes requested from the expansion sound source exceeds 28, currently sounding notes will be turned off beginning with the lowest - priority Parts. When you compose a song, make part assignments with this priority in mind.

- \* This Part note priority only determines the priority, and does not guarantee a minimum number of notes. Notes may be stolen even from high - priority Parts. You can eliminate this problem using the Voice Reserve function (p.126).

## ● About modes

### ○ Voice expansion play mode

When you press the V - EXP mode select button, the button indicator will light, and you will enter Voice Expansion Play mode. In this mode, the on - board sequencer OUT2 will be set to Soft Thru so that musical data from the keyboard controller (and from the rear panel MIDI IN) can play the expansion sound source (when the V - EXP MIDI IN SW is set to 2).

### ○ Voice expansion edit mode

When you press EDIT while in Voice Expansion Play mode, you will enter Voice Expansion Edit mode. This allows you to edit various settings of the expansion sound source.

In these modes, you can use the assign buttons or the function select buttons to access and modify MIDI - related settings or sound parameters.

## ■ IMPORTANT

### ● Concerning the V - EXP MIDI IN Switch and the Setting for Soft Thru

Soft Thru for the internal sequencer and the V - EXP MIDI IN switch need to be set to the same route when you wish to play the expansion sound module from the keyboard, or use the panel for control over parameters. (See illustration on p. 114.)

- (1) With the V - EXP MIDI IN switch at 1: Soft Thru assigned to OUT1
- (2) With the V - EXP MIDI IN switch at 2: Soft Thru assigned to OUT2

When the V - EXP MIDI IN switch is set to '2,' route (2) above is selected by pressing the V - EXP mode selection button. Ordinarily, the V - EXP MIDI IN switch can be set to '2.'

If using the settings in (1) above, you will not be able to use the keyboard to play the expansion sound module even if you press V - EXP. In this case, Soft Thru is set to OUT1 as a result of the internal sequencer settings.

While any of the operations shown below are being carried out, Soft Thru will be turned OFF. For this reason, the expansion sound module will temporarily not be able to be sounded, whether under the direction of the keyboard controller or as a result of data arriving at MIDI.

---

**【Operations in the sequencer section】**

- While executing an EDIT or UTILITY function
- The moment you return to standby mode from a MIDI or FUNC display
- The moment you press TRACK MONITOR
- While saving or loading floppy disk data
- While MODE 3 (link) is being executed
- While in MODE 4

Soft Thru settings → (Sequencer Manual, p. 58)

V - EXP MIDI IN switch settings → (Introductory Manual, "About the Voice Expansion board")

## ● Concerning the Operation of the Synthesizer Sound Generator

When in the Voice Expansion mode, Performances in the temporary area for the synthesizer sound generator will transmit data as a result of receiving performance data from the internal sequencer's OUT1. For this reason, when the unit is set to use route (1), or when OUT 1+2 is selected for Soft Thru, the Parts played by the expansion sound module, and the Performance Parts which are set to use the same receive channels will sound at the same time. Additionally, the parameters of the synthesizer sound generator may be altered at the same time changes are made in the parameters for the expansion sound module.

If you record what is played by the expansion sound module into the sequencer, both the synthesizer sound generator and the expansion sound module may sound when that data is played back. For details, refer to "About the Voice Expansion Board" in the Introductory Manual.

MIDI Receive channel for the expansion sound module → p. 115

Setting for the Performance receive channel → p. 85

## ● Working with the Parameters for the Expansion Sound Module

The parameters which determine the sound obtained with the expansion sound module are set on an individual Part basis. For this reason, if the procedures that follow are used to change the values for parameters, and you then change the Patch that is assigned to the Part, the sound of that Patch will change. Ordinarily, you should only make changes in the parameters for Parts for which a specific Patch is to be used.

In the situations listed below, the value for a setting that is shown in the display will change when the panel's buttons or sliders are adjusted, but the actual status of the settings in effect for the sound generator will not change.

- When parameters are altered when the V - EXP MIDI IN switch and the internal sequencer's Soft Thru are not set to use the same route.
- When parameters for a Part which has its RX switch at OFF are altered.
- When parameters which have the value for RECEIVE MIDI (p. 134) set to OFF are altered.

---

Additionally, in the situations listed below the value for a setting that is shown in the display will not conform with the sound generator.

- When the internal sequencer has been used to perform song data that includes data concerning settings for the expansion sound module.
- When parameters for the expansion sound module are altered as a result of data arriving at MIDI IN.

In such cases, you will need to perform the procedure explained in "Sending the Panel Settings to the Expansion Sound Module" (p. 140).

The expansion sound module will function as a GM compatible sound module whenever any GM System ON messages have been sent to the expansion sound module by the internal sequencer or have reached it through MIDI IN (such as when GM Scores have been loaded into the internal sequencer to be played by the expansion sound module). While in this mode, the expansion sound module will ignore NRPN and Bank (CC0) data. For this reason, panel editing operations may no longer be available for certain parameters. To remedy this, you will need to perform the procedure explained in "Resetting the Expansion Sound Module" (p. 140).

Whenever any Bank Select messages (CC0) other than '0' have been sent to the expansion sound module by the internal sequencer or have reached it through MIDI IN, the Part which has received the Bank Select message will no longer sound. To correct this situation, you will need to use PATCH GROUP/BANK/NUMBER to re-send that Part's Bank Select Number (or Program Change Number).

## ■ Basic operation

### ● Entering the Voice Expansion Play mode

Press the V - EXP function select button, and the following page will appear.

U-EXP      || Press ENTER to Tx U-EXP setup

Press ENTER, and all the settings relative to sound generation that you currently have in force on the panel will be sent to the expansion sound module. Otherwise, press a button other than ENTER if you wish to have whatever settings that have been imposed on the expansion sound module by the internal sequencer or as a result of data arriving through MIDI IN to remain in force. Whichever method you choose, the page below will appear, and you will then be in the voice expansion mode.

U-EXP      || 0- 1(A11): Part Level  
#100|100|100|100|100|100|100|100

- \* If you do not press ENTER you may not be able to control certain parameters (such as those concerned with vibrato or TVF).
- \* Data concerning settings in force on the panel will not be sent with respect to Parts which have their MIDI Receive switch (p. 121) set to OFF, or for parameters which have their reception switch at OFF in the RECEIVE MIDI page (p. 134).

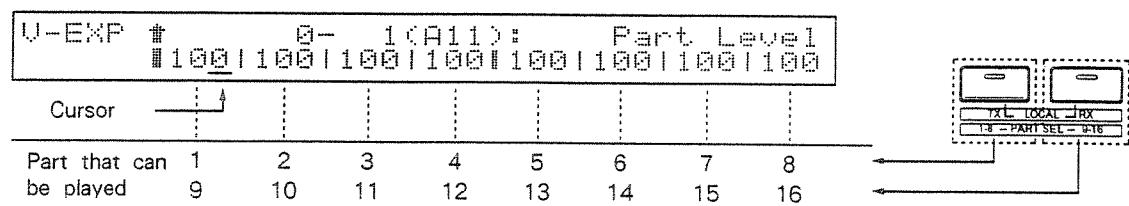
### ● Selecting parts played by the keyboard controller

In Voice Expansion mode, the keyboard controller will play only the Part selected by the cursor, as for a single mode Performance. To play a different Part, use **◀**/**▶** to move the cursor to the Part you wish to play.

The upper line of the display indicates the bank and number of the Patch that has been assigned to the Part selected by the cursor.

The Patch number is displayed in parentheses ( ), as group/bank/number.

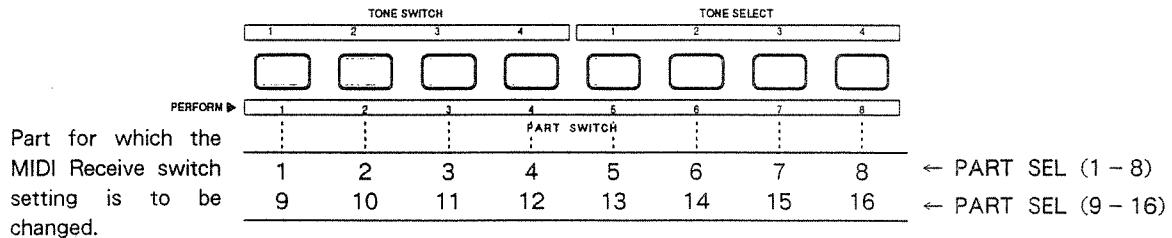
By pressing PART SEL (1—8) (so the indicator lights), you can play Parts 1—8. By pressing PART SEL (9—16), you can play parts 9—16.



- \* Turn ON the MIDI Receive switch for Parts you wish to play.

## ● MIDI Receive Switch settings

In the voice expansion mode, the PART SWITCH also serves as the MIDI Receive switch. The MIDI Receive switch should be turned ON for Parts you wish to have play as a result of information generated by the keyboard controller or the internal sequencer, or in keeping with data that has arrived at MIDI IN. For any Parts which you do not wish to have played, or for those that you temporarily want to be silent, turn OFF their MIDI Receive switch.



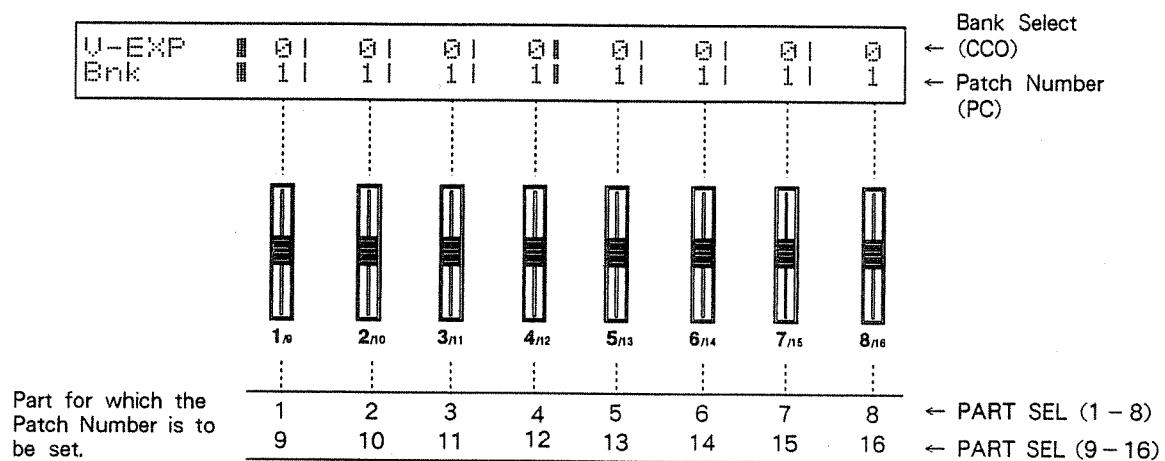
In Voice Expansion mode, the PART SWITCH buttons act as MIDI receive switches. When PART SEL (1—8) is on they will make settings for Parts 1—8, and when PART SEL (9—16) is on they will make settings for Parts 9—16.

Each time you press a PART SWITCH, the Receive Switch for that Part will be turned on (indicator lit) or off (indicator dark).

- \* If you modify any parameters for Parts which have their MIDI Receive switch set to OFF, the values of settings shown in the display will reflect the changes, but the actual settings in effect for the sound generator will not change.

## ● Changing the Patch of a Part

To change the Patch that has been assigned to a Part, press the PATCH assign button to select the following display.



From the left, the upper line shows the Bank for Parts 1—8 or Parts 9—16, and the lower line shows the Patch Number. If the PART SEL (1—8) indicator is lit the display will show the Bank and Patch Number for Parts 1—8, and if the PART SEL (9—16) indicator is lit, the display will show the Bank and Patch Number for Parts 9—16.

### ● About banks and numbers

In the expansion sound source, the Patch assigned to each Part is specified by bank and number. In bank 0, all numbers have a Patch assigned, but in other banks, there are some unassigned numbers.

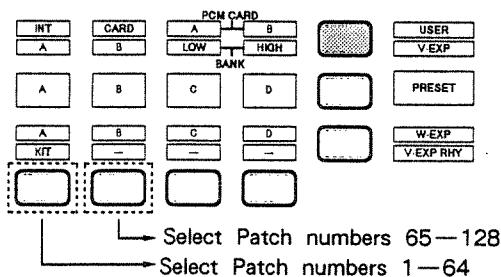
- \* For an explanation of the Patches in each bank, refer to the manual for the voice expansion board you are using.

## ○ Selecting the patch number

There are three ways to select the Patch number.

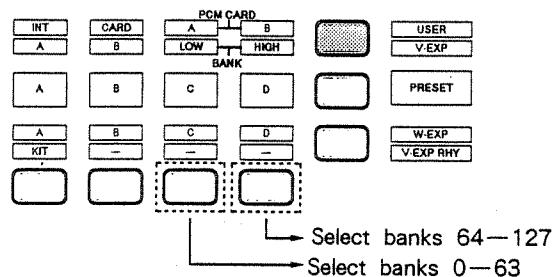
1. Use PART SEL to get the setting page for the Part whose Patch selection you wish to modify, and use the appropriate parameter slider to select the Patch number.
2. Use / to move the cursor to the desired Part, and use INC/DEC to select the number.
3. Use / to move the cursor to the desired Part, and use the Patch group switches V - EXP (A)/(B) and BANK/NUMBER to select a Patch number. If V - EXP (A) is selected, the BANK/NUMBER switches will select 1—64. If V - EXP (B) is selected, the BANK/NUMBER switches will select 65—128.

- \* If you use a parameter slider or INC/DEC to select the Patch number, the PATCH GROUP / BANK / NUMBER indicators will change accordingly.



### ○ Selecting the bank

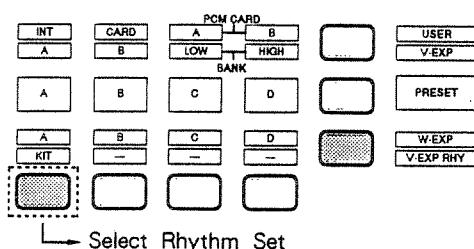
To select the bank, use  $\blacktriangleleft/\triangleright$  to move the cursor to the Part whose bank selection you wish to modify. To select bank 0—63, press the Patch group switch V - EXP (BANK LOW), or to select bank 64—127, press V - EXP (BANK HIGH).



Select the bank in the same way as when selecting the number.

### ○ Selecting a rhythm set

If you wish to assign a Rhythm Set to a Part, use  $\blacktriangleleft/\triangleright$  to move the cursor to the Part to which you wish to assign a Rhythm Set, and press the Patch group switch V - EXP RHY (KIT). Use the BANK/NUMBER to select a Rhythm Set. The display will show the program change number of the selected Rhythm Set and will show "R" instead of the bank.

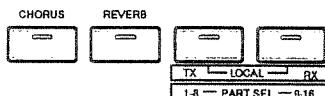


\* You may assign a Rhythm Set to two Parts simultaneously.

\* Part 10 is the initialized setting for the Rhythm Set.

## ● CHORUS/REVERB switches

When in V - EXP mode you can press CHORUS/REVERB to turn on/off the chorus and reverb of the expansion sound source. When on, the indicator will light, and the effect processed sound will be heard as specified by the parameter settings.

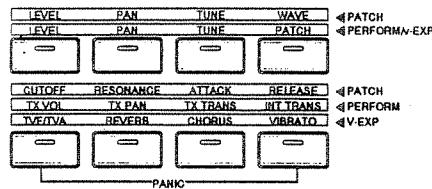


- \* The chorus/reverb of the expansion sound source can be set independently of the chorus/reverb of the synthesizer sound source. To turn on/off the chorus and reverb of the synthesizer sound source, use the CHORUS/REVERB switches while in Patch mode, Performance mode, or Rhythm mode.

## Voice expansion play mode

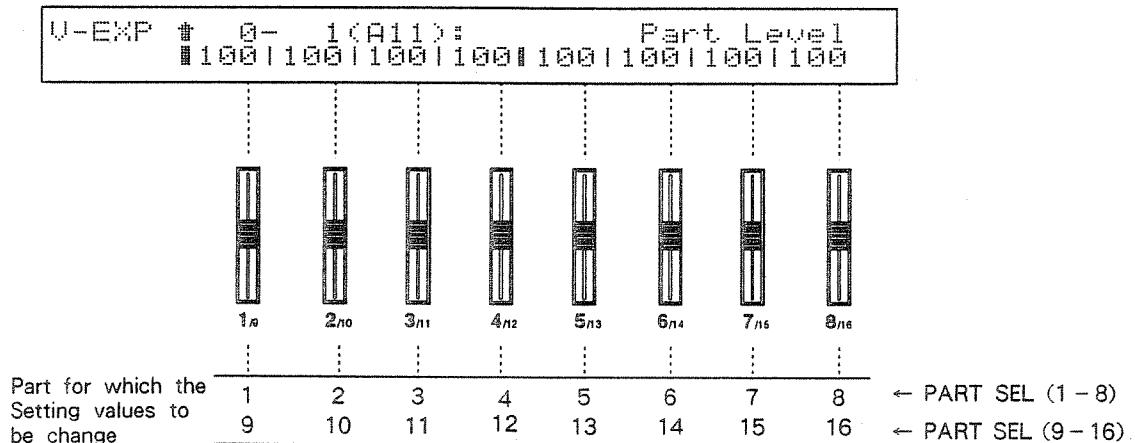
### Using the assign buttons to select/modify parameters

By pressing the assign buttons you can access a variety of parameters, and modify them for each Part even while you play.



The upper line of the display indicates the bank/number of the Patch assigned to the Part indicated by the cursor, and the name of the parameter currently being edited. The Patch number is displayed in parentheses ( ), as group/bank/number.

If the PART SEL (1 — 8) indicator is lit, the lower line of the display will show the parameter values for Parts 1 — 8 (the Part numbers printed in large characters below each parameter slider), and if the PART SEL (9 — 16) indicator is lit, the parameter values for Parts 9 — 16 (the Part numbers printed in small characters) will be shown. Use the corresponding parameter slider to modify these values.



- \* As when in Patch/Performance mode, in pages in which "↑" or "↓" is displayed you can use the / buttons to select other parameter pages.
- \* If you press a Patch Group switch, or BANK/NUMBER while any of the ASSIGN buttons are lighted, you can change the Patch which is assigned to the Part that the cursor currently points to.

## ● Expansion sound source sound parameters

- The sound parameters of the expansion sound source are set for each Part. The Part parameters modify the character of the sound, and include pan, volume, effect unit, and TVF settings. These parameter settings are made for the Part, so when you change the Patch that was assigned to a Part, the sound of the Patch will also change.

Be aware of this when you change Patches in the middle of a song.

### ◆ LEVEL

#### **Part Level** *Part level 0—127*

This parameter adjusts the volume balance of each Part. Higher values will result in higher volume levels.

U-EXP	0—1(A11):	Part Level
	100 100 100 100 100 100 100 100	

When LEVEL has been pressed, you can use ▽ to access the following parameters.

#### **Voice Reserve** *Voice reserve 0—28*

This parameter sets the number of Tones that will be guaranteed for each Part. For each Part, set this parameter to the number of required notes multiplied by the number of Tones used by the Patch assigned to that Part.

U-EXP	0—1(A11):	Voice Reserve
	4 4 4 4 4 4 4 4	

- \* The expansion sound source can produce up to 28 notes simultaneously, so the total number of Tones specified by the voice reserve setting will not exceed 28.

### ◆ PAN

#### **Part Pan** *Part pan L64—0—63R*

This parameter adjusts the pan (stereo position) of each Part.

U-EXP	0—1(A11):	Part Pan
	0 0 0 0 0 0 0 0	

- \* In some Patches, a small amount of sound may still be heard from the opposite speaker even with pan settings of full left (or right).
- \* In a Rhythm Set, the pan has been set for each Rhythm Tone. When you adjust the pan setting of a Part to which a Rhythm Set has been assigned, the stereo position of the entire Rhythm Set will move.
- \* When the setting for Part Pan is 63R, you can select "RND" by pressing INC. The position of the sound image will then pan randomly from left to right.

## ◆ TUNE

### Part Coarse Tune Part coarse tune -24—+24

This parameter adjusts the pitch of each Part in units of a semitone.

U-EXP	1	0-	1(A11):	Part	Coarse	Tune
	01	01	01	01	01	01

When TUNE has been pressed, you can use ▲/▼ to access the following parameters.

### Part Fine Tune Part Fine Tune -50—+50

U-EXP	1	0-	1(A11):	Part	Fine	Tune
	01	01	01	01	01	01

This parameter adjusts the pitch of each Part in units of 1/100 of a semitone.

## ◆ PATCH

### Patch Select Patch Select

This parameter specifies the Patch / Rhythm Set assigned to each Part. The upper line of the display indicates the bank, and the lower line indicates the number of the Patch.

U-EXP	1	01	01	01	01	01	01	01	0
Bnk/PC	1	11	11	11	11	11	11	11	1

## ◆ TVF/TVA

### TVF Cutoff Freq. TVF cutoff frequency -50—50

This parameter adjusts the cutoff frequency of the TVF.

U-EXP	1	0-	1(A11):	TVF	Cutoff	Freq.
	01	01	01	01	01	01

When TVF/TVA has been pressed, you can use ▲/▼ to access the following parameters.

### TVF Resonance TVF resonance -50—50

This parameter adjusts the amount of emphasis added around the cutoff frequency.

U-EXP	1	0-	1(A11):	TVF	Resonance
	01	01	01	01	01

### TVF TVA - Env Attack TVF TVA envelope attack -50—50

This parameter adjusts the attack time of the volume and cutoff frequency.

U-EXP	1	0-	1(A11):	TVF	TVA-Env	Attack
	01	01	01	01	01	01

### **TVF TVA - Env Decay** *TVF TVA envelope decay* -50—50

This parameter adjusts the time over which the attack level decays down to the sustain level (the level at which the volume and cutoff frequency are held).

U-EXP	█	0-	1(A11):	TVF	TVA-Env	Decay	
	█	01	01	01	01	01	01

### **TVF TVA - Env Release** *TVF TVA envelope release* -50—50

This parameter adjusts the time over which the sound will decay.

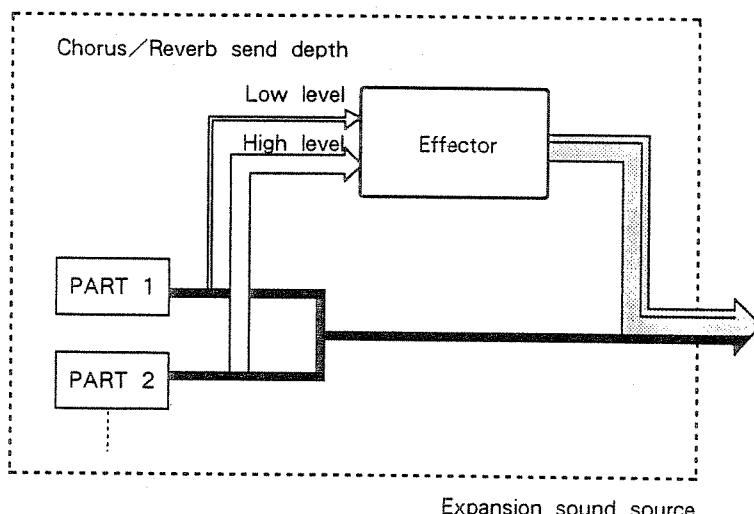
U-EXP	█	0-	1(A11):	TVF	TVA-Env	Release	
	█	01	01	01	01	01	01

### ◆ REVERB

#### **Reverb Send Depth** *Reverb send depth* 0—127

This parameter adjusts the depth of the reverb effect.

U-EXP	█	0-	1(A11):	Reverb	Send Depth		
	█	641	641	641	641	641	64



### ◆ CHORUS

#### **Chorus Send Depth** *Chorus send depth* 0—127

This parameter adjusts the depth of the chorus effect.

U-EXP	█	0-	1(A11):	Chorus	Send Depth		
	█	641	641	641	641	641	64

### ◆ VIBRATO

**Vibrato Rate** *Vibrato rate* -50—50

This parameter adjusts the speed of vibrato (pitch modulation).

U-EXP	█	0-	1(A11)‡	Vibrato Rate
	█	01	01 01 01	01 01 01 01 0

When VIBRATO has been pressed, you can use **▲**/**▼** to access the following parameters.

**Vibrato Depth** *Vibrato depth* -50—50

This parameter adjusts the depth of the vibrato effect.

U-EXP	†	0-	1(A11)‡	Vibrato Depth
	†	01	01 01 01	01 01 01 01 0

**Vibrato Delay** *Vibrato delay* -50—50

This parameter adjusts the time interval before the vibrato effect begins to be applied.

U-EXP	†	0-	1(A11)‡	Vibrato Delay
	†	01	01 01 01	01 01 01 01 0

## ● Other parameters related to performance

In Voice Expansion Play mode, you can also press the function select buttons to directly access settings for the effect unit (chorus/reverb) and program change transmit settings.

\* These settings are common to all Parts.

### ◆ EFFECT

EFFECT	█	Reverb Type	Chorus Type
MACRO	█	Hall 2	Chorus 1

**Reverb Type** *Reverb type*

**Chorus Type** *Chorus type*

The reverb and chorus effects can each be set to one of 8 types.

### **<Reverb type>**

Type	Effect
<b>Room1 to 3</b>	Simulate the reverberation in various rooms.
<b>Hall 1 to 2</b>	Simulate the reverberation in concert halls.
<b>Plate</b>	Reverb that simulates a plate echo. (A device that uses the vibrations of a metal plate to produce reverberation.)
<b>Delay</b>	Standard delay effect
<b>Panning Delay</b>	A specialized delay which moves the sound to the extremes (left and right) in the sound field. Most effective when used in stereo.

### **<Chorus type>**

Type	Effect
<b>Chorus 1 to 4</b>	Standard chorus.
<b>Feedback Chorus</b>	A chorus setting which also includes a flanger - like effect (the resulting sound is delicately textured).
<b>Flanger</b>	Produce an effect that could be likened to the sound of a jet plane's ascent and descent.
<b>Short Delay</b>	A delay repeated in a short time.
<b>Short Delay (FB)</b>	A short delay that is repeated numerous times.

