P-6

Owner's Manual

To ensure correct use of this unit, carefully read the documentation listed below beforehand. After reading, keep the document(s) where it will be available for immediate reference.

- Leaflet "Read Me First"

Contents

Top panel

1. Ports and jacks

Controller	Explanation
CHARGE indicator	**When charging via USB port:** **Orange (lit):** Charging. **Green (lit):** Charging is completed. **Green and orange (blinking):** A charging error occurred. Please contact your dealer or Roland support. https://www.roland.com/support/
	When not charging via USB port: **Red (lit):** The remaining battery power is low. Charge the battery. The P-6 powers down within 30 minutes.
SYNC IN jack	Use this jack to input synchronization signals from an external device.
SYNC OUT jack	Use this jack to output synchronization signals to an external device.
MIX IN jack	This is an input jack for audio signals. The sound from connected devices is output from the MIX OUT jack.
MIX OUT / HEADSET jack	This is an output jack for audio signals. You can plug a pair of headphones into this jack. You can also connect a headset here. If you've connected a headset to this jack, the jack also functions as a MIC IN jack.
[VOLUME] knob	Adjusts the volume of audio coming from the MIX OUT jack.

MEMO

- Use a cable with mono mini plugs to connect to/from the SYNC (IN/OUT) jacks. These jacks do not operate correctly when using a cable with stereo mini plugs.
- Do not connect an audio device to the SYNC OUT jack. Doing so may cause a malfunction.
- If an external device is connected to the SYNC IN jack, the unit synchronizes with the clocks inputted to the SYNC IN jack, regardless of the MIDI Clock Sync setting.

- Use cables with stereo miniature phone type plugs to connect to/from the MIX (IN/OUT) jacks. These jacks do not operate correctly when using a cable with mono mini plugs.
- Use a headset with a CTIA-type mini plug (four-conductor) when connecting to the MIX OUT/HEADSET jacks.

2. Common

Controller	Explanation
Display	This is a four-digit, seven-segment LED display.
[TEMPO/VALUE] knob	Changes the values shown in the display.
[SHIFT] button	Use this in combination with other controllers.
[PATTERN] button	Switches the unit to pattern selection mode.
[►] button	Plays the pattern. Press the button again to stop playback.
[●] button	Switches a pattern that was input in real time to record standby mode. When in this mode, you can start pattern recording by pressing the [►] button (Recording your performance in real time (Real-time input) (p. 45)).

3. Effects

Controller	Explanation
[CTRL1]–[CTRL3] knobs	Configures the effects. Refer to "Effects and effect parameters (p. 122)" for details.
[LOOPER] button	Switches the DJFX Looper (p. 123) on/off. This effect loops the sound in short cycles. You can also change the playback direction (forward/reverse) and the playback speed for the sound that's inputted.
[PITCH] button	Switches the Chromatic PS (p. 124) on/off. This effect changes the pitch.
[DELAY] button	Switches the Sync Delay (p. 125) on/off. Gives an echo effect in sync with the tempo.
[FILTER] button	Switches the Filter+Drive (p. 126) on/off. This is a filter with overdrive. It cuts the specified frequencies and adds distortion.
[SCATTER] button	Switches the Scatter (p. 127) on/off. This effect swaps the sound played back by a loop in steps, altering its playback direction and gate length. This produces a digital groove feel to the loop playback.
[MFX] button	Turns the effects on/off. Press a step button while holding down the [MFX] button to select the effects. Refer to "Effects and effect parameters (p. 122)" for details.

4. Sample editing

Controller	Explanation
[PITCH] knob	Sets the sample pitch.
[START] knob	Specifies the position at which the sample starts playing.
[END] knob	Specifies the position at which the sample stops playing.
[LEVEL] knob	Sets the sample volume.

Controller	Explanation
[SAMPLING] button	Lets you sample. You can also import samples from a computer. Refer to "Loading samples (Import) (p. 85)" for details.
[LO-Fi] button	When this is on, the Lo-Fi effect is used to degrade the playback sound quality (lowering the sample's bit rate). Press the [LO-Fi] button while holding down the [SHIFT] button to set the intensity of the Lo-Fi effect (Setting and checking the Lo-Fi effect intensity (p. 13)).
[GATE] button	Changes the sample playback mode. The way that samples play back when you press sample pads depends on the playback mode. Refer to "Changing the sample playback mode (gate/one-shot) (p. 14)" for details. Press the [GATE] button while holding down the [SHIFT] button to make the keyboard buttons trigger the samples at the same time. Refer to "Layering and triggering the same sample (polyphonic) (p. 18)" for details.
[DELETE] button	Deletes a sample. When the [SAMPLING] button is lit (in sampling mode), press the [DELETE] button to mute the mic.
[LOOP] button	When this is on, the sample plays back in a loop. You can change the direction in which the loop plays back. Refer to "Selecting the sample playback direction (p. 15)" for details. **MEMO** When the [GATE] button is off (one-shot), the loop does not stop playing back even after you take your fingers off the sample pads. To stop the sample playback, press the sample pads again.
[A/E]–[D/H] buttons	Switches the pad bank (banks A–D). When banks A–D are selected, the [A/E]–[D/H] buttons light up. To select banks E–H, press the [A/E]–[D/H] buttons twice. When banks E–H are selected, the [A/E]–[D/H] buttons blink. Press the [A/E]–[D/H] buttons while holding down the [SHIFT] button to mute the bank samples.

5. Pads

Controller	Explanation
Sample pads [1]–[6]	These play the samples assigned to each sample pad. **MEMO** • The settings for each sample pad are saved in the P-6 system and used in common by all patterns. • Press a sample pad while holding down the [PATTERN] button to select a sample pad without playing it back. • Press sample pads while holding down the [SHIFT] button to mute the notes of the pads. The mute settings are saved in the patterns.
[GRANULAR] pad	This triggers the granular sampler. **MEMO** • The tone settings are saved in the patterns. • Press a sample pad while holding down the [PATTERN] button and the [GRANULAR] pad to select a sample used by the granular sampler. • Press the [GRANULAR] pad while holding down the [PATTERN] button to select the [GRANULAR] pad without triggering the granular sampler. • Press the [GRANULAR] pad while holding down the [SHIFT] button to mute the notes of the [GRANULAR] pad. The mute settings are saved in the patterns. • Press the [GRANULAR] pad while holding down the step button to edit each step.

6. Step/keyboard buttons

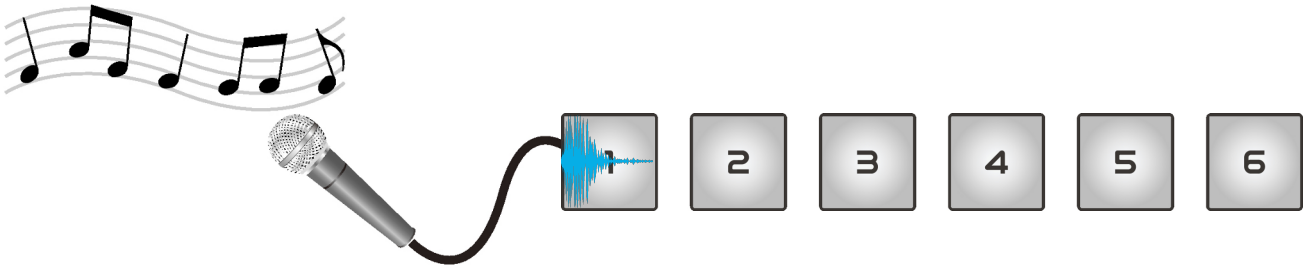
Controller	Explanation
Step buttons	These buttons are used for switching between patterns and banks, inputting notes for the sampler and granular sampler and so forth. 
[KYBD] button	When the [KYBD] button is on, the step buttons function as keyboard buttons. You can use the keyboard buttons to play the sample you've selected using the sample pads as notes in a scale.

Rear panel

Number	Name	Explanation
1	[POWER] switch	Turns the power on/off.
2	USB port (USB Type-C®)	Use a commercially available USB 2.0 cable (USB A↔USB Type-C®, USB Type-C®↔USB Type-C®) to connect this port to your computer. This is used to transfer USB MIDI and USB audio data. Do not use a USB cable that is designed only for charging. Cables used for charging only cannot transmit data.
3	MIDI (IN/OUT) jacks	Use TRS/TRS connecting cables (BCC series, sold separately) or TRS/MIDI connecting cables (BMIDI series, sold separately) to connect this unit to an external MIDI device. You can make the P-6 play in sync with a MIDI device by connecting the devices with a commercially available MIDI cable. Do not use these connectors for connecting to audio devices. Doing so may cause a malfunction.

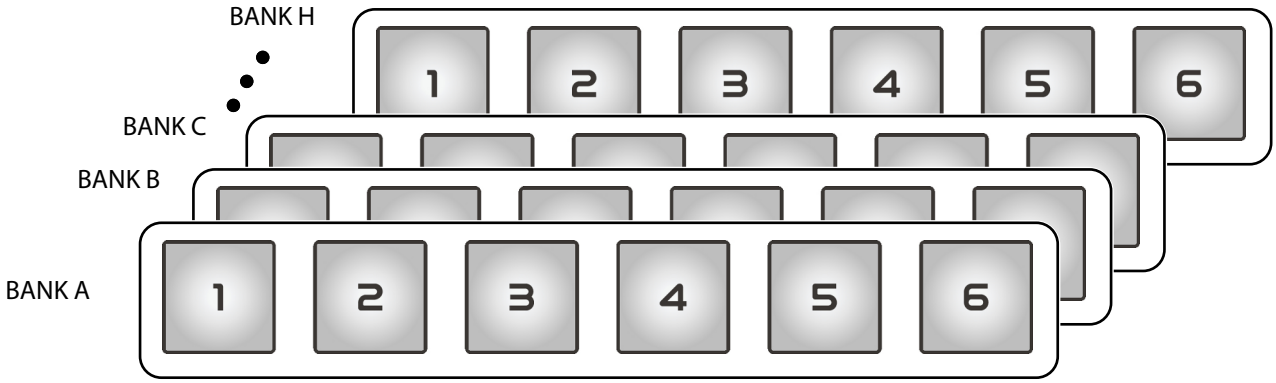
Understanding samples

A sample is a collection of data that includes the sampled sound (recorded audio data), how the sample pad works, and the sample's loop settings.



The samples are specified by bank (A–H) and by sample number (1–6), for a total of 48 samples.

Samples can be assigned to sample pads on the P-6 and played back, or you can use them as parts of patterns to construct your song.



The samples are saved in a dedicated area internally on the P-6, and are used in common by all patterns.

The following settings related to how the sample pads work are also managed along with the samples.

- [LO-Fi] button settings (Changing the sound quality of the sample playback (Lo-Fi) (p. 12))
- [GATE] button settings (Changing the sample playback mode (gate/one-shot) (p. 14))
- Monophonic/polyphonic settings (Layering and triggering the same sample (polyphonic) (p. 18))
- [LOOP] button settings (Playing back samples in a loop (p. 17))
- Sample playback direction settings (Selecting the sample playback direction (p. 15))
- [F♯] (P.ENV) button settings (SAMPLE EDIT (P.ENV) settings (p. 95))
- [G] (VOICE) button settings (SAMPLE EDIT (VOICE) settings (p. 103))
- [G♯] (FILTER) button settings (SAMPLE EDIT (FILTER) settings (p. 107))
- [A] (MIXER) button settings (SAMPLE EDIT (MIXER) settings (p. 109))

Playing the samples

Once the P-6 starts up, you can use the sample pads to play back the samples.

MEMO

The tempo of the current pattern is shown on the display.

1 Press sample pads to play the samples.

This plays back the samples that are assigned to the sample pads.

MEMO

- When you press the [KYBD] (HOLD) button while holding down a sample pad, the sample pad remains in the held-down state.
- You can switch between the sample pad banks.
  Refer to "Switching between sample banks (p. 11)" for details.

Switching between sample banks

Here's how to switch between the sample banks.

There are eight banks (A–H), with six samples that you can play per bank for a total of 48 samples.

1 **Press the [A/E]–[D/H] buttons.**

This switches to the bank you pressed.

To select banks E–H, press the [A/E]–[D/H] buttons twice.

MEMO

The [A/E]–[D/H] buttons light up differently depending on the bank you selected.

Bank	[A/E]–[D/H] buttons
A–D	Lit
E–H	Blinking

Changing the sound quality of the sample playback (Lo-Fi)

You can use the Lo-Fi effect to degrade the playback sound quality, which plays back the samples at a lower sample bit rate.

1. **Press the sample pads [1]–[6] to which you want to apply the Lo-Fi effect, or press the [GRANULAR] pad.**
2. **Press the [LO-Fi] button to turn the Lo-Fi effect on/off.**

[LO-Fi] button	Explanation
Off (unlit)	The Lo-Fi effect is not applied.
On (lit)	The Lo-Fi effect is applied, degrading the sound quality. **MEMO** You can set the intensity of the Lo-Fi effect. Refer to "Setting and checking the Lo-Fi effect intensity (p. 13)" for details.

MEMO

You can restore the settings of the sample pads to the way they were prior to editing (meaning the last saved state).

Refer to "Restoring the sample pad settings (p. 21)" for details.

Setting and checking the Lo-Fi effect intensity

You can set the intensity at which the Lo-Fi effect is applied (meaning how much the sound quality degrades).

1. **Press the [LO-Fi] button while holding down the [SHIFT] button.**
2. **Use the [TEMPO/VALUE] knob to select "LoF i".**
3. **Press the [C♯] (ENTER) button.**
4. **Turn the [TEMPO/VALUE] knob to set the effect intensity.**
5. **To exit the settings, press the [C] (EXIT) button.**

MEMO

Select "SMP.r" in step 2 and then press the [C♯] (ENTER) button to show the sample rate for the current sample.

Press the [C] (EXIT) button to finish checking the sample rate.

Changing the sample playback mode (gate/one-shot)

Here's how to change the sample playback mode.

The way that samples play back when you press sample pads depends on the playback mode.

1 Press the sample pad for which you want to change the playback mode.

2 Press the [GATE] button to set the playback mode.

[GATE] button	Explanation
Off	The sample plays back in one-shot mode. In this mode, the sample plays back all the way to the end, even after you take your finger off the sample pad.
On	The sample plays back in gate mode. In this mode, the sample plays back only while you're pressing the sample pad.

MEMO

You can restore the settings of the sample pads to the way they were prior to editing (meaning the last saved state).

Refer to "Restoring the sample pad settings (p. 21)" for details.

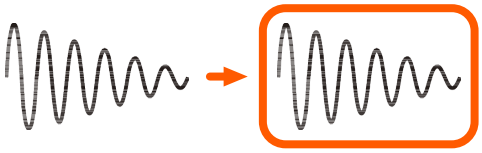
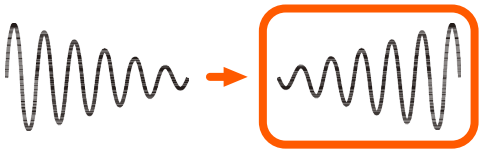
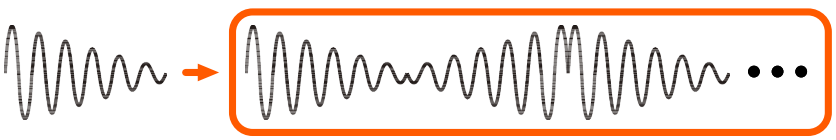
Selecting the sample playback direction

You can choose which direction a sample plays back.

1 **Press the [LOOP] button while holding down the [SHIFT] button.**

This switches the direction in which the sample plays back.

The sample playback direction changes as shown below each time you press the [LOOP] button while holding down the [SHIFT] button.

Display	[LOOP] button	Explanation
FrWd **(Forward)**	Lights up dimly	The sample plays forward (normal mode). 
rurS **(Reverse)**	Lit	The sample plays in reverse. 
ALt **(Alternate)**	Blinking	In this mode, the sample repeatedly plays back forward and then in reverse.  **MEMO** The sample plays back in a loop when Alternate mode is selected.

MEMO

You can restore the settings of the sample pads to the way they were prior to editing (meaning the last saved state).

Refer to "Restoring the sample pad settings (p. 21)" for details.

Playing back samples in a loop

Here's how to play back samples in a loop.

1 Press the [LOOP] button.

This turns sample loop playback on.

MEMO

- When the [GATE] button is off (one-shot), the loop does not stop playing back even after you take your fingers off the sample pads. To stop the sample playback, press the sample pads again.
- Press the [C] (EXIT) button while holding down the [SHIFT] button to make all samples stop playing back.
- You can restore the settings of the sample pads to the way they were prior to editing (meaning the last saved state). Refer to "Restoring the sample pad settings (p. 21)" for details.

Layering and triggering the same sample (polyphonic)

You can layer and trigger up to 16 notes of a single sample.

This lets you trigger samples as chords, or play back the same samples that you split using the chop function at the same time.

1 Press sample pads to select a sample.

MEMO

When the [KYBD] button is on, you can use the keyboard buttons to play the samples you've selected, as notes in a scale.

Refer to "Using the keyboard buttons to play the samples (p. 19)" for details.

2 Press the [GATE] button while holding down the [SHIFT] button.

The unit enters polyphonic mode.

The display indicates "PoLY".

3 To turn polyphonic mode off, press the [GATE] button again while holding down the [SHIFT] button.

This turns off polyphonic mode and switches to monophonic.

The display indicates "Mono".

MEMO

You can restore the settings of the sample pads to the way they were prior to editing (meaning the last saved state).

Refer to "Restoring the sample pad settings (p. 21)" for details.

Using the keyboard buttons to play the samples

You can use the keyboard buttons to play the sample you've selected using sample pads or the [GRANULAR] pad, as notes in a scale.

You can also use the keyboard buttons to play each of the samples you've sampled using step sampling or split using the chop function.

MEMO

You can't play the samples you've sampled using step sampling or the samples you've split using the chop function as notes in a scale.

For details, refer to "Creating equally-divided samples (step sampling) (p. 27)" and "Chop function (Chop (p. 104))".

1 Press sample pad or the [GRANULAR] pad.

2 Press the [KYBD] button.

The [KYBD] button lights up, and the step buttons switch to keyboard buttons.

3 Press the keyboard buttons to play the samples.

4 To stop using the buttons as keyboard buttons, press the [KYBD] button.

The [KYBD] button goes dark, and the keyboard buttons switch back to step buttons.

MEMO

In polyphonic mode, you can trigger samples as chords, or play back the same samples that you split using the chop function at the same time.

For details on polyphonic mode, refer to "Layering and triggering the same sample (polyphonic) (p. 18)".

Switching between keyboard button octaves

You can change the key range that's covered by the keyboard buttons in one-octave units.

1 Press the [KYBD] button.

The [KYBD] button lights up, and the step buttons switch to keyboard buttons.

2 Press the [OCT-] [OCT+] button.

Each time you press the [OCT-] button, the key range is lowered one octave; and each time you press the [OCT+] button, the key range is raised one octave.

The number of octaves shifted appears on the display.

MEMO

- The [OCT-] and [OCT+] buttons blink faster as the octave shift increases.
- Press the [OCT-] and [OCT+] buttons at the same time to reset the octave setting to "0".

Restoring the sample pad settings

This shows how to restore the settings of a selected sample pad to the way they were prior to editing (meaning the last saved state).

1 Press the [OCT+] (MENU) button while holding down the [SHIFT] button.

This shows the parameter (item to set).

2 Use the [TEMPO/VALUE] knob to select "rLPd" (Reload Pad), and press the [C♯] (ENTER) button.

The sample pad settings are restored to their values before they were edited.

You can use this operation to restore the following parameters.

- [LO-Fi] button settings (Changing the sound quality of the sample playback (Lo-Fi) (p. 12))
- [GATE] button settings (Changing the sample playback mode (gate/one-shot) (p. 14))
- Monophonic/polyphonic settings (Layering and triggering the same sample (polyphonic) (p. 18))
- [LOOP] button settings (Playing back samples in a loop (p. 17))
- Sample playback direction settings (Selecting the sample playback direction (p. 15))
- [F♯] (P.ENV) button settings (SAMPLE EDIT (P.ENV) settings (p. 95))
- [G] (VOICE) button settings (SAMPLE EDIT (VOICE) settings (p. 103))
- [G♯] (FILTER) button settings (SAMPLE EDIT (FILTER) settings (p. 107))
- [A] (MIXER) button settings (SAMPLE EDIT (MIXER) settings (p. 109))

Sampling

This shows how to sample (record) the audio that's inputted into the P-6 to create your own samples.

The samples you create are assigned to a sample pad.

MEMO

Each sample is saved in a dedicated area internally on the P-6, and is used in common by all patterns.

1 Press the [SAMPLING] button to enter sampling mode.

The [SAMPLING] button lights up.

MEMO

The step buttons indicate the audio input level in sampling mode.

Refer to "Adjusting the input level (p. 24)" for details.

2 Press the sample pad (one that's blinking) to which you wish to assign the sample.

The selected sample pad lights up, and the [SAMPLING] button blinks.

MEMO

You can't select a sample pad to which a sample is already assigned, meaning that pad can't be used for sampling.

To sample, either select a sample pad that doesn't have a sample assigned to it (unassigned sample pads are blinking), or delete a sample from the desired sampled pad beforehand.

Refer to "Deleting a sample (p. 32)" for how to delete a sample from a sample pad.

3 Press the [SAMPLING] button.

Sampling begins.

MEMO

The timing at which sampling begins depends on the trigger setting used for starting the sampling.

Refer to "Sampling settings (p. 25)" for details.

4 To exit sampling, press the [SAMPLING] button.

The sample is saved to this unit and assigned to the sample pad.

MEMO

- The method of stopping the sampling depends on the conditions (length) used.
  You can also configure other detailed settings related to sampling. Refer to "Sampling settings (p. 25)" for details.
- The sample data is automatically optimized (normalized) when sampling ends.
  "norM" (Normalize) is shown when a sample is being optimized.
- It may take a little time to assign (save) a sample.
  Once "Wr it" (Write) appears, wait until "donE" blinks in the display.

Adjusting the input level

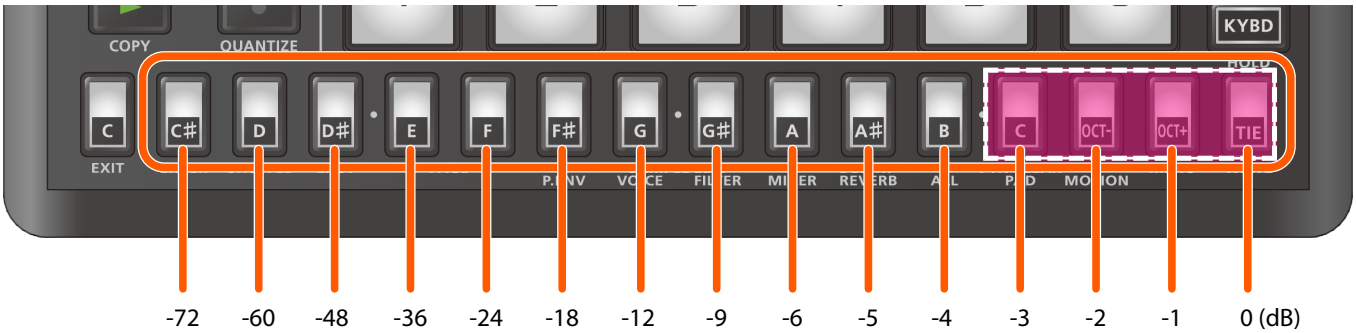
You can adjust the input level of the built-in mic or the headset mic used for sampling.

The actual input level can be adjusted while you're checking it, so that you can set the optimal level.

1 Press the [SAMPLING] button.

The unit enters sampling mode.

Check the step button indicators.



2 Use the [LEVEL] knob to adjust the input level so that the [C]–[TIE] buttons (-3 to 0 dB) occasionally light up.

MEMO

- The input peak level is shown when you press the [SHIFT] button.
- When you're sampling (or resampling) what you play on the sample pads, use one of the following methods to adjust the sample volume.
  - Exit sampling mode, and then use the [LEVEL] knob to adjust the volume for each sample pad.
  - Use the "Volume (p. 90)" parameter to adjust the volume for the entire pattern.
- If the sound input to the MIX IN jack sounds distorted even though the 0 dB segment on the level meter doesn't light up, adjust the volume in one of the following ways.
  - Adjust the volume of the connected external devices.
  - Adjust the "Ext. In Gain (p. 93)" parameter.

Sampling settings

You can edit the sampling parameters (recording settings) for this unit.

1 Press the [SAMPLING] button.

The unit enters sampling mode.

2 Use the following controllers to configure the sampling parameters.

Controller	Value	Explanation
[LO-Fi] button (The sample rate changes each time you press the [LO-Fi] button.)	Sets the sample rate.	
	44.1Z The [LO-Fi] button lights up dimly	The unit samples at 44.1 kHz.
	22.0Z The [LO-Fi] button is lit	The unit samples at 22.05 kHz.
	14.7Z The [LO-Fi] button blinks rapidly	The unit samples at 14.7 kHz.
	11.0Z The [LO-Fi] button blinks	The unit samples at 11.025 kHz.
[DELETE] button	Switches the mic on/off (mic mute).	
	The [DELETE] button is lit	Mutes the mic.
	The [DELETE] button lights up dimly	Enables the mic.
[PITCH] knob	Sets whether to sample in mono or in stereo.	
	Mono	The unit samples in mono.
	StEr	The unit samples in stereo.

