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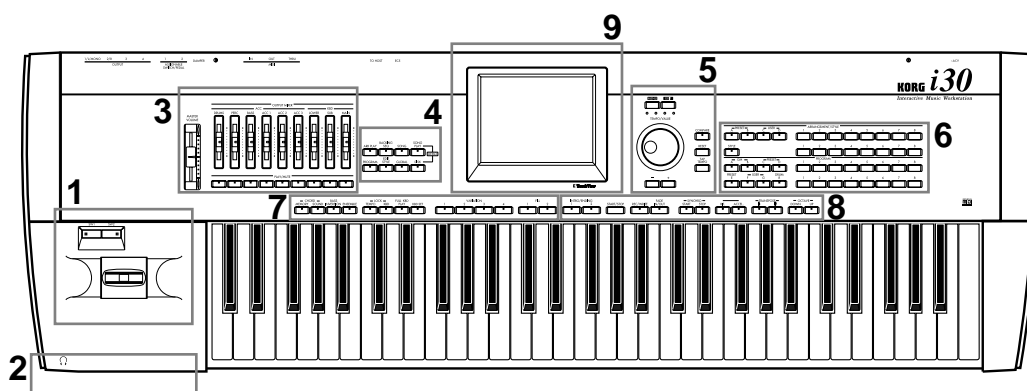
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## Front panel



### 1. SW 1, SW 2

Various functions can be assigned to these switches in the Global mode. You can assign settings in the SW 1 and SW 2 pages.

#### Joystick

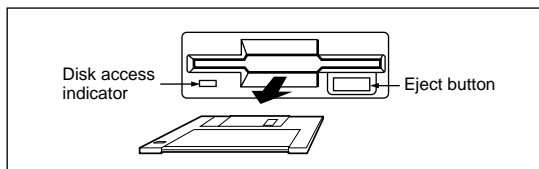
This can be moved up/down left/right to control pitch and modulation.

### 2. Floppy disk drive slot

A 3.5 inch 2DD (double side double density) or 2HD (double side high density) floppy disk can be inserted here. For details on floppy disk handling, refer to "Floppy disk handling" (p.45).

#### Eject button

To eject the floppy disk, make sure that the disk access indicator is off, and press this button. If the disk does not eject when you press this button, do not attempt to remove the disk by force. Contact your dealer.



#### Headphone jack

A pair of headphones can be connected here. This allows you to monitor the sound that is output from the OUTPUT 1/L/MONO and OUTPUT 2/R jacks.

### 3. MASTER VOLUME slider

This adjusts the overall volume of the i30.

#### OUTPUT MIXER sliders

In **Arrangement Play mode**, **Backing Sequence mode** and **Edit Style mode**, these adjust the volume balance between the various parts of the arrangements.

Since these are provided to adjust the balance in realtime while you play, set all sliders to the same position when you create an arrangement, and use the Volume parameters for each part that are shown in the LCD to adjust the balance between parts.

**MAIN (main keyboard)/SUB (sub keyboard)/LOWER (lower keyboard)** are used to adjust the melody or chord parts that are played on the keyboard. These are collectively referred to as the **KBD (keyboard) parts**.

**DRUMS/PERC (percussion)/BASS/ACC 1-3** are used to adjust the accompaniment parts during arrangement play, and are collectively referred to as the **ACC (accompaniment) parts**. Operation of these sliders is not transmitted as MIDI volume messages.

#### PLAY/MUTE keys

In **Arrangement Play mode** and **Backing Sequence mode**, you can either **PLAY** or **MUTE** (muted: indicator dark) each part.

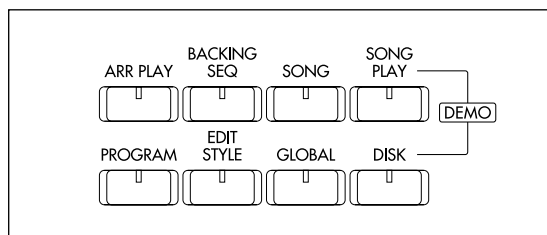
Note: Parts which have been muted will not be output from the OUTPUT jacks or the headphone jack, nor will they be transmitted as MIDI messages.

### 4. Mode keys

These keys are used to access the various modes of



the **i30**.



### ARR PLAY (arrangement play) key

In Arrangement Play mode you can enjoy performing with the automatic accompaniment functionality.

Note: If you modify the settings of an arrangement here, any backing sequences which uses that arrangement will also be affected.

### BACKING SEQ (backing sequence) key

In Backing Sequence mode you can record a performance which uses the automatic accompaniment functionality, or playback the data which was recorded.

### SONG key

In Song mode you can create sixteen track sequence data.

Use this mode when you wish to create an original song from scratch, or when you wish to modify backing sequence data which was converted into a Standard MIDI File.

### SONG PLAY key

In Song Play mode you can playback Standard MIDI Files that were loaded from floppy disk or hard disk (if installed).

Note: If you simultaneously press the **Song Play key** and the **DISK key**, you will enter DEMO mode. For details on demo playback, refer to "Listening to the demo songs" (p.10).

### PROGRAM key

In Program mode you can edit programs (sounds), and use the **i30** as a conventional synthesizer.

### EDIT STYLE key

In Edit Style mode you can create and edit the styles used by an arrangement.

### GLOBAL key

In Global mode you can edit various settings which affect the overall system of the **i30** (such as keyboard touch sensitivity, etc.).

### DISK key

In Disk mode you can save **i30** data to floppy disk or hard disk (if installed), or load this data into the **i30**.

Note: If you simultaneously press the **Song Play key** and the **DISK key**, you will enter DEMO mode. For details on demo playback, refer to "Listening to the demo songs" (p.10).

## 5. EXIT key

This key is used to return to the basic page of each mode.

Note: When a dialog box is displayed, pressing either the Exit button or the Cancel button will have the same result.

## MENU key

This key is used to access the **Jump page** of each mode. (A page which displays various Jump buttons for moving to the desired page within the mode.)

## TEMPO LED

These four LEDs will light in synchronization with the tempo and count the beats.

## TEMPO/VALUE

### Dial

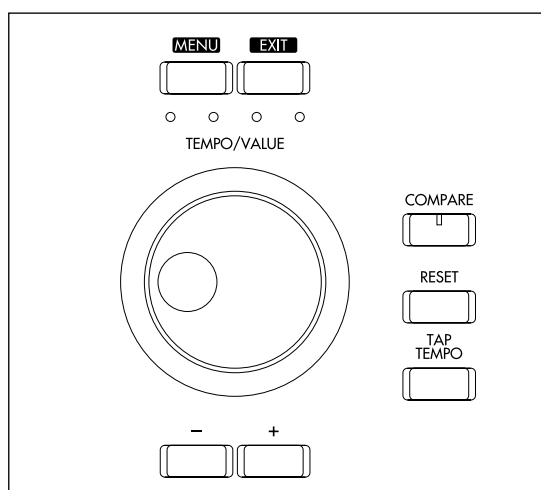
This dial is used to modify the value of the edit cell that is selected (highlighted) in the LCD.

### [+] (value plus) key

This key increases the value shown in the selected edit cell in steps of one.

### [-] (value minus) key

This key decreases the value shown in the selected edit cell in steps of one.



## COMPARE (compare/undo) key

While editing in **Arrangement Play mode** and **Program mode**, you can press this key to return to the settings which were written in internal memory. At this time, the LED will light.

Press the key once again, and you will return to the edited state (**Undo**), and the LED will go dark.

However if you modify the parameters after returning to the settings that were written in memory, you will be once again editing at that point, meaning that if you again press the COMPARE key you will go back to the settings that were written in memory.



While recording or editing data in **Backing Sequence mode**, **Song mode** or **Edit Style mode**, you can press this key to return to the condition in which the data was before that operation was executed.

However if you modify the parameters after returning to the unedited condition, you will once again be editing, meaning that **Undo** will no longer be available even if you press the COMPARE key once again.

## RESET key

In **Backing Sequence mode**, **Song mode** or **Edit Style mode**, press this key to return to the first measure. When you wish to modify the initial settings for each part of a backing sequence or song, press this key before making the changes.

You can also press this key if for some reason notes become "stuck".

## TAP TEMPO key

By pressing this key several times in succession, you can input the corresponding time interval as one beat.

# 6. ARRANGEMENT/STYLE keys

## STYLE keys

**A-D keys** (use to specify the bank)

**1-8 keys** (1st digit)

**1-8 keys** (2nd digit)

In **Arrangement Play mode** or **Backing Sequence mode**, these keys are used to switch the arrangement.

When you press the **STYLE key**, its LED will light. While the LED is lit, the A-D keys and 1-8 keys are used to select styles.

While the LED is dark, the A-D keys and the 1-8 keys are used to select arrangements.

To select an arrangement, press the keys in this order: A-D, then 1-8 (for the 1st digit) and finally 1-8 (for the 2nd digit) to **specify first the bank** → **then the 1st digit** → and **finally the 2nd digit to select the arrangement or style**. At this time if you do not need to change the bank, you may omit pressing the bank key. Likewise, if you do not need to change the 1st digit, you may omit inputting the 1st digit.

**Arrangement banks** A and B are preset banks, and C and D are user banks.

When an arrangement is written, it will be written to bank C or D.

**Style banks** A and B are preset banks, and bank C is the user bank.

If you wish to edit a style, you may do so with any style in bank C.

## PROGRAM keys

**A-R keys** (use to specify the bank)

**1-8 keys** (1st digit)

**1-8 keys** (2nd digit)

Use these keys to switch programs.

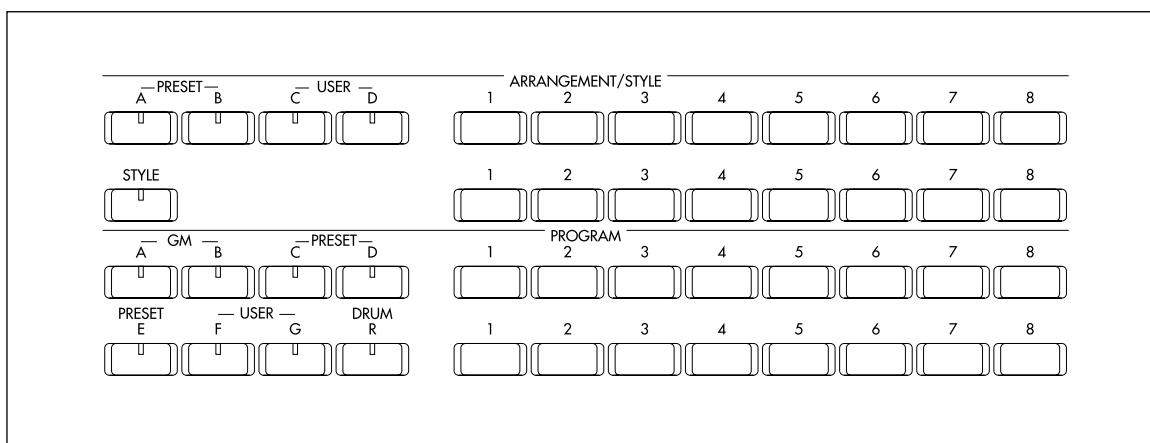
Press the keys in this order: A-R, then 1-8 (for the 1st digit) and finally 1-8 (for the 2nd digit) to **specify first the bank** → **then the 1st digit** → and **finally the 2nd digit to select the program**. At this time if you do not need to change the bank, you may omit pressing the bank key. Likewise, if you do not need to change the 1st digit, you may omit inputting the 1st digit.

**Program banks** A and B are GM banks, banks C-E are preset banks, banks F and G are user banks, and bank R is the drum bank.

Edits of programs in banks A-G can be written into banks F or G.

Edits of programs in bank R can be written into numbers 51-58 of bank R.

In **Arrangement Play mode** or **Backing Sequence mode** when you wish to recall a Keyboard Set, press the KBD SET key to access the dialog box, and use these keys 1-8 to specify the keyboard set number.





## 7. CHORD MEMORY key

This key is used in **Arrangement Play mode** and **Backing Sequence mode**.

When this key is pressed, the Chord Memory function will be on, and the key LED will light.

If you play a chord while this function is on, the chord will be held even after you take your hand off the keyboard. The chord will continue to be held until you press this key once again to turn off the function, or until you play a different chord.

## CHORD SOUND key

This key is used in **Arrangement Play mode** and **Backing Sequence mode**.

When this key is pressed, the Chord Sound function will be on, and the key LED will light.

If you play a chord while this function is on, the Harmony part (constituent notes of the chord) and the K.Bass part (bass note) will sound.

The settings of the Harmony part and K.Bass part can be saved as an arrangement or keyboard set.

## BASS INVERSION key

This key is used in **Arrangement Play mode** and **Backing Sequence mode**.

When this key is pressed, the Bass Inversion function will be on, and the key LED will light.

If you play a chord while this function is on, the inversion of the chord will be detected.

For example, if you play a chord on the keyboard consisting of the notes **G-C-E**, the LCD will show as follows:

When this **function is off**: C

When this **function is on**: C/G

This way, G will be detected as the bass note.

The difference that the Chord Sound function makes when turned on will be obvious in the K.Bass part when an arrangement is being played.

## ENSEMBLE key

This key is used in **Arrangement Play mode** and **Backing Sequence mode**.

When this key is pressed, the Ensemble function will be on, and the key LED will light.

When this function is on, harmony will be added to the melody as appropriate for the chords. There are ten ways in which the harmony can be added, and this can be specified for each arrangement by the Ensemble Type parameter located in the Ensemble page found in Global Setting of Arrangement Play mode.

## TEMPO LOCK key

This key is used in **Arrangement Play mode**.

When this key is pressed, the Tempo Lock function will be on, and the key LED will light.

If you switch arrangements while this function is off, the tempo setting will automatically change to the value that is specified by the newly selected arrangement.

If you switch arrangements while this function is on, the tempo value will remain constant.

## KBD LOCK key

This key is used in **Arrangement Play mode** and **Backing Sequence mode**.

When this key is pressed, the Keyboard Lock function will be on, and the key LED will light.

If you switch arrangements while this function is off, the settings of the KBD part will change to the values that are specified by the newly selected arrangement.

If you switch arrangements while this function is on, the settings related to the KBD part will not change. For details refer to "5. Other convenient functions" (p.22).

## FULL KBD PLAY key

This key is used in **Arrangement Play mode** and **Backing Sequence mode**.

When this key is pressed, the Full Keyboard Play function will be on, and the key LED will light.

When this function is on, the specified Split Point will be ignored, and the sounds of the Main KBD part and Sub KBD part can be played over the entire keyboard.

## KBD SET key

This key is used in **Arrangement Play mode** and **Backing Sequence mode**.

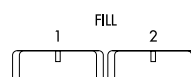
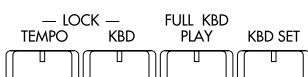
Pressing this key will access a dialog box in which you can select a keyboard set.

Use the PROGRAM keys 1-8 to specify the number of the keyboard set that you wish to recall, and press the EXIT button. In this way, settings related to the KBD part can be changed at one touch. For details refer to "4. Using a KBD Set" (p.21).

## VARIATION 1-4 keys

These keys are used in **Arrangement Play mode** and **Backing Sequence mode**.

When you press one of these keys, the arrangement playback will change. For details refer to "1. Playing an arrangement" (p.16).





## FILL 1, 2 keys

These keys are used in **Arrangement Play mode** and **Backing Sequence mode**.

When either of these keys are pressed, a fill-in will be added to the arrangement playback. For details, refer to "1. Playing an arrangement" (p.16).

## 8. INTRO/ENDING 1, 2 keys

These keys are used in **Arrangement Play mode** and **Backing Sequence mode**.

When either of these keys are pressed before you start arrangement play, an intro will be added at the beginning. When either of these keys are pressed during arrangement play, an ending will be inserted, and then the arrangement will end. However, while inputting or playing back a backing sequence, playback will not halt when the ending is completed. For details refer to "1. Playing an arrangement" (p.16).

If you press the INTRO/ENDING key whose LED is lit while an intro is playing, it will continue repeating. If you press any one of the 4 variation buttons while an intro is playing, it will finish the intro and then jump to the selected variation.

## START/STOP key

In **Arrangement Play mode** this key is used to start and stop arrangement playback.

In **Backing Sequence mode** this key is used to start and stop playback of a backing sequence, and to start and stop realtime recording.

In **Song mode** this key is used to start and stop playback of song data, and to start and stop realtime recording.

In **Song Play mode** this key is used to start and stop playback of SMF data.

In **Edit Style mode** this key is used to start and stop playback of a style, and to start and stop realtime recording.

## REC/WRITE key

In **Backing Sequence mode**, **Song mode** and **Edit Style mode**, pressing this key will enter record-ready mode for realtime recording, and the LED will light. Pressing the key once again will exit record-ready mode. To begin recording, press the START/STOP key while the LED is lit.

In **Arrangement Play mode**, this key accesses the dialog box which allows you to write any changes to an arrangement. In **Program mode**, this key accesses the dialog box which allows you to write any changes to a program.

## FADE IN/OUT key

This key is used in **Arrangement Play mode**, **Backing Sequence mode**, **Song mode** and **Song Play mode**.

When this key is pressed, the volume will gradually increase as playback begins. When this key is pressed during playback, the volume will gradually decrease, and playback will stop when silence is reached.

## SYNCHRO START key

This key is used in **Arrangement Play mode**.

When the LED of this key is lit, playback will start when you press a note in the area to the left of the split point.

## SYNCHRO STOP key

This key is used in **Arrangement Play mode**.

When the LED of this key is lit, playback will stop when you remove your hand from the keyboard area to the left of the split point.

## RIT. (ritardando) key

This key is used in **Arrangement Play mode**, **Backing Sequence mode**, **Song mode** and **Song Play mode**.

When you press this key during playback, the tempo will gradually become slower. The rate at which the tempo becomes slower is specified in the Global mode Rit.&Accel. page.

## ACCEL. (accelerando) key

This key is used in **Arrangement Play mode**, **Backing Sequence mode**, **Song mode** and **Song Play mode**.

When you press this key during playback, the tempo will gradually become faster. The rate at which the tempo becomes faster is specified in the Global mode Rit.&Accel. page.

## TRANPOSE

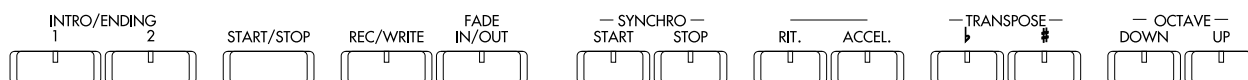
### ♭ (flat) key

This key lowers the pitch in increments of 1/2 step.

### # (sharp) key

This key raises the pitch in increments of 1/2 step. In **modes other than Global mode** and **Disk mode**, you can use these keys to transpose the entire performance. The pitch can be transposed a maximum of eleven semitones upward or downward.

If you press the ♭ and # keys simultaneously, the pitch will return to the original setting.





## OCTAVE

### DOWN key

This key lowers the pitch in increments of one octave.

### UP key

This key raises the pitch in increments of one octave.

In **modes other than Global mode and Disk mode**, you can use these keys to raise or lower the pitch played by the keyboard in units of one octave. The pitch can be raised or lowered a maximum of two octaves. This is useful when you wish to play notes that are beyond the normal range of the key-

board.


In **Arrangement Play mode** and **Backing Sequence mode**, these keys will change the octave of the KBD parts (Lower KBD, Sub KBD, Main KBD) shown in the LCD screen.

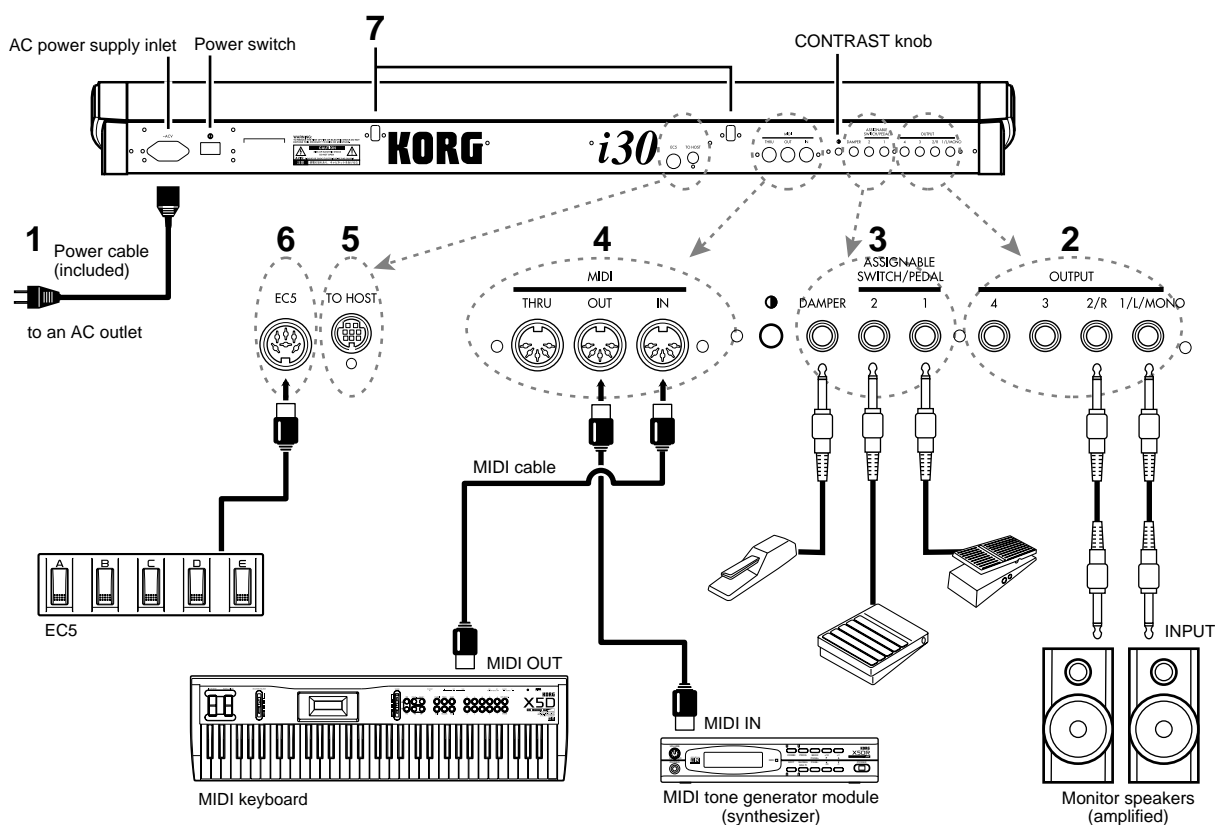
## 9. LCD screen

The **i30** features a **Touch View System** using a touch panel.

By pressing objects that are shown in the LCD, you can select factory-set arrangements, backing sequences, or programs, and edit (modify) their parameters. For details refer to "Basic LCD screen operation" (p.8).

# Rear panel and connections

 All connections must be made with **the power turned off**. Incorrect operation can damage your speaker system or cause malfunctions.



## 1. Power cable connection

Connect the included power cable to the AC power supply inlet of the **i30**, and then connect the other end to an AC outlet.


## 2. Audio equipment connections

### OUTPUT jacks (1/L/MONO, 2/R, 3, 4)

You can connect an amplified monitor speaker system or your audio system and enjoy the sounds of the **i30**.

When making connections in stereo, use the OUTPUT 1/L/MONO jack and the 2/R jack. When making connections in mono, use the OUTPUT 1/L/MONO jack.

If you are using a stereo audio amp or a cassette radio that has external input jacks, make connections to the jacks marked LINE IN, AUX IN or External Input.

 When playing the **i30** through a stereo audio amp, be careful not to raise the volume excessively, since high volumes may damage your speaker system.



### 3. Pedal connections

#### ASSIGNABLE PEDAL/SWITCH jacks (1, 2)

A separately sold Korg XVP-10 or EXP-2 pedal controller or PS-1 foot switch etc. can be connected.

In the Assignable Pedal page located in Global mode Assign, functions such as Start/Stop or Program Up/Down can be assigned to these pedals.

#### DAMPER jack

A separately sold Korg DS-1H damper pedal etc. can be connected here.

In the Assignable Pedal page located in Global mode Assign, you can specify a polarity setting that is appropriate for the pedal that was connected.

### 4. MIDI equipment connections

#### MIDI connectors (IN, OUT, THRU)

If you wish to connect an external MIDI device, use a MIDI cable to make connections to the MIDI connectors of the external device. For details refer to "MIDI applications" (p.47).

These connectors are used to exchange data with devices that have a MIDI interface, such as a computer or another keyboard. In order to make connections, you will need a separately sold MIDI cable.

The **MIDI IN connector** receives MIDI messages from another device.

The **MIDI OUT connector** transmits MIDI messages to another device.

The **MIDI THRU connector** re-transmits without change all messages which were received at the MIDI IN connector.

### 5. TO HOST connector

This connector allows the **i30** to be connected directly to a computer etc. that is not equipped with a MIDI interface, so that data can be exchanged.

To make connections using this, you will need to purchase a separately sold connection kit of the type suitable for your computer.

### 6. EC5 connector

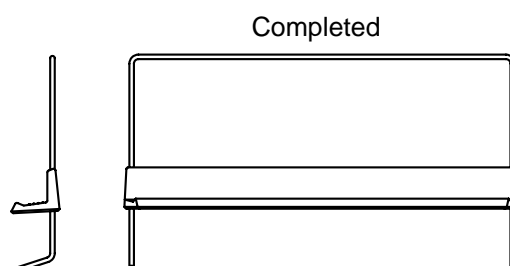
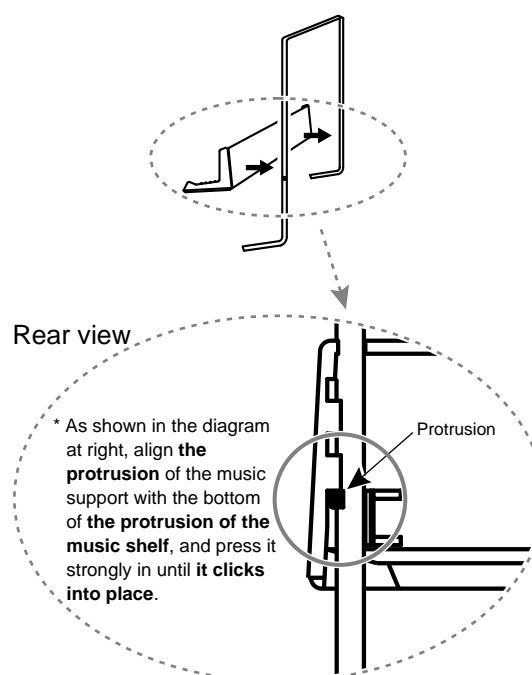
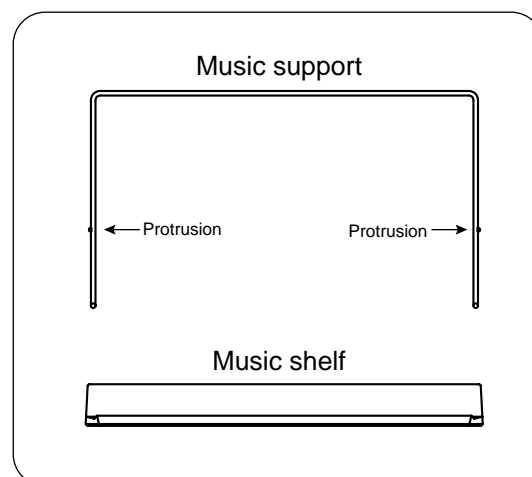
A separately sold Korg EC5 external controller can be connected here.