### **◆ PGM CHANGE**

TRANSMIT	Tx-Ch	P.C-Ho	Bnk - MSB   Bnk - LSB
P.C	11012/A241	01	0

**Tx - Ch** *Transmit channel 1—16*

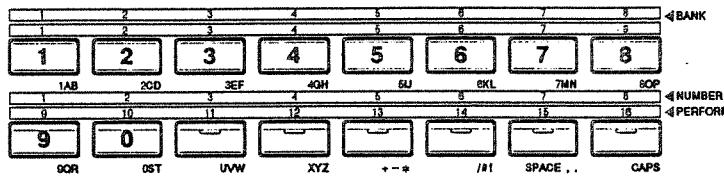
This setting determines the channel on which bank select and program change messages will be transmitted.

**P.C - No** *Program change number 001/A11—128/B88*

This setting specifies the program change number that will be transmitted on the Tx - Ch.

The setting is displayed at the left of “/” as a bank select (program change) number, and at the right of “/” as a group/bank/number. The PATCH GROUP / BANK NUMBER indicators will light to indicate the specified value.

- \* When the cursor is located at the bank select (program change) number, you can directly enter a number of 001 - 128. BANK 1—8 and NUMBER 1—2 correspond to numerals 1—0 (the numeral is printed at the lower right of each button). Use the BANK/NUMBER buttons to enter the desired number, and press ENTER to transmit the program change message.



When the cursor is at the group/bank/number display, you can use the PATCH GROUP / BANK / NUMBER buttons to specify the program change number.

**Bnk - MSB/Bnk - LSB    Bnk select number 000—127**

This setting specifies the bank select number MSB (control change #0) and LSB (Control change #32) number that will be transmitted on the Tx - Ch.

- \* The Bank Select number will be sent out along with the P.C. when the Program Change number is manipulated.

## ● V - EXP system common parameters

By pressing TUNE, CONTROL or MIDI, you can access the V - EXP system common parameters (parameters common to all Parts of the expansion sound source).

- \* The setting procedure is as the same as in Patch/Performance mode.

### ◆ TUNE

TUNE & FUNCTION	I	Tune   Transpose   L-LCD-R	440.0   OFF   0   3   3   -----
-----------------	---	----------------------------	---------------------------------

#### **Tune** Master tune 415.3—466.2 Hz

This parameter sets the tuning of the entire expansion sound source. The value is expressed as the pitch of the A4 key.

#### **Transpose** Transpose -36—+36

This parameter transposes the musical data from the keyboard controller in semitone units, before it is received by the expansion sound source.

#### **LCD (L)** LCD (L) contrast 0—10

#### **LCD (R)** LCD (R) contrast 0—10

These parameters adjust the contrast (brightness) of the synthesizer section (LCD(L)) and sequencer section (LCD(R)) displays.

TUNE & FUNCTION	I	Level   Key-Shift   Pan	127   0   0
-----------------	---	-------------------------	-------------

#### **Level** Master level 0—127

This parameter sets the overall volume of the expansion sound source.

#### **Key - Shift** Master key shift -24—+24

This parameter transposes the key range of the entire expansion sound source in semitone units.

#### **Pan** Master pan L63—0—R63

This parameter adjusts the pan (stereo position) of the entire expansion sound source.

## ◆ CONTROL

PEDAL1	¶ Model	Assign   (Val: 127)
ASSIGN	¶ INT   CC 7 /	VOLUME   ----   ----

PEDAL2	¶ Model	Assign   (Val: 127)
ASSIGN	¶ MIDI   CC11 / EXPRESSION   ----   ----	

C1	¶ Mode	Assign   (Val: 127)
ASSIGN	¶ I+M	BEND-UP   ----   ----

These parameters specify the parameters to be controlled by the foot pedals connected to pedal jacks 1/2 and by the C1 slider.

### **Mode** Output mode OFF / INT / MIDI / I+M

This parameter specifies which sound sources (MIDI instruments) will be controlled by the pedals and C1 slider. With a setting of INT only the expansion sound source will be controlled. With a setting of MIDI, the messages from the pedals and slider will only be transmitted from MIDI OUT. With a setting of OFF, the pedals and slider will not control the expansion sound source or external MIDI devices.

### **Assign** Assign

CC0—CC95 / AFTERTOUCH / BEND - UP / BEND - DOWN / PROG - UP / PROG - DOWN

These parameters specify the parameters which will be controlled by the pedals and the C1 slider. For a setting of AFTERTOUCH, the specified pedal or C1 slider will control aftertouch, for BEND - UP/BEND - DOWN it will control pitch bend up/down, and for PROG - UP/DOWN it will select the next higher or lower numbered Performance or Patch. The value in parentheses ( ) indicates the current position of the pedal or C1 slider.

PEDAL	¶ Pedal1   Pedal2   Hold	Hold
POLARITY	¶ STANDARD   STANDARD   REVERSE	REVERSE

### **Pedal1** **Pedal2** **Hold** STANDARD/REVERSE

These parameters allow you to reverse the polarity of a pedal switch connected to a pedal jack 1/2 or the hold pedal jack, so that it will work correctly with the JV - 1000. When using Roland pedal switches (DP - 2, etc.), set this to STANDARD.

Some pedal switches made by other manufacturers have opposite polarity. For example, when such a switch is connected to the hold pedal jack, the sound will be held even when the pedal switch is not pressed. In such cases, select REVERSE.

---

AFTER TOUCH	Thresh	10
----------------	--------	----

**Thresh** *Threshold 0—127*

This parameter sets the level (threshold) at which aftertouch will begin to have an effect. Aftertouch will have no effect unless the aftertouch value exceeds this threshold level. If you set this threshold parameter to 127, aftertouch will have no effect.

**◆ MIDI**

Move the cursor to the desired Part and press MIDI to access the MIDI settings page for that Part.

TRANSMIT	P.C	C.C	Vol	Bend	Mod	Aft
MIDI	ON	ON	ON	ON	ON	ON

RECEIVE	P.C	C.C	Vol	Bend	Mod	Aft
MIDI	ON	ON	ON	ON	ON	ON

**P.C** **C.C** **Vol** **Bend** **Mod** **Aft** ON/OFF

These parameters turn on/off transmission/reception of each type of MIDI message. The displayed abbreviations have the following meanings.

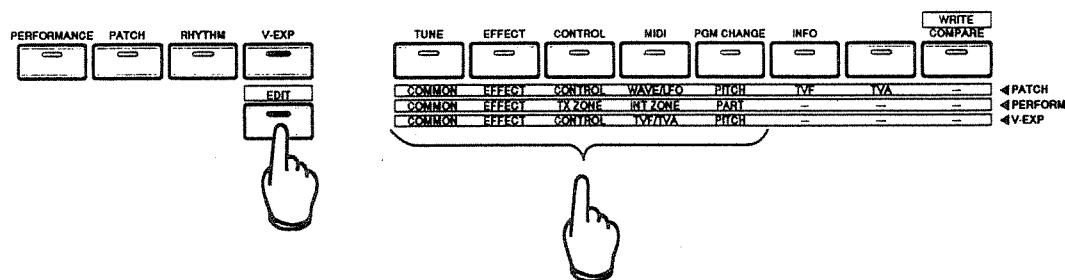
<i>P.C</i>	<i>Program change</i>
<i>C.C</i>	<i>Control change</i>
<i>Vol</i>	<i>Volume</i>
<i>Bend</i>	<i>Pitch bender</i>
<i>Mod</i>	<i>Modulation</i>
<i>Aft</i>	<i>Aftertouch</i>

The JV - 1000 keyboard or pedals will not be able to control these items either when the receive switch is turned OFF.

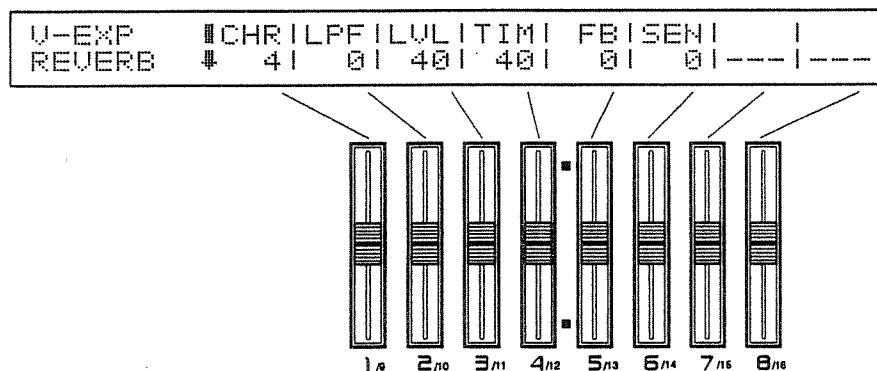
## ■ Voice expansion edit mode

### ● Editing procedure

In Voice Expansion Play mode, move the cursor to the Part you wish to edit and press EDIT, and you will be able to edit the parameters of that Part. In this mode, press a function select button to select Part parameters.



In each case, the values displayed from the left correspond to parameter sliders 1 — 8. Move the parameter slider for the value you wish to modify.



When “” or “” is displayed, you can press / to move to another page.

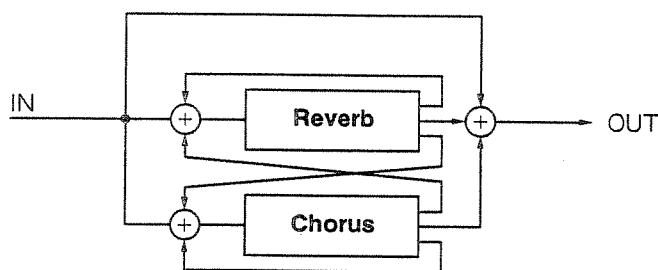
## ● Explanation of parameters

The sound parameters of the expansion sound source are set for each Part. If you use the editing procedures explained below to modify the parameter values and then select a different Patch for the Part, the sound of that Patch will also change. Normally, you should modify parameter values only for a Part which uses a specific Patch.

### Parameters accessed by **EFFECT**

These are the parameters related to chorus and reverb. Chorus and reverb give depth to the sound or create a spacious stereo effect.

- \* The effect unit settings of the expansion sound source are common to all Parts. The depth of the effect for each Part will depend on the Chorus/Reverb Send Depth parameters (P.128), which are set independently for each Part.



U-EXP	CHR	LPF	LVL	TIM	FB	SEN		
REVERB	4	0	40	40	0	0	---	---

#### **CHR** Reverb character 0—7

This parameter determines the type of reverb.

#### **LPF** Reverb pre LPF 0—7

This parameter sets the LPF (low pass filter) placed before the reverb.

#### **LVL** Reverb level 0—127

This parameter sets the level (volume) of the reverberant sound.

#### **TIM** Reverb time 0—127

When the reverb type is ROOM1—PLATE, this parameter sets the reverb time. When the reverb type is DELAY/PAN - DELAY, this parameter sets the delay time.

#### **FB** Delay feedback 0—127

When the reverb type is DELAY, this parameter sets the level at which the delayed sound is fed back into the delay.

#### **SEN** Reverb send level 0—127

This parameter sets the level at which the reverb output is sent to the chorus.

V-EXP	LPF	LVL	FB	DEL	RAT	DEP	SEN	
CHORUS	0	40	80	50	3	13	0	---

**LPF** *Chorus pre LPF 0—7*

This parameter sets the LPF (low pass filter) placed before the chorus.

**LVL** *Chorus level 0—127*

This parameter sets the level (volume) of the chorused sound.

**FB** *Chorus feedback 0—127*

This parameter sets the level at which the chorused sound is fed back into the chorus.

**DEL** *Chorus delay 0—127*

This parameter sets the delay time.

**RAT** *Chorus rate 0—127*

This parameter sets the modulation speed of the chorus.

**DEP** *Chorus depth 0—127*

This parameter sets the modulation depth of the chorus.

**SEN** *Chorus send level 0—127*

This parameter sets the level at which the chorus output is sent to the reverb.

**Parameters accessed by CONTROL**

KEY ASGN	Assign	Bend-Range	Mod-Depth
&BENDER	POLY	2	10

**Assign** *Key assign POLY/MONO*

This parameter determines whether each Part will sound polyphonically (POLY) or monophonically (MONO).

**Bender - Range** *Bender range 0—24*

This parameter determines the maximum pitch change that will result from moving the pitch bender lever. The value is in semitone units, and the maximum setting is 2 octaves.

**Mod - Depth** *Modulation depth 0—127*

This parameter determines how greatly the modulation lever will affect modulation effects (vibrato, etc.).

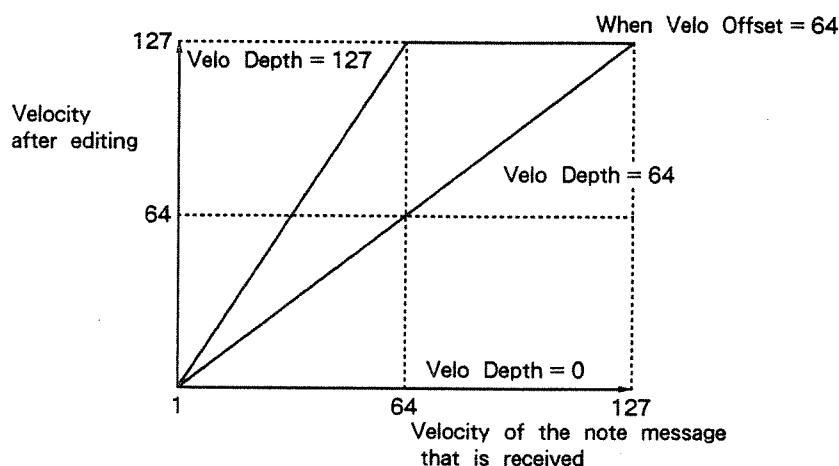
VELOCITY SENSE	DEPTH	OFFSET		
	64	64	-----	-----

These parameters modify the received note data to adjust the response to playing dynamics.

### **DEPTH** Velocity sensitivity depth 0—127

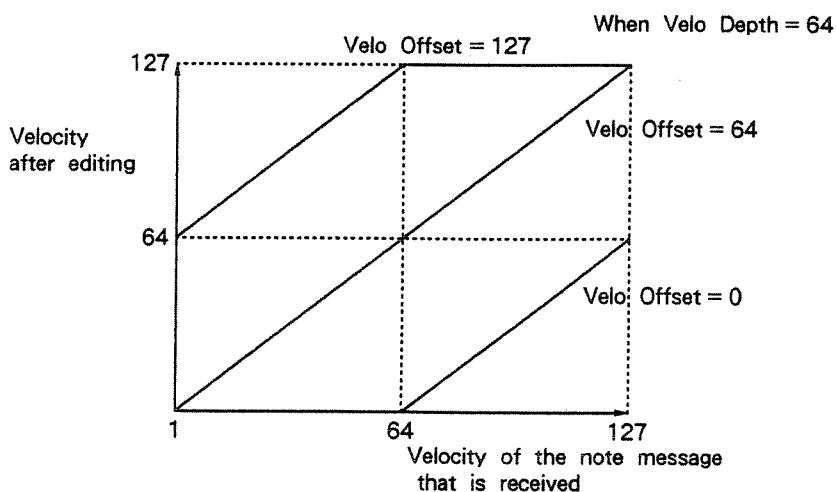
As the Velocity Sensitivity Depth is increased, changes in playing dynamics will have a greater effect on volume.

With a setting of 0, playing dynamics will have no effect on volume.



### **OFFSET** Velocity sensitivity offset 0—127

This parameter determines the velocity at which volume changes will result. As this setting is increased above 64, the volume will change for softly played notes. As this setting is decreased below 64, the volume will change for strongly played notes.



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## Parameters accessed by **TVA & TVF**

V-EXP	TVF Cutoff Freq.	TVF Resonance
TVF	0	0

### **TVF Cutoff Freq.** *TVF cutoff frequency -50—50*

This parameter adjusts the cutoff frequency (the frequency at which the spectral content of the sound will be cut).

### **TVF Resonance** *TVF resonance -50—50*

This parameter adjusts the amount of emphasis added to the sound in the region of the cutoff frequency.

TUF	Attack	Decay	Release
TVA-ENV	0	0	0

### **Attack** *TVF TVA envelope attack -50—50*

This parameter adjusts the time over which the volume and cutoff frequency will rise when the sound begins.

### **Decay** *TVF TVA envelope decay -50—50*

This parameter adjusts the time over which the sound will fall from the attack level to the sustain level (the level where volume and cutoff frequency are held).

### **Release** *TVF TVA envelope release -50—50*

This parameter adjusts the time over which the sound diminishes.

---

## Parameters accessed by **PITCH**

V-EXP	Coarse Tune	Fine Tune
PITCH	0	0

### **Coarse Tune** *Part coarse tune -24—+24*

This parameter adjust the pitch of each Part in semitone units.

### **Fine Tune** *Part fine tune -100—+100*

This parameter adjusts the pitch of each Part in units of 1/100 of a semitone.

## ■ Other operations in edit mode

- \* The on - board sequencer's Soft Thru (Sequencer manual, p.58) and the V - EXP MIDI IN switch (Introductory manual, p.96) must be set to the same route. (If V - EXP MIDI IN switch is set to 2 (1), Soft Thru must be set to OUT2 (1) or OUT1+2.) If the routes are different, the following procedure will have no effect.

## ● Transmitting the panel status to the expansion sound source

When you carry out the procedure 3 explained under "IMPORTANT" on page 117, discrepancies between the values of settings as shown in the display versus the actual values that are in force within the sound generator can arise. To correct this situation, carry out the procedures below to send the settings you currently have in force on the panel to the expansion sound module.

In Voice Expansion Edit mode, press COMMON to select the following page, and press ENTER.

V-EXP      Press ENTER to Tx U-EXP setup  
COMMON      ↓

- \* Data describing the settings in force on the panel will not be sent with respect to Parts which have their MIDI Receive switch (p. 121) set to OFF, or for parameters which have their reception switch at OFF in the RECEIVE MIDI page (p. 134).

## ● Resetting the expansion sound source

In Voice Expansion Edit mode, press COMMON, use **▲**/**▼** to select the following display, and press ENTER. If this occurs, it will reset the expansion sound source to the initial setting.

V-EXP      Press ENTER to Reset GS  
COMMON      Initialized U-EXP Parameter

*Chapter 3*

# **REFERENCE**

*Chapter 3*

# 1. Error Messages

When operations have been incorrectly executed, or when some unexpected condition arises, an error message will be displayed. Check the displayed error message and implement the suggested solution (or solutions) in this section. All the messages listed below are displayed for approximately 1.5 seconds, after which the LCD returns to the previous display.

## ● Internal RAM Write Protect

**Problem:** The internal memory write-protect function is on and data cannot be written or stored.

**Solution:** After this message is displayed, the LCD automatically switches to the write-protect display. Set the Internal protect function to OFF from this display.

## ● Internal RAM Read Error

**Problem:** The data of the internal memory has somehow been corrupted or destroyed.

**Solution:** Consult with your nearest Roland Service Station.

## ● Internal Battery Low

**Problem:** The internal backup battery has run down.

**Solution:** Consult with your nearest Roland Service Station.

## ● DATA Card Not Ready

**Problem:** The DATA card has not been inserted into the DATA card slot or has not been inserted correctly.

**Solution:** Insert the DATA card correctly and securely.

## ● DATA Card Not Properly Formatted

**Problem:** The DATA card inserted has not been properly formatted for use with the JV-1000.

**Solution:** Format the card from the Write mode (P.108).

## ● DATA Card Write Protect

**Problem:** The protect switch of the DATA card is on and data cannot be stored on the card.

**Solution:** Set the protect switch of the DATA card to off (P.101), then perform the desired operation again.

## ● DATA Card Read Error

**Problem:** The data of the DATA card has somehow been corrupted or destroyed.

**Solution:** Consult with your nearest Roland Service Station.

## ● DATA Card Battery Low

**Problem:** The DATA card backup battery has run down.

**Solution:** Transfer the data to another DATA card, then replace the battery in the original card.

## ● PCM Card Not Ready

**Problem:** The PCM card has not been inserted into the PCM card slot or has not been inserted correctly.

**Solution:** Insert the PCM card correctly and securely.

## ● PCM Card Not Properly Formatted

**Problem:** A PCM card not designed for use with the JV-1000 has been inserted into the PCM card slot.

**Solution:** Use only a proper PCM card.

## ● MIDI Communication Error

**Problem:** Either an excessive amount of data was received at once, or the active sensing function was cut off.

**Solution:** Do not attempt to continuously transmit large amounts of data (like program change messages) that require processing on reception and, hence, take more time than usual. Also make sure that all MIDI cables are connected correctly.

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## ● BULK DUMP: MIDI Buffer Full

Problem: Excessive data has been transmitted at once by the bulk dump function.

Solution: Make adjustments to the exclusive data so that it is sent in several "packets" of smaller amounts.

## ● BULK DUMP: Check Sum Error

Problem: The checksum value of the bulk dump is incorrect.

Solution: Correct the exclusive data.

## ● BULK DUMP: DATA Card Not Ready

Problem: A DATA card has not been inserted and the data received by the bulk dump function cannot be written or stored.

Solution: Insert a DATA card correctly and securely into the DATA card slot.

## ● BULK DUMP: Improper DATA Card

Problem: A DATA card not properly formatted for use with the JV-1000 or JV-80 has been inserted and the data received by bulk dump cannot be written or stored.

Solution: After formatting the DATA card from the Write mode (P.108), perform the operation again.

## ● BULK DUMP: DATA Card Write Protect

Problem: The protect switch of the DATA card is on and data received during execution of the bulk dump function could not be written or stored.

Solution: Set the protect switch of the DATA card to off (P.101), then perform the operation again.

## 2. Troubleshooting

Check through the following situations and conditions when your JV-1000 fails to operate properly.

### Synthesizer Sound Module

#### ■ No sound

- Check that the JV-1000, amplifier and mixer are all turned on.
- Check that all the devices are connected correctly and securely.
- Check that the connecting cables are not defective.
- Check whether the sound is output through a connected set of headphones. If you can hear the sound normally through the headphones, the connected device or cable are probably the cause of the problem.
- Check that the volume of the amplifier, mixer or external MIDI sound source are set to suitable levels.
- Check that the volume of JV-1000 is set to a suitable level.

For the internal sound source, check the following:

- The position of the master volume slider
- The Part level value which is set for the Part of a Performance
- The Patch level value which is set for a Patch
- TVA level value which is set for the Tone of a Patch or a Rhythm Tone
- The position of the pedal or slider when CC7/VOLUME is assigned to Pedal 1/2 or C1
- The value of the volume data received via MIDI IN

For connected Synthesizer MIDI devices, check the following:

- The transmit volume setting which is made for the transmit zone of a Performance
- The position of the pedal or slider when CC7/VOLUME is assigned to Pedal 1/2 or C1

- Check that the local switch is on:

- The setting of the local switch in the system common parameters
- The setting of the local switch which is set for the internal zone of a Performance
- Check that the receive switch which is set for the Part of a Performance is on.

- Check that the transmit switch which is set for the transmit zone of a Performance is on.
- Check that the Patch transmit channel of the system parameters is on.
- Check that the Tone switch which is set for the Tone of a Patch is on.
- Check that the range of the zone has been properly set:
  - The key range value which is set for the transmit or internal zone, when the key mode of the Performance is set to zone
  - The velocity range value which is set for the Tone when the velocity switch of a Patch is on
- Check that the MIDI channel has been set properly:
  - The Patch transmit/receive channel value which is set in the system common parameters
  - Transmit channel value which is set by the transmit zone of the Performance
  - Receive channel value which is set for the Part of a Performance
- Sound may not be produced if: 1) the cutoff is set to 0 and the TVF filter type for the Tone of a Patch or a Rhythm Tone is set to LPF, or 2) the cutoff is set to 127 and the filter type is set to HPF.

Check the following:

- TVF cutoff value
- TVF envelope depth
- The velocity sensitivity value and the key follow setting of the TVF envelope
- The level setting of TVF envelope
- The depth setting and the controller position when the modulation/aftertouch/expression control parameter is set to cutoff

- Check that the TVA level of the Patch Tone or Rhythm Tone is set to 0.

Check the following:

- Dry level value which is set by the effect send
- TVA level value
- The velocity sensitivity value and the key follow setting of the TVA envelope
- The level setting of TVA envelope
- The depth setting and the controller position when the modulation/aftertouch/expression control parameter is set to level
- The Tone delay time value

- The sound range may be limited depending on the wave selected.

Check the following:

- Transpose value of the system common parameters
- Transpose value which is set for the internal zone of a Performance
- Coarse tune value which is set for the Part of a Performance
- Coarse tune value which is set for the Tone of a Patch
- Coarse tune value which is set for the Rhythm Tone

## ■ Volume cannot be controlled

- Check that either pedal 1/2 or C1 is assigned to CC7/VOLUME.
- Check that the receiving switch for the volume is not off.

Check the following:

- The receive volume setting which is set by MIDI receive in the system common parameters
- The receive volume setting which is set for the Part of a Performance
- The volume setting which is set for the pedal of the Patch Tone
- The volume is not transmitted even though the value of the transmit volume of the transmit zone is changed in the Performance Edit mode.

## ■ Dynamic changes in the sound do not respond correctly or as you expect them to

- Check the velocity sensitivity settings:
  - The value of the velocity curve/sensitivity and maximum velocity, which are set in transmit/internal zone of the Performance
  - The value of the TVA velocity curve/sensitivity, which are set for the Rhythm Tone of a Patch.

## ■ The sound is distorted

- Check the levels of the amplifier and mixer and the master volume of the JV-1000 are set properly.
- When the Part level parameter of a Performance is set too high, the sound sometimes may be distorted.
- When the TVA level or the resonance value set for a Patch Tone or Rhythm Tone is set too high, the sound sometimes may be distorted.