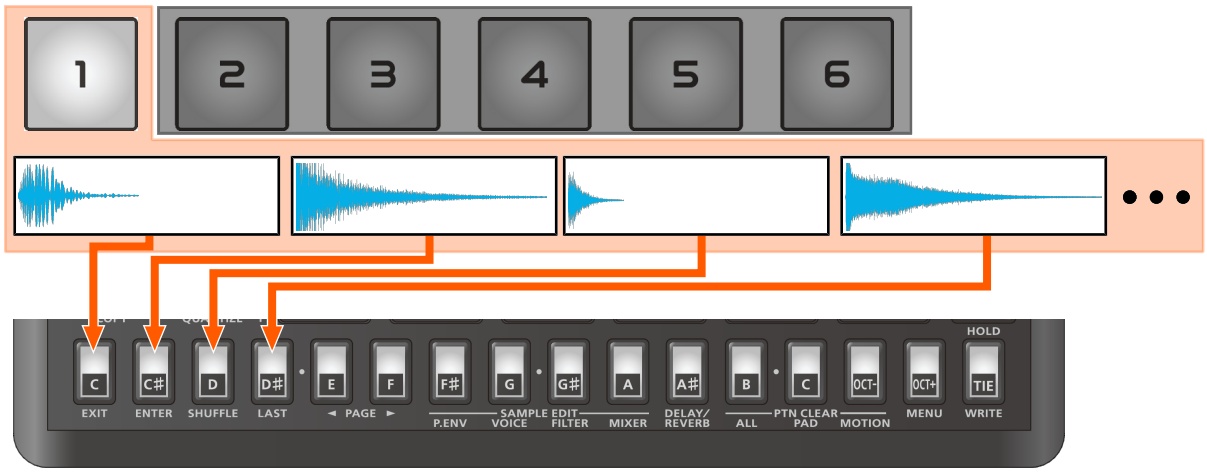
Controller	Value	Explanation
[START] knob	Sets the sample length. **MEMO** The length you can set depends on the tempo, sample rate and mono/stereo setting.	
	FrEE	Sampling stops when you press the [SAMPLING] button. **MEMO** Refer to "Maximum sample time (p. 148)" in the main specifications for the maximum time available for each sample.
	n. 1r4 (1 out of 4 beats in a measure), n.2r4 (2 out of 4 beats in a measure), n.3r4 (3 out of 4 beats in a measure), n. 1–n. 29	Sets the sample length (number of measures).
[END] knob	This sets the trigger that's used to start the sampling.	
	t.OFF	Press the [SAMPLING] button to begin sampling.
	SYnC	Either press the [SAMPLING] or [►] button, or use start commands (FA)/stop commands (FC) input from an external MIDI device to start and stop sampling.
	-3db--24d (-3–-24dB)	Sampling begins once the audio input exceeds the level that's set here.
[LEVEL] knob	G. 0–G.255	Sets the mic sensitivity. Refer to "Adjusting the input level (p. 24)" for details.
Turn the [PITCH] knob while holding down the [SHIFT] button	This executes step sampling, which creates a number of individual (split) samples based on the sampling time you specify with the [START] knob. A note number is assigned to each sample after sampling is finished. For details on step sampling settings, refer to "Creating equally-divided samples (step sampling) (p. 27)".	
	S.OFF	The step sampling function is not used.
	S. 2–S. 64	Sets the number of individual slices (divisions of a sample) created by the step sampling function.

Creating equally-divided samples (step sampling)

Step sampling is a function that creates a number of individual samples based on the sampling time you specify with the [START] knob.

Although normal sampling creates one sample per sample pad, step sampling lets you create multiple samples for a single sample pad.

After sampling is finished, a note number is assigned to each sample, and you can use the keyboard buttons or an external MIDI keyboard to play the samples.



1 Use "Sampling settings (p. 25)" to enable the step sampling function.

Sets the number of individual samples (5. 2–5. 64) created by the step sampling function.

Also, configure the sample rate, mono/stereo, sample length and the trigger used to start sampling as necessary.

2 Press the sample pad to which you want to assign the sample.

The [SAMPLING] button blinks.

MEMO

You can't select a sample pad to which a sample is already assigned, meaning that pad can't be used for sampling.

To sample, either select a sample pad that doesn't have a sample assigned to it (unassigned sample pads are blinking), or delete a sample from the desired sampled pad beforehand.

Refer to "Deleting a sample (p. 32)" for how to delete a sample from a sample pad.

3 Press the [SAMPLING] button.

Sampling begins.

MEMO

- The timing at which sampling begins depends on the trigger setting used for starting the sampling.
  Refer to "Sampling settings (p. 25)" for details.
- You can redo the samples you previously made during step sampling if you don't like what you did.
  Use the [TEMPO/VALUE] knob to select the step for which you want to redo the sampling (the "split position"), and press the [SAMPLING] button.

4 Repeat step 3 (in other words, repeat the sampling).

Once you've reached the specified number of samples by repeating the sampling process, "End" blinks in the display.

The samples are now saved to the pad you specified, and a note number is assigned to each sample.

The note numbers are assigned as follows.

Split (individual) samples	Note number (key)
Sample #1	60 (C4)
Sample #2	61 (C♯4)
:	:
Sample #64	123 (D♯9)

MEMO

- The sample pitches do not change (meaning that no scale is applied) even when note numbers are assigned to the individual samples.
- Refer to "Using the keyboard buttons to play the samples (p. 19)" for how to check the sound of the individual samples.
- Refer to "Layering and triggering the same sample (polyphonic) (p. 18)" for how to layer and play the individual samples.

Editing a sample sound

Here's how to adjust the sample parameters to edit the sounds.

1. **Follow the instructions in "Playing the samples (p. 10)" to select the sample for which you want to edit the sound.**
2. **Use the operations shown below according to the parameter you want to edit.**

Parameter/item to edit	Operation	Reference
Editing time-based changes in pitch	Press the [F♯] (P.ENV) button while holding down the [SHIFT] button.	SAMPLE EDIT (P.ENV) settings (p. 95)
Editing the sample playback pitch, range, or time-based changes to the volume or filter	Press the [G] (VOICE) button while holding down the [SHIFT] button.	SAMPLE EDIT (VOICE) settings (p. 103)
Using a filter to edit the sound	Press the [G♯] (FILTER) button while holding down the [SHIFT] button.	SAMPLE EDIT (FILTER) settings (p. 107)
Editing the sample volume and pan, output bus settings and send amount to delay/reverb	Press the [A] (MIXER) button while holding down the [SHIFT] button.	SAMPLE EDIT (MIXER) settings (p. 109)

3. **Use the [TEMPO/VALUE] knob to select a parameter, and press the [C♯] (ENTER) button.**
4. **Use the [TEMPO/VALUE] knob to edit the value.**

MEMO

You can also adjust some of the parameters with the [CTRL1]–[CTRL3] knobs as well as the [PITCH], [START], [END] and [LEVEL] knobs.

Refer to "Knob functions (p. 121)" for details.

5. **To finish editing, press the [C] (EXIT) button twice.**

MEMO

You can restore the settings of the sample pads to the way they were prior to editing (meaning the last saved state).

Refer to "Restoring the sample pad settings (p. 21)" for details.

Copying a sample

You can copy a sample that's assigned to a sample pad to a different sample pad.

1 Press the [SHIFT] button and the [►] (COPY) buttons while holding down the sample pad you want to copy.

2 Use the [TEMPO/VALUE] knob to select "COPY".

3 Press the [C♯] (ENTER) button.

4 Press the copy destination sample pad (one that's blinking).

MEMO

- You can switch between the sample pad banks for the copy destination as necessary.
  Refer to "Switching between sample banks (p. 11)" for how to switch between sample pad banks.
- You can also copy a sample to a sample pad that doesn't contain an assigned sample (i.e., an empty sample pad).
  You can't select a sample pad to which a sample is already assigned, meaning that pad can't be used for copying.
  To copy, either select a sample pad that doesn't have a sample assigned to it (unassigned sample pads are blinking), or delete a sample from the desired sampled pad beforehand.
  Refer to "Deleting a sample (p. 32)" for how to delete a sample from a sample pad.

5 Press the [C♯] (ENTER) button.

The sample is copied.

Exchanging (swapping) samples

Here's how to exchange (swap) samples between two sample pads.

1 Press the [SHIFT] button and the [►] (COPY) buttons while holding down the sample pad (for the first sample) you want to exchange.

2 Use the [TEMPO/VALUE] knob to select "ExCG".

3 Press the [C♯] (ENTER) button.

4 Press the exchange destination sample pad (the second sample: a sample pad that's blinking).

MEMO

- You can switch between the sample pad banks for the exchange destination as necessary.
  Refer to "Switching between sample banks (p. 11)" for how to switch between sample pad banks.
- You can't exchange samples with a sample pad that doesn't contain an assigned sample (i.e., an empty sample pad).

5 Press the [C♯] (ENTER) button.

The first sample is now exchanged with the second.

Deleting a sample

Here's how to delete the sample assigned to a pad.

1 Press the [DELETE] button.

The display indicates "dEL".

2 Press the sample pads (ones that are blinking) from which you wish to delete a sample.

MEMO

You can also switch between sample pad banks as necessary.

Refer to "Switching between sample banks (p. 11)" for how to switch between sample pad banks.

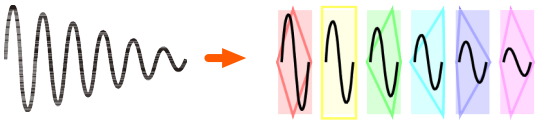
3 Press the [DELETE] button.

This erases the sample that was assigned to the sample pad.

Understanding the granular sampler

The term “granular” in “granular sampler” comes from the word “grain”.

This feature lets you create new sounds from “grains”, which are samples split into minute sections.



You can control the grain-related parameters listed below to alter the original image of the sound.

- Change the size and playback position of a grain
- Increase the number of grains
- Randomly change the grain playback direction, stereo position (pan), etc.

On the P-6, the function for using and playing grains is called the “granular sampler”.

You can use the granular sampler on the P-6 to create sounds from samples you’ve already recorded.

Using the granular sampler

Here's how to select the sample you wish to use as material (raw data) for the granular sampler.

1 Press the [GRANULAR] pad and the sample pad corresponding to the material you want to use, while holding down the [PATTERN] button.

This assigns the sample of the sample pad you selected to the [GRANULAR] pad.

2 Press the [GRANULAR] pad.

This plays the granular sampler.

MEMO

You can also play the granular sampler sounds as scale notes.

Refer to "Using the keyboard buttons to play the samples (p. 19)" for details.

Controlling the grains

This shows how to adjust the grain to edit the sound.

1. **Follow the steps in "Using the granular sampler (p. 34)" to assign the sample you want to process with the granular sampler to the [GRANULAR] pad.**

2. **Press the [G] (VOICE) button while holding down the [SHIFT] button.**

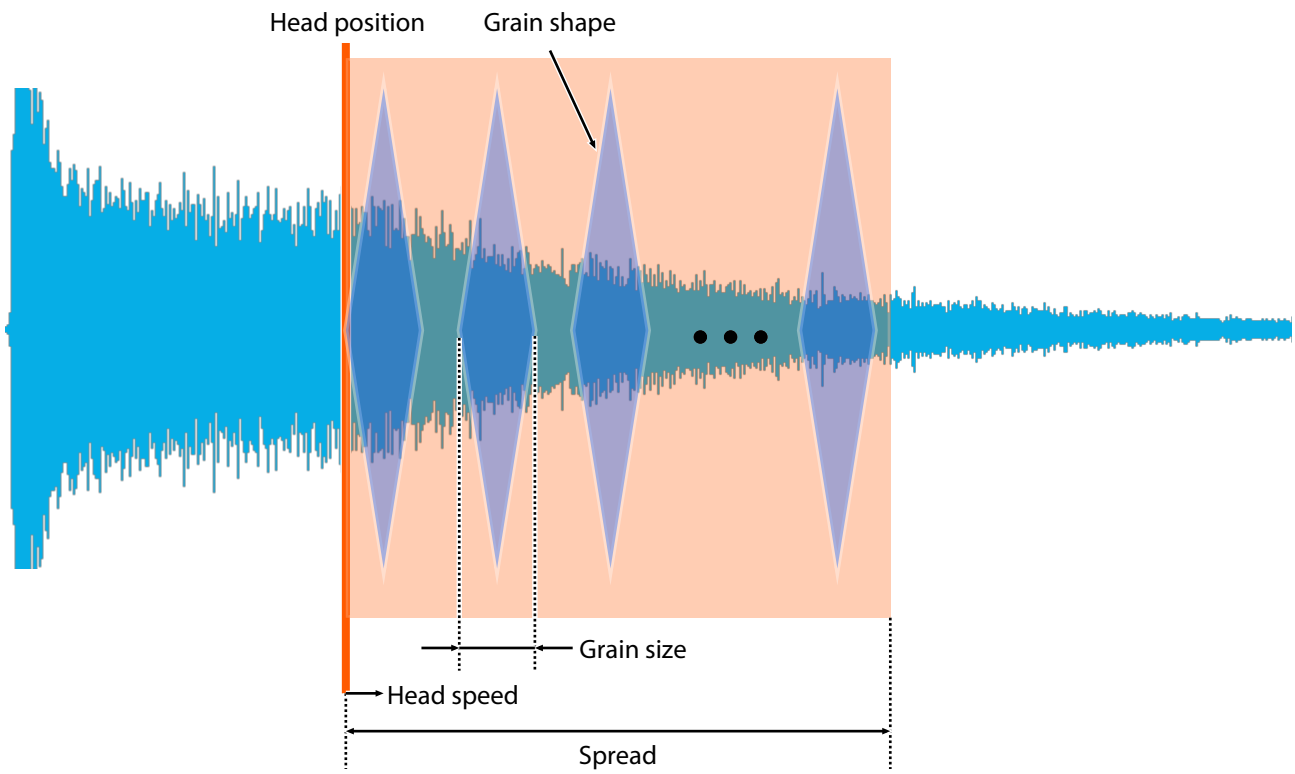
   This lets you edit the sample.

3. **Use the [TEMPO/VALUE] knob to select a parameter, and press the [C♯] (ENTER) button.**

MEMO

For details on the parameters you can set, refer to "SAMPLE EDIT (VOICE) settings (p. 103)".

4. **Use the [TEMPO/VALUE] knob to edit the value.**



MEMO

- You can also adjust some of the parameters with the [CTRL1]–[CTRL3] knobs as well as the [PITCH], [START], [END] and [LEVEL] knobs. Refer to "SAMPLE EDIT (VOICE) settings (p. 103)" for details.
- You can preview the granular sampler sound that you're editing by pressing the [GRANULAR] pad. The grain playback status is indicated by the step buttons at that time.

5 To exit the operation, press the [C] (EXIT) button twice.

MEMO

You can restore the settings for the [GRANULAR] pad to how they were before they were edited.

Refer to "Restoring the [GRANULAR] pad settings (p. 37)" for details.

Restoring the [GRANULAR] pad settings

This restores the settings of the [GRANULAR] pad to the way they were prior to editing (meaning the last saved state).

1 Press the [OCT+] (MENU) button while holding down the [SHIFT] button.

This shows the parameter (item to set).

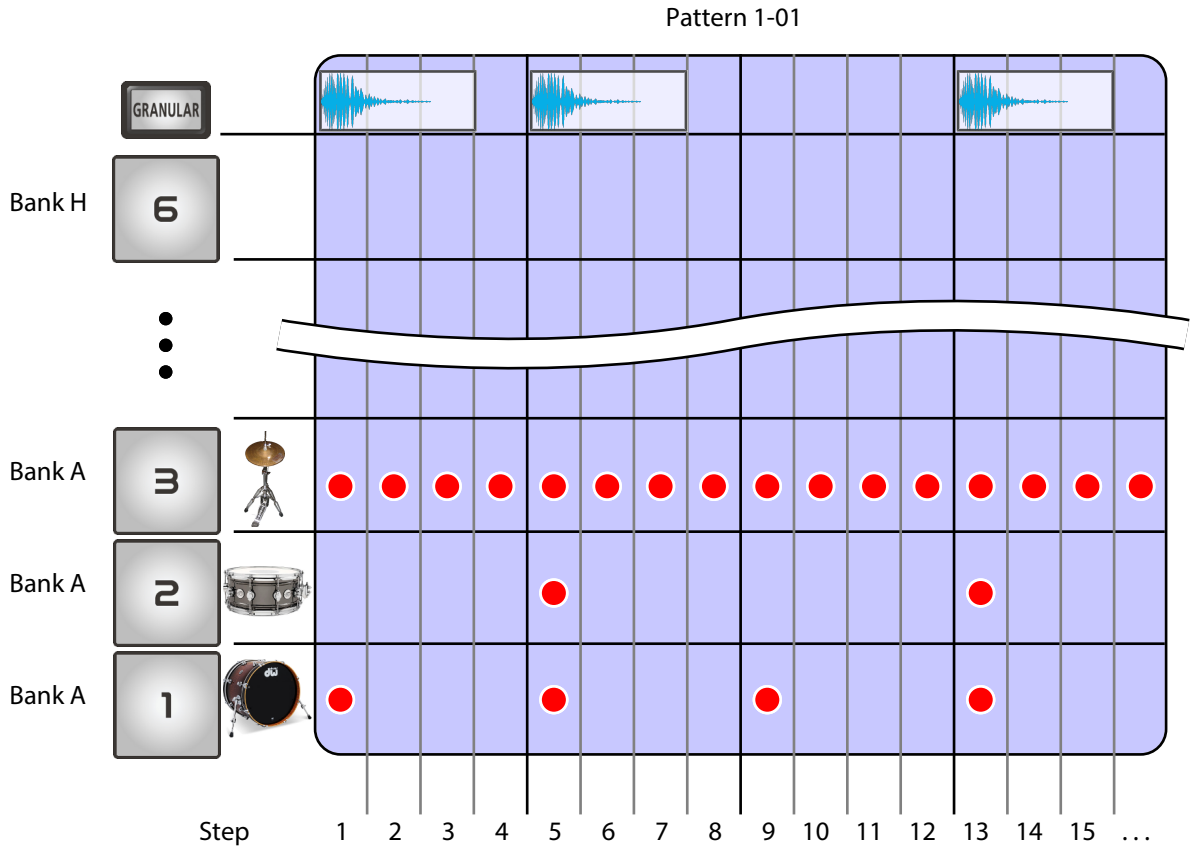
2 Use the [TEMPO/VALUE] knob to select "rLdr" (Reload Granular Pad), and press the [C♯] (ENTER) button.

The [GRANULAR] pad settings are restored to their values before they were edited.

Understanding patterns

What's a pattern?

A pattern is a set of data that contains the order in which the samples should be played back.



Use the pattern sequencer to record patterns.

On the P-6, the following data is managed as a "pattern".

- Performance data using the pattern sequencer (Recording what you play using the pattern sequencer (p. 44))
- Pattern volume (Volume (p. 90))
- Pattern transposition (Transpose (p. 90))
- Length of each step in the pattern (Pattern Scale (p. 90))
- Mute settings for each sample pad and the [GRANULAR] pad (Muting a sample (p. 42))
- Quantize settings for each sample pad (Play Quantize (p. 91))
- Sound parameters for the [GRANULAR] pad
- [A♯] (DELAY/REVERB) button parameters (DELAY/REVERB settings (p. 111); when Global Delay/Reverb SW (p. 113) is off)
- Pattern tempo (Setting the tempo (p. 40))

The patterns are arranged in banks (1–4) and numbers (1–16), for a total of 64 patterns.

This unit contains the following data when shipped from the factory.

Bank number	Explanation
1-01–1-16	Preset patterns (can be overwritten)
2-01–4-16	Empty patterns

Playing a pattern

Here's how to play back the currently selected pattern.

1 Press the [►] button.

The currently selected pattern plays back.

MEMO

- You can switch between patterns for playback.
  Refer to "Selecting a pattern (p. 41)" for details.
- You can use the play quantize function to make the timing of the performance data you recorded with the sample pads line up during real-time input.
  For details, refer to the "Play Quantize (p. 91)" parameter.

Setting the tempo

The tempo is always shown on the display.

1 **Turn the [TEMPO/VALUE] knob to set the tempo.**

The tempo can be set within a range of 40.0–300.0.

2 **Turn the [TEMPO/VALUE] knob while holding down the [SHIFT] button to make fine adjustments to the tempo.**

You can set the value in units of 0.1.

Selecting a pattern

This shows how to switch patterns and recall the performance data on the P-6.

1 Press the [PATTERN] button.

The [PATTERN] button lights up, and the unit enters pattern selection mode.

2 Press a step button while holding down the [PATTERN] button to select a bank.

The leftmost four step buttons correspond to banks 1–4.

The pad of the selected bank lights up while you are pressing the [PATTERN] button, and the step buttons for the other banks blink.

If you're holding down the [PATTERN] button but then remove your finger from the [PATTERN] button without selecting a bank, you can then proceed to step 3 (selecting the pattern number) without changing the bank.

3 Take your finger off the [PATTERN] button to select a pattern number using the step buttons.

The step buttons correspond to pattern numbers 1–16.

This action recalls the pattern you selected.

Step button (pattern number)	Explanation
Lit	Indicates a pattern (the selected pattern) that's playing back.
Blinking	Indicates the next pattern to play (the "up next" pattern).

MEMO

- You can also use the [TEMPO/VALUE] knob to select a pattern.
- When you change the pattern while another pattern is playing, this specifies the pattern to play next.
  The step button for the selected pattern and the display blinks.
  Once the current pattern finishes playing, the next pattern you reserved automatically begins playing.

4 Press the [PATTERN] button to exit pattern selection mode.

The [PATTERN] button goes dark.

Muting a sample

You can mute a certain sample pad or the [GRANULAR] pad when a pattern is playing.

1 Press the sample pad or the [GRANULAR] pad while holding down the [SHIFT] button.

This mutes the playback of the selected pad.

2 To cancel the muting, press the sample pad or the [GRANULAR] pad while holding down the [SHIFT] button.

MEMO

- If you press the BANK [A/E]–[D/H] buttons while holding down the [SHIFT] button, all of the samples for the selected bank are muted. To cancel the muting, press the BANK [A/E]–[D/H] buttons again while holding down the [SHIFT] button.
- The mute settings are saved in each pattern.

Playing back specific steps in a loop (step loop)

You can make a selected step play back in a loop during pattern playback.

You can also select multiple steps.

1 Press the [►] button to make the step light up, after which playback begins.

2 Press the [PATTERN] button while holding down the [SHIFT] button.

The [PATTERN] button blinks, and the unit enters step loop mode.

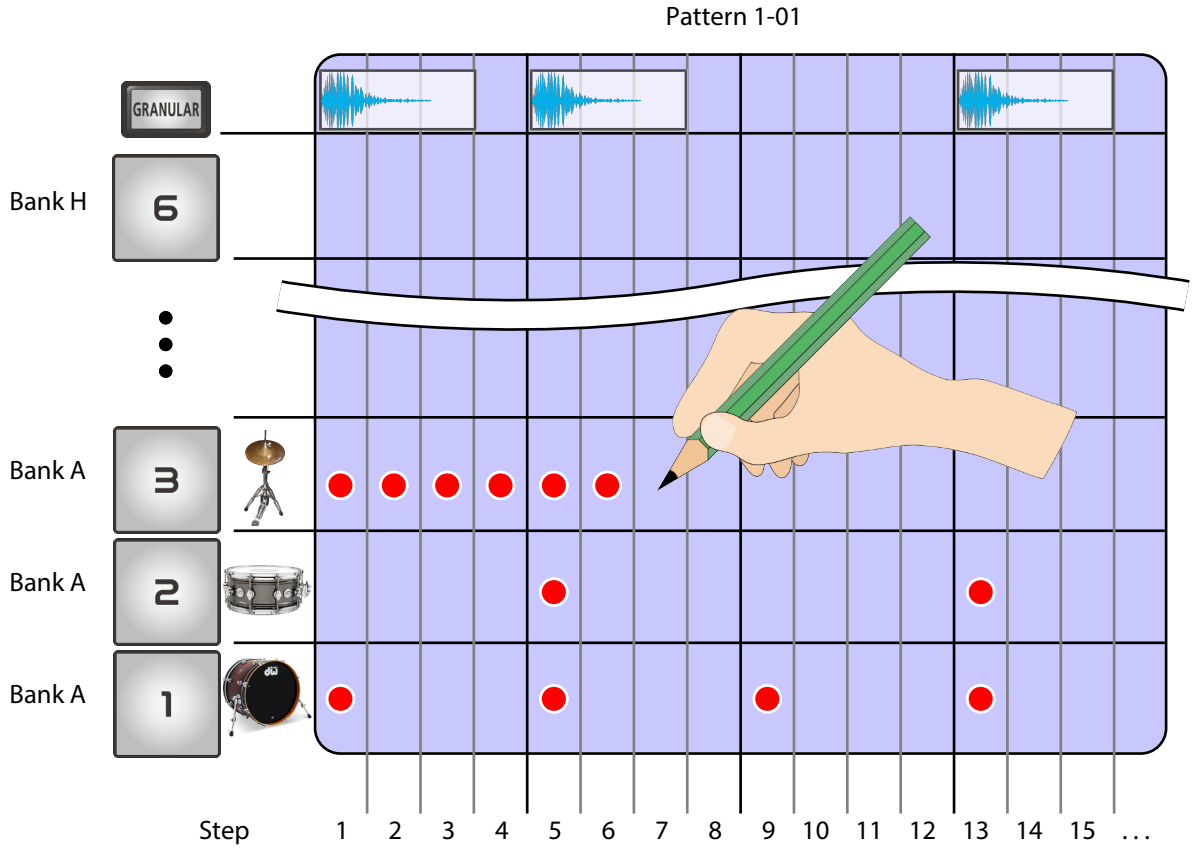
3 Keep pressing the step buttons that you want to play repeatedly.

The steps you selected play repeatedly.

4 To exit, press the [PATTERN] button.

Recording what you play using the pattern sequencer

You can create songs on this unit by recording what you play on the sample pads as a pattern, or by inputting steps with the sample pads or the [GRANULAR] pad at the desired timing.



What is a sequencer?

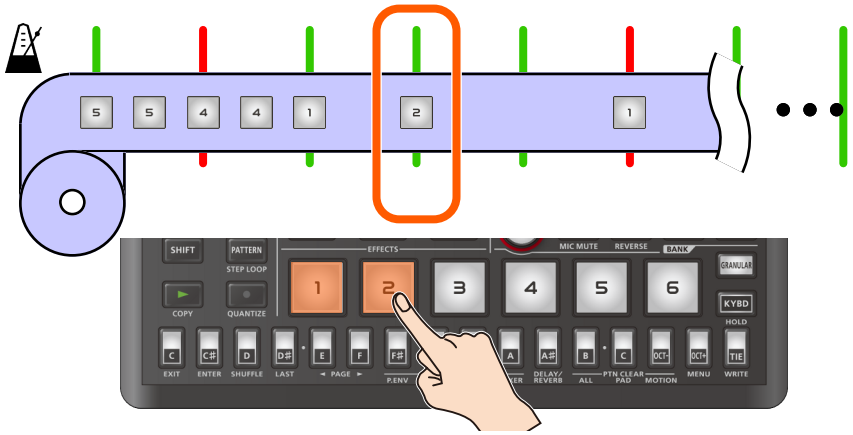
A sequencer is a system that uses recorded performance data (a "sequence") such as note pitches, lengths, timings and so forth to trigger and play a sound source.