In the EC5 page of Global mode Assign, you can assign different functions such as Start/Stop or Program Up/Down to each of the five switches of the EC5.

### 7. Music stand holes

You can insert the included music stand here (see stand assembly and insert procedure to the right).

#### Music stand assembly procedure



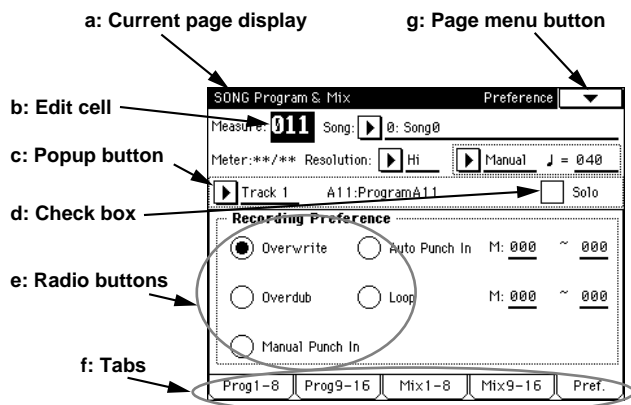


# Basic LCD screen operation

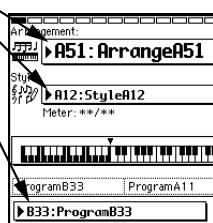
The LCD screen of the **i30** features a **Touch View System** based on a touch panel.

## 1. Using the LCD screen

On the **i30**, various operations such as selecting pages or parameters, accessing page menu commands, or renaming or writing arrangements or backing sequences etc. are performed by **pressing parameters** that are displayed in the screen.

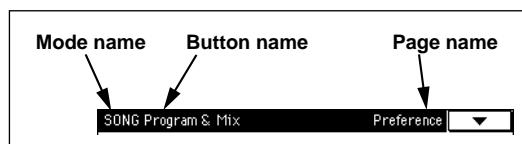


h: Select buttons



### a: Current page display

This shows the currently selected page. From the left, this area shows the **mode name**, the **button name** that was selected in the Jump page, and the **page name**.



### b: Edit cell

When you press a parameter in the LCD screen, the parameter value display will be highlighted (if the parameter can be edited). This area is referred to as the **edit cell**, and the highlighted portion is what your editing will affect.

To modify the parameter value of the edit cell, you can use the TEMPO/VALUE dial, the [+] or [-] keys, or the popup buttons in the LCD screen.

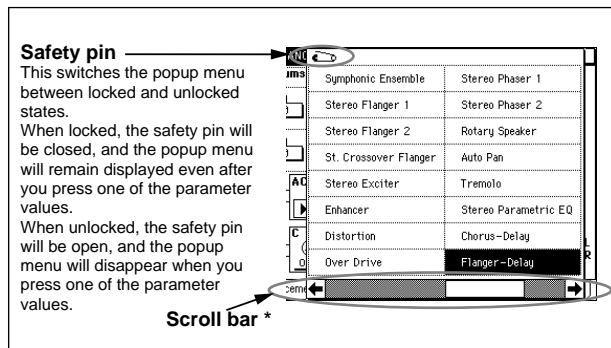
### c: Popup button

When this button is pressed, a **popup menu** will

appear.

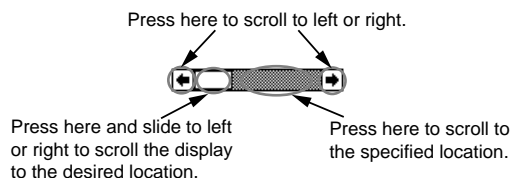
This popup menu will show a list of the available parameter values.

Press the desired value in the popup menu, and the popup menu will close and that value will be input in the edit cell.



### \* Scroll bar

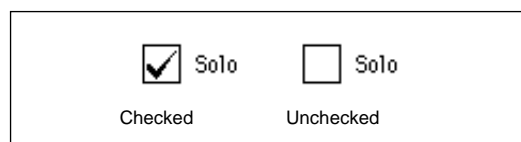
A scroll bar will appear if there are more values than can be displayed on the screen at once.



### d: Check box

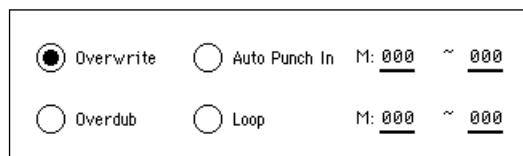
Each time you press a check box, the check mark will appear or disappear.

When the box is **checked**, the parameter will function. When the box is **unchecked**, the parameter will not function.



### e: Radio buttons

Radio buttons are used to select one of two or more choices.



### f: Tabs

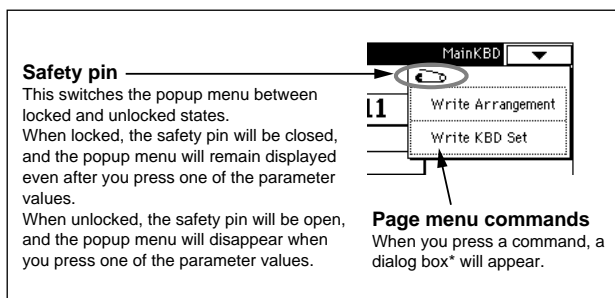
Press a tab to access the selected page.



## g: Page menu button

Press this button to access the **page menu commands**.

The page menu commands that appear will depend on the selected page.

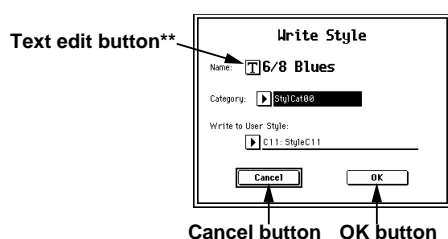


### \* Dialog box

The dialog boxes that appear will depend on the page menu command that is selected.

In some cases, popup buttons or text edit buttons may appear. In all cases, follow the messages that appear in the dialog box.

To execute the command, press the **OK button**. To exit without executing, press the **Cancel button**.

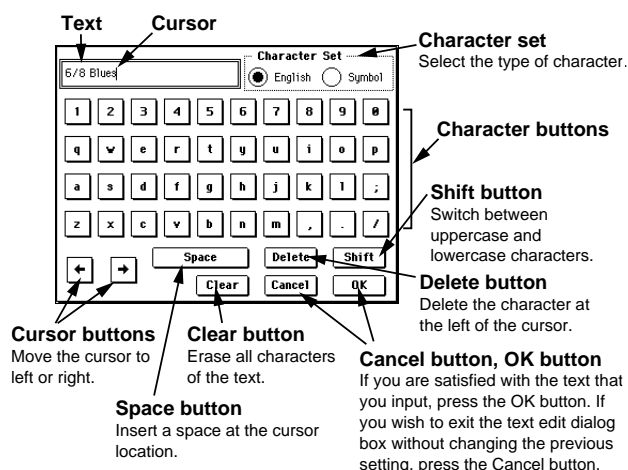


To close the dialog box, press either the Cancel button or the OK button.

### \*\* Text edit button

When you press this button, a **text edit** dialog box will appear.

In this dialog box you can enter a name for a arrangement, backing sequence, or song etc.



## h: Select buttons

The **i30** provides two ways to select programs, arrangements or styles. You can press the **select button** in the LCD screen, or you can use the **ARRANGEMENT/STYLE keys** and the **PROGRAM keys**.

When you press a **select button**, sixteen categories will be displayed. All sounds are classified into one of sixteen categories which indicate the basic character of that sound. Press the desired category of sound, and a list of sounds will appear. Select the desired sound from the list.

For details on using the **ARRANGEMENT/STYLE keys** and the **PROGRAM keys** to select sounds, refer to "Selecting sounds" (p.11).

## i: Other objects

Parameters represented by **graphics in the form of a slider or knob** can be modified by pressing the parameter, then moving your finger, using the **TEMPO/VALUE dial** or the **[+]** and **[-]** keys.

Objects referred to in the **i30** owner's manual as "... button" or "... tab" are generally found in the **LCD display**. Objects referred to as "... key," "...dial" or "...slider" are generally found on the **front panel**.



## Checking the connections

### 1. Making connections

Refer to "Rear panel and connections" (p.6) and make connections as necessary.

### 2. Turning the power on/off

#### Turning the power on

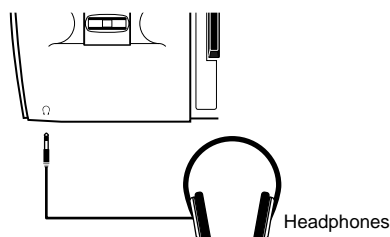
- ① Press the **power switch** of the **i30** to turn the power on.  
The Arrangement Play mode Main KBD page will appear.
- ② Turn on the power of your powered monitor speakers or stereo amp.

#### Turning the power off

- ① Turn off the power of your powered monitor speakers or stereo amp.
- ② Press the **power switch** of the **i30** to turn the power off.

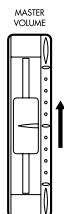
### 3. Using headphones

Connect a set of stereo headphones (phone plug) to the headphone jack.



### 4. Adjusting the volume

Raise the **Master Volume slider** to an appropriate volume. This slider also adjusts the volume of the headphones.



## Listening to the demo songs

### 1. Listening to the demo songs

Here's how to listen to the demo songs.

- ① **Simultaneously press** the SONG PLAY key and the DISK key.  
You will enter DEMO mode.

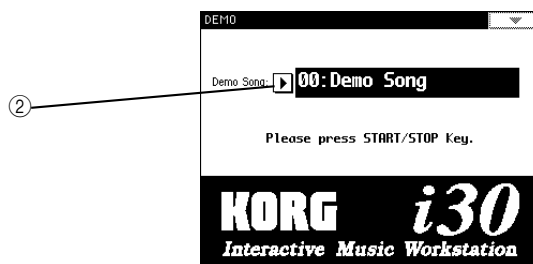


- ② Press the **START/STOP key**.  
The demo songs will playback in succession from song number 0.  
When the last song finishes playing, playback will continue from song number 0.
- ③ To stop playback, press the **START/STOP key**.
- ④ To exit DEMO mode, press any of the **mode keys**.

### 2. Starting playback from a specific demo song

Here's how you can begin playback from the specified song.

- ① **Simultaneously press** the SONG PLAY key and the DISK key. You will enter DEMO mode.



- ② Press the Demo Song **popup button**, and specify the song that you want to playback first.
- ③ Press the **START/STOP key**.  
The demo songs will playback in succession, beginning with the song that you selected.  
When the last song finishes playing, playback will continue from song number 0.
- ④ To stop playback, press the **START/STOP key**.
- ⑤ To exit DEMO mode, press any of the **mode keys**.

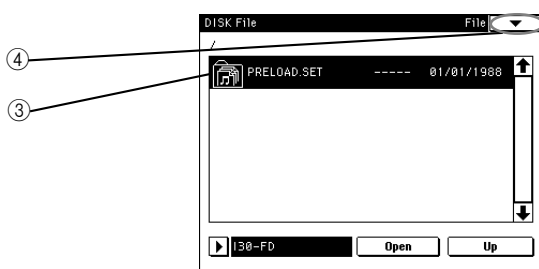


### 3. Listening to demo playback of a backing sequence

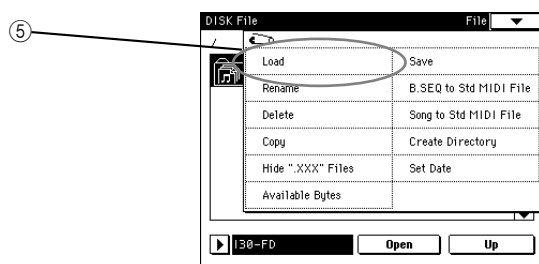
Here's how to listen to the demo playback of a backing sequence.

Since this data will be loaded from a floppy disk into the **i30**, the settings, backing sequence data and song data of the **i30** will be rewritten. If the **i30** contains data that you wish to keep, refer to "Saving data" (p.44) and save it to disk before you continue.

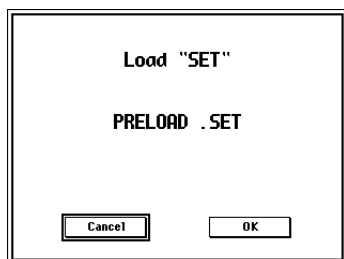
- ① Insert the included **i30FD-00P** floppy disk into the disk drive.
- ② Press the **DISK** key to enter Disk mode.



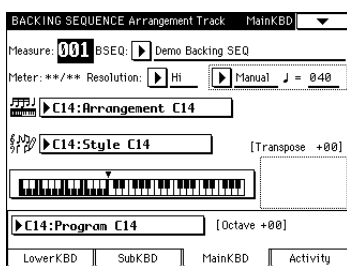
- ③ Press the **EXIT** key to access the File page, and select **PRELOAD.SET**.
- ④ Press the **page menu** button to access the page menu commands.



- ⑤ Press **Load**.  
The following dialog box will appear.



- ⑥ Press the **OK** button.
- ⑦ Press the **BACKING SEQ** key to enter Backing Sequence mode.



- ⑧ Press the **START/STOP** key to start demo playback.
- ⑨ To stop demo playback, press the **START/STOP** key.

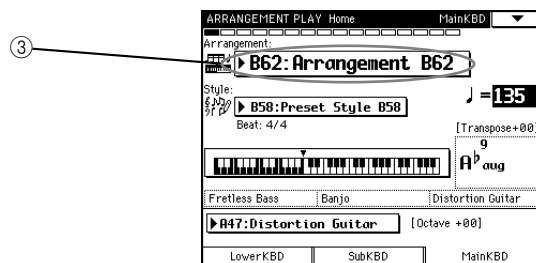
## Selecting sounds

On the **i30**, arrangements, styles and programs etc. can be selected in three ways: by category, directly, or using a connected controller.

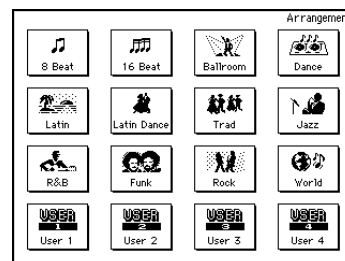
### 1. Selecting by category

Here's how you can select an arrangement by category.

- ① Press the **ARR PLAY** key to enter Arrangement Play mode.
- ② Press the **EXIT** key, and then press the **Home** button.



- ③ Press the arrangement select button.  
The sixteen categories will be displayed.



- ④ Select a **category**.  
Arrangements belonging to that category will be displayed as a list.
  - ⑤ Select an **arrangement**.  
When you select an arrangement, the list will disappear automatically. When an arrangement is selected, the style (sequence data which corresponds to the musical notation for the band), tempo and program data shown below will also change at the same time.
- If you would like to listen to each of the arrangements in the category, you can **lock the safety pin** shown at the upper left of the arrangement list, and then select various arrangements while you play the keyboard and hear the sounds.

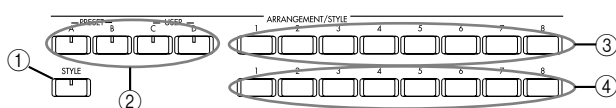


## 2. Directly selecting an arrangement, style or program

If you remember the number of a frequently-used sound, you can use the front panel keys to select it directly.

### Selecting an arrangement

- ① Make sure that the **LED of the STYLE key** (located in the ARRANGEMENT/STYLE section) is **dark**. If the LED is lit, press the STYLE key.
- ② Use the ARRANGEMENT/STYLE keys **A–D** to select the bank.
- ③ Use the **upper 1–8 keys** to input the 1st digit of the number.
- ④ Use the **lower 1–8 keys** to input the 2nd digit of the number.

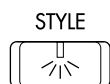


If you wish to select another number from the same bank, simply input the 2nd digit to change the arrangement.

For example if you write your own original arrangements into locations with the same 1st digit, they can be selected quickly.

### Selecting a style

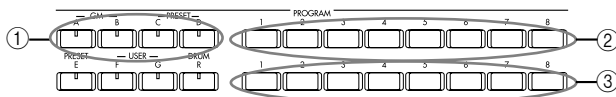
- ① Press the **STYLE key** (located in the ARRANGEMENT/STYLE section) to **make the LED light**.



- ② Use the ARRANGEMENT/STYLE keys **A–C** to select the bank.
- ③ Use the **upper 1–8 keys** to input the 1st digit of the number.
- ④ Use the **lower 1–8 keys** to input the 2nd digit of the number.

### Selecting a program

- ① Use the **PROGRAM keys A–D** to select the bank.



- ② Use the **upper 1–8 keys** to input the 1st digit of the number.
- ③ Use the **lower 1–8 keys** to input the 2nd digit of the number.

## 3. Using a controller to select

Arrangements, styles and programs can be selected using a controller such as SW1 or SW2.

- ① Press the **GLOBAL key** to enter Global mode.
- ② Press the **MENU key**, and then press the **Assign button**.
- ③ Press the **SW 1 or SW 2 tab**.  
The SW 1 or SW 2 page will appear.
- ④ If you wish to use the front panel SW1 to select arrangements, set the SW 1 parameter to Arrange/Style Up (or Arrange/Style Down).  
If you wish to use SW2 to select arrangements, assign the desired function to the SW 2 parameter.
- ⑤ Press the **ARR PLAY key** to enter Arrangement Play mode, and press SW 1.

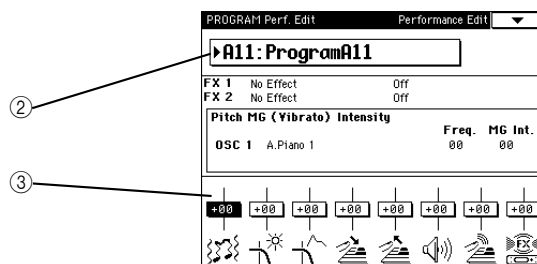
When the STYLE key LED is dark, pressing SW 1 will increment the arrangement so that the next highest arrangement is selected. When the STYLE key LED is lit, pressing SW 1 will increment the style.

- By connecting a separately sold Korg EC5 external controller to the EC5 connector located on the rear panel, and setting the Global mode EC5 page parameters to assign the appropriate function to each switch, you can use the EC5 to select arrangements, styles or programs in the same way as explained here for SW 1 and SW 2. A pedal switch can also be used in this way.

## Performance edit

While playing a program on the **i30**, you can modify the pitch, brightness and volume etc. in the LCD screen. The functionality which allows these changes to be made in realtime is referred to as **Performance Edit**.

- ① Press the **PROG key** to enter Program mode.



If the Performance Edit page is not displayed, press the **EXIT key**.

- ② Use the **program select buttons** to select the program that you wish to play.
- ③ Select a **slider**, and use the **VALUE dial** or the **[+]** and **[-]** keys to modify the value while you play. The center of the LCD screen will show the name of the currently selected parameter that is being edited.

If you come up with a sound that you like, you can use the page menu command **Write Program** to write the program into internal memory. If you select another program before you write, the edited program will be lost.



# The modes of the i30

The **i30** has the following eight modes:

## 1. Arrangement Play mode

Arrangement Play mode is the mode which is the center of the **i30**'s functionality. This mode will be selected whenever the power is turned on.

In this mode you can make settings for the arrangements of the **i30**.

The **i30** has a total of 256 arrangements ( $4 \times 64$ ), organized in four banks: banks A and B (preset banks) and banks C and D (user banks). These can be used to play your own original songs, or to play your own versions of existing songs. These arrangements can also be recorded in Backing Sequence mode.

An arrangement consists of a Style and settings for the three keyboard parts (Lower KBD, Sub KBD, Main KBD). Each arrangement contains parameters which specify the program (the timbre of the instrument), volume, pan, effect, tempo and muting etc.

An arrangement that you create can be saved in banks C or D.

## 2. Backing Sequence mode

In Backing Sequence mode you can record your playing along with an arrangement, or play it back.

Each backing sequence consists principally of three arrangement tracks: keyboard track, control track, and chord track.

The **control track** records operations of the front panel keys, and the **chord track** records the chord progression. This information is used when you select an arrangement and control the playback of the backing tracks.

The **keyboard track** is used when you use the keyboard part to add a melody to the accompaniment. Of course, you are also free to leave this track empty and play the keyboard part live.

In addition to the arrangement tracks, there are five tracks referred to as the extra KBD tracks, and additional portions of the song can be recorded on these.

## 3. Song mode

Song mode allows you to use the internal sequencer to create song data consisting of up to sixteen tracks.

Song data that you create can be stored on a floppy disk in Disk mode.

## 4. Song Play mode

In Song Play mode, data that has been saved in Standard MIDI File format can be played back directly from a floppy disk.

In Song Play mode, you can modify the program selection, volume, pan and effect send level of each channel, playback Standard MIDI Files in a desired order, mute specific tracks during playback, or replace tracks with your own playing. You can also adjust the tempo, transposition, and effects.

## 5. Program mode

The sounds that you play on the **i30** are called Programs.

The **i30** provides a total of 448 programs ( $7 \times 64$ ) organized into seven banks: banks A and B (GM banks), banks C, D and E (preset banks), and banks F and G (user banks). There are also forty more programs in bank R (the drum bank, which also contains user programs), bringing the total to 488 programs.

In Program mode you can edit the brightness and tonal quality etc. to create your own original programs.

These programs are used by each part or track in Arrangement Play mode and Backing Sequence mode, and also for playback of Standard MIDI Files in Song Play mode.

## 6. Edit Style mode

A Style is a collection of elements from which songs or accompaniments can be assembled, and consists of typical musical patterns from various genres such as rock, pop or ethnic music. The **i30** allows you to create your own original styles.

A total of 176 styles are provided: 128 in banks A and B ( $2 \times 64$ ), and 48 in bank C (user bank).

In Edit Style mode you can create user styles in bank C. Use the Write Style operation to write the style you created into internal memory.

In Arrangement Play mode, the style receives chord data from the keyboard of the **i30**, and flexibly creates an accompaniment that is suitable for the chord at each moment.

A style consists of a total of six tracks: drums (a conventional drum set), percussion (all percussion instruments other than drums), bass (low pitched instrument), and accompaniment 1–3 (general accompaniment instruments).



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## 7. Global mode

In Global mode you can make the following settings which affect the functionality of the entire **i30**.

- Keyboard tuning parameters
- Settings for MIDI functions
- Settings for SW 1 and SW 2
- Settings for a connected foot pedal
- External controller settings
- Velocity curve settings
- Scale settings
- Control of MIDI transmission/reception

Note: You must execute the Write Global Settings command to write these settings.

## 8. Disk mode

In this mode, **i30** data can be saved to a floppy disk or hard disk (if installed). **i30** data or SMF data can also be loaded from floppy disk or hard disk (if installed) into internal memory.

Note: the **i30** can use Style data from other i-series instruments.

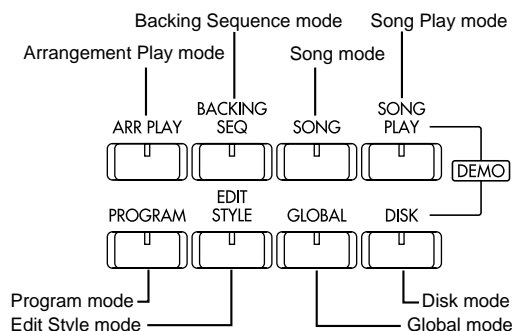


## Basic operation

### 1. Selecting the mode

The **i30** has eight modes, which are selected by pressing the **mode keys** (**ARR PLAY key – DISK key**) located on the front panel.

When the **power is turned on**, the instrument will automatically be in Arrangement Play mode.

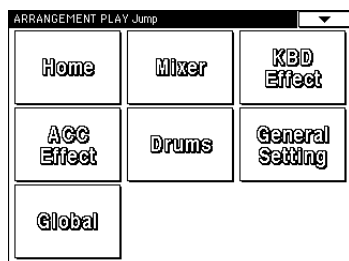


### 2. Pages

Each of the eight modes of the **i30** contain a large number of functions.

Each mode is organized into multiple **pages**.

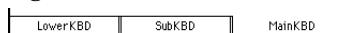
When you press the front panel **MENU** key, a list of the contents of each mode will appear. This display is referred to as the **Jump page**.



By pressing the **buttons** that are displayed in the Jump page, you can access the corresponding displays.

When the upper left button of the Jump page (the **Home** button in the example shown above) is pressed, the basic display of that mode will appear. This display will also appear when the **EXIT** key is pressed.

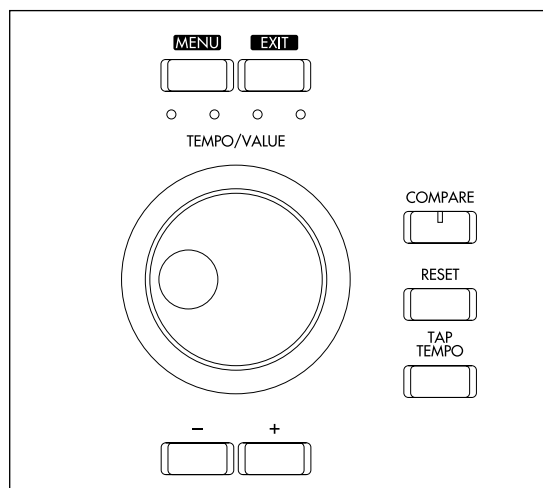
If a screen consists of more than one page, **tabs** will be displayed at the bottom of the LCD screen. You can access the desired page by pressing the corresponding tab.