## ■ The pitch is wrong or does not change

- Check that the tune settings are correct:
  - The master tune/transpose values of the system parameters
  - The transpose value set for the internal zone of a Performance
  - The coarse tune/fine tune values set for the Part of a Performance
  - The coarse tune/fine tune/random pitch values set for the Tone of a Patch or a Rhythm Tone
  - The pitch key follow value set for the Tone of a Patch
  - The pitch envelope value set for the Tone of a Patch or a Rhythm Tone
  - The tuning value of the external MIDI sound source
- Check that the pitch bender has not been moved

Check the following:

- The position of the bender lever
- The position of pedals 1/2 and C1 when the assignment of pedal 1/2 and C1 are set to BEND-UP/BEND-DOWN
- The pitch bend value received via MIDI IN
- The bender range value which is set for the Patch
- The bender range value which is set for the Rhythm Tone
- The bender range value of the external MIDI sound source
- Check that the receiving switch of the pitch bender is on.

Check the following:

- The bender setting which is set by the transmit/receive MIDI functions of the system common parameters
- The bender range value which is set for the Patch
- The bender range value which is set for the Rhythm Tone
- The bender range value/receiving switch of the external MIDI sound source

- Check that the effects and LFO are correctly set

Check the following:

- The chorus value which is set for the Performance/Patch
- The analog feel value which is set for the Patch
- The switch/depth value of FXM which is set for the Tone of a Patch
- The pitch LFO depth value which is set for the Tone of a Patch
- The depth value and the controller position of the modulation/aftertouch/expression control which is set for the Tone of a Patch, when the parameter is set to pitch LFO
- It may happen that the sounding pitch range is limited, or that a Tone doesn't deviate from a certain pitch range, or that the tuning sounds off, depending on the selected wave.

- The receive program change value which is set for the Part of a Performance

- Check that the MIDI channel settings are correct:

- The control channel value which is set in the system common parameters
- The Patch transmit/receive channel value which is set in the system common parameters
- The transmit channel value which is set for the transmit zone of a Performance
- The receive channel value which is set for the Part of a Performance
- The layer/zone key mode and the single key mode of a Performance may have different settings for the program change to be transmitted and the MIDI channel.

- When the Patch select display is selected in the Performance Play mode, the Performance cannot be changed.

- Check that the Edit mode has not been selected:

- Changing Performances or receiving program changes is not possible in the Performance Edit mode.
- Changing Patches or receiving program changes is not possible in the Patch Edit mode.
- Changing Rhythms or receiving program changes is not possible in the Rhythm Edit mode.
- From the Performance Edit mode, program change messages cannot be transmitted even though the value of the transmit program change of the transmit zone has been changed.

## ■ The effects do not work

- Check that the effect switch is on:

- The chorus/reverb switch on the front panel
- The chorus/reverb switch setting which is made for the Part of a Performance

- Check that the setting of the Performance and the effect of a Patch have been made correctly. The effect is not applied when the chorus/reverb level is set to 0.

- Check that the setting of the Patch and Rhythm Tone have been made correctly. The effect is not applied when the chorus/reverb send, which is set by the effect send parameter, is set to 0.

## ■ The sound color does not change or program change messages are not sent

- Check that the switches which allow sending and receiving of program change messages are not set to OFF:

- The program change setting for MIDI transmit/receive which is set in the system common parameters
- The transmit program change value which is set for the transmit zone of a Performance

## ■ Portamento does not work

- Check that the portamento switch, which is set for the Patch, is on.
- When the portamento mode for the Patch is set to legato, portamento is not applied unless you actually play the keyboard with legato technique; that is, holding down one key and not releasing it until after the next key has been pressed.
- Portamento is not applied to Rhythm Tones.

## ■ The sound is muted

- The maximum Polyphony of the JV-1000 is twenty-eight. Decrease the number of Tones you are using or adjust the Partial reserve.
- When the key assign parameter of the Patch is set to solo, only a single Tone sounds even when several keys are played.
- If the mute group of a Rhythm Tone is on, the sound which has been sounding is muted when another sound from the same group is played.

## ■ The Tone of a Patch cannot be edited as intended

- Check that the condition of the Tone select and the Tone number to be edited match.
- The sound doesn't change when editing a Tone whose Tone switch has been turned off.

## ■ The Rhythm cannot be edited as intended

- Check that the key which is being edited and the sounding key match. The key to be edited isn't affected by the note data received via MIDI IN.
- No sound results when editing a Tone whose Tone switch has been turned off.

## ■ Card cannot be used

- Cards which have not been formatted for use with the JV-1000 or JV - 80 cannot be used. Format the DATA card by transferring the internal data to the card (the card will automatically be formatted).
- PCM cards which have not been designed for use with the JV-1000 cannot be used.

## ■ Data cannot be transferred by MIDI exclusive messages

- Check that the receive exclusive switch, which is set in the system common parameters, is on.
- Check that the unit number, which is set in the system common parameters, is correct. Match it to the unit number of the connected device.
- The temporary data will not be changed, even though the data is transferred by exclusive messages to internal memory or DATA card. Transfer to the temporary area or switch the Performance/Patch by program change after transferring the data by exclusive message.
- Check that a DATA card has been inserted. Data cannot be stored on the DATA card if it has not been properly inserted.
- Check that the DATA card has been formatted for use with the JV-1000 or JV - 80. Data cannot be stored on the DATA card if it has not been properly formatted for the JV-1000 or JV - 80.
- Check that the write-protect switch is on. When transferring data to either the internal memory or DATA card, the data cannot be written unless the corresponding write-protect switch is set to off.

## Expansion Sound Module

- \* Please read the Important Notes on page 116 as well as the following.

### ■ No sound is heard

- Check if the volume of the expansion sound module is set too low.
  - Check the position of the Master Volume Slider (V-EXP).
  - Check the value of the Part Level.
  - Check the positions of the pedal and slider when CC7/VOLUME are assigned to Pedal 1/2 and C1.
  - Check the value of the Volume information from the MIDI IN.
  - Check if the level of the V-EXP system common parameter is set too low.
- Check if the MIDI Receive switch is turned to OFF.
- Check if the Receive Volume set with the Receive MIDI is turned OFF.
- When the Cutoff is set to -50, no sound may be heard.
- Check the setting of the Velocity Sens.
  - Check the value of the Velocity Sens Depth.
  - Check the value of the Velocity Sens Offset.
- Some Patches or Rhythm Sets have limited sound range to be played.
  - Check the Transpose value of the V-EXP system common parameter.
  - Check the value of the Coarse Tune.
- Check if the V-EXP MIDI switch and the Soft Thru in the internal sequencer are set correctly.
- Check if you have selected the Bank where no Patch is assigned.

### ■ Pitch is strange/Pitch does not change

- Check if the Tune is correctly set.
- Check the values of the Master Tune/Transpose of the V-EXP system common parameters.
- Check the values of Coarse Tune/Fine Tune.
- Check if the Pitch Bender has been operated.
  - Check the positions of the Pedal 1/2 and C1 when the Pedal 1/2 and C1 assignment is BEND-UP/BEND-DOWN.
  - Check the value of the Bender Range.
- Check if the Receive Switch of the Pitch Bender is set to OFF.
  - Check if the Bender's receive switch set with the Receive MIDI is turned OFF.
- Check if the Effect or Vibrato is correctly set.
  - Check the value of the Chorus Depth.
  - Check the value of the Vibrato Depth.
  - Check the value of the Modulation Depth.
- Owing to the nature of the Wave, it may happen that the pitch is strange or does not change at all in a certain sound range.
- You cannot call a Patch to be assigned to a Part.
  - Check if the MIDI Receive switch is set to OFF.
  - Check if the receive switch of the Program Change set with the Receive MIDI is turned to OFF.
  - Check if you have selected the Bank where no Patch is assigned.
  - The Voice Expansion Edit mode does not allow you to change Patches.

## ■ No effect is obtained

- Check if the Chorus/Reverb Switch on the front panel of the unit is turned ON.
- Check if the effect is correctly set.
- Check the value of the Chorus/Reverb Send Depth.
- Check the value of the Chorus/Reverb Level.

## ■ Missing sounds

- The maximum number of voices to be simultaneously played on the expansion sound module is 28. If it exceeds 28 voices, adjust the settings of the Voice Reserve.
- When the Key Assign is set to MONO, only a single note will be played even with more than one Key On.

## ■ You cannot edit data properly

- When the unit receives the GM System On from the internal sequencer or MIDI IN after it is being switched on, some parameters can no longer be edited. If this happens, reset the expansion sound module.
- You cannot edit the Part where the MIDI Receive Switch is set to OFF.
- Check if the Receive Switch of the Control Change or Volume on the Receive MIDI page is set to OFF.
- If the value set with the switches on the panel differs from the value set on the expansion sound module, send the value set on the panel to the sound module again.

## ■ It sounds strange if played on the sequencer.

- When you play a SMF disk on the market with the Output Assign set to OUT1+2, both the synthesizer sound module and the expansion sound module will be simultaneously played. If you wish to play only the expansion sound module, set the Sequencer Mute Switch in each Part of the Performance to OFF or lower the Master Volume Slider (INT).
- When you play the song data where the settings of the sound module or parameter operation are written, the expansion sound module may not sound as set on the panel. If this happens, send the panel settings to the sound module again.
- Some Performances stored on a data card on the market may have the sound range of C2—C7.

### 3. Waveform List

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No.	Wave Name	No.	Wave Name	No.	Wave Name	No.	Wave Name
1	Ac Piano 1	41	SYN VOX 1	81	Rattles	121	REV SN 4
2	SA Rhodes 1	42	SYN VOX 2	82	Tin Wave	122	REV Kick 1
3	SA Rhodes 2	43	Male Ooh	83	Spectrum 1	123	REV Cup
4	E.Piano 1	44	ORG VOX	84	808 SNR 1	124	REV Tom
5	E.Piano 2	45	VOX Noise	85	90's Snare	125	REV Cow Bell
6	Clav 1	46	Soft Pad	86	Piccolo SN	126	REV TAMB
7	Organ 1	47	JP Strings	87	LA Snare	127	REV Conga
8	Jazz Organ	48	Pop Voice	88	Whack Snare	128	REV Maracas
9	Pipe Organ	49	Fine Wine	89	Rim Shot	129	REV Crash 1
10	Nylon GTR	50	Fantasynth	90	Bright Kick	130	REV Brush 1
11	6STR GTR	51	Fanta Bell	91	Verb Kick	131	REV Brush 2
12	GTR HARM	52	ORG Bell	92	Round Kick	132	REV Brush 3
13	Mute GTR 1	53	Agogo	93	808 Kick	133	REV Tom Hi
14	Pop Strat	54	Bottle Hit	94	Closed HAT 1	134	REV Tom Lo
15	Stratus	55	Vibes	95	Closed HAT 2	135	REV Ride
16	SYN GTR	56	Marimba Wave	96	Open HAT 1	136	REV Ped Hat
17	Harp 1	57	Log Drum	97	Crash 1	137	Brush Slap
18	SYN Bass	58	DIGI Bell 1	98	Ride 1	138	Brush Swish
19	Pick Bass	59	DIGI Chime	99	Ride Bell 1	139	Brush Roll
20	E.Bass	60	Steel Drums	100	Power Tom Hi	140	Tom Hi
21	Fretless 1	61	MMM VOX	101	Power Tom Lo	141	Tom Lo
22	Upright BS	62	Spark VOX	102	Cross Stick1	142	Ride 2
23	Slap Bass 1	63	Wave Scan	103	808 Claps	143	Pedal HAT 1
24	Slap & Pop	64	Wire String	104	Cowbell 1	144	Open Triangl
25	Slap Bass 2	65	Lead Wave	105	Tambourine	145	Ac Piano2 pA
26	Slap Bass 3	66	Synth Saw 1	106	Timbale	146	Ac Piano2 pB
27	Flute 1	67	Synth Saw 2	107	CGA Mute Hi	147	Ac Piano2 pC
28	Trumpet 1	68	Synth Saw 3	108	CGA Mute Lo	148	Ac Piano2 fA
29	Trombone 1	69	Synth Square	109	CGA Slap	149	Ac Piano2 fB
30	Harmon Mute1	70	Synth Pulse1	110	Conga Hi	150	Ac Piano2 fC
31	Alto Sax 1	71	Synth Pulse2	111	Conga Lo	151	AcP 2 Thump
32	Tenor Sax 1	72	Triangle	112	Maracas	152	AcP 2 Up TH
33	French 1	73	Sine	113	Cabasa Cut		
34	Blow Pipe	74	ORG Click	114	Cabasa Up		
35	Bottle	75	White Noise	115	Cabasa Down		
36	Trumpet SECT	76	Wind Agogo	116	REV Steel DR		
37	ST.Strings - R	77	Metal Wind	117	REV Tin Wave		
38	ST.Strings - L	78	Feedbackwave	118	REV SN 1		
39	Mono Strings	79	Anklungs	119	REV SN 2		
40	Pizz	80	Wind Chimes	120	REV SN 3		

Numbers 130 - 144 use the waveforms of the commercially available "POP" (SR - JV - 80 - 01) expansion board. Also, numbers 145 - 152 were redesigned based on the waveforms of the commercially available "Grand Piano 1" (SO - PCM1 - 04).

# 4. Initialize Data

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## ■ Performance

Common	Performance Name	INITIAL DATA	Key Mode		SINGLE		
	Chorus Type	CHO1	Chorus Level	60			
	Chorus Rate	60	Chorus Depth	80			
	Chorus Feedback	0	Chorus Output	MIX			
	Reverb Type	STAGE1	Reverb Level	100			
	Reverb Time	80	Delay Feedback	0			

		Part							
		1	2	3	4	5	6	7	8
Transmit Zone	Key Range Lower	C - 1	C - 1	C - 1	C - 1	C - 1	C - 1	C - 1	C - 1
	Key Range Upper	G9	G9						
	Key Transpose	0	0	0	0	0	0	0	0
	Max Velocity	127	127	127	127	127	127	127	127
	Velocity Sense	+32	+32	+32	+32	+32	+32	+32	+32
	Velocity Curve	1	1	1	1	1	1	1	1
	Transmit Channel	1	2	3	4	5	6	7	8
	Program Change	OFF	OFF						
	Transmit Volume	OFF	OFF						
	Transmit Pan	OFF	OFF						
Internal Zone	Transmit Switch	ON	OFF	OFF	OFF	OFF	OFF	OFF	OFF
	Key Range Lower	C - 1	C - 1	C - 1	C - 1	C - 1	C - 1	C - 1	C - 1
	Key range Upper	G9	G9						
	Key Transpose	0	0	0	0	0	0	0	0
	Max Velocity	127	127	127	127	127	127	127	127
	Velocity Sense	+32	+32	+32	+32	+32	+32	+32	+32
	Velocity Curve	1	1	1	1	1	1	1	1
Part	Local Switch	ON	OFF	OFF	OFF	OFF	OFF	OFF	OFF
	Patch Number	UI - 11	UI - 12	UI - 13	UI - 14	UI - 15	UI - 16	UI - 17	UI
	Level	127	127	127	127	127	127	127	127
	Pan	0	0	0	0	0	0	0	0
	Coarse Tune	0	0	0	0	0	0	0	0
	Fine Tune	0	0	0	0	0	0	0	0
	Receive Channel	1	2	3	4	5	6	7	10
	Voice Reserve	0	0	0	0	0	0	0	0
	Chorus Switch	ON	ON						
	Reverb Switch	ON	ON						
	Receive P.C	ON	ON						
	Receive Volume	ON	ON						
	Receive Hold - 1	ON	ON						
	Receive Switch	ON	ON						
	Sequencer Mute Switch	ON	ON						

## ■ Patch

Common	Patch Name	INITIAL DATA		
	Patch Level	127	Patch Pan	0
	Velocity Range Switch	ON		
	Chorus Type	CHO1	Chorus Level	60
	Chorus Rate	60	Chorus Depth	80
	Chorus Feedback	0	Chorus Output	MIX
	Reverb Type	STAGE2	Reverb Level	100
	Reverb Time	60	Delay Feedback	0
	Bend Range Down	-2	Bend Range Up	+2
	Analog Feel Depth	0		
	Assign Mode	POLY	Solo Legato	OFF
	Portamento Switch	OFF	Portamento Mode	NORMAL
	Portamento Type	TIME	Portamento Time	50

		Tone			
		1	2	3	4
Control	Velocity Range Lower	0	0	0	0
	Velocity Range Upper	127	127	127	127
	Dry Level	127	127	127	127
	Chorus Level	127	127	127	127
	Reverb Level	127	127	127	127
	Volume Control Switch	ON	ON	ON	ON
	Hold - 1 Control Switch	ON	ON	ON	ON
	Re-damper Control Switch	OFF	OFF	OFF	OFF
Wave	Modulation Control Dest 1 - 4	OFF	OFF	OFF	OFF
	Modulation Control Depth 1 - 4	0	0	0	0
	Aftertouch Control Dest 1 - 4	OFF	OFF	OFF	OFF
	Aftertouch Control Depth 1 - 4	0	0	0	0
	Expression Control Dest 1 - 4	OFF	OFF	OFF	OFF
	Expression Control Depth 1 - 4	0	0	0	0
LFO 1/2	Group	INT	INT	INT	INT
	Number	1	1	1	1
	Switch	ON	OFF	OFF	OFF
	FXM Switch	OFF	OFF	OFF	OFF
	FXM Depth	1	1	1	1
	Waveform	TRIANGLE	TRIANGLE	TRIANGLE	TRIANGLE

		Tone			
		1	2	3	4
Pitch	Coarse Tune	0	0	0	0
	Fine Tune	0	0	0	0
	Random Pitch Depth	0	0	0	0
	Key Follow	+100	+100	+100	+100
	Envelope Depth	0	0	0	0
	Envelope Velocity Sense	0	0	0	0
	Env Attack Time Velocity Sense	0	0	0	0
	Env Release Time Velocity Sense	0	0	0	0
	Envelope Time Key Follow	0	0	0	0
	Envelope T1	0	0	0	0
	Envelope T2	0	0	0	0
	Envelope T3	0	0	0	0
	Envelope T4	0	0	0	0
	Envelope L1	0	0	0	0
TVF	Envelope L2	0	0	0	0
	Envelope L3	0	0	0	0
	Envelope L4	0	0	0	0
	Filter Type	LPF	LPF	LPF	LPF
	Cutoff	127	127	127	127
	Resonance	0	0	0	0
	Resonance Mode	SOFT	SOFT	SOFT	SOFT
	Cutoff Key Follow	0	0	0	0
	Envelope Depth	0	0	0	0
	Envelope Velocity Curve	1	1	1	1
	Envelope Velocity Sense	0	0	0	0
	Env Attack Time Velocity Sense	0	0	0	0
	Env Release Time Velocity Sense	0	0	0	0
	Envelope Time Key Follow	0	0	0	0

	Tone				
	1	2	3	4	
<b>TVA</b>	<b>Tone Level</b>	127	127	127	127
	<b>Level Key Follow</b>	0	0	0	0
	<b>Level Velocity Curve</b>	1	1	1	1
	<b>Envelope Velocity Sense</b>	+32	+32	+32	+32
	<b>Pan Offset</b>	0	0	0	0
	<b>Pan Key Follow</b>	0	0	0	0
	<b>Tone Delay Mode</b>	NORMAL	NORMAL	NORMAL	NORMAL
	<b>Tone Delay Time</b>	0	0	0	0
	<b>Env Attack Time Velocity Sense</b>	0	0	0	0
	<b>Env Release Time Velocity Sense</b>	0	0	0	0
	<b>Envelope Time Key Follow</b>	0	0	0	0
	<b>Envelope T1</b>	0	0	0	0
	<b>Envelope T2</b>	0	0	0	0
	<b>Envelope T3</b>	0	0	0	0
	<b>Envelope T4</b>	50	50	50	50
	<b>Envelope L1</b>	127	127	127	127
	<b>Envelope L2</b>	127	127	127	127
	<b>Envelope L3</b>	127	127	127	127

## ■ Rhythm Tone

	Dry Level	127
	Chorus Level	127
	Reverb Level	127
Wave	Group	INT
	Number	84
	Switch	ON
	Mute Group	OFF
	Envelope Mode	NO-SUS
	Coarse Tune	C4
	Fine Tune	0
	Random Pitch Depth	0
	Envelope Depth	0
	Envelope Velocity Sense	0
Pitch	Envelope Time Velocity Sense	0
	Bend Range	0
	Envelope T1	0
	Envelope T2	0
	Envelope T3	0
	Envelope T4	0
	Envelope L1	0
	Envelope L2	0
	Envelope L3	0
	Envelope L4	0
TVF	Filter Type	LPF
	Cutoff	127
	Resonance	0
	Resonance Mode	SOFT
	Envelope Depth	0
	Envelope Velocity Sense	0
	Envelope Time Velocity Sense	0
	Envelope T1	0
	Envelope T2	0
	Envelope T3	0
	Envelope T4	0
	Envelope L1	0
	Envelope L2	0
	Envelope L3	0
	Envelope L4	0

TVA	Tone Level	127
	Envelope Velocity Sense	+32
	Envelope Time Velocity Sense	0
	Pan Offset	0
	Envelope T1	0
	Envelope T2	0
	Envelope T3	127
	Envelope T4	50
	Envelope L1	127
	Envelope L2	127
	Envelope L3	127

## ■ Expansion Sound Source Initialize Setting

Common	Master Tune	440.0	Master Level	127
	Master Key - Shift	0	Master Pan	0
	Reverb Type	Hall 2	Chorus Type	Chorus3
Reverb	Character	4	Chorus	Pre - LPF
	Pre - LPF	0		Level
	Level	64		Feedback
	Time	64		Delay
	Feedback	0		Rate
	Send Level To Chorus	0		Depth
				Send Level To Reverb

Patch Select	Bank	0	Part Level	127
	P.C	1	Part Pan	0
Part Coarse tune		0	Part Fine Tune	0
Cutoff Frequency		0	Resonance	0
TVF TVA - Env Attack		0	TVF TVA - Env Decay	0
TVF TVA - Env Release		0		
Reverb Send Depth		40	Chorus Send Depth	0
Vibrate Rate		0	Vibrate Depth	0
Vibrate Delay		0		
Key Assign		Poly	Bender Range	2
Modulation Depth		10		
Velocity Sence Depth		64	Velocity Sence Offset	64

Part	1	2	3	4	5	6	7	8	9	10	11	...	16
Voice Reserve	6	2	2	2	2	2	2	2	2	2	0	...	0

- \* The basic settings will be in effect for the expansion sound module each time power is turned ON. You can also place the expansion sound module at its basic settings by performing a reset (p. 140).

# 5. Factory Setting

## Internal

### ● Performance

No	Name
UI01	Milky Way
UI02	Black Hall
UI03	Aflo Brass
UI04	Movie Str
UI05	Analog Pad
UI06	Analog Bs/Ld
UI07	Pipe
UI08	Mad Station
UI09	Bell Pad
UI10	Analog Swell
UI11	Ripper Pad
UI12	Analog Brass
UI13	Analog Orch
UI14	Melancholy
UI15	Hamming Gtr
UI16	Chaos

### ● Patch

No	Name	No	Name
UI11	Crystal Vox	UI51	Sea Shore
UI12	MIDI Ripper	UI52	Clean Strat
UI13	Soundtrack	UI53	Mighty Pad
UI14	Poly Brass	UI54	Reso Brass
UI15	Nice Piano	UI55	Jimmee Dee !
UI16	Blow Lead	UI56	Sax Lead
UI17	Ultima Bass	UI57	Untamed Bass
UI18	Amazon Moon	UI58	Morning
UI21	Von Greece	UI61	JV Heaven
UI22	BrightGuitar	UI62	Gtr Strings
UI23	Octava Strng	UI63	Wavox
UI24	Brass Sect.	UI64	Afro Horn
UI25	Blissful	UI65	West Coast
UI26	Square Lead	UI66	Doctor Bob
UI27	Rubber Bs 3	UI67	5 - Strng Bass
UI28	X/Y/Z	UI68	House Hunter
UI31	Pulsynswell	UI71	Utakata
UI32	Nylon Chorus	UI72	Classical Gt
UI33	Orch Power	UI73	ChuChu Vox
UI34	Mistress Brs	UI74	Brass Attack
UI35	Stackoid	UI75	Mr.Mellow!
UI36	Sawteeth	UI76	Belly Lead
UI37	Slap !!!	UI77	Mondo Bass
UI38	Kolor	UI78	Ice Hall
UI41	Shakusphere	UI81	Ebb Tide
UI42	Rhythmatic	UI82	Gtr Fantasia
UI43	Vocal Oohz	UI83	Reso Swell
UI44	Hybrid Bones	UI84	Jam Brass
UI45	Fantasia JV	UI85	JV Rhodes
UI46	Doo Lead	UI86	Key Power !!
UI47	Super JX Bs	UI87	Radio Bass
UI48	Echo Riser	UI88	Arctic Winds

Patches indicated with a ( \* ) are identical to those contained in the Roland Sound Library, "Contemporary COMPOSER by ANDREW SHLESINGER" (PN - JV80 - 05).

- To restore the JV - 1000's internal memory to the factory default settings, first turn its power OFF. Then while holding down the NUMBER 8 button, turn power back ON again. You can then follow the messages that appear in the display for the synthesizer section, and press ENTER then WRITE. To cancel the procedure, press EXIT.