The pattern sequencer on the P-6 records the following performance data in units of time called "steps", and manages them as patterns.

- Note pitch (note number)
- How hard a note is played (velocity)
- The likelihood that the note sounds (probability)
- Note length (gate time)
- Detailed timing adjustments (micro-timing)
- Playing notes in repeated succession (sub steps)
- Changes to tone parameters (motions)

Recording your performance in real time (Real-time input)

Here's how to record your playing on the sample pads, the keyboard buttons and from an external MIDI device.



1 **Press the [●] button.**

2 **Press the [►] button.**

Recording starts.

3 **Press sample pads or the [GRANULAR] pad, and start playing some notes.**

The timing of the notes and sounds you play on sample pads or the [GRANULAR] pad are recorded in the pattern.

MEMO

- You can also record your playing in time with the metronome.
  Refer to the "Metronome (p. 94)" parameter for how to make the metronome play.
- When the [KYBD] button is on, the step buttons function as keyboard buttons.
  You can use the keyboard buttons to play the sample you've selected using the sample pads or the [GRANULAR] pad, as notes in a scale.
  Further, you can record this using real-time input.

- You can record what you play via real-time input from a external MIDI keyboard that's connected to this unit.
- If you press the [●] (QUANTIZE) button while holding down the [SHIFT] button, you can do real-time input while the data is being quantized (REC quantize).
  The display indicates "On".
  When doing this, the timing of the notes you input in real time is aligned to the steps as you're recording (the micro-timings of the notes are recorded as "0").
  To turn REC quantize off, press the [●] (QUANTIZE) button again while holding down the [SHIFT] button.
  The display indicates "OFF".
- When you turn the [PITCH], [START], [END] or [LEVEL] knobs while recording, the motion of the knobs is also recorded.
  If a pattern is playing, you can make the recorded knob motions play back.
  Refer to "Recording the knob motions (p. 47)" for details.

4 To finish recording, press the [●] button.

This ends the pattern recording.

MEMO

- You can restore the pattern settings to how they were before they were edited.
  Refer to "Restoring the current pattern settings to their original state (p. 68)" for details.
- You can restore only the pattern sequence data to how it was before editing.
  Refer to "Restoring the sequence data of the current pattern (p. 69)" for details.

Recording the knob motions

This shows how to record the motions of the knobs during real-time input.

If a pattern is playing, you can make the recorded knob motions play back.

You can record and play back the motions of the [PITCH], [START], [END] and [LEVEL] knobs on the P-6.

1. **Follow the steps in "Recording your performance in real time (Real-time input) (p. 45)" to start recording real-time input.**

2. **Operate the [PITCH], [START], [END] and [LEVEL] knobs.**

   This records your knob operations.

MEMO

- You can't record the [CTRL1]–[CTRL3] knob operations for controlling the MFX parameters.
- You can restore the settings of the sample pads to the way they were prior to editing (meaning the last saved state).
  Refer to "Restoring the sample pad settings (p. 21)" for details.

Deleting knob operations recorded in a pattern

Here's how to delete the knob operations recorded using the steps in "Recording the knob motions (p. 47)".

1 Press the [OCT-] (MOTION) button while holding down the [SHIFT] button.

"CLr" blinks in the display.

2 Press the [C♯] (ENTER) button.

All of the knob operation data in the pattern is deleted.

To cancel the operation, press the [C] (EXIT) button.

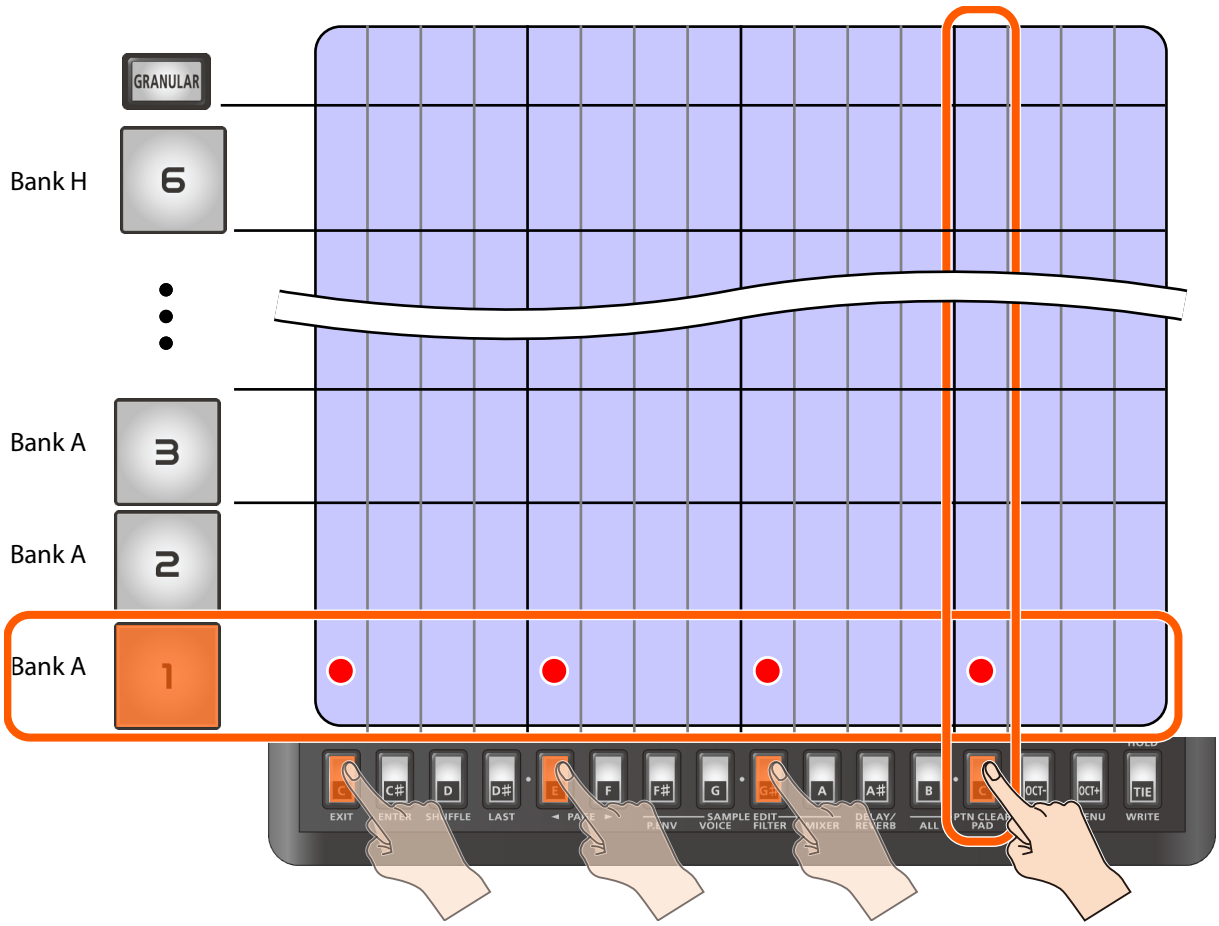
MEMO

You can also specify a certain type of motion that you want to delete.

- After step 1, turn the knob ([PITCH]–[LEVEL] knobs) corresponding to the motion parameter you want to delete.
  If the motion you specified is recorded in the pattern, "CLr" is shown, and the specified motions are deleted.
  If the motion you specified isn't in the pattern, "nonE" is shown.
- Press the [C] (EXIT) button.

Inputting your performance by hand (step input)

This shows how to use the step buttons to manually input the notes of your performance.



1 Press a sample pad or the [GRANULAR] pad to select the pad to which you want to input your performance.

The selected pad lights up.

MEMO

Press a sample pad or the [GRANULAR] pad while holding down the [PATTERN] button to select a pad without playing it back.

2 Press the step buttons to select which steps trigger the pad (timing).

The step buttons corresponding to the steps you select light up, and the notes are inputted.

Press a step button that's lit up to delete that button's note.

MEMO

- You can record the knob values (the motion function) into a step by turning the [PITCH], [START], [END] or [LEVEL] knob while holding down a step button.
  This lets you accurately reproduce the recorded knob values for each step of a pattern that's playing.
  Refer to "Recording knob movement in steps (motions) (p. 54)" for details.
- You can restore the pattern settings to how they were before they were edited.
  Refer to "Restoring the current pattern settings to their original state (p. 68)" for details.
- You can also restore just the pattern sequence data to how it was before editing.
  Refer to "Restoring the sequence data of the current pattern (p. 69)" for details.

Using the step buttons to switch between pages to operate

The P-6 can handle up to 64 steps (four "pages" of 16 steps each) per pattern.

When you want to input notes from step 17 and afterwards, switch the page.

1 Press the [E] (PAGE ◄) [F] (PAGE ►) buttons while holding down holding down the [SHIFT] button.

This switches the page that's shown.

The display changes as follows according to the page you've switched to.

Page	Step	Display (when the LAST parameter value is 49–64)
1	Steps 1–16	▫ _ _ _
2	Steps 17–32	_ ▫ _ _
3	Steps 33–48	_ _ ▫ _
4	Steps 49–64	_ _ _ ▫

MEMO

- You can't switch to a page that contains steps following the value you set with the LAST parameter.
- For details on the LAST parameter, refer to the "Setting the pattern length (p. 63)".

Inputting a tie

Here's how to connect two steps by inputting a tie, which makes the notes longer.

1. **Follow the steps in "Inputting your performance by hand (step input) (p. 49)" to start step input.**
2. **To input a tie that extends to the next step, press the [KYBD] button while holding down the step button of the step whose length you wish to change.**

MEMO

- You can't input a tie if a note already exists in the next step.
- When you long-press a step button that contains a tie, the note number inputted to that step is shown in the display.
- You can restore the pattern settings to how they were before they were edited.
  Refer to "Restoring the current pattern settings to their original state (p. 68)" for details.
- You can restore only the pattern sequence data to how it was before editing.
  Refer to "Restoring the sequence data of the current pattern (p. 69)" for details.

Inputting notes (scale tones) for each step

This shows how to edit (input/delete) the notes for each step.

1 Make sure that the [KYBD] button is not lit.

When the [KYBD] button is lit, make it go dark by pressing the [KYBD] button.

2 Press the [●] button.

Now you can edit the notes in the steps.

"5t." and the step number to be edited are shown in the display.

3 Use the [TEMPO/VALUE] knob to select the step you want to edit.

You can also press a step button to select the step directly.

4 Press the [KYBD] button.

The step buttons switch to keyboard buttons.

5 Press a keyboard button to input a note (the scale tone you want to hear at that step).

The keyboard buttons switch between lit (note input) and dark (note delete) each time you press them.

MEMO

- You can input up to eight notes per step, meaning that you can input chords and layer the samples that you split up via the chop function. Set the samples that you input to polyphonic mode.
  For details on setting polyphonic mode for a sample, refer to "Layering and triggering the same sample (polyphonic) (p. 18)".
- When you press the [TIE] button, a note with a tie is input, which connects the current step to the previous step.
- You can restore the pattern settings to how they were before they were edited.
  Refer to "Restoring the current pattern settings to their original state (p. 68)" for details.
- You can also restore just the pattern sequence data to how it was before editing.
  Refer to "Restoring the sequence data of the current pattern (p. 69)" for details.

Recording knob movement in steps (motions)

You can record the knob values into the steps.

This lets you accurately reproduce the recorded knob values for each step of a pattern that's playing.

You can record and play back the values of the [PITCH], [START], [END] and [LEVEL] knobs on the P-6.

1. **Follow the steps in "Inputting your performance by hand (step input) (p. 49)" to start step input.**

2. **Operate a knob (the [PITCH]–[LEVEL] knobs) while holding down the step button of the step you wish to record.**

   The knob value is recorded at the step you selected.

MEMO

You can't record the [CTRL1]–[CTRL3] knob operations for controlling the MFX parameters.

Deleting knob operations recorded in a step

Here's how to delete the knob operations recorded using the steps in "Recording knob movement in steps (motions) (p. 54)".

The recorded knob values can be deleted for each step.

1 Press the [●] button.

Now you can edit the notes in the steps.

"St." and the step number to be edited are shown in the display.

2 Use the [TEMPO/VALUE] knob to select the step containing the motion data to delete.

3 Press the [OCT-] (MOTION) button while holding down the [SHIFT] button.

"CLrM" blinks in the display.

4 Press the [C♯] (ENTER) button.

All of the knob operation data in the specified step is deleted.

To cancel the operation, press the [C] (EXIT) button.

MEMO

You can also specify a certain type of motion that you want to delete.

- After step 3, turn the knob ([PITCH]–[LEVEL] knobs) corresponding to the motion you want to delete.
  If the motion you specified is recorded in the step, "CLr" is shown, and the specified motions are deleted.
  If the motion you specified isn't in the step, "nonE" is shown.
- Press the [C] (EXIT) button.

Copying a step

This shows how to copy the current step.

The step data is saved in the temporary memory of the P-6.

1 Press the [●] button.

Now you can edit the notes in the steps.

"St." and the step number to be edited are shown in the display.

2 Use the [TEMPO/VALUE] knob to select the step containing the copy source data.

3 Press the [OCT+] button while holding down the [KYBD] button.

4 Use the [TEMPO/VALUE] knob to select "COPY" (Copy).

5 Press the [C♯] (ENTER) button.

"donE" is shown, and the data of the selected step is saved to the temporary memory in the P-6.

MEMO

Copying the step data has no effect on the pattern.

Pasting a step

This shows how to paste (overwrite) the data that's saved in the temporary memory of the P-6 to a specified step.

MEMO

First, copy the data of the step you want to paste.

Refer to "Copying a step (p. 56)" for details.

1 Press the [●] button.

Now you can edit the notes in the steps.

"StEP" and the step number to be edited are shown in the display.

2 Use the [TEMPO/VALUE] knob to select the paste destination step.

3 Press the [OCT+] button while holding down the [KYBD] button.

4 Use the [TEMPO/VALUE] knob to select "PASTE" (Paste).

5 Press the [C♯] (ENTER) button.

"donE" appears, and the data of the copy source step is pasted (overwritten) into the selected step.

Inserting an empty step

This shows how to insert an empty step at the location of the current step.

1 Press the [●] button.

Now you can edit the notes in the steps.

"St." and the step number to be edited are shown in the display.

2 Use the [TEMPO/VALUE] knob to select the insert destination step.

3 Press the [OCT+] button while holding down the [KYBD] button.

4 Use the [TEMPO/VALUE] knob to select " InSr " (Insert).

5 Press the [C♯] (ENTER) button.

"donE" is shown, and an empty step is inserted at the current step.

MEMO

- When the step is inserted, all other steps that come afterward are shifted one step later, and the LAST STEP value increases by one.
- When the LAST STEP setting is "64", you can't insert any steps.
  When inserting a step, set the LAST STEP to a value smaller than 64.
  Refer to "Setting the pattern length (p. 63)" for details.

Copying all steps to double the length

This shows how to copy all of the steps, doubling the step length.

MEMO

This operation is the same as "Copying a pattern to increase the length (p. 65)".

1 Press the [●] button.

Now you can edit the notes in the steps.

"St." and the step number to be edited are shown in the display.

2 Press the [OCT+] button while holding down the [KYBD] button.

3 Use the [TEMPO/VALUE] knob to select "dUPL" (Duplicate).

4 Press the [C♯] (ENTER) button.

"donE" is shown, and all of the steps are copied and inserted after the last step.

This doubles the step length.

Editing notes

Here's how to edit the notes you input.

1 Long-press the step button of the step that contains the performance data you want to change.

The performance data of the selected step is shown.

2 Hold down the step button of the step that contains the performance data you want to change and press the [GRANULAR] pad to select the performance data to edit.

When you press the [GRANULAR] pad while holding down a step button, the display switches in the following order.

Item	Setting range	Explanation
Note number	n. C-2–n. G9 (C-1–G9)	Sets the note number. For instance, C♯5 is shown as n.C#5. * If a chord has been input, the lowest note number in the chord is shown. When you edit this value, the other notes change accordingly.
Velocity	u. 1–u. 127	Sets the velocity. * If a chord has been input, the highest velocity value used in the chord is shown. After you edit this value, the other notes are set to the same value.

Item	Setting range	Explanation
Probability	You can use the probability feature to make a pattern play in different variations, while that same pattern keeps playing back. Use the master probability setting when you want to change the probability en masse, for all steps that are set at 90 or lower. * The effect is applied to all notes in the step.	
	P. 0–P. 100	This makes the notes trigger based on the probability you specify. When the [●] button is unlit, the probability is applied to all notes in the step. When the [●] button and [KYBD] button are lit, the probability is applied to only the selected note.
	P. 1St	The notes play only the first time.
	P. n 1	The notes don't play the first time, but play each time afterwards.
	P. 1_2–P.8_8	When the pattern is set to repeatedly play back, the notes repeat only up to the specified number of times. For example, when you use a setting of "P.2_4", the pattern plays four times repeatedly, but the notes are triggered only on the second time.
Gate time	G. 0–G. 150	Sets the gate time (note length). **MEMO** • When the total of the gate time and micro-timing values are 100 or greater, and the same note number is input in the next step, this is played as a tie. If the same note number is input for the last and the first steps in the pattern, this is also played as a tie. • If a chord has been input, the longest gate time is shown. When you change the gate time, the same value is set for all notes.
Micro-timing	t.-50–t. 99 (%)	This shifts the timing used to play back notes, either forward or backward. Negative values make the playback earlier than the starting time of each step, and positive values make the playback later. **MEMO** • When Play Quantize (p. 91) is set to "ON", the Play Quantize setting is given priority, and the micro-timing setting is disabled. • When you've inputted notes in real time with the Rec Quantize setting (see "Recording your performance in real time (Real-time input) (p. 45)") set to "ON", the micro-timing is input with a setting of zero (the micro-timing setting is disabled).
Sub step	Divides up the step to play. For example, when ooo_ is indicated, the step is divided into three parts, with the first and second parts being played and the third part not played. * This affects all notes within the step. * This has no effect on steps for which notes have not been specified, or on steps that are in the middle of a tie.	

3 Turn the [TEMPO/VALUE] knob while holding down the step button to change the value.

MEMO

- You can restore the pattern settings to how they were before they were edited.
  Refer to "Restoring the current pattern settings to their original state (p. 68)" for details.
- You can also restore just the pattern sequence data to how it was before editing.
  Refer to "Restoring the sequence data of the current pattern (p. 69)" for details.

Shifting the timing of the upbeat (SHUFFLE)

Here are the steps for setting how much to shift the timing of the upbeats (the degree of swing), to create a rhythm with a shuffle or swing groove.

1 Select a pattern for which you want to alter the timing.

MEMO

For details on how to select the pattern, refer to "Selecting a pattern (p. 41)".

2 Press the [D] (SHUFFLE) button while holding down the [SHIFT] button.

3 Use the [TEMPO/VALUE] knob to set how much to slide the timing of the upbeats (the degree of swing).

Settings in the range of 10–16 generally give a pleasant shuffle feel.

A setting of "0" results in no shuffle.

Setting range: -90–90

4 Press the [C] (EXIT) button.

Setting the pattern length

Here's how to set the length of the current pattern, which means the number of steps.

1 Select the pattern for which you wish to set the number of steps.

MEMO

For details on how to select the pattern, refer to "Selecting a pattern (p. 41)".

2 Press the [D♯] (LAST) button while holding down the [SHIFT] button.

3 Use the [TEMPO/VALUE] knob to set the number of steps.

4 Press the [C] (EXIT) button.

This sets the number of steps in the pattern.

Copying the patterns

Copies the current pattern to a specified pattern.

1 Select the pattern that you want to copy.

MEMO

For details on how to select the pattern, refer to "Selecting a pattern (p. 41)".

2 Press the [►] button while holding down the [SHIFT] button.

3 Use the [TEMPO/VALUE] knob to select "Ptn" (Pattern).

4 Press the [C♯] (ENTER) button.

5 Use the [TEMPO/VALUE] knob to select the copy destination pattern.

6 Press the [C♯] (ENTER) button.

This copies the pattern.

Copying a pattern to increase the length

This shows how to copy a pattern, doubling the length of the current pattern.

MEMO

This operation is the same as "Copying all steps to double the length (p. 59)".

1 Select the pattern that you want to lengthen.

MEMO

For details on how to select the pattern, refer to "Selecting a pattern (p. 41)".

2 Press the [►] button while holding down the [SHIFT] button.

3 Use the [TEMPO/VALUE] knob to select "dUPL" (Duplicate).

4 Press the [C♯] (ENTER) button.

This copies the pattern and doubles its length.

Copying a sequence

This shows how to copy the sequence (performance data) from a selected pad, out of the data that's input in the pattern sequencer.

1 Select the pattern that contains the sequence you want to copy.

MEMO

For details on how to select the pattern, refer to "Selecting a pattern (p. 41)".

2 Press a sample pad or the [GRANULAR] pad to select the pad's sequence that you want to copy.

3 Press the [►] button while holding down the [SHIFT] button.

4 Use the [TEMPO/VALUE] knob to select "PArt".

5 Press the [C♯] (ENTER) button.

"COPY" (Copy) blinks in the display.

The [C♯] (ENTER) button rapidly blinks, and the sequence is copied to the temporary memory of the P-6.

MEMO

To delete the sequence you copied to the temporary of the P-6, press the [C♯] (ENTER) button while holding down the [SHIFT] button.

"CLr" is shown on the display.

6 Press the [PATTERN] button, and then use the [TEMPO/VALUE] knob to select the copy destination pattern for the sequence.

7 Press the [►] button while holding down the [SHIFT] button.

MEMO

You don't need to perform steps 6 and 7 if the copy source and destination pattern numbers are the same.

8 Press a sample pad or the [GRANULAR] pad to select the pad where you wish to use the sequence that you copied.

9 Press the [C♯] (ENTER) button.

"PSTE" (Paste) blinks in the display.

The sequence stored in the temporary memory of the P-6 is now pasted into (overwrites) the specified pad.

The temporary memory is then cleared, and the [C♯] (ENTER) button blinks slowly.

Restoring the current pattern settings to their original state

This restores the settings of the current pattern to the way they were prior to editing (meaning the last saved state).

1 Press the [OCT+] (MENU) button while holding down the [SHIFT] button.

This shows the parameter (item to set).

2 Use the [TEMPO/VALUE] knob to select "rLPt" (Reload Pattern), and press the [C♯] (ENTER) button.

The current pattern settings are restored to their values before they were edited.

You can use this operation to restore the following parameters.

- Performance data using the pattern sequencer (Recording what you play using the pattern sequencer (p. 44))
- Pattern volume (Volume (p. 90))
- Pattern transposition (Transpose (p. 90))
- Length of each step in the pattern (Pattern Scale (p. 90))
- Mute settings for each sample pad and the [GRANULAR] pad (Muting a sample (p. 42))
- Quantize settings for each sample pad (Play Quantize (p. 91))
- Sound parameters for the [GRANULAR] pad
- [A♯] (DELAY/REVERB) button parameters (DELAY/REVERB settings (p. 111); when Global Delay/Reverb SW (p. 113) is off)
- Pattern tempo (Setting the tempo (p. 40))

MEMO

Press the [OCT+] (MENU) button while holding down the [KYBD] button to recall the "rLPt" (Reload Pattern) operation.

This operation is enabled when the [●] and [PATTERN] buttons are off.

Restoring the sequence data of the current pattern

This restores only the sequence data in the current pattern's settings to the way they were prior to editing (meaning the last saved state).

1 Press the [OCT+] (MENU) button while holding down the [SHIFT] button.

This shows the parameter (item to set).

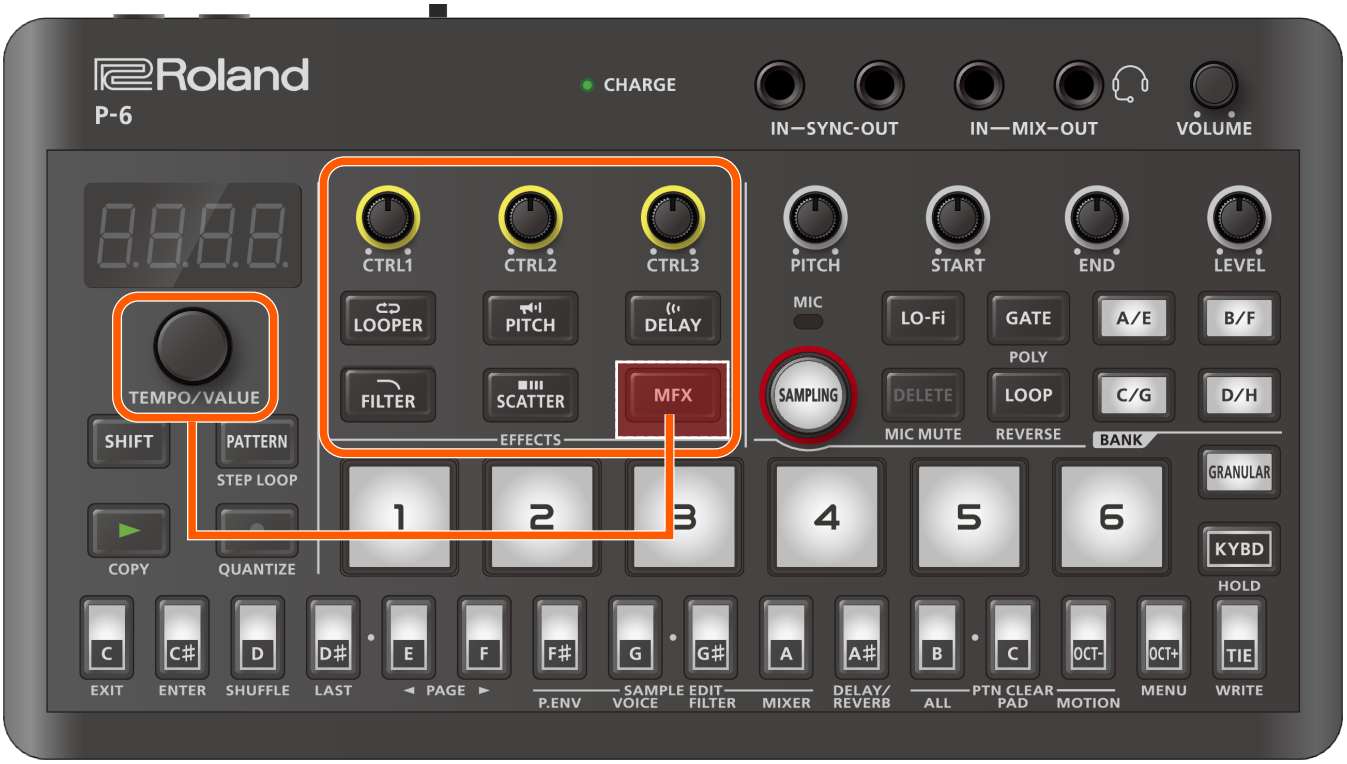
2 Use the [TEMPO/VALUE] knob to select "rL.59" (Reload Sequence), and press the [C♯] (ENTER) button.

