VLA-MA5

(AL Voice Library for MA-5)

Version 1.2.0

2003/12/25

YAMAHA Corporation

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＜Update history＞

Ver.	Date	Contents
1.0.0	2003/3/7	New Frame
1.1.0	2003/6/11	- Each file name in Sample_mp3 was changed. - Map of new voices was added. - Description of new voices was added. - The table of file oprganization was updated. - [07_GM_4op.vm5], [08_Lead2-Bass2_4op.vm5], [09_Synth2-SEQ2_4op.vm5], [10_FX2_4op.vm5], and [11_PCM.vm5] were added to 4op_Bank. - [11_PCM.vm5] was added to 2op_Bank. - Clerical error were corrected.
1.1.1	2003/8/7	- Only data was corrected. There is no change in this document.
1.2.0	2003/12/25	- Description of AL_FullSet_*.vm5 in voice map was deleted. - Voice map was changed. - Map of new voices was added. Description of new voices was added. - The table of file oprganization was updated. [AL_FullSet_4op.vm5] and [AL_FullSet_2op.vm5] in ALL folder were deleted. Folder name was changed from Sample_mp3 to Sample. New file was added. [12_Lead3_4op.vm5] and [13_Lead3LFO_4op.vm5] were added to 4op_Bank. [12_Lead3_2op.vm5] and [13_Lead3LFO_2op.vm5] were added to 2op_Bank. [14_Bass3.vm5] and [15_Bass3LFO.vm5] were added to 4opBank / 2opBank.

VLA-MA5 (AL Voice Library for MA-5) Voice Map

● **4op_Bank** Pch Origin = 0

MSB#	124	124	124	124	124	124
Pch#	Lead	Bass	Synth-SEQ	FX	Noise	RomDrums
0	-- Lead 2op --	-- Bass 2op --	-- Synth 2op --	-- FX 2op --	-- Noise --	-- RomDrums --
1	SmartLead	BiyonBass 1	ReverseMotion 1	OoOuOu	ShortNoise	DeepKick
2	PulseLead	BiyonBass 2	ReverseMotion 2	Eternal	PuChunPerc.	Punch
3	FeedBacker	SynBass 1	SlowByon	Sample&Hold	LFO_Percussion	ChopSnare
4	NoisyLeady	SynBass 2	StarsBell	KaGeRoH	WirePercussion	Whip
5	S&H_Lead	CycleBass	Filt.Dulcimer	WindyNight	WarpAttack	BubbleSnare
6	HystericLead	FatBass	FilterVibes	MetalZone	DarkPinBall	MetalicTom
7	S&H_Seq.	MogBass	FilterMarimba	-- FX 4op --	LaserBeam	Pi
8	OrganLead	ReverseBass	-- Synth 4op --	ChinaTown	NoiseAccent	FatFoot
9	DriveBrass 1	SweepBass 1	NewAgePad	5thSweep	ZAPP	Chun
10	FluteHorn	CreamBass	Rabbit	EthnicPercus. 1	Wind	SynHiHat
11	-- Lead 4op --	Noise-ism	Vib.Click	EthnicPercus. 2	Storm	SirenHiHat
12	LiteLead 1	-- Bass 4op --	RotaryOrgan	SpaceSignal	SpaceWind	CycleOHH
13	LiteLead 2	FlatBass	EchoSquare	ElectroDamage	SubMarine	WaterCymbal
14	LiteLead 3	PhaseBass	-- SEQ 2op --	Horror 1	Helicopter	HeavenCymbal
15	CrossOver	TechnoBass 1	Cartoon	Horror 2	NoiseCycle 1	SwingCymbal
16	SquareLead	TechnoBass 2	PopCorn	SpaceDust	NoiseCycle 2	
17	FunkyLead	SweepBass 2	BeautySeq.		NoiseCycle 3	
18	ClickLead 1	DigiBass	MilkSeq.			
19	ClickLead 2	Tuba	Butterfly			
20	5thLead	2003Bass	-- SEQ 4op --			
21	SynBrass 1		60'sMog			
22	SynBrass 2		Softs			
23	SynBrass 3		ClaviWool			
24	SynBone		Bubble			
25	OctSynBrass		CycleSeq.			
26	DriveBrass 2					
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∗ Actural Data Voive name is attached [A:] befor a name.

● **4op_Bank**

Pch Origin = 0

MSB#	124	124	124	124	124	124
Pch#	Lead	Bass	Synth-SEQ	FX	Noise	RomDrums
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* Actural Data Voive name is attached [A:] befor a name.

VLA-MA5 (AL Voice Library for MA-5) Voice Map

● **4op_Bank** Pch Origin = 0

MSB#	124	124	124	124	124
Pch#	GM	Lead2-Bass2	Synth2-SEQ2	FX2	PCM
0	GrandPno	-- Lead 4op --	-- Synth 4op --	-- FX 4op --	-- PCM --
1	BritePno	Lead 1	Lockit	SFX_Space1	PCM_MuteGuitar
2	E.GrandP	Lead 2	BehindSeq.	SFX_Space2	PCM_Strings
3	HnkyTonk	Lead 3	PopUp	SFX_Space3	PCM_SynVoice
4	E.Piano1	Lead 4	HowaHowa	SFX_Space4	PCM_Hits
5	E.Piano2	Lead 5	EsEthno	SFX_Space5	PCM_Trumpet
6	Harpsi.	Lead 6	Dimple&Wild	MarsAttack	PCM_Flute
7	Clavi.	Lead 7	Elephantasy	CosmoBubble	PCM_PanFlute
8	Celesta	Lead 8	C_what 1st?	FutureEngine	PCM_HaloPad
9	Glocken	TechnoLd	C_what 3rd?	ElectricSkunk	SFX_Vibes
10	MusicBox	AttackLd	C_what 5th?	Dinosaur	Di-Ya
11	Vibes	OctBrassLd	C_what 7th?	SeaDragon	DanceChord
12	Q_Marimba	DirtyBrassLd	-- SEQ 4op --	Virus	Tech Loop
13	Q_Xylophon	KobushiLd	Chu Seq.	GhostOpera	EL.Pop Loop
14	TubulBel	WahLead	Mew Seq.	UFO	FunkE.Gt Loop
15	Dulcimer	-- Bass 4op --	TEK Seq.	-- FX Noise --	
16	Q_DrawOrgn	AnalogBass1	FlogSynth	IrregularAttck	
17	PercOrgn	AnalogBass2	VideoGame	SenkoHanabi	
18	RockOrgn	AnalogBass3	HitHipPop	-- FX ROM --	
19	S&H_ChrchOrg	DX Bass		HENSHIN	
20	ReedOrgn	LFO Bass		Magma	
21	Acordion			WaChaKoKo	
22	Harmonica			-- Perc 4op --	
23	SynthTango			SkinPerc	
24	Wow_NylonGtr			Scratch L	
25	SteelGtr			CrossDecay	
26	JazzGtr			SpaceShot	
27	CleanGtr			Emergency	
28	Mute.Gtr			SFX_Sweep	
29	Ovrdrive				
30	Dist.Gtr				
31	GtrHarmo				
32	Aco.Bass				
33	FngrBass				
34	PickBass				
35	Fretless				
36	SlapBas1				
37	SlapBas2				
38	SynBass1				
39	SynBass2				
40	El.Violin				
41	El.Viola				
42	SynthCello				
43	SoftContraBs				
44	FilterTrem.Str				
45	Pizz.Str				
46	WaterHarp				
47	Timpani				
48	Strings1				
49	Strings2				
50	FilterStrings				
51	SpaceStrings				
52	ChoirAah				
53	VoiceOoh				
54	Q_SynVoice				
55	Orch.Hit				
56	Trumpet				
57	Trombone				
58	Tuba2				
59	Mute.Trp				
60	Fr.Horn				
61	BrasSect				
62	SynBras1				
63	SynBras2				

* Actural Data Voive name is attached [A:] befor a name.