## ■ Preset A

### ● Performance

No	Name
A01	Jazz Split
A02	Softly.....
A03	Bossa nova
A04	Jazzygroove
A05	OLD Bar
A06	FUNKY
A07	Pop Fusion
A08	Fusion Set
A09	Heavy
A10	Rokin Split
A11	Brass Rock
A12	Hard Wire
A13	Perc Harmnix
A14	Classy Piano
A15	Perc Strings
A16	PopOrchestra

### ● Patch

No	Name	No	Name
A11	A.Piano 1	A51	Tria Bells
A12	A.Piano 2	A52	Wave Bells
A13	A.Piano 3	A53	Vibrobell
A14	A.Piano 4	*A54	Chime Inn
A15	A.Piano 1Tx4	A55	E.Organ
*A16	Rock Grand	A56	Jazz Organ 1
A17	MIDled Grand	A57	Jazz Organ 2
A18	Pop Piano 1	*A58	Rock Organe
A21	Country Bar	*A61	Jazz Rattler
*A22	Stack Major	A62	Fine Organ
A23	Pop Piano 2	A63	Metal Organ
A24	RD Rhodes 1	A64	Organarimba
A25	Dig Rhodes 1	A65	Pipe Organ 1
A26	Dig Rhodes 2	A66	Pipe Organ 2
A27	Stiky Rhodes	A67	Church Organ
A28	Guitr Rhodes	*A68	Weddin Time
A31	Pop Piano 3	A71	Nylon Gtr 1
A32	FM.Piano	A72	Nylon Gtr 2
*A33	Hi – Cut Ep	A73	Flanged Nyln
A34	MIDI EPiano	A74	SteelGuitar1
A35	Clav 1	A75	SteelGuitar2
*A36	Pulse Klav	A76	Velo Harmnix
*A37	Wire Klav	A77	12 strings
*A38	Flange Clav	*A78	Fake12string
A41	Warm Vibe	A81	JC Strat
A42	Vibe	A82	Clean Strat
A43	Marimba	*A83	Strata
A44	Lumber Jacow	A84	Stratus
A45	Toy Box	A85	SwitchOnMute
A46	Steel Drum	A86	Syn Strat
*A47	Islands	A87	Syn Guitar
*A48	AfricaMetals	A88	Overdrive

Patches indicated with a ( \* ) are identical to those contained in the Roland Sound Library, "Contemporary COMPOSER by ANDREW SHLESINGER" (PN - JV80 - 05).

## ■ Preset B

### ● Performance

No	Name
B01	GTR Players
B02	Synth Plus
B03	PianoEnsembl
B04	Church Choir
B05	YMBA Choir
B06	THE MALLETS
B07	South Shore
B08	Guitar Club
B09	for CompuMix
B10	Introduction
B11	House Sounds
B12	Cosmo Space
B13	Acoustics
B14	Finale!!
B15	Perseverance
B16	NewListening

### ● Patch

No	Name	No	Name
B11	Woody Bass 1	B51	Brass Sect 1
B12	Woody Bass 2	B52	Brass Sect 2
B13	Hip Bass	B53	Brass Combo
B14	Rock Bass	*B54	Fake Brass
*B15	Pick Bass	*B55	Stab Brass
B16	Thumpin Bass	B56	Brass Swell
B17	Fretless 1	*B57	Sax Section
B18	Fretless 2	B58	Horn Brass
B21	Analog Bs	B61	Trumpet 1
B22	House Bass	B62	Trumpet 2
B23	Wonder Bass	B63	Trombone
B24	Yowza Bass	B64	Harmon Mute1
B25	Rubber Bs 1	B65	Harmon Mute2
B26	Rubber Bs 2	B66	French Horn
*B27	Asid Base	B67	Alto Sax 1
*B28	Doom Bass	B68	Alto Sax 2
B31	St Strings	B71	Tenor Sax 1
B32	Warm Strings	B72	Tenor Sax 2
B33	Slow Strings	B73	Flute mod
B34	SoarinString	B74	Piccolo
B35	Marcato	B75	Air Lead
*B36	Big Stringer	B76	Pan Pipe 1
*B37	Score String	B77	Pan Pipe 2
B38	TremoloStrng	B78	OverblownPan
B41	JP Strings 1	B81	Ocarina
B42	JP Strings 2	B82	Blow Square
*B43	Synstringer	B83	Saku Pipe
B44	String Synth	B84	Whistle 1
B45	Pizzicato	B85	Whistle 2
B46	Reai Pizz	B86	Orch Stab 1
*B47	Pick It	B87	Brite Stab
B48	Harp	B88	Orch Stab 2

Patches indicated with a ( \* ) are identical to those contained in the Roland Sound Library, "Contemporary COMPOSER by ANDREW SHLESINGER" (PN - JV80 - 05).

## ■ Preset C

### ● Performance

No	Name
C01	Pik - A - Dee
C02	ProgresSplit
C03	Space Travel
C04	Mondo Mono!!
C05	Stringers
C06	Wash Comp
C07	Tinkle Wish
C08	World 7
C09	Dune
C10	Braz Bande
C11	Ethnotick
C12	Lite JV
C13	Rim Cue
C14	Blo Hiss
C15	Organic
C16	So Lo

### ● Patch

No	Name	No	Name
C11	Saw Lead	C51	Poly MG
C12	Syn SAX Lead	C52	Dist Line
C13	Soft Lead 1	C53	Julia Pad
C14	Soft Lead 2	C54	Analog Horn
C15	Harmo Lead	C55	Warm Brass
C16	Reso Lead	C56	Brass Pad
C17	Pulse Lead	C57	SoulfulBrass
C18	MMM Lead	C58	Ana Brass
C21	Clav Lead	C61	Pizeza Hutt
C22	Square	*C62	JV Pizzottle
C23	OB Lead	*C63	Blo East
*C24	High Lyle	*C64	Spook Metal
C25	VOX Lead 1	C65	Journey East
C26	VOX Lead 2	*C66	Lite Delay
C27	WhistlinAtom	C67	Velocifex
*C28	Russiastan	*C68	Rezitan
C31	Touch Lead	*C71	Like Dee
*C32	Digirez Lead	C72	Huff N Stuff
C33	Another Lead	*C73	Bit World
C34	A.T DCO Lead	*C74	Meta Compa
*C35	Feed Leed	C75	Stratosphere
C36	Real Pulse	C76	Les Rhythmo
C37	Box Lead	C77	Heavens Door
C38	Chu Ning !	C78	World Peace
*C41	Lorise	*C81	Lovley World
C42	Old man	*C82	Williamsong
*C43	Duo Saw	C83	Son Of Atmos
*C44	Wa - saw Phaze	C84	Autumn Breez
*C45	Big Saw	*C85	On The Wire
C46	Old Saw	*C86	Easternal
C47	Pollyanna	*C87	Snake Up
C48	Poly Portame	C88	Brassy VOX

Patches indicated with a ( \* ) are identical to those contained in the Roland Sound Library, "Contemporary COMPOSER by ANDREW SHLESINGER" (PN - JV80 - 05).

## Preset D

### ● Performance

No	Name
D01	<b>Space Vox</b>
D02	<b>Ethnic Bomb</b>
D03	<b>Fanta Brass</b>
D04	<b>Retro Str</b>
D05	<b>LittleWorld</b>
D06	<b>SFX</b>
D07	<b>Wistle Lead</b>
D08	<b>Oriental Brs</b>
D09	<b>Wire Keys</b>
D10	<b>Cosmic Pad</b>
D11	<b>Maturation</b>
D12	<b>Poly Synth</b>
D13	<b>Hyper Sonic</b>
D14	<b>Stack Strngs</b>
D15	<b>BellAtlantis</b>
D16	<b>Reverse Fx</b>

### ● Patch

No	Name	No	Name
D11	Beauty Vox	D51	Ebb tide Pad
D12	New Age Vox	*D52	Tangerine
D13	Vento Voxx	D53	MillenniumJV
D14	Pvox Oooze	D54	Fantacy Vox
D15	Vocal Oohz 2	*D55	Wisp Rush
D16	JV Vox	*D56	Neurise
D17	Arasian Morn	D57	Mouse Pad
*D18	Love Trans	D58	Nature Pad
D21	Cosmo Vox 2	*D61	Slo Slagg
D22	Aurora	D62	Starsearch
D23	Press - Cooker	*D63	Atlantis
D24	YASURAGI	D64	Vortex CAfe
D25	Space Ahh	D65	4thDimension
*D26	Pick - a - Doodl	*D66	Hy Entropy
D27	DooWah Diddy	D67	Mellowtron
D28	Pop Voice	D68	Power Saw
D31	Analog Pad 1	D71	Big n Beefy
D32	JP - 8 Pad	D72	Canal Zone
D33	Analog Pad 2	*D73	Hie Cue
D34	Analog Str	D74	Talking Pad
D35	Analog Orch	D75	MMM Pad
D36	SpaciosSweep	*D76	Low Wind
*D37	Story Pad	*D77	SuspendTrump
*D38	The Pad	*D78	Andromida
D41	Wire Strings	*D81	The Scope
*D42	Rimms	D82	Hammer Bell
*D43	Slo Ep	*D83	Flue Taloo
D44	Glasswaves 1	*D84	BeezleBreath
D45	Glasswaves 2	D85	DistanceCall
D46	Glass 1T	D86	Analog Seq
D47	Glass Pad	D87	Reverse Mad
D48	Hardy Winery	D88	RevCymBend

Patches indicated with a ( \* ) are identical to those contained in the Roland Sound Library, "Contemporary COMPOSER by ANDREW SHLESINGER" (PN - JV80 - 05).

## ■ JV - 80 Compatible Preset a

### ● Performance

No	Name
a01	Jazz Split
a02	Softly.....
a03	Bossa nova
a04	Jazzygroove
a05	OLD Bar
a06	FUNKY
a07	Pop Fusion
a08	Fusion Set
a09	Heavy
a10	Rokin Split
a11	Brass Rock
a12	Hard Wire
a13	Perc Harmnix
a14	Classy Piano
a15	Perc Strings
a16	PopOrchestra

### ● Patch

No	Name	No	Name
a11	A.Piano 1	a51	Nylon Gtr 1
a12	A.Piano 2	a52	Flanged Nyln
a13	Mellow Piano	a53	Steel Guitar
a14	Pop Piano 1	a54	PickedGuitar
a15	Pop Piano 2	a55	12 strings
a16	Pop Piano 3	a56	Velo Harmnix
a17	MIDled Grand	a57	Nylon+Steel
a18	Country Bar	a58	SwitchOnMute
a21	Glist El Pno	a61	JC Strat
a22	MIDI EPiano	a62	Stratus
a23	SA Rhodes	a63	Syn Strat
a24	Dig Rhodes 1	a64	Pop Strat
a25	Dig Rhodes 2	a65	Clean Strat
a26	Stiky Rhodes	a66	Funk Gtr
a27	Guitr Rhodes	a67	Syn Guitar
a28	Nylon Rhodes	a68	Overdrive
a31	Clav 1	a71	Fretless
a32	Clav 2	a72	St Fretless
a33	Marimba	a73	Woody Bass 1
a34	Marimba SW	a74	Woody Bass 2
a35	Warm Vibe	a75	Analog Bs 1
a36	Vibe	a76	House Bass
a37	Wave Bells	a77	Hip Bass
a38	Vibrobell	a78	RockOut Bass
a41	Pipe Organ 1	a81	Slap Bass
a42	Pipe Organ 2	a82	Thumpin Bass
a43	Pipe Organ 3	a83	Pick Bass
a44	E.Organ 1	a84	Wonder Bass
a45	E.Organ 2	a85	Yowza Bass
a46	Jazz Organ 1	a86	Rubber Bs 1
a47	Jazz Organ 2	a87	Rubber Bs 2
a48	Metal Organ	a88	Stereoww Bs

- \* To select the JV - 80 compatible Presets a/b, hold down ENTER while you press PCM CARD (A/B).
- \* Within the Patches, Performances, and Rhythm Sets at the JV - 80 compatible preset memory (a/b), there are some which are identical to those stored in Preset Memory (A/B/C/D).

## ■ JV - 80 Compatible Preset b

### ● Performance

No	Name
b01	GTR Players
b02	Synth Plus
b03	PianoEnembl
b04	Church Choir
b05	YMBA Choir
b06	THE MALLETS
b07	South Shore
b08	Guitar Club
b09	for CompuMix
b10	Introduction
b11	House Sounds
b12	Cosmo Space
b13	Acoustics
b14	Finale!!
b15	Perseverance
b16	NewListening

### ● Patch

No	Name	No	Name
b11	Pizzicato	b51	Brass Combo
b12	Real Pizz	b52	Stab Brass
b13	Harp	b53	Soft Brass
b14	SoarinString	b54	Horn Brass
b15	Warm Strings	b55	French Horn
b16	Marcato	b56	AltoLead Sax
b17	St Strings	b57	Alto Sax
b18	Orch Strings	b58	Tenor Sax 1
b21	Slow Strings	b61	Tenor Sax 2
b22	Velo Strings	b62	Sax Section
b23	BrightStrngs	b63	Sax Tp Tb
b24	TremoloStrng	b64	FlutePiccolo
b25	Orch Stab 1	b65	Flute mod
b26	Brite Stab	b66	Ocarina
b27	JP – 8 Strings	b67	OverblownPan
b28	String Synth	b68	Air Lead
b31	Wire Strings	b71	Steel Drum
b32	New Age Vox	b72	Log Drum
b33	Arasian Morn	b73	Box Lead
b34	Beauty Vox	b74	Soft Lead
b35	Vento Voxx	b75	Whistle
b36	Pvox Oooze	b76	Square Lead
b37	GlassVoices	b77	Touch Lead
b38	Space Ahh	b78	NightShade
b41	Trumpet	b81	Pizza Hutt
b42	Trombone	b82	EP+Exp Pad
b43	Harmon Mute1	b83	JP – 8 Pad
b44	Harmon Mute2	b84	Puff
b45	TeaJay Brass	b85	SpaciosSweep
b46	Brass Sect 1	b86	Big n Beefy
b47	Brass Sect 2	b87	RevCymBend
b48	Brass Swell	b88	Analog Seq

- \* To select the JV - 80 compatible Presets a/b, hold down ENTER while you press PCM CARD (A/B).
- \* Within the Patches, Performances, and Rhythm Sets at the JV - 80 compatible preset memory (a/b), there are some which are identical to those stored in Preset Memory (A/B/C/D).

## Rhythm Set

		Internal	Preset A	Preset B
		Tone Name	Tone Name	Tone Name
C2	36	Bright Kick	Bright Kick	Bright Kick
	37	Cross Stick 1	Cross Stick 1	Cross Stick 1
	38	90's Snare	90's Snare	Piccolo SN
	39	808 Claps	808 Claps	808 Claps
	40	LA Snare	LA Snare	LA Snare
	41	Power Tom Lo	Power Tom Lo	Power Tom Lo
	42	Closed HAT 1	Closed HAT 1	Closed HAT 1
	43	Power Tom Lo	Power Tom Lo	Power Tom Lo
	44	Closed HAT 2	Closed HAT 2	Closed HAT 2
	45	Power Tom Hi	Power Tom Hi	Power Tom Lo
	46	Open HAT 1	Open HAT 1	Open HAT 1
	47	Power Tom Hi	Power Tom Hi	Power Tom Hi
3	48	Power Tom Hi	Power Tom Hi	Power Tom Hi
	49	Crash 1	Crash 1	Crash 1
	50	Power Tom Hi	Power Tom Hi	Power Tom Hi
	51	Ride 1	Ride 1	Ride 1
	52	Ride Bell 1	Tin Wave	Crash 1
	53	REV SN 1	Ride Bell 1	Ride Bell 1
	54	Tambourine	Tambourine	Crash 1
	55	REV SN 2	Spectrum 1	Cowbell 1
	56	Cowbell 1	Cowbell 1	Crash 1
	57	REV SN 3	Crash 1	Cowbell 1
	58	Cowbell 1	Crash 1	Crash 1
	59	REV SN 4	Piccolo SN	Cowbell 1
	60	CGA Mute Hi	CGA Mute Hi	Crash 1
	61	CGA Mute Lo	CGA Mute Lo	CGA Mute Hi
	62	CGA Slap	CGA Slap	Conga Hi
	63	Conga Hi	Conga Hi	CGA Slap
	64	Conga Lo	Conga Lo	Conga Lo
	65	Timbale	Timbale	CGA Mute Lo
	66	Timbale	Timbale	Timbale
	67	Agogo	Power Tom Lo	Timbale
	68	Agogo	LA Snare	Timbale
	69	Cabasa Up	Cabasa Up	Agogo
	70	Maracas	Maracas	Agogo
	71	Cabasa Down	Cabasa Down	Cabasa Up
	72	Maracas Cut	Cabasa Cut	Cabasa Down
	73	808 Kick	Whack Snare	Maracas
	74	808 SNR 1	Verb Kick	Cabasa Cut
	75	DIGI Bell 1	Rim Shot	Tambourine
	76	808 SNR 1	Round Kick	Log Drum
	77	808 Kick	808 Kick	DIGI Bell 1
	78	Spectrum 1	Cabasa Down	DIGI Chime
	79	808 Kick	REV Steel DR	Steel Drums
	80	Spectrum 1	REV Tin Wave	Anklungs
	81	808 Kick	REV SN 1	Wind Chimes
	82	Spectrum 1	REV SN 2	Rattles
	83	808 Kick	REV SN 3	Ronund Kick
	84	808 Kick	Wind Chimes	808 Kick
	85	Feedbackwave	REV Kick	808 Kick
	86	808 Kick	Anklungs	808 SNR 1
	87	Feedbackwave	Rattles	REV TAMB
	88	Pop Voice	REV Cow Bell	90's Snare
	89	Pop Voice	REV TAMB	Closed HAT 1
	90	Wind Agogo	REV Conga	Tin Wave
	91	Pop Voice	REV Maracas	Spectrum 1
	92	Wind Agogo	REV Crash 1	REV Steel DR
	93	Open HAT 1	Steel Drums	REV Tin Wave
	94	Anklungs	Wind Agogo	REV SN 1
	95	Open HAT 1	Wind Agogo	REV Crash 1
C7	96	Open HAT 1	808 SNR 1	REV Cow Bell

Preset C		
Tone Name		
C2	36 Bright Kick 37 Cross Stick 1 38 90's Snare 39 808 Claps 40 90's Snare 41 Power Tom Lo 42 Closed HAT 1 43 Power Tom Lo 44 Closed HAT 2 45 Power Tom Hi 46 Open HAT 1 47 Power Tom Hi 48 Power Tom Hi 49 Crash 1 50 Power Tom Hi 51 Ride 1 52 Ride Bell 1 53 Ride Bell 1 54 Tambourine 55 Spectrum 1 56 Cowbell 1 57 Crash 1 58 Crash 1 59 Piccolo SN 60 CGA Mute Hi 61 CGA Mute Lo 62 CGA Slap 63 Conga Hi 64 Conga Lo 65 Timbale 66 Timbale 67 Cross Stick 1 68 LA Snare 69 Cabasa Up 70 Maracas 71 Cabasa Down 72 Cabasa Cut 73 808 Kick 74 808 Kick 75 808 SNR 1 76 808 SNR 1 77 Wind Chimes 78 Cabasa Down 79 REV SN 1 80 REV SN 3 81 REV Tom 82 REV SN 2 83 REV Cow Bell 84 Wind Chimes 85 White Noise 86 Ankluings 87 Rattles 88 Rattles 89 REV Crash 1 90 Cowbell 1 91 REV Maracas 92 REV Crash 1 93 90's Snare 94 Wind Agogo 95 Closed HAT 1 96 808 SNR 1	

Preset D	
Tone Name	
	Verb Kick Cross Stick 1 90's Snare 808 Claps Piccolo SN Tom Lo Closed HAT 1 Power Tom Lo Closed HAT 2 Tom Hi Open HAT 1 Power Tom Lo Tom Hi Crash 1 Power Tom Hi Ride 1 Ride 2 Ride Bell 1 Tambourine REV SN 2 Cowbell 1 Crash 1 LA Snare REV SN 4 CGA Mute Hi CGA Mute Lo CGA Slap Conga Hi Conga Lo Timbale Timbale Agogo Agogo Cabasa Up Maracas Cabasa Down Cabasa Cut Rattles Wind Chimes DIGI Bell 1 REV SN 3 808 Kick Spectrum 1 808 SNR 1 Spectrum 1 808 Kick Spectrum 1 Bright Kick 808 Kick Round Kick Whack Snare Rim Shot LA Snare Brush Slap Pedal HAT 1 Brush Swish Open Triangl Brush Roll Open Triangl Conga Lo Open HAT 1

# JV - 80 Compatible Rhythm Set

		Preset a	Preset b
		Tone Name	Tone Name
C2	36	Bright Kick	Bright Kick
	37	Cross Stick 1	Cross Stick 1
	38	90's Snare	Piccolo SN
	39	808 Claps	808 Claps
	40	90's Snare	LA Snare
	41	Power Tom Lo	Power Tom Lo
	42	Closed HAT 1	Closed HAT 1
	43	Power Tom Lo	Power Tom Lo
	44	Closed HAT 2	Closed HAT 2
	45	Power Tom Hi	Power Tom Lo
	46	Open HAT 1	Open HAT 1
	47	Power Tom Hi	Power Tom Lo
	48	Power Tom Hi	Power Tom Hi
	49	Crash 1	Crash 1
	50	Power Tom Hi	Power Tom Hi
	51	Ride 1	Ride 1
	52	Tin Wave	Crash 1
	53	Ride Bell 1	Ride Bell 1
	54	Tambourine	Crash 1
	55	Spectrum 1	Crash 1
	56	Cowbell 1	Cowbell 1
	57	Crash 1	Crash 1
	58	Crash 1	Cowbell 1
	59	Piccolo SN	Crash 1
C4	60	CGA Mute Hi	CGA Mute Hi
	61	CGA Mute Lo	Conga Hi
	62	CGA Slap	CGA Slap
	63	Conga Hi	Conga Lo
	64	Conga Lo	CGA Mute Lo
	65	Timbale	Timbale
	66	Timbale	Timbale
	67	Power Tom Lo	Timbale
	68	LA Snare	Timbale
	69	Cabasa Up	Agogo
	70	Maracas	Agogo
	71	Cabasa Down	Cabasa Up
	72	Maracas Cut	Cabasa Down
	73	Whack Snare	Maracas
	74	Verb Kick	Maracas Cut
	75	Rim Shot	Tambourine
	76	Round Kick	Log Drum
	77	808 Kick	DIGI Bell 1
	78	Cabasa Down	DIGI Chime
	79	REV Steel DR	Steel Drums
	80	REV Tin Wave	Ankiungs
	81	REV SN 1	Wind Chimes
	82	REV SN 2	Rattles
	83	REV SN 3	Ronund Kick
	84	Wind Chimes	808 Kick
	85	REV Kick	808 Kick
	86	Anklungs	808 SNR 1
	87	Rattles	REV TAMB
	88	REV Cow Bell	90's Snare
	89	REV TAMB	Closed HAT 1
	90	REV Conga	Tin Wave
	91	REV Maracas	Spectrum 1
	92	REV Crash	REV Steel DR
	93	Steel Drum	REV Tin Wave
	94	Wind Agogo	REV SN 1
	95	Wind Agogo	REV Crash 1
C7	96	808 SNR 1	REV Cow Bell

- \* To select the JV - 80 compatible Presets a/b, hold down ENTER while you press PCM CARD (A/B).
- \* Within the Patches, Performances, and Rhythm Sets at the JV - 80 compatible preset memory (a/b), there are some which are identical to those stored in Preset Memory (A/B/C/D).

# 6. Blank Chart

## [Performance]

<b>Performance Number</b>			<b>Performance Name</b>									
<b>COMMON</b>												
<b>Key Mode</b>					<b>L/Z Record (*1)</b>							
<b>EFFECT</b>												
<b>CHORUS</b>				<b>REVERB</b>								
<b>Type</b>				<b>Type</b>								
<b>Level</b>				<b>Level</b>								
<b>Rate</b>				<b>Time</b>								
<b>Depth</b>				<b>Feedback</b>								
<b>Feedback</b>												
<b>Output</b>												
<b>TRANSMIT ZONE</b>												
	<b>Part 1</b>	<b>Part 2</b>	<b>Part 3</b>	<b>Part 4</b>	<b>Part 5</b>	<b>Part 6</b>	<b>Part 7</b>	<b>Part 8 (R)</b>				
<b>Key Range Lower</b>												
<b>Key Range Upper</b>												
<b>Transpose</b>												
<b>Max Velocity</b>												
<b>Velocity Sense</b>												
<b>Velocity Curve</b>												
<b>Transmit Channel</b>												
<b>Program Change</b>												
<b>Transmit Volume</b>												
<b>Transmit Pan</b>												
<b>Transmit Switch</b>												
<b>INTERNAL ZONE</b>												
	<b>Part 1</b>	<b>Part 2</b>	<b>Part 3</b>	<b>Part 4</b>	<b>Part 5</b>	<b>Part 6</b>	<b>Part 7</b>	<b>Part 8 (R)</b>				
<b>Key Range Lower</b>												
<b>Key Range Upper</b>												
<b>Transpose</b>												
<b>Max Velocity</b>												
<b>Velocity Sense</b>												
<b>Velocity Curve</b>												
<b>Local Switch</b>												
<b>PART</b>												
	<b>Part 1</b>	<b>Part 2</b>	<b>Part 3</b>	<b>Part 4</b>	<b>Part 5</b>	<b>Part 6</b>	<b>Part 7</b>	<b>Part 8 (R)</b>				
<b>Patch Select</b>												
<b>Part Level</b>												
<b>Part Pan</b>												
<b>Coarse Tune</b>												
<b>Fine Tune</b>												
<b>Receive Channel</b>												
<b>Voice Reserve</b>												
<b>Chorus Switch</b>												
<b>Reverb Switch</b>												
<b>Receive Program Change</b>												
<b>Receive Volume</b>												
<b>Receive Hold - 1</b>												
<b>Receive Switch</b>												
	<b>Part 1</b>	<b>Part 2</b>	<b>Part 3</b>	<b>Part 4</b>	<b>Part 5</b>	<b>Part 6</b>	<b>Part 7</b>	<b>Part 8 (R)</b>				
<b>Sequencer Mute Switch(*2)</b>												

(\* 1) : L/Z Record is a System Common parameter.

(\* 2) : The setting for the Sequencer Mute switch cannot be made from the LCD screen (p. 25).