The sequence data is now restored to how it was before it was edited.

Using the MFX effects

You can use the built-in effects on the P-6 to process the audio in unique ways.

The P-6 features 20 built-in effects, and five of those can be accessed right away from the buttons on the top panel.



Effect buttons	Explanation
[LOOPER] button	Switches the DJFX Looper (p. 123) on/off.
[PITCH] button	Switches the Chromatic PS (p. 124) on/off.
[DELAY] button	Switches the Sync Delay (p. 125) on/off.
[FILTER] button	Switches the Filter+Drive (p. 126) on/off.
[SCATTER] button	Switches the Scatter (p. 127) on/off.
[MFX] button	Turns the effects on/off. **MEMO** • Turn the [TEMPO/VALUE] knob while holding down the [MFX] button to recall the effects. • Also, you can press a step button while holding down the [MFX] button to recall the effects.

You can also use the [CTRL1]–[CTRL3] knobs on the top panel to control the effects you select.

Refer to "Effects and effect parameters (p. 122)" for a list of parameters that you can control using the built-in effects and the [CTRL1]–[CTRL3] knobs.

Turning effects on/off at the desired timing

You can make effects apply only while you hold down the effect buttons (EFFECT GRAB).

This lets you quickly turn an effect on/off in time with what you play.

1 **Press the effect buttons ([LOOPER]–[MFX] buttons) while holding down the [PATTERN] button.**

The effect turns on only while you're pressing the effect button.

Switching between buses for sending sound

You can select the bus to which the audio from a sample or external input is sent.

On the P-6, you can control the volume for each bus, separating the audio sources into different groups used for controlling the volume.

Effects are not applied to the audio sources sent to BUS A and BUS B, so you can separately configure which audio sources use effects and which do not.

MEMO

- A "bus" means a signal path inside this unit that's used for sending audio.
  The P-6 has three signal paths, BUS A, BUS B and BUS EFFECT.
  Audio signals sent to the same bus are mixed and then output.
- You can change the volumes for BUS A, BUS B and BUS EFFECT.
  Refer to "Shortcuts that use the [SHIFT] button (p. 115)" for details.
- The audio output destination for the sample pads [1]-[6] and the [GRANULAR] pad can also be edited from the Output Bus Select (p. 110) parameter in SAMPLE EDIT (MIXER).

1 Use the operations shown in the table below to control the output destinations for each audio source.

MEMO

The operation description "[MFX] button + [GRANULAR] pad" means "press the [GRANULAR] pad while pressing the [MFX] button".

Sound generator	Audio output destination	
	BUS A / BUS EFFECT (*1, *3)	BUS B / BUS EFFECT (*2, *3)
Sample pads [1]–[6]	[MFX] button + sample pads [1]–[6]	[MFX] button + [DELAY] button + sample pads [1]–[6]
[GRANULAR] pad	[MFX] button + [GRANULAR] pad	[MFX] button + [DELAY] button + [GRANULAR] pad
Audio inputted to the MIX (IN/OUT) jack	[MFX] button + [LO-Fi] button	[MFX] button + [DELAY] button + [LO-Fi] button
Audio inputted to the USB port	[MFX] button + [GATE] button	[MFX] button + [DELAY] button + [GATE] button

*1 Either "bUS.A" or "EFH" is shown with each operation.
When "bUS.A" is shown, the audio source is sent to BUS A (no effects are applied).
At this time, the buttons corresponding to the audio source sent to BUS A (including the sample pads [1]–[6], the [GRANULAR] pad and the [LO-Fi] and [GATE] buttons) light up dimly.

*2 Either "bUS.b" or "EFH" is shown with each operation.
When "bUS.b" is shown, the audio source is sent to BUS B (no effects are applied).
At this time, the buttons corresponding to the audio source sent to BUS B (including the sample pads [1]–[6], the [GRANULAR] pad and the [LO-Fi] and [GATE] buttons) blink dimly.

*3 When "EFH" is shown, the audio source is sent to BUS EFFECT (effects can be applied).
At this time, the buttons corresponding to the audio source sent to BUS EFFECT (including the sample pads [1]–[6], the [GRANULAR] pad and the [LO-Fi] and [GATE] buttons) light up.

Saving the sample pad, pattern and effect parameter settings (WRITE)

Use the following operation to save different types of data.

1 Press the [TIE] (WRITE) button while holding down the [SHIFT] button.

2 Use the [TEMPO/VALUE] knob to choose the data to save.

Display	Explanation
ALL	Saves the parameters for all sample pads and saves all patterns.
PAd	Saves the parameters of the currently selected sample pad.
PdAL	Saves the parameters for all sample pads.
Ptn	Saves the currently selected pattern.
PtAL	Saves all patterns.
EFCt	Saves all effect parameters (including the effect types you select with the [MFX] button).

3 Press the [C♯] (ENTER) button.

The data corresponding to the type you selected above is saved.

To cancel the operation, press the [C] (EXIT) button.

MEMO

- A dot (·) is shown in the lower right of the display once you edit a pattern.
  The dot disappears once you save the pattern.

Dot

- If you turn off the power, any parameters or effect parameters you haven't saved for the patterns and sample pads revert to their last-saved state.

Connecting to a computer or mobile device

You can transmit and receive audio and MIDI data by connecting a USB cable from your computer or mobile device (smartphone or tablet) to this unit.

MEMO

- You don't need to install a device driver on your computer or mobile device to do this, since this unit supports USB Audio Device Class 2.0 specs.
- Note that data might not be directly transmitted/received between this unit and your computer or mobile device if you're connecting through a USB hub.
- Do not use a USB cable that is designed only for charging. Cables used for charging only cannot transmit data.
- We cannot guarantee the correct functionality of all apps.
- Android devices are not guaranteed to work with this unit.

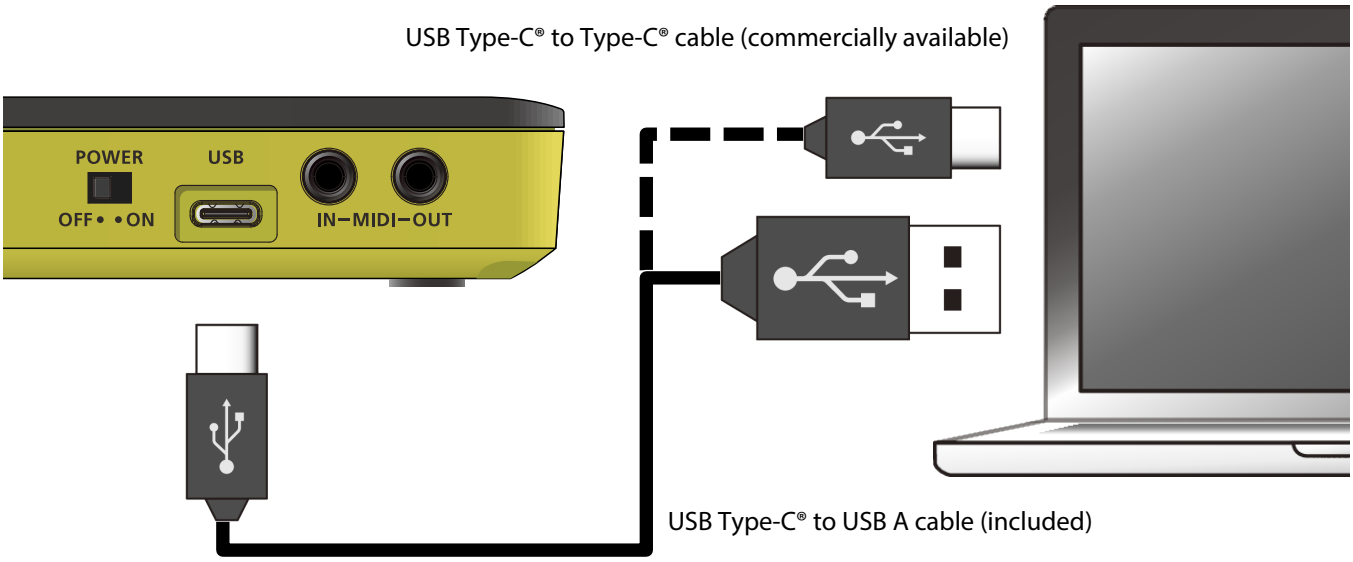
Before connecting this unit to a computer or mobile device, set AIRA Link (p. 94) mode on this unit to "OFF".

1. **Press the [OCT+] (MENU) button while holding down the [SHIFT] button.**
2. **Use the [TEMPO/VALUE] knob to select "ALnU", and press the [C♯] (ENTER) button.**

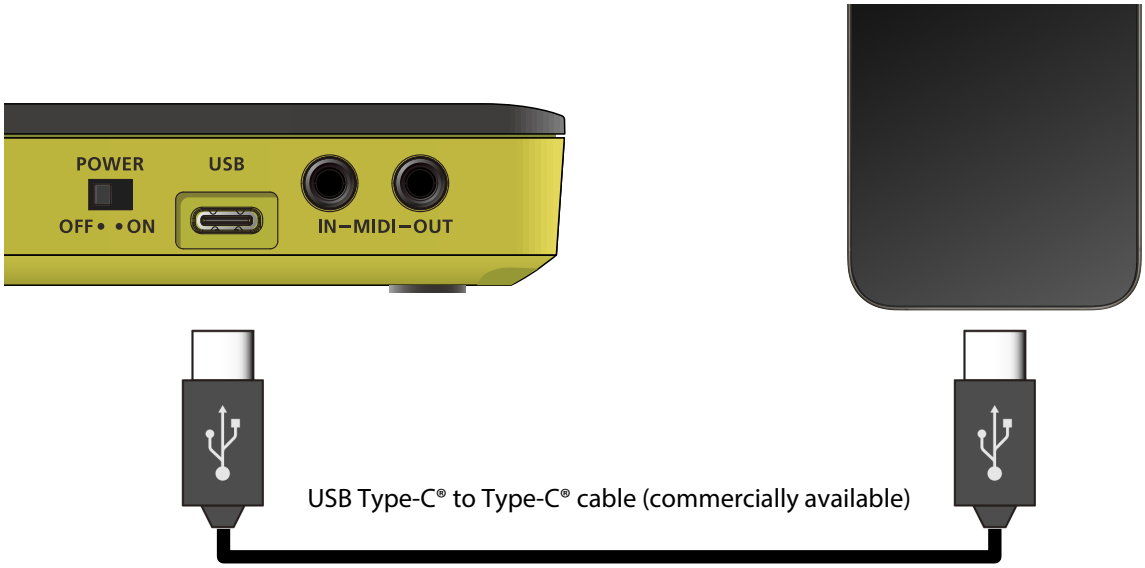
   The value is displayed.
3. **Use the [TEMPO/VALUE] knob to select "OFF".**
4. **Press the [C] (EXIT) button twice.**
5. **Turn this unit's power off, and then on again.**

Connecting to your computer

Use a USB Type-C® - USB A cable (included) or a cable that uses USB Type-C® on both sides (commercially available) to connect this unit to your computer.



Connecting to an iOS device (USB Type-C® port)



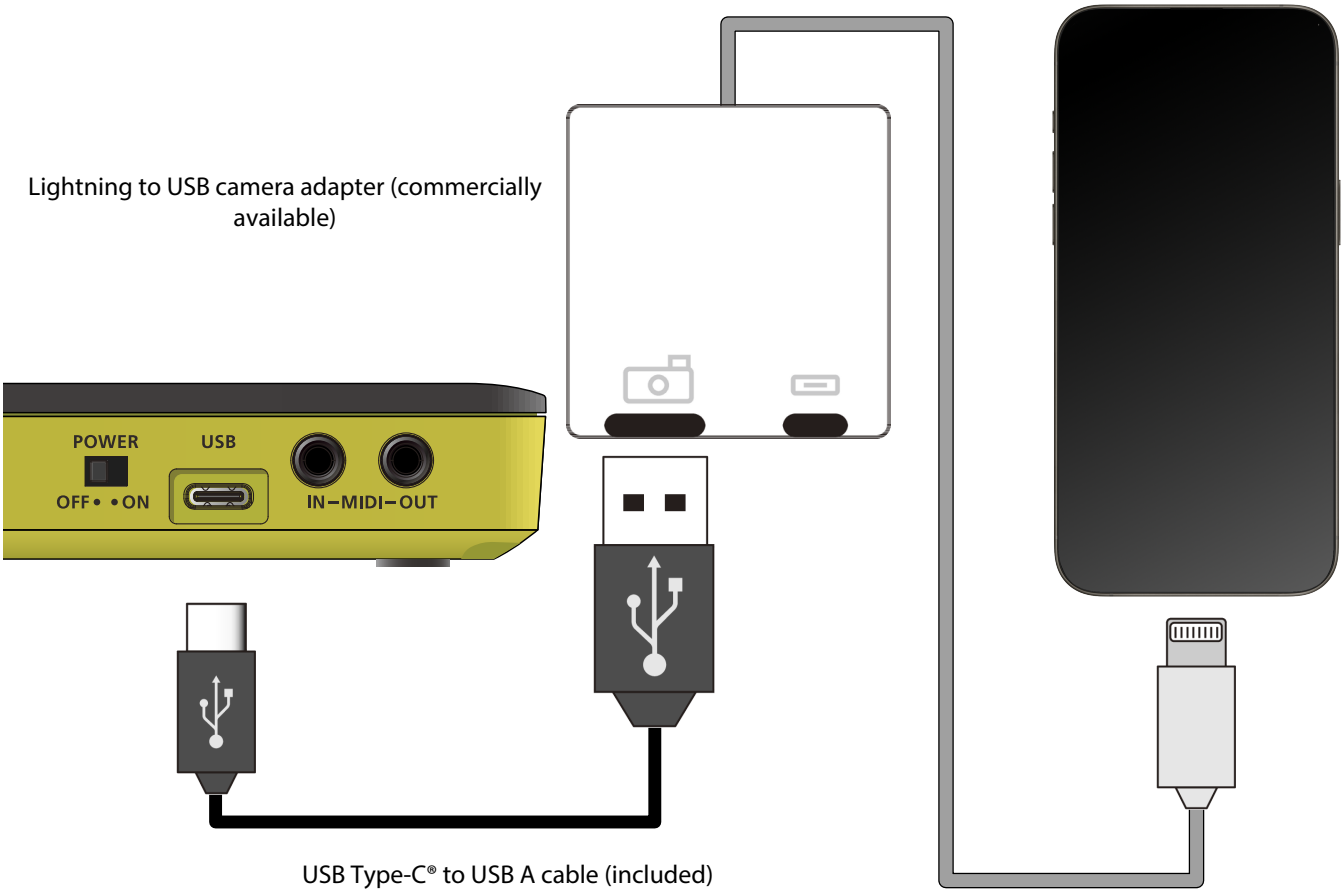
Connect your iOS device to this unit using a USB Type-C® to Type-C® cable (commercially available).

When doing so, you can power this unit from your iOS device.

MEMO

If you want to use this unit on battery power without drawing power from your iOS device, turn on this unit while holding down the [C] (EXIT) button (battery-only mode).

Connecting an iOS device (Lightning connector)



1 While holding down the [C] (EXIT) button, turn on the P-6.

This powers up the unit in battery-only mode.

2 Use an Apple-manufactured USB adaptor (such as the Lightning-USB Camera Adapter, the Lightning to USB 3 Camera Adapter and so on) as a converter for the iOS device's connector.

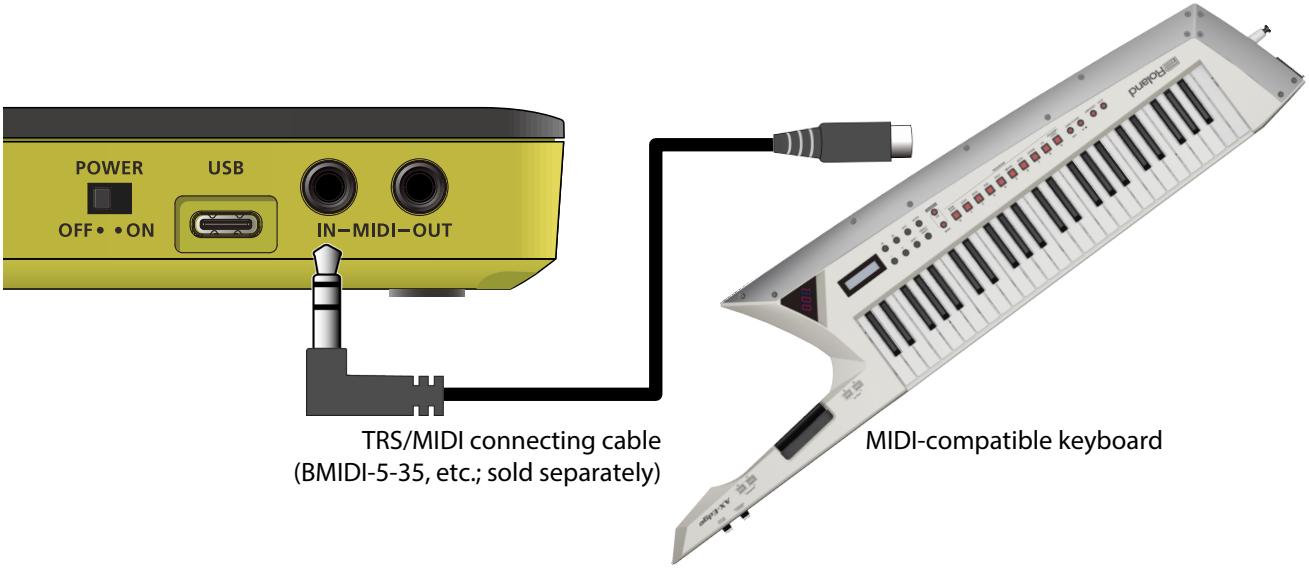
3 Use a USB Type-C® to USB A cable (included) to connect this unit to the USB adaptor.

MEMO

Commercially available USB Type-C® to Lightning conversion cables cannot be used.

Connecting with an external midi device

Use a TRS/MIDI connecting cable (such as a BMIDI-5-35, sold separately) or a MIDI cable (such as a BCC-1-3535, sold separately) to connect the unit to an external MIDI device (such as a MIDI-compatible keyboard or another AIRA compact device).



When you trigger this unit from a MIDI-compatible keyboard whose MIDI transmit channel is the same as the MIDI channel that's set using the Auto MIDI Channel (p. 93) parameter of the P-6, you can play the sample pads of the P-6 or the [GRANULAR] pad in scale notes.

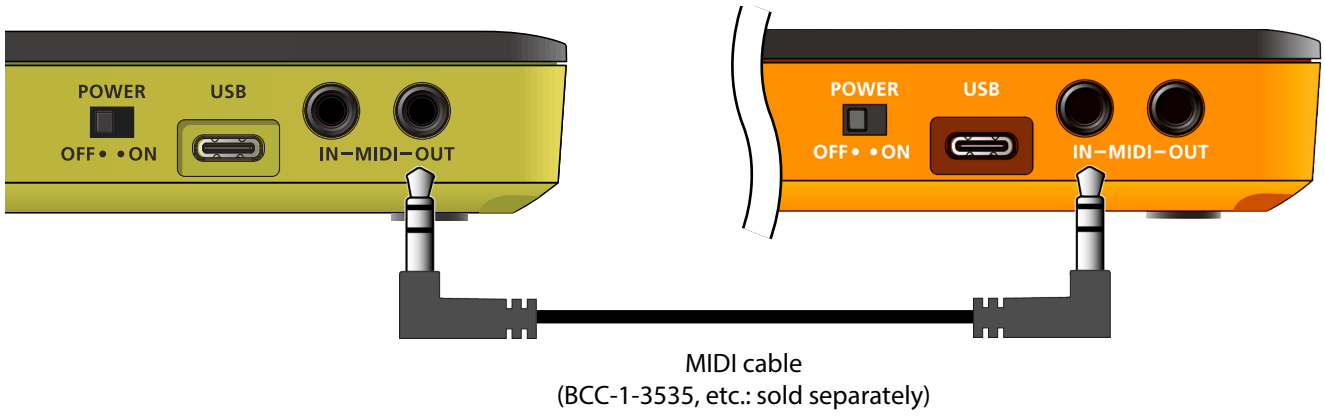
When you use a MIDI-compatible keyboard whose MIDI transmit channel is the same as the MIDI channel that's set using the Sampler MIDI Channel (p. 92) parameter of the P-6 and play a note within the C3–B6 range (note numbers 48–95), this triggers the corresponding sample pads (bank A, sample pad [1] to bank H, sample pad [6]).

Refer to "MIDI implementation chart (p. 144)" for details.

MEMO

The note numbers are used to specify the sample pads.

For this reason, you can't specify scale notes (the pitch does not change for each note).



The note numbers that are transmitted on the channel specified in Sampler MIDI Channel (p. 92) on the P-6 correspond to notes in the C3–B6 range (note numbers 48–95), which are triggered by bank A sample pad [1] through bank H sample pad [6].

Refer to "MIDI implementation chart (p. 144)" for details.

Backing up the patterns to your computer

You can save the patterns that are stored in the P-6 to your computer.

1. **Connect your computer to the P-6's USB port via USB cable.**
2. **While holding down the [►] button, turn on the power.**
3. **Open the "P-6" drive on your computer.**

   If there are many patterns stored in this unit, it may take a few minutes for the files to appear on the hard drive of your computer.

   The step buttons light up to show the progress.

   The pattern files (P6_PTN1-01.PRM – P6_PTN4-16.PRM) are saved in the "BACKUP" folder of the "P-6" drive.
4. **Copy the pattern files to your computer.**
5. **Once copying is finished, eject the "P-6" drive from your computer.**

OS	Operation
Windows 11/10/8/7	Right-click on the "P-6" icon and click "Eject".
MacOS	Drag the "P-6" icon to the Trash icon in the Dock.

6. **Turn the P-6 off.**

MEMO

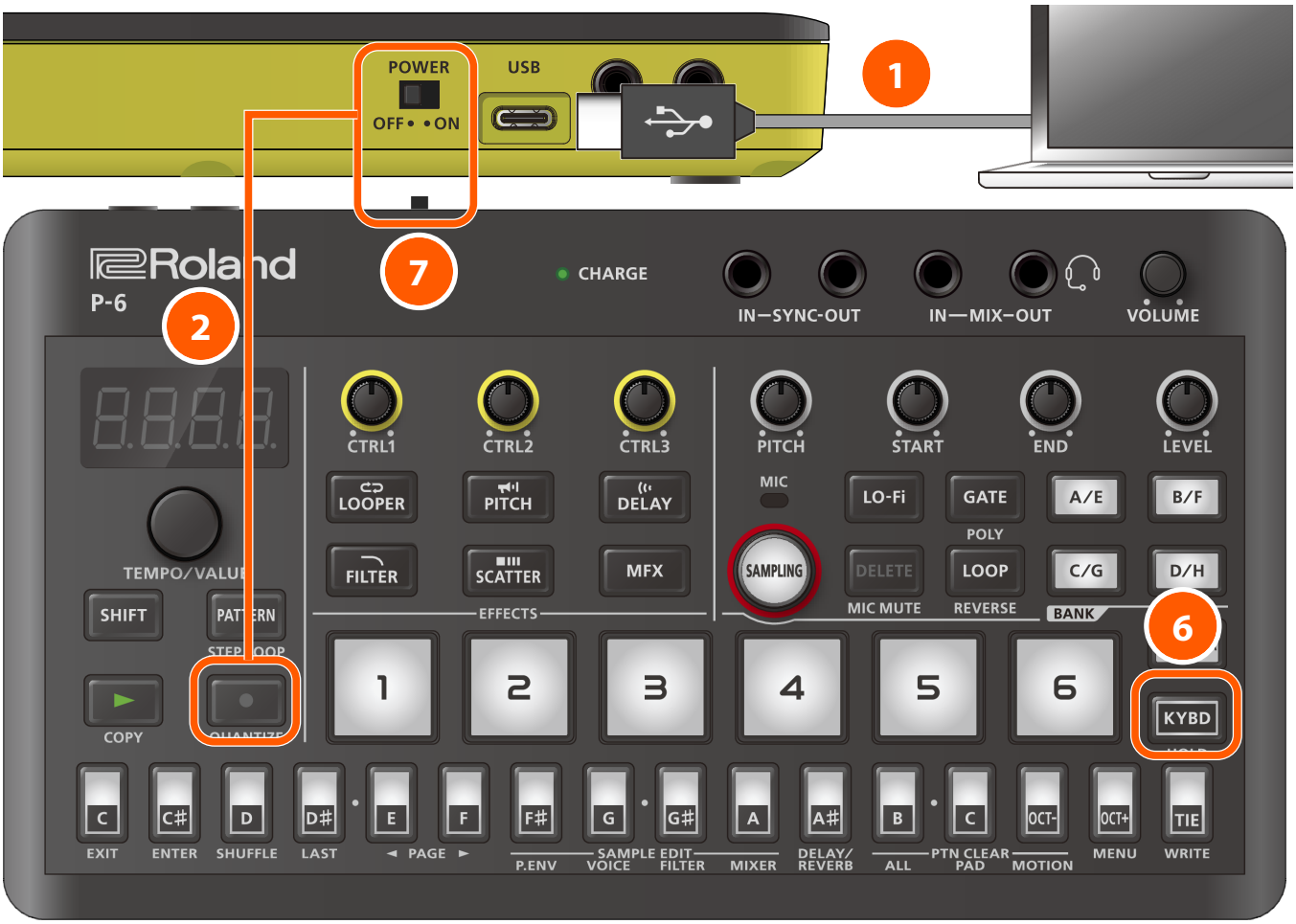
You can't back up the samples with the pattern backup operation.