: 4op default voice

● **4op_Bank** Pch Origin = 0

MSB#	124	124	124	124	124
Pch#	GM	Lead2-Bass2	Synth2-SEQ2	FX2	PCM
64	SynBras3				
65	SynBras4				
66	TenorSax				
67	Bari.Sax				
68	SynthSax				
69	Eng.Horn				
70	Bassoon				
71	Clarinet				
72	Piccolo				
73	Flute				
74	Recorder				
75	PanFlute				
76	Bottle				
77	Shakhchi				
78	Whistle				
79	Ocarina				
80	SquareLd				
81	Saw.Lead				
82	CaliopLd				
83	ChiffLd				
84	CharanLd				
85	VoiceLd				
86	Fifth Ld				
87	Bass &Ld				
88	NewAgePd				
89	Warm Pad				
90	PolySyPd				
91	S&H_Pad				
92	BowedPad				
93	MetalPad				
94	Halo Pad				
95	SweepPad				
96	SoftRain				
97	SoundTrk				
98	Crystal				
99	Atmosphr				
100	Bright				
101	Goblins				
102	SoftEchoes				
103	Sci-Fi				
104	Sitar				
105	SynSitar				
106	Shamisen				
107	WowKoto				
108	SynthKalimba				
109	Bagpipe				
110	Fiddle S&H				
111	SynthShanai				
112	PercAttack				
113	GhostBlock				
114	Syn.Drum1				
115	SyndBlok				
116	TaikoDrm				
117	MelodTom				
118	Syn.Drum2				
119	RevCymbl				
120	LFO_Noise				
121	SweepHH				
122	Seashore				
123	Scratch H				
124	SpaceDoor				
125	Filicopter				
126	SFX_Helicoptr				
127	NoizGun				

* Actural Data Voive name is attached [A:] befor a name.

: 4op default voice

VLA-MA5 (AL Voice Library for MA-5) Voice Map

● **4op_Bank** Pch Origin = 0

MSB#	124	124	124	124
Pch#	Lead3	Lead3LFO	Bass3	Bass3LFO
0	-- Lead 2op --	-- Lead 2op --	-- Bass 2op --	-- Bass 2op --
1	PulseLead2	PulseLead2_L	SynBass3	SynBass3_L
2	PulseLead2_A	PulseLead2_AL	SynBass3_A	SynBass3_AL
3	PulseLead2_Q	PulseLead2_QL	SynBass3_Q	SynBass3_QL
4	PulseLead2_AQ	PulseLead2_AQL	SynBass3_AQ	SynBass3_AQL
5	PulseLead2_R	PulseLead2_RL	SynBass3_R	SynBass3_RL
6	PulseLead2_AR	PulseLead2_ARL	SynBass3_AR	SynBass3_ARL
7	PulseLead2_QR	PulseLead2_QRL	SynBass3_QR	SynBass3_QRL
8	PulseLd2_AQR	PulseLd2_AQRL	SynBass3_AQR	SynBass3_AQRL
9	SAW Trump	SAW Trump_L	DigiBass2	DigiBass2_L
10	SAW Trump_A	SAW Trump_AL	DigiBass2_A	DigiBass2_AL
11	SAW Trump_Q	SAW Trump_QL	DigiBass2_Q	DigiBass2_QL
12	SAW Trump_AQ	SAW Trump_AQL	DigiBass2_AQ	DigiBass2_AQL
13	SAW Trump_R	SAW Trump_RL	DigiBass2_R	DigiBass2_RL
14	SAW Trump_AR	SAW Trump_ARL	DigiBass2_AR	DigiBass2_ARL
15	SAW Trump_QR	SAW Trump_QRL	DigiBass2_QR	DigiBass2_QRL
16	SAW Trump_AQR	SAW Trump_AQRL	DigiBass2_AQR	DigiBass2_AQRL
17	OctaPulse	OctaPulse_L	SquareBass	SquareBass_L
18	OctaPulse_A	OctaPulse_AL	SquareBass_A	SquareBass_AL
19	OctaPulse_Q	OctaPulse_QL	SquareBass_Q	SquareBass_QL
20	OctaPulse_AQ	OctaPulse_AQL	SquareBass_AQ	SquareBass_AQL
21	OctaPulse_R	OctaPulse_RL	SquareBass_R	SquareBass_RL
22	OctaPulse_AR	OctaPulse_ARL	SquareBass_AR	SquareBass_ARL
23	OctaPulse_QR	OctaPulse_QRL	SquareBass_QR	SquareBass_QRL
24	OctaPulse_AQR	OctaPulse_AQRL	SquareBs_AQR	SquareBs_AQRL
25	MoreANLG	MoreANLG_L	MogBass2	MogBass2_L
26	MoreANLG_A	MoreANLG_AL	MogBass2_A	MogBass2_AL
27	MoreANLG_Q	MoreANLG_QL	MogBass2_Q	MogBass2_QL
28	MoreANLG_AQ	MoreANLG_AQL	MogBass2_AQ	MogBass2_AQL
29	MoreANLG_R	MoreANLG_RL	MogBass2_R	MogBass2_RL
30	MoreANLG_AR	MoreANLG_ARL	MogBass2_AR	MogBass2_ARL
31	MoreANLG_QR	MoreANLG_QRL	MogBass2_QR	MogBass2_QRL
32	MoreANLG_AQR	MoreANLG_AQRL	MogBass2_AQR	MogBass2_AQRL
33	FeedBacks	FeedBacks_L	ModularBass	ModularBass_L
34	FeedBacks_A	FeedBacks_AL	ModularBass_A	ModularBass_AL
35	FeedBacks_Q	FeedBacks_QL	ModularBass_Q	ModularBass_QL
36	FeedBacks_AQ	FeedBacks_AQL	ModularBs_AQ	ModularBs_AQL
37	FeedBacks_R	FeedBacks_RL	ModularBass_R	ModularBass_RL
38	FeedBacks_AR	FeedBacks_ARL	ModularBs_AR	ModularBs_ARL
39	FeedBacks_QR	FeedBacks_QRL	ModularBs_QR	ModularBs_QRL
40	FeedBacks_AQR	FeedBacks_AQRL	ModularBs_AQR	ModularBs_AQRL
41	Clicky	Clicky_L	RoundBass	RoundBass_L
42	Clicky_A	Clicky_AL	RoundBass_A	RoundBass_AL
43	Clicky_Q	Clicky_QL	RoundBass_Q	RoundBass_QL
44	Clicky_AQ	Clicky_AQL	RoundBass_AQ	RoundBass_AQL
45	Clicky_R	Clicky_RL	RoundBass_R	RoundBass_RL
46	Clicky_AR	Clicky_ARL	RoundBass_AR	RoundBass_ARL
47	Clicky_QR	Clicky_QRL	RoundBass_QR	RoundBass_QRL
48	Clicky_AQR	Clicky_AQRL	RoundBass_AQR	RoundBass_AQRL
49	MoreFatLead	MoreFatLead_L	SubBass	SubBass_L
50	MoreFatLead_A	MoreFatLead_AL	SubBass_A	SubBass_AL
51	MoreFatLead_Q	MoreFatLead_QL	SubBass_Q	SubBass_QL
52	MoreFatLd_AQ	MoreFatLd_AQL	SubBass_AQ	SubBass_AQL
53	MoreFatLead_R	MoreFatLead_RL	SubBass_R	SubBass_RL
54	MoreFatLd_AR	MoreFatLd_ARL	SubBass_AR	SubBass_ARL
55	MoreFatLd_QR	MoreFatLd_QRL	SubBass_QR	SubBass_QRL
56	MoreFatLd_AQR	MoreFatLd_AQRL	SubBass_AQR	SubBass_AQRL
57	5thLead2	5thLead2_L	AttackBass	AttackBass_L
58	5thLead2_A	5thLead2_AL	AttackBass_A	AttackBass_AL
59	5thLead2_Q	5thLead2_QL	AttackBass_Q	AttackBass_QL
60	5thLead2_AQ	5thLead2_AQL	AttackBass_AQ	AttackBass_AQL
61	5thLead2_R	5thLead2_RL	AttackBass_R	AttackBass_RL
62	5thLead2_AR	5thLead2_ARL	AttackBass_AR	AttackBass_ARL
63	5thLead2_QR	5thLead2_QRL	AttackBass_QR	AttackBass_QRL

* Actural Data Voive name is attached [A:] befor a name.