**[Rhythm Tone]**

<b>Assign Key</b>							
		<b>EFFECT</b>					
Dry Level							
Chorus Send Level		Reverb Send Level					
		<b>CONTROL</b>					
Bend Range		Env Mode					
Mute Group							
		<b>WAVE/LFO</b>					
Tone Switch							
Wave Group		Wave number					
		<b>PITCH</b>					
Pitch Coarse		Pitch Envelope Depth					
Pitch Shift Fine		Velocity Level Sense					
Random Pitch Depth		Velocity Time Sense					
Pitch Envelope	T1		T2		T3		T4
	L1		L2		L3		L4
		<b>TVF</b>					
Filter Type		TVF Envelope Depth					
Cutoff		Velocity Level Sense					
Resonance		Velocity Time Sense					
Resonance Mode							
TVF Envelope	T1		T2		T3		T4
	L1		L2		L3		L4
		<b>TVA</b>					
Tone Level		Velocity Time Sense					
Velocity Level Sense		Panning Offset					
TVA Envelope	T1		T2		T3		T4
	L1		L2		L3		

**[Patch]**

Patch Number	Patch Name		

COMMON									
Patch Level	Patch Pan			Velocity Range SW					
Velocity Range	Tone 1	Tone 2	Tone 3	Tone 4					
Lower – Upper	–	–	–	–					
EFFECT									
Dry Level	Tone 1	Tone 2	Tone 3	Tone 4					
Chorus Send level									
Reverb Send level									
Type					Type				
Level					Level				
Rate					Time				
Depth					Feedback				
Feedback					Analog Feel Depth				
Output									
CONTROL									
Key Assign	Portamento Switch								
Legato									
Bend Range Down									
Bend Range Up									
	Tone 1	Tone 2	Tone 3	Tone 4					
Volume Control SW									
Hold – 1 Control SW									
Re-Damp Control SW									
Modulation	Dest								
	Depth								
Aftertouch	Dest								
	Depth								
Expression	Dest								
	Depth								
WAVE/LFO									
	Tone 1	Tone 2	Tone 3	Tone 4					
Tone Switch									
Wave Group									
Wave Number (Name)									
FXM Switch									
FXM Depth									
LFO 1	Waveform								
	Syncro Switch								
	Rate								
	Wave Offset								
	Delay Time								
	Fade Mode								
	Fade Time								
LFO 2	Waveform								
	Syncro Switch								
	Rate								
	Wave Offset								
	Delay Time								
	Fade Mode								
	Fade Time								
LFO Depth	PIT1	PIT2	PIT1	PIT2	PIT1	PIT2	PIT1	PIT2	
	TVF1	TVF2	TVF1	TVF2	TVF1	TVF2	TVF1	TVF2	
	TVA1	TVA2	TVA1	TVA2	TVA1	TVA2	TVA1	TVA2	

PITCH													
	Tone 1			Tone 2			Tone 3			Tone 4			
Coarse Tune													
Fine Tune													
Random Pitch Depth													
Pitch Key Follow													
Pitch Envelope Depth													
Velocity Level Sens													
Velo Sense - T1													
Velo sense - T4													
Time key Follow													
Pitch Envelope	T1		L1		T1		L1		T1		L1		T1
	T2		L2		T2		L2		T2		L2		T2
	T3		L3		T3		L3		T3		L3		T3
	T4		L4		T4		L4		T4		L4		T4
TVF													
	Tone 1			Tone 2			Tone 3			Tone 4			
Filter Type													
Cutoff													
Resonance													
Resonance Mode													
Cutoff Key Follow													
TVF Envelope Depth													
Velocity Curve Type													
Velo Env Level Sens													
Velo - T1													
Velo - T4													
Time Key Follow													
TVF Envelope	T1		L1		T1		L1		T1		L1		T1
	T2		L2		T2		L2		T2		L2		T2
	T3		L3		T3		L3		T3		L3		T3
	T4		L4		T4		L4		T4		L4		T4
TVA													
	Tone 1			Tone 2			Tone 3			Tone 4			
Tone Level													
Level Key Follow													
Velocity Curve Type													
Velocity Level sens													
Panning													
Panning Key Follow													
Tone Delay Mode													
Tone Delay Time													
Velo Sense - T1													
Velo Sense - T4													
Time Key Follow													
TVA Envelope	T1		L1		T1		L1		T1		L1		T1
	T2		L2		T2		L2		T2		L2		T2
	T3		L3		T3		L3		T3		L3		T3
	T4		L4		T4		L4		T4		L4		T4

**【System Common】**

TUNE/FUNCTION							
Master Tune	Power Up Mode		Scale Tune Switch				
	Switch	Transpose	L	R			
Key Transpose	LCD Contrast						
CONTROL ASSIGN							
	Output		Assign		Polarity		
Pedal 1							
Pedal 2							
C1 Slider							
Hold							
Aftertouch Threshold							
MIDI							
	Local Sw	Ctrl Ch	Tx Ch		Transmit		
Patch				Program Change			
Performance				Bank Select			
	Receive Switch	Unit Number		Control Change			
System Exclusive				Volume			
				Bender			
				Modulation			
				Aftertouch			

**[System Common]****Scale tune ( Performance mode )**

	Part 1	Part 2	Part 3	Part 4	Part 5	Part 6	Part 7	Part 8(R)
Scale tune C								
Scale tune C#								
Scale tune D								
Scale tune D#								
Scale tune E								
Scale tune F								
Scale tune F#								
Scale tune G								
Scale tune G#								
Scale tune A								
Scale tune A#								
Scale tune B								

**Scale tune ( Patch mode )**

Scale tune C	
Scale tune C#	
Scale tune D	
Scale tune D#	
Scale tune E	
Scale tune F	
Scale tune F#	
Scale tune G	
Scale tune G#	
Scale tune A	
Scale tune A#	
Scale tune B	

**[V - EXP]**

<b>PART PARAMETERS</b>																	
		Part 1	Part 2	Part 3	Part 4	Part 5	Part 6	Part 7	Part 8	Part 9	Part 10	Part 11	Part 12	Part 13	Part 14	Part 15	Part 16
<b>Patch Select</b>	Bank																
	P.C.																
<b>Part Level</b>																	
<b>Voice Reserve</b>																	
<b>Part Pan</b>																	
<b>Part Coarse Tune</b>																	
<b>Part Fine Tune</b>																	
<b>Cutoff Frequency</b>																	
<b>Resonance</b>																	
<b>TVF TVA - Env Attack</b>																	
<b>TVF TVA - Env Decay</b>																	
<b>TVF TVA - Env Release</b>																	
<b>Reverb Send Depth</b>																	
<b>Chorus Send Depth</b>																	
<b>Vibrate Rate</b>																	
<b>Vibrate Depth</b>																	
<b>Vibrate Delay</b>																	
<b>CONTROL</b>																	
		Part 1	Part 2	Part 3	Part 4	Part 5	Part 6	Part 7	Part 8	Part 9	Part 10	Part 11	Part 12	Part 13	Part 14	Part 15	Part 16
<b>Key Assign</b>																	
<b>Bender Range</b>																	
<b>Modulation Depth</b>																	
<b>Velocity Sence Depth</b>																	
<b>Velocity Sence Offset</b>																	

**[V - EXP System Common]**

TUNE/FUNCTION				
Master Tune			Master Level	
Master Key - Shift			Master Pan	
	Switch	Transpose		L R
Key Transpose			LCD Contrast	
EFFECT				
Reverb Type		Chorus Type		
Character		Pre - LPF		
Pre - LPF		Level		
Level		Feedback		
Time		Delay		
Feedback		Rate		
Send Level To Chorus		Depth		
		Send Level To Reverb		
CONTROL ASSIGN				
	Output	Assign	Polarity	
Pedal 1				
Pedal 2				
C1 Slider				
Hold				
Aftertouch Threshold				
MIDI				
	Transmit	Receive		
Program Change				
Control Change				
Volume				
Bender				
Modulation				
Aftertouch				

# Roland Exclusive Messages

## 1 Data Format for Exclusive Messages

Roland's MIDI implementation uses the following data format for all exclusive messages (type IV):

Byte	Description
F0H	Exclusive status
41H	Manufacturer ID (Roland)
DEV	Device ID
MDL	Model ID
CMD	Command ID
[BODY]	Main data
F7H	End of exclusive

### #MIDI status: F0H, F7H

An exclusive message must be flanked by a pair of status codes, starting with a Manufacturer-ID immediately after F0H (MIDI version 1.0).

### #Manufacturer-ID : 41H

The Manufacturer-ID identifies the manufacturer of a MIDI instrument that triggers an exclusive message. Value 41H represents Roland's Manufacturer-ID.

### #Device-ID: DEV

The Device-ID contains a unique value that identifies the individual device in the multiple implementation of MIDI instruments. It is usually set to 00H – 0FH, a value smaller by one than that of a basic channel, but value 00H – 1FH may be used for a device with multiple basic channels.

### #Model-ID : MDL

The Model-ID contains a value that uniquely identifies one model from another. Different models, however, may share an identical Model-ID if they handle similar data.

The Model-ID format may contain 00H in one or more places to provide an extended data field. The following are examples of valid Model-IDs, each representing a unique model:

01H  
02H  
03H  
00H, 01H  
00H, 02H  
00H, 00H, 01H

### #Command-ID : CMD

The Command-ID indicates the function of an exclusive message. The Command-ID format may contain 00H in one or more places to provide an extended data field. The following are examples of valid Command-IDs, each representing a unique function:

01H  
02H  
03H  
00H, 01H  
00H, 02H  
00H, 00H, 01H

### #Main data : BODY

This field contains a message to be exchanged across an interface. The exact data size and contents will vary with the Model-ID and Command-ID.

## 2 Address-mapped Data Transfer

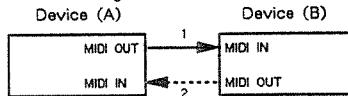
Address mapping is a technique for transferring messages conforming to the data format given in Section 1. It assigns a series of memory-resident records—waveform and tone data, switch status, and parameters, for example—to specific locations in a machine-dependent address space, thereby allowing access to data residing at the address a message specifies.

Address-mapped data transfer is therefore independent of models and data categories. This technique allows use of two different transfer procedures: one-way transfer and handshake transfer.

### # One-way transfer procedure (See Section 3 for details.)

This procedure is suited for the transfer of a small amount of data. It sends out an exclusive message completely independent of a receiving device status.

#### Connection Diagram

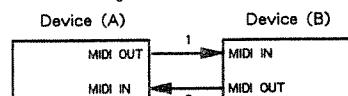


Connection at point 2 is essential for "Request data" procedures. (See Section 3.)

### #Handshake-transfer procedure (This device does not cover this procedure)

This procedure initiates a predetermined transfer sequence (handshaking) across the interface before data transfer takes place. Handshaking ensures that reliability and transfer speed are high enough to handle a large amount of data.

#### Connection Diagram



Connection at points 1 and 2 is essential.

### Notes on the above two procedures

\* There are separate Command-IDs for different transfer procedures.

\* Devices A and B cannot exchange data unless they use the same transfer procedure, share identical Device-ID and Model ID, and are ready for communication.

## 3 One-way Transfer Procedure

This procedure sends out data all the way until it stops and is used when the messages are so short that answerbacks need not be checked.

For long messages, however, the receiving device must acquire each message in time with the transfer sequence, which inserts intervals of at least 20 milliseconds in between.

#### Types of Messages

Message	Command ID
Request data 1	RQ1 (11H)
Data set 1	DT1 (12H)

### #Request data #1 : RQ1 (11H)

This message is sent out when there is a need to acquire data from a device at the other end of the interface. It contains data for the address and size that specify designation and length, respectively, of data required.

On receiving an RQ1 message, the remote device checks its memory for the data address and size that satisfy the request.

If it finds them and is ready for communication, the device will transmit a "Data set 1 (DT1)" message, which contains the requested data. Otherwise, the device will send out nothing.

Byte	Description
F0H	Exclusive status
41H	Manufacturer ID (Roland)
DEV	Device ID
MDL	Model ID
11H	Command ID
aaH	Address MSB
ssH	Size MSB
sum	Check sum
F7H	End of exclusive

- \* The size of the requested data does not indicate the number of bytes that will make up a DT1 message, but represents the address fields where the requested data resides.
- \* Some models are subject to limitations in data format used for a single transaction. Requested data, for example, may have a limit in length or must be divided into predetermined address fields before it is exchanged across the interface.
- \* The same number of bytes comprises address and size data, which, however, vary with the Model-ID.
- \* The error checking process uses a checksum that provides a bit pattern where the least significant 7 bits are zero when values for an address, size, and that checksum are summed.

### #Data set 1 : DT1 (12H)

This message corresponds to the actual data transfer process.

Because every byte in the data is assigned a unique address, a DT1 message can convey the starting address of one or more data as well as a series of data formatted in an address-dependent order.

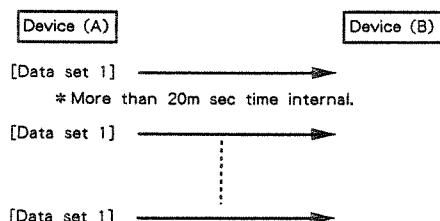
The MIDI standards inhibit non-real time messages from interrupting an exclusive one. This fact is inconvenient for the devices that support a "soft-through" mechanism. To maintain compatibility with such devices, Roland has limited the DT1 to 256 bytes so that an excessively long message is sent out in separate segments.

Byte	Description
F0H	Exclusive
41H	Manufacturer ID (Roland)
DEV	Device ID
MDL	Model ID
12H	Command ID
aaH	Address MSB
..	LSB
ddH	Data
..	
sum	Check sum
F7H	End of exclusive

- \* A DT1 message is capable of providing only the valid data among those specified by an RQ1 message.
- \* Some models are subject to limitations in data format used for a single transaction. Requested data, for example, may have a limit in length or must be divided into predetermined address fields before it is exchanged across the interface.
- \* The number of bytes comprising address data varies from one Model-ID to another.
- \* The error checking process uses a checksum that provides a bit pattern where the least significant 7 bits are zero when values for an address, size, and that checksum are summed.

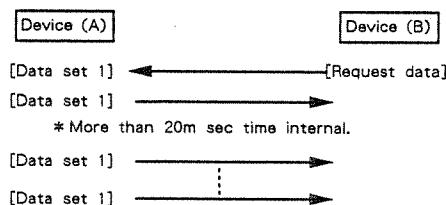
### #Example of Message Transactions

- Device A sending data to Device B  
Transfer of a DT1 message is all that takes place.



### ● Device B requesting data from Device A

Device B sends an RQ1 message to Device A. Checking the message, Device A sends a DT1 message back to Device B.



**1. RECEIVE DATA****■ Channel Voice Message****● Note off**

<u>Status</u>	<u>Second</u>	<u>Third</u>
8nH	kkH	vvH
9nH	kkH	00H

n = MIDI channel number : 0H - FH (ch.1 - ch.16)  
 kk = Note number : 00H - 7FH (0 - 127)  
 vv = Velocity : 00H - 7FH (0 - 127)

- \* In the performance mode, ignored when the MIDI receive switch is OFF at each part.
- \* In the rhythm part (part8), ignored when "ENV mode" is "NO - SUSTAIN" at each rhythm tone.

**● Note on**

<u>Status</u>	<u>Second</u>	<u>Third</u>
9nH	kkH	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)  
 kk = Note number : 00H - 7FH (0 - 127)  
 vv = Velocity : 01H - 7FH (1 - 127)

- \* In the performance mode, ignored when the MIDI receive switch is OFF at each part.

**● Control change****○ Bank select MSB/LSB**

<u>Status</u>	<u>Second</u>	<u>Third</u>
BnH	00H	mmH
BnH	20H	llH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)  
 mm = MSB of bank number : 50H - 54H (80 - 84)  
 ll = LSB of bank number : 00H - 7FH (0 - 127)

- \* The bank select is suspended until receiving a program change.
- \* Ignored when "Program bank sel" of the system common is OFF.
- \* In the patch mode, selected a bank of the patch memory. In the performance mode, selected a bank of the performance part memory.
- And specified the control channel, selected a bank of the performance itself.
- \* The bank number specified as follow.

Bank Select	Program Change	Media (Patch Number)
MSB	LSB	
80   0	1 - 64	Internal ( #1 - #64)
80   0	65 - 128	Data Card ( #1 - #64)
81   0	1 - 64	JV-80 Preset A ( #1 - #64)
81   0	65 - 128	JV-80 Preset B ( #1 - #64)
81   1	1 - 64	Preset A ( #1 - #64)
81   1	65 - 128	Preset B ( #1 - #64)
81   2	1 - 64	Preset C ( #1 - #64)
81   2	65 - 128	Preset D ( #1 - #64)
82   0	1 - 64	Data Card ( #1 - #64)
83   0	1 - 128	PCM Card ( #1 - #128)
84   0	1 - 128	Expansion Board ( #1 - #128)
84   1	1 - 128	Expansion Board (#129 - #256)

**○ Modulation**

<u>Status</u>	<u>Second</u>	<u>Third</u>
BnH	01H	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)  
 vv = Modulation depth : 00H - 7FH (0 - 127)

- \* The effect of the modulation depends on the value of "Mod1 - 4" of the patch tone.
- \* Ignored when "Receive Modulation" of the system common is OFF.

**○ Portamento time**

<u>Status</u>	<u>Second</u>	<u>Third</u>
BnH	05H	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)  
 vv = Portamento time : 00H - 7FH (0 - 127)

- \* You can adjust the portamento time of the patch common.
- \* Ignored when "Receive Control change" of the system common is OFF.

**○ Volume**

<u>Status</u>	<u>Second</u>	<u>Third</u>
BnH	07H	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)  
 vv = Volume : 00H - 7FH (0 - 127)

- \* You can adjust the volume of specified channel.
- \* Ignored when "Receive Volume" of the system common is OFF.
- \* In the performance mode, ignored when the volume receive switch is OFF at each part.
- \* Ignored when "Volume switch" of the patch tone is OFF.

**○ Pan**

<u>Status</u>	<u>Second</u>	<u>Third</u>
BnH	0AH	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)  
 vv = Pan : 00H - 7FH (0 - 127)

- \* "0" represents left end, "64" represents the center, and "127" represents right end.
- \* Ignored when "Receive Control change" of the system common is OFF.

**○ Expression**

<u>Status</u>	<u>Second</u>	<u>Third</u>
BnH	0BH	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)  
 vv = Expression : 00H - 7FH (0 - 127)

- \* The effect of the expression depends on the value of "Expl - 4" of the patch tone.
- \* Ignored when "Receive Control change" of the system common is OFF.

**○ Hold1**

<u>Status</u>	<u>Second</u>	<u>Third</u>
BnH	40H	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)  
 vv = Control value : 00H - 7FH (0 - 127) 0 - 63 = OFF 64 - 127 = ON

- \* Notes played can be sustained for as long as the time that elapses between turning hold on and turning hold off.
- \* Ignored when "Receive Control change" of the system common is OFF.
- \* In the performance mode, ignored when the hold1 receive switch is OFF at each part.
- \* In the rhythm part (part8), ignored when "ENV mode" is "NO - SUSTAIN" at each rhythm tone.
- \* Ignored when "Hold - 1 switch" of patch tone is OFF.

**○ Portamento**

<u>Status</u>	<u>Second</u>	<u>Third</u>
BnH	41H	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)  
 vv = Control value : 00H - 7FH (0 - 127) 0 - 63 = OFF 64 - 127 = ON

- \* Switched over "Portamento sw" of patch common.
- \* Ignore when "Receive Control change" of the system common is OFF.

### ○ Effect1 depth(Reverb send level)

<u>Status</u>	<u>Second</u>	<u>Third</u>
BnH	5BH	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)  
 vv = Control value : 00H - 7FH (0 - 127) 0 - 63 = OFF 64 - 127 = ON

\* In the patch mode, switched over the reverb switch of the system common.  
 \* In the performance mode, switched over the reverb switch of the performance part.  
 And specified the control channel, switched over the reverb switch of the system common.  
 \* Ignored when "Receive Control change" of the system common is OFF.

### ○ Effect3 depth(Chorus send level)

<u>Status</u>	<u>Second</u>	<u>Third</u>
BnH	5DH	vvH

n = MIDI channel number : 0H - FH (0 - 15) (ch.1 - ch.16)  
 vv = Control value : 00H - 7FH (0 - 127) 0 - 63 = OFF 64 - 127 = ON

\* In the patch mode, switched over the chorus switch of the system common.  
 \* In the performance mode, switched over the chorus switch of the performance part.  
 And specified the control channel, switched over the chorus switch of the system common.  
 \* Ignored when "Receive Control change" of the system common is OFF.

### ○ RPN MSB/LSB

<u>Status</u>	<u>Second</u>	<u>Third</u>
BnH	65H	mmH
BnH	64H	llH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)

mm = MSB of the specified parameter by RPN

ll = LSB of the specified parameter by RPN

### ○ Data entry MSB/LSB

<u>Status</u>	<u>Second</u>	<u>Third</u>
BnH	06H	mmH
BnH	26H	llH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)  
 mm = MSB of the value of the parameter specified with RPN  
 ll = LSB of the value of the parameter specified with RPN

\* Ignored when "Receive Control change" of the system common is OFF.

### \*\* RPN \*\*

RPN (registered parameter number) is a parameter number of tone color or musical expression defined in MIDI specification.

With the JV-1000 as the receiver, RPN #0 (pitch bend sensitivity), RPN #1 (fine tuning) and RPN #2 (coarse tuning) are effective. When sending an RPN to the JV-1000, first specify the MSB and LSB of the RPN to be used to control a parameter and then set the value in the data entry field.

RPN	Data entry		Description
	MSB	LSB	
00H	00H	mmH	Pitch bend sensitivity mm : 00H - 0CH (0 - 12 semitone) ll : ignored (Up to 1 octave) * You can adjust "Bend range up" and "Bend range down" at same time. * In the rhythm part(part8), this message is not recognized.
00H	01H	mmH	Fine tuning mm, ll : 20H, 00H - 40H, 00H - 60H, 00H (-50 - 0 - +50 cent) * In the patch mode, adjusted the master tune. * In the performance mode, adjusted fine tune at each part. * In the performance mode, specified control channel, changed the master tune.
00H	02H	mmH	Coarse tuning mm : 10H - 40H - 70H (-48 - 0 - +48 semitone) ll : ignored * In the patch mode, this message is not recognized. * In the performance mode, adjusted coarse tune at each part.
7FH	7FH	---	RPN reset mm, ll : ignored * Return to no specified parameter of RPN. Current setting value is no change.

### ○ Program change

<u>Status</u>	<u>Second</u>
CnH	ppH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)  
 pp = Program number : 00H - 7FH (prog.1 - prog.128)

\* Ignored when "Receive Program change" of the system common is OFF.  
 \* When the JV-1000 receives a program change on a part receive channel while in the performance mode, it changes the patches of that part: the new patch value being the program number plus 1. If the JV-1000 receives the program change on the control channel, it changes the performance.

### ○ Channel pressure

<u>Status</u>	<u>Second</u>
DnH	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)  
 vv = Pressure value : 00H - 7FH (0 - 127)

\* The effect of the Channel pressure depends on the value of "After1 - 4" of the patch tone.

\* Ignored when "Receive Aftertouch" of the system common is OFF.

### ○ Pitch bend change

<u>Status</u>	<u>Second</u>	<u>Third</u>
EnH	llH	mmH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)  
 mm, ll = Pitch bend change : 00H, 00H - 7FH, 7FH (-8192 - 0 - +8191)

\* Ignored when "Receive Pitch bend" of the system common is OFF.

## ■ Channel Mode Message

### ● Reset All Controllers

Status	Second	Third
BnH	79H	00H

n = MIDI channel number : OH - FH (ch.1 - ch.16)

\* Received this message, The controllers is set the following.

Controller	Value
Modulation	0(off)
Volume	127(maximum)
Pan	64(center)
Expression	0(off)
Hold1	0(off)
Channel pressure	0(off)
Pitch bend change	±0(center)
RPN	No specified parameter, value is no change.

### ● Local control

Status	Second	Third
BnH	7BH	vvH

n = MIDI channel number : OH - FH (ch.1 - ch.16)  
vv = Value : 00H, 7FH (0, 127) 0 = OFF 127 = ON

### ● All notes off

Status	Second	Third
BnH	7BH	00H

n = MIDI channel number : OH - FH (ch.1 - ch.16)

\* When this message is recognized, all the notes which have been turned on by MIDI note on message are turned off.

### ● OMNI OFF

Status	Second	Third
BnH	7CH	00H

n = MIDI channel number : OH - FH (ch.1 - ch.16)

\* Recognized as all notes off.

### ● OMNI ON

Status	Second	Third
BnH	7DH	00H

n = MIDI channel number : OH - FH (ch.1 - ch.16)

\* Recognized as all notes off. (JV - 1000 doesn't recognize OMNI ON.)

### ● MONO

Status	Second	Third
BnH	7EH	mmH

n = MIDI channel number : OH - FH (ch.1 - ch.16)  
mm = Number of mono : OH - FH (0 - 16)

\* Switched over "Assign mode" of patch common.

\* Recognized as all notes off, and set MODE4 (M = 1) at each part.

### ● POLY

Status	Second	Third
BnH	7FH	00H

n = MIDI channel number : OH - FH (ch.1 - ch.16)

\* Switched over "Assign mode" of patch common.

\* Recognized all notes off, and set MODE3 at each part.

## ■ System Realtime message

### ● Active sensing

Status
FEH

\* When JV - 1000 receive "active sensing", it measures time intervals between incoming messages. If the subsequent message will not come within about 300 ms after previous one, JV - 1000 turn off all MIDI - on notes as if it receive "reset all controllers", and stop measuring message interval.

## ■ System Exclusive Message

Status	Data
FOH	iH ddH .....eeH
F7H	
FOH	: System exclusive
ii	= Manufacturer ID : 41H (65)
dd .....	ee = Data : 00H - 7FH (0 - 127)
F7H	: EOX (End of exclusive)

Ignored when "Receive Exclusive" of the system common is OFF.  
Refer to section 3, 4.

## 2. TRANSMIT DATA

### ■ Channel Voice Data

#### ● Note off

Status	Second	Third
8nH	kkH	vvH

n = MIDI channel number : OH - FH (ch.1 - ch.16)  
kk = Note number : 00H - 7FH (0 - 127)  
vv = Velocity : 00H - 7FH (0 - 127)

\* In the performance mode, not transmit when the MIDI transmit switch is OFF at each part.

#### ● Note on

Status	Second	Third
9nH	kkH	vvH

n = MIDI channel number : OH - FH (ch.1 - ch.16)  
kk = Note number : 00H - 7FH (0 - 127)  
vv = Velocity : 01H - 7FH (1 - 127)

\* In the performance mode, not transmit when the MIDI transmit switch is OFF at each part.