To save the samples to your computer, use the export function.

Refer to "Backing up samples to your computer (export) (p. 83)" for details.

Restoring the patterns (Restore)

You can restore the pattern files you saved on your computer to the P-6.



1. **Connect your computer to the P-6's USB port via USB cable.**
2. **While holding down the [●] button, turn on the power.**
3. **Open the "P-6" drive on your computer.**
4. **Copy the pattern files (P6_PTN1-01.PRM – P6_PTN4-16.PRM) saved on your computer to the "RESTORE" folder of the "P-6" drive.**
5. **Once copying is finished, eject the "P-6" drive from your computer.**
6. **Press the [KYBD] button.**

   This restores the patterns.

   If there are many patterns to restore, the operation may take around five minutes.

   The step buttons light up to show the progress.
7. **Once you see the message "donE", turn off the P-6.**

Backing up samples to your computer (export)

You can save the samples that are stored in the P-6 to your computer.

MEMO

Samples can be exported in banks.

1 Connect your computer to the P-6's USB port via USB cable.

2 Turn on the power while holding down the bank [A/E]–[D/H] buttons, corresponding to the banks you want to export.

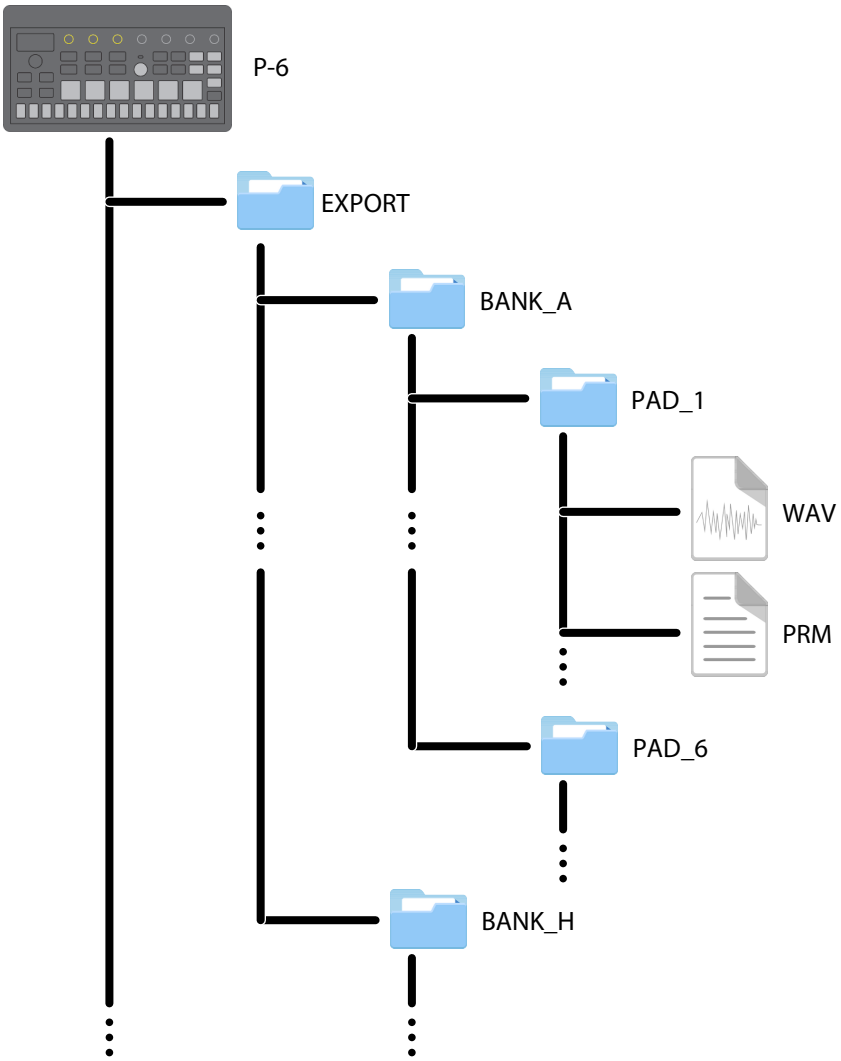
To export the samples of banks E–H, turn on the power while holding down the bank [A/E]–[D/H] buttons and the [SAMPLING] button, corresponding to the banks you want to export.

The drive on this unit takes about a minute to get ready.

The step buttons light up to show the progress.

3 Open the "P-6" drive on your computer.

The samples (WAV files) for each pad and the setting data (PRM files) for the sample pads [1]–[6] are saved in the "EXPORT" folder of the "P-6" drive.



4 Copy the samples and setting data to your computer.

5 Once copying is finished, eject the "P-6" drive from your computer.

OS	Operation
Windows 11/10/8/7	Right-click on the "P-6" icon and click "Eject".
MacOS	Drag the "P-6" icon to the Trash icon in the Dock.

6 Turn the P-6 off.

MEMO

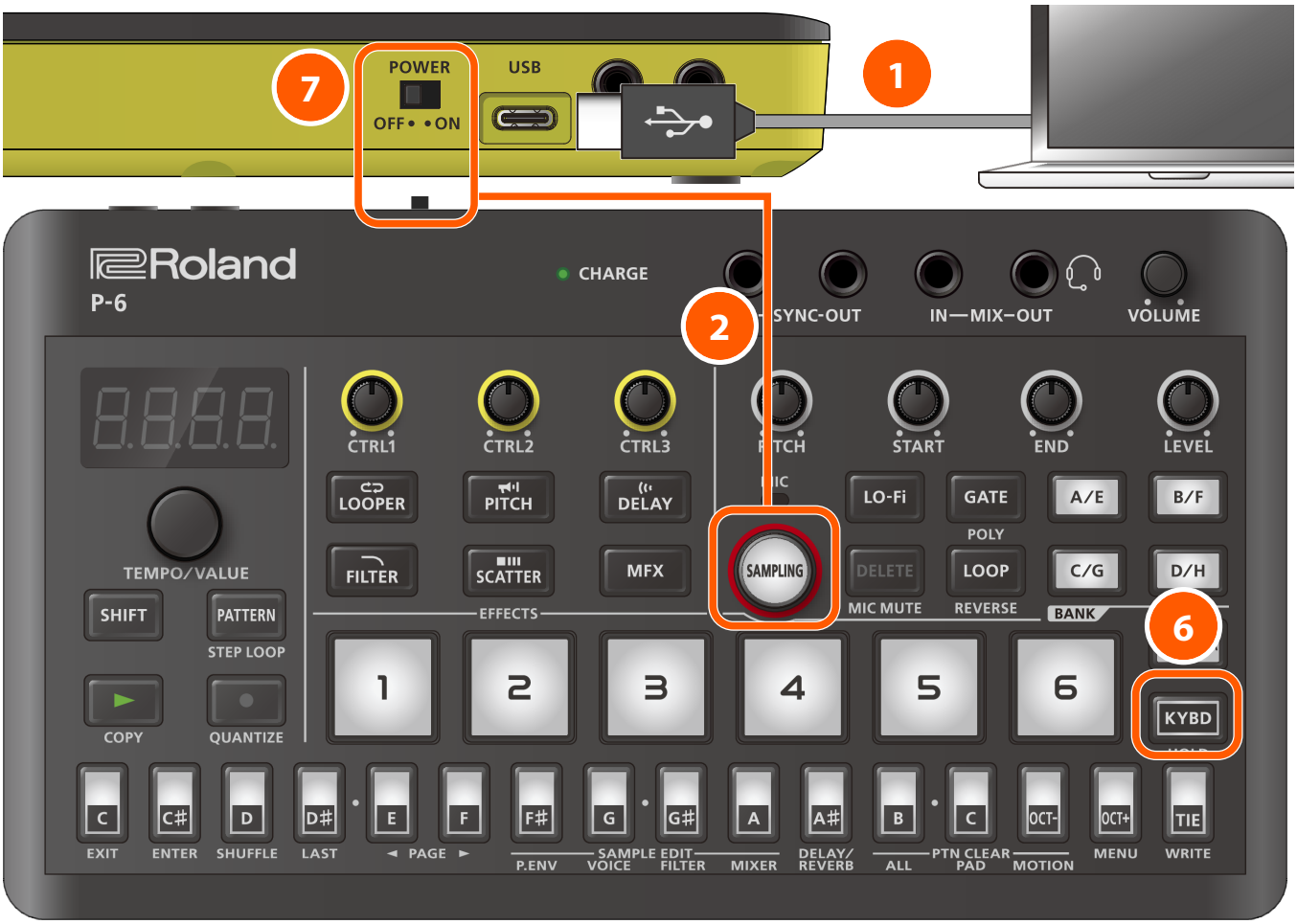
You can't back up the patterns with the sample export operation.

To save the patterns to your computer, back up the patterns.

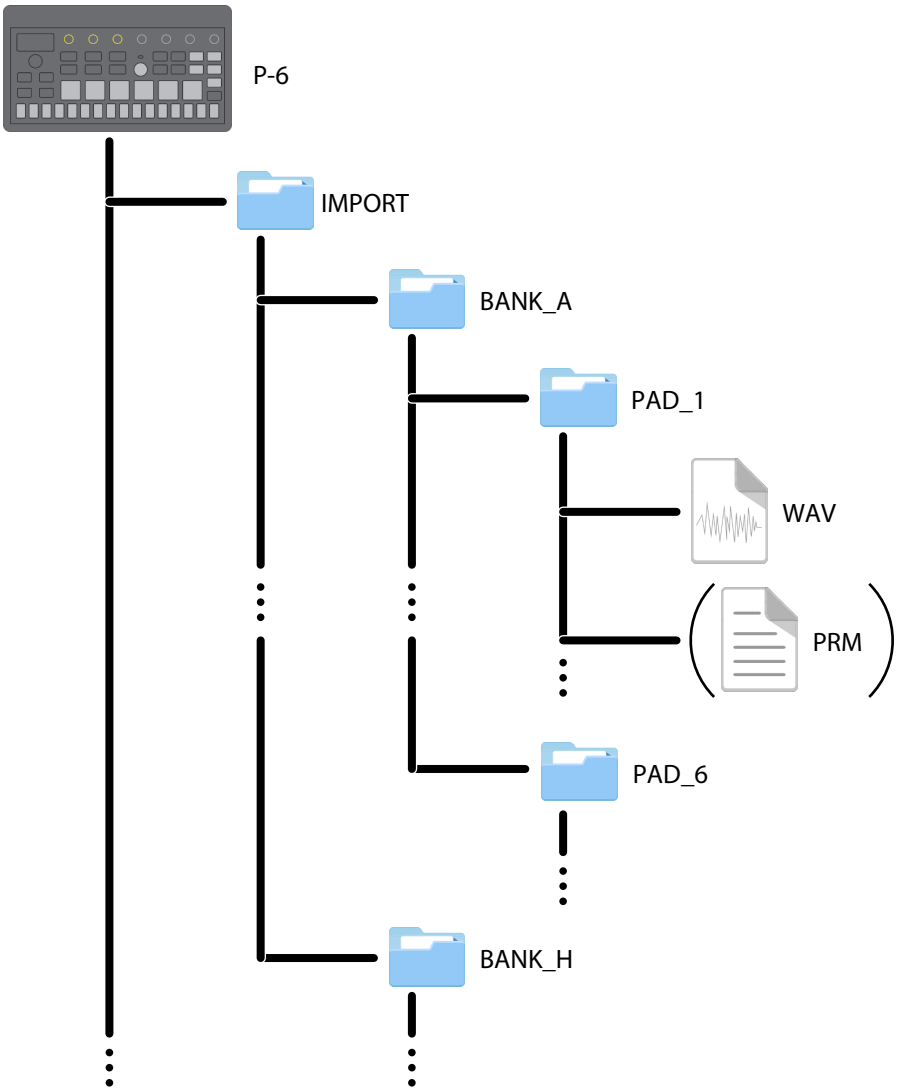
Refer to "Backing up the patterns to your computer (p. 81)" for details.

Loading samples (Import)

You can import samples into the P-6.



1. **Connect your computer to the P-6's USB port via USB cable.**
2. **While holding down the [SAMPLING] button, turn on the power.**
3. **Open the "P-6" drive on your computer.**
4. **Copy the sample files you want to import into the pad folders (PAD_1–PAD_6) in the "IMPORT" folder on the "P-6" drive.**



The specifications for the sample files you can import are as follows.

Item	Required specifications for samples to import
Sample rate	Max. 96 kHz
Bit rate	8, 16, 24, 32-bit linear

MEMO

- The available sample time for samples to import into the P-6 varies with the sample rate and bit rate.
  Refer to "Maximum sample time (p. 148)" for details.
- When you import the samples that were exported from the P-6, we recommend that you also copy the sample pad setting data (the PRM files that are output during export) to the pad folders.

5 Once copying is finished, eject the "P-6" drive from your computer.

6 Press the [KYBD] button.

The sample is imported.

MEMO

It may take some time to load many samples.

The step buttons light up to show the progress.

Data that exceeds the size of the sample pads is truncated.

7 **Once you see the message "donE", turn off the P-6.**

Restoring the factory settings (Factory Reset)

Here's how to return the P-6 to its factory-set state.

NOTE

When you perform a factory reset, all of the sample data and patterns stored in the P-6 are deleted.

If you have any essential data that's still stored on this unit, back up the data before doing the factory reset.

For details on how to back up the data, refer to "Backing up samples to your computer (export) (p. 83)" and "Backing up the patterns to your computer (p. 81)".

1 While holding down the [KYBD] button, turn on the power.

"FACt" is shown, and the [GRANULAR] pad blinks.

To cancel the factory reset, turn off the power.

2 Press the [GRANULAR] pad.

This executes the factory reset.

Once "donE" is displayed and all buttons are blinking, turn the power of the P-6 off and then on again.

MEMO

You can't perform a factory reset to restore the internal sample data and patterns that came with the unit when it was shipped from the factory.

If you wish to restore that sample data, you can download it from the Roland website.

https://www.roland.com/support/

Configuring the various settings

Here's how to configure the various parameters.

1 Use the operations shown below according to the parameter you want to configure.

Parameter	Operation	Parameter details
Menu	[SHIFT] button + [OCT+] (MENU) button	MENU list (p. 90)
SAMPLE EDIT (P.ENV) parameter	[SHIFT] button + [F♯] (P.ENV) button	SAMPLE EDIT (P.ENV) settings (p. 95)
SAMPLE EDIT (VOICE) parameter	[SHIFT] button + [G] (VOICE) button	SAMPLE EDIT (VOICE) settings (p. 103)
SAMPLE EDIT (FILTER) parameter	[SHIFT] button + [G♯] (FILTER) button	SAMPLE EDIT (FILTER) settings (p. 107)
SAMPLE EDIT (MIXER) parameter	[SHIFT] button + [A] (MIXER) button	SAMPLE EDIT (MIXER) settings (p. 109)
DELAY/REVERB parameter	[SHIFT] button + [A♯] (DELAY/REVERB) button	DELAY/REVERB settings (p. 111)

2 Use the [TEMPO/VALUE] knob to select a parameter, and press the [C♯] (ENTER) button.

This displays the parameter values.

3 Use the [TEMPO/VALUE] knob to set the values for each parameter.

4 Press the [C] (EXIT) button to return to the parameter display.

5 To configure other parameters, repeat steps 2 and onward.

6 To exit the parameter settings, press the [C] (EXIT) button again.

MENU list

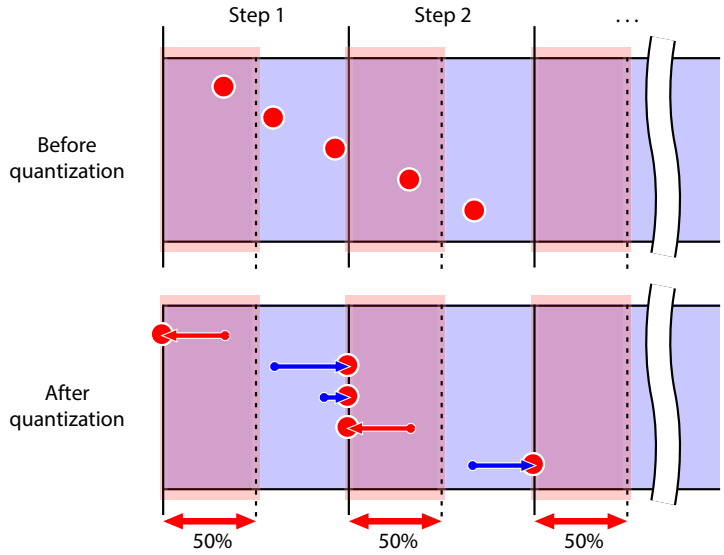
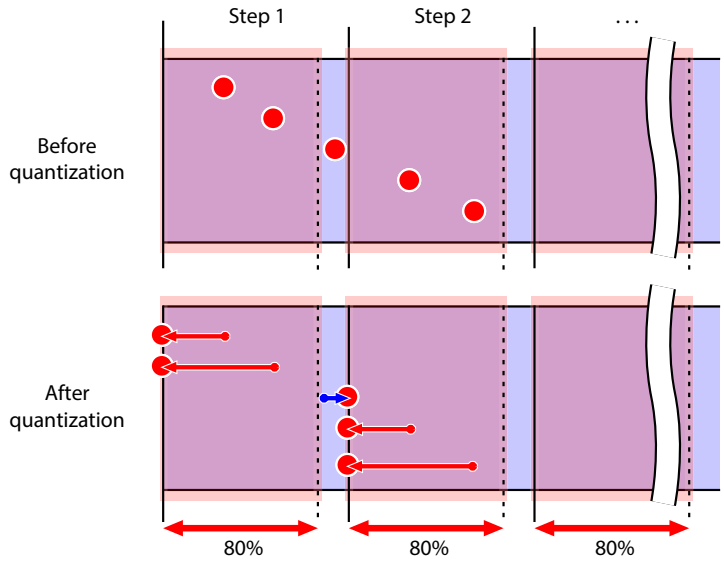
These are the parameters (items to set) you see when you press the [OCT+] (MENU) button while holding down the [SHIFT] button.

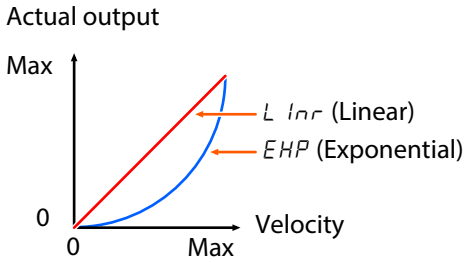
MEMO

If you're viewing this content on your smartphone, we recommend that you turn your smartphone on its side for landscape mode.

Parameter	Display	Value	Explanation
Volume (*1)	uOL	0–200	Sets the pattern's volume.
Transpose (*1)	trAn	-60–60	Transposes the sounds made by the sound generator.
Pattern Scale (*1)	P.SCL	Sets the length of a single step in the pattern. You can also switch between settings by holding down the [PATTERN] button and turning the [TEMPO/VALUE] knob.	
		1_8	Eighth note
		1_16	Sixteenth note
		1_32	Thirty-second note
		8t	Eighth-note triplet
		16t	Sixteenth-note triplet
		32t	Thirty-second-note triplet

Parameter	Display	Value	Explanation
Play Quantize (*1)	P.9nt	This enables or disables the sample pad quantize settings that are used when a pattern is played. **MEMO** The micro-timing setting is disabled for sample pads whose quantize setting is enabled. Refer to "Editing notes (p. 60)" for details on micro-timing.	
		ALL	Sets the quantization for all sample pads (including the [GRANULAR] pad). **1 Select "ALL" and press the [C♯] (ENTER) button.** **2 Use the [TEMPO/VALUE] knob to select either "On" (enabled) or "OFF" (disabled), and press the [C♯] (ENTER) button.** "donE" is shown, and the quantize setting is enabled or disabled for all sample pads.
		A-1–H-6, GrnU (Granular)	Sets the quantization for each of the specified sample pads (including the [GRANULAR] pad). **1 Use the [TEMPO/VALUE] knob to select the sample pad whose quantize settings you want to change, and press the [C♯] (ENTER) button.** **2 Use the [TEMPO/VALUE] knob to select either "On" (enabled) or "OFF" (disabled).**

Parameter	Display	Value	Explanation
Quantize Timing	qnt.t	50–99 (%)	Sets the timing for quantization, meaning whether to align the note with the current step, or to align it with the next step. When this is set to 50%, any notes you input that are 50% or later than the length of one step are aligned with the next step, meaning that they play on the next step. Higher values increase the range of notes that are aligned to the current step. Quantize Timing = 50%  Quantize Timing = 80% 
Stop Behavior	StoP	This sets how the sample stops when the pattern sequencer is stopped. This also sets how the sample stops that was playing just before you switch the pattern that's currently playing to a different pattern (available from Ver. 1.02 or later).	
		rEMn (Remain)	The playback of the sample does not stop.
		CUt (Cut)	The playback of the sample stops.
Sync Clock	Sclu	1, 2, 3, 4, 6, 8, 12, 24	Sets the number of sync clocks per beat.
Sampler MIDI Channel	S.CH	1– 16	Sets the MIDI transmit/receive channel for the sample pads [1]–[6].
Granular MIDI Channel	G.CH	1– 16	Sets the MIDI transmitting/receiving channel for the [GRANULAR] pad.

Parameter	Display	Value	Explanation
Auto MIDI Channel	A.CH	1–16	This is the MIDI receive channel used for playing the currently selected pad (sample pads [1]–[6], [GRANULAR] pad) or receiving control change messages.
MIDI Clock Sync	SYnC	Sets which synchronization signal (clock) this unit follows. Note that when an external device is connected to the SYNC IN jack, the unit always synchronizes to the sync signals that are input from the SYNC IN jack.	
		AUtO (Auto)	Inputted clocks are accepted.
		Int (Internal)	The unit operates according to its internal clock.
		MIdI (MIDI)	Clocks are accepted via the MIDI IN connector.
		USb (USB)	Clocks are accepted via the USB MIDI connector.
MIDI Thru	thru	OFF, On	Specifies whether to output the MIDI messages to the MIDI OUT connector that are input to the MIDI IN connector.
Tx Program Change	tHPc	OFF, On	Sets whether program change messages are transmitted or not when the pattern changes.
Rx Program Change	rHPc	OFF, On	Sets whether the pattern changes when a program change message is received.
Program Change Channel	Pc.Ch	1–16	Sets the MIDI channel for transmitting/receiving the program change messages used to change patterns.
Key Velocity	uELo	1–127	Sets the velocity that's generated when you press one of the sample pads [1]–[6] or the keyboard buttons on this unit.
Velocity Curve	u.Cru	Sets how the volume changes according to velocity. 	
Tune	tUnE	433.0–448.0	Sets the master tuning. Default value: 440.0 Hz
Ext. In Bus Select	In.b	This sets the output bus used for the signals that are input (including the built-in mic, the headset mic and signals input to the MIX IN jack).	
		bUS.A	Signals are output to BUS A.
		bUS.b	Signals are output to BUS B.
		EFCt	Signals are output to BUS EFFECT.
Ext. In Gain	In.G	0–18 (dB)	This sets the gain of the signals that are input (including the built-in mic, the headset mic and signals input to the MIX IN jack).
USB In Bus Select	USb.b	Sets the output bus for signals inputted to the USB port.	
		bUS.A	Signals are output to BUS A.
		bUS.b	Signals are output to BUS B.
		EFCt	Signals are output to BUS EFFECT.
USB In Gain	USb.G	0–18 (dB)	Sets the gain for signals input to the USB port.
Mix Out Gain	OUt.G	-18–0 (dB)	Sets the MIX OUT jack gain.
USB Direct Out	USb.d	Sets the volume of the signal output to the USB port.	
		OFF	Uses the [VOLUME] knob's setting.
		1–127	Sets the volume without regard to the [VOLUME] knob setting.

Parameter	Display	Value	Explanation
AIRA Link	ALnE	OFF, On	Set this to “On” when connecting a device via USB that is compatible with AIRA LINK, such as the MX-1. Otherwise, leave this at the OFF setting. The setting takes effect after the unit is powered off and on again. **MEMO** When using with another port besides the USB HOST 3 port on the MX-1, set the P-6 to “battery-only mode”. To use battery-only mode on the P-6, turn on the power while holding down the [C] (EXIT) button.
Count In	Cnt.1	OFF, 2–4	Sets the length (the number of beats) of the count-in for recording.
Metronome	Mtro	Sets whether and when the metronome plays.	
		OFF	Always off
		rEC (Rec)	Turns on only when recording
		rCPL (Rec&Play)	Turns on during recording and playback
Metronome Level	MtrL	0– 100	Specifies the volume of the metronome.
Dimmer (*2)	d iMr	This sets the illumination used when the following buttons are OFF. • [SHIFT] button • [PATTERN] button • Six effect buttons • [KYBD] button	
		OFF	The buttons go dark.
		On	The buttons light up dimly. This improves the visibility of the buttons in dimly lit places.
Reload Pattern	rLPt	Restores the selected pattern’s settings to the last saved state. Press the [C♯] (ENTER) button to restore the settings.	
Reload Granular	rLGr	Restores the granular sampler settings for the selected pattern to the last saved state. Press the [C♯] (ENTER) button to restore the settings.	
Reload Sequencer	rLSq	Restores the sequence of the selected pattern to its last saved state. Press the [C♯] (ENTER) button to restore the settings.	
Reload Pad	rLPd	Restores the settings for the selected sample pad to their last saved state. Press the [C♯] (ENTER) button to restore the settings.	
Initialize Pattern	ItPt	Initializes the selected pattern. Press the [C♯] (ENTER) button to initialize the pattern.	
Initialize System	ItSy	Initializes the system settings. Press the [C♯] (ENTER) button to initialize the settings. (This excludes the parameters listed in *1.)	
Initialize Effects	ItFX	Initializes the effect parameters. Press the [C♯] (ENTER) button to initialize the parameters.	

*1 This is set to the current selected pattern (and can be saved for each pattern).

*2 Enabled as of ver. 1.02 and later.

SAMPLE EDIT (P.ENV) settings

These are the parameters (items to set) you see when you press the [F♯] (P.ENV) button while holding down the [SHIFT] button.

MEMO

- You can edit a parameter's settings when a sample pad is selected.
  You can't configure the settings when the [GRANULAR] pad is selected.
- Refer to "Examples of pitch envelope parameter settings (p. 97)" for details on the envelope that's based on the settings for each parameter.