● **4op_Bank**

Pch Origin = 0

MSB#	124	124	124	124
Pch#	Lead3	Lead3LFO	Bass3	Bass3LFO
64	5thLead2_AQR	5thLead2_AQRL	AttackBs_AQR	AttackBs_AQRL
65	-- Lead 4op --	-- Lead 4op --		
66	SyncXLead	SyncXLead_L		
67	SyncXLead_A	SyncXLead_AL		
68	SyncXLead_Q	SyncXLead_QL		
69	SyncXLead_AQ	SyncXLead_AQL		
70	SyncXLead_R	SyncXLead_RL		
71	SyncXLead_AR	SyncXLead_ARL		
72	SyncXLead_QR	SyncXLead_QRL		
73	SyncXLead_AQR	SyncXLead_AQRL		
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* Actural Data Voive name is attached [A:] befor a name.

VLA-MA5 (AL Voice Library for MA-5) Voice Map

● **2op_Bank** Pch Origin = 0

MSB#	124	124	124	124	124	124
Pch#	Lead	Bass	Synth-SEQ	FX	Noise	RomDrums
0	-- Lead 2op --	-- Bass 2op --	-- Synth 2op --	-- FX 2op --	-- Noise --	-- RomDrums --
1	SmartLead	BiyonBass 1	ReverseMotion 1	OoOuOu	ShortNoise	DeepKick
2	PulseLead	BiyonBass 2	ReverseMotion 2	Eternal	PuChunPerc.	Punch
3	FeedBacker	SynBass 1	SlowByon	Sample&Hold	LFO_Percussion	ChopSnare
4	NoisyLeady	SynBass 2	StarsBell	KaGeRoH	WirePercussion	Whip
5	S&H_Lead	CycleBass	Filt.Dulcimer	WindyNight	WarpAttack	BubbleSnare
6	HystericLead	FatBass	FilterVibes	MetalZone	DarkPinBall	MetalicTom
7	S&H_Seq.	MogBass	FilterMarimba		LaserBeam	Pi
8	OrganLead	ReverseBass	-- SEQ 2op --		NoiseAccent	FatFoot
9	DriveBrass 1	SweepBass 1	Cartoon		ZAPP	Chun
10	FluteHorn	CreamBass	PopCorn		Wind	SynHiHat
11		Noise-ism	BeautySeq.		Storm	SirenHiHat
12			MilkSeq.		SpaceWind	CycleOHH
13			Butterfly		SubMarine	WaterCymbal
14					Helicopter	HeavenCymbal
15					NoiseCycle 1	SwingCymbal
16					NoiseCycle 2	
17					NoiseCycle 3	
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* Actural Data Voive name is attached [A:] befor a name.

● **2op_Bank**

Pch Origin = 0

MSB#	124	124	124	124	124	124
Pch#	Lead	Bass	Synth-SEQ	FX	Noise	RomDrums
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* Actural Data Voive name is attached [A:] befor a name.

VLA-MA5 (AL Voice Library for MA-5) Voice Map

● **2op_Bank** Pch Origin = 0

MSB#	124	124	124	124	124
Pch#	PCM	Lead3	Lead3LFO	Bass3	Bass3LFO
0	-- PCM --	-- Lead 2op --	-- Lead 2op --	-- Bass 2op --	-- Bass 2op --
1	PCM_MuteGuitar	PulseLead2	PulseLead2_L	SynBass3	SynBass3_L
2	PCM_Strings	PulseLead2_A	PulseLead2_AL	SynBass3_A	SynBass3_AL
3	PCM_SynVoice	PulseLead2_Q	PulseLead2_QL	SynBass3_Q	SynBass3_QL
4	PCM_Hits	PulseLead2_AQ	PulseLead2_AQL	SynBass3_AQ	SynBass3_AQL
5	PCM_Trumpet	PulseLead2_R	PulseLead2_RL	SynBass3_R	SynBass3_RL
6	PCM_Flute	PulseLead2_AR	PulseLead2_ARL	SynBass3_AR	SynBass3_ARL
7	PCM_PanFlute	PulseLead2_QR	PulseLead2_QRL	SynBass3_QR	SynBass3_QRL
8	PCM_HaloPad	PulseLd2_AQR	PulseLd2_AQRL	SynBass3_AQR	SynBass3_AQRL
9	SFX_Vibes	SAW Trump	SAW Trump_L	DigiBass2	DigiBass2_L
10	Di-Ya	SAW Trump_A	SAW Trump_AL	DigiBass2_A	DigiBass2_AL
11	DanceChord	SAW Trump_Q	SAW Trump_QL	DigiBass2_Q	DigiBass2_QL
12	Tech Loop	SAW Trump_AQ	SAW Trump_AQL	DigiBass2_AQ	DigiBass2_AQL
13	EL.Pop Loop	SAW Trump_R	SAW Trump_RL	DigiBass2_R	DigiBass2_RL
14	FunkE.Gt Loop	SAW Trump_AR	SAW Trump_ARL	DigiBass2_AR	DigiBass2_ARL
15		SAW Trump_QR	SAW Trump_QRL	DigiBass2_QR	DigiBass2_QRL
16		SAW Trump_AQR	SAW Trump_AQRL	DigiBass2_AQR	DigiBass2_AQRL
17		OctaPulse	OctaPulse_L	SquareBass	SquareBass_L
18		OctaPulse_A	OctaPulse_AL	SquareBass_A	SquareBass_AL
19		OctaPulse_Q	OctaPulse_QL	SquareBass_Q	SquareBass_QL
20		OctaPulse_AQ	OctaPulse_AQL	SquareBass_AQ	SquareBass_AQL
21		OctaPulse_R	OctaPulse_RL	SquareBass_R	SquareBass_RL
22		OctaPulse_AR	OctaPulse_ARL	SquareBass_AR	SquareBass_ARL
23		OctaPulse_QR	OctaPulse_QRL	SquareBass_QR	SquareBass_QRL
24		OctaPulse_AQR	OctaPulse_AQRL	SquareBs_AQR	SquareBs_AQRL
25		MoreANLG	MoreANLG_L	MogBass2	MogBass2_L
26		MoreANLG_A	MoreANLG_AL	MogBass2_A	MogBass2_AL
27		MoreANLG_Q	MoreANLG_QL	MogBass2_Q	MogBass2_QL
28		MoreANLG_AQ	MoreANLG_AQL	MogBass2_AQ	MogBass2_AQL
29		MoreANLG_R	MoreANLG_RL	MogBass2_R	MogBass2_RL
30		MoreANLG_AR	MoreANLG_ARL	MogBass2_AR	MogBass2_ARL
31		MoreANLG_QR	MoreANLG_QRL	MogBass2_QR	MogBass2_QRL
32		MoreANLG_AQR	MoreANLG_AQRL	MogBass2_AQR	MogBass2_AQRL
33		FeedBacks	FeedBacks_L	ModularBass	ModularBass_L
34		FeedBacks_A	FeedBacks_AL	ModularBass_A	ModularBass_AL
35		FeedBacks_Q	FeedBacks_QL	ModularBass_Q	ModularBass_QL
36		FeedBacks_AQ	FeedBacks_AQL	ModularBs_AQ	ModularBs_AQL
37		FeedBacks_R	FeedBacks_RL	ModularBass_R	ModularBass_RL
38		FeedBacks_AR	FeedBacks_ARL	ModularBs_AR	ModularBs_ARL
39		FeedBacks_QR	FeedBacks_QRL	ModularBs_QR	ModularBs_QRL
40		FeedBacks_AQR	FeedBacks_AQRL	ModularBs_AQR	ModularBs_AQRL
41		Clicky	Clicky_L	RoundBass	RoundBass_L
42		Clicky_A	Clicky_AL	RoundBass_A	RoundBass_AL
43		Clicky_Q	Clicky_QL	RoundBass_Q	RoundBass_QL
44		Clicky_AQ	Clicky_AQL	RoundBass_AQ	RoundBass_AQL
45		Clicky_R	Clicky_RL	RoundBass_R	RoundBass_RL
46		Clicky_AR	Clicky_ARL	RoundBass_AR	RoundBass_ARL
47		Clicky_QR	Clicky_QRL	RoundBass_QR	RoundBass_QRL
48		Clicky_AQR	Clicky_AQRL	RoundBass_AQR	RoundBass_AQRL
49		MoreFatLead	MoreFatLead_L	SubBass	SubBass_L
50		MoreFatLead_A	MoreFatLead_AL	SubBass_A	SubBass_AL
51		MoreFatLead_Q	MoreFatLead_QL	SubBass_Q	SubBass_QL
52		MoreFatLd_AQ	MoreFatLd_AQL	SubBass_AQ	SubBass_AQL
53		MoreFatLead_R	MoreFatLead_RL	SubBass_R	SubBass_RL
54		MoreFatLd_AR	MoreFatLd_ARL	SubBass_AR	SubBass_ARL
55		MoreFatLd_QR	MoreFatLd_QRL	SubBass_QR	SubBass_QRL
56		MoreFatLd_AQR	MoreFatLd_AQRL	SubBass_AQR	SubBass_AQRL
57		5thLead2	5thLead2_L	AttackBass	AttackBass_L
58		5thLead2_A	5thLead2_AL	AttackBass_A	AttackBass_AL
59		5thLead2_Q	5thLead2_QL	AttackBass_Q	AttackBass_QL
60		5thLead2_AQ	5thLead2_AQL	AttackBass_AQ	AttackBass_AQL
61		5thLead2_R	5thLead2_RL	AttackBass_R	AttackBass_RL
62		5thLead2_AR	5thLead2_ARL	AttackBass_AR	AttackBass_ARL
63		5thLead2_QR	5thLead2_QRL	AttackBass_QR	AttackBass_QRL