### 3. Setting parameter values

The value of the edit cell in the LCD screen can be set using the front panel **dial** or the **[+] and [-] keys**. As needed, you can press the **COMPARE** key to restore the unmodified condition.

You can also press a **popup button** to access a popup menu, and press the desired value to input it.



#### Dial

Use this when you wish to make large changes in the value.

#### [+] key, [-] key

Use these when you wish to make small changes in the value.

#### COMPARE key

Use this key to compare the settings of the program or arrangement that you are editing with the settings that are written into internal memory.

If you press this key while editing, the last-written settings will be recalled, and the key LED will light. Press the key again and you will return to the settings being edited (**Undo**), and the LED will go dark.

For backing sequences or styles, you can use this key to compare the results of sequence data entry or editing.



If you recall the settings that were written into the **i30** and then edit those settings, you will once again be in edit mode at that point, which means that **Undo** will not be available even if you press this key.



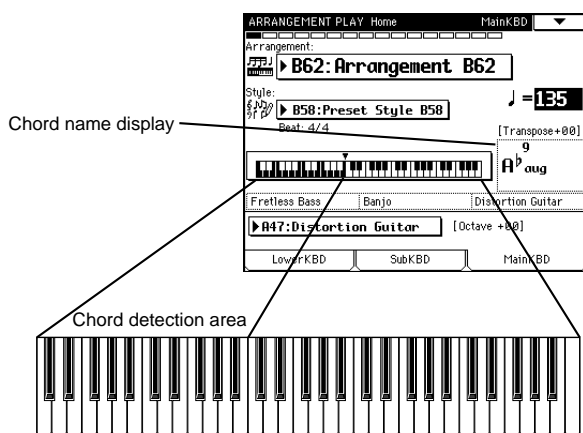
# Editing an arrangement (Arrangement Play mode)

## 1. Playing an arrangement

Let's select arrangement B62 and play it.

- ① Press the **ARR PLAY** key to enter Arrangement Play mode.
- ② Make sure that the LED of the **STYLE** key (located in the **ARRANGEMENT/STYLE** section) is off, and press the **B** key.  
If the **STYLE** key LED is lit, press the **STYLE** key to make the LED go dark.
- ③ Press the **6** key in the **upper line**, and press the **2** key in the **lower line**.  
Arrangement B62 will be selected.
- ④ Press the **START/STOP** key.  
Arrangement play will begin.
- ⑤ Play a chord (three or more notes) in the keyboard area to the left of the split point.

The keyboard shown in the middle of the LCD screen corresponds to the keyboard of the **i30**. When you play a chord in the range shown in inverse video, the chord will be detected by the **i30**, and the chord name will be displayed in the right of the LCD.



If you have pressed the **CHORD MEMORY** key to turn the function on, the **i30** will detect the last-pressed chord even if you release the hand which was playing the chord.

- ⑥ Play another chord on the keyboard.  
The **i30** will detect the chord, and will produce an automatic accompaniment that is appropriate for that chord.

During arrangement play, six parts are accompanying: Drums, Perc, Bass, ACC1, ACC2 and ACC3. These are collectively referred to as the **ACC (accompaniment) parts**.

Of these, the Bass, ACC1, ACC2 and ACC3 parts will play automatically according to the chord. When no chord is detected (when the chord name is not displayed), only the Drums part and Perc part (which are not related to the chord) will play.

- ⑦ Press the **START/STOP** key to stop arrangement play.
- ⑧ Press the **INTRO/ENDING 1** key.  
The **INTRO/ENDING 1** key LED will light.

At this time, one of the **VARIATION 1-4** key LEDs will blink. This indicates the variation that will be used following the intro.

The performance played by the arrangement will differ depending on the variation that is used.

- ⑨ Press the **START/STOP** key.  
The intro will begin.

At this time, the measure location of the currently played intro will be displayed in the upper left-hand side of the LCD screen.

When the intro ends, playback will switch to the variation that was blinking in step ⑧.

- ⑩ Try pressing the **FILL 1** key.  
A short fill-in will be inserted.

Note: when you press the **INTRO/ENDING 1** key or the **FILL 1** key, the timing will be adjusted so that it connects smoothly with the **i30**'s performance. However depending on the timing at which you press the button, there may be cases in which only the latter portion is played, so be aware of the timing at which you press the button.

As with the intro, the playback will switch to the blinking variation when the fill ends. On the **i30** you can specify the variation which will be used following a fill. For details refer to Arrangement Play mode "6-4. Fill/Scale" (Parameter Guide p.8), in the discussion of the Variation Change after "Fill in" parameter.

- ⑪ Press the **INTRO/ENDING 1** key.  
The ending will begin. When the ending is completed, arrangement play will stop.
- In the factory preset arrangements, the intro and ending will be played differently, depending on whether you have pressed the **INTRO/ENDING 1** key or the **INTRO/ENDING 2** key.

When you press the **INTRO/ENDING 1** key, an intro or ending with chord development will be played.

When you press the **INTRO/ENDING 2** key, an intro or ending without chord development will be played.

- Since variations, intros and endings are played according to the sequence data of the style, the musical content will also change depending on the style that you select. The **i30** allows you to create your own original styles. For details refer to "Style editing" (p.35).

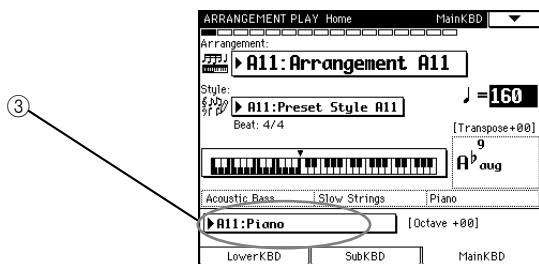


## 2. Changing the keyboard (KBD) sound

In an arrangement, the three KBD parts (Main KBD, Sub KBD, Lower KBD) can be played from the keyboard simultaneously.

Each of these parts is sounded by a Program.

- ① In Arrangement Play mode, press the **EXIT** key.
- ② Press the **Main KBD** tab.  
The Main KBD page will appear.



- ③ Press the **program select button**.  
The category list will appear.
- ④ Select the desired **category**.  
A list of programs will appear.
- ⑤ Select a **program**.
  - Programs can be selected directly using the front panel PROGRAM keys. For details refer to “2. Directly selecting an arrangement, style or program” (p.12).
- ⑥ Sounds for parts other than the Main KBD part can be selected by pressing the Sub KBD tab or the Lower KBD tab (located at the bottom of the LCD) to access the corresponding page, and then pressing the program select button to make your selection.

Since the effects that were specified in Program mode will be applied to the sound of the Main KBD part, you can use this part to play the sound that will be musically most important, such as the melody line.

In addition to these parts, the Harmony part and the K.Bass part will also sound when you play the keyboard. If the CHORD SOUND key function is on when you play a chord on the keyboard, the **i30** will detect the chord and play the constituent notes (Harmony) and the bass note (Bass) of that chord.

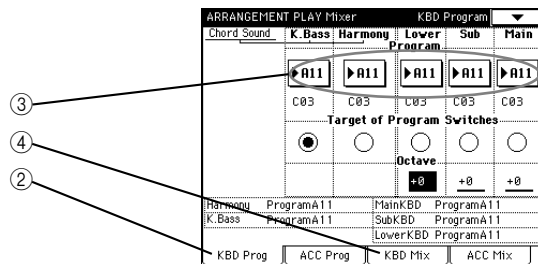
If you turn the CHORD SOUND key function on when an arrangement is not playing, greater depth will be added to the notes played on the keyboard.

These five parts (Main KBD, Sub KBD, Lower KBD, Harmony, K.Bass) are collectively referred to as the **KBD (keyboard) parts**.

## 3. Editing an arrangement

### Changing the Program of each part

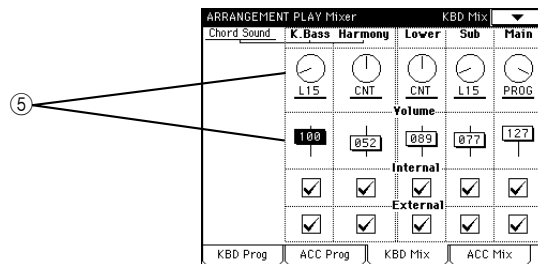
- ① In Arrangement Play mode, press the **MENU** key.
- ② Press the **Mixer** button, and then the **KBD Prog** tab.  
The KBD Prog page will appear.  
In this page you can change the keyboard (KBD) sounds for each part of the style.



- ③ To change the sound of a part, press the **program select button** of the desired part, select a category from the category list that appears, and then select the program.

For the part specified by the “Target of Program Switches” **radio buttons**, you can select a program directly by using the PROGRAM keys A–R and the upper and lower rows of 1–8 keys to input the program number.

- ④ To adjust the balance of each part, first press the **KBD Mix** tab.  
The KBD Mix page will appear.



- ⑤ Use the **Volume** parameter to adjust the volume, and the **Pan** parameter to adjust the stereo location for output channels L and R (left and right).  
The **volume adjustment** can also be modified by the OUTPUT MIXER sliders located at the left of the front panel, but you should first use the parameters in the LCD screen to create the desired volume balance, and use the OUTPUT MIXER sliders to adjust the volume balance if necessary while you play.

The accompaniment (ACC) sounds can be selected in the ACC Prog page, and the volume balance of the accompaniment parts can be adjusted in the ACC Mix page.

At this time, the pan for the Drums, Perc, and Main KBD parts should be set to PROG. The Drum and Perc parts will normally use a drum program from bank R, and these programs specify an independent pan setting for each different drum sound. With a setting of PROG, the pan setting that is specified by



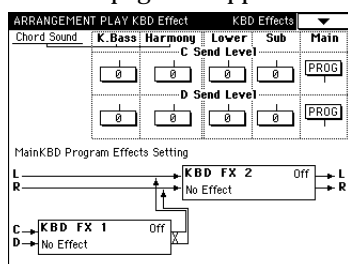
each program will be used, so that each drum sound will be panned independently.

If you use a program that was created with a pan setting intended for use in an arrangement, set the pan of that part to PROG.

## Modifying the effect settings

The **Main KBD part** will be processed by the KBD FX 1 and KBD FX 2 effects. The **ACC parts** (Drums, Perc, Bass, ACC1–3) will be processed by the ACC FX 1 and ACC FX 2 effects. Let's try modifying the effect settings of the Main KBD part and the ACC parts.

- ① In Arrangement Play mode, press the **MENU key**.
- ② Press the **KBD Effect button**.  
The KBD Effect page will appear.



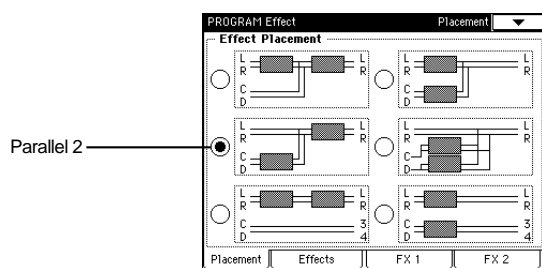
The Main KBD part will use the effects specified by the selected program. The lower half of the LCD will show the status of the effects as specified by the program.

Changes to these effect settings can be made in the various Effect pages of Program mode.

In order for the effect settings made in Program mode to be reflected accurately by the Main KBD part, the following settings must be made.

## [Settings in Program mode]

- Set Effect Placement to Parallel 2.



- We recommend that you select a reverb-type effect for FX 2.  
Since the sound of all output channels (L/R/C/D) will pass through the KBD FX 2 settings that you make in Arrangement Play mode, this will also affect the Lower KBD part and the Sub KBD part. Since changing the program of the Main KBD part will also cause these effects to change, it is best that you not select a distinctive effect here.
- A distinctive effect can be selected for FX 1 if desired.  
Effects which play a primary role in determining the character of a sound, such as a distortion effect for a distortion guitar program or a rotary speaker effect for an organ program, can be selected for FX 1.

## [Settings in Arrangement Play mode]

- In the KBD Effect page, set the Main KBD part's C Send Level and D Send Level parameters to PROG. For the Lower KBD part and the Sub KBD part, it is best to set the C Send Level and D Send Level parameters to 0.
- In the KBD Mix page of the Mixer, set the Pan parameter of the Main KBD Part to PROG.
- ③ Press the **MENU key**, and then press the **ACC Effect button**.  
The lower part of the LCD screen will show the Placement–ACC FX 2 tabs. In these pages you can make effect settings for each of the **ACC parts** (Drums, Perc, Bass, ACC1–3).

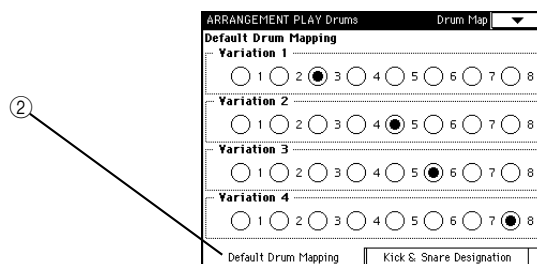
The **placement** of the effect can be specified in the Placement page, and the effect **type can be selected** in the ACC Effect page. If you wish to **adjust the send levels** so that the effect is applied to some parts and not to others, make settings for the ACC FX 1 and ACC FX 2 parameters that appear in the ACC Effect page. **Detailed settings** for the effects can be made in the ACC FX 1 page and ACC FX 2 page. Here you can adjust the reverberation time of the reverb, adjust the modulation depth of a flanger, or make **Dynamic Modulation** settings that allow an effect parameter to be controlled in realtime by a joystick etc.

## Modifying the sound of the Drum part

The Drum part will use a program from bank R, and its sequence data is played as determined by the style.

The Drum Map and Kick & Snare Designation parameters allow you to shift the sequence data to different sounds.

- ① In Arrangement Play mode, press the **MENU key**.
- ② Press the **Drums button**, and then press the **Default Drum Mapping tab**.  
The Default Drum Mapping page will appear.



The Default Drum Mapping parameter specifies which drum map will be used when playing each Variation 1–4.

- ③ Press the **START/STOP key** to play the arrangement.  
In a short time, the variation will begin playing, and one of the Variation 1–4 key LEDs will light.
- ④ Notice the key whose LED is lit, select the corresponding parameter of the **Variation 1–4** items that appear in the LCD, and use the radio buttons to try selecting 1.



The playback of the Drum part will change to percussion-type sounds.  
By selecting 1–8 you can change the character of the Drums part.

- 1: Percussion (neither kick nor snare)
- 2: No snare
- 3: Side stick and hi-hat
- 4: Side stick and ride
- 5: Original data of the style
- 6: Snare and ride
- 7: Open hi-hat
- 8: Crash

Try out each selection, and select the drum map that is most appropriate for each variation.

- ⑤ Press the **Kick & Snare Designation** tab.  
The Kick & Snare Designation page will appear.  
The **Kick Designation** parameter lets you modify the sound of the kick, and the **Snare Designation** parameter lets you modify the sound of the snare.  
Programs of bank R contain four types of kick and four types of snare each, and you can select the desired sound from each.
- ⑥ Press the **START/STOP** key to stop arrangement playback.

### Playing with an ensemble

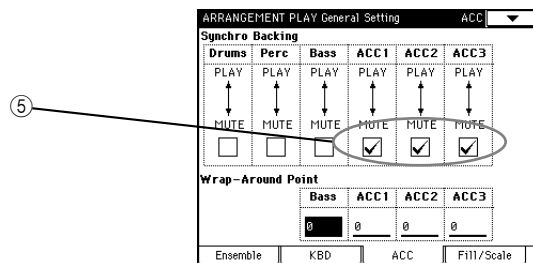
- ① In Arrangement Play mode, press the **EXIT** key.
- ② Press the **ENSEMBLE** key.  
The function will be turned on, and the LED will light.
- ③ Press the **START/STOP** key.  
The arrangement will playback.
- ④ Play a chord (three or more notes) in the keyboard area to the left of the split point.  
The keyboard displayed in the center of the LCD corresponds to the keyboard of the **i30**. When you play a chord in the area displayed in inverse video, the **i30** will detect the chord, and the chord name will be displayed in the right side of the LCD.
- ⑤ While a chord is detected, play the melody in the right hand.  
Harmony will be added to the melody as appropriate for the chord.  
If you have pressed the **CHORD MEMORY** key to turn on the function, the **i30** will continue to detect the chord that was pressed even after you take your hand off the chord.

### Modifying the ensemble

- ① In Arrangement Play mode, press the **MENU** key.
- ② Press the **General Settings** button, and then press the Ensemble tab.  
The Ensemble page will appear.
- ③ Use the **Ensemble Type** parameter to change the type of harmony.  
You can select the type of harmony that will be added to the melody when you press the **ENSEMBLE** key to turn on the function.

### Using the Synchro Backing function

- ① In Arrangement Play mode, press the **MENU** key.
- ② Press the **General Settings** button, and then press the **ACC** tab.  
The ACC page will appear.



The Synchro Backing parameter is a function which controls the ACC playback when a chord is input.

- ③ Press the **CHORD MEMORY** key.  
The **CHORD MEMORY** function will be turned on, and the key LED will light.
  - ④ Press the **VARIATION 4** key, and then press the **START/STOP** key.  
Arrangement playback will begin.
  - ⑤ For the **Synchro Backing** parameter, check the MUTE check boxes for the ACC1, ACC2 and ACC3 parts.
  - ⑥ Press the **PLAY/MUTE** key **ACC3**.  
The part will be muted, and the LED will go dark.
  - ⑦ Play the keyboard to input a chord.  
While the keyboard is pressed, the ACC1 and ACC2 parts will be muted, and the ACC3 part will play. When you take your hand off the keyboard, the ACC1 and ACC2 parts will play, and the ACC3 part will be muted.
- By using the Synchro Backing function in this way, you can control the play/mute status of the ACC parts in realtime, to create effects in which the various parts alternate.
- ⑧ Press the **START/STOP** key to stop arrangement playback.

### Changing the variation that is selected when you switch arrangements

Since variations are specified by each arrangement, switching the arrangement will also change the variation that is used, and the condition of the **VARIATION 1–4** key LEDs will also change. On the **i30**, the variation that is first selected when a given arrangement is selected is called the **initial variation**. This can be written into internal memory as part of the settings of an arrangement.

- ① In Arrangement Play mode, make sure that arrangement play is halted.  
If the arrangement is playing, press the **START/STOP** key.  
It is not possible to modify the initial variation setting during playback.
- ② Decide which variation will playback first, and press the corresponding key of **VARIATION 1–4**.  
The LED of the key you pressed will light.



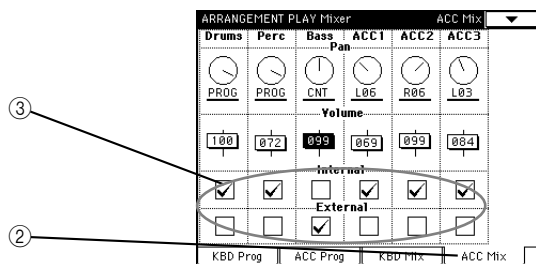
- ③ Press the **page menu button**, and then press the page menu command **Write Arrangement**.  
A dialog box will appear.  
Use the text edit button to input the name of the arrangement (refer to p.9), specify the category, and select a writing destination of C11–D88.
- ④ Press the **OK button** to write the arrangement.  
Intro and fill settings can also be set together with the initial variation.

## Using an external device to process the ACC sound

### [Using an external MIDI device]

For example if you wish to sound just the Bass part on an external tone generator, make the following settings.

- ① In Arrangement Play mode, press the **MENU key**.
- ② Press the **Mixer button**, and then press the **ACC Mix tab**.  
The ACC Mix page will appear.

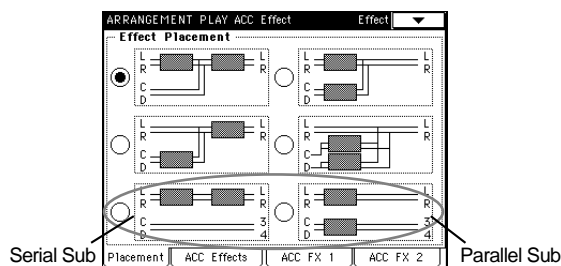


- ③ **Uncheck the Internal parameter** for the Bass part, and **check the External parameter**.  
With these settings, the Bass part will not be sounded by the i30's internal tone generator, but will be sounded by an external tone generator connected to the MIDI OUT connector or the TO HOST connector.  
If the External parameter of other parts is checked, those parts will also be sounded on the external tone generator, so be sure that only the Internal parameter is checked.
- ④ Press the **MENU key**.
- ⑤ Press the **Global button**, and then press the **MIDI Ch. tab**.  
The MIDI Ch page will appear.
- ⑥ Check the MIDI channel of the Bass part, and set the MIDI channel of the connected external tone generator to match the channel of the Bass part.  
The Global mode settings in the Chord Sound–MIDI Ch. pages will affect all arrangements, so if you need to set the MIDI channel, we recommend that you change the setting on the external tone generator, rather than on the i30.
- ⑦ Press the **START/STOP key**, and listen to the arrangement playback.

### [Using an external effect device]

For example if you wish to apply an external effect device only to the ACC1 part, make the following settings.

- ① In Arrangement Play mode, press the **MENU key**.
- ② Press the **ACC Effect button**, and then press the **Placement tab**.  
The Placement page will appear.
- ③ Choose one of the placement selections from the lower row.



**Serial Sub** will output the dry sound without effect processing from the OUTPUT 3 and 4 jacks.

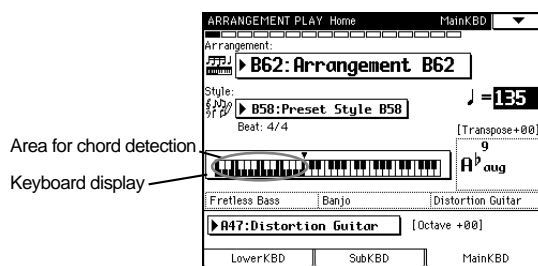
**Parallel Sub** will output the sound processed by FX 2 from the OUTPUT 3 and 4 jacks.

- ④ Press the **ACC Effects tab** to access the ACC Effects page.
- ⑤ Raise the C Send Level or D Send Level parameter for the ACC1 part, and set a value of 0 for the other parts.  
The sound of the ACC1 part will be sent to output channels C and D.
- ⑥ Connect an effect unit to the OUTPUT 3 and 4 jacks, and only the sound of the ACC1 part will be sent to the effect unit.

## Changing the chord input area

Most arrangements place the split point at the C note of the middle octave (C4). The area to the right of the split point will play the **Main KBD part** or **the Sub KBD part**, and the area to the left of the split point will play the **Lower KBD part**.

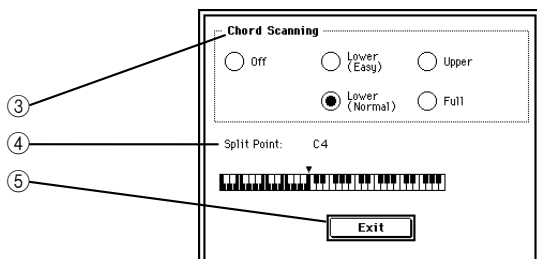
The split point also determines the area in which chords will be detected. In the keyboard diagram that appears in the Lower KBD–Main KBD pages, as shown below, the area in which the black and white keys are inverted is the area in which chord input is detected.





Most arrangements of banks A and B (preset banks) are created with the intent that you will play the melody on the notes to the right of C4, and play chords in the notes to the left. However, if you wish to change the split point, use the following procedure.

- ① In Arrangement Play mode, press the **EXIT** key.
- ② Press the **keyboard display** in the LCD. The following display will appear.



- ③ **Chord Scanning** specifies the location and method for chord detection.  
With a setting of **Off**, chords will not be detected when you play the keyboard.  
With a setting of **Lower (Normal)**, **Upper**, or **Full**, a chord will be detected when you play three or more notes simultaneously.  
With a setting of **Lower (Easy)**, a chord will be detected even if you play only one note in the area to the left of the split point.
- ④ Play a note on the keyboard to specify the **Split Point**.  
The area to the right of the split point will be the **Upper** (Main KBD part and Sub KBD part), and the area to the left will be the **Lower** (Low KBD part).
- ⑤ Press the **EXIT** key.

### Using the full range of the keyboard to play the same sound

The **i30** lets you divide the keyboard into Upper and Lower areas and play separate sounds, or to play the same sound over the full range of the keyboard.

Press the **FULL KBD PLAY** key on the front panel to turn on the function, and the **i30** will be set as follows.

- Regardless of the area in which you play, the sounds of the Main KBD part and the Sub KBD part will be heard when you play the keyboard. The Lower KBD part will not sound.  
If you wish to hear only the Main KBD part or the Sub KBD part, use the PLAY/MUTE keys on the front panel to mute the part that you do not wish to hear.
- Regardless of the area in which you play, three or more notes played as a chord will cause the chord to be detected, and notes played individually will be considered to be the melody. This is the same condition as when the Chord Scanning parameter is set to Full.



If the Chord Scanning parameter is turned off, chords will not be detected even if the FULL KBD PLAY key is turned on.

## 4. Using a KBD Set

### Writing a KBD Set

On the **i30**, 64 different settings for the KBD parts can be stored independently from arrangements. When you have come up with KBD part settings that you like, you can write them as a keyboard set.

- ① In Arrangement Play mode, press the **EXIT** key.
- ② Press the **page menu button**, and press the **Write KBD Set** page menu command.  
A dialog box will appear.
- ③ **Specify the number** of the keyboard set, and press the **OK** button.

When you edit the KBD parts of an arrangement, you are editing not only the arrangement but also the keyboard set. When you finish editing, you will need to decide whether to write the arrangement or to write the keyboard set, depending on the parameters that you have edited.

The following parameters can be written into the **i30's** memory as a keyboard set.

#### [Settings made in the LCD]

- Home: Chord Scanning parameter and Split Point parameter settings
- Mixer: KBD Prog page and KBD Mix page settings
- KBD Effect: KBD Effect page settings
- General Setting: KBD page settings, the KBD Scale parameter setting of the Fill/Scale page

#### [Front panel settings]

- On/off status of the FULL KBD PLAY key
- On/off status of the PLAY/MUTE keys MAIN, SUB, LOWER

### Recalling a KBD Set

To recall a keyboard set that you wrote, use the following procedure.

- ① In Arrangement Play mode, press the **KBD SET** key. The keyboard set dialog box will appear in the LCD.
- ② Use the **PROGRAM** keys 1–8 to specify the number of the keyboard set.  
Press one of the upper row keys 1–8 to input the 1st digit, and one of the lower row keys 1–8 to input the 2nd digit.
- ③ Press the **Exit** button or the **KBD SET** button.