MEMO

If you're viewing this content on your smartphone, we recommend that you turn your smartphone on its side for landscape mode.

Parameter	Display	Controller	Value	Explanation
P.Env Mode	P.Env		AdSr (ADSR)	Changes the pitch using a typical ADSR (attack-decay-sustain-release) curve.
			Adr (ADR)	Changes the pitch in the A→D→R phases of the envelope, without waiting for you to release the key.
			AdR.C (Cyclic)	Changes the pitch over the A→D→A→... repeating cycle of the envelope while the key is held down.
P.Env Attack	P.Atk	[PITCH] knob	0–255 (0–10 sec)	Sets the attack time (A).
P.Env Decay	P.dCy	[START] knob	0–255 (0–10 sec)	Sets the decay time (D).
P.Env Sustain	P.SUS	[END] knob	0–255	Adjusts the sustain level (S). On the P-6, the envelope shape for the overall pitch automatically adapts based on the sustain level, so that the sustain level remains at the original pitch.
P.Env Release	P.rEL	[LEVEL] knob	0–255 (0–10 sec)	Sets the release time (R).

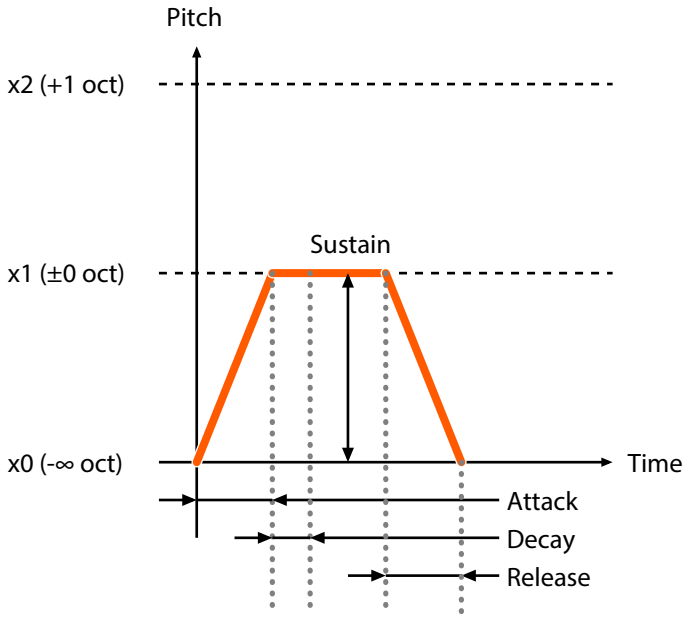
Parameter	Display	Controller	Value	Explanation
P.Env Time Key Follow	t.KyF	[CTRL1] knob	0–255	This lets you modify how fast the changes in pitch occur that you set using the P.Env Attack, P.Env Decay and P.Env Release parameters, according to the key that's played or triggered. Larger values result in a shorter time to change the pitch as you play higher keys, and a longer time to change the pitch as you play lower keys. Smaller values result in a fixed amount of time to change the pitch, regardless of the key you play.
P.Env Velocity Sens	vEL.S	[CTRL2] knob	0–255	This lets you modify how much the pitch changes according to velocity, as set using the P.Env Attack, P.Env Decay, P.Env Release parameters. Larger values result in a greater degree of change as the velocity increases, and a smaller degree of change as the velocity decreases. Smaller values result in a fixed degree of change, regardless of velocity.
P.Env Envelope Depth	EvdP	[CTRL3] knob	-100–100	This lets you modify the maximum amount of pitch change caused by the envelope (P.Env Attack, P.Env Decay, P.Env Release) parameters. Positive (+) values make the pitch rise, and negative (-) values make the pitch fall.

Examples of pitch envelope parameter settings

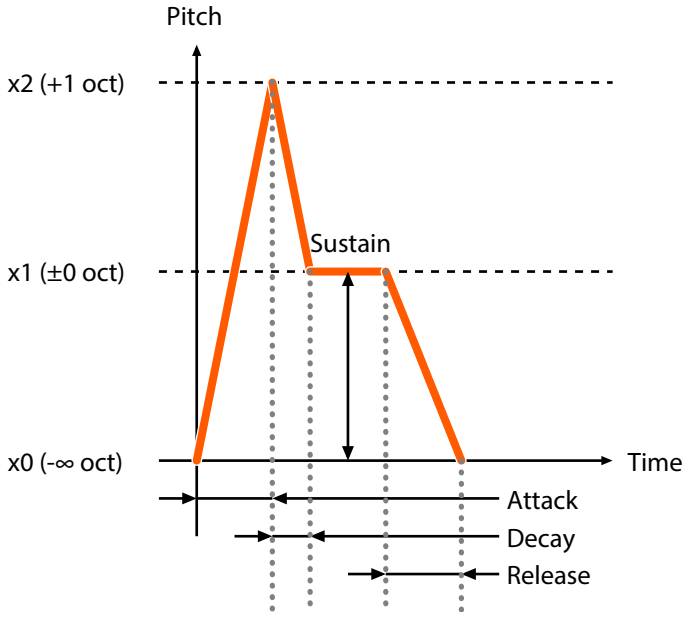
These examples show you how the pitch changes when you set the P.Env Envelope Depth (p. 96), P.Env Velocity Sens (p. 96) and P.Env Sustain (p. 95) parameters to different values.

When the P.Env Envelope Depth (p. 96) parameter is 100, and the P.Env Velocity Sens (p. 96) parameter is 0

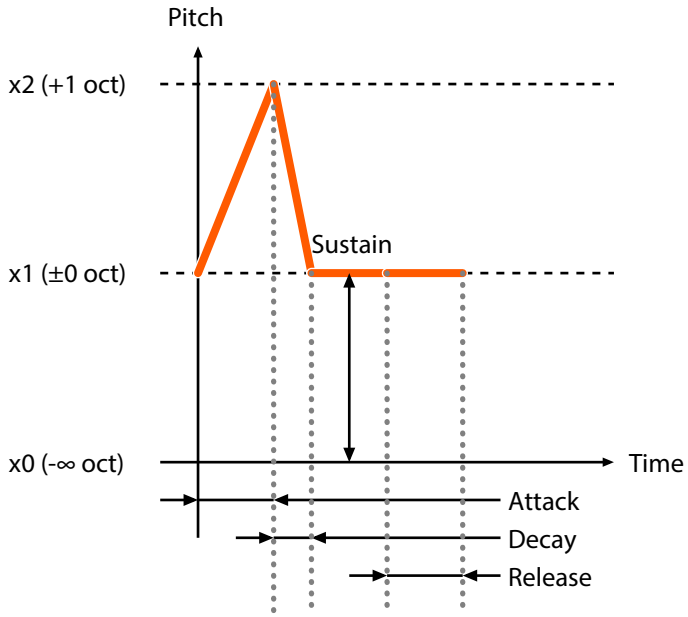
When the P.Env Sustain (p. 95) parameter is 0



When the P.Env Sustain (p. 95) parameter is 128

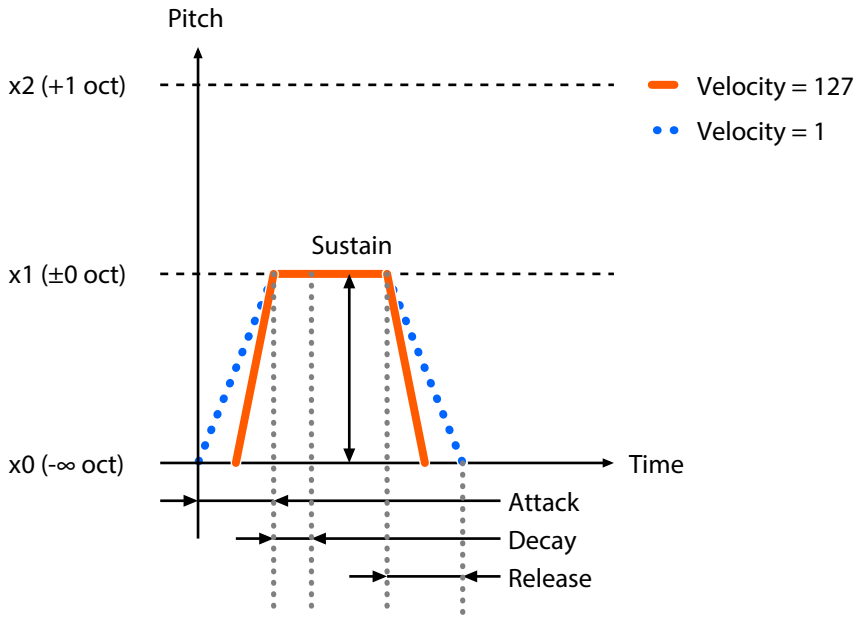


When the P.Env Sustain (p. 95) parameter is 255

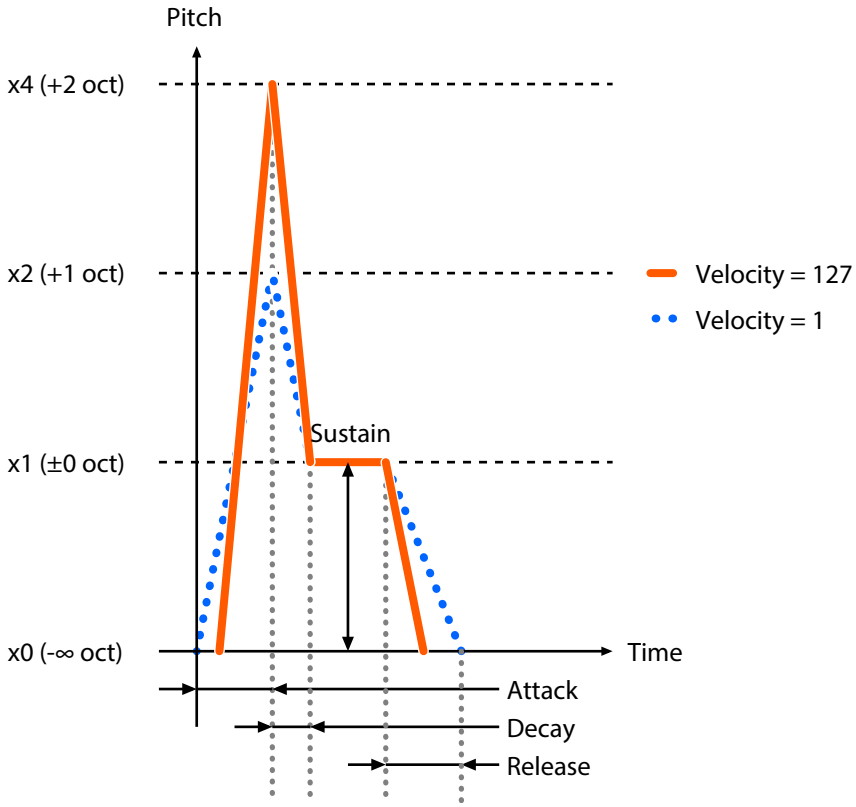


When the P.Env Envelope Depth (p. 96) parameter is 100, and the P.Env Velocity Sens (p. 96) parameter is 255

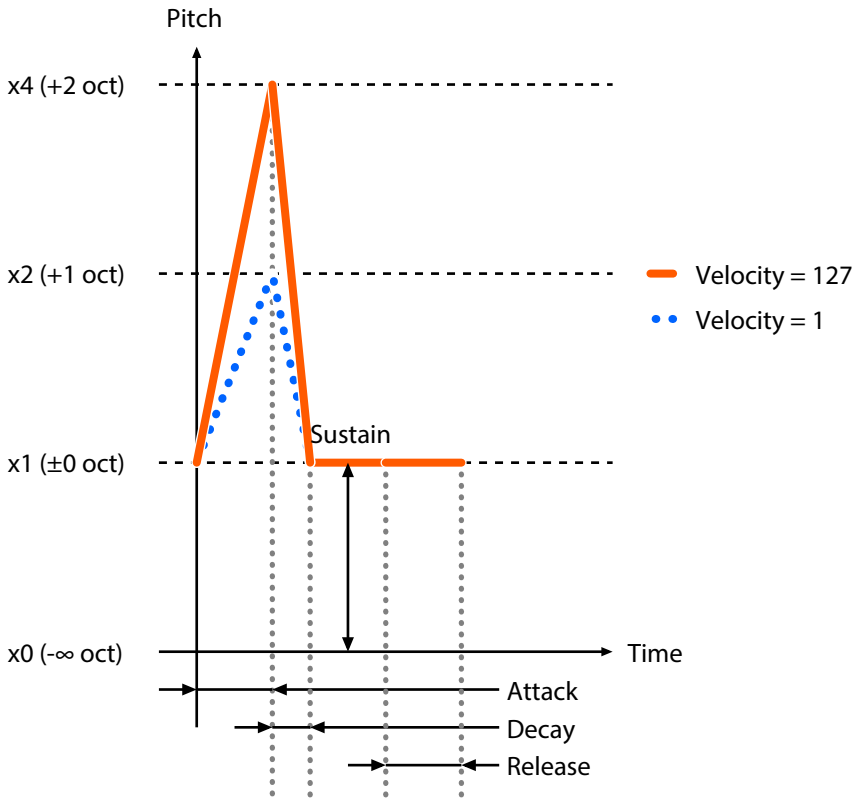
When the P.Env Sustain (p. 95) parameter is 0



When the P.Env Sustain (p. 95) parameter is 128

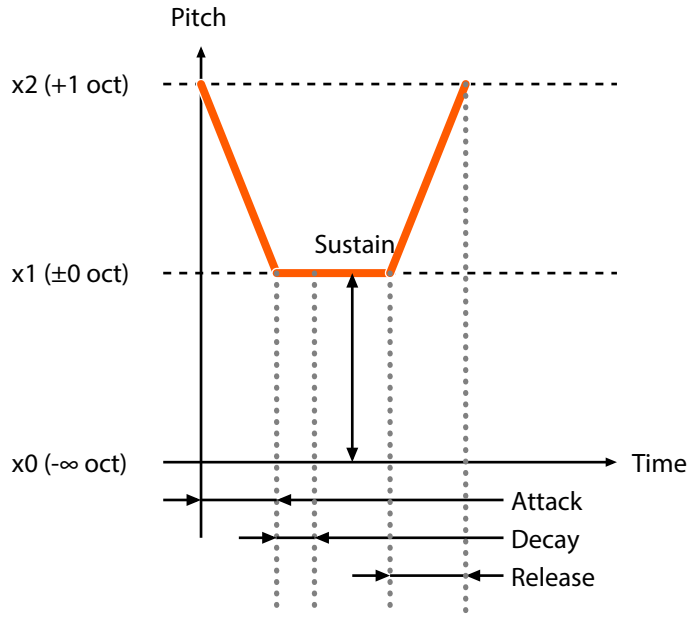


When the P.Env Sustain (p. 95) parameter is 255

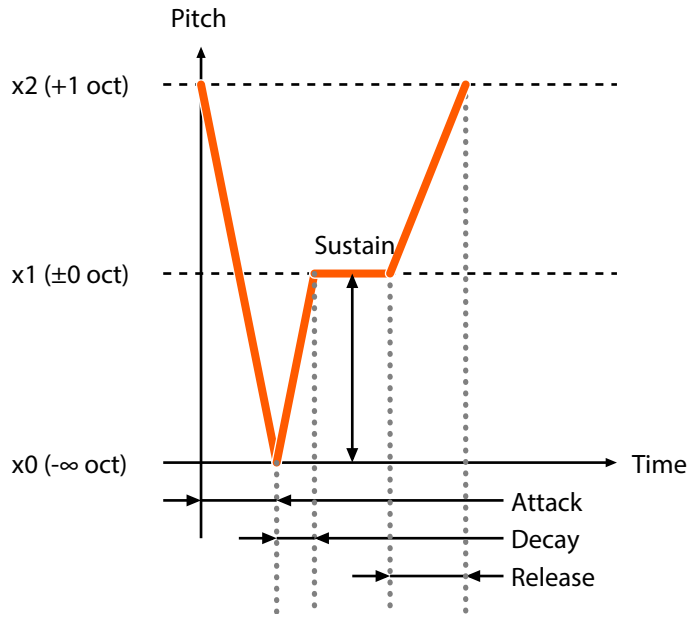


When the P.Env Envelope Depth (p. 96) parameter is -100, and the P.Env Velocity Sens (p. 96) parameter is 0

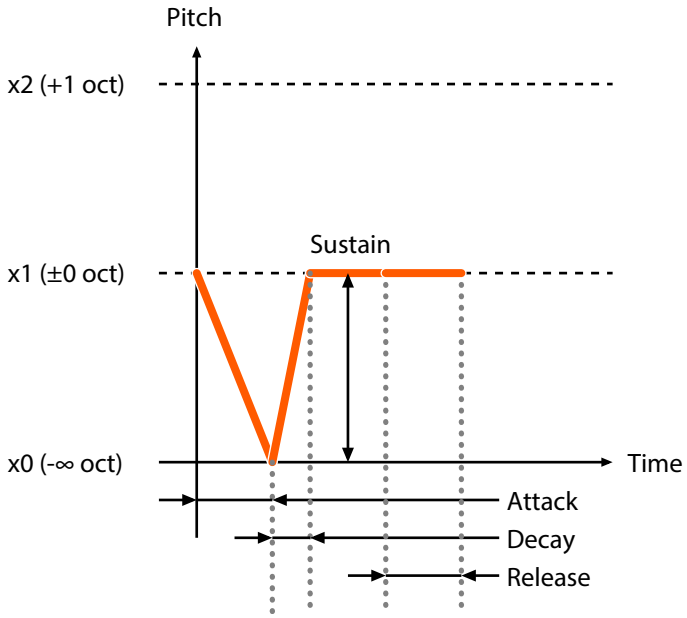
When the P.Env Sustain (p. 95) parameter is 0



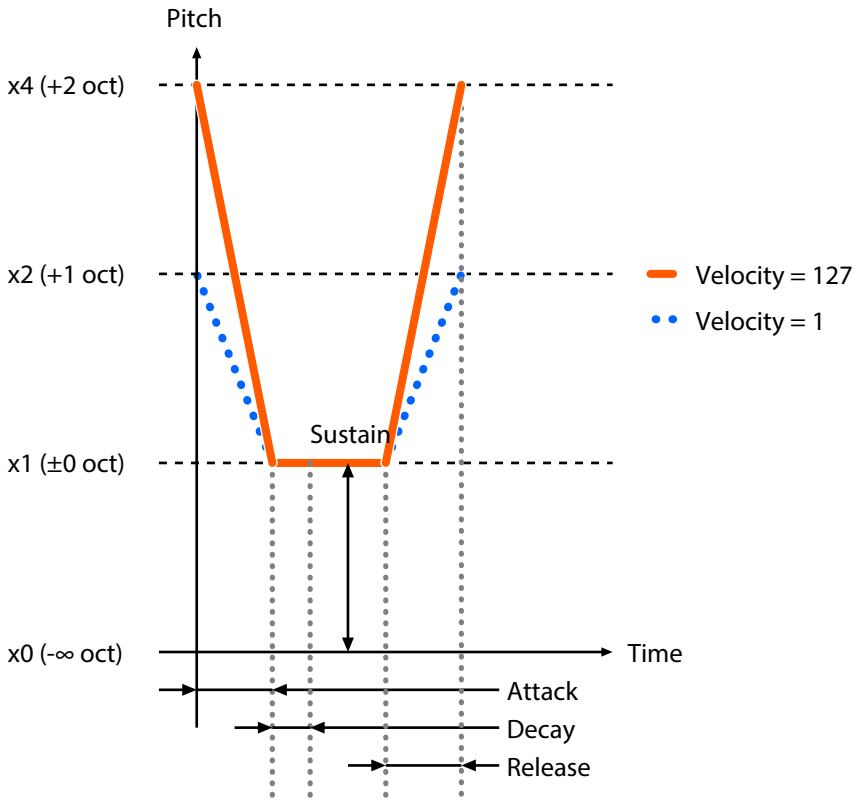
When the P.Env Sustain (p. 95) parameter is 128



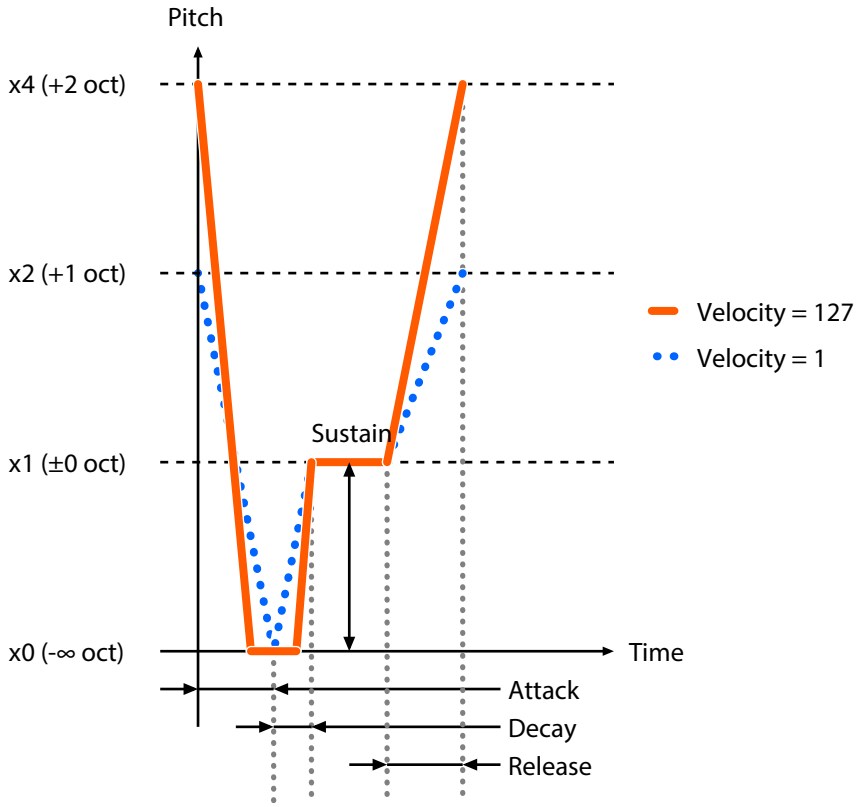
When the P.Env Sustain (p. 95) parameter is 255



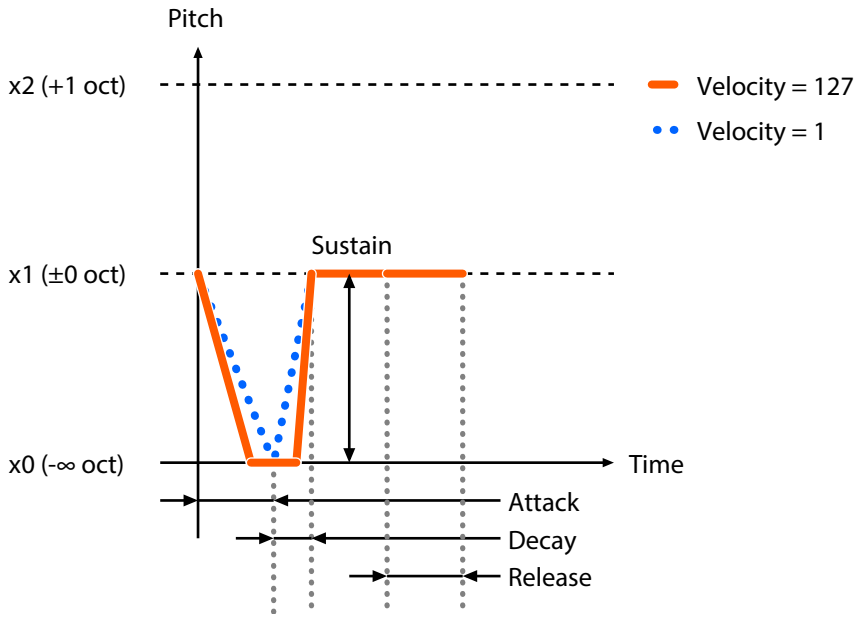
When the P.Env Envelope Depth (p. 96) parameter is -100, and the P.Env Velocity Sens (p. 96) parameter is 255
When the P.Env Sustain (p. 95) parameter is 0



When the P.Env Sustain (p. 95) parameter is 128



When the P.Env Sustain (p. 95) parameter is 255



SAMPLE EDIT (VOICE) settings

These are the parameters (items to set) you see when you press the [G] (VOICE) button while holding down the [SHIFT] button.

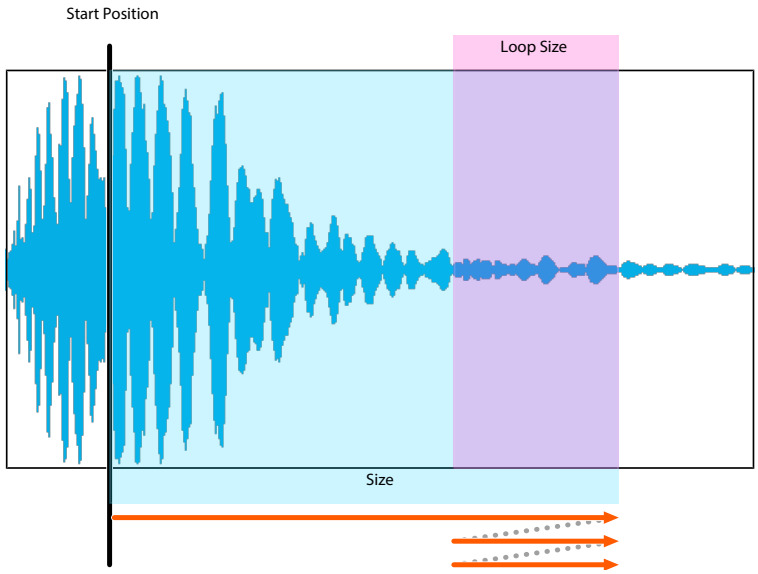
Use the [TEMPO/VALUE] knob to select a parameter, and press the [C♯] (ENTER) button to edit the parameter's value.

MEMO

If you're viewing this content on your smartphone, we recommend that you turn your smartphone on its side for landscape mode.