* Actural Data Voive name is attached [A:] befor a name.

● **2op_Bank**

Pch Origin = 0

MSB#	124	124	124	124	124
Pch#	PCM	Lead3	Lead3LFO	Bass3	Bass3LFO
64		5thLead2_AQR	5thLead2_AQRL	AttackBs_AQR	AttackBs_AQRL
65					
66					
67					
68					
69					
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71					
72					
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127					

* Actural Data Voive name is attached [A:] befor a name.

VLA-MA5 (AL Voice Library for MA-5) Explanations of Voice

★ Lead	Makes it possible to create a sound with rich expression such as subtle nuances when using as a song's melody. In addition it is a high lead sound with high possibility as synthesizer bass in bass range.

-- Lead 2op --	
SmartLead	Since it has filter effect with resonance, the sound is simple but likely to be heard clearly.
PulseLead	Filter effect is being applied to the attack portion of a pulse waveform sound(square) a little distorted.
FeedBacker	Sounds caused and changed by filtered EG and filtered LOF,etc. are all mixed up with FM and it changes complicatedly. Sound like a feedback guitar.
NoisyLeady	Over making overtone by FM, makes only an attack portion to be heard by the use of filters. A bright and pop lead.
S&H_Lead	If using only the attack portion, the sound could be heard like something bounding. At continuation portion, filter effect by sample & hold can be heard.
HystericLead	An distorted lead with a attack portion clearly expressed. Distortion in FM is noisy to the ear but it realizes all-in sound including distortion.
S&H_Seq.	If continuing S&H Seq, it is only simple sample and hold. However, if using it as staccato, it is able to use as rhythmical lead.
OrganLead	It is a Organ sound that cannot be ignored more than FM. It might be able to use as a top of organ or lead.
DriveBrass 1	This sounds like a distorted brass sound, and its attack is more or less slower. At the continues part, it is shaking like wow&sup2
FluteHorn	This sounds like a flute with inserted filter, it can be used as a horn. The filter is opened little

--Lead 4op--	
LiteLead 1	This is a lead sound which has a slight filter effect at an attack portion.
LiteLead 2	This is a simple and light lead sound but resonance and filter effect are a little strong. It is possible to use both loud-sound region and low-pitched sound region.
LiteLead 3	LiteLead 3 is a sound which has resonance and filter effect, weaker than LiteLead2. It is a soft sound especially at loud-sound region, but a sound that cannot be ignored.
Crossover	It is a smooth and soft sound with a mood in addition to click sound.Use in loud-sound region is effective.
SquareLead	A sound by simple square waves is slightly filtered and become smooth.
FunkyLead	A sound which is likely to suit to a lead of a music which is of smooth and soft and funky. Use at loud-sound region is recommended.
ClickLead 1	It is a organ-like sound with powerful and keen click sound. Use at loud-sound region is recommended.
ClickLead 2	The sound is a lead sound with keen click sound, same as ClickLead1. It is also able to use only at loud-sound region. When Using it at low-pitched sound region, only attack sound
5thLead	A sound with 5th component. Portions in which overtones are apt to be generated are cut by filters and become smooth.
SynBrass 1	A known synthesizer brass sound. It is easy to feel filter effect.
SynBrass 2	A synthesizer brass sound, that is like slow attack but it has a feature of corresponding to rapid play.
SynBrass 3	A variation of synthesizer brass sound. It could be used as synthesizer bass at low-pitched sound region.
SynBone	A sound softer than synth brass, and similar to trombone.
OctSynBrass	It is a synth brass sound with octave components.
DriveBrass 2	It is a distorted lead including a resonance, but it can be heard as a brass sound, depending on the usage. Single trigger can be used.

★ Bass	It is effective for making phrase by using single trigger and for making bassline of dancing-like sound by using LFO filter effect. In some sounds, it can be used as a lead at high voice region.

-- Bass 2op --	
BiyonBass 1	BiyonBass has a little slow attack. More or less bad sound has been left by resonance at low interval. When using it as a lead, make an fast attack.
BiyonBass 2	BiyonBass 2 has a little strong attack.More or less bad sound has been left by resonance.
SynBass 1	SynBass1 is short synthesizer bass sound. Bad portion in the sound is less than ByonBass.
SynBass 2	SynBass 2 is a synthesizer bass sound with component of loud-sound region. At connections portion, a filter opens slightly.
CycleBass	Since LFO period is not reset by every key-in, filter effect changes slowly when using it as sequence bass of techno.
FatBass	It is a fat bass sound. Since LFO period is not reset, filter effect changes slowly in the phrase.
MogBass	It is a bass sound, like vintage synthesizer in the 1960s. The sound is thick and it has strong resonance, but it has no sense of both digital and techo.
ReverseBass	After an attack, sound is turned down for a short time, filter opens as if it works counterclockwise, and again it sounds.
SweepBass 1	The sweep of resonance carried out calmly descends.If it is used with the music carried out calmly, an effective but quick phrase can also respond.
CreamBass	While sound is shaking like wow, a filter closes, and then distorted sound appears.
Noise-ism	Accent sound is added in conjunction with bass sound. Effective in the portion of climax carried out calmly.

-- Bass 4op --	
FlatBass	Filter is opning very slowly. Attack is solid structure so that it is able to use as speedy pharase, too. When continueing the process of FlatBass, it obitain filter sense, and also it is
PhaseBass	There is peculiar resonance sound in the attack, so that effective ref will be made, when single trigger is used well.The ref is whether the sound should be made or not.
TechnoBass 1	It is like FM bass with quick attack.
TechnoBass 2	It is like FM bass with quick attack.Low-pitch sound is made considerably.
SweepBass 2	The resonance sweep gose downward pretty slowly. It is pretty effective to use at slower music. In addition, it seems like refreshingly as using it at speedy phrase
DigiBass	A digital synthesizer bass with much overtone.
Tuba	Filtered Tuba sound. It is a short sound with slow attack.
2003Bass	Fat and wild, techno/trans-like sound.To use for a sequence bass seems to be good.

★ Synth-SEQ	Various sound such as lead, instruments except synthesizer, and synthesizer sound with an interval are recorded.

-- Synth 2op --	
ReverseMotion 1	The envelope with which sound comes out in the style of reverse again after a short sound. The quick phrase of the sequence style is also effective.
ReverseMotion 2	The envelope with which sound comes out in the style of reverse again after a short sound. If it is used by the sequence pattern of a fixed rhythm, it will become a feelig that the reverse side enters automatically.
SlowByon	Feeling of resonance has appeared in the calm filter change strongly, and it is effective for calm music.
StarsBell	It attenuates, while sound repeats in the style of delay using LFO. When playing it staccato, sound remains for a longer time after the release.
Filt.Dulcimer	The sound that carries out filter change while leaving the element like a guitar.
FilterVibes	A feeling that modulated by the chorus for the vibraphone is reproduced with a filter.
FilterMarimba	In short decay, a filter changes at high speed by LFO. Since release can be cut, even sequence and a melody can use it.