#### ● Control change

\* The function of the Modulation lever is determined by control number 1 (modulation).  
\* The function of the Hold pedal is determined by control number 64 (hold1).  
\* Control numbers 0 - 95 can be assigned to Pedal1, Pedal2 and C1.

Status	Second	Third
BnH	ccH	vvH

n = MIDI channel number : OH - FH (ch.1 - ch.16)  
cc = Control number : OH - 3FH, 46H - 5FH (0 - 63, 70 - 95)  
vv = Control value : 00H - 7FH (0 - 127)

\* Control change messages will not be transmitted when the following parameter are set :

Control number	TRANSMIT MIDI
0, 32(Bank Select)	Bnk=OFF
1, 33(Modulation)	Mod=OFF
7, 39(Volume)	Vol=OFF
2 - 6, 8 - 31, 34 - 38, 40 - 95	C.C=OFF

### ④ Program change

<u>Status</u>	<u>Second</u>
CnH	ppH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)  
 pp = Program number : 00H - 7FH (prog.1 - prog.128)

\* Not transmit when "Transmit Program change" of the system common is OFF.

### ⑤ Channel pressure

<u>Status</u>	<u>Second</u>
DnH	vvH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)  
 vv = Value : 00H - 7FH (0 - 127)

\* Not transmit when "Transmit Aftertouch" of the system common is OFF.

### ⑥ Pitch bend change

<u>Status</u>	<u>Second</u>	<u>Third</u>
EnH	llH	mmH

n = MIDI channel number : 0H - FH (ch.1 - ch.16)  
 mm,ll = Value : 00H,00H - 7FH,7FH (- 8192 - + 8191)

\* Not transmit when "Transmit Pitch bend" of the system common is OFF.

## ■ System Real Time Message

### ① Active sensing

<u>Status</u>
FEH

\* This message transmit at about 300 milli - seconds interval.

## ■ System Exclusive Message

<u>Status</u>	<u>Data</u>
F0H	iiH ddH .....eeH
F7H	

F0H : System exclusive  
 ii = Manufacturer ID : 41H (65)  
 dd .....ee = Data : 00H - 7FH (0 - 127)  
 F7H : EOX (End of exclusive)

Refer to section 3, 4.

## 3. Exclusive communications

The JV - 1000 can send and receive patch parameter, etc using the system exclusive message.

The model ID code of the JV - 1000 is 46H. The device ID code is to be determined by the unit number setting of MIDI function.

The JV - 1000 ignores GS exclusive messages other than scale tune parameter.

The model ID of the GS is 42H.

### ■ One way communication

#### ① Request data 1      RQ1 (11H)

Byte	Description
F0H	Exclusive status
41H	Manufacturer ID (Roland)
Dev	Device ID (Dev = UNIT # - 1)
46H	Model ID (JV - 1000)
11H	Command ID (RQ1)
aaH	Address MSB
bbH	Address
ccH	Address
ddH	Address LSB
ssH	Size MSB
ttH	Size
uuH	Size
vvH	Size LSB
sum	Check sum
F7H	EOX (End of exclusive)

\* Receive only : the JV - 1000 does not send this message.

#### ② Data set 1      DT1 (12H)

1. JV - 1000 (MODEL ID = 46H)

Byte	Description
F0H	Exclusive status
41H	Manufacturer ID (Roland)
Dev	Device ID (Dev = UNIT # - 1)
46H	Model ID (JV - 1000)
12H	Command ID (DT1)
aaH	Address MSB
bbH	Address
ccH	Address
ddH	Address LSB
eeH	Data
:	:
ffH	Data
sum	Check sum
F7H	EOX (End of exclusive)

2. GS (MODEL ID = 42H)

Byte	Description
F0H	Exclusive status
41H	Manufacturer ID (Roland)
Dev	Device ID (Dev = UNIT # - 1)
42H	Model ID (GS)
12H	Command ID (DT1)
aaH	Address MSB
bbH	Address
ccH	Address LSB
eeH	Data
:	:
ffH	Data
sum	Check sum
F7H	EOX (End of Exclusive)

Note : When the device ID is 7FH, JV - 1000 can receive the GS exclusive message even if the unit number is anything.

#### 4. Parameter address map

Address and size are configured in 7 bits, and expressed in hexadecimal.

Address	MSB	LSB
Binary	0aaa aaaa	0bbb bbbb
7-bit hex	AA	BB

Size	MSB	LSB
Binary	0sss ssss	0ttt tttt
7-bit hex	SS	TT

#### Parameter base address

All data sent in exclusive message are given particular addresses to identify parameters. These addresses are the sum of the base address and offset address. Some parameters are defined using multiple offsets.

The address included in the message of a data set or a data request must be within the value shown in the table below.

Note : A pair of two addresses preceded by the symbol # represents a divided - by - two data. e.g. the data ABH (hex) is divided into OAH and OBH and sent in that order.

Note : Parameters associated with address following the symbol % are for JV - 880 and invalid with the JV - 1000.

#### Example of exclusive data

To set the reverb type of the temporary performance common to "DELAY", send the following data to the JV - 1000.

F0H	41H	10H	46H	12H	00H	00H	10H	0DH	06H	5DH	F7H
1	2	3	4	5	6	7	8	9			

1. Exclusive status
2. Manufacturer ID : Roland = 41H.
3. Device ID : the unit number of the system common parameter minus 1. In this example, the unit number is 17: 17 - 1 = 16 which is expressed as 10H in hexadecimal notation.
4. Model ID of the JV - 1000 is 46H.
5. Command ID : data set 1 = 12H.
6. Addresses: by referring to Table 1, the start address of the temporary performance = 00H 00H 10H 00H ; from Table 1 - 2, offset address of performance common = 00H 00H ; from Table 1 - 2 - 1, offset address of reverb type = 0DH. These addresses are added together:

00H 00H 10H 00H	00H 00H
+)	0DH
-----	
00H 00H 10H 0DH = target address	

7. The number of "DELAY" is 6 : 06H in hexadecimal.
  8. Check sum
- The error checking process uses a checksum and provides a bit pattern where the last significant 7 bits are zero, when values for an address, data (or size) and the checksum are summed.

<Example>  
80H - { ( 00H + 00H + 10H + 0DH + 06H ) & 7FH } = 5DH

Address	Data
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9. End of exclusive

#### 1 JV - 880

< MODEL ID = 46H >

Start	address	Description
00 00 00 00	System Common	*1-1
00 00 10 00	Temporary Performance	*1-2
00 00 20 00	Performance Mode Temporary Patch (Part 1)	*1-3
00 01 20 00	Performance Mode Temporary Patch (Part 2)	
:	:	
00 06 20 00	Performance Mode Temporary Patch (Part 7)	
00 07 40 00	Temporary Rhythm Setup	*1-4
00 08 20 00	Patch Mode Temporary Patch	*1-3
:	:	
01 00 10 00	Internal Performance I01	*1-2
01 01 10 00	Internal Performance I02	
:	:	
01 0F 10 00	Internal Performance I16	
01 40 20 00	Internal Patch I11	*1-3
01 41 20 00	Internal Patch I12	
:	:	
01 7F 20 00	Internal Patch I88	
01 7F 40 00	Internal Rhythm Setup	*1-4
:	:	
02 00 10 00	Card Performance C01	*1-2
02 01 10 00	Card Performance C02	
:	:	
02 0F 10 00	Card Performance C16	
02 40 20 00	Card Patch C11	*1-3
02 41 20 00	Card Patch C12	
:	:	
02 7F 20 00	Card Patch C88	
02 7F 40 00	Card Rhythm Setup	*1-4

#### \* 1 - 1 System Common

Offset	address	Description
00	0000 000a	Panel mode 0 - 1 (PERFORMANCE, PATCH)
01	0aaa aaaa	Master tune 1 - 127 (427.4 - 452.6)
02	0aaa aaaa	Key transpose 28 - 100
03	0000 000a	Transpose Switch 0 - 1
04	0000 000a	Reverb switch 0 - 1 (OFF, ON)
05	0000 000a	Chorus switch 0 - 1 (OFF, ON)
06	0000 000a	Hold polarity 0 - 1
07	0000 000a	Pedal 1 polarity 0 - 1
08	0000 00aa	Pedal 1 mode 0 - 3
09	0aaa aaaa	Pedal 1 assign 0 - 100
0A	0000 000a	Pedal 2 polarity 0 - 1
0B	0000 000a	Pedal 2 mode 0 - 3
0C	0aaa aaaa	Pedal 2 assign 0 - 100
0D	0000 000a	C1 mode 0 - 3
0E	0aaa aaaa	C1 assign 0 - 100
0F	0aaa aaaa	Aftertouch threshold 0 - 127

	MIDI receive switch	
10	0000 000a	Volume 0 - 1 (OFF, ON)
11	0000 000a	Control change 0 - 1 (OFF, ON)
12	0000 000a	Channel pressure 0 - 1 (OFF, ON)
13	0000 000a	Modulation 0 - 1 (OFF, ON)
14	0000 000a	Pitch bend 0 - 1 (OFF, ON)
15	0000 000a	Program change 0 - 1 (OFF, ON)
16	0000 000a	Bank select 0 - 1 (OFF, ON)
	MIDI transmit switch	
17	0000 000a	Volume 0 - 1
18	0000 000a	Control change 0 - 1
19	0000 000a	Channel pressure 0 - 1
1A	0000 000a	Modulation 0 - 1
1B	0000 000a	Bender 0 - 1

1C	0000 000a	Program change	0 - 1			62	:	:	:	D
1D	0000 000a	Bank select	0 - 1			63	:	:	:	D#
1E	0000 aaaa	Patch receive channel	0 - 15			64	:	:	:	E
			(1 - 16)			65	:	:	:	F
1F	000a aaaa	Patch transmit channel	0 - 17			66	:	:	:	F#
20	000a aaaa	Control channel	0 - 16			67	:	:	:	G
			(1 - 16, OFF)			68	:	:	:	G#
21	0000 000a	Output mode	0 - 1			69	:	:	:	A
			(OUT2, OUT4)			6A	:	:	:	A#
22	0000 000a	Rhythm edit key	0 - 1			6B	:	:	:	B
			(INT&MIDI, INT)			6C	Oaaa aaaa	Scale Tune Part7 C	0 - 127	(-64 - +63)
23	0000 0000	Scale tune switch	0 - 1			6D	:	:	:	C#
			(OFF, ON)			6E	:	:	:	D
24	Oaaa aaaa	Scale Tune Part1 C	0 - 127			6F	:	:	:	D#
			(-64 - +63)			70	:	:	:	E
25	:	:	:	C#		71	:	:	:	F
26	:	:	:	D		72	:	:	:	F#
27	:	:	:	D#		73	:	:	:	G
28	:	:	:	E		74	:	:	:	G#
29	:	:	:	F		75	:	:	:	A
2A	:	:	:	F#		76	:	:	:	A#
2B	:	:	:	G		77	:	:	:	B
2C	:	:	:	G#		78	Oaaa aaaa	Scale Tune Part8 C	0 - 127	(-64 - +63)
2D	:	:	:	A		79	:	:	:	C#
2E	:	:	:	A#		7A	:	:	:	D
2F	:	:	:	B		7B	:	:	:	D#
30	Oaaa aaaa	Scale Tune Part2 C	0 - 127			7C	:	:	:	E
			(-64 - +63)			7D	:	:	:	F
31	:	:	:	C#		7E	:	:	:	F#
32	:	:	:	D		7F	:	:	:	G
33	:	:	:	D#		01 00	:	:	:	G#
34	:	:	:	E		01 01	:	:	:	A
35	:	:	:	F		01 02	:	:	:	A#
36	:	:	:	F#		01 03	:	:	:	B
37	:	:	:	G		01 04	Oaaa aaaa	Scale Tune Patch C	0 - 127	(-64 - +63)
38	:	:	:	G#		01 05	:	:	:	C#
39	:	:	:	A		01 06	:	:	:	D
3A	:	:	:	A#		01 07	:	:	:	D#
3B	:	:	:	B		01 08	:	:	:	E
3C	Oaaa aaaa	Scale Tune Part3 C	0 - 127			01 09	:	:	:	F
			(-64 - +63)			01 0A	:	:	:	F#
3D	:	:	:	C#		01 0B	:	:	:	G
3E	:	:	:	D		01 0C	:	:	:	G#
3F	:	:	:	D#		01 0D	:	:	:	A
40	:	:	:	E		01 0E	:	:	:	A#
41	:	:	:	F		01 0F	:	:	:	B
42	:	:	:	F#		Total Size	00 00 01 10			
43	:	:	:	G						
44	:	:	:	G#						
45	:	:	:	A						
46	:	:	:	A#						
47	:	:	:	B						
48	Oaaa aaaa	Scale Tune Part4 C	0 - 127							
			(-64 - +63)							
49	:	:	:	C#						
4A	:	:	:	D						
4B	:	:	:	D#						
4C	:	:	:	E						
4D	:	:	:	F						
4E	:	:	:	F#						
4F	:	:	:	G						
50	:	:	:	G#						
51	:	:	:	A						
52	:	:	:	A#						
53	:	:	:	B						
54	Oaaa aaaa	Scale Tune Part5 C	0 - 127							
			(-64 - +63)							
55	:	:	:	C#						
56	:	:	:	D						
57	:	:	:	D#						
58	:	:	:	E						
59	:	:	:	F						
5A	:	:	:	F#						
5B	:	:	:	G						
5C	:	:	:	G#						
5D	:	:	:	A						
5E	:	:	:	A#						
5F	:	:	:	B						
60	Oaaa aaaa	Scale Tune Part6 C	0 - 127							
			(-64 - +63)							
61	:	:	:	C#						

## 1 - 2 Performance

Offset	address	Description
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00 00	Performance Common	1-2-1
08 00	Performance Part 1	1-2-2
09 00	Performance Part 2	
0A 00	Performance Part 3	
0B 00	Performance Part 4	
0C 00	Performance Part 5	
0D 00	Performance Part 6	
0E 00	Performance Part 7	
0F 00	Performance Part 8	

## 1 - 2 - 1 Performance Common

Offset	address	Description	
00	0aaa aaaa	Performance name 1	32 - 127
01	0aaa aaaa	Performance name 2	32 - 127
:	:	:	
0B	0aaa aaaa	Performance name 12	32 - 127
0C	0000 00aa	Key mode	0 - 2
0D	0000 0aaa	Reverb type	0 - 7 (ROOM1, ROOM2, STAGE1, STAGE2, HALL1, HALL2, DELAY, PAN-DLY)
0E	0aaa aaaa	Reverb level	0 - 127
0F	0aaa aaaa	Reverb time	0 - 127
10	0aaa aaaa	Reverb feedback	0 - 127
11	0000 00aa	Chorus type	0 - 2 (CHORUS1, CHORUS2, CHORUS3)
12	0aaa aaaa	Chorus level	0 - 127
13	0aaa aaaa	Chorus depth	0 - 127
14	0aaa aaaa	Chorus rate	0 - 127
15	0aaa aaaa	Chorus feedback	0 - 127
16	0000 000a	Chorus output	0 - 1 (MIX, REV)
17	000a aaaa	Part 1 Voice reserve	0 - 28
18	000a aaaa	Part 2 Voice reserve	0 - 28
:	:	:	
1E	000a aaaa	Part 8 Voice reserve	0 - 28
Total Size			00 00 00 1F

The values set for Voice Reserve for all Parts combined must add up to 28 (or less).

## 1 - 2 - 2 Performance Part

Offset	address	Description	
00	0000 000a	Transmit switch	0 - 1
01	0000 aaaa	Transmit channel	0 - 15
# 02	0000 0aaa	Transmit program change	0 - 128
# 0000 bbbb			
# 04	0000 aaaa	Transmit volume	0 - 128
# 0000 bbbb			
# 06	0000 aaaa	Transmit pan	0 - 128
# 0000 bbbb			
08	0aaa aaaa	Transmit key range lower	0 - 127
09	0aaa aaaa	Transmit key range upper	0 - 127
0A	0aaa aaaa	Transmit key transpose	28 - 100
0B	0aaa aaaa	Transmit velocity sense	1 - 127
0C	0aaa aaaa	Transmit velocity max	0 - 127
0D	0000 0aaa	Transmit velocity curve	0 - 6
0E	0000 000a	Internal switch	0 - 1
0F	0aaa aaaa	Internal key range lower	0 - 127
10	0aaa aaaa	Internal key range upper	0 - 127
11	0aaa aaaa	Internal key transpose	28 - 100
12	0aaa aaaa	Internal velocity sense	1 - 127
13	0aaa aaaa	Internal velocity max	0 - 127
14	0000 0aaa	Internal velocity curve	0 - 6
15	0000 000a	Receive switch	0 - 1 (OFF, ON)
16	0000 aaaa	Receive channel	0 - 15 (1 - 16)
# 17	0000 aaaa	Patch number	0 - 255 (I01 - I64, C01 - C64, A01 - A64, B01 - B64)
# 0000 bbbb			
19	0aaa aaaa	Part level	0 - 127
1A	0aaa aaaa	Part pan	0 - 127 (L64 - 63R)
1B	0aaa aaaa	Part coarse tune	16 - 112 (-48 - +48)
1C	0aaa aaaa	Part fine tune	14 - 114 (-50 - +50)
1D	0000 000a	Reverb switch	0 - 1 (OFF, ON)
1E	0000 000a	Chorus switch	0 - 1 (OFF, ON)
1F	0000 000a	Receive program change	0 - 1 (OFF, ON)
20	0000 000a	Receive volume	0 - 1 (OFF, ON)

21	0000 000a	Receive hold-1	0 - 1 (OFF, ON)
%	22 0000 00aa	Output select	0 - 2 (MN, SB, PAT)
	23 0000 00aa	Patch media	0 - 3 (BASIC, PRESET, EXP, PCM)
	24 0000 000a	Sequencer switch	0 - 1 (ON, OFF)
Total Size			00 00 00 25

Note : The values of the transmit key range upper must be greater than or equal to the values of the transmit key range lower.

Note : The values of the internal key range upper must be greater than or equal to the values of the internal key range lower.

## \* 1 - 3 Patch

Offset	address	Description	
00 00		Patch Common	1-3-1
08 00		Patch Tone 1	1-3-2
09 00		Patch Tone 2	
0A 00		Patch Tone 3	
0B 00		Patch Tone 4	

## \* 1 - 3 - 1 Patch Common

Offset	address	Description	
00	0aaa aaaa	Patch name 1	32 - 127
01	0aaa aaaa	Patch name 2	32 - 127
:	:	:	
0B	0aaa aaaa	Patch name 12	32 - 127
0C	0000 000a	Velocity switch	0 - 1 (OFF, ON)
0D	0000 0aaa	Reverb type	0 - 7 (ROOM1, ROOM2, STAGE1, STAGE2, HALL1, HALL2, DELAY, PAN-DLY)
0E	0aaa aaaa	Reverb level	0 - 127
0F	0aaa aaaa	Reverb time	0 - 127
10	0aaa aaaa	Delay feedback	0 - 127
11	0000 00aa	Chorus type	0 - 2 (CHORUS1, CHORUS2, CHORUS3)
12	0aaa aaaa	Chorus level	0 - 127
13	0aaa aaaa	Chorus depth	0 - 127
14	0aaa aaaa	Chorus rate	0 - 127
15	0aaa aaaa	Chorus feedback	0 - 127
16	0000 000a	Chorus output	0 - 1 (MIX, REV)
17	0aaa aaaa	Analog feel	0 - 127
18	0aaa aaaa	Patch level	0 - 127
19	0aaa aaaa	Patch pan	0 - 127 (L64 - 63R)
1A	0aaa aaaa	Bender range down	16 - 64 (-48 - 0)
1B	0000 aaaa	Bender range up	0 - 12
1C	0000 000a	Key assign	0 - 1 (POLY, SOLO)
1D	0000 000a	Solo legato	0 - 1 (OFF, ON)
1E	0000 000a	Portamento switch	0 - 1 (OFF, ON)
1F	0000 000a	Portamento mode	0 - 1 (LEGATO, NORMAL)
20	0000 000a	Portamento type	0 - 1 (TIME, RATE)
21	0aaa aaaa	Portamento time	0 - 127
Total Size			00 00 00 22

Patch Tone			
	Offset	address	Description
	00	0000 00aa	Wave group 0 - 2 (INT, EXP, PCM)
#	01	0000 aaaa	Wave number 0 - 254 (1 - 255)
	03	0000 000a	Tone switch 0 - 1 (OFF, ON)
	04	0000 000a	FXM switch 0 - 1 (OFF, ON)
	05	0000 aaaa	FXM depth 0 - 15 (1 - 16)
	06	0aaa aaaa	Velocity range lower 0 - 127
	07	0aaa aaaa	Velocity range upper 0 - 127
	08	0000 000a	Volume switch 0 - 1 (OFF, ON)
	09	0000 000a	Hold-1 switch 0 - 1 (OFF, ON)
	0A	0000 aaaa	Modulation 1 destination 0 - 12 (OFF, PITCH, CUTOFF, RESONANCE, LEVEL, PITCH LFO1, PITCH LFO2, TVF LFO1, TVF LFO2, TVA LFO1, TVA LFO2, LFO1 RATE, LFO2 RATE)
	0B	0aaa aaaa	Modulation 1 depth 1 - 127 (-63 - +63)
	0C	0000 aaaa	Modulation 2 destination 0 - 12 (OFF, PITCH, CUTOFF, RESONANCE, LEVEL, PITCH LFO1, PITCH LFO2, TVF LFO1, TVF LFO2, TVA LFO1, TVA LFO2, LFO1 RATE, LFO2 RATE)
	0D	0aaa aaaa	Modulation 2 depth 1 - 127 (-63 - +63)
	0E	0000 aaaa	Modulation 3 destination 0 - 12 (OFF, PITCH, CUTOFF, RESONANCE, LEVEL, PITCH LFO1, PITCH LFO2, TVF LFO1, TVF LFO2, TVA LFO1, TVA LFO2, LFO1 RATE, LFO2 RATE)
	0F	0aaa aaaa	Modulation 3 depth 1 - 127 (-63 - +63)
	10	0000 aaaa	Modulation 4 destination 0 - 12 (OFF, PITCH, CUTOFF, RESONANCE, LEVEL, PITCH LFO1, PITCH LFO2, TVF LFO1, TVF LFO2, TVA LFO1, TVA LFO2, LFO1 RATE, LFO2 RATE)
	11	0aaa aaaa	Modulation 4 depth 1 - 127 (-63 - +63)
	12	0000 aaaa	Aftertouch 1 destination 0 - 12 (OFF, PITCH, CUTOFF, RESONANCE, LEVEL, PITCH LFO1, PITCH LFO2, TVF LFO1, TVF LFO2, TVA LFO1, TVA LFO2, LFO1 RATE, LFO2 RATE)
	13	0aaa aaaa	Aftertouch 1 depth 1 - 127 (-63 - +63)
	14	0000 aaaa	Aftertouch 2 destination 0 - 12 (OFF, PITCH, CUTOFF, RESONANCE, LEVEL, PITCH LFO1, PITCH LFO2, TVF LFO1, TVF LFO2, TVA LFO1, TVA LFO2, LFO1 RATE, LFO2 RATE)
	15	0aaa aaaa	Aftertouch 2 depth 1 - 127 (-63 - +63)
	16	0000 aaaa	Aftertouch 3 destination 0 - 12 (OFF, PITCH, CUTOFF, RESONANCE, LEVEL, PITCH LFO1, PITCH LFO2, TVF LFO1, TVF LFO2, TVA LFO1, TVA LFO2, LFO1 RATE, LFO2 RATE)
	17	0aaa aaaa	Aftertouch 3 depth 1 - 127 (-63 - +63)
	18	0000 aaaa	Aftertouch 4 destination 0 - 12 (OFF, PITCH, CUTOFF, RESONANCE, LEVEL, PITCH LFO1, PITCH LFO2, TVF LFO1, TVF LFO2, TVA LFO1, TVA LFO2, LFO1 RATE, LFO2 RATE)
	19	0aaa aaaa	Aftertouch 4 depth 1 - 127 (-63 - +63)
1A	0000 aaaa	Expression 1 destination 0 - 12 (OFF, PITCH, CUTOFF, RESONANCE, LEVEL, PITCH LFO1, PITCH LFO2, TVF LFO1, TVF LFO2, TVA LFO1, TVA LFO2, LFO1 RATE, LFO2 RATE)	
1B	0aaa aaaa	Expression 1 depth 1 - 127 (-63 - +63)	
	1C	0000 aaaa	Expression 2 destination 0 - 12 (OFF, PITCH, CUTOFF, RESONANCE, LEVEL, PITCH LFO1, PITCH LFO2, TVF LFO1, TVF LFO2, TVA LFO1, TVA LFO2, LFO1 RATE, LFO2 RATE)
	1D	0aaa aaaa	Expression 2 depth 1 - 127 (-63 - +63)
	1E	0000 aaaa	Expression 3 destination 0 - 12 (OFF, PITCH, CUTOFF, RESONANCE, LEVEL, PITCH LFO1, PITCH LFO2, TVF LFO1, TVF LFO2, TVA LFO1, TVA LFO2, LFO1 RATE, LFO2 RATE)
	1F	0aaa aaaa	Expression 3 depth 1 - 127 (-63 - +63)
	20	0000 aaaa	Expression 4 destination 0 - 12 (OFF, PITCH, CUTOFF, RESONANCE, LEVEL, PITCH LFO1, PITCH LFO2, TVF LFO1, TVF LFO2, TVA LFO1, TVA LFO2, LFO1 RATE, LFO2 RATE)
	21	0aaa aaaa	Expression 4 depth 1 - 127 (-63 - +63)
	22	0000 0aaa	LFO-1 form 0 - 5 (TRI, SIN, SAW, SQR, RND1, RND2)
	23	0000 0aaa	LFO-1 offset 0 - 4 (-100, -50, 0, +50, +100)
	24	0000 000a	LFO-1 synchro 0 - 1 (OFF, ON)
#	25	0aaa aaaa	LFO-1 rate 0 - 127
	26	0000 0aaa	LFO-1 delay 0 - 128 (0 - 127, KEY-OFF)
	28	0000 000a	LFO-1 fade polarity 0 - 1 (IN, OUT)
	29	0aaa aaaa	LFO-1 fade time 0 - 127
	2A	0aaa aaaa	LFO-1 pitch depth 1 - 127 (-63 - +63)
	2B	0aaa aaaa	LFO-1 TVF depth 1 - 127 (-63 - +63)
	2C	0aaa aaaa	LFO-1 TVA depth 1 - 127 (-63 - +63)
	2D	0000 0aaa	LFO-2 form 0 - 5 (TRI, SIN, SAW, SQR, RND1, RND2)
	2E	0000 0aaa	LFO-2 offset 0 - 4 (-100, -50, 0, +50, +100)
	2F	0000 000a	LFO-2 synchro 0 - 1 (OFF, ON)
	30	0aaa aaaa	LFO-2 rate 0 - 127
#	31	0000 0aaa	LFO-2 delay 0 - 128 (0 - 127, KEY-OFF)
	33	0000 000a	LFO-2 fade polarity 0 - 1 (IN, OUT)
	34	0aaa aaaa	LFO-2 fade time 0 - 127
	35	0aaa aaaa	LFO-2 pitch depth 1 - 124 (-63 - +63)
	36	0aaa aaaa	LFO-2 TVF depth 1 - 127 (-63 - +63)
	37	0aaa aaaa	LFO-2 TVA depth 1 - 127 (-63 - +63)
	38	0aaa aaaa	Pitch coarse 16 - 112 (-48 - +48)
	39	0aaa aaaa	Pitch fine 14 - 114 (-50 - +50)
	3A	0000 aaaa	Random pitch 0 - 15 (0, 5, 10, 20, 30, 40, 50, 70, 100, 200, 300, 400, 500, 600, 800, 1200)
	3B	0000 aaaa	Pitch key follow 0 - 15 (-100, -70, -50, -30, -10, 0, +10, +20, +30, +40, +50, +70, +100)
	3C	0aaa aaaa	P-ENV velocity sense 1 - 127 (-63 - +63)
	3D	0000 aaaa	P-ENV T1 velocity 0 - 14 (-100, -70, -50, -40, -30, -20, -10, 0, +10, +20, +30, +40, +50, +70, +100)
	3E	0000 aaaa	P-ENV T4 velocity 0 - 14 (-100, -70, -50, -40, -30, -20, -10, 0, +10, +20, +30, +40, +50, +70, +100)
	3F	0000 aaaa	P-ENV time key follow 0 - 14 (-100, -70, -50, -40, -30, -20, -10, 0, +10, +20, +30, +40, +50, +70, +100)
	40	0aaa aaaa	P-ENV depth 52 - 76 (-12 - +12)
	41	0aaa aaaa	P-ENV time 1 0 - 127
	42	0aaa aaaa	P-ENV level 1 1 - 127 (-63 - +63)
	43	0aaa aaaa	P-ENV time 2 0 - 127