Parameter	Display	Controller	Value	Explanation
Sample (*1)	SMPL		A-1, A-2, ..., h-7, h-8	Selects the sample that's assigned to the [GRANULAR] pad. If the selected sample is stereo, only the L channel is assigned.
Coarse Tune	CtUn	[PITCH] knob (*4)	-24–24	Adjusts the pitch of the sample in semitones.
Fine Tune	FtUn		-100–100	Adjusts the pitch of the sample in cents.
Detune	dEtU		0–100	Randomly changes the pitch used to trigger notes when sample pads are selected. This randomly changes the pitch used to trigger notes for each grain when the [GRANULAR] pad is selected.
Head Position (*1)	h.Pos	[START] knob (*4)	0.000–(sample end time) (*5)	Sets the start time (head position) for the sample used to generate the grains.
Head Speed (*1)	h.Spd		-4.00–4.00	Sets the grain playback speed (the speed at which the playback head moves). When this is set to a positive value, the head moves (plays back) from the position set in Head Position towards the end of the sample. When this is set to a negative value, the head moves (plays back in reverse) from the position set in Head Position towards the beginning of the sample. When the head reaches the end/beginning of the sample, it returns to the position specified in Head Position and repeats the playback.

Parameter	Display	Controller	Value	Explanation
Spread (*1)	SPrd	[CTRL1] knob (*3)	0–100	Adjusts the position at which the grain is generated based on the position set in the Head Position parameter. When the Head Speed value is positive, the head plays back randomly from the point after the Head Position; and when the Head Speed value is negative, the head plays back randomly from the point before the Head Position.
Grains (*1)	GrnS	[CTRL2] knob (*3)	0.5–8.0	Sets the density at which the grains are generated during a given time.
Grain Shape (*1)	G.ShP	[CTRL3] knob (*3)	OFF, 1–49, 50, 51–100	Sets how the grain volume changes. When this is off, the volume is treated as a square wave (no change in volume ). With a value of 1–49, the volume fades out (); a value of 51–100 makes the volume fade in (), and a value of 50 produces a half fade-in, half-fade-out time ().
Grain Size (*1)	G.S 12	[END] knob (*4)	0.000– (sec) (*5)	Sets the size of the grains. **MEMO** The grain size is affected by the Coarse Tune, Fine Tune and Grain Time Key Follow parameters.
Grain Reverse Probability (*1)	GrvS		0–100	Sets the probability of generating grains that play backwards. Larger values create more grains that play backwards.
Grain Timing Jitter (*1)	GtnJ		0–100	Randomly changes the timing at which grains are generated. Larger values make the grains occur at more random times.
Grain Time Key Follow (*1)	GtKF		0–255	Sets how the grain sizes change according to the key you play. Larger values make the grain sizes uniform, regardless of what key you play. As a result, the grain playback times get shorter when you play higher keys, and the grain playback times get longer when you play lower keys. Smaller values lengthen the grain size when you play higher keys and shorten the grain size when you play lower keys. As a result, the grain playback times are the same, regardless of what key you play. When you set this to 0 and play a chord, the timings (loop cycles) triggered by each key are lined up.
Start Mode (*1)	StMd		Cold (Cold), hot (Hot)	Set this to "Cold" to make the grains play back while their number gradually increases. Set this to "Hot" to make the grains all play back at once. **MEMO** This effect is produced when the Grains parameter is set to larger values.
Chop (*2)	ChoP		OFF, 2–64	Splits a sample into equal parts. The split-up samples are respectively assigned to note numbers, from C4 to D♯9.
Start Position (*2)	SPoS	[START] knob (*4)	0.000– sample end time (sec) (*5)	Sets the sample playback start time.
Size (*2)	S 12E	[END] knob (*4, *6)	0.000– (sec) (*5)	Sets the sample length (the playback range from the Start Position).

Parameter	Display	Controller	Value	Explanation
Loop Size (*2)	LP.SZ	[END] knob (*4, *6)	0.000– (sec) (*5)	Sets the length of sample loop playback. The loop plays back from the time set in the Loop Size parameter (loop point) through the length set in the Size parameter. 
T.Env Mode	t.Env		AdSr (ADSR)	Changes the volume using a typical ADSR (attack-decay-sustain-release) curve.
			Adr (ADR)	Changes the volume in the A→D→R phases of the envelope, without waiting for you to release the key.
			AdAL (Cyclic)	Changes the volume over the A→D→A→... repeating cycle of the envelope while the key is held down.
T.Env Attack	t.Atk	[PITCH] knob (*3)	0–255 (0–10 sec)	Sets the attack time (A).
T.Env Decay	t.dCy	[START] knob (*3)	0–255 (0–10 sec)	Sets the decay time (D).
T.Env Sustain	t.SUS	[END] knob (*3)	0–255	Adjusts the sustain level (S).
T.Env Release	t.rEL	[LEVEL] knob (*3)	0–255 (0–10 sec)	Sets the release time (R).
T.Env Time Key Follow	t.kyF		0–255	This lets you modify how fast the changes in volume occur that you set using the Env Attack, Env Decay and Env Release parameters, according to the key that's played or triggered. Larger values result in a shorter time to change the volume as you play higher keys, and a longer time to change the volume as you play lower keys. Smaller values result in a fixed amount of time to change the volume, regardless of the key you play.
Amp Switch	t.vA		OFF, On	When this is "On", the volume is controlled according to the Env Attack, Env Decay, Env Sustain and Env Release settings.
Mute Group (*2)	MUGr		OFF, 1–128	Sets the mute group. The samples set to the same group can't be played at the same time. Set the samples that you don't want to play together (sounds that you don't want layered). When you try and play the samples within that group all at the same time, only the sample that started playing back last is heard.

*1 This is enabled for the [GRANULAR] pad.

*2 This is enabled for the sample pads [1]–[6].

*3 This is enabled for SAMPLE EDIT (VOICE).

*4 This is enabled on the top screen (the tempo display you see right after the power is turned on).

*5 You can set this on a per-sample basis (1 ÷ sample rate).
For this reason, the value shown in the display may not change even when you turn the [TEMPO/VALUE] knob.
Turn the [TEMPO/VALUE] knob while holding down the [SHIFT] button to increase the value even more.

*6 When you operate the knob, the Size and Loop Size parameters work in tandem.
Both parameters are stored during Motion REC.

SAMPLE EDIT (FILTER) settings

These are the parameters (items to set) you see when you press the [G♯] (FILTER) button while holding down the [SHIFT] button.

Use the [TEMPO/VALUE] knob to select a parameter, and press the [C♯] (ENTER) button to edit the parameter's value.

MEMO

If you're viewing this content on your smartphone, we recommend that you turn your smartphone on its side for landscape mode.

Parameter	Display	Controller	Value	Explanation
Filter Type	TYPE	[PITCH] knob	Specifies the type of filter.	
			OFF	The filter will not be used.
			LPF	Low pass filter. Cuts the high frequencies.
			bPF	Band pass filter. Allows only a specific frequency range to pass through.
			hPF	High pass filter. Cuts the low frequencies
			PEG	Peaking filter. Amplifies a certain frequency range.
Filter Cutoff Frequency	CUTF	[START] knob	0–255	Adjusts the cutoff frequency of the filter.
Filter Resonance	rES0	[END] knob	0–255	Specifies the resonance of filter.
Filter Cutoff Key Follow	CKYF	[CTRL1] knob	0–255	Changes the cutoff frequency according to the key that's played. Larger values result in a higher cutoff frequency as you play higher keys, and a lower cutoff frequency as you play lower keys. Smaller values produce the same cutoff frequency (the cutoff frequency that's set in Filter Cutoff Frequency), regardless of the key you play.

Parameter	Display	Controller	Value	Explanation
Filter Velocity Sens	uEL.S	[CTRL2] knob	0–255	Changes the cutoff frequency according to velocity. Larger values result in a higher cutoff frequency as the velocity increases, and a lower cutoff frequency as the velocity decreases. Smaller values produce the same cutoff frequency (the cutoff frequency that's set in Filter Cutoff Frequency), regardless of the velocity. **MEMO** When increasing this value, lower the Filter Cutoff Frequency parameter's value.
Filter Envelope Depth	EudP	[LEVEL] knob	0–255	Sets the width of the cutoff frequency that's modified by the envelope. When this is set to 0, the envelope does not produce any change. For the envelope settings, refer to the parameter descriptions below. • T.Env Mode (p. 105) • T.Env Attack (p. 105) • T.Env Decay (p. 105) • T.Env Sustain (p. 105) • T.Env Release (p. 105) • T.Env Time Key Follow (p. 105)

SAMPLE EDIT (MIXER) settings

These are the parameters (items to set) you see when you press the [A] (MIXER) button while holding down the [SHIFT] button.

MEMO

If you're viewing this content on your smartphone, we recommend that you turn your smartphone on its side for landscape mode.

Parameter	Display	Controller	Value	Explanation
Level	LEvL	[LEVEL] knob (*1, *3)	0–127	Sets the volume level. **MEMO** • 100=0 dB • 127=+12 dB
Level Jitter (*2)	LEvJ		0–100	Randomly alters the volume for each grain. Larger values produce more variances in volume.
Auto Pan	APAn		This alters the pan (stereo position) for each note that sounds.	
			OFF	The pan position remains the same.
			ALt (Alternate) (*2)	The pan position alternates between left and right with each note that sounds.
			SWnG (Swing) (*2)	The pan position moves from left to right and back with each note that sounds.
			rnd (Random)	The pan is randomly changed for each note that sounds.
Pan	PAn	[PITCH] knob (*3)	L64–C–r63	Sets the pan position. **MEMO** This is enabled when the Auto Pan parameter is "OFF".

Parameter	Display	Controller	Value	Explanation
Output Bus Select	OUt.b		This specifies the output bus to use. **MEMO** You can also change this setting as described in "Switching between buses for sending sound (p. 72)".	
			bUS.A	Outputs to BUS A.
			bUS.b	Outputs to BUS B.
			EFCt	Outputs to BUS EFFECT.
Send Delay	Snd.d	[START] knob (*3)	0–255	Specifies how much signal is sent to the Delay send effect.
Send Reverb	Snd.r	[END] knob (*3)	0–255	Specifies the how much signal is sent to the Reverb send effect.

*1 This is enabled on the top screen (the tempo display you see right after the power is turned on) or on the SAMPLE EDIT (MIXER) screen.

*2 This is enabled for the [GRANULAR] pad.

*3 This is enabled on the SAMPLE EDIT (MIXER) screen.

DELAY/REVERB settings

These are the parameters (items to set) you see when you press the [A♯] (DELAY/REVERB) button while holding down the [SHIFT] button.

Use the [TEMPO/VALUE] knob to select a parameter, and press the [C♯] (ENTER) button to edit the parameter's value.

MEMO

If you're viewing this content on your smartphone, we recommend that you turn your smartphone on its side for landscape mode.

DELAY parameters

Parameter	Display	Controller	Value	Explanation
Delay Sync	d.SYn		OFF, On	If this is ON, the delay synchronizes with the tempo.
Delay Time	dt iN	[PITCH] knob (*1)	1–740 (ms, *2) 128 (128th note), 64t (Sixth-fourth note triplets), 128d (Dotted 128th note), 1_64, 32t, 64d, 1_32, 16t, 32d, 1_16, 8t, 16d, 1_8, 4t, 8d, 1_4 (Quarter note) (*3)	Sets the delay time.
Delay Level	dLEv	[START] knob (*1)	0–255	Adjusts the volume of the delay sound.
Feedback	dFbt		0–255	Adjusts the amount of feedback (repetition).
Feedback Mode	dFMd		This switches between output methods for the delay that's created by feedback.	
			norM (Normal)	A typical delay.
			CrLr (Cross L to R)	A delay sound that switches from left to right to left, in order.
			CrrL (Cross R to L)	A delay sound that switches from right to left to right, in order.
Low Cut	dLCt		FLAt–800 (Hz)	Cuts the frequencies below the frequency that you set. No frequencies are cut when this is set to "FLAt".

Parameter	Display	Controller	Value	Explanation
High Cut	d.HCt		630–FLAt (Hz)	Cuts the frequencies above the frequency that you set. No frequencies are cut when this is set to "FLAt".
Delay Level Mode	d.Lmd		PrE, Post	Sets which level to adjust when the [START] knob (delay volume) is used, the input level (PrE) or the output level (Post). With the "PrE" setting, the delay sound fades out smoothly when you turn down the [START] knob; and with the "Post" setting, the delay sound is instantly muted when you turn down the [START] knob.
Delay to Reverb Send	d.to.r		0–255	Adjusts the amount of signal to send from the delay to the reverb.

*1 This is enabled on the DELAY/REVERB screen.

*2 This is enabled when the Delay Sync parameter is "OFF".

*3 This is enabled when the Delay Sync parameter is "On".
Sets the value as a note value.
Triplets are shown as "t", and dotted notes are shown as "d".

REVERB parameters

Parameter	Display	Controller	Value	Explanation
Type	r.typ		This selects the reverb type.	
			Amb (Ambience)	Simulates an ambience mic (off-mic, placed at a distance from the sound source) used in recording and other applications.
			room (Room)	Simulates the reverberation in a small room.
			hAL 1 (Hall1)	Simulates the reverberation in a concert hall. Provides clear and spacious reverberations.
			hAL2 (Hall2)	Simulates the reverberation in a concert hall. This offers a milder reverberation sound.
			PLAt (Plate)	Simulates plate reverb (a reverb unit with a metallic plate that vibrates to create reverb).
			Mod (Modulate)	A reverb with an added wavering effect for the hall reverberations.
Reverb Time	r.t in	[END] knob (*1)	0–255	Adjusts the length (time) of reverberation.
Reverb Level	r.LEv	[LEVEL] knob (*1)	0–255	Adjusts the volume of the reverb sound.
Pre Delay	r.PdL		0– 100 (ms)	Adjusts the time until the reverb sound starts to output.
Low Cut	d.LCt		FLAt–800 (Hz)	Cuts the frequencies below the frequency that you set. No frequencies are cut when this is set to "FLAt".
High Cut	d.HCt		630–FLAt (Hz)	Cuts the frequencies above the frequency that you set. No frequencies are cut when this is set to "FLAt".
Density	r.dnS		0– 10	Adjusts the density of the reverb sound.

*1 This is enabled on the DELAY/REVERB screen.

Parameter	Display	Controller	Value	
Global Delay/Reverb SW	GL.dr		Selects whether to control delay and reverb by using the pattern parameters or by using the system parameters.	
			OFF	The effect is set and changes for each pattern, and is muted when you switch patterns.
			On	The effect is controlled by the system parameters. With this setting, the delay or reverb sound carries over even when you switch between patterns.

List of shortcut keys

You can quickly recall a desired function or screen by pressing a button or pad while holding down the [SHIFT] button.

Shortcuts that use the [SHIFT] button

While holding down the [SHIFT] button	Explanation	Reference
Sample pads [1]–[6]	Mutes the selected sample pad when a pattern is playing.	Muting a sample (p. 42)
[GRANULAR] pad	Mutes the [GRANULAR] pad when a pattern is playing.	Muting a sample (p. 42)
BANK [A/E]–[D/H] buttons	Mutes all sample pads in the selected bank when a pattern is playing.	Muting a sample (p. 42)
[►] (COPY) button	Copies a pattern.	Copying the patterns (p. 64) Copying a pattern to increase the length (p. 65) Copying a sequence (p. 66)
[●] (QUANTIZE) button	Switches between quantization settings during real-time input.	Recording your performance in real time (Real-time input) (p. 45)
[PITCH] knob (*1, *2)	Sets the volume of the BUS A.	Switching between buses for sending sound (p. 72)
[START] knob (*1, *2)	Sets the volume of the BUS B.	Switching between buses for sending sound (p. 72)
[END] knob (*1, *2)	Sets the volume of the BUS EFFECT.	Switching between buses for sending sound (p. 72)
[C] (EXIT) button	All samples playing back are stopped.	Playing the samples (p. 10)

*1 This setting is not saved.

*2 This is enabled in the SAMPLE EDIT (MIXER) settings ([SHIFT] button + [A] (MIXER) buttons).

Shortcuts that use the [PATTERN] button

While holding down the [PATTERN] button	Explanation	Reference
Sample pads [1]–[6]	Selects a sample pad without triggering the sound.	Inputting your performance by hand (step input) (p. 49)
[GRANULAR] pad	Selects the [GRANULAR] pad without triggering the sound.	Inputting your performance by hand (step input) (p. 49)
[GRANULAR] pad + sample pads [1]–[6]	Selects a sample to use with the [GRANULAR] pad.	Using the granular sampler (p. 34)
[●] button	Sets the Metronome parameter. The setting changes with each operation. n.OFF: Turns the metronome off. n.PLY: Turns the metronome on during recording and playback.	Metronome (p. 94) parameter
[LOOPER]–[MFX] buttons	The effect turns on only while the [LOOPER]–[MFX] buttons are pressed.	Turning effects on/off at the desired timing (p. 71)
Knobs (*1)	Shows the current value of each knob.	–
[SHIFT] button + knob (*1)	Shows the current values for the knobs you operate while holding down the [SHIFT] button.	–
[TEMPO/VALUE] knob	Sets the Pattern Scale parameter (the length of a step in a pattern).	Pattern Scale (p. 90) parameter

*1 Excluding the [TEMPO/VALUE] and [VOLUME] knobs.

Shortcuts that use the [KYBD] button

While holding down the [KYBD] button	Explanation	Reference
[OCT+] button **(*1)**	Lets you restore settings such as the current pattern to the last saved data, initialize the effects and so forth.	Reload Pattern (p. 94) Reload Granular (p. 94) Reload Sequencer (p. 94) Reload Pad (p. 94) Initialize Pattern (p. 94) Initialize System (p. 94) Initialize Effects (p. 94)
[OCT+] button **(*2)**	You can copy and perform other operations on the step you're currently editing.	Copying a step (p. 56) Pasting a step (p. 57) Inserting an empty step (p. 58) Copying all steps to double the length (p. 59)
[TEMPO/VALUE] knob	Sets the master probability. Setting range: - 100– 100 (default value: 0) The master probability value is added to notes whose probability is 90 or less. **MEMO** The master probability value is not saved.	Editing notes (p. 60)

*1 This is enabled when the [●] button is off.

*2 This is enabled when the [●] button is on.

Shortcuts that use the [MFX] button

While holding down the [MFX] button	Explanation	Reference
Step buttons	Lets you select an effect.	Effects and effect parameters (p. 122)
Sample pads [1]–[6]	Switches the output bus for the sample pad between “BUS A” and “BUS EFFECT”.	Switching between buses for sending sound (p. 72)
[DELAY] button + sample pads [1]–[6]	Switches the output bus for the sample pad between “BUS B” and “BUS EFFECT”.	Switching between buses for sending sound (p. 72)
[GRANULAR] pad	Switches the output bus for the [GRANULAR] pad between “BUS A” and “BUS EFFECT”.	Switching between buses for sending sound (p. 72)
[DELAY] button + [GRANULAR] pad	Switches the output bus for the [GRANULAR] pad between “BUS B” and “BUS EFFECT”.	Switching between buses for sending sound (p. 72)
[LO-Fi] button	Switches the output bus for audio signals inputted from an external source between “BUS A” and “BUS EFFECT”.	Switching between buses for sending sound (p. 72)
[DELAY] button + [LO-Fi] button	Switches the output bus for audio signals inputted from an external source between “BUS B” and “BUS EFFECT”.	Switching between buses for sending sound (p. 72)
[GATE] button	Switches the output bus for audio signals inputted to the USB port between “BUS A” and “BUS EFFECT”.	Switching between buses for sending sound (p. 72)
[DELAY] button + [GATE] button	Switches the output bus for audio signals inputted to the USB port between “BUS B” and “BUS EFFECT”.	Switching between buses for sending sound (p. 72)

Shortcuts that use the pads

While holding down the sample pads [1]–[6] or the [GRANULAR] pad	Explanation	Reference
[●] button	Switches the setting for quantization during playback (Play Quantize) for each sample pad.	Play Quantize (p. 91) parameter
[KYBD] button **(*1)**	Holds the sample pads in a "pressed-down" state.	
[SHIFT] button + [►] (COPY) button **(*2)**	Executes copying or exchanging data for the sample pads. **MEMO** The pattern sequence data is not exchanged when a sample pad is exchanged.	Copying a sample (p. 30) Exchanging (swapping) samples (p. 31)

*1 This is enabled when the [GATE] button is on.

*2 This is enabled for the sample pads [1]–[6].

Shortcuts that use the step buttons

While holding down a step button	Explanation	Reference
Sample pads [1]–[6] (*1)	Sets the velocity for the step and note of the sample pad you pressed. Pressing the button toggles between the STRG (strong), MEd (medium) and WEAK (weak) settings. The actual velocities are 100%, 75% and 50% of the Key Velocity (p. 93) parameter value respectively.	
[KYBD] button (*1)	Inputs a tie.	Inputting a tie (p. 52)
Turn the [PITCH] knob	Records the knob values into the step (the motion function).	Recording knob movement in steps (motions) (p. 54)
Turn the [START] knob		
Turn the [END] knob		
Turn the [LEVEL] knob		

*1 This is enabled when the [KYBD] button is off.

Knob functions

The knob functions depend on the selected sample pad and the current mode (screen).

MEMO

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When a sample pad is selected

Mode (screen)	Knob						
	[CTRL1] knob	[CTRL2] knob	[CTRL3] knob	[PITCH] knob	[START] knob	[END] knob	[LEVEL] knob
Top screen (*1)	The setting for "Effects and effect parameters (p. 122)" is used.			Coarse Tune (p. 103)	Start Position (p. 104)	Size (p. 104)	Level (p. 109)
SAMPLE EDIT (P.ENV)	P.Env Time Key Follow (p. 96)	P.Env Velocity Sens (p. 96)	P.Env Envelope Depth (p. 96)	P.Env Attack (p. 95)	P.Env Decay (p. 95)	P.Env Sustain (p. 95)	P.Env Release (p. 95)
SAMPLE EDIT (VOICE)	–	–	–	T.Env Attack (p. 105)	T.Env Decay (p. 105)	T.Env Sustain (p. 105)	T.Env Release (p. 105)
SAMPLE EDIT (FILTER)	Filter Cutoff Key Follow (p. 107)	Filter Velocity Sens (p. 108)	–	Filter Type (p. 107)	Filter Cutoff Frequency (p. 107)	Filter Resonance (p. 107)	Filter Envelope Depth (p. 108)
SAMPLE EDIT (MIXER)	The setting for "Effects and effect parameters (p. 122)" is used.			Pan (p. 109)	Send Delay (p. 110)	Send Reverb (p. 110)	Level (p. 109)
DELAY/ REVERB	The setting for "Effects and effect parameters (p. 122)" is used.			Delay Time (p. 111)	Delay Level (p. 111)	Reverb Time (p. 112)	Reverb Level (p. 112)

*1 The top screen refers to the mode in which the tempo is shown right after you turn on this unit.

When the [GRANULAR] pad is selected

Mode (screen)	Knob						
	[CTRL1] knob	[CTRL2] knob	[CTRL3] knob	[PITCH] knob	[START] knob	[END] knob	[LEVEL] knob
Top screen (*1)	The setting for "Effects and effect parameters (p. 122)" is used.			Coarse Tune (p. 103)	Head Position (p. 103)	Grain Size (p. 104)	Level (p. 109)
SAMPLE EDIT (P.ENV)	–	–	–	–	–	–	–
SAMPLE EDIT (VOICE)	Spread (p. 104)	Grains (p. 104)	Grain Shape (p. 104)	T.Env Attack (p. 105)	T.Env Decay (p. 105)	T.Env Sustain (p. 105)	T.Env Release (p. 105)
SAMPLE EDIT (FILTER)	Filter Cutoff Key Follow (p. 107)	Filter Velocity Sens (p. 108)	–	Filter Type (p. 107)	Filter Cutoff Frequency (p. 107)	Filter Resonance (p. 107)	Filter Envelope Depth (p. 108)
SAMPLE EDIT (MIXER)	The setting for "Effects and effect parameters (p. 122)" is used.			Pan (p. 109)	Send Delay (p. 110)	Send Reverb (p. 110)	Level (p. 109)
DELAY/ REVERB	The setting for "Effects and effect parameters (p. 122)" is used.			Delay Time (p. 111)	Delay Level (p. 111)	Reverb Time (p. 112)	Reverb Level (p. 112)

*1 The top screen refers to the mode in which the tempo is shown right after you turn on this unit.

Effects and effect parameters

MEMO

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Effects	Display	Parameters that can be controlled					
		[CTRL1] knob	[CTRL2] knob	[CTRL3] knob	[SHIFT] button + [CTRL1] knob	[SHIFT] button + [CTRL2] knob	[SHIFT] button + [CTRL3] knob
DJFX Looper (p. 123)	[LOOPER] button is lit	LENGTH	SPEED	LOOP SW	–	–	–
Chromatic PS (p. 124)	[PITCH] button is lit	PITCH1	PITCH2	BALANCE	PAN1	PAN2	–
Sync Delay (p. 125)	[DELAY] button is lit	TIME	FEEDBACK	LEVEL	L DAMP F	H DAMP F	–
Filter+Drive (p. 126)	[FILTER] button is lit	CUTOFF	RESONANCE	DRIVE	FLT TYPE	LOW FREQ	LOW GAIN
Scatter (p. 127)	[SCATTER] button is lit	TYPE	DEPTH	SCATTER	SPEED	–	–
Isolator (p. 128)	ıSo	LOW	MID	HIGH	–	–	–
Resonator (p. 129)	rES	ROOT	BRIGHT	FEEDBACK	CHORD	PANNING	ENV MOD
Stopper (p. 130)	StoP	DEPTH	RATE	RESONANCE	FLT MOD	AMP MOD	–
Super Filter (p. 131)	SFLt	CUTOFF	RESONANCE	FLT TYPE	DEPTH	RATE	SYNC
Vinyl Sim (p. 132)	uny	FREQUENCY	NOISE	WOW FLUT	–	–	–
Cassette Sim (p. 133)	CSt	TONE	HISS	AGE	DRIVE	WOW FLUT	CATCH
Lo-fi (p. 134)	LoFı	PRE FILT	LOFI TYPE	TONE	CUTOFF	BALANCE	LEVEL
Reverb (p. 135)	rEu	TYPE	TIME	LEVEL	LOW CUT	HIGH CUT	PRE DELAY
Chorus (p. 136)	Cho	DEPTH	RATE	BALANCE	EQ LOW	EQ HIGH	LEVEL
Flanger (p. 137)	FLnG	DEPTH	RATE	MANUAL	RESONANCE	BALANCE	SYNC
Phaser (p. 138)	PhAS	DEPTH	RATE	MANUAL	RESONANCE	BALANCE	SYNC
Tremolo/ Pan (p. 139)	trEN	DEPTH	RATE	TYPE	WAVE	SYNC	–
Ring Mod (p. 140)	rınG	FREQUENCY	SENS	BALANCE	POLARITY	EQ LOW	EQ HIGH
Crusher (p. 141)	CrSh	FILTER	RATE	BALANCE	–	–	–
Compressor (p. 142)	CoMP	SUSTAIN	ATTACK	RATIO	LEVEL	–	–

DJFX Looper

This effect loops the sound in short cycles.