-- Synth 4op --	
NewAgePd	A filter change is also applied to a sound which has a bell for attack portion and a pad sound for a connection portion.
Rabbit	A sound feels like something is hopping -- if it continues -- a filter changes at LFO. It can use also for a sequence.
Vib.Click	A click sound with a strong feeling of an attack.It gradually attenuates itself and the filter is opened gradually.
RotaryOrgan	Organ of the rotary speaker style reproduced by carrying out filter change finely by LFO. Only a loud-sound region can be used.
EchoSquare	Decay/release of the delay ingredient style using the LFO filter are added to the sound of the Square wave.

-- SEQ 2op --	
Cartoon	A short and pretty sound convenient when making a sequence phrase by the sixteenth note, etc.
PopCorn	A sound which is used with excellent "popcorn" and which has presence clearly short.
BeautySeq.	The short sound for making a forcible sequence.
MilkSeq.	It is short but slow attack sound, and feels like a sound made due to effective resonance and filter opens for a short time.
Butterfly	A sequence sound without the LFO reset which carries out filter change calmly like the base used for the techno. There is a bursting impression

-- SEQ 4op --	
60'sMog	The short sound of the vintage synthesizer, which can be heard, as there is a delay ingredient.
Softs	The soft short sound, which a filter does not open too much.
ClavWool	A short sound which has a feeling of an attack with strong overtone, was made by based on clavinet.
Bubble	The sound has a sound that has a feature which filter opens in short time at the attack portion.
CycleSeq.	A sound with the filter, which changes calmly that it is easy to use it for the techno. A filter which turns around once within several bars.

★ FX	Sound which is not musical instrument sound but good for effect sound or accent sound.

-- FX 2op --	
OoOuOu	A wave grows gradually from a sign wave, and a shake called "OUOUOU" is caused. Good for a effect sound.
Eternal	Combining a filter EMBE rope and LFO with a simple sound, a filter changes intricately and the last continues changing eternally by LFO.
Sample&Hold	The sound effect using a typical sample and hold.
KaGeRoH	Sound can be used as a synthesizer in a quick phrase, but if it continues, the sound attenuates over applying filter LFO. After that, only overtones appear and disappear.
WindyNight	Sound which feels like slightly cold and wintry wind. It is not so intense as it is called a storm. The noise is made using FM.
MetalZone	Although it is an intense sound with much metallic overtone sound, it changes calmly in the style of SE and pad.

-- FX 4op --	
ChinaTown	A sound of constant pitch which does not meet with keyboard and other sound are mixed and resultantly it becomes a kind of chord with accompaniment.
5thSweep	The sweep sound, which contains the 5th ingredient with a slow attack.
EthnicPercus. 1	It sounds like the scale, which changed using FreqFIX. Effective for the approach like gamelan. It is quite percussive.
EthnicPercus. 2	It sounds like the scale, which changed using FreqFIX. Effective for the approach like gamelan.Continuous sound more than EthnicPercus.1.
SpaceSignal	A sound which has the filter change using the sample and hold, and it has noise ingredients.
ElectroDamage	A sound like the electroshock which is using the sample and hold intensely.
Horror 1	A sound which is like a horror sound, is made by using FreqFX, filter, and FM.
Horror 2	IA sound which is like a horror sound, is made by using FreqFX, filter, and FM.The shivering sound in the loud-sound region is made by FreqFX.
SpaceDust	A filter changes slightly with a sample and hold. It can use not as SE but as a pitch musical instrument.

★ Noise	Since noise is used as sauce and there is no consumption of waveform data though it is PCM, it is convenient for a noise system sound, and becomes saving of capacity.

-- Noise --	
ShortNoise	A short noise sound. Since a filter value depends on keyboards by K.Follow, there is some feeling of a pitch.
PuChunPerc.	High-pitched percussive noise sound which trembles at LFO. Effective especially at a loud-sound region.
LFO_Percussion	Furthermore, it trembles at LFO and a release is also a little long. A SynthTom-like sound.
WirePercussion	A sound like a whip. Effective, when it uses in sequence phrase, since there is also a feeling of a pitch.
WarpAttack	It is attenuated ordinarily in the decay and the sound has a feeling of an attack in which filter is opened after the key release.
DarkPinBall	Although it is close to the sound of sonar, there is a feeling of a pitch firmly. A little long dark noise percussion.
LaserBeam	Since the release is short, an extremely short sound is also possible. When it continues, the sound is like laser gun controlled by LFO.
NoiseAccent	The noise, which is used for the accent of the music attenuated while trembling by LFO.
ZAPP	A filter closes during key-on and the filter opens at the time of decayl/release. A reverse point is changed according to the key-on period.
Wind	Sound of the loose "wind" carried out further more frankly than "WindyNight" of SE system made from FM.
Storm	More than "WindyNight" of SE system made from FM, it is a sound like a strong storm with a whizz sound.
SpaceWind	Sound of the wind which is not in the reality using the sample and hold.
SubMarine	Sonar sound with which resonance took out a feeling of a pitch clearly.
Helicopter	Helicopter. Since filter differs by the pitch, an feeling of heavy sound and that of light sound can be made
NoiseCycle 1	Periodic sound of the noise made by the synthesizer. Simple sound which is likely to be in the technopops of the 70s, or synthesizer music.
NoiseCycle 2	A simple periodic sound of a noise made by the synthesizer, the filter closes at the time of attenuation. The accent which is likely to be in an old popular song.
NoiseCycle 3	Conversely, periodic sound of the simple noise with which a filter opens and goes at the time of attenuation. There is no feeling of an attack.

★ RomDrums	The thing using the drum of PCM. However, since ADPCM in a ROM is used, there is no waveform consumption. Since a pitch can be made, a drum can also be used in the normal mode.

-- RomDrums --	
DeepKick	By delicate change of a filter, the kick of [RM0] becomes a kick sound with change which has a feeling of a room slightly.
Punch	It becomes punch sound around note number [48]. The sound using the filter to the snare sound of [RM1].
ChopSnare	It is a rising sound in which a reverse filter was applied to the snare sound of [RM1].
Whip	A sound like a whip in which [RM1] was used. Around the note number [48].
BubbleSnare	pretty sound in which a filter is controlled ripplingly by LFO.
MetalicTom	By applying a constant filter resonance to TomT sound, it turns into TomT which has a peak at a sound region.Like a sound effect applied.
Pi	A sound is made by using a filter/resonance for the short time in addition to the use of [RM3].
FatFoot	A slightly awkward and pretty resonance sound. An image like the footsteps of a plump character who is walking.
Chun	A strong percussive sound with a feeling of an attack.The loud-sound region is different.
SynHiHat	The sound of the synthesizer HiHat using [RM3].
SirenHiHat	Although it is a long HiHat sound using [RM4] and resonance filter is opened, it becomes a sound like a kind of a synthesizer drum rather than a HiHat.
CycleOHH	Since a filter changes slowly without reset of LFO, it is used to play continuously in a music as a sound changing gradually.
WaterCymbal	The unusual cymbal sound in which a filter shakes by LFO.
HeavenCymbal	The sound similar to synthesizer drum which the filter opens.
SwingCymbal	a cymbal sound with filter which is controlled by LFO, but it differs from [WaterCymbal] in LFO speed and release period, so it can be used in different way.

★ GM (In accoedance with	We have created a GM arrangement with AL function.
	However, as for a few voice having some conditions are not made at this time. So to speak, the AL filter function is like "Analog synthesizer". Digital FM is more suitable for the real voice than the AL voice, so that an effect may not be pulled out depending on a kind of voice. For the reason, this bank is classified as follows. A thing which makes an effect greatly. A thing which makes an effect slightly. A thing which dose not make an effect at all. In regard to the voice which can not make the best use of AL effect at all, other voices is assigned; In addition, default voice of FM4op itself (a voice which dose not becomed green) is left without AL designation. For example, a voice "Synthesizer" is pretty effective, so that we recommend you to use For the voice of brass or piano, filter change was given slightly, and nuance and change are given to the sound of a self-sustaining portion and an attenuation portion. Although it is not a great effect, it could be called a "hidden effect". Neither the voice of bell system nor the filter in a voice whose high region is a feature of a sound is mostly effective. The portion of the voice which is not effective may be caused by the following two cases. Without AL, default voice of 4op is made. Another voices are assigned. This is a view similar to the bank of XG format. The bank numbers are delicately different although the genre of a musical instrument is the For example, the synthesizer 3 and 4 are arranged into a portion of the soprano sax and In the pad sound, a voice is deformed slightly and a voice is selected so that the effect of a filter is made greater. However, as for AL, it is mono phonic, so that it may be good to utilize the pad-type-sound frequently used as polyphonic to another use. In the SE system sound which comes later than register number 100, quite different SE are allocated in some sounds. In addition, FM4op, 2op, or NOISE are used as a source in all voice.