## 5. Other convenient functions

### Fade-in, Fade-out

When you press the **FADE IN/OUT key**, the arrangement playback will begin and fade-in. When you press the key during playback, the arrangement will fade-out and stop.

### Synchro Start, Synchro Stop

If you have pressed the **SYNCHRO START key** to turn the function on, you can start arrangement play simply by playing in the chord detection area when you want arrangement play to begin.

If you press the **SYNCHRO STOP key** during arrangement playback to turn the function on, arrangement play will stop when you take your hand off the chord detection keyboard area. This lets you insert a “break” during arrangement play. If you have turned on the **SYNCHRO START key** function, play will begin when you once again input a chord.

### Tempo Lock, Keyboard Lock

If you have pressed the **TEMPO LOCK key** to turn the function on, the tempo will not change when you select a different arrangement during arrangement play.

If you have pressed the **KBD LOCK key** to turn the function on, it will not be possible to change the settings of the KBD parts or the accompaniment during arrangement play.

When you select another arrangement during arrangement play, the accompaniment will change. At this time, the settings of the KBD parts will not change.

If you select a keyboard set during arrangement play, the settings of the KBD parts will change, and the sounds being played on the keyboard will change. At this time, the accompaniment will not change.

The settings of the KBD parts consist of the [Settings made in the LCD] and [Front panel settings] listed above.

### SW 1/SW 2

The SW 1 and SW 2 located on the front panel above the joystick can be used to add additional variety to your performance.

In the Global mode SW 1 and SW 2 pages you can specify the functions that will be assigned to SW 1 and SW 2.

For example, if you select Intro 1 or Intro 2, you can press SW 1 or SW 2 during arrangement play to recall the same performance as the introduction.

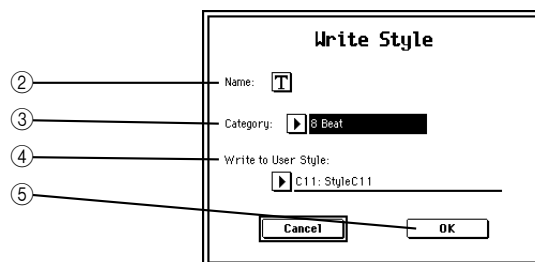
SW 1 and SW 2 can be used for a wide variety of purposes, such as switching scales. Assign the functions that will be most suitable for your performance.

However since these settings are common to all modes, some assignments may not function in certain modes.

## 6. Writing an arrangement

When you have created an arrangement that you like, write it into internal memory. If you select a different arrangement before you write, the edited arrangement will be lost.

- ① In Arrangement Play mode, press the **page menu button**, and press the **Write Arrangement** page menu command. You can also press the **REC/WRITE key** on the front panel. The following dialog box will appear.



- ② If you wish to modify the arrangement name, use the text edit button for the **Name** parameter to access the text edit dialog box, and input the arrangement name.
- ③ In the **Category** parameter, specify the category of the arrangement.
- ④ In the **Write to User Arrangement** parameter, specify the C or D bank (user bank) number.
- ⑤ Press the **OK button**. The settings that can be written as an arrangement are the following.

### [Settings made in the LCD]

- Settings other than the Global pages (i.e., the Home, Mixer, KBD Effect, ACC Effect, Drums, and General Setting pages)

### [Front panel settings]

- On/off status of the PLAY/MUTE keys for each part
- On/off status of the FULL KBD PLAY key
- Initial variation
- TRANSPOSE key setting



## Editing a backing sequence (Backing Sequence mode)

In this mode, musical data that uses an arrangement can be recorded to the sequencer, and data that has been recorded can be played back.

In Backing Sequence mode, you can create up to ten separate backing sequences (BSEQ).

Note: the memory area is shared with Song mode, and a total of **65,536 events** including the song data (10 songs + 100 patterns) can be input.



When the power of the **i30** is turned off, the entire contents of the sequence memory that is shared by Backing Sequence mode and Song mode will be lost. Be sure that any data created in Backing Sequence mode or Song mode has been saved in Disk mode.

A backing sequence consists of nine tracks, and each track records musical data or key operations. These tracks can be broadly divided into three groups.

### Arrangement Tracks: Tracks for arrangement performance

- **KBD Track:** Keyboard performance data (note events) is input to this track.
- **Control Track:** Data such as switch operations (control events) is input to this track.
- **Chord Track:** Chord progression data (chord events) is input to this track.

### Extra KBD Tracks: Tracks used to add melody or phrases to the arrangement performance

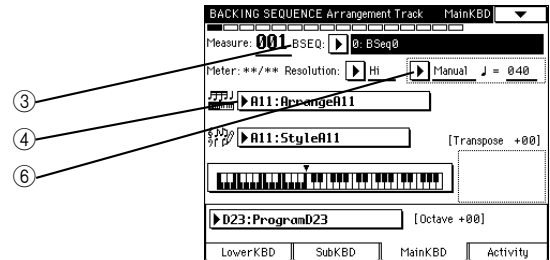
- **KBD 4 Track – KBD 8 Track** (keyboard tracks 4–8)

### Tempo Track: The track for inputting tempo changes (tempo events)

- **Tempo Track**

## 1. Recording an arrangement performance to the sequencer

- ① Press the **BACKING SEQ** key to enter Backing Sequence mode.
- ② Press the **EXIT** key.
- ③ In the **BSEQ** parameter, select the backing sequence that you wish to input.



- ④ Use the **arrangement select button** to select an arrangement.
- ⑤ Press the **REC/WRITE** key.  
You will enter record-ready mode for arrangement data.
- ⑥ If you wish to record tempo changes to the tempo track along with the arrangement data, select **REC** for the **Tempo Track** parameter.
- ⑦ Press the **START/STOP** key.  
The metronome will begin sounding, and the Measure parameter in the LCD will change from “-2” to “-1.” Recording will begin when this reaches “001” so start playing the keyboard.
- ⑧ Press the **START/STOP** key to stop recording the backing sequence.  
The Measure parameter display will return to 001.
- ⑨ Press the **START/STOP** key to playback the data that was recorded.  
If you have recorded tempo changes to the tempo track, set the **Tempo Track** parameter to **AUTO** for playback so that the data will playback according to the tempo events that were recorded.



## 2. If you make a mistake while recording an arrangement performance

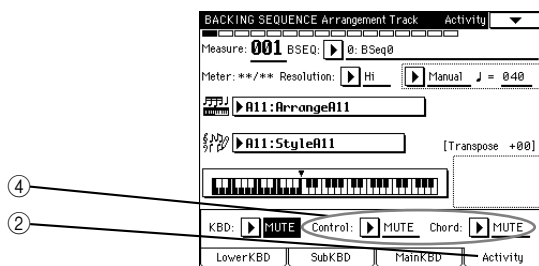
### If nothing went right

In the Measure parameter, select the measure at which things went wrong, and try the recording over again starting with step ④ of “1. Recording an arrangement performance to the sequencer” (p.23).

All data from the point where you press the START/STOP key until you press it again will be replaced by the newly recorded data.

### If the chord progression and switch operations were correct but you made a mistake playing the melody

- ① In Backing Sequence mode, press the **EXIT** key.
- ② Press the **Activity** tab.  
The Activity page will appear.



- ③ Press the **REC/WRITE** key.  
The Activity parameter of the KBD, Control, and Chord tracks will change to REC (ready to record).
- ④ Set the Activity parameter of the **Control** track and **Chord** track to PLAY.
- ⑤ Press the **START/STOP** key.  
While listening to the data that is already recorded on the Control track and Chord track, play the keyboard. Only the KBD track will be recorded.
- ⑥ Press the **START/STOP** key to halt recording.  
By setting the Activity parameter in this way, you can record the KBD – Chord tracks separately.

For example if you wish to re-record with a different arrangement, set the Activity parameter to REC only for the Control track, and to PLAY for the other two tracks.

Also, if you set the Activity parameter to MUTE for the tracks that you wish to re-record, pressing the START/STOP key to playback will cause only the tracks that were set to PLAY to playback, allowing you to practice your performance while listening to the other tracks.

## Comparing the state before recording

When you press the **COMPARE** key, the COMPARE key LED will light and you will return to the state of the data before recording.

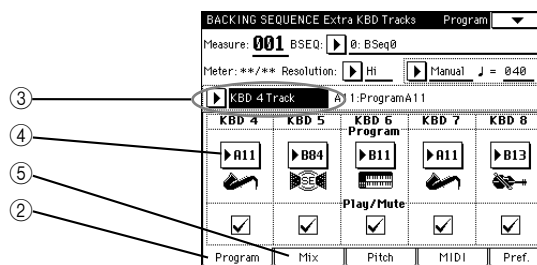
Press the COMPARE key once again, and the LED will go dark, and you will return to the recorded state.

You can press the START/STOP key to playback the data, allowing you to compare both states, and continue recording with the one that you prefer.

## 3. Using the extra keyboard tracks to add finishing touches

Backing Sequence mode provides **five extra tracks**. When you need more than the three tracks of the arrangement, you can record data on these extra tracks.

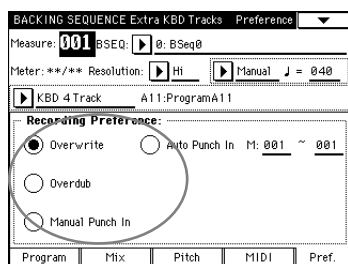
- ① In Backing Sequence mode, press the **MENU** key.
- ② Press the **Extra KBD Track** button, and then press the **Program** tab.  
The Program page will appear.



- ③ In the **Track** parameter, select the extra track KBD 4 Track – KBD 8 Track on which you wish to record.
- ④ Specify a program for the track that you selected in step ③.
- ⑤ Press the **Mix** tab to access the Mix page.
- ⑥ Adjust the pan and volume for the track that you selected in step ③.
- ⑦ Press the **Pitch** tab to access the Pitch page.
- ⑧ Specify the pitch of the track that you selected in step ③.
- ⑨ Press the **MIDI** tab to access the MIDI page.
- ⑩ Specify whether the track that you selected in step ③ will use the internal tone generator or an external tone generator, and specify the MIDI Channel for the extra keyboard track.  
If the same MIDI channel is specified for an extra keyboard track and an arrangement track, these tracks will sound together (layered). The MIDI channel of each track in the arrangement is set by the MIDI Channel parameter found in the MIDI Ch. page of Global in Arrangement Play mode.
- ⑪ Press the **Perf. tab** to access the Perf. page.



- ⑫ Select the recording method for the track that you selected in step ③.



- **Overwrite** will replace previously recorded data with the new data.  
Be aware that all data of and following the measure at which recording begins will be erased.

- **Overdub** will combine (layer) the newly recorded data with the previously recorded data.

- **Manual Punch In** allows you to re-record a specified portion of the data by measures.  
Press the START/STOP key to playback the data. When you come to the place where you wish to re-record, press the REC/WRITE key and Overwrite recording will begin. When you are finished, press the REC/WRITE key once again. The REC/WRITE key LED will go dark and you will return to PLAY mode, and the subsequent measures will be played back.

- **Auto Punch In** allows you to re-record a specified portion of the data by measures, similar to Manual Punch In.  
The difference from Manual Punch In is that before you begin recording, you specify the measures at which recording will begin and end.

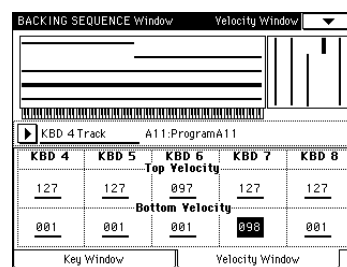
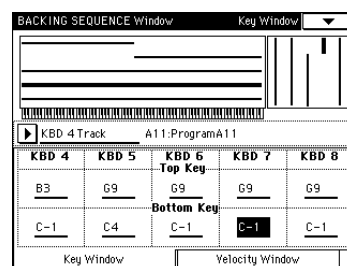
- ⑬ Press the **REC/WRITE** key, and then press the **START/STOP** key.  
Recording will begin.  
Note data from the notes you play on the keyboard, control data from the joystick and aftertouch etc., and changes to the program, volume, pan, C Send Level and D Send Level etc. will be recorded on the respective tracks.

- ⑭ Press the **START/STOP** key to stop recording.

- If you wish to specify the range of notes that will be sounded by the extra keyboard track, make Window settings in the Key Window page or Velocity Window page.

Here you can specify whether or not the internal tone generator will sound depending on the key (note) or velocity (playing dynamics).

For example, if you make key window and velocity window settings as shown below for extra tracks which are set to the same MIDI channel, notes played below C4 will be sounded by KBD 4, and notes played above C4 will be sounded by KBD 5. You can also make settings so that softly played notes will be sounded by KBD 6, and strongly played notes will be sounded by KBD 7.



In the KBD effect page you can use the C Send Level and D Send Level parameters to adjust the respective send levels.

C Send Level and D Send Level determine the amount of signal that is sent to the KBD FX 1 effect that is specified by the program of the Main KBD part. However, be aware that if you change the program that is used by the Main KBD part, these settings will also change.

If you wish to realtime record on an arrangement track, select either ATr. KBD Track, ATr. Control Track or ATr. Chord Track for the Track parameter in step ③. Then follow the procedure given in “1. Recording an arrangement performance to the sequencer” (p.23) or “2. If you make a mistake while recording an arrangement performance” (p.24).



# Editing a program

## (Program mode)

Program mode offers two types of editing: editing of individual parameters, and realtime “performance editing.”

In Program mode you can modify the sound of an existing program, or initialize all the parameters and create a completely new program.

## 1. How a program is constructed

### OSC (Oscillator)

This section produces the waveform that is the basis of the sound.

Two oscillators OSC 1 and OSC 2 can be used in conjunction, and you can make basic settings such as waveform and pitch.

### Pitch

This section specifies how the pitch of the sound produced by the oscillator will change over time.

### VDF (Variable Digital Filter)

This section modifies the waveform by boosting or cutting specified frequency ranges.

### VDA (Variable Digital Amplifier)

This section specifies how the volume will change over time.

In **Program mode**, you can create a sound by making settings for the oscillator, filter and amplifier (and effects settings), and store it into the internal memory of the **i30**.

When a program is used in modes other than **Arrangement Play mode** or **Backing Sequence mode**, you will be recalling only the oscillator, filter and amplifier settings.

When a program is used for the **Main KBD timbre in Arrangement Play mode or Backing Sequence mode**, all settings including the effects (FX 1, FX 2) will be recalled. This means that if you observe the rules that will be described later, the Main KBD timbre will always include the distinctive effect that you specified in Program mode.

### EG (Envelope Generator)

**Pitch EG:** This causes the pitch to change over time.

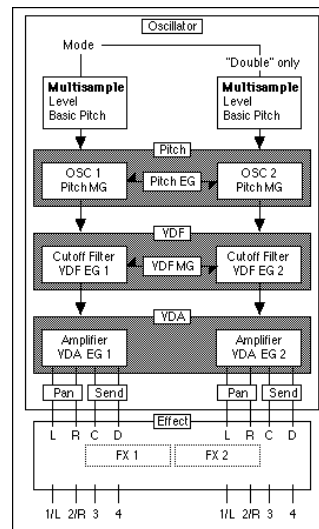
**VDF EG 1, VDF EG 2:** This causes the brightness to change over time.

**VDA EG 1, VDA EG 2:** This causes the volume to change over time.

### MG (Modulation Generator)

**Pitch MG 1, Pitch MG 2:** This uses an LFO (Low Frequency Oscillator) to cyclically modulate the pitch of the sound.

**VDF MG:** This uses an LFO (Low Frequency Oscillator) to cyclically modulate the brightness of the sound.



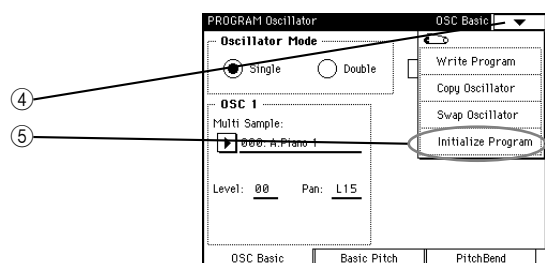
## 2. Basic program editing

This section will explain how to initialize a program and create your own from scratch. Perform steps **a–h** consecutively to understand the role of each parameter.

### a. Initialize the program

If you are simply modifying part of an existing program, you do not need to initialize it. However if you wish to create a program from scratch by setting each parameter, you should start by initializing the program parameters.

- ① Lower the front panel MASTER VOLUME slider to lower the volume.
- ② In Program mode, press a **program select button**, select Initialize as the category, and then select the program.  
You can select a program quickly by using the PROGRAM keys A–G to specify the bank, the upper 1–8 keys to specify the upper digit of the number, and the lower 1–8 keys to specify the lower digit.
- ③ Press the **MENU key**, and then press the **OSC button**.



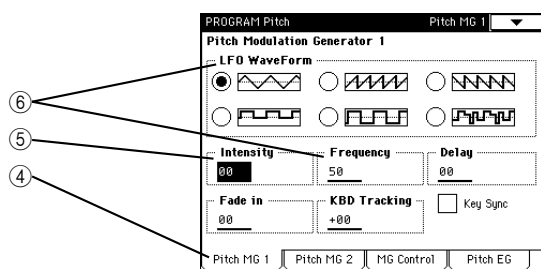
- ④ Press the **page menu button**, and then press the page menu command **Initialize Program**.
- ⑤ Press the **OK button**.  
The program parameter settings will be initialized, and the previous display will reappear.



## b. Adjust the pitch of the sound

- ① Press the **Basic Pitch** tab.  
The Basic Pitch page will appear. In this page you can make settings to specify the basic pitch.
- ② Set the value of the **Octave** parameter.  
For this example, leave it at 8' Standard.
- ③ Press the **MENU** key, and then press the **Pitch button**.
- ④ Press the **Pitch MG 1** tab.  
The Pitch MG 1 page will appear.

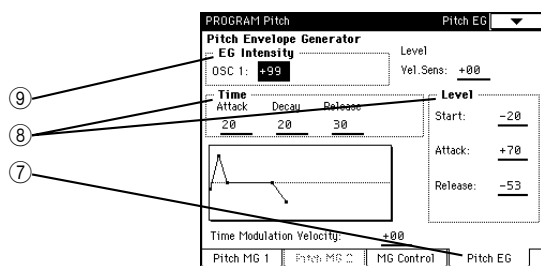
The Pitch MG is used to adjust the **vibrato effect** that is familiar on wind instruments, etc.



- ⑤ If you raise the value of the **Intensity** parameter, the pitch will begin to change cyclically.

Intensity specifies the depth of the MG or EG, and if the Intensity value is 0, the MG or EG (VDA EG is an exception) will have no effect.

- ⑥ In the **LFO Waveform** parameter, select the waveform, and use the **Frequency** parameter to adjust the speed.  
After playing the keyboard to hear the result, return the **Intensity** value to 0.
- ⑦ Press the **Pitch EG** tab to access the Pitch EG page.



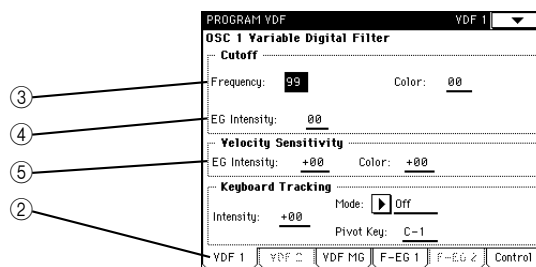
- ⑧ Adjust the values of the **Time** and **Level** parameters to create an appropriate curve.
- ⑨ If you set the **EG Intensity** parameter to a positive value and play the keyboard, the pitch will change over time according to the curve that you specified in step ⑧. However with the current settings, the effect of the release time (which begins when you release your hand from the keyboard) and release level will not be audible. If you extend the release time of the VDA EG you will hear the result of these parameters.  
Since the EG Intensity parameter can be adjusted separately for OSC 1 and 2, you can set one of them to negative values so that the EG graph is inverted.  
After playing the keyboard to hear the result, return the **EG Intensity** value to 0.

## c. Adjust the brightness

### [Setting the Cutoff parameter]

The **i30** provides filters which cut the high frequency range and allow the low frequency range to pass.

- ① Press the **MENU** key.
- ② Press the **VDF** button, and then press the **VDF 1** tab.  
The VDF 1 page will appear.



- ③ In the Cutoff section, set the value of the **Frequency** parameter.

The cutoff frequency specifies the frequency at which the filter will begin to cut the high frequency range.

As this value is decreased, more of the high range will be cut, causing the sound to become mellower (darker). Be aware that if the value is decreased too far, you will hear no sound at all.

- ④ In the Cutoff section, set the value of the **EG Intensity** parameter.

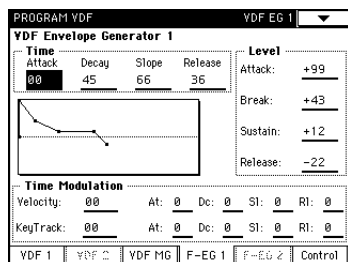
The EG intensity specifies how the filter will be affected by the settings of the F-EG 1 page. Raise the value of this parameter, and then make filter EG settings in the F-EG 1 page. However unlike the pitch EG settings, the starting level is the base. If you want the sound to be clear from the moment that you press a key, set the Time parameter Attack to a value of 0 in the VDF EG 1 page.

### [Using Velocity Sensitivity]

- ⑤ In the Velocity Sensitivity section, adjust the value of the **EG Intensity** parameter.  
When this EG Intensity parameter is set to a positive value, the EG will have a greater effect as you play the keyboard more strongly.  
For example if the following settings have been made in the F-EG 1 page, setting the Cutoff and Velocity Sensitivity parameters as shown below will cause the tone of the attack to become sharper (brighter) when you play more strongly, and the tone of the attack to become softer (darker) when you play more softly.



**Cutoff Frequency parameter:** 13  
**Cutoff EG Intensity parameter:** 99  
**Velocity Sensitivity EG Intensity parameter:** +99



### [Using Keyboard Tracking]

- If the low range sounds fine but the high range is too piercing, set the Keyboard Tracking parameters as follows.

**Mode parameter:** High

**Pivot Key parameter:** the keyboard location at which the sound becomes piercing

**Intensity parameter:** a negative value

The notes above the specified Pivot Key will become more mellow.

- If you wish to make the low notes sound brighter, set the Keyboard Tracking parameters as follows.

**Mode parameter:** Low

**Pivot Key parameter:** the keyboard location at which the sound become “muddy”

**Intensity parameter:** a negative value

- If you wish to make the high notes sound more mellow and the low notes sound brighter, set the Keyboard Tracking parameters as follows.

**Mode parameter:** All

**Intensity parameter:** a negative value

Adjust the Pivot Key and Intensity parameters to obtain the desired result.

VDF MG is shared by OSC 1 and 2.  
 First check the oscillator(s) in Enable, and then raise the value of the Intensity parameter.

### d. Making the volume change (VDA)

- ① Press the **MENU** key.
- ② Press the **VDA** button, and then press the **VDA 1** tab.  
The VDA 1 page will appear.
- ③ Adjust the value of the Velocity Sensitivity **Level** parameter.  
**Positive (+)** settings will cause the sound to become louder as you play more **strongly**, and **softer** as you play more gently.  
Adjust this parameter when you want the volume of the sound to respond to your playing dynamics, as on a piano.
- ④ Press the **VDA EG 1** tab.  
The VDA EG 1 page will appear.
- ⑤ Modify the parameter values.  
Changes made to the parameters of the VDA EG 1 page will be reflected directly in the sound. Unlike the Pitch EG or VDF EG, the depth of the effect cannot be adjusted by an Intensity parameter.

For example if you lengthen the Release Time parameter in the VDA EG 1 page, the sound will decay more gradually after the note is released, and the Release Time and Release Level parameter settings that were made for the Pitch EG or VDF EG will be audible.

To try this out, use the Initialize Program page menu command to initialize the program, and then make the following settings in the VDA EG 1 page and the Pitch EG page (located in Pitch). When you take your hand off the key, the volume will gradually diminish, and the pitch will simultaneously fall.

**VDA EG Release time parameter:** 70

**Pitch EG Release Time parameter:** 70

**Pitch EG Release Level parameter:** -99

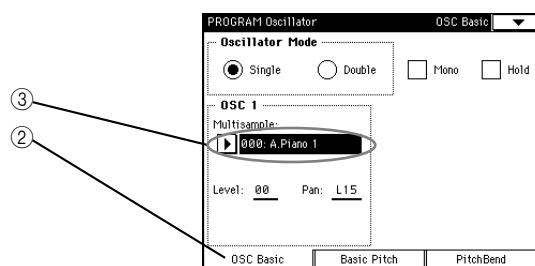
**Pitch EG EG Intensity parameter:** +99

### e. Changing the multisample

Each oscillator of an **i30** program uses a waveform called a “**multisample**.”

Let’s try changing the multisample.

- ① Press the **MENU** key.
- ② Press the **OSC** button, and then press the **OSC Basic** tab.  
The OSC Basic page will appear.



- ③ Set the **Multisample** parameter of OSC 1.  
If you select **505: Door Creak**, the sound of a creaking door will be heard when you play the keyboard. If you select **506: Door Slam**, the sound of a slamming door will be heard when you play the keyboard.

### f. Single programs and double programs

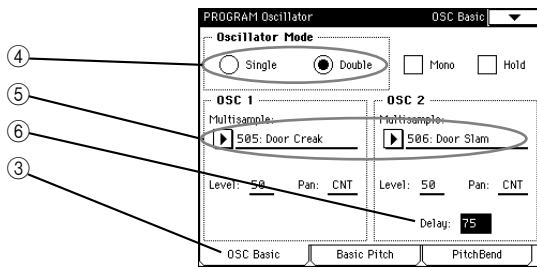
On the **i30**, each program can use either one or two oscillators. Programs which use one oscillator are called **single programs**, and programs which use two oscillators are called **double programs**.

In this section we will use the two multisamples that we heard earlier to create a program that produces the sound of a door which creaks as it is slammed shut.

- ① Use the **Initialize Program** page menu command to initialize the program.  
Refer to “Initializing a program” (p.26).
- ② Press the **MENU** key.
- ③ Press the **OSC** button, and then press the **OSC Basic** tab.



The OSC Basic page will appear.