You can vary the playback direction and playback speed of the input sound to get a turntable-type effect.

Parameter	Value	Explanation
LENGTH	0.250–0.0 12 (sec)	Sets the length of the loop.
SPEED	- 100– 100	Sets the playback direction and playback speed. The loop plays backward when this is set to a negative value, stops when this is set to 0, and plays forward when this is set to a positive value.
LOOP SW	OFF, On	Turn this On while a sound is playing to make the sound play back in a loop, at a length specified by the LENGTH parameter. Turn this OFF to disable the loop.

Chromatic PS

A two-voice pitch shifter that changes the pitch in semitone steps.

Parameter	Value	Explanation
PITCH1, PITCH2	-24–12 (semi)	Adjusts the amount of pitch shift for PITCH1 or PITCH2.
BALANCE	D100–0–100 (%)	Adjusts the volume balance between the dry (original) sound and effect sound.
PAN1, PAN2	L50–C–R50	Sets the pan position for PITCH1 or PITCH2.

Sync Delay

Gives an echo effect in sync with the tempo.

Parameter	Value	Explanation
TIME	1/32, 1.16t, 1.32d, 1/16, 1/8t, 1.16d, 1/8, 1/4t, 1/8d, 1/4, 1/2t, 1/4d, 1/2, 1/1t, 1/2d, 1/1 (*1)	Sets the sound delay time.
FEEDBACK	0–99 (%)	Adjusts the amount of feedback for the effect.
LEVEL	0– 100	Adjusts the volume of the effect sound.
L DAMP F	FLAt, 80, 100, 125, 160, 200, 250, 315, 400, 500, 630, 800 (Hz)	Sets the frequency range that's attenuated each time the delay repeats.
H DAMP F	630, 800, 1.00t, 1.25t, 1.60t, 2.00t, 2.50t, 3.15t, 4.00t, 5.00t, 6.30t, 8.00t, 10.0t, 12.5t, FLAt (Hz)	

*1 Sets the value as a note value.
Triplets are shown as "t", and dotted notes are shown as "d".

Filter+Drive

This is a filter with overdrive.

It cuts the specified frequencies and adds distortion.

Parameter	Value	Explanation
CUTOFF	20– 16.0k (Hz)	Sets the cutoff frequency range in which the filter works.
RESONANCE	0– 100	Adjusts the filter's resonance level. The larger the value, the more that the frequency range set in CUTOFF is emphasized.
DRIVE	0– 100	Adds distortion.
FLT TYPE	Sets the type of filter.	
	hPF	Cuts off the low frequencies.
	LPF	Cuts off the high frequencies.
LOW FREQ	20– 16.0k (Hz)	Adjusts the frequency range that's boosted or cut by the LOW GAIN parameter.
LOW GAIN	-24–24 (dB)	Adjusts the amount of boost/cut applied to the frequency range that's set in LOW FREQ.

Scatter

This effect swaps the sound played back by a loop in steps, altering its playback direction and gate length. This produces a digital groove feel to the loop playback.

Parameter	Value	Explanation
TYPE	1–10	Sets the scatter type.
DEPTH	10, 20, 30, 40, 50, 60, 70, 80, 90, 100	Adjusts the scatter depth.
SCATTER	OFF, On	Switches the scatter effect on/off.
SPEED	SnGL, dbL	Sets the scatter speed.

Isolator

This effect lets you cut off sounds in a specified frequency range.

Parameter	Value	Explanation
LOW	-Inf, -47.9– 12.00 (dB)	Adjusts the amount of boost/cut in the low-frequency range.
MID	-Inf, -47.9– 12.00 (dB)	Adjusts the amount of boost/cut in the mid-frequency range.
HIGH	-Inf, -47.9– 12.00 (dB)	Adjusts the amount of boost/cut in the high-frequency range.

Resonator

This effect uses “Karplus-Strong synthesis”, which is often used in physical modeling of sounds.

This lets you alter the sound with a maximum of six “resonators” that match different keys or chords.

Parameter	Value	Explanation
ROOT	C - 1–G9	Sets the reference pitch (root note).
BRIGHT	0–100	Adjusts the tonal brightness.
FEEDBACK	0–99 (%)	Adjusts the amount of feedback for the effect.
CHORD	root (Root), Oct (Oct), UPdn (Up/Down), P5 (P5), mn3 (min 3), mn5 (min 5), mn7 (min 7), mn7o (min 7 oct), mn9 (min 9), mn11 (min 11), MJ3 (Maj 3), MJ5 (Maj 5), MJ7 (Maj 7), MJ7o (Maj 7 oct), MJ9 (Maj 9), MJ11 (Maj 11)	Sets the composite notes (chord) to resonate.
PANNING	0–100	Sets the panning for the resonator.
ENV MOD	0–100	Larger values increase the amount of feedback according to the input level.

Stopper

This effect lowers the sample playback speed, reproducing the sound of a turntable stopping.

Parameter	Value	Explanation
DEPTH	0–100	Adjusts how much the playback speed should be slowed down.
RATE	4/1, 2/1, 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64	Sets the period at which the playback speed is changed.
RESONANCE	0–100	Adjusts the filter's resonance level. Increasing the value further emphasizes the effect, for a more unusual sound.
FLT MOD	0–100	Attenuates the high-frequency range according to the playback speed.
AMP MOD	0–100	Lowers the volume according to the playback speed.

Super Filter

This is a filter with an extremely sharp slope (attenuation characteristics). The cutoff frequency can be varied cyclically.

Parameter	Value	Explanation
CUTOFF	0– 100	Sets the frequency range in which the filter works (the cutoff frequency). Higher values increase the frequency range.
RESONANCE	0– 100	Adjusts the filter's resonance level. The larger the value, the more that the frequency range set in CUTOFF is emphasized.
FLT TYPE	Sets the filter type.	
	LPF	Low pass filter. This filter lets frequencies pass through that are lower than the frequency range set in CUTOFF.
	bPF	Band pass filter. This filter lets frequencies pass through that are near the frequency range set in CUTOFF.
	hPF	High pass filter. This filter lets frequencies pass through that are higher than the frequency range set in CUTOFF.
DEPTH	0– 100	Sets the depth of the effect.
RATE	When the SYNC parameter is OFF: 0– 100 When the SYNC parameter is On: 2/ 1 (Double note), 1/ 1d (Dotted whole note), 2/ 1t (Double-note triplet), 1/ 1, 1/2d, 1/ 1t, 1/2 (Half note), 1/4d, 1/2t, 1/4, 1/8d, 1/4t, 1/8, 1/ 16d, 1/8t, 1/ 16, 1/32d, 1/ 16t, 1/32, 1/32t, 1/64, 1/64t (Sixth-fourth note triplets) (*1)	Sets the cycle (period) of the effect.
SYNC	OFF, On	When this is On, the effect sound synchronizes with the tempo.

*1 Sets the value as a note value.
Triplets are shown as "t", and dotted notes are shown as "d".

Vinyl Sim

This effect models the Vinyl Sim effect of the SP-404SX. The effect simulates the sound of an analog record playing.

Parameter	Value	Explanation
FREQUENCY	0–100	Sets the frequency characteristics of the playback system.
NOISE	0–100	Adjusts the volume of the noise.
WOW FLUT	0–100	Sets the inconsistencies (wow/flutter) heard when the analog record “rotates”.

Cassette Sim

This effect simulates the sound of a cassette tape playing.

Parameter	Value	Explanation
TONE	0–100	Sets the tone.
HISS	0–100	Adjusts the volume of the noise.
AGE	0–60 (years)	Sets how many years the cassette tape has degraded.
DRIVE	0–100	Adjusts the amount of distortion.
WOW FLUT	0–100	Sets the inconsistencies (wow/flutter) heard when the cassette tape plays back.
CATCH	0–100	Sets how much the cassette tape has stretched out.

Lo-fi

Degrades the tonal character.

Parameter	Value	Explanation
PRE FILT	1–6	Sets the type of pre-filter (the filter that the sound passes through before effects are applied).
LOFI TYPE	1–9	Larger settings cause more tonal degradation.
TONE	-100–100	Sets the tone. Larger settings emphasize the high-frequency range. Smaller settings emphasize the low-frequency range.
CUTOFF	200, 250, 315, 400, 500, 630, 800, 1.00k, 1.25k, 1.60k, 2.00k, 2.50k, 3.15k, 4.00k, 5.00k, 6.30k, 8.00k (Hz)	Sets the frequency range in which the post-filter (the filter that the sound passes through after effects are applied) works.
BALANCE	100.0–0.100 (%)	Adjusts the volume balance between the dry (original) sound and effect sound.
LEVEL	0–100	Adjusts the volume of the effect sound.

NOTE

This effect may output a very loud sound, depending on how the parameters are set. Use caution not to raise the values too much.

Reverb

Adds reverberation to the sound.

Parameter	Value	Explanation
TYPE	AMb (Ambience), rooM (Room), hAL 1 (Hall 1), hAL2 (Hall 2)	Sets the type of reverb.
TIME	0–100	Sets the reverb time.
LEVEL	0–100	Adjusts the volume of the effect sound.
LOW CUT	FLAt, 20, 25, 31, 40, 50, 63, 80, 100, 125, 160, 200, 250, 315, 400, 500, 630, 800 (Hz)	Sets the frequency range at which the effect sound is attenuated.
HIGH CUT	630, 800, 1.00k, 1.25k, 1.60k, 2.00k, 2.50k, 3.15k, 4.00k, 5.00k, 6.30k, 8.00k, 10.0k, 12.5k, FLAt (Hz)	
PRE DELAY	0–100 (ms)	Sets the time before the effect sound is output.

Chorus

Adds spaciousness and richness to the sound.

Parameter	Value	Explanation
DEPTH	0–100	Sets the depth of the effect sound.
RATE	0.33–2.30 (sec)	Sets the cycle (period) of the effect sound.
BALANCE	100.0–0.100 (%)	Adjusts the volume balance between the dry (original) sound and effect sound.
EQ LOW	-15–15 (dB)	Adjusts the boost/cut of the low frequency range.
EQ HIGH	-15–15 (dB)	Adjusts the boost/cut of the high frequency range.
LEVEL	0–100	Adjusts the volume of the effect sound.

Flanger

This effect creates modulation like a jet airplane taking off and landing.

Parameter	Value	Explanation
DEPTH	0–100	Sets the depth of the effect sound.
RATE	When the SYNC parameter is OFF: 0–100 When the SYNC parameter is On: 4.000–0.016 (Bar)	Sets the cycle (period) of the effect sound.
MANUAL	0–100	Sets the frequency range in which the effect is applied. Smaller values reduce the flanging effect in the low end.
RESONANCE	0–100	Adjusts the filter's resonance level. Increasing the value further emphasizes the effect, for a more unusual sound.
BALANCE	100:0–0:100 (%)	Adjusts the volume balance between the dry (original) sound and effect sound.
SYNC	OFF, On	When this is On, the effect sound synchronizes with the tempo.

Phaser

This effect creates modulation by adding a phase-shifted sound.

Parameter	Value	Explanation
DEPTH	0–100	Sets the depth of the effect sound.
RATE	When the SYNC parameter is OFF: 0–100 When the SYNC parameter is On: 4.000–0.0 16 (Bar)	Sets the cycle (period) of the effect sound.
MANUAL	0–100	Sets the frequency range in which the effect is applied. Larger values reduce the phasing effect in the low end.
RESONANCE	0–100	Adjusts the filter's resonance level. Increasing the value further emphasizes the effect, for a more unusual sound.
BALANCE	100.0–0.100 (%)	Adjusts the volume balance between the dry (original) sound and effect sound.
SYNC	OFF, On	When this is On, the effect sound synchronizes with the tempo.

Tremolo/Pan

Cyclically varies the volume or panning.

Parameter	Value	Explanation
DEPTH	0–100	Sets the depth of the effect.
RATE	When the SYNC parameter is OFF: 0–100 When the SYNC parameter is On: 1.000–0.0 10	Sets the cycle (period) of the effect.
TYPE	Sets the type of effect.	
	trE (Tremolo)	Cyclically changes the volume (tremolo).
	PAn (Pan)	Cyclically changes the panning.
WAVE	Sets how the effect modulates the sound.	
	tr1 (Triangle)	Triangle wave
	Sqr (Square)	Square wave
	Sin (Sine)	Sine wave
	SAW1 (Saw 1), SAW2 (Saw 2)	Sawtooth wave
	trP (trapezoid)	Trapezoidal wave
SYNC	OFF, On	When this is On, the effect sound synchronizes with the tempo.

Ring Mod

This effect alters the tonal character to make the sound more metallic.

Parameter	Value	Explanation
FREQUENCY	0–100	Sets the frequency range to which the effect is applied.
SENS	0–100	Adjusts the volume of the effect sound.
BALANCE	100.0–0.100 (%)	Adjusts the volume balance between the dry (original) sound and effect sound.
POLARITY	OFF, On	Sets the direction in which the frequency modulation moves.
EQ LOW	-15–15 (dB)	Adjusts the boost/cut of the low frequency range.
EQ HIGH	-15–15 (dB)	Adjusts the boost/cut of the high frequency range.

Crusher

Produces a lo-fi effect.

Parameter	Value	Explanation
FILTER	33.1–15.42 (Hz)	Sets the frequency range in which the pre-filter (the filter that the sound passes through before effects are applied) works.
RATE	0–100	Sets the sample rate of the effect. Larger values make the sample rate lower, for a more lo-fi sound.
BALANCE	100.0–0.100 (%)	Adjusts the volume balance between the dry (original) sound and effect sound.

Compressor

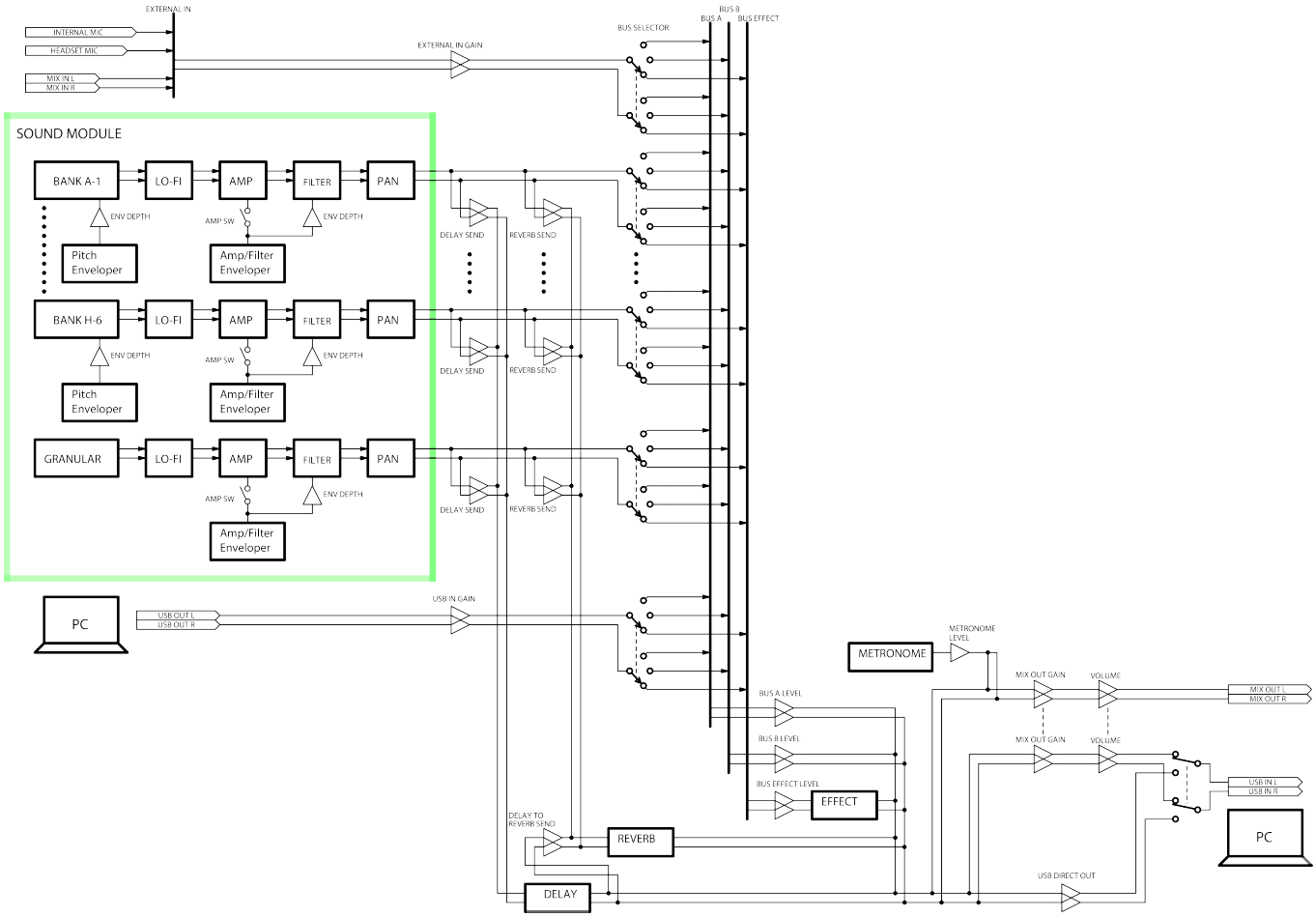
This effect reduces high volume levels while bringing up the level of quieter sounds, smoothing out any variations in overall volume.

Parameter	Value	Explanation
SUSTAIN	0–100	Sets how long the effect is applied to the decaying sound.
ATTACK	0–100	Sets how long it takes to reduce the volume when a high input level is detected.
RATIO	0–100	Sets the compression ratio.
LEVEL	0–100	Adjusts the volume of the effect sound.

NOTE

This effect may output a very loud sound, depending on how the parameters are set. Use caution not to raise the values too much.

Signal flow


EXTERNAL IN
INTERNAL MIC
HEADSET MIC
MIX IN L
MIX IN R
EXTERNAL IN GAIN
BUS SELECTOR
BUS B
BUS A
BUS EFFECT
SOUND MODULE
BANK A-1
LO-FI
AMP
FILTER
PAN
ENV DEPTH
AMP SW
Pitch Enveloper
Amp/Filter Enveloper
DELAY SEND
REVERB SEND
BANK H-6
GRANULAR
PC
USB OUT L
USB OUT R
USB IN GAIN
METRONOME
METRONOME LEVEL
MIX OUT GAIN
VOLUME
MIX OUT L
MIX OUT R
BUS A LEVEL
BUS B LEVEL
BUS EFFECT LEVEL
EFFECT
DELAY TO REVERB SEND
REVERB
DELAY
USB DIRECT OUT
USB IN L
USB IN R

MIDI implementation chart

Model: P-6

Date: Aug. 29, 2024

Version: 1.02

Function		Transmitted	Recognized	Remarks
Basic channel	Default	5 (granular sampler) 11 (sample pads) 16 (program change)	5 (granular sampler) 11 (sample pads) 15 (auto) 16 (program change)	These settings are stored in memory.
	Changed	1–16	1–16	
Mode	Default	Mode 3	Mode 3	
	Messages	x	x	
	Altered	x	x	
Note number	Sample pads	48–95 (C3–B6) (*1)	48–95 (C3–B6) (*1)	These correspond to the sample pad numbers (sample pad [1] of bank A through sample pad [6] of bank H).
	True voice	0–127	0–127	
Velocity	Note on	o	o	
	Note off	x	x	
Aftertouch	Key's	x	x	
	Channel's	x	x	
Pitch bend		x	x	
Control change		o	o (*2)	For the values, refer to "Control change message (p. 146)".
Program change		o	o	
	Settings range	0–63	0–63	
System exclusive		x	x	
System common	Song position	x	x	
	Song select	x	x	
	Tune request	x	x	
System realtime	Clock	o	o	
	Start	o	o	
	Continue	x	o Works the same as the start command.	
	Stop	o	o	

Function		Transmitted	Recognized	Remarks
Aux messages	All sound off	o (*3)	o	
	Reset all controllers	o (*3)	o	
	All notes off	o (*3)	o	
	Omni mode off	x	x	
	Omni mode on	x	x	
	Monophonic mode on	x	x	
	Polyphonic mode on	x	x	
	Active sensing	o	o	
	System reset	x	x	

*1 The note numbers are used to specify the sample pads.
For this reason, you can't specify scale notes (the pitch does not change for each note).

*2 For ver. 1.01, this data is received only when the receive channel is set to 15 (auto).
For ver. 1.02 and later, this data is received when the receive channel is 5 (granular sampler) or 15 (auto).

*3 Transmitted when a MIDI offline message is detected.

Mode 1: Omni on, Polyphonic

Mode 2: Omni on, Monophonic

Mode 3: Omni off, Polyphonic

Mode 4: Omni off, Monophonic

o: Yes

x: No

Control change message

MEMO

Control change messages are received under the following conditions.

- For ver. 1.02 and later, data is received using the channel that's set in the Granular MIDI Channel (p. 92) or Auto MIDI Channel (p. 93) parameters.
- For ver. 1.01, data is received using the channel that's set in the Auto MIDI Channel (p. 93) parameter.

Control change number		Parameter
(decimal)	(hexadecimal)	
0	0x00	–
:	:	
3	0x03	GRANULAR Grain Reverse Probability (p. 104)
:	:	
7	0x07	GRANULAR Level (p. 109)
:	:	
9	0x09	GRANULAR Auto Pan (p. 109)
10	0x0A	GRANULAR Pan (p. 109)
11	0x0B	–
12	0x0C	GRANULAR Filter Type (p. 107)
13	0x0D	GRANULAR Detune (p. 103)
14	0x0E	GRANULAR Level Jitter (p. 109)
15	0x0F	GRANULAR Grain Shape (p. 104)
16	0x10	GRANULAR Grain Time Key Follow (p. 104)
17	0x11	GRANULAR Lo-Fi (Setting and checking the Lo-Fi effect intensity (p. 13))
18	0x12	GRANULAR Fine Tune (p. 103)
19	0x13	GRANULAR Head Position (p. 103)
20	0x14	GRANULAR Head Speed (p. 103)
21	0x15	GRANULAR Grains (p. 104)
22	0x16	–
23	0x17	GRANULAR Grain Size (p. 104)
24	0x18	GRANULAR Filter Envelope Depth (p. 108)
25	0x19	GRANULAR Spread (p. 104)
26	0x1A	GRANULAR Filter Cutoff Key Follow (p. 107)
27	0x1B	–
28	0x1C	GRANULAR Amp Switch (p. 105)
29	0x1D	GRANULAR T.Env Mode (p. 105)
30	0x1E	GRANULAR T.Env Sustain (p. 105)
:	:	
68	0x44	GRANULAR Grain Timing Jitter (p. 104)
:	:	
71	0x47	GRANULAR Filter Resonance (p. 107)
72	0x48	GRANULAR T.Env Release (p. 105)
73	0x49	GRANULAR T.Env Attack (p. 105)

Control change number		Parameter
(decimal)	(hexadecimal)	
74	0x4A	GRANULAR Filter Cutoff Frequency (p. 107)
75	0x4B	GRANULAR T.Env Decay (p. 105)
76	0x4C	GRANULAR Coarse Tune (p. 103)
77	0x4D	GRANULAR T.Env Time Key Follow (p. 105)
78	0x4E	GRANULAR Filter Velocity Sens (p. 108)
79	0x4F	GRANULAR Start Mode (p. 104)
:	:	
84	0x54	GRANULAR Output Bus Select (p. 110)
85	0x55	GRANULAR Send Delay (p. 110)
86	0x56	GRANULAR Send Reverb (p. 110)
87	0x57	GRANULAR Lo-Fi Switch (Changing the sound quality of the sample playback (Lo-Fi) (p. 12))
88	0x58	GRANULAR Sample (p. 103)
89	0x59	DELAY/REVERB Reverb Time (p. 112)
90	0x5A	DELAY/REVERB Delay Time (p. 111)
91	0x5B	DELAY/REVERB Reverb Level (p. 112)
92	0x5C	DELAY/REVERB Delay Level (p. 111)
:	:	

Main specifications

User patterns	64
Step sequencer	Maximum 64 steps
Maximum sampling numbers	48 samples
Maximum polyphony	Sample: 16 Granular sampler: 4
Maximum sample time **(Maximum time per sample)**	44.1 kHz, Mono: 5.9 seconds 22.05 kHz, Mono: 11.8 seconds 14.7 kHz, Mono : 17.8 seconds 11.025 kHz, Mono : 23.7 seconds * For stereo samples, the time is half.
Import format	WAV (Liner PCM)
Effects	Multi-effect: 20 types Send effect: DELAY, REVERB
Display	7 segments, 4 characters (LED)
Internal Microphone	Mono x 1
Connectors	SYNC (IN, OUT) jacks: Miniature phone type MIX (IN) jack: Stereo miniature phone type MIX (OUT/HEADSET) jack: Stereo miniature phone type (Stereo, CTIA) MIDI (IN, OUT) jacks: Stereo miniature phone type USB port: USB Type-C® (Audio, MIDI)
Power supply	Lithium-ion battery Obtained via USB port (USB bus power)
Current draw	500 mA
Expected battery life under continuous use	Approx. 3 hours * This figure will vary depending on the actual conditions of use.
Expected battery charging time	Approx. 3 hours * To charge the unit, use the USB port of a computer or a commercially available USB power supply adaptor (5 V, 500 mA or higher).
Dimensions	188 (W) x 106 (D) x 37 (H) mm 7-7/16 (W) x 4-3/16 (D) x 1-1/2 (H) inches
Weight (including batteries)	305 g 11 oz
Accessories	Leaflet "Read Me First" USB Type-C® to USB A cable

This document explains the specifications of the product at the time that the document was issued. For the latest information, refer to the Roland website.

P-6

Owner's Manual

01

Roland Corporation