★ Lead 2	Makes it possible to create a sound with rich expression such as subtle nuances when using as a song's melody. In addition it is a high lead sound with high possibility as synthesizer bass in bass range.

-- Lead 4op --	
Lead 1	High sound are taken out considerably hard with the FM, and it is cut with the filter. In an attack portion, filter change takes place like click.
Lead 2	similar to Pulse lead. Although feedback is strongly applied in the FM, filter change takes place like click in an attack portion.
Lead 3	Although it is a lead sound which can fully be used even if AL is not applied to it, Furthermore, by opening the filter only at an attack portion, it becomes a sound with a more strong feeling of an attack.
Lead 4	The filter is considerably closed in the sustain part. The distinct clicked sound are enterd in the attack portion. It can be used also as a synthesizer bass in low sound.
Lead 5	Although it is a lead sound which does not almost have a voice change on FM, it became a voice which changes a lot by filters. It is changed into a click sound at athe attack portion, the filter is closed once and are gradually opened at the Sustain portion.
Lead 6	Strong sound of Resonance. The filter opens gradually in the sustain portion similar to [Lead 5]. Since the filter changes by LFO like wave, the effects of Wow and Vibrato shows
Lead 7	The voice which contained many harmonic considerably. Although a filter changes by LFO similar to [Lead 6], a wow and a vibrato-effect come out a little here calmly.
Lead 8	The strong sound of the feeling with distortion and Resonance.
TechnoLd	Although the filter change by the sample-and-hold that is the feature like SF is a feature, a melody also can be played . Op4 is fixed, so that the sound of Note#=60 (C3) always comes out.
AttackLd	The click sound like organ has come out very keenly in the attack portion. A sustaining portion is a docile and smart sound.
OctSawLd	This is a sound which performed the analog synthesizer of a Saw waveform in the octave. The sound of which a filter with resonance closes calmly is effective on the use in the long tone of a bass.
OctBrassLd	The brass sound like "Buri-Buri" sounds in an octave. Filter change is calmly carried out also in a sustaining portion.
DirtyBrassLd	Although it does not carry out a feeling like "OctBrassLd", however it is a brass-like lead sound which has feeling of wild.
KobushiLd	If it performs by single trigger in a tenuto or be used in a long-tone, a sharp change of a filter will be carried out so that voice may be turned over halfway.
WahLead	When it is performed by staccato, the sound of resonance like a sound effect "Myon-Myon" feels comfortable.

★ Bass 2	It is effective for making phrase by using single trigger and for making bassline of dancing-like sound by using LFO filter effect. In some sounds, it can be used as a lead at high voice region.

-- Bass 4op --	
AnalogBass1	Docile analog bass sound. filter is applied quite lightly.
AnalogBass2	In the stage of FM, the feedback sound with much harmonic is made out, and LFO change is applied to it boldly by a filter.This is what can be called "filter changed BASS!!".
AnalogBass3	A sound which made AnalogBass2 distorted more violently. Since the 5th harmonic becomes main halfway, if it performs by single trigger tenuto, a feedbacked effect will be
DX Bass	A filter is added to the bass sound peculiar to FM , and the portion of discordant noise is cut.
LFO Bass	Synthetic usage of Bass is also considered, such as a filter changes by FLO at high speed.

★ Synth2-SEQ2	Various sound such as lead, instruments except synthesizer, and synthesizer sound with an interval are recorded.

-- Synth 4op --	
Lockit	The sound has an articulate attack and turgescent. Although a filter change can be felt, it does not become cheap but there is a posh feeling.
BehindSeq	It is effective on a sequence phrase. The sound by LFO which can be used as a delay ingredient is repeated.
PopUp	Although it is like a sound effect "Pon", which seems like static sound, however it includes a noize ingredient, and it also has asperity. Even settingswhich a filter opens at a key-off, an interesting effect can be obtained according to its use.
HowaHowa	The sound effect "Howa" is set up, so that it may be repeated twice like delay.
EsEthno	It is an ethnic percussion sound, but filter varies slightly by LFO, so that the usage not ethnic-like can also be made.
Dimple&Wild	Filter change by the sample & hold closed once, and then it opens gradually.
Elephantasy	A strange sound, with dark and very slow feeling at the attack portion, but keen harmonic sounds at the sustainning portion.
C_what 1st?	This is a sample produced a sound using four intervals with four operators by FIX. Therefore, a route changes which the C major company 7 <CM7> (or E-minor <Em>)is
C_what 3st?	Correspondingly, only the 3rd sound of Op2 is FIX off. If E and Eb are performed with a keyboard , it will become a major and minor code.
C_what 5st?	The 5th sound of Op3 is FIX off similarly.
C_what 7th?	The 7th soudn of Op4 is FIX off similarly. Thus,When FIX is used, it is the sample which is 4 sets with which a code performance-idea can be considered.

-- SEQ 4op --	
Chu Seq	A sound of which the filter having a image of "eep" closes immediately. However, when it is performed by staccato, filter opens and it is released at the sound which changes at high speed by LFO. Thus, really strange setting.
Mew Seq	If it is used in a sequence phrase, reset of LFO is not contained, so that there is filter change for every sound and slowly filter change is also comes out.
TEK Seq	The sound for sequences of the click sound system of a sharp attack. It is solid, and not gorgeous but tasteful and thick sound.
FlogSynth	A sound like an oscillator sink. Although a certain portions are made by FM, by the settings of which a filter is closed at the time of attenuation, it has become the sound like an oscillator sink of an analog synthesizer further.
VideoGame	By FIX of OP2, it became a detune sound. It is reminded of a sound of old game.
HitHipPop	A comfortable sound "corn" by the noise is mixed. Although it is a too bright noise only by FM, it is the noise with a comfortable sound "corn" effectively by the filter.

★ FX	Sound which is not musical instrument sound but good for effect sound or accent sound.

-- FX 4op --	
SFX_Speace1	A communication sound tone (like a Morse) goes into bass FM sound with a sample and a hold.
SFX_Speace2	The sound of the always same pitch goes into the sharp pitch portion of electronic sound.
SFX_Speace3	it is the space noise-sound of FM made by using FIX of Op3.4. Although it is considerably discordant sound in case of no filter, effective sound which can be used also as a musical instrument with a filter is made.
SFX_Speace4	A typical filter sound by sample & hold.
SFX_Speace5	A low and slightly fearful uncanny black-holetic cosmic sound.
MarsAttack	A sound like a laser attack.
CosmoBubble	The sound of which there is an attack and a high-speed filter change called "fozy-fozy" by LFO.
Future Engine	A low and repetitive sound effect [like engine sound] is mixed with the sound like an oscillator sink.
ElectricSkunk	Although attack change of resonance is used, there is also sharpness using a peculiar harmonic. The sound of which the merit of both digital characteristic and analog one are
Dinosaur	Is it an electronic dinosaur? Or are they laser beams?
SeaDragon	A sound which swims while sweeping out a big bubble, although a bell sound sounds.
Virus	By using a sample & hold and Op FIX, it is set so that a pitch may change on low sound. Just "virus" sound!?
GhostOpera	Although it is a chorus-like sound with the shake such as "synchronized, or not, delicately?". It is not like tone-deaf person or poor person at ... but it feels like the sound also has
UFO	Is it candy asstic siren? or a toy's UFO?

---FX Noise---	
Irregular Attck	The technique of applying a pitch to the noise represented with the sound of a submarine etc. by the filter/ resonanse is known well. In addition to it. a sample & hold is added, and it is made into the pitch noise sound which changes at random at high speed.
SenkoHanabi	If resonanse is not used, such effects will be made with a noise, a high-speed sample & hold. Sound like Japanese sparkler.