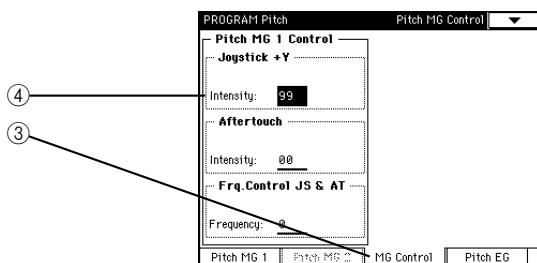


- ④ Set the **Oscillator Mode** parameter to Double.
- ⑤ Set the OSC 1 **Multisample** parameter to 505: Door Creak, and the OSC 2 **Multisample** parameter to 506: Door Slam. Play a note, and the sounds of the door creaking and slamming will be heard simultaneously.
- ⑥ Set the OSC 2 **Delay** parameter to 75. This will cause the sounding of OSC 2 to be delayed.
- ⑦ Play a note to hear the result. When creating a double program, you can also use the same multisample for OSC 1 and OSC 2, and create a slight difference in pitch between the two oscillators to create a rich sound. You can also pan OSC 1 and OSC 2 to left and right, and use EG or Keyboard Tracking to create a stereo sound. A variety of such techniques are used by the factory set programs, so study them to get ideas for your own programs.

### g. Controller settings

Various aspects of the sound of the i30's programs can be controlled in realtime by the joystick located at the right of the keyboard and by aftertouch (pressure applied to the keyboard after playing a note).

- ① Use the page menu command **Initialize Program** to initialize a program. Refer to "Initializing a program" (p.26).
- ② Press the **MENU** key.
- ③ Press the **Pitch** button, and then press the **MG Control** tab. The MG Control page will appear.



- ④ Raise the value of the Joystick +Y **Intensity** parameter.
- ⑤ While you play the keyboard, move the joystick away from yourself. As you move the joystick away from yourself, the Pitch MG depth will increase. In this way, joystick or aftertouch -related parameters

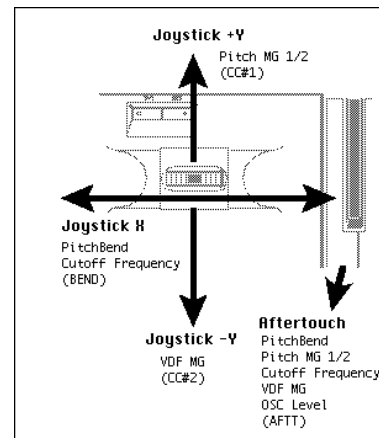
will take effect as the joystick is moved or as pressure is applied to the keyboard.

For example if you want vibrato to be applied only when you press down on the keyboard, go to the Pitch MG 1 page and set the Intensity parameter to 0, and in this page raise the value of the Aftertouch Intensity parameter.

### h. Joystick and aftertouch settings

Settings related to the joystick and to aftertouch are made in the following pages.

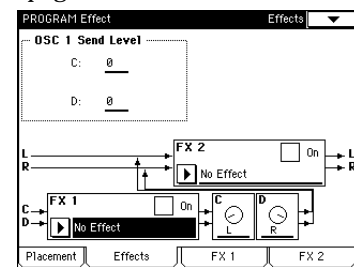
- Pitch Bend page of OSC
- MG Control page of Pitch
- Control page of VDF
- Control page of VDA



Movements of these controllers can also be recorded on the sequencer. **Events** such as **CC** (control changes), **BEND** (pitch bend) and **AFTT** (aftertouch) will be input to the sequencer, recording changes that are made to the sound in realtime.

## 3. Effect settings

Press the **MENU** key and then press the **Effect** button. Then press the **Effects** tab to access the Effects page.



The lower half of this page shows how the sound flows through the effect system (the sound travels from left to right).

L and R in the left edge are the output channels to the effects, and their volume is determined by the Pan parameter located in the OSC Basic page of the OSC section.

For example if the Pan parameter is set to CNT, the same volume will be sent to the L and R output channels. With a setting of L15 (maximum left), the maximum volume will be sent to the L output channel, and nothing will be sent to the R output channel. If you do not want to output sound to the L and R output channels, set Pan to Off.

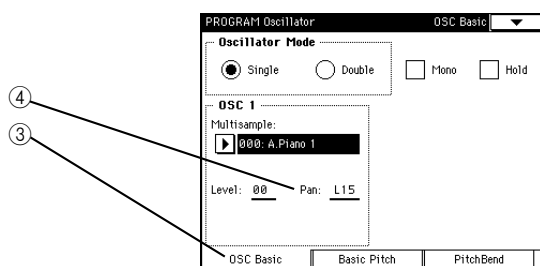


The Send Level C and D parameters in the upper part of this page adjust the volume that is sent to output channels C and D shown in the lower left. Each of these are sent as monaural signals. Depending on the selected placement, C Pan and D Pan may be displayed as shown above, so in this case you can set the pan (C Pan, D Pan) before the sound is sent to output channels L and R.

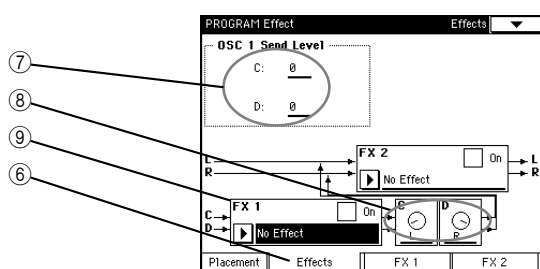
In this diagram, the sound that is distributed by pan at the FX 1 output is combined into the L and R output channels, passes through FX 2, and reaches the OUTPUT 1/L/MONO and 2/R jacks.

## Effect settings and signal flow

- ① In Program mode, use the **Initialize Program** page menu command to initialize the program. Refer to “Initializing a program” (p.26).
- ② Press the **MENU** key, and then press the **OSC** button.
- ③ Press the **OSC Basic** tab.

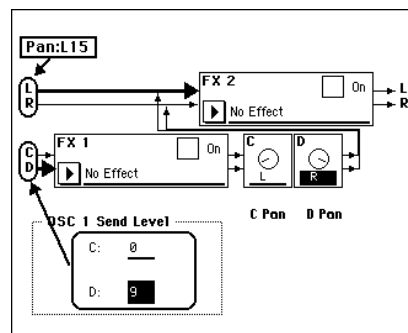


- ④ Set the **Pan** parameter to L15.
- ⑤ Press the **MENU** key, and then press the **Effect** button.
- ⑥ Press the **Effects** tab.



- ⑦ Set the Send Level **C** parameter to 0, and the **D** parameter to 9.

- ⑧ For the output of FX 1, set the C Pan parameter to L, and the D Pan parameter to R. With these settings, the signal will be sent only to output channels L and D.



- ⑨ Select the effect for **FX 1**. Select **St. Multi Tap Delay 1**, and check the **On** checkbox

Play the keyboard, and the sound will be repeated only in the right channel. If the effect is not obvious, listen through headphones.

Since the value of the Send Level D parameter is raised, the sound will be sent from output channel D into FX 1, and the sound processed by the effect will enter **D Pan**. Since **D Pan** is set to R, the effect processed sound will be merged with output channel R. Thus, the St. Multi Tap Delay 1 effect will appear only in the right channel.

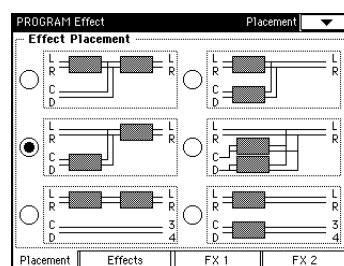
Select **Distortion**, and check the **On** checkbox.

Since Distortion is a **monaural effect**, the same sound will be output from the left and right. Uncheck the checkbox to hear the result.

For **stereo effects**, the stereo placement (the volume balance of C and D Send) at the input of the effect will be valid. However some effects such as St. Multi Tap Delay 2 will affect the pan setting. To hear this, set the Send parameter to 0 and select an effect such as St. Multi Tap Delay 2 for FX 2.

## Placement

On the **i30** you can change the placement of the effects; i.e., the way in which the effect system is connected.

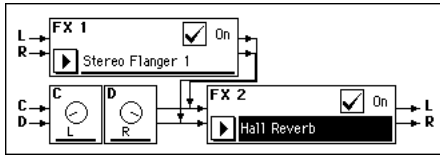


In Arrangement Play mode, the program settings will be used as the effect settings of the Main KBD part, so you should select a placement of **Parallel 2** in Program mode for the program that you intend to use for the Main KBD part of the arrangement. If a different placement is selected, the program effects will not apply in the same way when they are used in an arrangement.



### [Serial]

This placement connects the FX 1 and FX 2 effects in series.

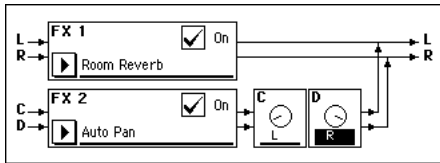


Since the sound sent to output channels L and R will pass through both FX 1 and FX 2, this placement is ideal when you want to maintain the sound's sense of stereo.

When playing an arrangement, backing sequence, song data or SMF, and you do not want the FX 1 effect to apply to specific parts, you can raise the send level and simultaneously turn the Pan parameter Off for those parts. Set C Pan and D Pan to left and right as shown in the diagram above. By changing the volume balance of send C and D for each part, you can adjust the stereo location of each part. However if a monaural effect is used for FX 2, the panning will have no effect.

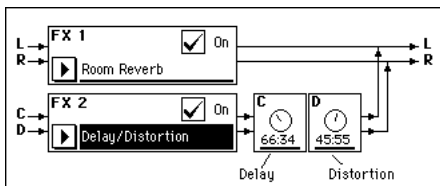
### [Parallel 1]

This placement connects FX 1 and FX 2 in parallel.



The sound sent to output channels L and R will pass through FX 1, and the C Send Level and D Send Level parameters will determine the volume that is sent to FX 2. By changing the volume balance of send C and D for each part, you can adjust the stereo location of each part. However if a monaural effect is used for FX 2, this will have no effect.

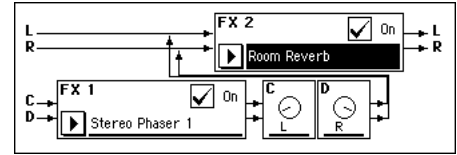
Also, by using a combination effect you can produce two different effects with one effect. For example as shown in the diagram below, you can select Delay/Distortion for FX 2 so that the delayed sound will be sent to the C Pan parameter and the distorted sound will be sent to the D Pan parameter. By adjusting the send C and D volume balance for each part, you can use the effects separately; for example, applying delay to the part which uses a lead sound, and distortion to the guitar part.



### [Parallel 2]

The sound sent to output channels L and R will pass through FX 2, and the sound sent to output channels C and D will pass through both FX 1 and FX 2.

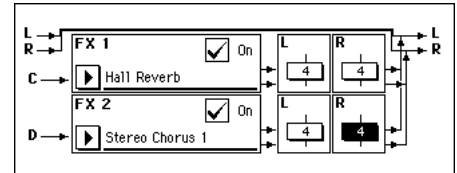
The KBD Effect settings of **Arrangement Play mode** and **Backing Sequence mode** will use this effect placement.



It is safest to use a spatial-type effect such as reverb for FX 2. At this time, set the C Pan parameter and the D Pan parameter to left and right as shown in the above diagram. By adjusting the send C and D volume balance for each part, you can set the stereo pan. However if a monaural effect is used, this will have no effect.

### [Parallel 3]

The sound sent to output channels L and R will be output without further processing. The C Send Level parameter specifies the volume sent to FX 1, and the D Send Level parameter specifies the volume sent to FX 2. The return L and R parameters specify the volume of the sound that has been processed by each effect and which will be merged with the output channels L and R.



This placement simulates the effect send/return routing of a conventional audio mixer. In particular, most SMF data will playback appropriately if you use reverb for FX 1 and chorus for FX 2, as shown above.

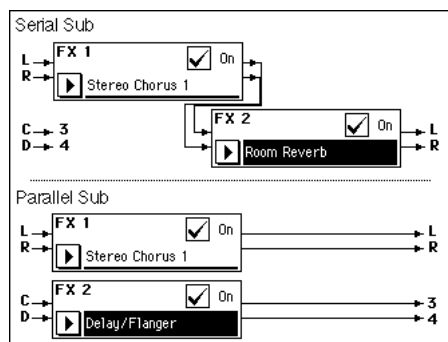
In most SMF data, C Send Level (CC#91) is the reverb depth, and D Send Level (CC#93) is the chorus depth, so this is the default setting in Song Play mode.



## [Serial Sub]

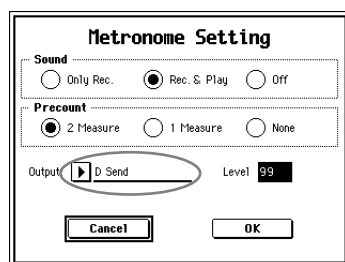
### [Parallel Sub]

Use these placements when you wish to output sound from the rear panel OUTPUT 3 and 4 jacks. If you are using an external mixer or effect device, you can use these placements in various creative ways.



**Serial Sub** will apply the FX 1 and FX 2 effects to the sound that is sent to output channels L and R, and the sound unprocessed by the effects will be sent from OUTPUT 3 and 4.

For example if you raise the C Send Level for a certain part and turn Pan off, the sound of that part will be output from the OUTPUT 3 jack but will not be output from the OUTPUT 1/L/MONO or 2/R jacks. At this time, you can set the send levels of the other parts to zero so that only the sound of the first part will be output from the OUTPUT 3 jacks. As another example, suppose that you are playing in a band and want to send the metronome sound only to the drummer. In this case, go to the Metronome Setting dialog box and set the Output parameter to C Send, so that the metronome sound will be output from the OUTPUT 3 jack. Alternatively, selecting D Send would cause the metronome sound to be output from the OUTPUT 4 jack.

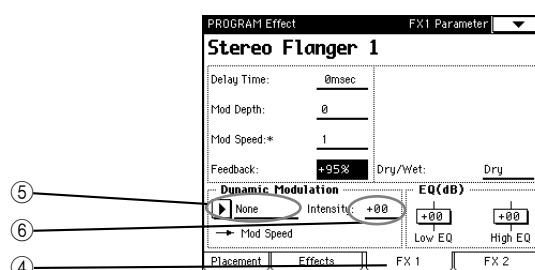


**Parallel Sub** will apply FX 1 to output channels L and R, and apply FX 2 to output channels C and D. When you wish to use an external reverb effect or when you do not need to use reverb, you can use a combination effect for FX 2 so that three effects can be applied simultaneously: a stereo effect with FX 1, a monaural effect for channel C of FX 2, and another monaural effect for channel D of FX 2.

## Effect parameters

The effects that you selected for FX 1 and FX 2 can be edited in detail in the FX 1 page and FX 2 page.

- ① Use the **Initialize Program** page menu command to initialize the program.  
Refer to “Initializing a program” (p.26).  
Set the oscillator pan to CNT, and set the C and D Send Level to the maximum (9).
- ② Press the **MENU** key, and then press the **Effect** button.  
The Effects page will appear.
- ③ Select Stereo Flanger 1 for **FX 1**, and check the **On** checkbox.  
Play the keyboard, and notice that a “swirling” effect is applied to the sound.
- ④ Press the **FX 1** tab to access the FX 1 page, and the parameters of the effect that you selected in step ③ will be displayed.



You can modify the parameters to change the effect.

For example if you change the value of the Feedback parameter to -95%, the “swirling” effect will increase, and the sound will have a metallic character each time you play a note.

## [Dynamic modulation]

In the FX 1 and FX 2 pages, you can make settings for Dynamic Modulation (a function which lets you control a parameter in realtime).

Of the effect parameters, the value of the parameter marked by an asterisk (\*) can be controlled in realtime. In the diagram above, the Mod Speed parameter of the Stereo Flanger 1 effect can be controlled in realtime.

- ⑤ You can press the Dynamic Modulation popup button and specify the controller which will be used to control dynamic modulation.  
For this example, let's select JS (-Y).
- ⑥ Set the **Intensity** parameter to +15.  
While playing the keyboard, move the joystick toward yourself, and notice that the sound is modulated more rapidly. If you move the joystick gradually, the speed will increase gradually.  
Since JS (-Y) is normally used to control VDF MG, you will need to decide whether or not you want to control that parameter as well.



### [Control using an expression pedal]

You can use an expression pedal to control dynamic modulation.

- ① Connect an EXP-2 or other expression pedal to the rear panel **SWITCH/PEDAL 1 jack**.  
Choose a type of pedal that will be appropriate for the dynamic modulation that you will be using. For example if you wish to switch the rotational speed of a rotary speaker, a switch-type pedal will allow easier operation.
- ② As described in step ⑤ above, specify CC#12 (control change no.12).
- ③ Press the **GLOBAL key**, and then press the **MENU key**.
- ④ Press the **Assign button**, and then press the **Assignable Pedal tab**.  
The Assignable Pedal page will appear.
- ⑤ For the **ASSIGNABLE SW/PEDAL 1** parameter, select Effect Control 1 (CC#12).

### Effect settings for use in arrangement play

When you play the keyboard in Arrangement Play mode, the effect settings of the program that was selected for the Main KBD part will be used. For example if you select arrangement A47: Distortion Guitar, distortion will be applied to the sound. In this way, the Main KBD part will use the distinctive effect that was specified in Program mode, and will stand out from the ACC parts or the other KBD parts.

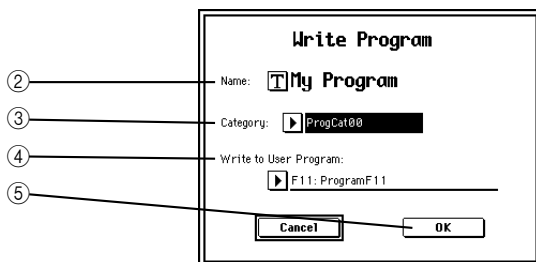
However in order to ensure that the effect of the program can be used in the arrangement, you should observe the following two points.

- Set the placement to Parallel 2.
- Use a spatial-type effect such as reverb for FX 2.

## 4. Writing a program

When you have finished editing, you should write your data to internal memory.

- ① In Program mode, press the **page menu button**, and press the **Write Arrangement** page menu command. Alternatively, you can press the front panel **REC/WRITE key**.  
The following dialog box will appear.

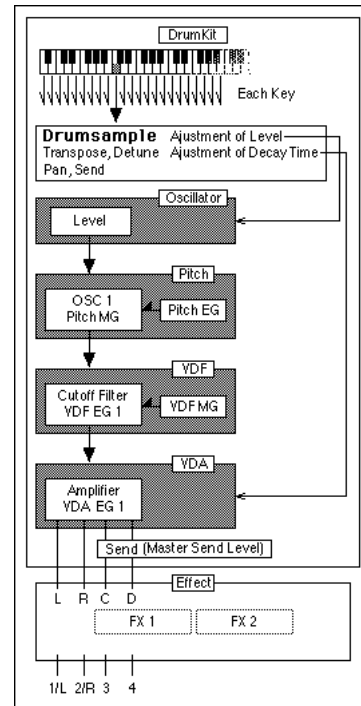


- ② If you wish to modify the program name, use the text edit button for the **Name** parameter to access the text edit dialog box, and input the name of the program.
- ③ In the **Category** parameter, specify the category.

- ④ In the **Write to User Program** parameter, specify the bank F or G (user bank) number.
- ⑤ Press the **OK button**.

## 5. Drum program settings

Programs in bank R are rhythm-type programs (drum programs) which use a drumkit. Drum programs are organized as follows.



The **drumkit** specifies a **drum sample** (a basic waveform that produces a drum or percussion sound) for each note, and includes settings for Oscillator-VDA and Effect.

EG and MG can be adjusted in the Pitch, VDF and VDA pages just as for a conventional program, but usually you will want to create your own original drum program on the basis of an existing program from the drum bank.

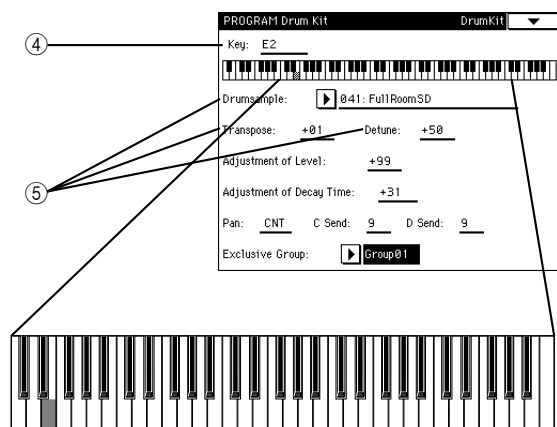
### Editing a drumkit

- ① Press the **EXIT key** to enter the Performance Edit page.
- ② Press the front panel **PROGRAM key R**, then the **1 key** of the upper row, and the **1 key** of the lower row.  
R11: GM Kit 1 will be selected.

This drum program produces a different percussion instrument sound for each note. Play the keyboard and listen to the sounds.



- ③ Press the **MENU** key, and then press the **Drum Kit** button.  
The Drum Kit page will appear.



The keyboard range of the **i30**  
(when Transpose and Octave have not been changed)

- ④ Set the **Key** parameter to E2.  
The LCD will show the settings of the selected key.
- ⑤ While playing the E2 key (the lowest E on the **i30**'s keyboard), modify the following parameters.  
If you use the **Drumsample** parameter to change the drum sample used for this key, the sound will change.  
Modifying the **Transpose** parameter or the **Detune** parameter will change the pitch produced by the E2 key.  
By selecting a waveform for each key of a drum program in this way, you can create your own drum program.

## Editing a drum program

- ① Press the **EXIT** key to access the Performance Edit page.
- ② Select the drum program that is closest to what you want to create.
- ③ Use the following parameters to make basic settings for the sound of the entire drum program.  
**OSC Basic page in the OSC section:** Adjust the Level parameter.  
**VDF 1 page in the VDF section:** Adjust the Cutoff Frequency parameter.  
**Effects page in the Effect section:** Adjust the OSC 1 Send Level parameter.
- ④ Press the **MENU** key, and then press the **Drum Kit** button to access the Drum Kit page.
- ⑤ Modify the settings for each key.  
Use the **Transpose** and **Detune** parameters to adjust the pitch.  
Use the **Adjustment of Level** parameter to adjust the oscillator level specified by OSC 1.  
Use the **Adjustment of Decay Time** parameter to adjust the decay time specified by the VDA EG.  
Adjust **Pan** for each note.  
The send settings are determined by the product of the **C Send** and **D Send** parameter values with the overall Send Level in the Effects page. In other words, if the C or D Send level parameters in the Effects page are at zero, there will be no effect.

- ⑥ When you finish making all settings for the notes that you wish to modify, you can make fine adjustments using parameters in other pages.  
To make settings for a key which falls beyond the range of the **i30**'s keyboard, use the **OCTAVE** keys to shift the pitch, and press the desired note.

## [Selecting drum samples]

The Arrangement Play mode parameters **Default Drum Mapping**, **Kick Designation**, and **Snare Designation** allow you to replace drum sounds as desired. In order to take full advantage of these parameters, it is a good idea to use drum samples which are fairly similar to the basic Drum Kit settings.

For example, the above-mentioned three parameters of Arrangement Play mode assume that a Kick sound is assigned to the C2 key, so it is best to select a drum sample with a name such as **XX Kick** or **XX BD** (an abbreviation for Bass Drum). Similarly, these parameters assume that a Snare sound is assigned to the D2 key, so it is best to select a drum sample with a name such as **XX Snare** or **XX SD** (an abbreviation for Snare Drum) for this key.

For details on the Default Drum Mapping, Kick Designation, and Snare Designation parameters, refer to "5. Drums" (Parameter Guide p.5).

## [Exclusive group]

When you play the A $\flat$ 2 key on the keyboard, a hi-hat (HH) sound with a short decay will be heard. When you play the B $\flat$ 2 key, a hi-hat (HH) sound with a long decay will be heard. These two samples are the sounds made by a hi-hat cymbal when played in different ways. normally, these two sounds would never occur at the same time. In the Drum Kit page, you can select the A $\flat$ 2 and B $\flat$ 2 keys and set the **Exclusive Group** parameter of each to the same number so that these two keys will not sound simultaneously.

- ⑦ When you finish making settings, press the **page menu** button, and then press the **Write Program** page menu command to write the drum program into the bank R user area (R51–58).

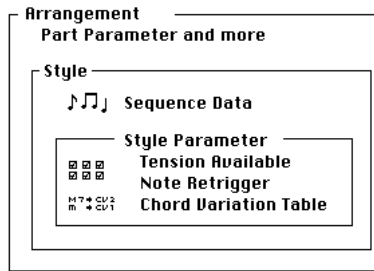


# Style editing

## (Edit Style mode)

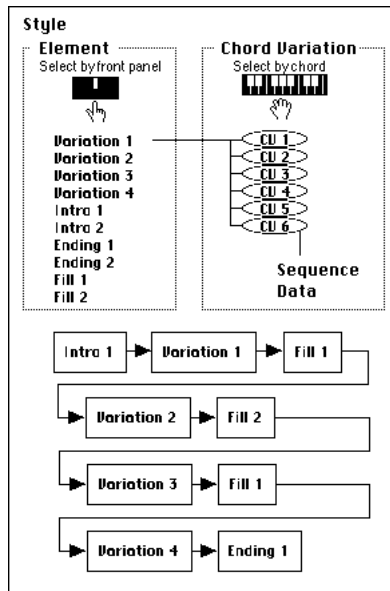
### 1. What is a Style?

On the **i30**, a Style is analogous to a music score for the ACC parts of the accompaniment, and consists of sequence data which contains notes and other data, and style parameters which specify how each part will play when a chord is detected.



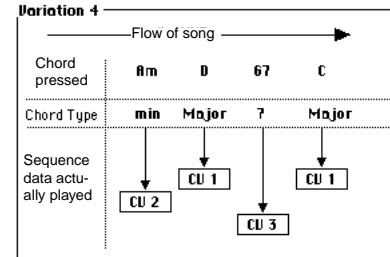
The sequence data of a style is made up of Chord Variations.

When an arrangement plays, an element is selected by the front panel keys (e.g., the Variation 1–4 keys), and the chord variation within the element is determined by the chord that was detected. Finally, the Bass, ACC1, ACC2 and ACC3 parts will play notes that match the specified chord.