44	Oaaa aaaa	P-ENV level 2	1 - 127 (-63 - +63)
45	Oaaa aaaa	P-ENV time 3	0 - 127
46	Oaaa aaaa	P-ENV level 3	1 - 127 (-63 - +63)
47	Oaaa aaaa	P-ENV time 4	0 - 127
48	Oaaa aaaa	P-ENV level 4	1 - 127 (-63 - +63)
49	0000 00aa	TVF mode	0 - 2 (OFF, LPP, HPF)
4A	Oaaa aaaa	Cutoff frequency	0 - 127
4B	Oaaa aaaa	Resonance	0 - 127
4C	0000 000a	Resonance mode	0 - 1 (SOFT, HARD)
4D	0000 aaaa	TVF key follow	0 - 15 (-100, -70, -50, -30, -10, 0, +10, +20, +30, +40, +50, +70, +100, +120, +150, +200)
4E	0000 0aaa	TVF-ENV velocity curve	0 - 6 (1 - 7)
4F	Oaaa aaaa	TVF-ENV velocity sense	1 - 127 (-63 - +63)
50	0000 aaaa	TVF-ENV T1 velocity	0 - 14 (-100, -70, -50, -40, -30, -20, -10, 0, +10, +20, +30, +40, +50, +70, +100)
51	0000 aaaa	TVF-ENV T4 velocity	0 - 14 (-100, -70, -50, -40, -30, -20, -10, 0, +10, +20, +30, +40, +50, +70, +100)
52	0000 aaaa	TVF-ENV time key follow	0 - 14 (-100, -70, -50, -40, -30, -20, -10, 0, +10, +20, +30, +40, +50, +70, +100)
53	Oaaa aaaa	TVF-ENV depth	1 - 127 (-63 - +63)
54	Oaaa aaaa	TVF-ENV time 1	0 - 127
55	Oaaa aaaa	TVF-ENV level 1	0 - 127
56	Oaaa aaaa	TVF-ENV time 2	0 - 127
57	Oaaa aaaa	TVF-ENV level 2	0 - 127
58	Oaaa aaaa	TVF-ENV time 3	0 - 127
59	Oaaa aaaa	TVF-ENV level 3	0 - 127
5A	Oaaa aaaa	TVF-ENV time 4	0 - 127
5B	Oaaa aaaa	TVF-ENV level 4	0 - 127
5C	Oaaa aaaa	Level	0 - 127
5D	0000 aaaa	TVA key follow	0 - 14 (-100, -70, -50, -40, -30, -20, -10, 0, +10, +20, +30, +40, +50, +70, +100)
5E	0000 aaaa	Pan	0 - 128 (L64 - 63R, RND)
60	0000 aaaa	Panning key follow	0 - 14 (-100, -70, -50, -40, -30, -20, -10, 0, +10, +20, +30, +40, +50, +70, +100)
61	0000 00aa	TVA delay mode	0 - 2 (NORMAL, HOLD, PLAY-MATE)
62	0000 aaaa	TVA delay time	0 - 128 (0 - 127, KEY-OFF)
64	0000 0aaa	TVA-ENV velocity curve	0 - 6 (1 - 7)
65	Oaaa aaaa	TVA-ENV velocity sense	1 - 127 (-63 - +63)
66	0000 aaaa	TVA-ENV T1 velocity	0 - 14 (-100, -70, -50, -40, -30, -20, -10, 0, +10, +20, +30, +40, +50, +70, +100)
67	0000 aaaa	TVA-ENV T4 velocity	0 - 14 (-100, -70, -50, -40, -30, -20, -10, 0, +10, +20, +30, +40, +50, +70, +100)
68	0000 aaaa	TVA-ENV time key follow	0 - 14 (-100, -70, -50, -40, -30, -20, -10, 0, +10, +20, +30, +40, +50, +70, +100)
69	Oaaa aaaa	TVA-ENV time 1	0 - 127
6A	Oaaa aaaa	TVA-ENV level 1	0 - 127
6B	Oaaa aaaa	TVA-ENV time 2	0 - 127
6C	Oaaa aaaa	TVA-ENV level 2	0 - 127
6D	Oaaa aaaa	TVA-ENV time 3	0 - 127
6E	Oaaa aaaa	TVA-ENV level 3	0 - 127
6F	Oaaa aaaa	TVA-ENV time 4	0 - 127
70	Oaaa aaaa	Dry level	0 - 127
71	Oaaa aaaa	Reverb send level	0 - 127
72	Oaaa aaaa	Chorus send level	0 - 127
73	0000 000a	Output select	0 - 1 (MAIN, SUB)
74	0000 000a	Redamper switch	0 - 1 (OFF, ON)
Total Size	00 00 00 75		

Note: The values of the velocity range upper must be greater than or equal to the values of the velocity range lower.

#### \* 1 - 4 Rhythm Setup

Offset	address	Description	
00	0000 00aa	Rhythm Note for Key# 36 (C 2)	1-4-1
01	00	:	37 (C#2)
02	00	:	38 (D 2)
03	00	:	39 (D#2)
04	00	:	40 (E 2)
05	00	:	41 (F 2)
06	00	:	42 (F#2)
07	00	:	43 (G 2)
08	00	:	44 (G#2)
09	00	:	45 (A 2)
0A	00	:	46 (A#2)
0B	00	:	47 (B 2)
0C	00	:	48 (C 3)
0D	00	:	49 (C#3)
0F	00	:	51 (D#3)
10	00	:	52 (E 3)
11	00	:	53 (F 3)
12	00	:	54 (F#3)
13	00	:	55 (G 3)
14	00	:	56 (G#3)
15	00	:	57 (A 3)
16	00	:	58 (A#3)
17	00	:	59 (B 3)
18	00	:	60 (C 4)
19	00	:	61 (C#4)
1A	00	:	62 (D 4)
1B	00	:	63 (D#4)
1C	00	:	64 (E 4)
1D	00	:	65 (F 4)
1E	00	:	66 (F#4)
1F	00	:	67 (G 4)
20	00	:	68 (G#4)
21	00	:	69 (A 4)
22	00	:	70 (A#4)
23	00	:	71 (B 4)
24	00	:	72 (C 5)
25	00	:	73 (C#5)
26	00	:	74 (D 5)
27	00	:	75 (D#5)
28	00	:	76 (E 5)
29	00	:	77 (F 5)
2A	00	:	78 (F#5)
2B	00	:	79 (G 5)
2C	00	:	80 (G#5)
2D	00	:	81 (A 5)
2E	00	:	82 (A#5)
2F	00	:	83 (B 5)
30	00	:	84 (C 6)
31	00	:	85 (C#6)
32	00	:	86 (D 6)
33	00	:	87 (D#6)
34	00	:	88 (E 6)
35	00	:	89 (F 6)
36	00	:	90 (F#6)
37	00	:	91 (G 6)
38	00	:	92 (G#6)
39	00	:	93 (A 6)
3A	00	:	94 (A#6)
3B	00	:	95 (B 6)
3C	00	:	96 (C 7)

#### \* 1 - 4 - 1 Rhythm Note

Offset	address	Description	
00	0000 00aa	Wave group	0 - 2 (INT, EXP, PCM)
01	0000 aaaa	Wave number	0 - 254 (1 - 255)
02	0000 bbbb	Tone switch	0 - 1 (OFF, ON)
03	0000 000a	Coarse tune	0 - 127 (C-1 - G9)

05	000a aaaa	Mute group	0 - 31 (OFF, 1 - 31)
06	0000 000a	Envelope mode	0 - 1 (NO-SUSTAIN, SUSTAIN)
07	0aaa aaaa	Pitch fine	14 - 114 (-50 - +50)
08	0000 aaaa	Random pitch	0 - 15 (0, 5, 10, 20, 30, 40, 50, 70, 100, 200, 300, 400, 500, 600, 800, 1200)
09	0000 aaaa	Bender range	0 - 12
0A	0aaa aaaa	P-ENV velocity sense	1 - 127 (-63 - +63)
0B	0000 aaaa	P-ENV time velocity sense	0 - 14 (-100, -70, -50, -40, -30, -20, -10, 0, +10, +20, +30, +40, +50, +70, +100)
0C	0aaa aaaa	P-ENV depth	52 - 76 (-12 - +12)
0D	0aaa aaaa	P-ENV time 1	0 - 127
0E	0aaa aaaa	P-ENV level 1	1 - 127 (-63 - +63)
0F	0aaa aaaa	P-ENV time 2	0 - 127
10	0aaa aaaa	P-ENV level 2	1 - 127 (-63 - +63)
11	0aaa aaaa	P-ENV time 3	0 - 127
12	0aaa aaaa	P-ENV level 3	1 - 127 (-63 - +63)
13	0aaa aaaa	P-ENV time 4	0 - 127
14	0aaa aaaa	P-ENV level 4	1 - 127 (-63 - +63)
15	0000 00aa	TVF mode	0 - 2 (OFF, LPF, HPF)
16	0aaa aaaa	Cutoff frequency	0 - 127
17	0aaa aaaa	Resonance	0 - 127
18	0000 000a	Resonance mode	0 - 1 (SOFT, HARD)
19	0aaa aaaa	TVF-ENV velocity sense	1 - 127 (-63 - +63)
1A	0000 aaaa	TVF-ENV time velocity sense	0 - 14 (-100, -70, -50, -40, -30, -20, -10, 0, +10, +20, +30, +40, +50, +70, +100)
1B	0aaa aaaa	TVF-ENV depth	1 - 127 (-63 - +63)
1C	0aaa aaaa	TVF-ENV time 1	0 - 127
1D	0aaa aaaa	TVF-ENV level 1	0 - 127
1E	0aaa aaaa	TVF-ENV time 2	0 - 127
1F	0aaa aaaa	TVF-ENV level 2	0 - 127
20	0aaa aaaa	TVF-ENV time 3	0 - 127
21	0aaa aaaa	TVF-ENV level 3	0 - 127
22	0aaa aaaa	TVF-ENV time 4	0 - 127
23	0aaa aaaa	TVF-ENV level 4	0 - 127
24	0aaa aaaa	Level	0 - 127
# 25	0000 aaaa	Pan	0 - 128
	0000 bbbb		(L64 - 63R, RND)
27	0aaa aaaa	TVA-ENV velocity sense	1 - 127 (-63 - +63)
28	0000 aaaa	TVA-ENV time velocity sense	0 - 14 (-100, -70, -50, -40, -30, -20, -10, 0, +10, +20, +30, +40, +50, +70, +100)
29	0aaa aaaa	TVA-ENV time 1	0 - 127
2A	0aaa aaaa	TVA-ENV level 1	0 - 127
2B	0aaa aaaa	TVA-ENV time 2	0 - 127
2C	0aaa aaaa	TVA-ENV level 2	0 - 127
2D	0aaa aaaa	TVA-ENV time 3	0 - 127
2E	0aaa aaaa	TVA-ENV level 3	0 - 127
2F	0aaa aaaa	TVA-ENV time 4	0 - 127
30	0aaa aaaa	Dry level	0 - 127
31	0aaa aaaa	Reverb send level	0 - 127
32	0aaa aaaa	Chorus send level	0 - 127
% 33	0000 000a	Output select	0 - 1 (MAIN, SUB)
Total Size	00 00 00 34		

Address Map				
Address	Block	Sub Block	Reference	
00 00 00 00	System Common		1-1	
00 00 10 00	Temporary	Common	1-2-1	
	Performance			
		Part 1	1-2-2	
		Part 8		
00 00 20 00	Performance Mode	Part 1	Common	1-3-1
	Temporary Patch			
			Tone 1	1-3-2
		Part 7		
			Tone 4	
00 07 40 00	Temporary	Note# 36		1-4-1
	Rhythm Setup			
			Note# 96	
00 08 20 00	Patch Mode	Common		1-3-1
	Temporary Patch			
			Tone 1	1-3-2
			Tone 4	
01 00 10 00	Internal Memory	101	Common	1-2-1
	Performance			
		Part 1	1-2-2	
		116		
			Part 8	
01 40 20 00	Internal Memory	111	Common	1-3-1
	Patch			
		Part 1		
		Tone 1	1-3-2	
		188		
			Tone 4	
01 7F 40 00	Internal Memory	Note# 36		1-4-1
	Rhythm Setup			
		Note# 96		
02 00 10 00	Card Memory	C01	Common	1-2-1
	Performance			
		Part 1	1-2-2	
		C16		
			Part 8	
02 40 20 00	Card Memory	C11	Common	1-3-1
	Patch			
		Part 1		
		Tone 1	1-3-1	
		C88		
			Tone 4	
02 7F 40 00	Card Memory	Note# 36		1-4-1
	Rhythm Setup			
		Note# 96		

&lt; MODEL ID = 42H &gt;

Start		Description	
address			
40 10 40	Scale Tune	Part8	2-1
40 11 40	:	Part1	
40 12 40	:	Part2	
40 13 40	:	Part3	
40 14 40	:	Part4	
40 15 40	:	Part5	
40 16 40	:	Part6	
40 17 40	:	Part7	

**2 - 1 Scale Tune**

Offset		Description	
address			
00	aaaa aaaa	Scale Tune C	00 ~ 127 (-64 ~ +63)
01	:	:	C#
02	:	:	D
03	:	:	D#
04	:	:	E
05	:	:	F
06	:	:	F#
07	:	:	G
08	:	:	G#
09	:	:	A
0A	:	:	A#
0B	:	:	B
Total Size	00 00 00 0C		

Note: If you send the scale tune data, must send from "C" to "B" (1 oct) per packet.

**/ Example of DT1 application /**

To set the scale tune (C - B) of the performance part 1 Arabia, send the data as follows :

FOH 41H 10H 42H 12H 40H 11H 40H 3AH 6DH 3EH 34H 0DH 38H 6BH 3CH 6FH 40H 36H 0FH 50H F7H

**Table A - 1 : Decimal to Hexadecimal**

The MIDI messages are expressed in hexadecimal configured in 7 bits. This table is useful when you read or write MIDI messages.

(D) = decimal

(H) = hexadecimal

(D)	(H)	(D)	(H)	(D)	(H)	(D)	(H)
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	69	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

\* The decimal value of MIDI channel, bank select, program change, etc is the decimal number in the table plus 1.

\* In the hexadecimal notation in configured 7 bits, the maximum data of 1 byte is 128. If the data is more than 128, used plural bytes.

\* The signed value is 00H = -64, 40H = ±0, 7FH = +63. In decimal notation, the value is the decimal number in the table minus 64.

The signed value of dual bytes is 00 00H = -8192, 40 40H = ±0, 7F 7FH = 8191. For example, converted aaH bbH (hex) to decimal to the following : aa bbH - 40H 00H = aa x 128 + bb - 64 x 128.

**Table A - 2 : ASCII code**

Patch Name and Performance Name of MIDI data are described the ASCII code in the table below.

(H) = hexadecimal

Character	(H)	Character	(H)	Character	(H)
SP	20H	a	61H	1	31H
A	41H	b	62H	2	32H
B	42H	c	63H	3	33H
C	43H	d	64H	4	34H
D	44H	e	65H	5	35H
E	45H	f	66H	6	36H
F	46H	g	67H	7	37H
G	47H	h	68H	8	38H
H	48H	i	69H	9	39H
I	49H	j	6AH	0	30H
J	4AH	k	6BH	+	2BH
K	4BH	l	6CH	-	2DH
L	4CH	m	6DH	*	2AH
M	4DH	n	6EH	/	2FH
N	4EH	o	6FH	#	23H
O	4FH	p	70H	!	21H
P	50H	q	71H	,	2CH
Q	51H	r	72H	.	2EH
R	52H	s	73H		
S	53H	t	74H		
T	54H	u	75H		
U	55H	v	76H		
V	56H	w	77H		
W	57H	x	78H		
X	58H	y	79H		
Y	59H	z	7AH		
Z	5AH				

Note : "SP" is space.

## MIDI Implementation Chart

Function ...		Transmitted	Recognized	Remarks
Basic Channel	Default Changed	1 - 16 1 - 16	1 - 16 1 - 16	Memorized
Mode	Default Messages Altered	Mode 3 x *****	Mode 3 Mode 3, 4 (m = 1)	
Note Number	True Voice	0 - 127 *****	0 - 127 0 - 127	
Velocity	Note ON Note OFF	○ ○	○ ○	
After Touch	Key's Ch's	x ○	x ○	
Pitch Bender		○	○	Resolution : 9 bit
Control Change	0 - 95	* 1		
	0		* 1	Bank select
	1		* 1	Modulation
	5		* 1	Portamento time
	6, 38		* 1	Data entry
	7		* 1	Volume
	10		* 1	Panpot
	11		* 1	Expression
	64		* 1	Hold1
	65		* 1	Portamento
	91		* 1	Reverb
	93		* 1	Chorus
Prog Change	100, 101	x	○	RPN LSB, MSB
	121	x	○	Reset all controllers
Prog Change	True #	* 1 *****	* 1 0 - 127	
System Exclusive		○	○	
System Common	Song Pos	x	x	
	Song Sel	x	x	
	Tune	x	x	
System Real Time	Clock	x	x	
	Commands	x	x	
Aux Messages	Local ON/OFF	x	○	
	All Notes OFF	x	○ (123 - 127)	
	Active Sense	○	○	
	Reset	x	x	
Notes		* 1 ○, x can be selectable.		

## ■ How to read a MIDI Implementation Chart

- : MIDI data that can be transmitted or received.
- ✗ : MIDI data that cannot be transmitted or received.

### ● Basic Channel

The MIDI channel for transmitting(or receiving) MIDI data can be specified over this range. The MIDI channel setting is remembered even when the power is turned off.

### ● Mode

Most recent keyboard use mode 3(omni off, poly).

Reception : MIDI data is received only on the specified channels, and played polyphonically.

Transmission : All MIDI data is transmitted on the specified MIDI channel.

※ "Mode" refers to MIDI Mode messages.

### ● Note Number

This is the range of note numbers that can be transmitted(or received). Note number 60 is middle C(C4).

### ● Velocity

This is the range over which velocity can be transmitted(or received) by Note On and Note Off messages.

### ● Aftertouch

Key's : Polyphonic Aftertouch

Ch's : Channel Aftertouch

### ● Pitch Bender

The bender range setting of each Tone determines the range of pitch change caused by Pitch Bender messages. When set to 0, Pitch Bender messages will be ignored.

### ● Control Change

This indicates the control numbers that can be transmitted(or received), and what they will control. For details, refer to the MIDI implementation.

### ● Program Change

The program numbers in the chart indicate the actual data.(This is one less than the Pitch and Tone program numbers.)

### ● Exclusive

Exclusive message reception can be turned On/Off.

### ● Common, Real time

These MIDI messages are used to synchronize sequencers and rhythm machines. The JV-80 dose not use these messages.

### ● Aux messages

These messages are mainly used to keep a MIDI system running correctly. Active sensing transmission can be turned on/off.

# ■ Index of Functions and Operations

The various operations of the JV-1000 and the pages to which you should refer to for more information are given in this section.

\* When a mode name is shown in parentheses, like (Patch Play mode), the following explanation is related to the functions and the operations of that mode.

## Synthesizer Sound Source

### ■ Play mode

In this section, page references are given for changing the parameters of the Patch and Performance Play modes and the system common parameters.

#### **SOUND** 1. Changing the level of the sound

##### ● Change the volume of the entire JV-1000

Adjust the master volume on the side panel ..... INTRODUCTRY MANUAL  
Assign volume control to foot pedals 1 or 2, or the C1 slider and adjust ..... 36

##### (Performance Play mode)

##### ● Maintain the proper balance among the Parts

To set the Part level → Press [LEVEL] and select the Part Level page by using [▲] ..... 30, 84

##### ● Record volume message into the on-board sequencer

To change the internal level →  
Press [LEVEL] and select the Internal Level page, then change the value with the Parameter Slider ..... 27

##### (Patch Play mode)

##### ● (Patch Play mode) Maintain the proper balance among the Tones

To set the Tone level → Press [LEVEL] and select the TVA Level page ..... 19

#### 2. Changing the pitch of the sound

##### ● Adjust the tuning of the entire JV-1000

To set the master tune value of the system common parameters →  
Press [TUNE] function select button and select the TUNE & FUNCTION page ..... 33

##### (Performance Play mode)

##### ● Set the pitch for each Part

##### ● Record pitch message into the on-board sequencer

To set the coarse tune and fine tune values →  
Press [TUNE] assign button and select the Part Coarse Tune page ..... 28  
Press [TUNE] assign button and select the Part Fine Tune page by using [▼] ..... 30, 85

##### (Patch Play mode)

##### ● Set the pitch for each Tone and create chorus and detuning effects

To set the coarse tune and fine tune values →  
Press [TUNE] assign button and select the Coarse Tune page ..... 19  
Press [TUNE] assign button and select the Fine Tune page by using [▼] ..... 21, 58

##### ● Change the pitches in realtime for added expression during live performance

Move the pitch bender lever ..... 4  
Assign pitch bend control to foot pedals 1 or 2, or the C1 slider and move them ..... 36

---

### 3. Changing the stereo position of the sound image and pan

**(Performance Play mode)**

- Adjust the stereo position of each Part to produce greater movement and space in the sound

To adjust the Part pan setting → Press **PAN** and select the Part Pan page by using **▲** ..... 30, 84

- Record pan message into the on-board sequencer

To adjust the Internal pan setting → Press **PAN** and select the Internal Pan page ..... 27

**(Patch Play mode)**

- Adjust the pan setting for each Tone to lend an expansive feeling to the sound of the Patch, or to move the stereo position to one side.

To adjust the pan setting → Press **PAN** and select the Pan page ..... 19

---

### 4. Changing the sound programs

- **(Patch Play mode) Change the brightness or the timbral characteristics of the sound program**

To adjust the cutoff or the resonance →

Press **CUTOFF**, and select the Cutoff page ..... 20

Press **RESONANCE**, and select the Resonance page ..... 20

- **(Patch Play mode) Change the attack and decay portions of the sound**

To adjust the envelope related parameters →

Press **ATTACK** or **RELEASE** and select the pages related to the TVF envelope and TVA envelope ..... 20, 22

- **Change the sound program by using the controller**

Assign modulation, aftertouch or expression to pedals 1 or 2, or the C1 slider and adjust ..... 36

\* The way modulation, aftertouch and expression signals are used can be set for each Tone (P.51).