---FX ROM---	
HENSHIN	A sound like a sound effect in case a hero disguises himself. A sound of cymbal is looped and it is made reversely with a filter.
Magma	A sound like magma. This sound also uses the loop of cymbal.
WaChaKoKo	A sound of a high-hat is looped and played it in a low pitch, and if a filter is moderately adjusted, it will become a sound which is flipping pleasant cutting on the wow guitar.

---Perc 4op---	
SkinPrec	Applying adequate resonance filter to ethnic percussion makes it percussion sound that has like a little sticky skin.
Scratch L	Resonance / filter are violently applied to a noise, an envelope is adjusted delicately to make a scratch-sound.
CrossDecay	By using FIX, one sound is rising, and the other sound is descending, settling it down to the same pitch.
SpaceShot	Laser-beams-sound. In a high pitch, it becomes the sound which the filter opened using key-follow of a filter.
Emergency	FIX is used and it becomes a sound like an urgent siren. As well as SpaceShot, it becomes a bright sound which the filter opened in a high pitch.
SFX_Sweep	Noise scratchtic Sweep sound.

★ PCM	The sound which used the PCM waveform as sauce. The sampletic sound that various effects can be pulled out if a filter is covered over a PCM tone. Size is a little larger.

---PCM---	
PCM_MuteGuitar	The PCM sample of a mute guitar is used. The feature is attached by resonanse.
PCM_Strings	The string's PCM sample is used. It is closed with the filter so that it may not become noisy in a sustaining portion.
PCM_SynVoice	The synthesizer voice sound, resonanse is applied and filter is strongly applied, and is attenuated.
PCM_Hits	The orchestra hit sound of a sampling. An attack portion becomes a stronger impression by applying filter to too clear sound.
PCM_Trumpet	Since PCM loop in a sustaining portion is painful to the ear, sustaining portion is closed with the filter. Therefore, It became trumpet sound which is more real and has sadness a little.
PCM_Flute	As well as Trumpet, filter is closed at the sustaining portion as an effect of hiding knots of the loop worried at the short PCM loop. Effective also at the point which PCM loop can be
PCM_PanFlute	Sticky and sustaining sample sound is changed into comfortable and rich sound by envelope of filter.
PCM_HaloPad	A filter is applied to the sound of Halo Pad.
SFX_Vibes	A high-speed filter change is added to the sound of Vibe. It becomes a sound of Vibe like a little strange sound effect, actually does not exist.
Di-Ya	Voice is used. In a original waveform, tones that has stronger high sound is adjusted delicately by using a filter.
DanceChord	Even if the original waveform is more or less noisy sound, it is possible to make it into settled sound with few noise by using filter.
TechLoop	The sound which attached the filter which changes to a drum loop (break-beat) slowly.
EL.PopLoop	Similarly a quick LFO change as if it sounds in the water is used, as well as the drum loop.
FunkE.Gt Loop	Simple cutting of a clean guitar also disguises itself as a neat riff to which wow is applied by only the filter and LFO.

★ Lead 3	When it is used for a song melody etc., delicate nuance can be taken out or expression will become rich. The lead sound with a high possibility that it can be used also as a synthesizer base on low-pass.

-- Lead 2op --	
PulseLead2	They are a total of eight voices of the voice to which the attack was changed, the voice to which resonance was changed, the voice to which the release was changed to one voice, and the voice which compounded them.
SAW Trump	
OctaPulse	
MoreANLG	
FeedBacks	The bank here is the voice of a type which has not set up LFO.
Clicky	The voice which has set up LFO is [13_Lead3LFO_*op.vm5].
MoreFatLead	Please use them according to the music to create.
5thLead2	
	The marking written after the voice name has been the feature of a voice. A : Attack is slow. Q : Resonance is strong. R : Release is long.
-- Lead 4op --	
SyncXLead	

★ Lead 3 LFO	These are the voices which have set LFO as the voice of Lead 3.

-- Lead 2op --	
PulseLead2	They are a total of eight voices of the voice to which the attack was changed, the voice to which resonance was changed, the voice to which the release was changed to one voice, and the voice which compounded them.
SAW Trump	
OctaPulse	
MoreANLG	
FeedBacks	The bank here is the voice of a type which has set up LFO.
Clicky	The voice which has not set up LFO is [12_Lead3_*op.vm5].
MoreFatLead	Please use them according to the music to create.
5thLead2	
	The marking written after the voice name has been the feature of a voice. A : Attack is slow. Q : Resonance is strong. R : Release is long. L : LFO is set up.
-- Lead 4op --	
SyncXLead	

★ Bass 3	These are effective for the creating a phrase using the single trigger, and the baseline of a dance music by the filter change of LFO. There is much what can be used also as a lead in high-pass.

-- Bass 2op --	
SynBass3	They are a total of eight voices of the voice to which the attack was changed, the voice to which resonance was changed, the voice to which the release was changed to one voice, and the voice which compounded them.
DigiBass2	
SquareBass	
MogBass2	
ModularBass	The bank here is the voice of a type which has not set up LFO.
RoundBass	The voice which has set up LFO is [15_Bass3LFO.vm5].
SubBass	Please use them according to the music to create.
AttackBass	
	The marking written after the voice name has been the feature of a voice. A : Attack is slow. Q : Resonance is strong. R : Release is long.

★ Bass 3 LFO	These are the voices which have set LFO as the voice of Bass 3.

-- Bass 2op --	
SynBass3	They are a total of eight voices of the voice to which the attack was changed, the voice to which resonance was changed, the voice to which the release was changed to one voice, and the voice which compounded them.
DigiBass2	
SquareBass	
MogBass2	
ModularBass	The bank here is the voice of a type which has set up LFO.
RoundBass	The voice which has not set up LFO is [14_Bass3.vm5].
SubBass	Please use them according to the music to create.
AttackBass	
	The marking written after the voice name has been the feature of a voice. A : Attack is slow. Q : Resonance is strong. R : Release is long. L : LFO is set up.

The points of sound making by using filter

In analog synthesizer, a method which eliminates unnecessary overtones by filter from excessive overtone components made by oscillator was in common. YAMAHA succeeded in synthesizing sounds without subtraction by using sine wave without overtone, and thus FM synthesizer was developed. However, Since there are many waveforms other than sine wave in the current MA-5, the fact that filter is integrated this time indicates that overtone portion can be added and subtracted.

The following ways are conceivable to make sounds.

(1) Addition method: way to Increase a little number of overtone by FM(common way for FM)

(2) Subtraction method: way to pass the sound including excessive overtones to filter, and cut it.
(A way of thinking of analog synthesizer until 1970s)

(3) Both methods applied.

(1) is already available in the MA-3, originally this was a basic method in FM.

Then, we describes about (2).
In this case, good sound can be made without using FM function. In the algorythm, when selecting a pararell type frequently used for organ, ・・・・・

Inside algorism, if choosing the parallel type that is used as organ as commonly, it makes possible to seize the FM synthesizer in the capacity of oscillator "2cp = 2VCO", moreover, oscillator and mixers "4cp = 4VCO".
The oscillator that has more than 30 kinds of wave forms is unusual spec even in a large amount of hardware.
When you make sound in this way, you need to select a pararell type as a algorhythm.When you select a saw tooth wave with more overtones or pulse/square wave , it will colse in on the usage of analog synthesizer.

After synthesizing components of difference in octave and difference in waveform on separate envelopes, send it to AL section to make subtle sounds by the filter.The way may be close to the style of sound making of analog synthesizer until 1970s.
In this time, though you do not hit on any idea, if 4 op, which has common waveform and the common octave each, are mixed, the sound becomes merely too loud sound, so you need to care.

In the case of (3), it becomes the strongest method, which has FM synthesizer with filter.

Moreover, it may be good to make sound which has intensive overtones and cut it by filter. And a interesting thing is to use difference in the usage of feedback.It is effective way to soften it by filter, after making considerably noisy sound.

When only FM synthesizer(no filter used) is used, care has been needed.When only FM synthesizer(no filter used) is used, care has been needed.When using feedback, the sound is jarring and unpleasant to the ears due to peculiar digital.But, owing to the presence of filter, it turns into very pleasant distorted sound, so that a try to make excessive feedback might be interesting.