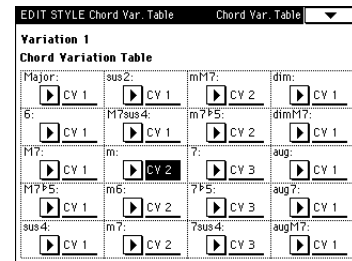


To actually create a style, record one chord variation and then test it in the Test page. In some cases this will produce satisfactory results for all chords. Record other chord variations if playback is not satisfactory for them.

For example in the following diagram, when a chord progression of Am → D → G7 → C is used during a variation, there may be cases in which the major chords (in this example, D and C) playback satisfactorily, but the minor chords (Bm) and seventh chords (G7) do not.



In such cases, you can first try recording a chord variation for minor chords, and try that chord variation with the seventh chords. If this still does not produce satisfactory results, record a chord variation for seventh chords.



If you have recorded two or more chord variations, use the Chord Variation Table parameter to assign the desired chord variation to each chord. For example you might assign CV 1 to major chords, CV 2 to minor chords, and CV 3 to seventh chords, etc. In this way, this parameter specifies which chord variation will be played when each type of chord is pressed. When you play a chord during arrangement play, the **i30** will refer to the settings of the Chord Variation Table parameter, and will change the chord variation to match the chord that you played.



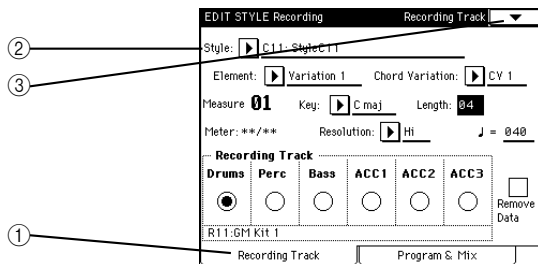
## 2. Recording a style

This section will explain how to initialize a style and create your own from scratch. Perform the steps a–c consecutively to learn the role of each parameter.

### a. Initialize the style

If you are modifying a portion of an existing style there is no need to initialize it. However if you wish to create a style from scratch by setting all of the parameters, you should begin by initializing the style parameters.

- ① In Edit Style mode, press the **EXIT** key, and then press the **Recording Track** tab. The Recording Track page will appear.



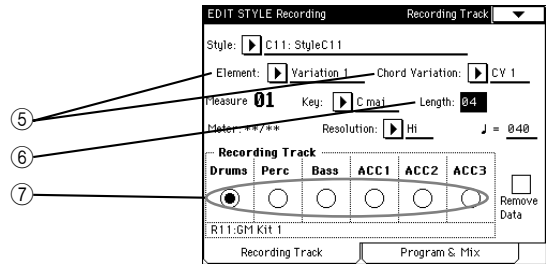
- ② Use the **style select** button to select the style that you wish to initialize.
- ③ Press the **page menu** button, and then press the **Initialize Style** page menu command.

Write Style	Get ACC2 Part
Metronome Setting	Get ACC3 Part
Get Style	Get Style Element
Get Drums Part	Initialize Style
Get Perc Part	Erase User Style
Get Bass Part	Memory Status
Get ACC1 Part	

- ④ Press the **OK** button. The style parameters will be initialized, and the previous display will reappear.

### b. Recording the Drums and Perc tracks

- ⑤ Select Variation 1 for the **Element** parameter, and select CV 1 for the **Chord Variation** parameter.



- ⑥ In the **Length** parameter, specify the length (in measures) of this chord variation. For this example specify 4 measures.

- ⑦ In the **Recording Track** parameter, select the track which will be recorded. Here we will select the Drums track. In Edit Style mode you are free to change tracks while you record.

The program, pan and volume settings used here can be set in the Program & Mix page. However during arrangement play, these settings will be overridden by the settings of the arrangement parameters, so you need not be precise. Simply consider them as conveniences to make it easy for you to record data.

- ⑧ Press the **REC/WRITE** key. You will enter record-ready mode.

If you wish to modify the time signature, set the Meter parameter to the desired time signature.

If you would like to have your timing tightened up, set the Resolution parameter to  $\text{♩}$  (16th note) or  $\text{♪}$  (eighth note). With these settings, notes that were played with slightly inaccurate timing will be recorded at the nearest interval of the specified resolution.

- ⑨ Press the **START/STOP** key. The metronome will sound for two measures (pre-count: specified by the Metronome Setting), and then recording will begin.

Loop recording is used, so when the four measures have been input, you will return to the first measure, and can continue recording if desired.

If you make a mistake, check Remove Data, and hold down the note on the keyboard which you played by mistake. As the playback cycles, all occurrences of that note will be erased while you continue holding the note. Confirm that the wrong note was erased, and then uncheck the box and continue recording on the next cycle.

- ⑩ Press the **START/STOP** key to end recording.



## Comparing the states before and after recording

If you press the **COMPARE** key, the COMPARE key LED will light and you will return to the condition before you begin recording.

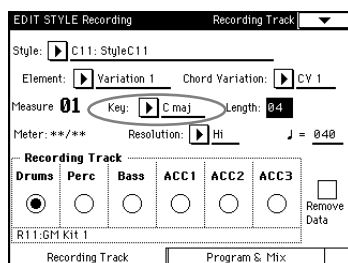
Press the COMPARE key once again, and the LED will go dark and you will go back to the recorded data.

You can press the START/STOP key to playback the data and compare the two states, and resume recording from the one that you prefer.

## c. Recording the Bass and ACC1-ACC3 tracks

Now let's record the ACC1 track.

- 1 Set the **Key** parameter.  
When recording the Bass, ACC1, ACC2 or ACC3 tracks, the setting of the Key parameter will be important.



Set the Key parameter to the key of the **chord variation**. Then record a performance on each track in the specified key.

For example if you set the Key parameter to Cmaj (C major), you should play using the constituent notes of the CM7 (C major seventh) chord; i.e., C, E, G and B. If you specified Cmin (C minor), play using the constituent notes of the Cm7 (C minor seventh) chord; i.e., C, E♭, G and B♭.

If in this way, you play using the constituent notes of the major seventh chord when the Key parameter is set to major, or the minor seventh chord when the Key parameter is set to minor, the result will be appropriate for all chords.

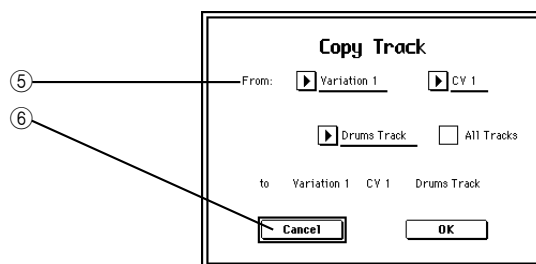
- 2 As described in step 7 above, select ACC1.
- 3 Press the **REC/WRITE** key, set the Meter parameter to the desired time signature, and set the Resolution parameter to the desired timing resolution.
- 4 Press the **START/STOP** key, and use the constituent notes of the CM7 chord (C, E, G, B) to record your playing.
- 5 Press the **START/STOP** key to stop recording.

## Copying a chord variation

Since the Drum track and Perc track have nothing to do with chords, you can simply record one chord variation, and then copy and modify it to easily create additional chord variations.

Here we will copy CV 1 of Variation 1 for the Drums track to CV 2.

- 1 In Edit Style mode, press the **MENU** key, and then press the **EDIT** button.
- 2 Use the **Element** parameter and the **Chord Variation** parameter to specify the chord variation that will be the copy destination. For this example, select Variation 1 and CV 2.
- 3 In the **Recording Track** parameter, specify the copy destination track.  
For this example, specify the Drums track.
- 4 Press the **page menu** button, and then press the **Copy Track** page menu command.



- 5 In **From**, select the copy source element and chord variation.  
For this example, select Variation 1, CV 1, and the Drums track, and uncheck All Tracks.
- 6 Press the **OK** button.

## 3. Testing a chord variation

The Test page lets you verify how the style that you recorded will be played in an arrangement. It is a good idea to test each element as it is completed.

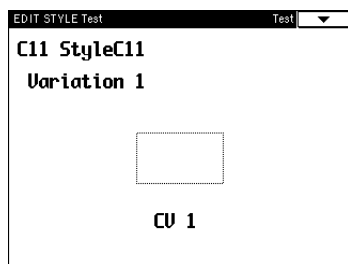
- 1 In Edit Style mode, press the **EXIT** key, and use the **Element** parameter to select the element that you wish to test.





- ② Press the **MENU** key, and then press the **Test** button.

The Test page will appear.



- ③ Press the **START/STOP** key, and begin playing the element.

- ④ Play chords on the keyboard.

The performance of the tracks that you recorded will change, and the chord name will be displayed in the center of the LCD.

If the performance does not fit the chord you play, re-record it, or record a chord variation that will suit the chord you played.

For example if something is not quite right with the performance when you play a Cmin chord, record a chord variation for minor chords on CV 2, assign CV 2 to the m (minor) slot of the Chord Var. Table page, and try the Test page again.

## 4. Take advantage of patterns

The sequence memory for user styles is organized into twelve blocks, as follows.

Block 1: C11–14  
 Block 2: C15–18  
 Block 3: C21–24  
 Block 4: C25–28  
 Block 5: C31–34  
 Block 6: C35–38  
 Block 7: C41–44  
 Block 8: C45–48  
 Block 9: C51–54  
 Block 10: C55–58  
 Block 11: C61–64  
 Block 12: C65–68

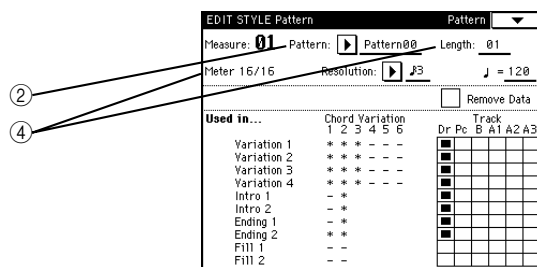
In each block, **approximately 15,200 events** of sequence data can be recorded. Since if you record four styles in each block, each style must be restricted to approximately 3,800 events, it is a good idea to take advantage of patterns for repetitive phrases such as those played by the drums.

## Creating a drum pattern

In Edit Style mode, press the **EXIT** key to access the Recording Track page. Use the Style parameter to select the style that you wish to create, and the Recording Track parameter to select the Drums track. When you play the keyboard, drum sounds will be heard.

- ① Press the **MENU** key, and then press the **Pattern** button.

The Pattern page will appear.



- ② In the **Pattern** parameter, select a pattern. For this example select Pattern 00.

It is convenient to create your own rule, for example that pattern numbers 0x are for the Drums track, and pattern numbers 1x are for the Perc track, etc.

Each style can have one hundred patterns.

- ③ Press the **REC/WRITE** key.

You will enter record-ready mode.

- ④ In the **Length** parameter, specify the length of the pattern.

For this example, select 01 (one measure).

Short patterns will give you more flexibility, so it is safest to keep patterns to one or two measures in length.

If you wish to change the time signature, set the Meter parameter appropriately.

If you would like to have your timing tightened up, set the Resolution parameter to 1/16 (16th note) or 1/8 (eighth note). With these settings, notes that were played with slightly inaccurate timing will be recorded at the nearest interval of the specified resolution.

- ⑤ Press the **START/STOP** key.

The metronome will sound for two measures (pre-count: specified by the Metronome Setting), and then recording will begin.

If you make a mistake, check Remove Data, and hold down the note on the keyboard which you played by mistake. As the playback cycles, all occurrences of that note will be erased while you continue holding the note. Confirm that the wrong note was erased, and then uncheck the box and continue recording on the next cycle.

- ⑥ Press the **START/STOP** key to end pattern recording.

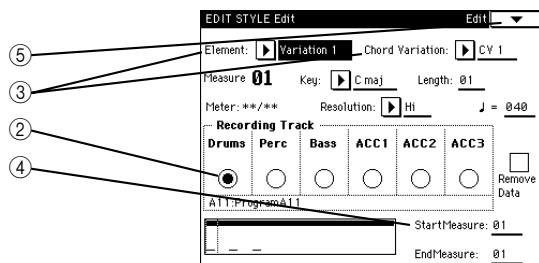
At this point you can press the COMPARE key to return to the state before recording.



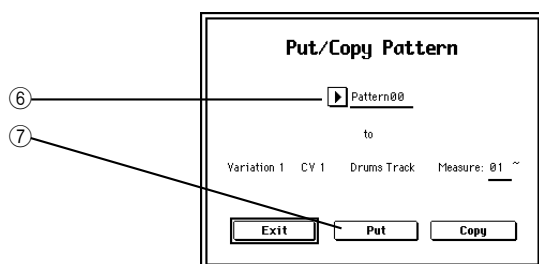
## Placing a pattern in a track

Now let's place the drum pattern (that you recorded above) at measures one through four of the Drums track.

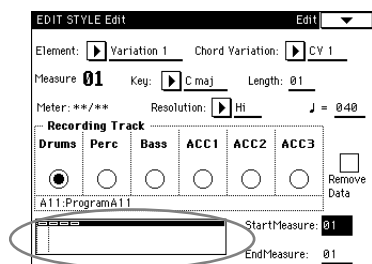
- ① In Edit Style mode, press the **MENU** key, and then press the **Edit** button.  
The Edit page will appear.



- ② For the **Recording Track** parameter, select Drums.
- ③ For the **Element** parameter select Variation 1, and for the **Chord Variation** parameter select CV 1.
- ④ Set the **Start Measure** parameter to 01.
- ⑤ Press the **page menu** button, and select the **Put/Copy Pattern** page menu command.



- ⑥ Select the pattern.  
For this example, select Pattern 00.
- ⑦ Press the **Put** button.  
Notice that the Measure parameter display changes to 02.
- ⑧ Continue pressing the **Put** button four times, to place the drum pattern in four measures.
- ⑨ Press the **Exit** button to return to the previous page.  
Here you can verify that the pattern was placed as you specify.

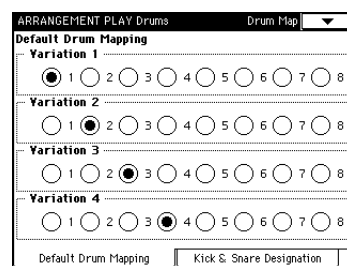


- ⑩ Press the **START/STOP** key, and listen to the Drums track playback.  
The pattern that you created will be repeated for each of the four measures. In this example, each measure of the Drums track contains only data which indicates that "Pattern 00 was placed here." There is only one measure of actual performance data, in Pattern 00. This means that the more often you use the Put Pattern function, the more memory you will save. In addition, you avoid having to record the data to the track.  
However if you overuse the Pattern Put or Copy functions, the performance will become monotonous, so be sure to record and use a variety of patterns.

## 5. Sophisticated recording techniques for the Drum track

### Taking advantage of the Default Drum Mapping and Kick & Snare Designation parameters

If you observe the following points when recording the Drum track, you can use the Drums page of Arrangement Play mode to create a variety of changes during arrangement play.



- Use C2 (the left-most note on the keyboard) for the kick, and D2 for the snare. A different-sounding kick or snare can be substituted by the Kick Designation parameter and Snare Designation parameter.
- Use the snare (D2) sound, and not the side stick (C#2).  
When you select either 3 or 4 for the Default Drum Mapping parameter, the snare will be converted to a side stick, and the side stick will be converted to a snare.
- Use the hi-hat (F#2, F#1, A#2), and not the ride cymbal (D#3, B3, F3).  
When you select either 4 or 6 for the Default Drum Mapping parameter, these hi-hat sounds will be converted to ride cymbals, and ride cymbals will be converted to hi-hats.
- When recording the hi-hat, you should generally use the closed hi-hat (F#2).  
When you select 7 for the Default Drum Mapping parameter, the closed hi-hat will be converted to an open hi-hat (A#2).
- Use the accent hi-hat (F#1) only when you wish to add an accent.  
When you select 8 for the Default Drum Mapping parameter, the accent hi-hat will be converted to crash 2 (A3), and the open hi-hat (A#2) will be converted to crash 1 (C#3).



## 6. Elements

The **i30** styles consist of ten elements: Variation 1–4, Intro 1–2, Ending 1–2, and Fill 1–2.

When you create an original element, you are not required to create all elements from scratch.

All you need to do is first create Variation 1, then copy it to Variation 2 and add some data to create Variation 2, then copy that to Variation 3 and add more data, and so on.

### Be free when creating Intro 1 and Ending 1

By pressing the **INTRO/ENDING 1 or 2** key during arrangement play, you can produce an intro or ending.

The intro or ending that is produced when the **INTRO/ENDING 2** key is pressed will change according to the chord that is being played on the keyboard. However these changes will not occur for the **INTRO/ENDING 1** key.

In the case of Intro 1 and Ending 1, you can record each element with as much chordal development as you wish, and it will be played back without being affected by the chord that is detected on the keyboard. Also, the settings of the Default Drum Mapping parameter will be ignored for Intro 1 and Ending 1, so you may record the Drums track with complete freedom as well.

Since it would sound odd for a song in a minor key to have an intro or ending with major chords, it is best to create CV 1 for major chords, and CV 2 for minor chords.

### [Settings in the LCD]

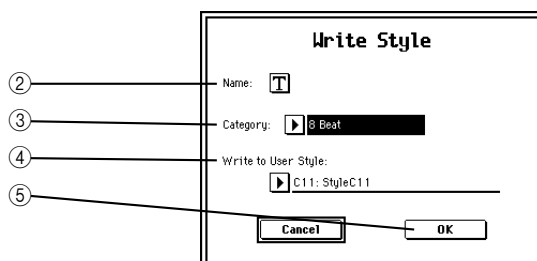
- Setting of the Key parameter
- Settings of each page
- Chord variations

## 7. Writing a style

When you have created a style that you like, write the data into internal memory. If you select a different style before writing your edited style, your edits will be lost.

- ① In Edit Style mode, press the **page menu button**, and then press the **Write Style** page menu command. Alternatively, you can press the front panel **REC/WRITE** key.

The following dialog box will appear.



- ② If you wish to modify the style name, use the text edit button for the **Name** parameter to access the text edit dialog box, and input the name of the style.
- ③ In the **Category** parameter, select the desired category.
- ④ In the **Write to User Style** parameter, specify a number in bank C (the user bank).
- ⑤ Press the **OK** button.  
The following data can be written as a Style.



# Playing a Standard MIDI File (Song Play mode)

In Song Play mode, a **Standard MIDI File** can be read directly from floppy disk and played. If you wish to play-back SMF data without editing it, you should select this mode.

## 1. About SMF

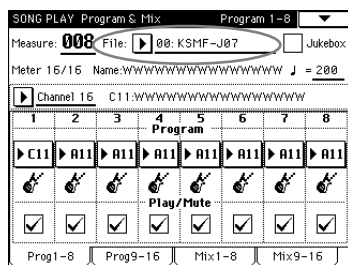
When playing back SMF data on the **i30**, we recommend that you use **format 0** SMF. Format 1 SMF data will take somewhat longer to load.

The **i30** will recognize files with an extension of **.MID** as SMF data. Be sure that the filename has an extension of **.MID**.

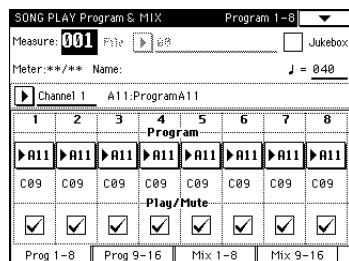
## 2. Playing back SMF data

### Direct playback from floppy disk

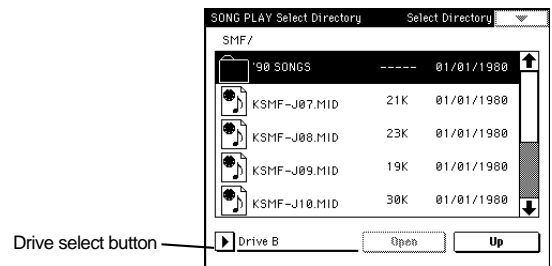
- ① Press the **SONG PLAY** key to enter Song Play mode.
- ② Insert a floppy disk containing SMF data **into the disk drive** of the **i30**.
- ③ Press the **LCD screen**.  
Data will be loaded from floppy disk.
- ④ The filename of the SMF file will appear in the **File** parameter.



If the floppy disk contains no SMF data or if the currently selected directory contains no SMF data, the File parameter will not be displayed, as shown below.



To move to the directory which contains the SMF data, first press the **MENU** key, and then press the **Select Directory** button to access the **Select Directory** page.

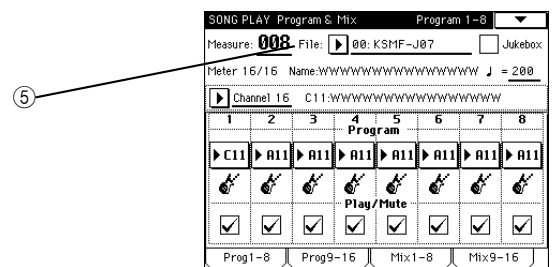


If a hard disk is installed, press the **drive select button** and select the drive which contains the data that you wish to playback.

Then use the **Open** button and **Up** button to move through the directory hierarchy to find the desired SMF data.

When the desired SMF file (extension of **.MID**) appears in the LCD screen, press the **EXIT** key.

- ⑤ Press the **file select button**. From the file list, select the filename that you wish to play.



- ⑥ Press the **START/STOP** key.  
Playback will begin.
- ⑦ Press the **START/STOP** key once again to stop playback.

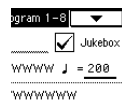


## Playback using the Jukebox function

The **i30** provides a Jukebox function for playing SMF data.

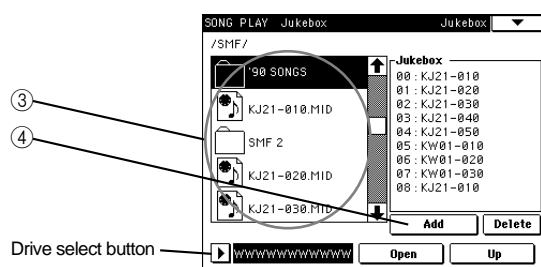
This function lets you modify the order of the file list that was displayed in step ⑤ in the previous procedure.

- ① Check the **Jukebox** check box.



- ② Press the **MENU** key, and then press the **Jukebox** button.

The Jukebox page will appear.



If a hard disk is installed, you can press the drive select button and select the drive which contains the desired data.

- ③ Use the **scroll bar** to display the SMF (extension **.MID**) that will be played back first, and **select that file**.
- ④ Press the **Add** button.  
The filename that was specified in step ③ will be displayed in the Jukebox list.
- ⑤ **Select the file** that will be played back second, and press the **Add** button.  
In this way, select the files in the order in which you want them to playback, and add them to the Jukebox list. **A maximum of one hundred files (00-99)** can be registered in the Jukebox list.
- ⑥ When you are finished, press the **EXIT** key.
- ⑦ Press the **START/STOP** key.  
The files will playback in the specified order.
- ⑧ Press the **START/STOP** key once again to stop playback.



Only files in the same directory can be registered in the Jukebox list.

If you perform one of the following actions while registering a Jukebox list, the Jukebox list will be lost. If this occurs, you will have to re-create the list in the Jukebox page.

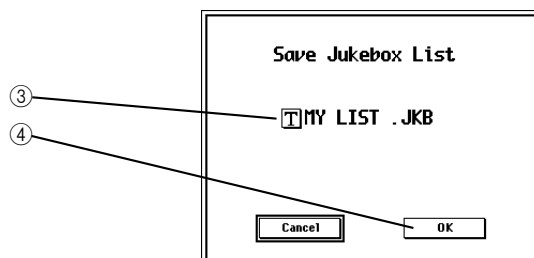
- If you change the directory
- If you remove the floppy disk
- If you change the drive (only when the optional hard disk is installed)

## 3. Saving a Jukebox list

Jukebox lists can be saved to disk.

### Saving procedure

- ① Use the procedure given above to create a Jukebox list.
- ② Press the **page menu** button, and then press the **Save Jukebox List** page menu command.



- ③ Use the **text edit** button to input the name of the Jukebox list.
- ④ Press the **OK** button.  
The Jukebox list will be saved to disk.

### Loading procedure

- ① In the Jukebox page, select a **Jukebox List file** (extension **.JKB**).
- ② Press the **page menu** button, and press the **Load Jukebox List** page menu command.  
The Jukebox list will be loaded into the **i30**.

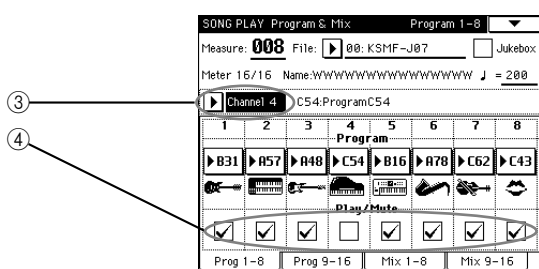


## 4. Playing along with SMF data

### Minus-one play

On the **i30**, you can playback SMF data and replace one of the parts with your own performance. This is called **minus-one play**.

- ① As explained in “2. Playing back SMF data” (p.41), playback the SMF data to determine the channel of the part that you wish to play, and stop playback.
- ② Press the **EXIT** key, and then press the **Prog 1-8** tab.
- ③ Use the popup button of the **Channel** parameter to select the channel of the part that you wish to play. For this example, select channel 4. Play the keyboard, and the program of channel 4 will sound.



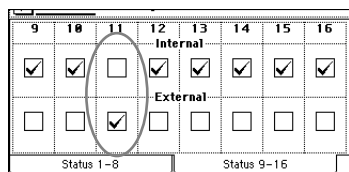
- ④ Make the appropriate settings in the **Play/Mute** parameter check boxes. If you do not want the data of channel 4 to playback, and want to play instead of the recorded data, uncheck the Play/Mute parameter. If you want to play along with the data of channel 4, check the Play/Mute parameter.
- ⑤ Press the **START/STOP** key to begin playback, and play along with the recording on the keyboard.

### [Using an external MIDI device]

You can use a connected external tone generator to play specified channels.

Access the Track Status page, and uncheck the Internal parameter for each channel that you want to be sounded on the external tone generator. At the same time, check the External parameter so that the MIDI data of that channel will be transmitted from the MIDI OUT connector, but will not be sounded by the **i30**'s internal tone generator.

In the following diagram, channel 11 will be sounded only by the external tone generator. However you will need to set the MIDI channel of the external tone generator to channel 11.