---

### 5. Changing the Performance or Patch

- **Changing between Performances or Patches**

Press **PATCH GROUP**, **BANK**, **NUMBER** ..... 11, 13

Assign PROG-UP, PROG-DOWN to pedals 1 or 2, or the C1 slider then adjust ..... 36

- **(Performance Play mode) Change the Patch to be assigned to the Part**

- **Record program change message into the on-board sequencer**

Press **PATCH** and select the Patch Select page ..... 28

---

### 6. Using effects (chorus/reverb)

- **Create dynamics in the sound by turning the effect on/off**

Press **CHORUS**, and turn the chorus on/off ..... 15

Press **REVERB**, and turn the reverb on/off ..... 15

- **Change how chorus and reverb are applied**

To adjust the chorus/reverb level →

(Patch Play mode) Press **EFFECT** and select the PATCH EFFECTS page ..... 40

(Performance Play mode) Press **EFFECT** and select the PERFORM EFFECTS page ..... 40

- **(Patch Play mode) Adjust the depth of chorus/reverb for each Tone**

To adjust the send level of the chorus/reverb →

Press **PAN** and select the Chorus Send or Reverb Send page by using **▲** ..... 21, 46

● (Patch Play mode) delay the sounding for each Tone and get the various delay effect

To adjust the time and mode of the Tone delay →

Press **LEVEL** and select the Tone Delay page by using **▼** ..... 21, 67

(Performance Play mode)

● Record turning the chorus/reverb on/off into the on-board sequencer

● Turn the chorus/reverb for each Part on/off

To turn the chorus/reverb switch on/off →

Press **LEVEL** or **PAN** and select the Chorus Switch or Reverb Switch page ..... 30, 86

## KEYBOARD

### 1. Turning the internal sound source on/off

● When connecting the JV-1000 to a sequencer or other device, try to avoid generating MIDI echo (the condition in which the transmitted MIDI signals are received again by the same device and sound twice)

● Have data from the keyboard transmitted via MIDI without sounding the internal sound source

To turn off the local switch → Press **MIDI** PERFORM MIDI (Performance Play mode),

and select the PATCH MIDI (Patch Play mode) page ..... 38

(Performance Play mode) To turn the local switch of the Part on/off →

Press **TX** and **RX** to lit and press **PART SWITCH** ..... 25

● Have different Parts sound according to the key range played

(Performance Play mode) To change the key range →

Press **INT TRANS**, and select the Int. Range Lower and Int. Range Upper pages by using **▼** ..... 31, 81

● (Patch Play mode) Turn the sound for each Tone on/off

Turn **TONE SWITCH** on/off ..... 17

### 2. Transpose

● This function makes it possible to play songs in different keys without having to change the fingering.

● It also makes it possible to play in sound ranges which cannot normally be played.

● Change the tuning for each Part of the Performance.

To change the transpose setting in the system common parameters →

Press **TUNE**, and select the TUNE & FUNCTION page ..... 33

(Performance Play mode) To adjust the internal transpose setting →

Press **INT TRANS** and select the Int. Transpose page ..... 29

### 3. Adjust the manner in which the sound responds to changes in playing strength

(Performance Play mode)

● Have different Parts sound according to the playing strength.

● Adjust the way the sound of each Part changes according to key velocity

To adjust the internal zone parameters related to velocity →

Press **INT TRANS**, and select the page to be edited by using **▲**.

To adjust the degree to which playing strength is applied to velocity → Int. Velo Sense page ..... 31, 82

To change the response curve by which playing strength affects velocity → Int. V-Crv page ..... 31, 82

To set the maximum value of the after-processed velocity → Int. Max Velocity page ..... 31, 82

---

**(Patch Play mode)**

**● Adjust how changes of the sound program over time respond to playing strength**

To adjust the velocity related parameters of the Tone →

Press **LEVEL** and select the page related to velocity by using **▲**.

To adjust the relative strength and weakness of the level applied → TVA Velo Sense page ..... 21, 66

To change the response curve for the strength and weakness applied → TVA V-Crv page ..... 21, 65

**● Have the brightness and timbral characteristics of the sound change according to playing strength**

To adjust the envelope level velocity sensitivity of the TVF envelope →

Press **CUTOFF** and select the TVF-Env Velo Sense page by **▲** ..... 22, 63

---

**4. Changing how the sound responds according to the key range played**

---

**(Patch Play mode)**

**● Make changes in the sound volume**

To adjust the key follow value of the TVA → Press **LEVEL** and select the TVA Key Follow page by using **▼** ..... 21, 65

To adjust the key follow value of the TVA envelope →

Press either **ATTACK** or **RELEASE** and select the TVA-Env Key Follow page by using **▼** ..... 22, 68

**● Make changes in the stereo position**

To adjust the key follow value of pan → Press **PAN** and select the Pan Key Follow page by using **▼** ..... 21, 66

**● Make changes in the pitch**

To adjust the key follow value of the pitch →

Press **TUNE** assign button and select the Pitch Key Follow page by using **▼** ..... 21, 59

**● Make changes in the cutoff frequency**

To adjust the key follow value of the TVF → Press **CUTOFF** and select the Cutoff Key Follow page by using **▲** ..... 22, 62

To adjust the key follow value of the TVF envelope →

Press either **ATTACK** or **RELEASE** and select the TVF-Env Key Follow page by using **▲** ..... 22, 63

---

**MIDI**

---

**1. Changing the MIDI receiving and sending channels**

---

**● Changing the transmission channel**

(Performance Play mode) Press either **TX VOLUME** or **TX PAN**,

and select the Transmit Channel page by using **▼** ..... 30, 78

(Patch Play mode) Press **MIDI** and select the PATCH MIDI page ..... 38

**● Setting the control channel**

(Performance Play mode) Press **MIDI** and select the PERFORM MIDI page and set the Rx-Channel ..... 38

**● Changing the receiving channel**

(Performance Play mode) Press one of the **LEVEL** or **PAN** buttons and select the

Receive Channel page by using **▼** ..... 30, 85

(Patch Play mode) Press **MIDI** and select the PATCH MIDI page ..... 38

---

**2. Turning MIDI transmission and reception on/off**

---

**● Turning MIDI transmission on/off**

(Performance Play mode) To turn MIDI transmission of the Part on/off →

Press **TX** button to lit and press **PART SWITCH** ..... 25

(Patch Play mode) Press **MIDI** and select the PATCH MIDI page by using **▼** and set the TX-Ch value ..... 38

**● (Performance Play mode) Turn MIDI receiving on/off**

Press **RX** button to lit and press **PART SWITCH** ..... 25

- (Performance play mode) Turn receiving the data from the on-board sequencer on/off  
To turn the sequencer mute switch on/off →  
Press **PART SWITCH** when neither **TX** nor **RX** are lit ..... 25

- Turn transmission/reception for each MIDI data type on/off  
Press **MIDI**, and select the TRANSMIT MIDI and RECEIVE MIDI page by using **▼** ..... 39

### 3. Set a specific range for key on data to be transmitted

- (Performance Play mode) Set the key range  
Press **TX TRANS** and select the TX. Range Lower and TX. Range Upper pages by using **▼** ..... 76

### 4. Transmitting other types of MIDI data

#### (Performance Play mode)

- Changing the sound program of an external MIDI instrument

To transmit program change messages →

- Press either **TX VOLUME** or **TX PAN** and select the Transmit Program Change page by using **▲** ..... 30, 79  
Press **PGM CHANGE** and select the Transmit P.C page ..... 41

- Adjust the volume or stereo position of sounds of an external MIDI instrument

To transmit volume or pan ram from the transmit zone →

- Press **TX VOLUME** and select the Transmit Volume page ..... 28  
Press **TX PAN** and select the Transmit Pan page ..... 28

- Change how each external MIDI instrument responds to playing strength

To adjust the velocity data transmission parameter of the transmit zone →

- Press **TX TRANS** and select the page by using **▲**  
To set the degree to which playing strength is applied → TX. Velo Sense page ..... 30, 78  
To set response curve for applying playing strength → TX. V-Crv ..... 30, 78  
To set the maximum velocity value to be transmitted → TX. Max Velocity ..... 30, 77

- Having the JV-1000 and several external MIDI instruments sound at different pitches

To set the transposition of the note number being transmitted from the transmit zone →

- Press **TX TRANS** and select the TX. Transpose page ..... 29

### 5. Transmitting and receiving sound program data

- Exchange sound program data, such as that of Patch, Performance and Rhythm Set, with on-board sequencer or external device.

To execute the bulk damp function →

- Press **WRITE** and select Bulk ..... 109

## ■ Edit mode

In this section, page references are given for changing the parameters of the Patch and Performance Play modes and the system common parameters.

### SOUND

#### 1. Setting the pitch of the sound

##### (Performance Edit mode)

- Change the pitch for each Part.
- Adjust the relative pitch of each Part.

To set the coarse tune and fine tune for the Part →

Press **PART** and select the Coarse Tune and Fine Tune pages ..... 85

##### (Patch Edit mode)

- Change the pitch for each Tone.

To set the pitch shift coarse and pitch shift fine → Press **PITCH** and select the PITCH page ..... 58

#### 2. Set the modulation

##### (Patch Edit mode)

- Add modulation and vibration to the sound.

To set LFOs 1 and 2 → Press **WAVE/LFO** and select the LFO1 and LFO2 pages ..... 54

- Add 1/f modulation to the sound.

To set the analog feel function → Press **EFFECT** and select the ANALOG FEEL page ..... 49

- Change the pitch for each key played

To set the random pitch → Press **PITCH** and select the PITCH page ..... 58

#### 3. Set the stereo position of the sound

- (Performance Edit mode) Change the stereo position for each Part.

To set the pan of the Part → Press **PART** and select the Pan page ..... 84

##### (Patch Edit mode)

- Change the stereo position for each Tone.

To set the pan offset value of the TVA → Press **TVA** and select the TVA page ..... 65

- Change the stereo position of the entire Patch, without changing the relative stereo position of the Tones.

To set the Patch pan → Press **COMMON** and select the PATCH COMMON page ..... 45

#### 4. Setting the change of the sound over time .... envelope

- Change the start, decay and release of the sound by changing the pitch, timbre and level over time.

To set the envelope of pitch, TVF and TVA →

Press **PITCH** and select the P-ENV page ..... 60

Set the changing range from the ENV parameter of the PITCH page ..... 59

Press **TVF** and select the TVF-ENV page ..... 63

Set the changing range from the TVF-ENV parameter of the TVF page ..... 62

Press **TVA** and select the TVA-ENV page ..... 68

**KEYBOARD****1. Setting how the sound changes according to playing strength ..... velocity****(Performance Edit mode)****● Adjust the way the sound of each Part changes according to key velocity**

To adjust the internal zone parameters → Press <b>INT ZONE</b> , and select the appropriate page.	82
To set the maximum value of the after-processed velocity → Max Velocity page	82
To adjust the degree to which playing strength is applied to velocity → Velocity Sense page	82
To change the response curve by which playing strength affects velocity → Velocity Curve page	83

**(Patch Edit mode)****● Have different Parts sound according to the playing strength.**

To set the velocity range → Press <b>COMMON</b> and select the Velocity Range page	46
--	----

**● Set how the pitch, timbre and level of the sound change according to playing strength.**

To set the degree of the change → Change the velocity envelope level sensitivity or the level sensitivity	
Pitch = Press <b>PITCH</b> and select the PITCH page	59
Timbre = Press <b>TVF</b> and select the TVF-ENV page	63
Level = Press <b>TVA</b> and select the TVA page	66

To set the response curve for the change → Change the velocity curve type	
Timbre = Press <b>TVF</b> and select the TVF-ENV page	63
Level = Press <b>TVA</b> and select the TVA page	65

To set the start of the envelope and the length of the release → Change the velocity attack/release time sensitivity	
Pitch = Press <b>PITCH</b> and select the P-ENV page	60
Timbre = Press <b>TVF</b> and select the TVF-ENV page	63
Level = Press <b>TVA</b> and select the TVA-ENV page	68

**2. Setting how changes in the sound respond to the key range played ..... key follow****(Patch Edit mode)****● Set how pitch, timbre, level and pan change.**

→ Change the key follow value	
Pitch = Press <b>PITCH</b> and select the PITCH page	59
Timbre = Press <b>TVF</b> and select the TVF page	62
Level = Press <b>TVA</b> and select the TVA page	65, 66

**● Set how the attack and release portions of the sound change.**

→ Change the envelope time key follow value	
Pitch = Press <b>PITCH</b> and select the P-ENV page	60
Timbre = Sound program = Press <b>TVF</b> and select the TVF-ENV page	63
Level = Press <b>TVA</b> and select the TVA-ENV page	68

**3. Setting the basic sound modes****(Performance Edit mode)****● Set the sound range over which the Patch can be played.**

To set the key range of the internal zone →	
Press <b>INT ZONE</b> and select the Key Range Lower and Key Range Upper pages	81

**● To play a different Patch in each areas of the keyboard, or to sound the number of Parts simultaneously →**

To set the key mode → Press <b>COMMON</b> and select the KEY MODE page	73
--	----

**(Patch Edit mode)**

- Set the instrument for monophonic play (so that the number of sounding Patches is set to 1).

To set the key assign to the solo mode →

Press **CONTROL** and select the KEY ASGN & BEND RANGE page ..... 49

- Set the instrument for legato playing technique (so that only the pitch changes from note to note; the envelope and the phase of LFO remain unchanged)

To enable the legato function → Press **CONTROL** and select the KEY ASGN & BEND RANGE page ..... 49

- Apply portamento to the Patch sound.

Set the portamento parameter → Press **CONTROL** and select the PORTAMENTO page ..... 50

## EFFECT

### 1. Turn the effect on/off

**(Performance Edit mode)**

- Turn the chorus for each Part on/off.

Press **PART** and select the Chorus Switch page ..... 86

Press **EFFECT** and select the PERFORM CHORUS page, then press **PART SWITCH** ..... 74

- Turn the reverb for each Part on/off.

Press **PART** and select the Reverb Switch page ..... 86

Press **EFFECT** and select the PERFORM REVERB page, then press **PART SWITCH** ..... 75

### 2. Set how the effect is applied

- Set the speed and depth of the chorus sound.

To set the rate and depth of the chorus →

(Performance Edit mode) Press **EFFECT** and select the PERFORM CHORUS page ..... 74

(Patch Edit mode) Press **EFFECT** and select the PATCH CHORUS page ..... 47

- Set the level and length of the reverb sound.

To set the level and time of the reverb →

(Performance Edit mode) Press **EFFECT** and select the PERFORM REVERB page ..... 75

(Patch Edit mode) Press **EFFECT** and select the PATCH REVERB page ..... 48

**(Patch Edit mode)**

- Program a delay between the time the key is pressed (key on) to the time the Tone starts to sound.

- Create an effect in which the delay sounds while the pitch and sound program change.

- Set the delay effect for the Patch itself, separate from the reverb delay.

To set the Tone delay → Press **TVA** and select the DELAY page ..... 67

- Change the depth of the effect for each Tone.

To set the send level for the effect →

Press **EFFECT** and select the FX SEND page ..... 46

- Add 1/f modulation to the level and pitch.

To set the analog feel function →

Press **EFFECT** and select the ANALOG FEEL page ..... 49

## CONTROLLER

### 1. Setting the internal controller

#### ● (Patch Edit mode) Control by bender/modulation lever

To set the bend range → Press **CONTROL** and select the KEY ASGN & BEND RANGE page ..... 49

To set the destination (the parameter to be affected) and the depth (effect depth) of the modulation →

Press **CONTROL** and select the Modulation page ..... 51

#### ● (Patch Edit mode) Control the parameter of the Patch by aftertouch

To set the destination (the parameter to be affected) and the depth (effect depth) of the aftertouch →

Press **CONTROL** and select the Aftertouch page ..... 51

#### ● Control by the C1 slider.

To set the sound source to be controlled (internal sound source/external MIDI device) and the parameter to be controlled →

Press **CONTROL** and select the C1 ASSIGN page ..... 36

### 2. Setting the (optional) pedal

#### ● Control by the pedal switch or expression pedal.

To set the sound source to be controlled (internal sound source/external MIDI device) and the parameter to be controlled →

Press **CONTROL** and select the PEDAL 1 ASSIGN or PEDAL 2 ASSIGN pages ..... 36

## MIDI

### 1. Setting the transmitting channel/transmission of MIDI data

#### ● Set the transmission channel from the Patch Play mode.

Press **MIDI** and select the PATCH MIDI page ..... 38

#### (Performance Edit mode)

#### ● Set the transmission channel for each Part.

To set the transmit channel of the transmit zone →

Press **TX ZONE** and select the Transmit Channel page ..... 78

#### ● Limit the transmission of MIDI data to a specified key range

To set the key range of the transmit zone →

Press **TX ZONE** and select the Key Range Lower and Key Range Upper pages ..... 76

#### ● Set it so that the transmitted MIDI data is changed when the Performances are changed

To set the transmit program change, transmit volume and transmit pan parameters →

Program change = Press **TX ZONE** and select the Transmit Program Change page ..... 79

Volume = Press **TX ZONE** and select the Transmit Volume page ..... 79

Pan = Press **TX ZONE** and select the Transmit Pan page ..... 79

### 2. Setting the receiving channel/reception of MIDI data

#### ● Setting the receiving channel from the Patch Play mode

Press **MIDI** and select the PATCH MIDI page ..... 38

#### ● Setting the receiving channel for each Part from the Performance Play mode

To set the receiving channel of the Part → Press **PART** and select the Receive Channel page ..... 85

## ■ Other settings

In this section, page references are given for changing the parameters of the relevant modes.

### ● Changing the brightness of the LCD

To change the LCD contrast →

Press **TUNE** function select button on the Performance/Patch Play mode, and select the TUNE & FUNCTION page ..... 33

### ● Setting the tuning for the entire JV-1000

To change the master tune setting →

Press **TUNE** function select button in the Performance/Patch Play mode, and select the TUNE & FUNCTION page ..... 33

### ● Having MIDI data sent when the keyboard is played, without sounding the JV-1000

To turn the local switch on/off →

Press **MIDI** from the Performance/Patch Play mode, and select either the PERFORM MIDI or PATCH MIDI page ..... 38

### ● Turning chorus or reverb on/off

Press **CHORUS** or **REVERB** ..... 15

### ● Avoiding unusual or unexpected conditions (such as when the connected MIDI instrument doesn't stop sounding, or the bender is applied constantly)

To execute the panic function →

Press the **CUTOFF** and **RELEASE** buttons simultaneously. ..... 15

## ■ Data Organization

In this section, page references are given for the explanations on functions related to the data organization, such as storing sound program data to memory or copying data

### ● Write the sound program data to the memory

Press **WRITE** and select the Write parameter ..... 101

### ● Copy the data.

Press **WRITE** and select the Copy parameter ..... 103

### ● Initialize the data.

Press **WRITE** and select the Initialize parameter ..... 106

### ● Transfer the data between the optional DATA card and PCM card

Press **WRITE** and select the Card parameter ..... 107

### ● Transmit and receive data with on-board sequencer or external device over MIDI

Press **WRITE** and select the Bulk parameter ..... 109

### ● Turn the memory protect function on/off

Press **WRITE** and select the Protect parameter ..... 111

Switch the Protect switch of the DATA card ..... 101

## Expansion Sound Source

### ■ Play mode

In this section, page references are given for changing the parameters of the V-EXP modes and the V-EXP system common parameters.

#### SOUND

#### 1. Changing the level of the sound

##### ● Change the volume of the entire expansion sound source

- Adjust the master volume(V-EXP) on the side panel ..... INTRODUCTORY MANUAL
- Assign volume control to foot pedals 1 or 2, or the C1 slider and adjust ..... 133
- To set the master level value of the V-EXP system common parameter →
- Press **TUNE** function select button and select the TUNE & FUNCTION page ..... 132

##### ● Maintain the proper balance among the Parts.

- Press **LEVEL** and select the Part Level page ..... 126

#### 2. Changing the pitch of the sound

##### ● Adjust the tuning of the entire expansion sound source

- To set the master tune value of the V-EXP system common parameter →
- Press **TUNE** function select button and select the TUNE & FUNCTION page ..... 132

##### ● Set the pitch for each Part

- To set the coarse tune and fine tune values →
- Press **TUNE** assign button and select the Part Coarse Tune page
- Press **TUNE** assign button and select the Part Fine Tune page by using ▾ ..... 127

##### ● Add modulation and vibration to the sound

- To set the Vibrato → Press **VIBRATO** and select Vibrato Rate/Depth/Delay pages ..... 129
- Change the pitches in realtime for added expression during live performance →
- Move the pitch bender lever ..... 4
- Assign pitch bend control to foot pedals 1 or 2, or the C1 slider and move them ..... 133

#### 3. Changing the stereo position of the sound image and pan

##### ● Adjust the stereo position of the entire expansion sound source

- To set the master pan value of the V-EXP system common parameter →
- Press **TUNE** function select button and select the TUNE & FUNCTION page ..... 132
- Adjust the stereo position of each Part →
- Press **PAN** and select the Part Pan page ..... 126

#### 4. Changing the sound programs

##### ● Change the brightness or the timbral characteristics of the sound program for each Part

- To set the cutoff or the resonance →
- Press **TVF/TVA** and select the TVF Cutoff Freq. page ..... 127
- Press **TVF/TVA** and select the TVF Resonance page ..... 127

##### ● Change the attack and decay portions of the sound

- To adjust the envelope related parameters →
- Press **TVF/TVA** and select the TVA-TVF Env Attack/Decay/Release pages ..... 127, 128
- Change the sound program by using the controller →
- Assign modulation, aftertouch, or expression to pedals 1 or 2, or the C1 slider and adjust ..... 133

---

## **5. Changing the Patch to be assigned to the Part**

---

Press **PATCH** and select the Patch Select page, then select the bank and number..... 122

---

## **6. Using effects**

---

### **● Turn the effect on/off**

Press **CHORUS** and turn the chorus on/off..... 124

Press **REVERB** and turn the reverb on/off..... 124

### **● Adjust the depth of chorus /reverb for each Part**

To adjust the send depth of the chorus/reverb →

Press **CHORUS** assign button and select the Chorus Send Depth page..... 128

Press **REVERB** assign button and select the Reverb Send Depth page..... 128

### **● To set the type of the chorus/reverb**

Press **EFFECT** and select the Effects Macro page..... 129

## **KEYBOARD**

### **● Turn the sounding on/off**

Press **PART SWITH** ..... 121

### **● Transpose the note data from the keyboard**

To set the transpose value of the V-EXP system common parameter →

Press **TUNE** function select button and select the TUNE & FUNCTION page..... 132

### **● Adjust the transpose of the entire expansion sound source**

To set the master key shift value of the V-EXP system common parameter →

Press **TUNE** function select button and select the TUNE & FUNCTION page..... 132

## **MIDI**

### **● Turn MIDI receiving on/off for each Part**

Press **PART SWITCH** ..... 121

### **● Turn transmission/reception for each MIDI data type on/off**

Press **MIDI** and select the TRANSMIT MIDI and RECEIVE MIDI page ..... 134

### **● Transmit program change messages**

Press **PGM CHANGE** and select the Transmit P.C page..... 130

## ■ Edit mode

In this section, page references are given for changing the parameters of the Voice expansion edit mode and the V-EXP system common parameters.

### SOUND

#### ● Setting the pitch of the sound

To set the coarse tune and fine tune for each part →

Press **PITCH** and select the Coarse Tune and Fine Tune pages ..... 139

#### ● Setting the change of the sound over time

To set the envelope of TVF and TVA →

Press **TVF/TVA** and select the TVF & TVA – ENV page ..... 139

### KEYBOARD

#### ● Adjust the way the sound of each Part changes according to key velocity

To adjust the degree to which playing strength is applied to velocity →

Press **CONTROL** and select the VELOCITY SENSE page ..... 138

#### ● Set the instrument for monophonic play (so that the number of sounding Patches is set to 1).

To set the key assign to the mono mode →

Press **CONTROL** and select the KEY ASGN & BENDER RANGE page ..... 137

### EFFECT

#### ● Set the speed and depth of the chorus sound

To set the rate and depth of the chorus → Press **EFFECT** and select V-EXP CHORUS ..... 137

#### ● Set the level and length of the reverb sound

To set the level and time of the reverb → Press **EFFECT** and select the V-EXP REVERB page ..... 136

### CONTROLLER

#### ● Set how the pitch change when the bender lever is pushed

To set the bend range → Press **CONTROL** and select KEY ASGN & BENDER page ..... 137

#### ● Control by the C1 slider, pedal switch or expression pedal

To set the sound source to be controlled (expansion sound source/external MIDI device) and the parameter to be controlled →

(V-EXP play mode) Press **CONTROL** and select the PEDAL 1/PEDAL 2/C1 ASSIGN pages ..... 133

## ■ Other operations

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● Resetting the expansion sound source ..... 140

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## Apparatus containing Lithium batteries

### ADVARSEL!

Lithiumbatteri – Eksplorationsfare ved fejlagtig håndtering.  
Udskiftning må kun ske med batteri af samme fabrikat og type.  
Lever det brugte batteri tilbage til leverandøren.

### VARNING!

Explosionsfara vid felaktigt batteribyte.  
Använd samma batterityp eller en ekivalent typ som rekommenderas av apparattillverkaren.  
Kassera använt batteri enligt fabrikantens instruktion.

### ADVARSEL!

Lithiumbatteri – Eksplosjonfare.  
Ved utskifting benyttes kun batteri som anbefalt  
av apparatfabrikanten.  
Brukt batteri returneres apparatleverandøren.

### VAROITUS!

Paristo voi räjähtää, jos se on virheellisesti  
asennettu.  
Vaihda paristo ainoastaan laitevalmistajan  
suosittelemaan tyyppiin. Hävitä käytetty paristo  
valmistajan ohjeiden mukaisesti.

## Bescheinigung des Herstellers/Importeurs

Hiermit wird bescheinigt, daß der/die/das

**Roland MUSIC WORKSTATION JV-1000**

(Gerät, Typ, Bezeichnung)

in Übereinstimmung mit den Bestimmungen der

**Amtsbl. Vfg 1046/1984**

(Amtsblattverfügung)

funk-entstört ist.

Der Deutschen Bundespost wurde das Inverkehrbringen dieses Gerätes angezeigt und die Berechtigung zur Überprüfung der Serie auf Einhaltung der Bestimmungen eingeräumt.

**Roland Corporation Osaka/Japan**

Name des Herstellers/Importeurs

## FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

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

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

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

### CLASS B

### NOTICE

This digital apparatus does not exceed the Class B limits for radio noise emissions set out in the Radio Interference Regulations of the Canadian Department of Communications.

### CLASSE B

### AVIS

Cet appareil numérique ne dépasse pas les limites de la classe B au niveau des émissions de bruits radioélectriques fixés dans le Réglement des signaux parasites par le ministère canadien des Communications.

**Roland Corporation**

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