A lot of sample sound are recorded by using this method.・・・・・・・・・・

As the order of making sound, It may be meaningless to be particular about FM side when sound is made and crowded. If a filter is used, it will consider that sound is further filtered from there, so that If the moment overtone sound appears in the maximum is imagined and overtone sound that is stronger than normal is carried out, and then an unnecessary ingredient is cut from there.

Although it will be said by those work that there is the target sound, it is thought most effective to make sound, going both back and forth as a result.
In order to reproduce a sound, both the overtone sound change by FM and the cut change with a filter are required. Therefore, it is necessary to make with always checking the balance of the envelop of a filter, and the envelop of FM.

VLA-MA5 (AL Voice Library for MA-5) Sample mp3

The voices that is recorded at VLA-MA5 is introduceded at the musical ocmposition of extented masure 1～4.
The samples has been recorded at mp3 form, so that it is able to listen and to confirm at the same time.

◆ 01_Lead_2op.mp3

SmartLead → PulseLead → FeedBacker → NoisyLeady → S&H_Lead → HystericLead → S&H_Seq.
→ OrganLead → DriveBrass 1 → FluteHorn

◆ 01_Lead_4op.mp3

LiteLead 1 → LiteLead 2 → LiteLead 3 → CrossOver → SquareLead → FunkyLead → ClickLead 1
→ ClickLead 2 → 5thLead → SynBrass 1 → SynBrass 2 → SynBrass 3 → SynBone
→ OctSynBrass → DriveBrass 2

◆ 02_Bass_2op.mp3

BiyonBass 1 → BiyonBass 2 → SynBass 1 → SynBass 2 → CycleBass → FatBass → MogBass
→ ReverseBass → SweepBass 1 → CreamBass → Noise-ism

◆ 02_Bass_4op.mp3

FlatBass → PhaseBass → TechnoBass 1 → TechnoBass 2 → SweepBass 2 → DigiBass → Tuba
→ 2003Bass

◆ 03_Synth_2op.mp3

ReverseMotion 1 → ReverseMotion 2 → SlowByon → StarsBell → Filt.Dulcimer → FilterVibes → FilterMarimba

◆ 03_Synth_4op.mp3

NewAgePad → Rabbit → Vib.Click → RotaryOrgan → EchoSquare

◆ 03_SEQ_2op.mp3

Cartoon → PopCorn → BeautySeq. → MilkSeq. → Butterfly

◆ 03_SEQ_4op.mp3

60'sMog → Softs → ClaviWool → Bubble → CycleSeq.

◆ 04_FX_2op.mp3

OoOuOu → Eternal → Sample&Hold → KaGeRoH → WindyNight → MetalZone

◆ 04_FX_4op.mp3

ChinaTown → 5thSweep → EthnicPercus. 1 → EthnicPercus. 2 → SpaceSignal → ElectroDamage → Horror 1
→ Horror 2 → SpaceDust

◆ 05_Noise_part1.mp3

ShortNoise → PuChunPerc. → LFO_Percussion → WirePercussion → WarpAttack → DarkPinBall → LaserBeam
→ NoiseAccent → ZAPP

◆ 05_Noise_part2.mp3

Wind → Storm → SpaceWind → SubMarine → Helicopter → NoiseCycle 1 → NoiseCycle 2
→ NoiseCycle 3

◆ 06_RomDrums.mp3

DeepKick → Punch → ChopSnare → Whip → BubbleSnare → MetalicTom → Pi
→ FatFoot → Chun → SynHiHat → SirenHiHat → CycleOHH → WaterCymbal
→ HeavenCymbal → SwingCymbal

◆ 08_Lead2_4op.mp3

Lead 1 → Lead 2 → Lead 3 → Lead 4 → Lead 5 → Lead 6 → Lead 7
→ Lead 8 → TechnoLd → AttackLd → OctSawLd → OctBrassLd → DirtyBrassLd
→ KobushiLd → WahLead

◆ 08_Bass2_4op.mp3

AnalogBass1 → AnalogBass2 → AnalogBass3 → DX Bass → LFO Bass

◆ 09_Synth2_4op.mp3

Lockit → BehindSeq. → PopUp → HowaHowa → EsEthno → Dimple&Wild → Elephantasy
→ C_what 1st? → C_what 3rd? → C_what 5th? → C_what 7th?

◆ 09_SEQ2_4op.mp3

Chu Seq. → Mew Seq. → TEK Seq. → FlogSynth → VideoGame → HitHipPop

◆ 10_FX2_4op_part1.mp3

SFX_Space1 → SFX_Space2 → SFX_Space3 → SFX_Space4 → SFX_Space5 → MarsAttack → CosmoBubble
→ FutureEngine → ElectricSkunk → Dinosaur → SeaDragon → Virus → GhostOpera
→ UFO

◆ 10_FX2_4op_part2.mp3

IrregularAttck → SenkoHanabi → HENSHIN → Magma → WaChaKoKo → SkinPerc → Scratch L
→ CrossDecay → SpaceShot → Emergency → SFX_Sweep

◆ 11_PCM.mp3

PCM_MuteGuitar → PCM_Strings → PCM_SynVoice → PCM_Hits → PCM_Trumpet → PCM_Flute → PCM_PanFlute
→ PCM_HaloPad → SFX_Vibes → Di-Ya → DanceChord → Tech Loop → EL.Pop Loop
→ FunkE.Gt Loop

VLA-MA5 (AL Voice Library for MA-5) File Organization

VLA-MA5
Version : 1.2.0

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VLA-MA5 ┬ Document ── VLA-MA5_v120_e.pdf
        │
        ├ Timbre ┬ 4op_Bank ┬ 01_Lead_4op.vm5
        │        │          ├ 02_Bass_4op.vm5
        │        │          ├ 03_Synth-SEQ_4op.vm5
        │        │          ├ 04_FX_4op.vm5
        │        │          ├ 05_Noise.vm5
        │        │          ├ 06_RomDrums.vm5
        │        │          ├ 07_GM_4op.vm5
        │        │          ├ 08_Lead2-Bass2_4op.vm5
        │        │          ├ 09_Synth2-SEQ2_4op.vm5
        │        │          ├ 10_FX2_4op.vm5
        │        │          ├ 11_PCM.vm5
        │        │          ├ 12_Lead3_4op.vm5
        │        │          ├ 13_Lead3LFO_4op.vm5
        │        │          ├ 14_Bass3.vm5
        │        │          └ 15_Bass3LFO.vm5
        │        │
        │        └ 2op_Bank ┬ 01_Lead_2op.vm5
        │                   ├ 02_Bass_2op.vm5
        │                   ├ 03_Synth-SEQ_2op.vm5
        │                   ├ 04_FX_2op.vm5
        │                   ├ 05_Noise.vm5
        │                   ├ 06_RomDrums.vm5
        │                   ├ 11_PCM.vm5
        │                   ├ 12_Lead3_2op.vm5
        │                   ├ 13_Lead3LFO_2op.vm5
        │                   ├ 14_Bass3.vm5
        │                   └ 15_Bass3LFO.vm5
        │
        └ Sample ┬ 01_Lead_2op.mp3
                 ├ 01_Lead_4op.mp3
                 ├ 02_Bass_2op.mp3
                 ├ 02_Bass_4op.mp3
                 ├ 03_Synth_2op.mp3
                 ├ 03_Synth_4op.mp3
                 ├ 03_SEQ_2op.mp3
                 ├ 03_SEQ_4op.mp3
                 ├ 04_FX_2op.mp3
                 ├ 04_FX_4op.mp3
                 ├ 05_Noise_part1.mp3
                 ├ 05_Noise_part2.mp3
                 ├ 06_RomDrums.mp3
                 ├ 08_Lead2_4op.mp3
                 ├ 08_Bass2_4op.mp3
                 ├ 09_Synth2_4op.mp3
                 ├ 09_SEQ2_4op.mp3
                 ├ 10_FX2_4op_part1.mp3
                 ├ 10_FX2_4op_part2.mp3
                 └ 11_PCM.mp3
```

※ Please importing all data in to Normal Bank (#124).

※ [05_Noise.vm5], [06_RomDrums.vm5], [11_PCM.vm5], [14_Bass3.vm5], and [15_Bass3LFO.vm5] that are recorded at 4op_Bank and 2op_Bank have same contents.

※ The voice of file list name "*_4op.vm5 is only able to use at FM16 mode.