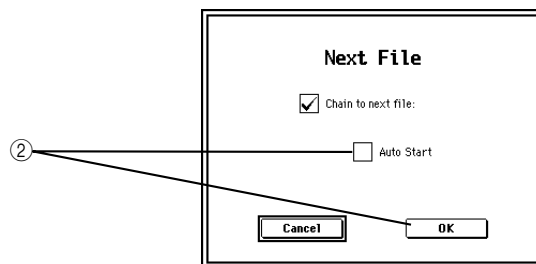


## 5. Playing one song at a time

With the factory settings, pressing the **START/STOP** key to begin playback will cause all songs that are displayed in the File parameter popup button to be played back in succession.

If you perform the following procedure, playback will halt after each song, and you can use the **START/STOP** key to specify when the song will begin.

- ① In Song Play mode, press the **EXIT** key. Then press the **page menu button**, and press the **Next File** page menu command.



- ② Uncheck the **Auto Start** box, and press the **OK** button. With this setting, playback will stop after the next SMF has been selected.
- ③ Press the **START/STOP** key and playback will begin. Playback will stop at the point where the song ends. Press the **START/STOP** key once again, and the next song will begin. If you wish to practice repeatedly along with the same SMF file, uncheck the **Chain to next file** box in step ②. This will cause the same SMF to remain selected after playback ends, so that pressing the **START/STOP** key will playback the same song again.



# Saving data (Disk mode)

## 1. Media that can be used

In the **i30**'s Disk mode, data that you created can be **saved** to floppy disk or hard disk, and **loaded** from disk into the **i30**'s memory.

The recommended types of floppy disk and the types of hard disk which can be installed in the **i30** are as follows.

### Floppy disks

- 2HD 1.44 MB
- 2DD 720 KB

Although 2DD floppy disks may be used, they will not be able to save all files, since the capacity of these disks is lower.

### Hard disks (for installation in the i30)

- 2.5 inch E-IDE (Enhanced IDE) hard disks of maximum 1,080 MB (equivalent to 768 disks of the 2HD type)

#### Recommended models

Toshiba	MK1401MAV	1.4 GB
Hitachi	DK224A-14	1.4 GB
Fujitsu	M2723TAM	1.2 GB

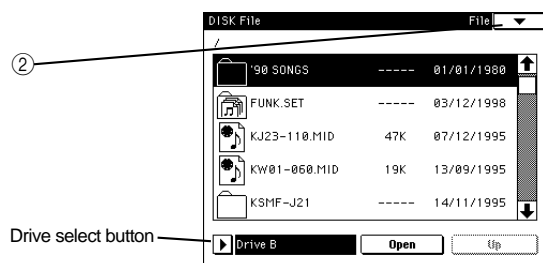
For details on hard disk installation, please contact Korg Information or a service center.

## 2. Saving data

When the power of the **i30** is turned off, backing sequence data and song data will be lost. If you wish to keep this data, you must save it to floppy disk or hard disk.

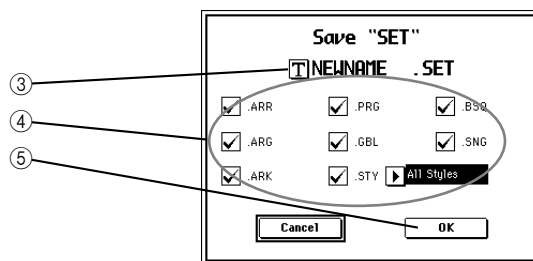
Also, if you save other types of data to floppy disk or hard disk, you will always be able to reload the original data even if you have modified it. It is a good idea to save favorite settings to disk.

- ① In Disk mode, press the **EXIT** key.  
The File page will appear.



If a hard disk is installed, you can press the drive select button and select the save destination.

- ② Press the **page menu** button, and then press the **Save** page menu command.



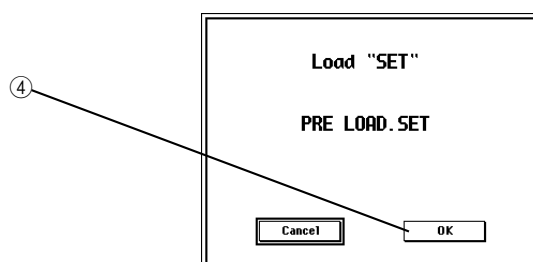
- ③ Use the **text edit** button to input the name.
- ④ Remove the check mark from the **check boxes** of filename extensions that you do not wish to save. In order to accurately recreate the data that you create, we recommend that you check all check boxes (and select All Styles for .STY).
- ⑤ Press the **OK** button.  
The data will be saved to disk, and you will return to the File page.

The LCD screen will show a directory named **(name).SET**.

## 3. Loading data

Here's how data that was saved to disk can be loaded into the **i30**.

- ① In Disk mode, press the **EXIT** key.  
The File page will appear.  
If a hard disk is installed, you can press the drive select button and select the drive which contains the data that you wish to load.
- ② In the LCD screen, select a **.SET** directory.
- ③ Press the **page menu** button, and press the **Load** page menu command.



- ④ Press the **OK** button.  
The files in the SET directory will be loaded into the **i30**, and the File page will reappear.

Select this SET directory and press the Open button, and you will see that it contains the files of the extensions which were checked in the dialog box when saving. The SET directory will contain files of the same name as the SET name. All of these files can be loaded into the **i30** in a single operation simply by selecting the SET directory and then loading.



## 4. Data handled in Disk mode

The following data can be saved and loaded in Disk mode. This data is the same data that is written into internal memory by the Write operation.

### Arrangement Play mode data

- **.ARR** (Arrangement Parameters): data for the user arrangements (C11–88, D11–88).
  - Settings for the melody parts (KBD parts)
  - Instrument configuration and volume balance of the automatic accompaniment (ACC parts)
  - Data which specifies the style that will be used
  - Tempo, etc.
- **.ARG** (Arrangement Global Parameter): settings common to all arrangements.
  - Global page settings of Arrangement Play mode
  - On/off status of the front panel CHORD MEMORY key etc.
- **.ARK** (KBD Set Parameters): Settings for the melody parts of the arrangement (KBD parts) (11–88).

### Program mode data

- **.PRG** (Program Parameters): data for the user programs (F11–88, G11–88, R51–58)

### Data written in Global mode

- **.GBL** (Global Parameter): settings which affect all modes.
  - Master Tune
  - Function settings assigned to SW 1 and SW 2, etc.

### Edit Style mode data

- **.STY** (Style Parameters/Data): data for the user styles (C11–68) used in Arrangement Play mode.
  - Sequence data
  - Chord variation table, etc.

### Data created in Backing Sequence mode

- **.BSQ** (Backing Sequence Data): musical data (0–9) with automatic accompaniment that was created in Arrangement Play mode using an arrangement.

### Data created in Song mode

- **.SNG** (Song Data): sixteen track musical data (0–9) without automatic accompaniment.

## Floppy disk handling

When handling floppy disks, please observe the following precautions. Improper handling of disks can result in loss of data.

### 1. Types of floppy disk and formatting

The **i30** can use 3.5 inch floppy disks of either 2HD or 2DD types.

Newly purchased disks or disks which have been used by another device cannot be used as they are. Such disks must be **formatted** before they can be used by the **i30**.

For the formatting procedure, refer to Disk mode “3–1. Format” (Parameter Guide p.75).

### 2. Floppy disk handling

- Do not open the shutter of a floppy disk or touch the magnetic surface inside the floppy disk. If the magnetic surface becomes soiled or scratched, it will not longer be possible to read or write data.
- Never transport the **i30** with a floppy disk inserted in the disk drive. Vibration can cause the disk drive heads to scratch the floppy disk, making it unusable.
- Do not allow a floppy disk to come near devices which produce magnetic fields, such as televisions, computers, computer displays, speakers, or power transformers. This can cause the data to be erased from disk.
- Avoid using or storing floppy disks in locations of high temperature or humidity, in direct sunlight, or in locations of excessive dirt or dust.
- Do not place objects on top of a floppy disk.
- While the disk drive is operating, do not attempt to remove the floppy disk, and do not jar the instrument.

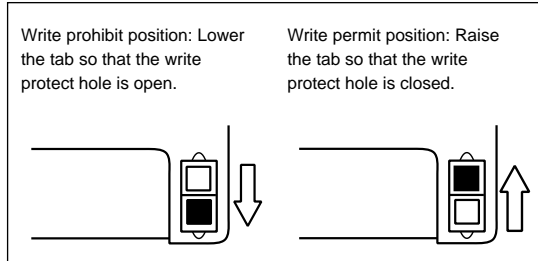


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### 3. Floppy disk write protect tab

Floppy disks have a small opening called a **write protect hole** which prevents data from being accidentally erased or rewritten.

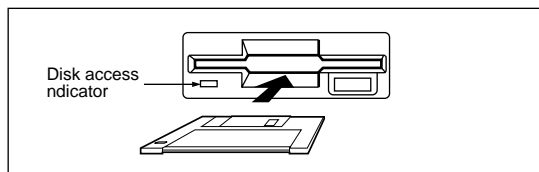
To prevent accidental loss of disk data, lower the tab after saving to the **write prohibit position**.



### 4. Inserting a floppy disk

Insert a floppy disk into the disk drive with the **label facing upward**. Press it all the way into the drive until it clicks into place.

Attempting to insert a disk by force may cause malfunctions. Disk must be inserted carefully, and in the correct orientation.

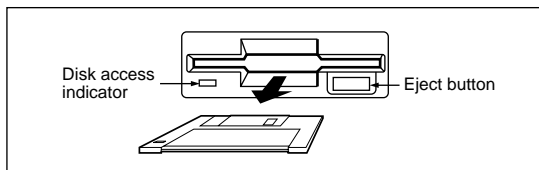


### 5. Removing a floppy disk

Before removing a floppy disk from the disk drive, make sure that the **disk access indicator is off**.

Then press the **eject button** to remove the disk.

If the disk does not come out when you press this button, do not attempt to remove the disk by force. Contact your dealer.



### 6. Cleaning the heads

If the heads of the disk drive become soiled, errors may occur during saving or loading. For this reason you should clean the heads regularly. Use a commercially available **wet-type 3.5 inch double-sided head cleaning disk**. For the procedure, refer to the instructions for your cleaning disk.



## MIDI applications

If you wish to connect the **i30** with a computer, you can either use MIDI cables to make connections via a MIDI interface (connection via MIDI), or use a special cable to make a connection directly (connection via special cable). Read the explanation that is appropriate for your computer and system. If you are using a stand-alone MIDI sequencer, read the section on MIDI connections.

- Connecting a MIDI sequencer ... “Connecting via MIDI”
- Connecting a computer (using a MIDI interface) ... “Connecting via MIDI”
- Connecting an IBM PC (compatible) (using a special cable) ... “Connecting an IBM PC (compatible)” (p.48)
- Connecting an Apple Macintosh (using a special cable) ... “Connecting an Apple Macintosh” (p.48)

## About Interfacing with Your computer

When a special cable is used to connect the **i30** to a computer, the included “**Korg MIDI Driver**” can be used to play music.

The **i30** can be connected directly to the following computers.

### IBM PC (compatibles):

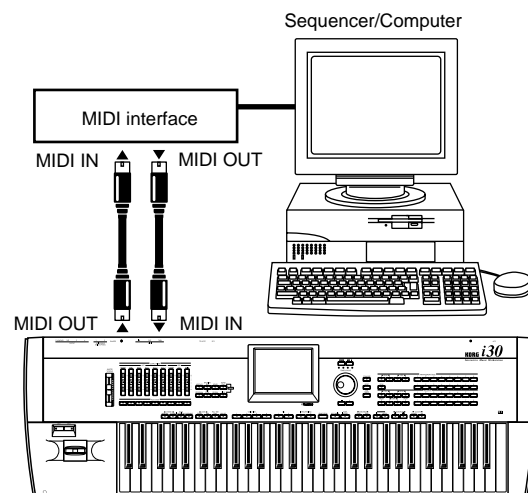
Connection kit AG-001B (connection cable, “Korg MIDI Driver” driver software) [sold separately]

### Apple Macintosh series:

Connection kit AG-002B (connection cable, “Korg MIDI Driver” driver software) [sold separately]

## 1. Connecting via MIDI

If you wish to connect the **i30** to a stand-alone MIDI sequencer or to a computer with a MIDI interface, use a MIDI cable to connect the MIDI OUT connector of the sequencer/computer (MIDI interface) to the MIDI IN of the **i30**. Use a MIDI cable to connect the MIDI OUT connector of the **i30** to the MIDI IN of the sequencer/computer (MIDI interface).



If you wish to connect additional MIDI devices, you can either connect them to the MIDI OUT connector of the sequencer/computer (MIDI interface), or to the MIDI THRU connector of the **i30**.



For details connecting your computer and MIDI interface, and for MIDI port settings, refer to the owner's manual for your MIDI interface.

If you want what you play on the **i30** keyboard to be recorded on the computer or sequencer, and then to playback on the **i30** (i.e., using the **i30** both as a MIDI input keyboard and as a MIDI tone generator), connect the MIDI OUT and MIDI IN connectors of the **i30** and of the computer/sequencer respectively to each other. In this case if the Echo Back setting (a function which causes messages received at MIDI IN to be retransmitted from MIDI OUT) of the computer/sequencer is ON, notes will be sounded on the **i30** in duplicate (both from the keyboard, and by the echo-back via MIDI IN). When using this type of connection, set the **i30** to Local Off (to disconnect the keyboard section from the tone generator section). The Local Off setting is made in Global mode Filter, MIDI page.

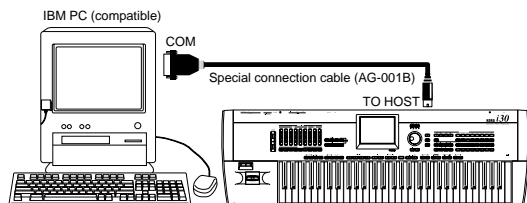



With a setting of Local Off, the **i30** will not be able to produce sound by itself. (No sound will be heard when you play the keyboard.) If you are using the **i30** by itself, leave the setting at Local On.



## 2. Connecting an IBM PC (compatible) via the AG-001B

Connect the special cable (AG-001B [sold separately]) to the **serial port (COM port)** of the IBM PC (compatible) and to the **TO HOST connector** of the **i30**.



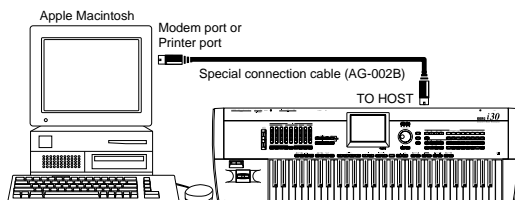
 If your computer has a 25 pin serial port, you will need a 9 pin – 25 pin conversion adapter.

When connecting the **i30** to an **IBM PC (compatible)**, set the “TO HOST” Baud Rate parameter in the Global mode Clock, Host, Damper page to “**38.4k**”.

If you are using **Windows**, install the Korg MIDI Driver. For the installation procedure, refer to “Korg MIDI Driver installation and setup” (p.49).

## 3. Connecting an Apple Macintosh via the AG-002B

Connect the special cable (AG-002B [sold separately]) to the **modem port or printer port** of the Apple Macintosh and to the **TO HOST connector** of the **i30**.



 If your application program (sequencer) has a clock setting, set it to **1 MHz**.

When connecting the **i30** to an **Apple Macintosh**, set the “TO HOST” Baud Rate parameter in the Global mode Clock, Host, Damper page to “**31.25k**”

For details on installing the Korg MIDI Driver, refer to “Korg MIDI Driver installation and setup” (p.49).

## “TO HOST” Baud Rate setting

- ① Press the **GLOBAL** key to enter Global mode.
- ② Press the **MENU** key, and then press the **Clock, Host, Damper** button.

The Clock, Host, Damper page will appear.

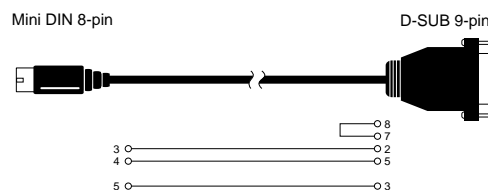
- ③ Set the “TO HOST” Baud Rate parameter to either 31.25 or 38.4

**31.25k:** Select this setting if you are connecting an Apple Macintosh.

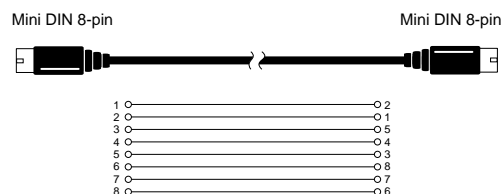
**38.4k:** Select this setting if you are connecting an IBM PC (compatible).

## Wiring diagram for special connection cables

### (1) AG-001B (for IBM PC or Compatible)



### (2) AG-002B (for Macintosh)

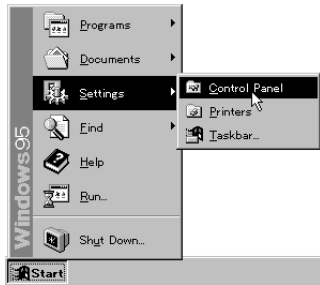




# Korg MIDI Driver installation and setup

## 1. Installing the Korg MIDI Driver into Windows 95

- ① Click the [Start] button in the taskbar, and in [Settings], click [Control Panel].



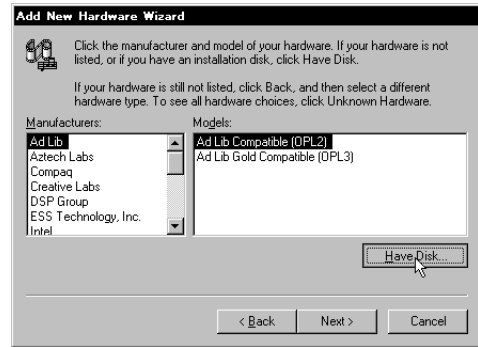
- ② In the control panel, double-click the [Hardware] icon to start up the hardware wizard, and then click [Next>].
- ③ In response to the question “Automatically detect new hardware?” be sure to reply “No,” and then click the [Next>] button.



- ④ Select [Sound, video and game controllers], and click the [Next>] button.

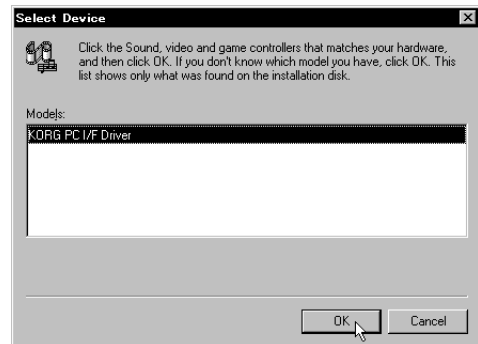


- ⑤ Click [Have Disk].

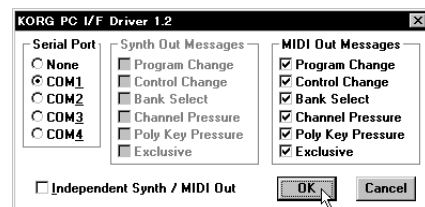


A dialog box will appear, allowing you to specify the drive and directory.

- ⑥ Insert the disk included with the AG-001B into the disk drive of the computer. If the disk was inserted into drive A, type “A:\” (or if drive B, type “B:\”) and click the [OK] button.
- ⑦ Click the [OK] button and click [OK].



- ⑧ Perform the setup as directed in “Setting up the Korg MIDI Driver (Windows)” (refer to p.50), and click the [OK] button.



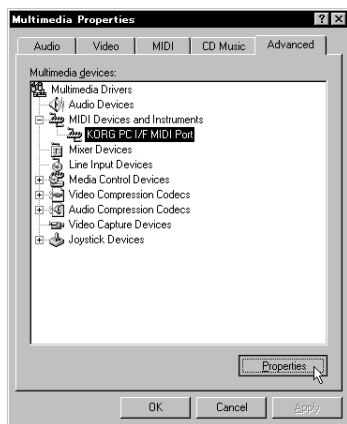
- ⑨ Be sure to restart your computer so that the driver will take effect.





## Modifying the Korg MIDI Driver setup for Windows 95

- ① In the control panel, double-click the [Multimedia] icon, and the multimedia properties dialog box will appear.



- ② Click the [Advanced] tab located at the upper right.
- ③ Click the [+] for [MIDI Devices] (the display will change to [-]), and click [KORG PC I/F MIDI Port].
- ④ Click the [Properties] button. The KORG PC I/F MIDI Port properties will be displayed.
- ⑤ Click the [Settings] button.

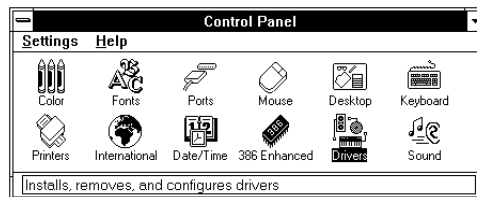


Perform the setup as directed in “Setting up the Korg MIDI Driver (Windows),” and click the [OK] button.

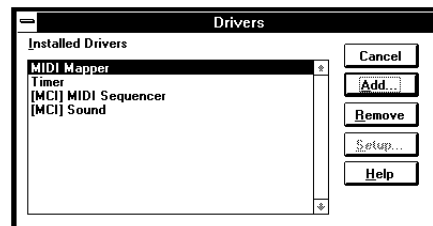
If you have modified the settings, you must re-start Windows.

## 2. Installing the Korg MIDI Driver into Windows 3.1

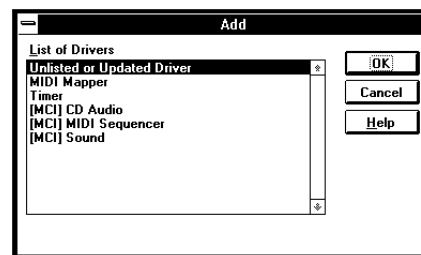
- ① In the control panel, double-click the Driver icon.



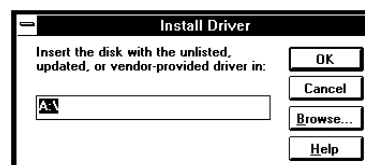
- ② Click the [Add...] button.



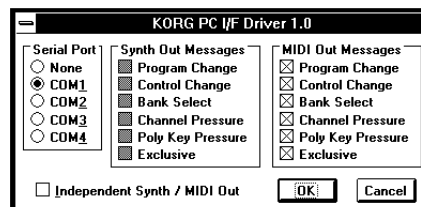
- ③ In the driver list, select [Unlisted or updated driver] and click the [OK] button.



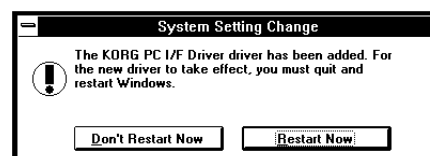
- ④ Insert the disk included with the AG-001B into the disk drive of the computer. If you inserted the disk into drive A, type “A:\” (for drive B, type “B:\”), and click the [OK] button.



- ⑤ Select Korg PC I/F Driver, and click the [OK] button. The setup window will appear. Follow the directions in “Setting up the Korg MIDI Driver (Windows)” (refer to p.51) to perform the setup.

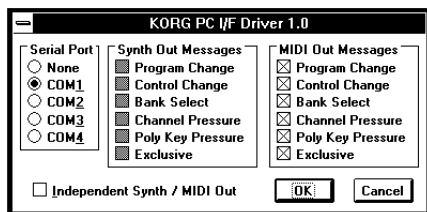


- ⑥ After setup is complete, remove the disk and select [Restart] to make the newly installed driver available.






## Setting up the Korg MIDI Driver (Windows).



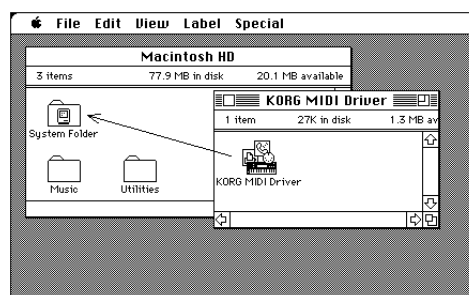
- ① For the Serial Port setting, select the serial port to which the **i30** is connected ([COM1]–[COM4]). If you wish to use the serial port for another purpose after installing the Korg MIDI Driver, select [None] to disable the driver.
- ② If [Independent Synth/MIDI Out] box is checked, uncheck it.  
If this box is checked, malfunctions will occur.
- ③ [MIDI Out Messages] allows you to select the types of message that will be transmitted to the **i30**.
- ④ When you finish making settings, click the [OK] button. If you wish to cancel your settings, click [Cancel].

## 3. Installing the Korg MIDI Driver into a Macintosh


 In order to use the Korg MIDI Driver, the Apple MIDI Manager and PatchBay must already be installed. Use the versions of Apple MIDI Manager and PatchBay that are included with your MIDI application. They are not included with the AG-002B.

When the Korg MIDI Driver is used, the “Modem MIDI Out/Port setting” dialog box (p.52) will allow you to specify the MIDI channels and types of messages which will be transmitted to the **i30**. If you do not need this functionality, you can simply use the Apple MIDI Driver without the Korg MIDI Driver. When using the Apple MIDI Driver, or when using a MIDI application (sequencer) which does not use the Apple MIDI Manager, refer to p.52.

- ① Copy the Korg MIDI Driver from the disk included with the AG-002B into the system folder of your startup disk.



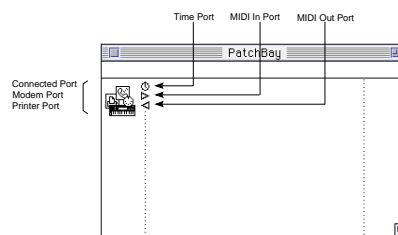
- ② If there is a copy of Apple MIDI Driver in your system folder, either delete it, or move it to another folder. Be careful not to delete or move the Apple MIDI Manager.

 The Korg MIDI Driver includes the functionality of the Apple MIDI Driver.

- ③ From the Special menu, select “Restart.”

## Setting up the Korg MIDI Driver (Macintosh)

- ① Start up PatchBay.

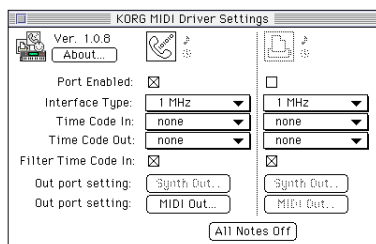


If installation has been performed correctly, the KORG MIDI Driver icon shown above will appear in the PatchBay window when PatchBay is started up. (The modem and printer ports will be displayed differently depending on the setup condition.)

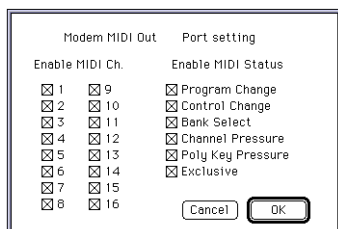


- ② In PatchBay, double-click the KORG MIDI Driver icon.

The setup dialog box will appear.



- ③ Check the Port Enable box for the port to which the **i30** is connected, and specify [1 MHz]. Since the **i30** does not contain a KORG PC IF, do not select [KORG PCIF].
- ④ Press the [Out Port Setting] button. The following dialog box will appear. Here you can select the MIDI channels/messages which will be output to each port. Only those channels/messages whose box is checked will be output.



- ⑤ When you have finished making settings, click the [OK] button.
- ⑥ Start up your MIDI application (sequencer), and drag the mouse from the "<" of the your MIDI application's Out Port to connect it to the MIDI Out of the MIDI Driver.



For details on using PatchBay, refer to "About PatchBay..." etc. in the Apple menu.

**To use the Apple MIDI Driver**, you must first delete or move the Korg MIDI Driver if it exists in your system folder. Then start up PatchBay, double-click the Apple MIDI Driver icon that appears, check Enabled for the Port to which the **i30** is connected, set Interface Type to [1 MHz], and close the dialog box. In PatchBay, drag the mouse from the OutPort "<" of the MIDI application (sequencer) to connect it to MIDI Out.

**If you are using a MIDI application (sequencer) which does not use Apple MIDI Manager**, select the Port to which the **i30** is connected, and set the Clock setting to [1 MHz].

## Using PC Exchange to convert SMF data

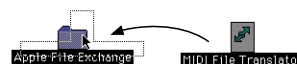
Most commercially available Standard MIDI File (SMF) song data is saved in MS-DOS format. You can use PC Exchange to make MS-DOS format SMF song files recognizable by the Macintosh.

- ① In the control panel, open PC Exchange. The PC Exchange control panel will appear.
- ② Press the [Add...] button. The [Specify application associated with DOS extension] window will appear.
- ③ Input ".MID" into the DOS extension field. In order to distinguish different types of file, MS-DOS adds an extension consisting of a period and three characters to the end of the filename. It is customary for SMF data to have an extension of ".MID"
- ④ From the list that appears in the lower part of the dialog box, select your SMF-compatible MIDI application (sequencer). The selected icon will appear in the Application field.
- ⑤ From the [Document type] popup menu, choose [Midi], and click the [OK] button. The item which was added to the PC Exchange window will appear, and has now been registered. Now when an MS-DOS SMF disk is inserted into the disk drive, it can be used immediately. For details refer to the documentation for "Macintosh PC Exchange."

## About the MIDI File Translator included with the AG-002B

If the Macintosh you are using does not have PC Exchange but does have Apple File Exchange, you can use the MIDI File Translator included with the AG-002B to convert MS-DOS SMF data.

- ① Put the MIDI File Translator into the same folder as Apple File Exchange.



- ② Double-click Apple File Exchange to start it up.
- ③ Insert the MS-DOS disk that you wish to convert into the disk drive. Be sure to insert the MS-DOS format disk into the disk drive only after Apple File Exchange has already started up.
- ④ Select the song file that you wish to convert.
- ⑤ Press the "<<Convert<<" (or ">>Convert>>") button located in the center. Conversion will begin. When the bar graph reaches 100%, conversion is complete. The converted file will appear in the left-hand box.
- ⑥ Exit Apple File Exchange.



---

# Error Messages

## C

### Can't Calibrate

- Calibration could not be performed correctly.
- ☞ Perform the operation again.

### Complete

- Processing has been completed. Proceed to the next step.

## D

### Destination and source are identical.

- When executing a **Copy** or **Bounce** command, the same setting was made for both the source and the destination.

### Destination block has not enough memory.

- When executing the **Save** command, there was insufficient space in the save destination block.
- ☞ Either change the save destination, or use the **Erase User Style** command to erase a style from the save destination block.

### Destination is empty.

- The backing sequence, song, track, or pattern that was specified as the destination contains no data.

### Destination measure is empty.

- The measure that was specified as the destination contains no data.

## E

### Error in formatting medium.

- When formatting a disk, a bad sector was found on disk. Formatting cannot be performed.
- ☞ Use another disk.

### Error in reading from medium.

- Failure occurred when reading from disk.
- ☞ Try the operation once again. If the same error occurs, it is possible that the data on disk has been lost.

### Error in writing to medium.

- Failure occurred when writing to disk.
- ☞ It is possible that the disk is physically damaged. Use a different disk.

### Events of track overflow.

- The maximum number of events on one track (16,384 events) has been exceeded.

## F

### File already exists.

- When the **Create Directory**, **Copy**, or **Rename** command was executed, an identically-named directory or file already exists.
- ☞ Either use the **Delete** command to delete the old directory or file, or change the name.

### File is read only protected.

- You attempted to delete or overwrite a disk file which was read-only.
- ☞ Save the data under a different name.

### File/path not found.

- The specified file or directory does not exist. Or, you attempted to open a DOS directory which exceeds the limit of hierarchy (64 characters for the full path name).

## I

### Illegal file description.

- An invalid filename was input when saving a file or creating a directory.
- ☞ Use a filename other than CON, PRN or AUX.
- No filename was assigned.
- ☞ Assign a filename.

### Illegal SMF data.

- You attempted to load or playback a file which was not a Standard MIDI File.

### Illegal SMF division.

- You attempted to load a Standard MIDI File that was time-code based.

### Illegal SMF format.

- You attempted to load a Format 2 SMF.
- ☞ Select an SMF file of either Format 0 or 1 for loading.

## M

### Measure is occupied by pattern.

- The beginning measure of a pattern exists at the destination, and execution was not possible since the pattern was not opened.

### Measure over max.

- Executing the edit operation would cause the limit of 999 measures to be exceeded. Alternatively, executing the edit operation would exceed the length of the Style.

### Medium changed.

- The floppy disk was exchanged.



---

## Medium unavailable

- A command was executed for a floppy disk which is not in MS-DOS 2HD or 2DD format.

## Medium write protected.

- The writing destination floppy disk is write protected.
- ☞ Turn off the write protect setting of the floppy disk.

## N

### No Medium.

- A floppy disk is not inserted.

### No space available on medium.

- When the **Save** or **Create Directory** command was executed, there was insufficient space on disk.
- ☞ Either delete an existing file, or insert a disk which has vacant capacity.

### Not enough memory.

- The specified editing operation could not be performed since there was insufficient sequence memory available.
- ☞ Free more memory by deleting data such as unneeded songs, tracks or patterns.

### Not enough memory to load.

- When loading SMF data, sequence memory became full.
- ☞ It is possible that the data can be loaded if you delete unneeded song data.

### Not enough memory to open pattern.

- There was insufficient sequence memory to open the pattern.
- ☞ Delete unneeded songs, tracks or patterns etc. to free more memory.

## P

### Pattern conflicts with events.

- When the **Bounce** command was executed, there was a measure in which a pattern was Put, and the operation cannot be executed since the pattern was not opened.
- ☞ Open the pattern.

### Pattern has been put on destination or source track. Open Pattern?

- A pattern has been put on either the destination or the source. At this point you will be able to specify yes/no whether or not you want the pattern to be opened.

## R

### Root directory is full.

- When you copied a file to the root directory or executed the **Create Directory** command, the maximum number of root directory entries was exceeded.
- ☞ Either delete an existing file or directory, or change disks.

## S

### Source includes pattern.

- The source includes the second or subsequent measures of a pattern, and execution is not possible since the pattern was not opened.

### Source is empty.

- The track, measure or pattern that was specified as the source contains no data.

### Source overlaps destination.

- When the **Copy Measure** command was executed, the measures of the source and destination overlap.

## T

### Tempo Track can't be recorded alone.

- You attempted to begin recording when the Tempo Track was the current track.
- ☞ It is not possible to record the tempo track by itself. If you wish to record tempo changes, set the tempo track to REC when recording another track, and record them together.

### This style has not been done "Write Style" yet. Do you discard this edited style?"

- You selected another style before writing the style that was currently being edited.
- ☞ If you wish to write the style that is being edited, **press the Cancel button** and then execute the **Write Style** command.

### Track number over.

- When loading SMF data, the number of tracks being loaded exceeded sixteen.

## U

### Unable to create directory.

- You attempted to create a directory that exceeded the limit of directory depth (64 characters for the full path name).



## Y

### You can't undo this change. Are you sure?

- There is insufficient free area in the sequence memory, it will not be possible to access the Undo function by pressing the COMPARE key.
- ☞ To increase the amount of free memory, use the Backing Sequence mode command Erase Backing Sequence or the Song mode command Erase Song to delete unneeded backing sequence data or song data.

## Troubleshooting

If a problem occurs, please check the following items.

### Power does not turn on

- Is the power cable connected to the AC outlet?
- ☞ Check the connections (p.6).
- Is the POWER switch turned on?
- ☞ Turn on the POWER switch located on the rear panel.

### Power is on but nothing appears in the LCD screen

- ☞ Use the rear panel CONTRAST knob to adjust the contrast of the LCD screen.

### Operations in the LCD screen are not input correctly

- ☞ Execute the Touch Panel Calibration command to adjust the sensitivity of the touch panel.
- In the Global mode Basic Setup page, execute the Touch Panel Calibration page menu command. If the screen has drifted so far that you are unable to access the page menu commands, simultaneously press the EXIT key and the [+] key in Global mode.

### No sound

- Are your amp, mixer, or headphones connected to the correct jacks?
- ☞ Check the connections (p.6).
- Is the power of your amp and mixer turned on?
- Is Local Control turned ON?
- ☞ Check Local Control On in the Filter, MIDI page of Global mode.
- Is the MASTER VOLUME slider or the OUTPUT MIXER sliders raised?
- If there is no sound from the OUTPUT 3 and 4 jacks, has the effect placement been set so that the sound is output from the OUTPUT 3 and 4 jacks? Alternatively, are the effect send levels set above zero?
- ☞ In the Effect Placement page, select a placement that will output the sound from the OUTPUT 3 and 4 jacks. Set the C Send Level and D Send Level parameters above zero.

- A specific part does not sound in Arrangement Play mode or Backing Sequence mode: Is the front panel PLAY/MUTE key LED dark?
- A specific part does not sound in Song mode or Song Play mode: Is Play/Mute checked? Is Internal checked? Is Pan set other than OFF, and C Send Level and D Send Level set above zero? Do the settings of the Key Window page and Velocity Window page allow the notes to be heard?

### Notes are stuck

- In Program mode OSC, is the OSC Basic page Hold parameter unchecked?
- In the Global mode Clock, Host, Damper page, is the Damper Switch Polarity set correctly?

### Arrangement does not playback correctly after data was loaded

- Were all check boxes in the dialog box checked when you saved the data?

### Backing sequence does not playback correctly after data was loaded

- Were all check boxes in the dialog box checked when you saved the data?

### Song does not playback correctly after data was loaded

- Were all check boxes in the dialog box checked when you saved the data?

### Playback does not start when you press the START/STOP key

- In the Global mode Clock, Host, Damper page, is the Clock Source set to Internal?

### Cannot record in Backing Sequence mode or Song mode

- In the Global mode Clock, Host, Damper page, is the Clock Source set to Internal?

### No response to MIDI messages transmitted from an external device

- Are all MIDI cables connected correctly?
- Is MIDI data being received on the channel on which it is being transmitted?

### Incorrect response to MIDI messages transmitted from an external device

- Are the Global mode Filter, MIDI page settings Enable Program Change, Enable Bank Change, Enable Control Change, and Enable Aftertouch all checked?
- Are the messages being transmitted supported by the i30?

### Settings for oscillator 2 are not displayed

- Is a double program selected?



## Cannot format a floppy disk

- Are you using a 3.5 inch 2HD or 2DD disk?
  - Is the floppy disk inserted correctly?
  - Is the write protect hole of the floppy disk closed to be in the “write permit” position?
- ⇒ Insert a 3.5 inch 2HD or 2DD disk with the write protect hole closed into the floppy disk drive, and try the formatting operation again.

## Cannot save or load data to/from floppy disk

- Is the floppy disk inserted correctly?
  - Is the floppy disk formatted?
  - Is the write protect hole of the floppy disk closed to be in the “write permit” position?
- ⇒ Insert a 3.5 inch 2HD or 2DD disk with the write protect hole closed into the floppy disk drive, and try the formatting operation again.

# Initialized programs and styles

When you initialize a program or style, the various parameters will be set to the following values.

## 1. Program

### Oscillator

#### <OSC Basic>

Oscillator Mode	Single	-----
Mono	Off	Off
Hold	Off	Off
Multisample	360: Square	-----
Level	50	50
Pan	CNT	CNT

#### <Basic Pitch>

Octave	8' (Standard)	-----
--------	---------------	-------

#### <Pitch Bend Range>

Joystick X	+2	+2
Aftertouch	+0	+0

### Pitch

#### <Pitch MG 1>

LFO Waveform	Triangle	Triangle
Intensity	00	00
Frequency	50	50
Delay	00	00
Fade in	00	00
KBD Tracking	+00	+00
Key Sync	Off	Off

#### <MG Control>

Joystick	00	00
Aftertouch	00	00
Freq.Control JS & AT	0	0

#### <Pitch EG>

EG Intensity	+00	+00
Level Velocity Sens.	+00	+00
Attack Time	00	00
Decay Time	00	00
Release Time	00	00
Start Level	+00	+00
Attack Level	+00	+00
Release Level	+00	+00
Time Modulation Vel.	+00	+00

### VDF

#### <VDF 1>

Cutoff Frequency	99	99
Color	00	00
Cutoff EG Intensity	00	00
Vel.Sens. EG Intensity	+00	+00
Vel.Sens. Color	+00	+00
Key.Trk Intensity	+00	+00
Key.Trk Mode	Off	Off
Key.Trk Pivot Key	C4	C4

#### <VDF MG>

Enable OSC 1	Off	Off
LFO Waveform	Triangle	Triangle
Intensity	00	00
Frequency	50	50
Delay	00	00
Key Sync	Off	Off

#### <VDF EG 1>

Attack Time	00	00
Decay Time	00	00
Slope Time	00	00
Release Time	00	00
Attack Level	+00	+00
Start Level	+00	+00
Attack Level	+00	+00
Release Level	+00	+00
Time Modulation Vel.	00	00
Attack Time	0	0
Decay Time	0	0
Slope Time	0	0
Release Time	0	0
Time Modulation Key.	00	00
Attack Time	0	0
Decay Time	0	0
Slope Time	0	0
Release Time	0	0

#### <Control>

Cutoff Freq. JS X	+00	+00
VDF MG Intensity JS-Y	00	00
Cutoff Freq. AT	+00	+00
VDF MG Intensity AT	00	00



## VDA

### <VDA 1>

Vel.Sens. Level	+00	+00
Key.Trk Intensity	+00	+00
Key.Trk Mode	Off	Off
Key.Trk Pivot Key	C4	C4

### <VDA EG 1>

Attack Time	00	00
Decay Time	00	00
Slope Time	00	00
Release Time	00	00
Attack Level	99	99
Break Level	99	99
Sustin Level	99	99
Time Modulation Vel.	00	00
Attack Time	0	0
Decay Time	0	0
Slope Time	0	0
Release Time	0	0
Time Modulation Key.	00	00
Attack Time	0	0
Decay Time	0	0
Slope Time	0	0
Release Time	0	0

### <Control>

OSC Level	+00	+00
-----------	-----	-----

## Effect

OSC 1 C Send Level	9	9
OSC 1 D Send Level	9	9
Placement	Parallel 2	Parallel 2
FX 1	No Effect: Off	No Effect: Off
FX 2	No Effect: Off	No Effect: Off
C Pan	L	L
D Pan	R	R

## Drum Kit:

### All Keys (A0...C8)

DrumSample	-----	Same as R11
Transpose	-----	+00
Detune	-----	+00
Adjustment of Level	-----	+00
Adjustment of Decay Time	-----	+00
Pan	-----	CNT
C Send	-----	0
D Send	-----	0
Exclusive Group	-----	None

## 2. Style

Tempo	120
Drums (Program)	R11
(Pan)	PROG
(Volume)	100
Perc (Program)	R23
(Pan)	PROG
(Volume)	100
Bass (Program)	A52
(Pan)	CNT
(Volume)	100
(Wrap-Around)	07
(Retrigger)	On
ACC1 (Program)	A11
(Pan)	CNT
(Volume)	100
(Wrap-Around)	07
(Tension)	On
(Retrigger)	Off
ACC2 (Program)	A43
(Pan)	CNT
(Volume)	100
(Wrap-Around)	07
(Tension)	On
(Retrigger)	Off
ACC3 (Program)	A86
(Pan)	CNT
(Volume)	100
(Wrap-Around)	07
(Tension)	On
(Retrigger)	Off

### Settings for each Element

Chord Variation Table	CV 1
-----------------------	------

### Settings for each Chord Variation




Key	C maj
Length	04
Sequence data is erased	



# List of detected chords

The diagrams at right show the chords that the **i30** will detect with a root of C. Detection of two notes or fewer will occur when Chord Scanning is set to Lower (Easy).

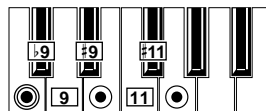
In order for the **i30** to correctly distinguish major 6th and minor 6th chords, the root becomes important. For example in the case of C major and its relative minor of A minor, both C6 and Am7 consist of C, E, G and A, but the root must be C in order for C6 to be detected. Also, both Cm6 and Am7 $\flat$ 5 consist of C, E $\flat$ , G, and A, but the root must be C in order for Cm6 to be detected.

 : Root
  : Constituent notes of the chord  
 : Notes which can be used as tension

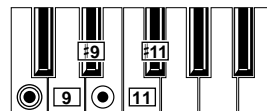
## Major

## "C"

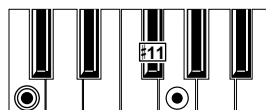
3-note



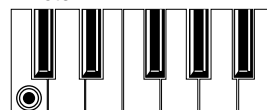
2-note



2-note



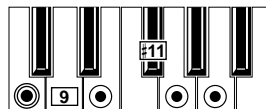
1-note



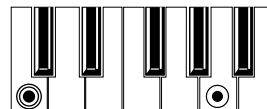
## Major 6th

## "C6"

4-note



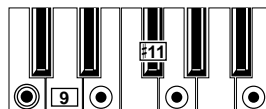
2-note



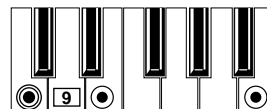
## Major 7th

## "CM7"

4-note



3-note



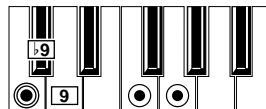
2-note



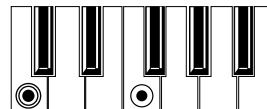
## Sus 4

## "Csus4"

3-note



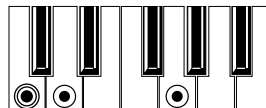
2-note



## Sus 2

## "Csus2"

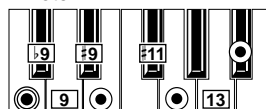
3-note



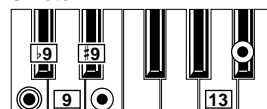
## Dominant 7th

## "C7"

4-note



3-note



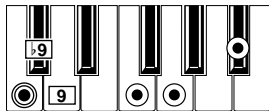
2-note



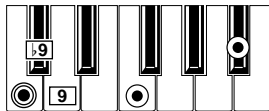


**Dominant 7th Sus 4 "C7sus4"**

4-note

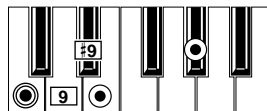


3-note



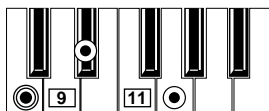
**Augmented "Caug"**

3-note



**Minor "Cm"**

3-note

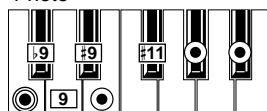


2-note



**Augmented 7th "Caug7"**

4-note



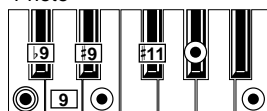
**Minor 6th "Cm6"**

4-note



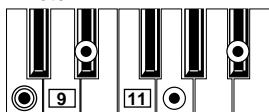
**Augmented Major 7th "CaugM7"**

4-note



**Minor 7th "Cm7"**

4-note

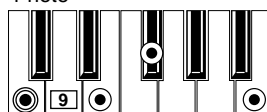


3-note



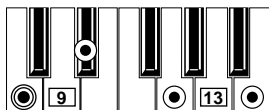
**Major 7th b5 "CM7b5"**

4-note



**Minor-Major 7th "CmM7"**

4-note

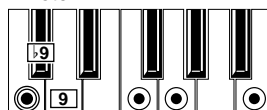


3-note



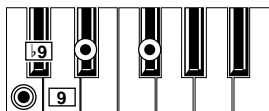
**Major 7th Sus 4 "CM7sus4"**

4-note



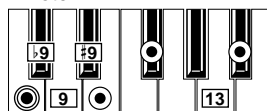
**Diminished "Cdim"**

3-note



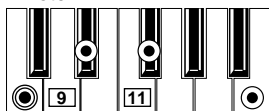
**Dominant 7th b5 "C7b5"**

4-note



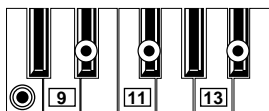
**Diminished Major 7th "CdimM7"**

4-note



**Minor 7th b5 "Cm7b5"**

4-note





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# Specifications and options

## Specifications

### Tone generation method

AI<sup>2</sup> Synthesis System

### Tone generator section

Arrangement Play mode/Backing Sequence mode

KBD parts: 32 voice 32 oscillator (single programs)

16 voice 32 oscillator (double programs)

ACC parts: 32 voices 32 oscillator (single programs)

16 voice 32 oscillator (double programs)

Other modes

64 voice 64 oscillator (single programs)

32 voice 64 oscillator (double programs)

### Waveform memory

PCM ROM 18 Mbyte

### Modes

Arrangement Play mode

Backing Sequence mode

Song mode

Song Play mode

Program mode

Edit Style mode

Global mode

Disk mode

### Effect section

Stereo digital multi-effect system

47 varieties

Arrangement Play mode/Backing Sequence mode

Two effect units each for KBD parts and ACC parts

Other modes

Two effect units

### Programs

352 preset programs (including 32 drum programs)

136 user programs (including 8 drum programs)

### Arrangements

128 preset arrangements

128 user arrangements

### Styles

128 preset styles

Maximum of 48 user styles

### Keyboard sets

64

### Backing sequences

10 songs

### Songs

10 songs

### Backing sequence + song capacity

Maximum 65,536 events

### Keyboard section

61 notes (velocity sensitive, with aftertouch)

### Display section

320 × 240 pixel TouchView Graphical User Interface

### Floppy disk drive

3.5 inch 2HD/2DD

### Hard disk drive (one drive can be installed)

2.5 inch E-IDE hard disk is supported

### Audio output jacks

1/L/MONO, 2/R, 3, 4

Headphone jack

### MIDI connectors

IN, OUT, THRU

### Other connectors

DAMPER jack

ASSIGNABLE PEDAL/SWITCH jacks (1, 2)

EC5 connector

TO HOST connector

### Power supply

AC 100 V

### Power consumption

20 W

### Dimensions (W × D × H)

1,090 × 348 × 117 (mm)

### Weight

14.2 kg

### Included items

AC power supply cable

Floppy disk (i30FD-00P)

Music stand

## Options (sold separately)

EC5 external controller

DS-1H damper pedal

PS-1 pedal switch

EXP-2 foot controller

XVP-10 expression pedal

MIDI cables

AG-001B, AG-002B connection kit

Specifications are subject to change without notice.



# MIDI Implementation Chart

Function		Transmitted	Recognized	Remarks	
Basic Channel	Default	1 – 16	1 – 16	Memorized	
	Changed	1 – 16	1 – 16		
Mode	Default		3		
	Messages	X	X		
	Altered	*****			
Note Number:		0 – 127	0 – 127	When sequencer data is sent: 0 – 127	
	True Voice	*****	0 – 127		
Velocity	Note On	O 9n, V=2 – 127	O 9n, V=1 – 127	When sequencer data is sent: 2 – 126	
	Note Off	X	X		
Aftertouch	Polyphonic (Key)	O	O	Sequencer data only	*A
	Monophonic (Channel)	O	O		*A
Pitch Bend		O	O		*C
Control Change	0, 32	O	O	Bank Select (MSB, LSB)	*P
	1, 2	O	O	Joystick (+Y, –Y)	*C
	4, 64	O	O	Pedal (scale, damper)	*C
	6, 38	O	O	Data Entry (MSB, LSB)	*E
	7, 11	O	O	Volume, Expression	*C
	10, 91, 93	O	O	Panpot, send C, D	*C
	12, 13	O	O	Effect controll 1, 2	*C
	72, 73, 74	O	O	EG time (Release, Attack), Brightness	*C
	92 ,94	O	O	Effects 1, 2 on/off	*C*4
	96, 97	O	O	Data Inc, Dec	*C
	100, 101	X	O	RPN (LSB, MSB)	*2
	120, 121	X	O	All sound off, Reset all Controller	
	0 – 101	O	O	(Sequencer data)	
Program Change		O 0 – 127	O 0 – 127	*P	
	Variable Range	*****	0 – 127		
System Exclusive		O	O	*3 *E	
System Common	Song Position	O	O	*1	
	Song Select	O 0 – 9	O 0 – 9	*1	
	Tune	X	X		
System Real Time	Clock	O	O	*1	
	Command	O	O	*1	
Aux Messages	Local On/Off	X	X		
	All Notes Off	X	O 123 – 127		
	Active Sense	O	O		
	Reset	X	X		
<div>Notes</div> <div>*C, *P, *A, *E: Sent and received when MIDI Filter (Controller, Program Change, Aftertouch, System Exclusive) is set to ENA in Global mode. *1: When clock is set to internal, sent but not received. When set to external, received but not sent. *2: LSB, MSB = 00,00: pitch bend range, =01,00: fine tune, =02,00: course tune *3: Includes Inquiry, GM Mode On, Master Balance, and Master Volume messages. *4: In Arrangement Play mode/Backing Sequence mode, turns ACC FX1 and ACC FX2 on/off.</div>					

Mode 1:OMNI ON, POLY  
Mode 3:OMNI OFF, POLY

Mode 2:OMNI ON, MONO  
Mode 4:OMNI OFF, MONO

O: Yes  
X: No

Consult your local Korg distributor for more information on MIDI IMPLEMENTATION.